



OUR STRAIGHT TALK ABOUT THE COMPANY WE'VE BUILT

**2024 DONOR
IMPACT REPORT**

Melbourne Theatre Company HQ
252 Sturt St
Southbank VIC 3006

Southbank Theatre
140 Southbank Blvd
Southbank VIC 3006

mtc.com.au

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.



Melbourne Theatre Company is a department of the University of Melbourne.

Melbourne Theatre Company is assisted by the Australian Government through Creative Australia, its arts funding and advisory body, and by the State Government of Victoria through Creative Victoria.



CREATIVE VICTORIA

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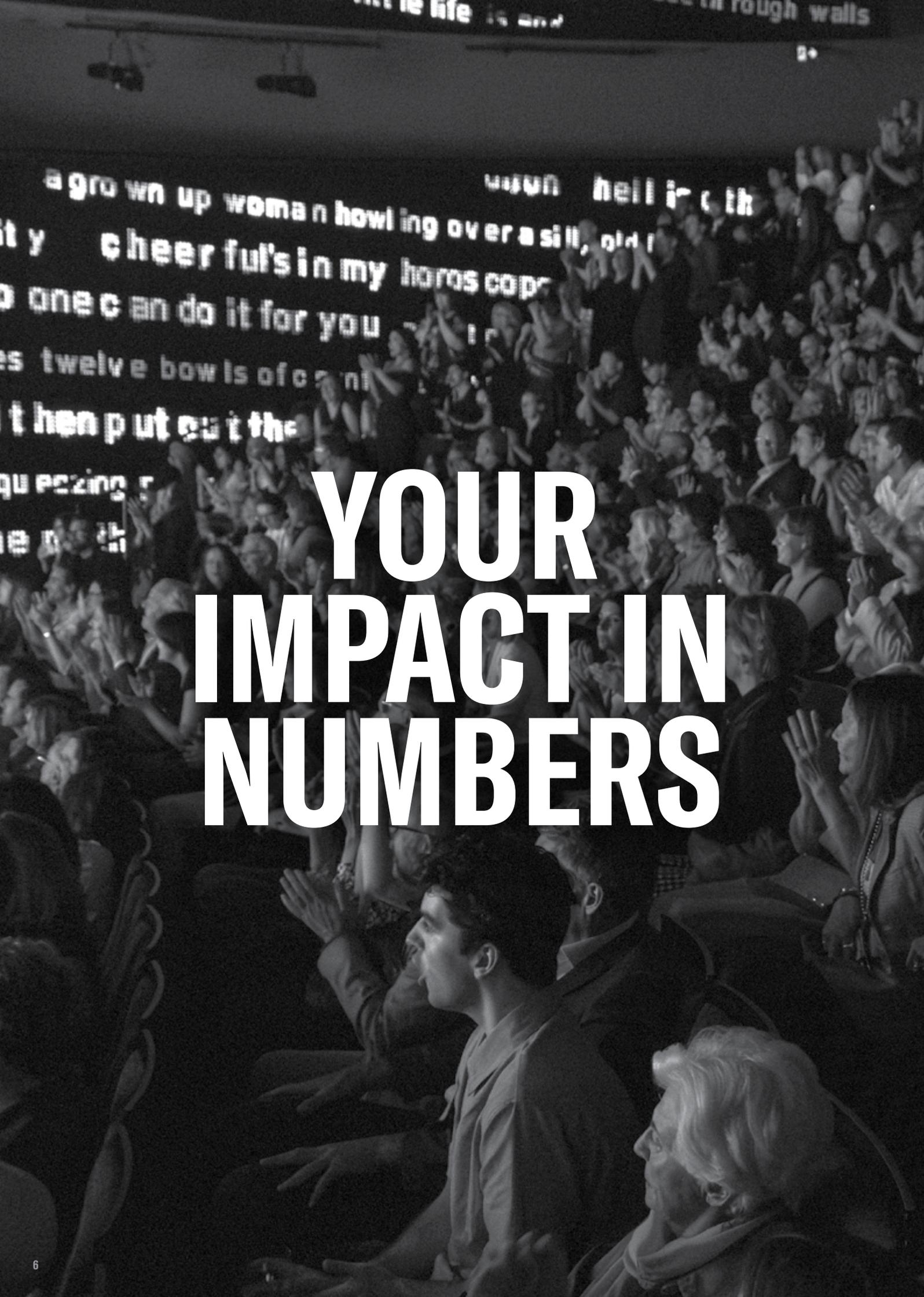
Theatre is for everyone.

Melbourne Theatre Company is committed to sharing stories that reflect the diversity of the human experience.

We believe that producing the highest quality theatre is only possible when all artists – regardless of race, sexuality, faith, ability, age or gender – are given the same opportunities to create and to flourish.

WE'RE FOR STORIES

**The ones less told
The ones told before
The ones yet to be told**

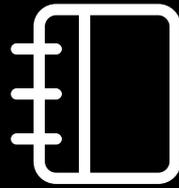


YOUR IMPACT IN NUMBERS



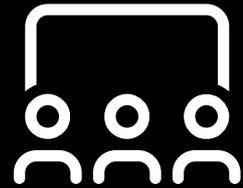
571

performances



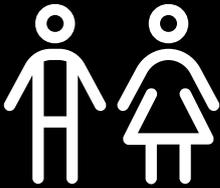
6

**new Australian
works commissioned**



635

**participants in online
and in-person
education workshops**



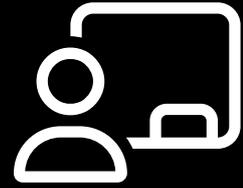
433

**actors, creatives and
industry professionals
employed**



3,576

**subsidised
school tickets**



25

**creatives engaged in
career development
programs**



WELCOME

Co-CEOs' report



In 2024, we welcomed more than 180,000 people into our theatres – including 12,000 first-time visitors – a powerful demonstration of the community's belief in theatre as a force for connection, insight and cultural leadership.

We are indebted to you, our core group of Donors who delight in our mission and we are also committed to evolving to ensure relevance and sustainability in coming years, and to investing in building the audience of the future.

Thanks to your extraordinary generosity, in 2024 we saw a remarkable increase in donations and bequests into our General Endowment Fund. This resulted in a modest overall company surplus and importantly, it means that the value of our Endowment Fund surpassed \$10 million, securing an additional annual income stream for the Company starting in 2025.

The impact of our works, commissioned and developed through our NEXT STAGE Writers' Program, was remarkable.

37 was loved by critics and award panels alike and won the 2025 Victorian Premier's Literary Award for Drama. It was also embraced by audiences, who showed a hunger for bold, original Australian

stories. Nathan Maynard's hilarious play experienced the best single day of sales of Season 2024 and importantly welcomed new audiences into the Sumner.

We saw impressive audience engagement with multiple works, but none more so than *My Brilliant Career*, which sparked a strong emotional response from audiences, and impressive youth and new audience figures – clear evidence of the power of theatre to lead and unlock cultural conversations.

We had a full circle moment in Merlynn Tong's high octane *Golden Blood*, a work that made its way from our Cybec Electric play-reading series through our NEXT STAGE Writers' Program and onto the Melbourne stage via Griffin Theatre Company.

In addition to celebrating the artists and works of today, we are equally focused on nurturing the future of Australian theatre. Thanks to the support of our Education Giving Circle, our Education & Families program provided accessible, meaningful theatre experiences for young people across the state. Our award-winning workshops promoted deeper learning and engagement while our Education Hub provided a comprehensive suite of curriculum-based digital resources

for teachers and students to use in the classroom and at home.

Beyond Melbourne, we toured our Education & Families productions *SLAP*, *BANG. KISS.* and *World Problems* to regional audiences in Victoria and New South Wales.

We are developing and refining 20 active commissions to bring brand-new plays to our stages. In 2024 we were proud to continue providing space and resources for Deadly Creatives, young First Nations theatre makers as they created new work for 2025. And we are excited about the success of our inaugural Future Creatives programs. This initiative, which seeks to address under-representation in the theatre industry, has received incredible feedback from early-career designers and their mentors and has given those emerging artists unparalleled opportunities to work alongside world class designers.

