

# MELBOURNE THEATRE COMPANY FOUNDATION

**A standing ovation  
for the past**

**An encore  
for the future**

**Celebrating 10 years  
of the Melbourne Theatre  
Company Foundation**

A theatrical performance scene. On the left, a violinist in a dark, patterned outfit plays a violin. In the center, a woman with glasses stands behind a white piano. On the right, a woman with long blonde hair, wearing a white blouse and a dark skirt, sits on a white bench, playing the piano. The scene is lit with blue and white lights, creating a dramatic atmosphere. The background is dark with some light spots.

**SECURE  
OUR  
FUTURE**

Melbourne Theatre Company acknowledges the Boon Wurrung and Wurundjeri Woi Wurrung peoples of the Kulin Nation, the Traditional Custodians of the land on which we work, create and gather.

We pay our respects to all First Nations people, their Elders past and present, and their enduring connections to Country, knowledge and stories. As a Company we remain committed to the invitation of the Uluru Statement from the Heart and its call for voice, truth and treaty.



# WELCOME

This year, we're celebrating 10 years of the Melbourne Theatre Company Foundation. The Foundation was established in 2015 providing a mechanism to receive, consolidate and distribute all donations to the Company to the areas of greatest need.

To commemorate this special anniversary, we look back at some of the significant moments the Foundation – with the support of donations from people like you – has contributed to, that have shaped not just our Company but the cultural landscape of Victoria.

The NEXT STAGE Writers' Program has set new standards for Australian play development, leading to 13 productions gracing our stages, including *My Brilliant Career* in 2024, and six new works being developed and presented in this year's season.

Our award-winning Education & Families program continues to kick goals, with a list of rising star alumni making their mark on the industry.

Programs like Deadly Creatives have created unique opportunities for young artists from First Nations communities to develop their theatre-making skills and take the next step in their professional development. Accessibility remains a core commitment, with services like audio description, tactile tours, Auslan interpretation, and relaxed performances ensuring all people can share in the magic of live theatre.

Looking ahead, the Company continues to nurture artistic talent through initiatives like Future Creatives and the MinterEllison Future Directors Initiative, providing crucial industry experience to emerging designers and directors. Strong support from donors helps us maximise our unique position to create landmark works, deepen community engagement, and bring world-class theatre to Melbourne for years to come.

**We encourage you to let the following stories delight, enthrall and inspire you to donate generously, so we can secure the future of this iconic institution for generations to come.**

Thank you in advance for your ongoing support and passion for the arts. ■

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Anne-Louise Sarks  
Artistic Director & Co-CEO

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Sally Noonan  
Executive Director & Co-CEO



As Chair of the Foundation Board and member for almost four years, I have been witness to an exciting shift for the Company, as we chart the course towards our ambitious vision, aligning everything we do on and off the stage with our values and cultural pledge. We want to lead an organisation that is creatively vibrant and transformative for Australian culture.

In this year's edition of our Philanthropy magazine, as we look back on the past 10 years and the vital role donations have

played in the delivery of development, education and access initiatives, I invite you to consider how we will look back on the next 10 (or 20, or 50) years and what impact you can have now on the future of our Company.