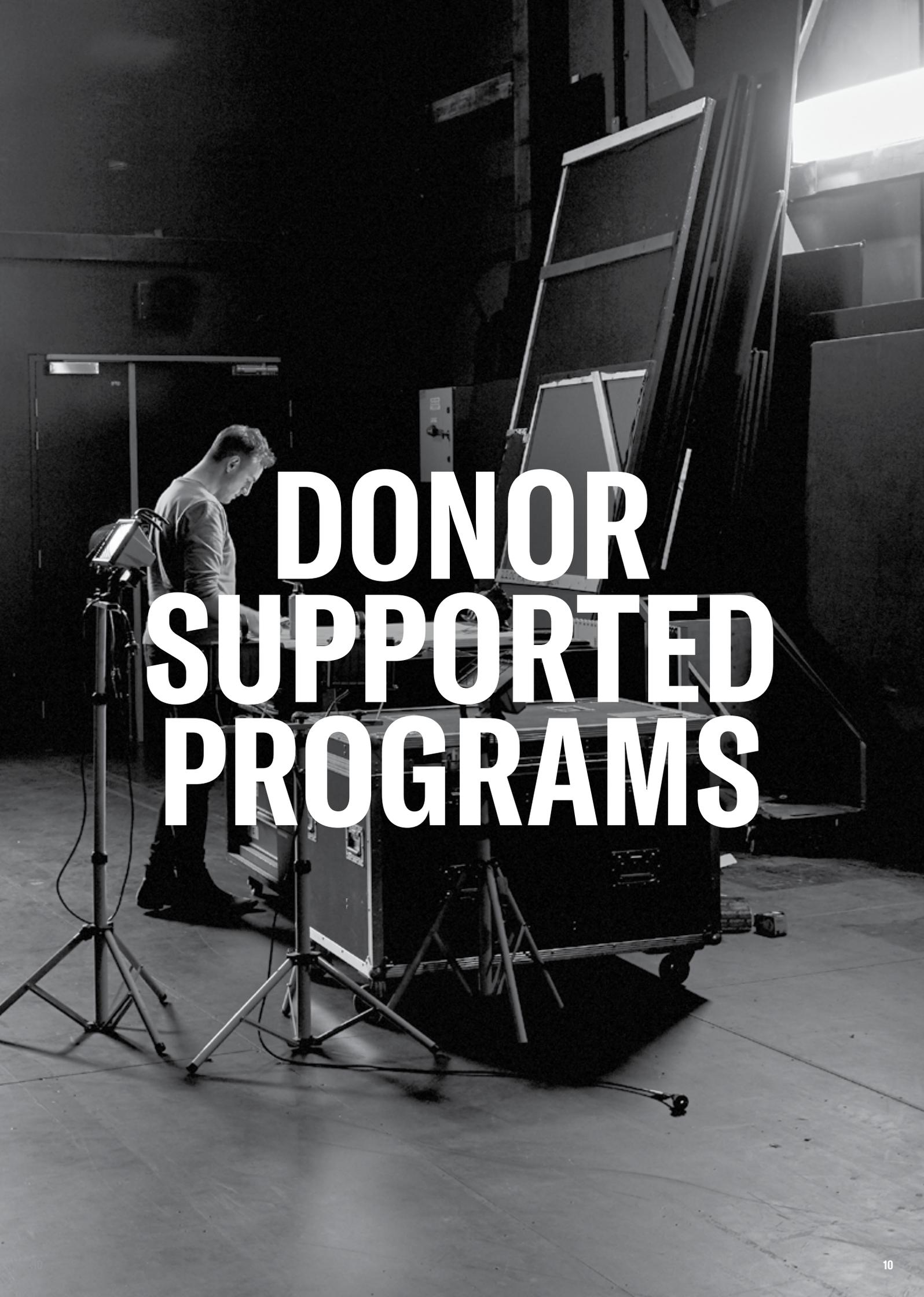
We also renewed our Major Partnership with MinterEllison, extending the life of the MinterEllison Future Directors Initiative. This is such an integral part of our commitment to helping early-career theatre makers take the next step and in 2024 four Future Directors were mentored under the program, with three continuing their journeys with the Company in other capacities, alongside past alumni such as Miranda Middleton (*My Brilliant Career*) and Roshelle Yee Pui Fong (*The Robot Dog*, Season 2025).

Our huge thanks goes to you, our Donors. Your continued support has never been more essential and valued and ensures that Melbourne Theatre Company continues to be a vibrant and energising part of Australia's arts scene.

See you at the theatre.

Anne-Louise Sarks
Artistic Director
& Co-CEO

Sally Noonan
Executive Director
& Co-CEO



DONOR SUPPORTED PROGRAMS

Four generations of theatre



DONOR SPOTLIGHT: PAT BURKE

Pat's house is adorned with a tapestry of a well-lived life: walls of books, magazines and show programmes, photographs of her ever-expanding family and impressive works of visual art.

'I was exposed to the arts at a very early age. My parents were opera buffs, and I remember going to the ballet, opera, pantomimes and the circus. Through this early introduction my love of theatre has endured.'

Pat remembers her first experience with Melbourne Theatre Company as a student at Melbourne University and attending many performances of the Melbourne University Drama Company. In 1953, students were told that the university was forming a commercial theatre venture – the Union Theatre Repertory Company – the forebear of Melbourne Theatre Company. Vice Chancellor at the time, Sir John Paton, invited students like Pat to support the inaugural season by subscribing. The rest is history.

A love affair that has lasted over 70 years, Pat's dedication to Melbourne Theatre Company has remained unwavering. To her, the Company is more than just a place to see a show – it's family. She has a special room in her house dedicated to all her MTC memorabilia. Posters from cherished productions, a model set, signed programs, and photos from countless events line the walls – each a treasured memento.

And, it turns out, Pat's passion for theatre is hereditary. Pat began attending with her daughters when they were young, recognising the importance of a fully rounded artistic experience on developing young minds. As her daughters

grew and started families of their own, the tradition carried on. For four generations, Pat's family has continued the ritual of attending Melbourne Theatre Company productions.

Pat was delighted to take her great-granddaughter to see 37 at the beginning of the 2025 Season. An avid Aussie Rules fan and footballer herself, Caroline took a special liking to the story, which reflected many of the joys and challenges she had seen firsthand playing community sport. The pair experienced a beautiful moment of symmetry – a young woman discovering the magic of theatre, just as her great-grandmother once did.

Now 92 years young, Pat's plans to continue supporting the Company and attending productions remain unchanged. 'In the 1990s, when the MTC moved to Russell Street and was in financial difficulties, I became a patron to contribute to this company which was giving me so much pleasure and has continued to.'

Pat's unwavering support over the decades has played a vital role in sustaining the Company's work, ensuring that audiences have the opportunity to experience the same joy and connection to theatre that she holds so dearly.

We are extraordinarily grateful to Pat, and to all of our incredible Donor community, whose contributions will help keep exceptional works of art on our stages for many years to come.

Young Artists Week



When teaching artists Katrina Cornwell and Morgan Rose speak about working with young people during our Young Artists Week, one thing is immediately clear: this is more than just a performance – it's a catalyst for a young person's profound personal growth.

Young Artists Week (formerly the Youth Scholarship Course) is a life-changing week of drama workshops established in 2002 to address equity in youth arts participation. Although our Education & Families program offered several programs, they were not reaching those students typically classified as 'disadvantaged', whether economic, social or physical.

Each year, 25 young people aged 14-16, from around Victoria, are selected for the five-day program. Throughout the week, participants engage in drama workshops, skill-building and collaborative devising – culminating in a powerful performance, built by the young people together from scratch.

It's an ambitious goal, says Kat, 'The time pressure means everyone has to work together as a team, and hanging back is not an option. But that's where the magic happens.'

This program is specifically designed for students who would not otherwise have access to an extra-curricular drama program due to economic, geographic or personal barriers, and is offered free of charge.

Over the last 22 years, the program has worked with hundreds of students, giving them an opportunity to gain confidence, self-awareness and self-expression whilst building friendships and a lifelong affinity for theatre.