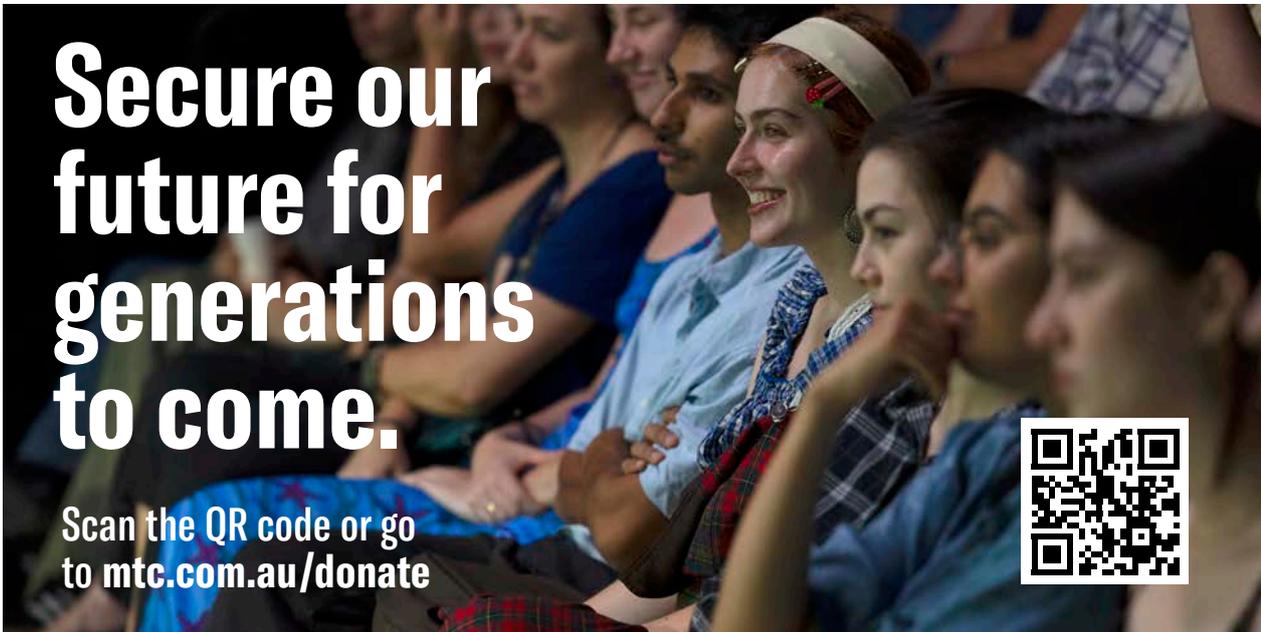
We are truly grateful to have such passionate supporters who are dedicated to preserving this extraordinary Company and its important work. Whether you're inspired by the power of arts education, the importance of nurturing new Australian talent, or simply want to ensure that we can continue to bring powerful works to the stage through the country's oldest professional theatre company, **your donation is crucial in making what matters to you a reality.**

The trust and investment you place in us is deeply appreciated, and every dollar you give makes a real impact – helping us continue our great legacy of performance and storytelling.

As you read the following stories, we invite you to reflect on what the Company means to you, to our community, and to our state, and consider how you can help keep us thriving into the future. Your support today, and in the years to come, will be cherished for generations. Thank you. ■

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Tania Seary Foundation Board Chair



Secure our  
future for  
generations  
to come.

Scan the QR code or go  
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# A DECADE OF IMPACT

**Take a look back at everything the Melbourne Theatre Company Foundation has achieved in the 10 years since its inception.**

Join us to celebrate the successes of the past and look to a rich and vibrant future for the Company.

## 2015

Our Foundation is established with the purpose of providing financial security for the Company and to raise support for artistic innovation, education and community projects.

We are overwhelmed by the generosity of new donors, whose contributions help produce exciting new projects and activities and achieve our ultimate goal of transforming lives through theatre.



Deadly Creatives: Brodie Murray, Ella Clarke-King and Christian Seuli

The same year, Deadly Creatives (formerly First Peoples Young Artists' Program) is created, a one-of-a-kind, free creative learning initiative for young First Nations people interested in the arts. In time, the program's alumni, teaching artists and new participants work together to explore ways of telling stories for the stage.

## 2016

After the successful establishment of the Company's industry-leading Women Directors Program, the Women in Theatre Program is launched, providing mid-career theatre makers with invaluable professional development, networking and mentorship opportunities across the industry.