*Names have been changed to protect privacy

Kat remembers two girls who started the program withdrawn, avoiding participation and appearing sceptical. However, by the end of the week, she says, they revealed themselves to be incredible performers. 'We always believe that under the defensiveness is a creative soul just waiting to come out.'

Another young participant, anxious and largely silent, Toby* didn't think of himself as a writer. But when he shared a poem on the final day, it moved the entire cohort to tears. '[Toby] had found his place,' explains Morgan, 'And for the first time, he felt like he belonged.'

The impact of the program goes far beyond theatre skills. 'It's all about community, identity and resilience,' says Morgan, 'When young people realise they're not alone – that they're accepted exactly as they are – it changes everything.'

This is the kind of transformation your support makes possible. From the thoughtful application process to the care woven into every day of the program, it's clear: these young people matter. And thanks to you, they know it.

Supported by

**NEWSBOYS
FOUNDATION**

QUEST
SOUTHBRANK

Designing the future

Your support helps emerging designers build their careers through programs like Future Creatives, equipping them with the skills and insights to turn their passion into successful careers.

We spoke with Future Creative, Bianca Pardo, about her experience working alongside Mel Page as Assistant Set & Costume Designer on *A Streetcar Named Desire*, and with Christina Smith as Associate Set & Costume Designer on *Mother Play*.



Can you tell us a bit about what led you to pursue a career in theatre design?

When I was growing up, I was always interested in fashion and I also loved history, so I floated ideas of careers between the two. Eventually my mum suggested to me that a combination of the two could be a costume designer. From there I found opportunities to be involved in theatre throughout high school and never looked back.

What has your placement experience been like so far? Can you describe a typical day or week?

My placements have been incredible. I love the hands-on learning in this program and what the roles entail. A typical day generally looks like visiting all the departments that are working on the design and then spending some time in rehearsals. Shadowing the designer, we usually begin the morning with a costume fitting, then make our way through various conversations and outstanding questions with props, scenic and workshop. We'll spend a bit of time in rehearsals and on our combined to-do list trying to complete odd jobs.

Have there been any standout moments or projects during your placement that really impacted you?

I think the most resonant conversation I've had throughout the program has been in a fitting with an actor who is also from a hispanic background. In their research they were trying to find out why they don't go bowling with everyone else in 1950s America. They quickly realised that we wouldn't have been allowed. It was a shocking reminder to me that historically, I would not be allowed to be here. It serves as a constant reminder to be sure to take up space and enjoy the privilege of being fully myself in my career.

What new skills, tools, or ways of thinking have you gained through the program?

With both placements, the most valuable skills for me to observe and learn from are various conversations I am part of between the Set & Costume Designer and the Director, other designers, the workshop, etc. It is so valuable to me to learn different communication styles and conflict resolution techniques professionally and to have modelled how others go about it.

What does it mean to you to be part of a program that champions designers from underrepresented cultural backgrounds?

It is an incredible privilege to be a part of this program, and I am so grateful to be a Future Creative. Without this opportunity I don't think I would otherwise have a design role like this at a mainstage company so early in my career. It is also so fulfilling to be supported in such a holistic way – it means so much to be part of a program that actively invests in diverse creative voices.

How has this experience shaped your aspirations or plans for your career?

This experience is incredibly invigorating for my aspirations and career. I have been able to use my skills and see where I need to improve. I've also had meaningful conversations with designers about how they balance their careers with life, and how they've carved their paths in the industry. It's helped me see what's possible and that I'm capable of pursuing it.

NEXT STAGE Writers' Program



NEXT STAGE is our bold and ambitious play development initiative that rivals some of the world's very best producing theatres.

It positions new Australian works as contenders on the national stage through strategic investment in stories that reflect our community, are relevant to our times, challenge the boundaries of theatre making and fuel the cultural conversation.

Since 2017, the program has commissioned 50 works, run 96 workshops and development sessions, published 12 scripts and supported 14 playwriting residencies and fellowships.

2024 NEXT STAGE Productions

My Brilliant Career
Golden Blood
37

NEXT STAGE Playwriting Fellowship

Our Playwriting Fellow for 2024/2025 is Anchuli Felicia King. The Playwriting Fellow spends 12 months with the New Work Department developing a play for Melbourne Theatre Company and takes part in wider Artistic Department activity such as programming, commissioning and supporting the work in development and production.

New Commissions

We commissioned 6 new plays from a broad group of exciting writers including (pictured above) Playwriting Fellow Anchuli Felicia King, Michelle Brasier, Melissa Reeves, Marieke Hardy, Lally Katz and Osamah Sami.

Thank you to Peter Clemenger for supporting commissions for Marieke Hardy and Lally Katz, and the Malcolm Robertson Foundation for supporting the commission for Osamah Sami.

First Nations Dramaturgy

A series of First Nations dramaturgs worked across various projects throughout the year as we continue to support Blak dramaturgy and work towards a Resident Dramaturg position for 2025.

Throughout 2024 we worked with: Jyden Brailey, Kamarra Bell-Wykes, Aunty Doris Patton, Dr Julia Hurst, Isobelle Morphy-Walsh, Phoebe Grainer and Lavinia Heffernan.

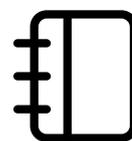
In 2025 Isobel Morphy-Walsh will commence a three day per week position as Resident Dramaturg, supporting the development of various new works across the year and building and honing her craft as a dramaturg.

Supported by the Vizard Foundation.

Playwrights Giving Circle

Thank you to our Playwrights Giving Circle for sharing our passion and commitment to Australian stories and Australian writers.

Fitzpatrick Sykes Family Foundation, The Glenholme Foundation, Jane Hansen AO and Paul Little AO, Larry Kamener and Petra Kamener, Susanna Mason, Helen Nicolay, Pimlico Foundation, Tania Seary and Chris Lynch, Craig Semple, Dr Richard Simmie, Derek and Caroline Young.



20
Active
commissions



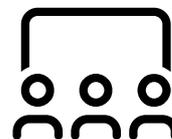
3
2024 NEXT STAGE
productions



154
Artists
employed



18
Workshops and
developments



42k+
Audiences



2
Scripts published



Deadly Creatives



Deadly Creatives is a bespoke, multi-year creative learning and professional development program.

The program has been designed specifically to provide young First Nations artists with the skills, support, experience, networks and professional ongoing employment needed to build sustainable arts careers.

In 2024 the Deadly Creatives transitioned from volunteer participants to paid creative artists, and developed two new original scripts for performance, *Peggy Sue* by Amelia Jean O’Leary and Emma Salmon, and *Wiran’s Dream* by Brodie Murray.

The works were presented in a double bill at Southbank Theatre, The Lawler as part of YIRRAMBOI Festival in 2025.

In 2024, Deadly Creatives collaborated with experienced professional artists and undertook mentorships with First Nations companies and productions.

2024 Deadly Creatives

Participants

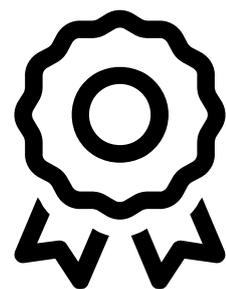
Jyden Brailey
Emma Clarke-King
Matisse Knight
Brodie Murray
Amelia O’Leary
Jasper Quinn
Emma Salmon
Christian Seiuli

Guest artists and mentors

Cynda Beare
Kamarra Bell-Wykes
Jacinta Keefe
Isobel Morphy-Walsh
Sapphic Flicks
Jackie Sheppard

Program coordinator

Brodi Purtil (until Nov 2024)
Emma Holgate (from Nov 2024)



Drama Victoria Award

Reconciliation in
Drama Education
Deadly Creatives

Supported by



Program Partners

WILIN.



YIRRAMBOI

Future Creatives



In 2024, we launched the Future Creatives program to provide a pathway from the independent sector to mainstage for early career designers from historically underrepresented cultural backgrounds.

The program supports participants to work alongside senior theatre designers in paid placements on two Melbourne Theatre Company productions across the two-year program.

Participants learn about production processes for creating works-of-scale, as well as attend meetings and events to further their skills and build their networks.