Clare Springgett and Nadine Garner

## 2017

Our NEXT STAGE Writers' Program, funded by the visionary donors of our inaugural Playwrights Giving Circle begins, setting a new benchmark for play development in Australia that will enhance the fabric and legacy of Australian live storytelling.

# 2018

Thanks to the generous support of our donors, Melbourne Theatre Company in partnership with Arts Centre Melbourne secures the exclusive Australian premiere of the acclaimed National Theatre production *The Curious Incident of the Dog in the Night-time*. This outstanding production breaks all previously held records and becomes our highest selling show in 20 years.

# 2019

Commissioned by our NEXT STAGE Writers' Program and directed by Sarah Goodes, *Golden Shield* is the first NEXT STAGE production to perform on the Sumner stage. Written by Anchuli Felicia King, the play explores the personal and political implications of corporate greed with an incisive and disarming humour.



Fiona Choi in *Golden Shield*, 2019

# 2020

Compassionate patrons donate the cost of their cancelled tickets back to the Company, providing much needed relief and sustainability during the global pandemic. Ticket donors ensure our creative community can work through, and recover from, this challenging time while off stage.

# 2021



MTC Digital Theatre launches with *Sexual Misconduct of the Middle Classes* and *Berlin*, marking our first digital release of live theatre productions in the Company's history. The digital release of *As You Like It* follows in 2022 and to date, the Company has produced six digital theatre recordings for online audiences.

# 2022

The first iteration of the MinterEllison Future Directors Initiative takes place, supporting aspiring theatre directors by providing paid placements with senior directors at Melbourne Theatre Company.



MinterEllison Future Director Kuda Mapeza

This initiative, backed by our Major Partner MinterEllison, offers hands-on experience, skills development and industry connections to nurture fresh voices and strengthen Australia's arts sector.

# 2023



Education Hub

Melbourne Theatre Company's Education Hub goes live, encompassing an ever-expanding library of digital resources to support performing arts education for students, teachers and self-directed learners.



IGNITE

Our IGNITE program is launched, providing schools and students experiencing disadvantage access to \$5 tickets as well as travel and relief teacher subsidies. This removes financial barriers and gives students an experience they'll never forget, helping to spark a lifelong love of theatre.

# 2024



Future Creative Bianca Pardo

The Future Creatives program is launched, supporting early-career designers from under-represented cultural backgrounds by providing paid placements with senior designers at Melbourne Theatre Company. The initiative offers hands-on experience, mentorship and industry exposure to cultivate diverse voices in Australian theatre.

Thanks to a generous gift from the Hansen Little Foundation, and the support of our incredible Donor community, our General Endowment Fund reaches an extraordinary \$10 million – unlocking a new income stream to fund future artistic projects that support our strategic vision and ambition.

# 2025 onwards



Steve Mouzakis in *The Removalists*

Melbourne Theatre Company has big dreams for the future – including creating and developing new landmark works for the Australian canon, deepening our connection to the community through access, insight and creativity and bringing the best theatre from around the world to Melbourne audiences.

**It is only with your continued support that we can turn these dreams into reality and ensure theatre remains a vibrant and essential part of Melbourne's cultural landscape for generations to come. ■**

Donate today and help secure the future of theatre. Visit [mtc.com.au/donate](https://mtc.com.au/donate)

NEXT STAGE WRITERS' PROGRAM



# THE NEXT CHAPTER

Torch the Place, 2020

## Three writers from our ambitious NEXT STAGE Writers' Program share what this groundbreaking initiative means to them.

There's something profoundly transformative about witnessing a story unfold live on stage, especially when that story is a new Australian work, created right here on our doorstep.

At the heart of Melbourne Theatre Company's commitment to nurturing local talent is the NEXT STAGE Writers' Program, an industry-leading initiative that has commissioned more than 50 writers since 2017.

More than a commission, it offers the resources, mentorship and creative freedom to develop and present bold new works. Through NEXT STAGE, writers are empowered to grow and evolve their concepts for the best chance of resonating with audiences and shaping the future of Australian theatre.