2024—2025 Participants

Todd J. Bennett

Assistant Composer & Sound Designer on *Cost of Living* (dir. Anthea Williams), alongside Jethro Woodward

Giovanna Yate Gonzalez

Assistant Lighting Designer on *English* (dir. Tasnim Hossain), alongside Paul Lim

Bianca Pardo

Assistant Set & Costume Designer on *A Streetcar Named Desire* (dir. Anne-Louise Sarks), alongside Mel Page

Savanna Wegman

Assistant Set & Costume Designer on *My Brilliant Career* (dir. Anne-Louise Sarks), alongside Marg Horwell

'It's amazing ... I wouldn't expect to be in this position without a program like this.'

Bianca Pardo

2024–2025 Future Creative

If you are interested in finding out more about the Future Creatives program, please contact **Sophie Boardley** at s.boardley@mtc.com.au

Supported by the Charles and Cornelia Goode Foundation.

Cybec Electric



This year's Cybec Electric play reading series was a tremendous success in collaboration with the Melbourne Fringe Festival.

In addition to three full-length play readings, we introduced supplementary activities designed to create a festival experience and engage a new generation of playwrights. We also introduced the Emerging Writer Award, providing an opportunity to support a writer we had not yet worked with, while enhancing accessibility for artists.

Public readings

Love & Reparation

Thu 17 Oct

Writer Danish Sheikh

Director Jennifer Sarah Dean

Dramaturg Tasnim Hossain

Cast Kane Felsing, Kaivu Suvarna,

Sinead Fernandes, Isha Menon,

Dinesh Mathew, Naavikaran.

Paid attendance 89

The Greek Word for Funeral

Fri 18 Oct

Writer George Lazaris

Director Bridget Balodis

Dramaturg Zoey Dawson

Cast Petra Kalive, Katerina Kotsonis,

Maria Mercedes, Maria Theodorakis,

Steve Mouzakis, Eb Papanastasiou, Olivia

Charalambous, Tony Nikolakopoulos.

Paid attendance 107

Mature skin

Sat 19 Oct

Writer Gabrielle Fallen

Director Alistair Baldwin

Dramaturg Jennifer Medway

Cast Peter Paltos, Bailey Ackling

Beecham.

Paid attendance 95

Workshops

How to Write a Musical with Yve Blake

Sat 19 Oct

Paid tickets 20

How To Write A Play with Tasnim

Hossain for Emerging BIPOC Writers

Sat 19 Oct

Paid tickets 16

Networking events

Creative Speed Dating

(Strictly Professional)

Hosted By Mark Wilson

Sat 19 Oct

Free event

Social Events Up-Late

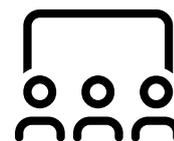
Social Events at Miss Pearl

Over three nights, after each play reading.



22

actors, directors and
dramaturgs engaged



493

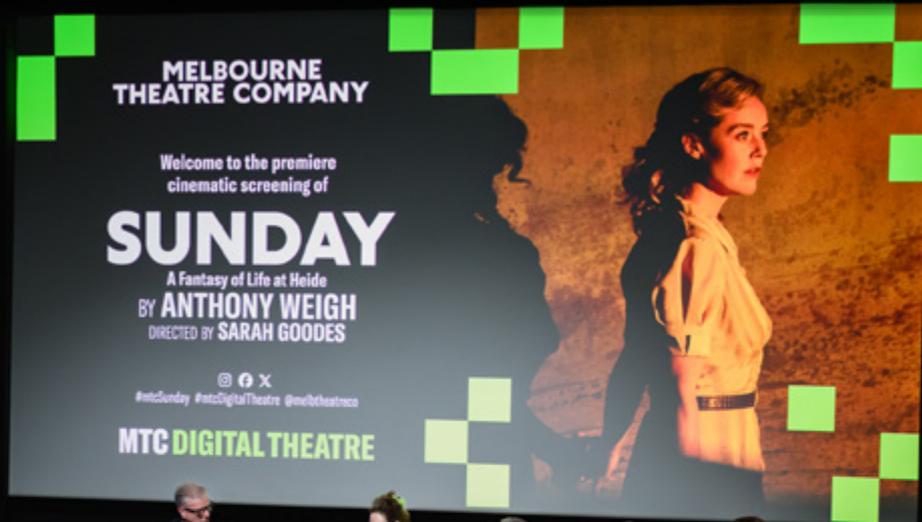
total attendance



89

workshops and
networking attendance

Digital Theatre

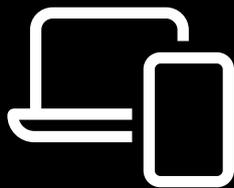


MTC DIGITAL THEATRE

In 2024, we released *Sunday* on MTC Digital Theatre, enabling audiences across Australia the chance to see this celebrated production written by renowned playwright Anthony Weigh and directed by the award-winning Sarah Goodes.

This was marked with a premiere screening and a Q&A with cast and creatives at Cinema Nova on 9 October and several screenings across a two-week period.

Since its launch in 2021, MTC Digital Theatre showcases select Melbourne Theatre Company productions through high-definition, multi-camera recordings, bringing world-class productions direct from stage to screen.



1,262+

viewers of MTC Digital Theatre productions



19%

of viewers were from outside metropolitan Melbourne

↑ 2% compared to 2023

Viewers based on 2.5 people per household as per Australian Institute of Family Studies data

Available to stream in 2024



Sunday

by Anthony Weigh



**Sexual Misconduct
of the Middle Classes**

by Hannah Moscovitch



The Heartbreak Choir

by Aidan Fennessy



Berlin

by Joanna Murray-Smith



SLAP. BANG. KISS.

By Dan Giovannoni



Shakespeare's

As You Like It

Education & Families

Melbourne Theatre Company's Education & Families program provides accessible, meaningful theatre experiences for young people, regardless of their circumstances.

Our award-winning programs foster creativity, confidence and collaboration, with profound impact on students' lives. Our huge gratitude to the Education Giving Circle, which supports the annual Education & Families production as well as the many educational activities providing young people with further enrichment and engagement in live theatre.

School tickets

Seventeen 31
Meet Me At Dawn 17
37 168
The Almighty Sometimes 36
World Problems 898
Julia 147
A Streetcar Named Desire 1,714
English 70
Cost Of Living 154
Topdog/Underdog 37
Golden Blood 2
My Brilliant Career 217

Total paid attendance 3,491
Total complimentary attendance 203

Enhancing the theatre experience

PRE-SHOW TALKS

Students gain unique insights into professional theatre through pre-show talks and post-show Q&As at designated education performances.

World Problems Wed 15 & Tue 21 May
Teaching Artist Nick Tranter
Paid Attendance 215

Julia Thu 6 Jun
Teaching Artist Krystalla Pearce
Paid Attendance 80

A Streetcar Named Desire Wed 7 Aug
Teaching Artist Nick Tranter
Paid Attendance 336

REVISION WEBINARS

Students and teachers revisit productions in live, interactive webinars for VCE Theatre Studies and VCE Drama.

World Problems Wed 6 Nov
Teaching Artist Nick Tranter
Guest Artists Emma Mary Hall, Harrie Hogan, Rachel Lewindon, Carly Sheppard
Paid attendance 72

A Streetcar Named Desire Wed 30 Oct
Teaching Artist Nick Tranter
Guest Artists Katherine Tonkin, Nikki Shiels, Mel Page, Michelle Lim Davidson
Paid attendance 52

SLAP. BANG. KISS. Wed 30 Oct
Teaching Artist Nick Tranter
Guest Artists Katy Maudlin, Sarah Fitzgerald, Tomáš Kantor, Tsungirai Wachenuka
Paid attendance 12



Education Partnerships

VICTORIAN COLLEGE OF THE ARTS SECONDARY SCHOOL

Since 2021, Melbourne Theatre Company has partnered with the Victorian College of the Arts Secondary School (VCASS) to deliver a semester-long course for Year 11 Theatre Arts students that complements and enhances the study of VCE Drama and Theatre Studies.

Lead Teaching Artist Sarah Fitzgerald
Teaching Artist Brodi Purtill

Guest Artists Conor Leach and Tsungirai Wachenuka (acting), Jacob Battista, Anna Cordingley and Christina Smith (set & costume design), Katy Maudlin and Mark Wilson (directing), Matt Furlani (voice and text), Amelia Jean O’Leary (movement) and Amy Cater (intimacy coordination)

Participants 20

Supported by



WESTERN PORT SECONDARY COLLEGE

A new partnership facilitated by the Mornington Peninsula Foundation to support co-curricular drama with Year 9 and 10 students and enable them to experience professional theatre.

Lead Teaching Artists
Brodi Purtill and Sahil Saluja

Supported by



DRAMA VICTORIA

Our long-standing partnership with Drama Victoria, the oldest Drama teacher association in Australia, connects us with passionate drama educators across the state for professional development opportunities.

Dramaturgy – I get it now!
Annual Conference 28 Nov
Teaching Artist Mark Wilson

Participants 31

Supported by



VIRTUAL SCHOOL VICTORIA

In and Out of Worlds is an innovative Year 8 Drama course delivered entirely online over terms three and four. Students work with professional theatre artists to devise and perform a live, online anthology performance.

Lead Teaching Artists
Morgan Rose and Justin Gardam

Guest Artists Oz Malik, William McKenna, Karl Richmond and Angourie Rice (acting), Matilda Woodroffe (costume design), Harrie Hogan (lighting design), Rachel Lewindon (composition & sound design), Amelia Jean O’Leary (movement), Madelaine Nunn and Jennifer Medway (writing)

Guest Staff Emily Doyle, Brodi Purtill, Nick Tranter

Virtual School Victoria Teachers Jessica Craigmyle, Sarah Davies, Josh Milton and David Williamson

Lead Teacher Arts Jared Webster

Participants 106
Performance date 5 Dec
Attendance 87

Supported by



Education & Families

Education Hub

To support student study and achievement, we have continued to expand our Education Hub, a comprehensive suite of curriculum-based digital resources for teachers and students to use in the classroom and at home.

Memberships by 31 Dec 603

SHORT COURSES

We offer online courses in theatre practice for students and self-directed learners. Each course includes a series of instructional videos featuring industry professionals.

Intro to Theatrical Lighting

Allan Hirons, Technical Manager, Electrics

Theatre Spaces

Nick Tranter and RealTour3D

Creating Special Effects

Jacob Battista, Set Designer
Brittany Stock, Assistant Stage Manager

AV Recording

Eva Otsing and Emily Doyle
Editing Emily Doyle

SCRIPT NOTES

In this award-winning video series, playwrights, actors and directors reveal how a production is created from the script page to the stage.

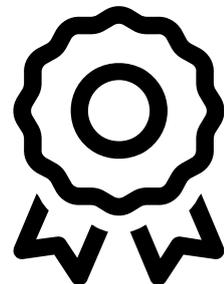
37 – Playwright Nathan Maynard, Actor Syd Brisbane and Director Isaac Drandic

A Streetcar Named Desire – Actor Nikki Shiels and Director Anne-Louise Sarks

My Brilliant Career – Actor Kala Gare and Musical Director Victoria Falconer

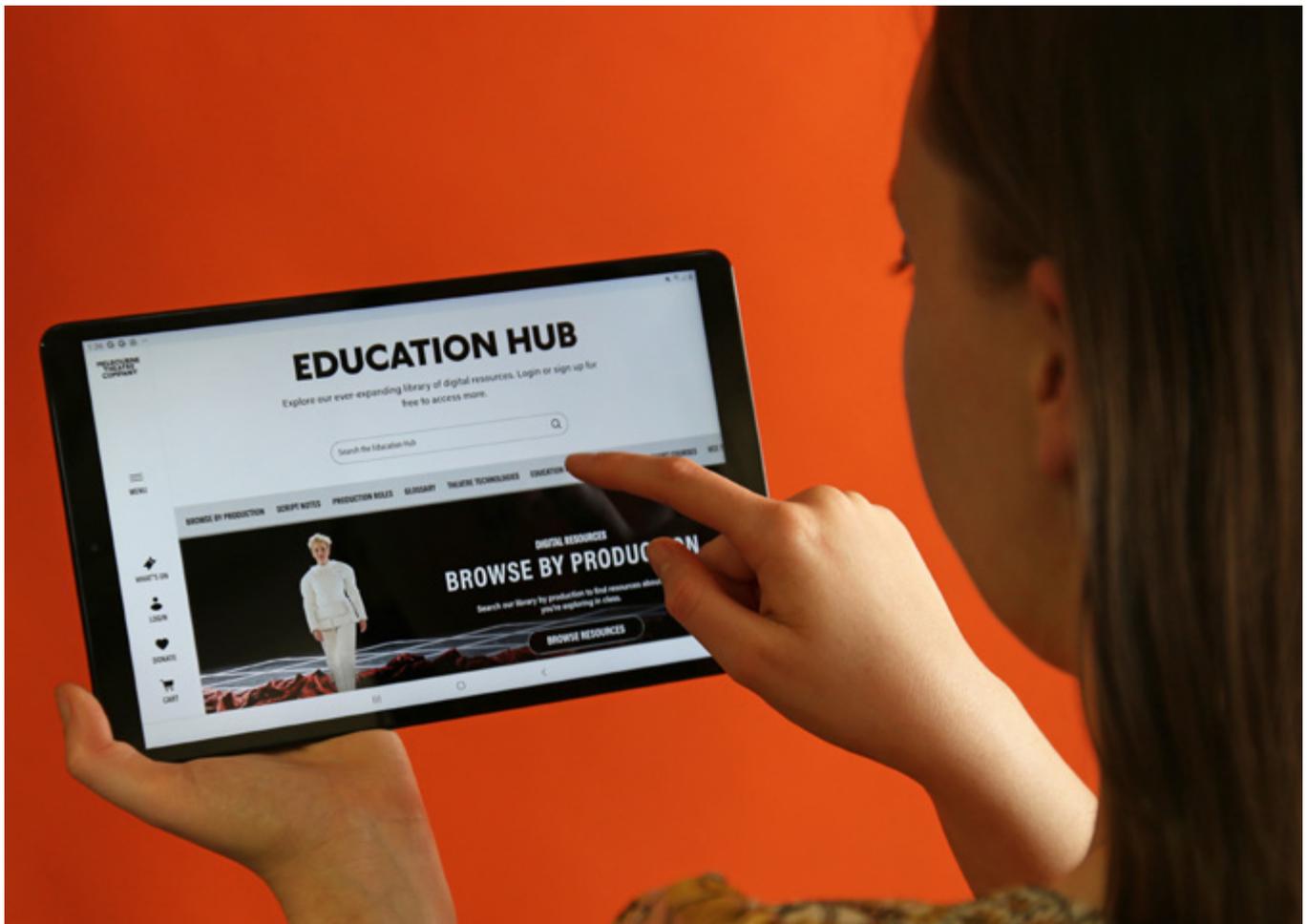
World Problems – Performer Carly Sheppard, Director Cassandra Fumi and Playwright Emma Mary Hall

AV Recording Eva Otsing, SIRAP
Editing Emily Doyle



Drama Victoria Award

**Excellence in the Digital/
Online Delivery of Drama
Education Hub**



INTERACTIVE RESOURCES

Students use our media-rich, web-based resources to enhance their understanding of professional theatre, gaining unique insights through interactive elements including videos, information pop-ups, and activities.

37

Production design with Dale Ferguson and Isaac Drandic

World Problems

Devising Movement with Amelia Jean O’Leary, Carly Sheppard and Cassandra Fumi.
Design and Symbolism with the creative team.

Creative Development with the cast and creative team.

A Streetcar Named Desire

Acting skills in rehearsal with Anne-Louise Sarks and the cast.
Interpretation and Design with the creative team.
Set tour and set design with Bianca Pardo

My Brilliant Career

Intro to musical instruments with musical director Victoria Falconer.
Videography Emily Doyle, Eva Otsing, Sapphic Flicks, SIRAP
Editing Emily Doyle.