Now in its eighth official year, NEXT STAGE continues to foster brave new Australian works that lead our cultural conversation and generate national acclaim.

With recent commissions offered to Marieke Hardy and Lally Katz, plus six NEXT STAGE works in Season 2025, there is much to celebrate about the future of playwriting at Melbourne Theatre Company.

Read on to hear from three of our NEXT STAGE writers with works featured in our 2025 Season, Benjamin Law (*Dying: A Memoir*), Andrea James (*The Black Woman of Gippsland*), and Kirsty Marillier (*Destiny*) as they share their experience of the NEXT STAGE Writers' Program and how it has supported the development of their work.

Want to see more new Australian stories on stage? Visit [mtc.com.au/donate](https://mtc.com.au/donate)



## Benjamin Law

Nerdily, I was a fan of Melbourne Theatre Company's work before I even considered being a playwright. To be honest, I didn't even think that prospect was within the realm of possibility. However, when [former Associate Director] Dean Bryant approached me and asked if I had any ideas for a play, I shyly, squeakily suggested the premise for what would become *Torch the Place*.

From that moment on, it was a wild ride: the Company took it on board quickly and their faith in the work was a huge confidence for me, who'd worked for screen and the page, but never for the stage. One of the first things we did – which was only possible because of NEXT STAGE – was a public reading at MPavilion in 2018 of the work in-development. It was incredibly exposing – so different to anything you'd do developing TV – but to have an audience and feedback so early in the piece was invaluable. To have audience members respond in such a visceral, bodily way was incredibly helpful early in the writing process, and it's something I've now tried to incorporate into my other work. Throughout the show's season, what I loved most was how the play compelled audience members to discuss their own family situations with each other, often for the first time.

This is what I'm aiming to achieve with *Dying: A Memoir* too. That might be a story that is specifically Cory Taylor's, but it's a story from which none of us escape. We've all experienced loss, and we will die ourselves. So how do we die well? Making this story with Genevieve Morris, director Jean Tong and the Avengers-like team of creatives we've assembled is so exciting. Our new work is being programmed alongside Pulitzer Prize-winning plays and classic works. To ensure our work earns its place alongside those plays requires investment of time, money and care. That's only made possible by NEXT STAGE. ■



## Andrea James

After *Sunshine Super Girl*, being asked to do a commission was delightful. It came at the perfect time because COVID was about to hit and that commission kept me afloat, and connected to my grandmother's country when I couldn't leave [and access it]. It was a godsend.

With NEXT STAGE, you're part of a cohort of other writers and it puts a spring in your step. As supportive as it is, there's also a subtle competition as you're all vying for a spot in the program so it makes you work that much harder and think more deeply. You're in amongst the brilliant staff and expertise of the New Work team, which is really great, and you're watching all the shows come through. Playwrights can't always afford to get to the theatre so that's fantastic and important for our craft.

*The Black Woman of Gippsland* is a play I've been thinking about for a long time. I first heard the story from my grandmother, who was told it by her brother, when I was about 12. There was a bit of hysteria whipped up at the time of this so-called white woman who had been "kidnapped" by the Gunaikurnai people. There was intrigue, hysteria, and it had a racist backing. When the NEXT STAGE commission came up I thought, Melbourne doesn't know this, but they had quite a big part in this story. Two expedition parties were sent to Gunaikurnai land with absolute brutality, mistreating people along the way. In a way, I want to hold Melbourne accountable. I also wanted it brought up again so we can heal. A lot of damage has been done, and theatre can heal, illuminate and bring people together again. We sit in a dark room and consider things together, and then we have conversations and things shift.