VIRTUAL SET TOURS

Virtual tours enable students anywhere in the world to walk through our set designs and stages. Created with unique 360° photography technology and accessible on any internet-connected device, tours include pop-ups and links with detailed behind the scenes insights.

New VR Tours

A Streetcar Named Desire, Arts Centre Melbourne, Playhouse

Topdog / Underdog, Southbank Theatre, The Lawler

World Problems, Southbank Theatre, The Lawler

VR Capture RealTour3D

PRE- & POST-SHOW RESOURCES

We publish two-part education resources for Melbourne Theatre Company productions that have been included in the VCE Playlist for Drama and Theatre Studies.

The resources help students to understand and analyse professional theatre practice, complete school-based assessments and prepare for exams. We now complement the traditional PDF education packs with interactive digital resources

A Streetcar Named Desire VCE Theatre Studies

Packs by Krystalla Pearce
Post-show resource by Emily Doyle

SLAP. BANG. KISS. VCE Theatre Studies
Packs and resources by Nick Tranter

World Problems VCE Drama

Packs and resources by Nick Tranter

My Brilliant Career

Pre-show resource by Emily Doyle and Nick Tranter

Education & Families

University of Melbourne

INTERNSHIPS

Students enrolled in the Master of Arts and Cultural Management program volunteer to assist with delivery and evaluation of an Education & Families program.

Jul—Sep Nabila Malik, Isabella Recca
Jul—Oct Riana Pinto, Bethanie Tardif
World Problems design Ashley Reid

ROBERT MCDONALD AWARD

The University of Melbourne makes the award in memory of the late Robert McDonald, Education Manager 1998–2010.

The Award winner receives a bursary, undertakes a directing placement on the Education & Families production, and meets with artistic staff.

2024 Award Recipient Bridie Noonan

BEHIND THE CUES

Design and production students from Victorian College of the Arts attend a 45 minute 'dry run' of technical cues in the Summer theatre, with creative artists and stage crew explaining the creative rationale and production process behind the cues.

37 21 Mar
Guest Artists Dale Ferguson, James Henry, Liam Murray

The Almighty Sometimes 10 May
Guest Artists Jacob Battista, Rain Iyehen

English 15 Aug
Guest Artists Kat Chan, Giovanna Yate Gonzalez, Tasnim Hossain, Whitney McNamara

VCA Design Course Coordinator
Christina Smith

INSIDE LOOK AT MELBOURNE THEATRE COMPANY

A breadth subject for University of Melbourne students, delivered in collaboration with the Victorian College of the Arts, offering an inside look at the art, craft and business of Melbourne Theatre Company. Students watch two productions, read online teaching materials and write a comparative review.

Live productions 37, *Cost of Living*

MTC Digital Theatre *As You Like It*, *The Heartbreak Choir*

Attendance 331

Supported by



Engagement Programs

WORK EXPERIENCE

High school students in Years 10–11 experience the inner workings of Melbourne Theatre Company in a one-week placement at HQ or Southbank Theatre, observing rehearsals and backstage activities, and assisting with administration and production tasks.

Participating schools

Barrenjoey High School NSW
Camberwell High School
Castlemaine Secondary College (2)
Collingwood College (2)
Fitzroy High School
Footscray High School
Frankston High School
Heathmont College
Loreto College Ballarat
Mullauna College
Overnewton College
Princes Hill Secondary College
Suzanne Cory High School
Swinburne Senior Secondary College
University High School
Victorian College of the Arts
Secondary School

Participants 18

YOUTH AMBASSADORS

In this yearlong program, a select group of Year 11 students from across Victoria develop their theatre skills through attending productions and in-person seminars with artists and staff.

Apr—Dec
Lead Teaching Artist Nick Tranter
Guest Artists Amy Cater (intimacy coordination), Kat Chan (set & costume design), Caroline Craig (acting), Harrie Hogan (lighting design)
Guest Staff Jacob Battista, Allan Hiron, Jess Keepence, Anne-Louise Sarkis
Participants 16

HQ TOURS

Tours begin with a seminar on the lifecycle of a production, followed by a guided walk through the building to explore costume, wigs, millinery, props, scenic art and workshop departments, and the rehearsal rooms.

Teaching Artists George Abbott, Hugo Gutteridge, Taylor Reece
Tours 36 groups

YOUTH SCHOLARSHIP COURSE

Targeted for young people aged 14–16 years with limited access to the arts, the course enables participants to develop their creative skills and work collaboratively with like-minded peers.

The course culminates in a devised performance at Southbank Theatre, *The Lawler*, for participants' family and friends.

30 Sep—4 Oct
Lead Teaching Artists Katrina Cornwell and Morgan Rose
Wellbeing Artist Sarah Hosford
Associate Teaching Artist Sarah Fitzgerald
Guest Artists Dann Barber (set & costume design), Matt Furlani (voice & text), Amelia Jean O'Leary (movement)
Administration Bethanie Tardif

Participants 23

Supported by





The Geraldine Lazarus Regional Enrichment Program

To make creative experiences accessible to all students in Victoria, a suite of on-demand workshops is available exclusively to schools in regional Victoria, delivered by skilled teaching artists.

A suite of on-demand workshops, including Acting Skills, The Lifecycle of a Production, and Exploring Shakespeare, is available to regional Victorian schools. Companion workshops for *World Problems* supported schools attending the show, while workshops for *SLAP. BANG. KISS.* enhanced its national tour.

Acting Skills

Officer Secondary College 20 Aug (2)
Teaching Artists
 Eleanor Barkla and Sahil Saluja

Exploring World Problems

Marist College Bendigo 5 May
Mildura Senior College 29 May
Mount Rowan Secondary College 27 May
St Joseph's College Mildura 29 May
Teaching Artists
 Eleanor Barkla and Amelia O'Leary

Exploring SLAP. BANG. KISS.

Colac Secondary College 16 Aug
Teaching Artists
 Eleanor Barkla and Sahil Saluja
Greater Shepparton Secondary School 29 Aug (2)
Teaching Artists
 Eleanor Barkla and Isabella Recca

Workshops 10
Participants 166

Teachers' Professional Development Workshops

Teacher as director with SLAP. BANG. KISS.
Wagga Civic Theatre 3 Sep
Teaching Artist Bernard Sam
Participants 11

The Geraldine Lazarus Regional Enrichment Program is supported by

The Gailey Lazarus Foundation

IGNITE

Every young Victorian deserves to access the life-changing benefits of theatre. IGNITE is a donor-supported program that removes financial barriers to give students an experience they'll never forget and spark a lifelong love of theatre.

Schools ranked 1,000 and below on the Index of Community Socio-Educational Advantage (ISCEA) can access \$5 tickets and relief teacher subsidies to attend live Melbourne Theatre Company productions. All regional schools can apply for a travel subsidy.

IGNITE tickets 1,097
Travel & Relief Teacher Subsidies \$8,530

IGNITE is supported by Krystyna Campbell-Pretty, The Gailey Lazarus Foundation and an anonymous donor

The Gailey Lazarus Foundation

Access Services



In 2024 we continued our commitment to making our performances accessible to the widest audience.

We offered audio description and tactile tours for people who are vision impaired and captioning for people who are Deaf and hard of hearing.

We also delivered two Relaxed Performances, where the theatre environment was adapted for audiences who benefit from a more relaxed environment, while maintaining the creative integrity of the show. For each Relaxed Performance, we published a visual story to help audiences prepare for their visit, and members of the cast came on stage immediately before the show to welcome the audience.