I'm working with my cousin, Brent Watkins, on this piece and we're looking at old song lyrics that currently only exist in a poorly written record by a white man. We want to reclaim that song and give it back to the community. That's the thing that excites me the most – it's our culture reconnecting and bringing things to life by making these dormant elements active again. ■



## Kirsty Marillier

I had a meeting with Head of New Work Jenni Medway about three years ago and pitched the kernel of my idea for *Destiny*. She seemed to fall in love with it and I was commissioned under the NEXT STAGE program. I have always been a fan of Melbourne Theatre Company, a place like the Sumner is so special. While I haven't worked intimately with the Company before, this feels like the perfect introduction.

It's been great because I have been able to work from the ground up. My idea has been able to grow with the help of the Company – through working with Jenni and the entire New Work team. I've been gifted the most incredible creatives along the way. We've had a myriad of developments, a couple of re-plots and I've had a lot of solo writing time.

I was born in South Africa and I moved to Australia when I was 10. I always knew I wanted to write something set in another era and I landed on the year of my dad's graduating year of high school. It's a fictional story but it's been inspired by stories that I've been told by my father, my grandfather and my aunty.

The thing I love about *Destiny* is it's an unapologetically domestic drama set in a house. It's pure naturalism with elements of heightened naturalism so I'm so excited about the set and creating a world in 1976. I hope it encapsulates that era in a big way. There's room for this play to shift and change, for the set to shift and change, but it's a great scaffolding to draw on a particular part of history. I think *Destiny* will transport people to another place and time and enlighten them about what was occurring in South Africa in 1976, without being a history lesson. It's just a really good story.

Thanks to the Company, I'm in such good hands. I've felt so supported by the NEXT STAGE program. ■

MinterEllison Future Director  
Afsaneh Torabi with Tasnim Hossain

# STAGING THE FUTURE

**A successful career in the arts depends on a combination of creative talent, a strong portfolio and industry connections. However unlike traditional career paths, artists are often hampered by a lack of opportunities to develop these skills.**

Tasnim Hossain is no stranger to career development programs. Her journey with Melbourne Theatre Company began as a participant in our Women in Theatre program in 2018 and later she honed her directorial skills through our First Stage writers' program in 2022.

Tasnim's star only continued to rise – joining the Company's Artistic team in 2022 as Resident Director and taking on the role of Associate Artist in 2024. Most recently, Tasnim directed the productions of *English* [Season 2024] and *Never Have I Ever* [Season 2025]. Tasnim's skill and vision has been instrumental as the Company enters its new era, centring around the development of new works and investing in the talent of local artists.

Knowing the importance of career development programs, Tasnim is paying it forward by guiding the next generation of industry talent: 'When I'm not directing plays I look after the Future Creatives program, which is a pathway program for designers from historically under-represented backgrounds.' The program provides paid placements for assistant designers to work alongside senior theatre designers on Melbourne Theatre Company productions.

One of the biggest challenges facing young creatives in the Melbourne arts

sector is making the jump from small independent theatres to mainstage; there is a dire need for more mid-size opportunities to help early career artists improve their skills and build their industry networks. Initiatives offered by Melbourne Theatre Company, like Future Creatives and Future Directors, help to bridge that gap and offer burgeoning artists the opportunity to grow and develop.

'Without a program like this I'd probably never be somewhere like Melbourne Theatre Company,' said Wiradjuri and Filipino musician, Todd J Bennett, a 2024 Future Creative.

Through her experience, Tasnim understands that the wealth of theatrical expertise comes from hands-on experience, not just formal training. She believes her first professional job as an assistant director was an opportunity that shaped the course of her artistic practice.

'It completely changed the trajectory of what I thought my career might look like. I remember three or four days into rehearsals, having this "oh no" feeling about directing, like a lurching in my chest, and it was the exact same feeling of falling in love with someone new and desperately hoping that they felt the same way,' she said. 'That's how I felt in the rehearsal room learning what it was to be a director.'

The MinterEllison Future Directors Initiative is another program the Company offers to support up-and-coming artists to master their craft. We provide artists with a valuable opportunity to gain their first mainstage experience and in doing so, aim to support the professional growth of Australia's next generation of directors.

'The MinterEllison program has been amazing for me. Being able to be part of this room, watching Tasnim work and learning from her and the other artists is without a doubt one of the highlights of my career so far.' 2025 MinterEllison Future Director, Aubrey Flood (*Never Have I Ever*) said.

As a Company, we are driven to not only invest in diverse stories but to also invest in the creatives who are able to tell these stories authentically. Creating opportunities for early career artists to work at scale plays a crucial role in ensuring the longevity and sustainability of artistic careers. ■

**Your philanthropic support makes it possible for us to share our knowledge with the talented, passionate artists of the future.**

To learn more about how you can support these initiatives, visit [mtc.com.au/key-initiatives](https://mtc.com.au/key-initiatives)

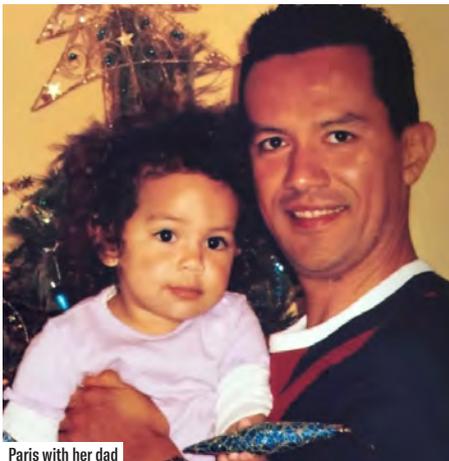
Left: Paris as a Youth Ambassador in 2019  
Right: Paris today, heading to the stage for *The Book of Mormon*.



# FROM STUDENT TO STAR

## Paris Leveque proves that passion and perseverance can turn dreams into reality.

Paris grew up in a household that is the definition of a cultural melting pot. Her Mauritian father introduced her to rap music – sparking her love for lyrical poetry. Meanwhile, her Russian mother took her to their Russian Orthodox church on Sundays, where she was captivated by the beauty of the choral singing. At school she listened to Destiny's Child and Jennifer Lopez, danced in a hip-hop troupe at lunchtime and obsessed with her friends over the film *High School Musical*.



Paris with her dad

These early influences planted the seed that performing could be something magical. But for a long time it was just a hobby for Paris, she never believed that a career could be made out of acting, singing or dancing.

However, in year 11, Paris played the title role of *Mary Poppins* in the school musical and her passion for musical theatre

was reignited. Recognising the young student's talent, her teacher encouraged her to apply for the Melbourne Theatre Company's Youth Ambassador program – something no one from her school had done before. She applied, and two weeks later, she was accepted.

Melbourne Theatre Company's Youth Ambassador program offers year 11 Drama students a unique insight into the world of professional theatre and the opportunity to share their experience with like-minded peers, free of charge – thanks to philanthropic support. Ambassadors enjoy a broad and extensive range of workshops, Q&As, behind the scenes experiences and theatre excursions, providing a fully rounded understanding of the production process and future career possibilities in the arts.

Paris reflects on the Youth Ambassador program being a transformative experience.

'Attending every production that year and being immersed in the industry helped me believe that my childhood dreams could be turned into a reality. The program also introduced us to the idea of further study in the arts, which was something I never thought could be possible,' she said.

'I had only ever known kids who wanted to be actors but then all of a sudden, I was surrounded by young people passionate about other areas within the arts – lighting, stage management, set design. It made me realise that theatre was more than just acting, it was about teamwork and it took so many people involved to make it happen. Seeing the excitement of my fellow ambassadors as they explored behind the scenes is a memory I will forever cherish.'

The impact of the program carried Paris through year 12 and the challenges of

COVID-19. The knowledge bestowed by the program gave her a stronger technical foundation to tackle her final Drama exams.