Audio description partner Vision Australia
Auslan interpretation service providers
Auslan Stage Left and Expression Australia
Captioning service provider The Captioning Studio

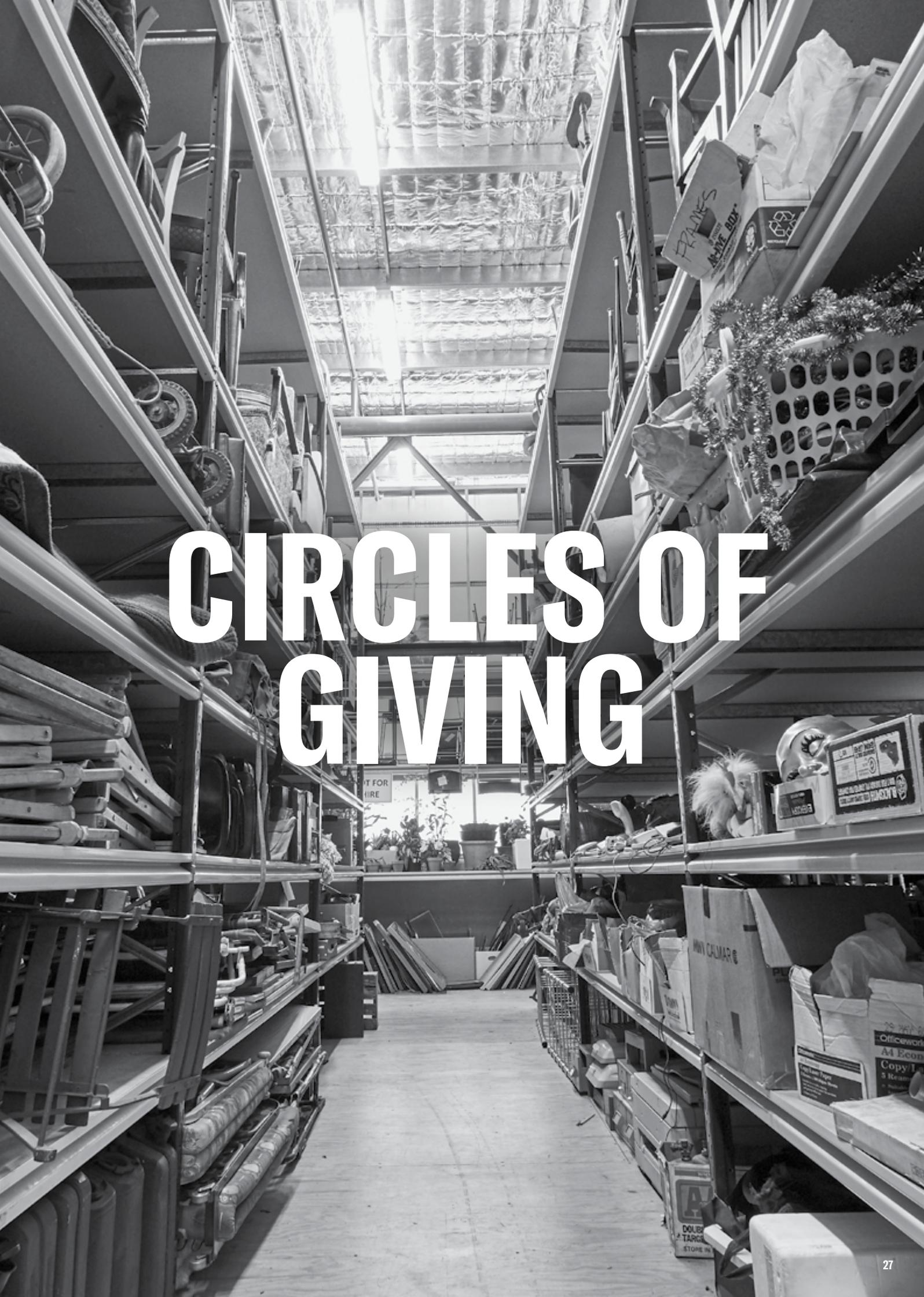
Select access services are made possible with generous support from Arts Centre Melbourne.

Relaxed Performances

A Streetcar Named Desire Wed 14 Aug 2pm
Introduction Kaya Byrne and Michelle Lim Davidson
Visual Story Emily Doyle and Brodi Purtill
Relaxed Performance Partner Arts Centre Melbourne

My Brilliant Career Mon 16 Dec 6.30pm
Introduction Kala Gare, Raj Labade and Jarrad Payne
Visual Story Emily Doyle and Brodi Purtill





CIRCLES OF GIVING

Thank you

We gratefully acknowledge the ongoing support of our Donors

LIFETIME PATRONS

Acknowledging a lifetime of extraordinary support.

Rowland Ball OAM &
The Late Monica Maughan
Pat Burke
Peter Clemenger AO &
The Late Joan Clemenger AO

Greig Gailey & Dr Geraldine Lazarus
Jane Hansen AO & Paul Little AO
Allan Myers AC KC & Maria Myers AC
The Late Biddy Ponsford

The Late Dr Roger Riordan AM
Maureen Wheeler AO & Tony Wheeler AO
The Late Ursula Whiteside
Caroline Young & Derek Young AM

ENDOWMENT FUND DONORS

Supporting Melbourne Theatre Company's long term sustainability and creative future.

Leading Gifts

\$50,000+

Jane Hansen AO & Paul Little AO
The Late Max & the Late Jill Schultz

The Late Margaret Anne Brien
Tony & Janine Burgess
The Late Geoffrey Cohen AM
The Late Valerie Gwendolyn King
John Higgins AO & Jodie Maunder

Martin & Loreto Hosking
The Late Biddy Ponsford
Tania Seary & Chris Lynch
Andrew Sisson AO & Tracey Sisson
The John & Myriam Wylie Foundation

\$20,000+

\$10,000+

Robert A. Dunster
Prudence & Neil Morrison

Helen Lynch AM & Helen Bauer
Jennifer Darbyshire & David Walker
Ian Hicks AO

Tony & Nathalie Johnson
Jane Kunstler

\$5,000

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Bowness Family Foundation
Prof Glyn Davis AC &
Prof Margaret Gardner AC
Karen Inge & Dr George Janko

Geoffrey Smith & Gary Singer
Rebecca Wilkinson
Anonymous (1)

\$2,500+

Paul & Robyn Brasher
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Rosemary Forbes & Ian Hocking
Charles & Cornelia Goode Foundation
Roger & Ruth Parker
Anne-Louise Sarks

\$1,000+

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Rob & Sal Bruce
Pam Caldwell
Clare Carlson
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Craig Semple
Jan Simon
Charles Tegner
Pinky Watson
Robert & Diana Wilson
Anonymous (3)

PLAYWRIGHTS GIVING CIRCLE

Supporting the NEXT STAGE Writers' Program, our industry-leading commissioning initiative.

Fitzpatrick Sykes Family Foundation, The Glenholme Foundation, Jane Hansen AO & Paul Little AO, Larry Kamener & Petra Kamener, Susanna Mason, Helen Nicolay, Pimlico Foundation, Tania Seary & Chris Lynch, Craig Semple, Dr Richard Simmie, Derek & Caroline Young



TRUSTS & FOUNDATIONS



The Gailey Lazarus
Foundation

HANSEN LITTLE
FOUNDATION



NEWSBOYS
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Donors whose recent gifts help us enrich and transform lives through the finest theatre imaginable.

\$50,000+

The Late Margaret Anne Brien
Tony & Janine Burgess
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Peter Clemenger AO
Greig Gaily & Dr Geraldine Lazarus

Jane Hansen AO & Paul Little AO
John Higgins AO & Jodie Maunder
Martin & Loreto Hosking
The Late Valerie Gwendolyn King
The Late Max & the Late Jill Schultz

Andrew Sisson AO & Tracey Sisson
Fitzpatrick Sykes Family Foundation
Maureen Wheeler AO & Tony Wheeler AO

\$20,000+

Linda Herd
Petra & Larry Kamener
Prudence & Neil Morrison

Tania Seary & Chris Lynch
Craig Semple
Andrew Sisson AO & Tracey Sisson

The John & Myriam Wylie Foundation
Anonymous (1)

\$10,000+

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Helen Nicolay
Pimlico Foundation
Catherine Quealy

Janet Reid OAM & Allan Reid
Lisa Ring
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Dr Richard Simmie
Rob Stewart & Lisa Dowd
Tintagel Bay P/L
Ralph Ward-Ambler AM &
Barbara Ward-Ambler
Matt Williams – Artem Group
Anonymous (2)

\$5,000+

Bagôt Gjergja Foundation
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Rebecca Wilkinson
Anonymous (4)

To find out more about giving at Melbourne Theatre Company,
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Heather & Bob Glindemann OAM
Henry Gold
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Jane Grover
Halina Lewenberg Charitable Foundation
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Professor Duncan Maskell &
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In memory of Marysia &
Berek Segan AM OBE
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The Veith Foundation
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The Ray & Margaret Wilson Foundation
Gillian & Tony Wood
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\$1000+

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Judy Bourke
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Nan Brown
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Katie Burke
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Pam Caldwell
Helen & Dugald Campbell
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Dr Paul Nisselle AM & Sue Nisselle
Sally Noonan

LEGACY CIRCLE

Acknowledging supporters who have made the visionary gesture of including a gift to Melbourne Theatre Company in their will.