In the last year of her studies, Paris and her peers took a trip to London to train at Trinity Laban and she secured a ticket to see *The Book of Mormon* on the West End. The production was a revelation. In that moment, she knew she needed to play the lead female role.

When *The Book of Mormon* put out a call for performers for their 2025 season, Paris leapt at the opportunity. After multiple intense auditions and callbacks Paris received the news she never believed would be possible: she had landed the lead female role of Nabulungi.

Paris is ready to bring everything she has learned to the stage – her unique flair, her strong cultural identity, the knowledge and skills from her education and her deep passion for storytelling. She is lucky enough to have fellow Mauritian, family friend and Melbourne Theatre Company favourite Bert LaBonté as a mentor – offering Paris valuable advice on how to approach the role, as he starred as Mafala Hatimbi in *The Book of Mormon*'s first Australian run.

Paris's dream has become a reality, but this is just the beginning. With the support and guidance she received in her early years, we foresee a long and fruitful career for Paris and a lasting legacy in the arts. ■

**Your donations are a direct investment in the creatives of tomorrow, providing young artists with the opportunities they need to thrive in the arts and turn their passions into successful careers.**

To learn more about how you can support the extraordinary work of our Education & Families team, visit [mtc.com.au/education](https://mtc.com.au/education)



**We open in a field setting at Sybylla Melvyn's home of Possum Gully. Centre stage, there is a raised, circular platform, covered in synthetic straw-coloured thatch, which has the appearance of dried grass.**

*The stage is dotted with instruments and one by one each actor enters and begins playing an instrument – some more than one. During the ensemble piece, Victoria Falconer, the Musical Director, wanders around the stage playing the violin.*

What you just read is an example of how a blind or low vision person experiences the first few minutes of *My Brilliant Career* through audio description.

Thanks to philanthropic support we are able to offer free audio description at select performances for people who are vision impaired. Productions are narrated by volunteers who describe actions, expressions and gestures during gaps between dialogue throughout the performance.

The narration is carefully crafted to avoid disrupting the playwright's intent, ensuring that moments of pause and silence retain their emotional depth. The service describes movements, facial expressions, stage interactions and spatial use – capturing the essence of the production while supporting, rather than intruding upon, the dialogue.

'A great example of this was during the 2023 production of *Lady Day at Emerson's Bar & Grill*, where audiences experienced an immersive, auditory journey following Billie Holiday's descent into intoxication, portraying the downward spiral of her personal life,' Michael Ward, Manager of Audio Description Services from Vision Australia told us.

Delivering high-quality audio description requires meticulous preparation. Each

show is watched by narrators three times, where they take detailed notes and turn these into a script for show time. Pre-show notes are also provided to patrons in the days before the production, offering insights into the set design, props and character traits.

Another accessibility service on offer at our theatres is tactile tours, where patrons are encouraged to explore the stage and get a hands-on feel for the props, set and costumes used in the performance. This helps to provide a better idea of what is happening on stage, contributing to a fully rounded theatrical experience.

'For our recent production of *The Robot Dog*, we had a real robot dog that moved around the stage, with a mouth and eyes that lit up when it talked,' Melbourne Theatre Company's Learning Manager Nick Tranter said.

'The robot dog was made by our Electrics and Props departments, and its fluffy pink ears were very endearing. In the pre-show tactile tour, I witnessed a beautiful moment of delight when a visually impaired young person touched the dog's soft, furry ears. The tactile tour is an important part of our Access offering – that young person could create a clear mental image of what the robot dog looked like.'

Theatre fosters social connection, and for people living with a disability, attending the theatre can help reduce feelings of isolation by allowing them to share in live performances alongside their peers.

'Everyone has the right to access and experience art, and services like these

are important to ensuring a level playing field amongst every person in our society. Breathing in a moment of art with a whole audience is a profound experience,' Michael added.