David & Lisa Oertle
Dr Jane & Alan Oppenheim
In loving memory of Richard Park
Dr Annamarie Perlesz
Dare & Andrea Power
Peter Philpott & Robert Ratcliffe
Philip & Gayle Raftery
Sally Redlich
Victoria Redwood
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Francis Vergona
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please contact Director of Development Rupert Sherwood on 03 8688 0954**



**YOUR
IMPACT**

Your impact

Thank you for your generosity Total given: \$3,285,697

Thanks to you, we have been able to progress a wide range of programs and initiatives that benefit artists, students and audiences.

Education & Access programs: \$616,078

Developing the artists and audiences of tomorrow, through discounted tickets, travel subsidies, learning programs, workshops and educational resources on our online Education Hub.

Production Patrons: \$72,000

Helping to bring ground-breaking productions to the stage, that entertain, challenge, and inspire.

Bequests & Endowment fund: \$1,532,952

Total investments made in 2024 to our General Endowment Fund, ensuring long-term sustainability, excellence and accessibility for generations to come.

Play commissioning & development: \$340,800

Nurturing emerging playwrights empowering them to grow and evolve their concepts for the best chance of resonating with audiences.

General untied donations: \$723,867

Strengthening Melbourne Theatre Company's place as the home for world-class theatre in Melbourne.

Note: These figures include gifts to Melbourne Theatre Company Foundation in 2024 and do not include funds received from government grants or sponsorships.

2024 Income

13%

Government Grants

18%

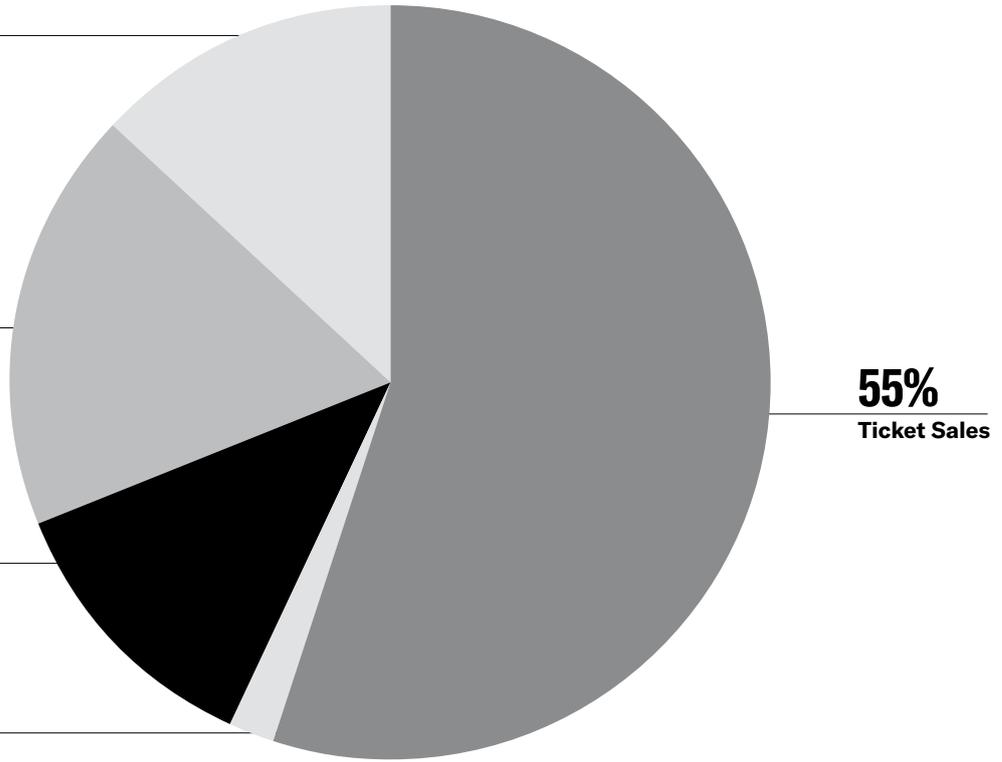
Other Income

12%

Donations, Bequests
& Non-Govt Grants

2%

Sponsorship Income



Philanthropic Income

2%

Production Patron

3%

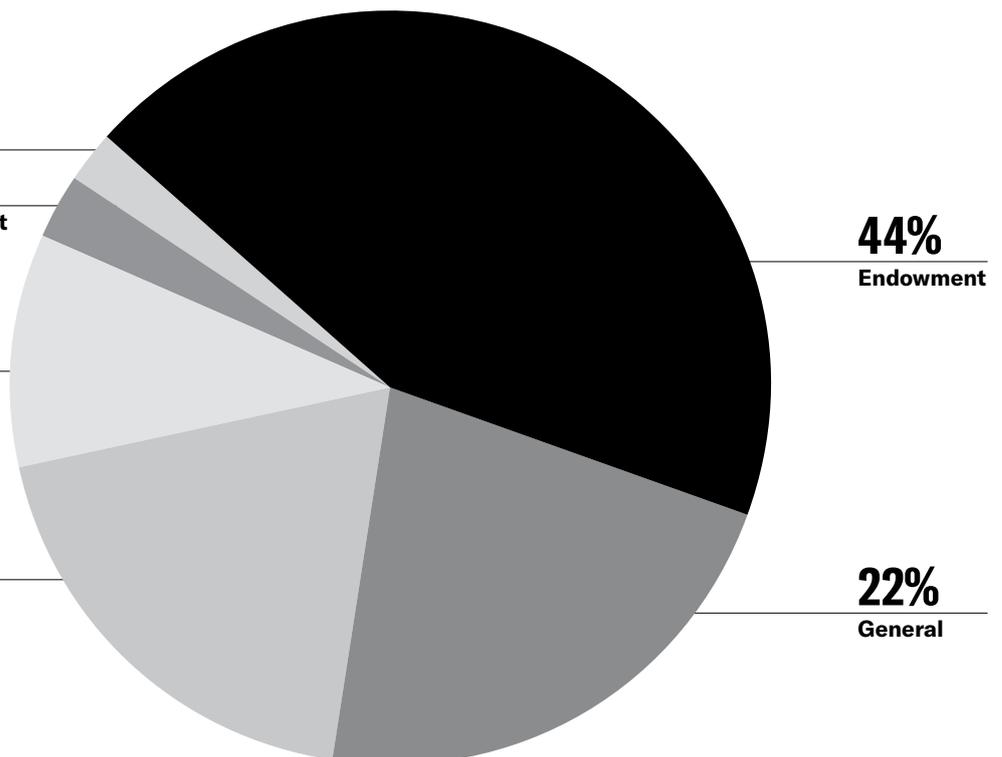
Bequest

10%

Commission &
Developments

19%

Education



Photography

Josh Deane (pp. 6 & 17)

Benjamin Healley (p. 8)

Charlie Kinross (pp. 9, 13)

Tim Grey (pp. 10 & 27)

Mandy Jones (p. 11)

Tiffany Garvie (pp. 11, 12, 21)

Merryn Trescott/Sapphic Flicks (p. 15)

Heath Warwick (p. 18)

Jeff Busby (p. 19 – *As You Like It*)

Jo Duck (p. 19 – *The Heartbreak Choir, Sexual Misconduct of the Middle Classes*)

Pia Johnson (pp. 19 – *Sunday*, 33)

Justin Ridler (p. 19 – *Berlin*)

Brett Walker (p. 19 – *SLAP. BANG. KISS.*)

Emily Doyle (pp. 23, 25)

**MELBOURNE
THEATRE COMPANY**

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