Ari Maza Long in *The Robot Dog*

We're committed to making our performances accessible to a wide audience and also offer the following accessibility services: Auslan interpretation, captioning, relaxed performances, hearing assistance and wheelchair and mobility access. ■

**We are grateful that with your support we can offer services that ensure the joy of live performance is truly accessible to all.**

To support access to theatre for all, visit [mtc.com.au/donate](https://mtc.com.au/donate)



# A LIFELONG LOVE OF THEATRE

Tony Hillery has always had a love of theatre. After high school, he found it difficult to choose between his two passions: performing and nursing. In the end, he decided on a career in nursing but was committed to keeping his love of theatre alive. Shortly after arriving in Melbourne from Brisbane, Tony met his future husband, Warwick Eddington, and their shared love of the performing arts brought them together.

The first Melbourne Theatre Company show the pair saw together was *Life x3*, a captivating production that explored different perspectives of the same event, leaving the audience questioning which reality had truly taken place. Tony and Warwick were immediately hooked.

Over the years, they have seen countless productions, making it difficult to choose a single favourite. 'I've got a list!' Tony laughs. '*Doubt* absolutely blew my mind. You leave the theatre with exactly that – doubt – as to what actually happened. It was so clever how they did that. *The 25th Annual Putnam County Spelling Bee* was another highlight. *The Drowsy Chaperone*, *The Architect*, *Neighbourhood Watch* featuring the phenomenal Robyn Nevin, and more recently *Meet Me at Dawn*, which I found deeply moving.'

'Certain actors have also left a lasting impression on me. Nikki Shiels captivates me in every performance I've seen her in, and Nadine Garner holds a special place in my heart.'

Tony believes there's something uniquely powerful about live theatre that TV and

movies simply can't replicate. The pair also thoroughly enjoy the discussions that follow after the play has concluded.

Tony and Warwick began their relationship with the Company as subscribers, then Donors, and have now made the incredible decision to leave a gift in their Will to Melbourne Theatre Company.

'We thought about the things that mattered most to us. We realised how much joy theatre has brought into our lives – we think the productions at MTC are fantastic and want to help keep them going. Leaving a bequest to the Company felt like the perfect way to ensure future generations can feel the same enjoyment we have been lucky enough to experience.'

'MTC productions are so well done, they leave us laughing, crying, and thinking.'

The knowledge that their gift will be invested in the Company's General Endowment Fund (GEF), is also a source of pride for the couple. The annual income generated by the GEF contributes to Melbourne Theatre Company's ongoing sustainability, ensuring remarkable theatre for future generations and a bold cultural legacy for our city.

For Tony and Warwick, one of the biggest highlights of supporting the Company is having the opportunity to attend donor events throughout the year. They love to meet and mingle with the cast and creative team – providing them

insight into the production and a deeper understanding of each actor's craft.

These events have also led to the pair forming meaningful friendships within the donor community. Recognising their deep love for theatre, some of Tony and Warwick's friends dedicated a seat to them in the Sumner Theatre, ensuring they would always have a place in the audience.

Melbourne Theatre Company is immensely grateful to Tony and Warwick, and our generous community of Legacy Circle Donors, whose contributions will help keep exceptional works of art on our stages for many years to come. ■



**If Melbourne Theatre Company has played an important role in your life, we invite you to play a role in its future.**

To learn more about leaving a gift to Melbourne Theatre Company in your Will, visit [mtc.com.au/leave-a-legacy](http://mtc.com.au/leave-a-legacy) or call Meaghan Donaldson, Annual Giving Manager, on 03 8688 0938 for a confidential chat.

# Secure our future for generations to come.

Your support today will keep the magic of theatre alive for future generations.

Help create unforgettable moments, powerful performances and stories that inspire.

Donate today and help secure the future of theatre.



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Melbourne Theatre Company is endorsed as a Deductible Gift Recipient (DGR) and as such all gifts of \$2 or more will receive a tax deductible receipt.

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