



MELBOURNE THEATRE COMPANY

**2025 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**

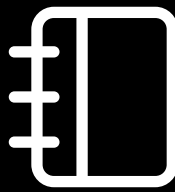


YOUR IMPACT IN NUMBERS



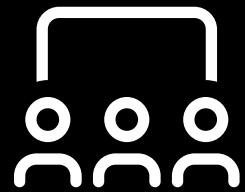
550

performances



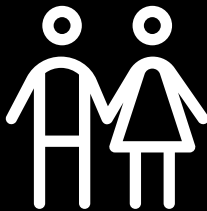
4

**new Australian works
commissioned**



907

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



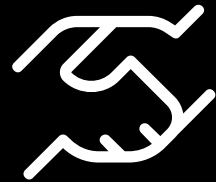
439

**actors, creatives
and industry
professionals employed**



5,829

**subsidised
school tickets**



12

**creatives engaged in career
development programs**

A black and white photograph of a modern building with a prominent white geometric frame. The frame consists of several intersecting lines that create a series of rectangular and triangular openings. The building's facade is primarily glass, reflecting the sky and surrounding environment. The word "WELCOME" is superimposed in large, bold, white capital letters across the center of the image. The sky is cloudy, and the overall scene is captured in a high-contrast, artistic style.

WELCOME

CEO & Artistic Director's report



Since its beginnings as the Union Repertory Theatre in 1953, Melbourne Theatre Company has encouraged society to look within and ahead, staging stories that speak to who we are as a city and as a nation.

In 2025, I was reminded of this time and time again, sitting with audiences intensely absorbed in the stories unfolding on stage. You are why we do what we do.

We are profoundly grateful to you, our donors, whose commitment to our work underpins everything we do. Your support allows us to take creative risks, nurture artists, engage audiences and invest in the future of Australian theatre.

Thanks to your extraordinary generosity, in 2025 we celebrated our most successful end of financial year appeal to date. The impact of these donations is felt in every rehearsal room, on every stage, and in every young artist who gains the confidence, skills and opportunities to imagine a future in the arts.

In 2025, well over half of our line-up was Australian work and four productions were developed or commissioned through our philanthropically funded NEXT STAGE Writers' Program. It is so rewarding to see these works recognised through the hundreds of people attending each night, in the many

thoughtful comments we receive in our foyers and online and in the critical acclaim they attract. Productions we commissioned and created through this program – including *Jacky, Bloom* and *SLAP.BANG.KISS* – also toured beyond Melbourne, extending the life of the works and the Company's presence across the country.

Our partnership and collaboration with First Nations artists and communities remains essential. In 2025 we proudly showcased multiple works by First Nations artists that proves the very best of theatre is made right here in our backyard.

From bringing back Trawlwoolway playwright Nathan Maynard's fan favourite *37*, to Andrea James' haunting re-examination of a colonial myth from her grandmother's Gunaikurnai country, *The Black Woman of Gippsland*. Shortlisted for the Victorian Premier's Literary Awards, this production reached communities with care and intention, including more than 100 Aboriginal and Torres Strait Islander audience members from organisations like Lakes Entrance Aboriginal Health Association.

Reflecting on the full suite of Education activity in 2025, we are extremely proud of the breadth and impact of our work, all of which would not have been possible without your generous support. We toured our Education production *The Robot Dog* to regional communities and captured it for MTC Digital Theatre, extending the reach and lifespan of this powerful story exploring technology, language and culture in a fast-evolving world.

We have continued to deliver our exceptional and award-winning programs that offer subsidised tickets, travel support, digital resources, workshops, and innovative learning activities that reach diverse and remote communities. These programs help young people build confidence, discover the magic of theatre and see the opportunities available for pursuing a career in the arts.

As Victoria's state theatre company, we carry a responsibility not only to produce exceptional work, but to shape the future of theatre in Australia. That means actively creating pathways for the next generation of creatives. That's where programs like our Future Creatives and MinterEllison Future Directors Initiative come in. Season 2025 saw eight designers and four directors supported through these programs.

These opportunities for early career designers and directors help talented artists build sustainable careers while bringing broader perspectives to Australian theatre. When our stages hold the voices of all people, theatre becomes more vibrant, more truthful and more powerful.

Our education, outreach, and artist development programs sit beyond our core artistic offering, making them some of the most vulnerable when resources are stretched. Yet they are essential investments in the future – nurturing the next generation of theatre-makers, storytellers and audiences who will sustain our Company for years to come.

In a changing environment, our focus is clear: to ensure the Company's long-term financial sustainability while continuing to deliver powerful and resonant stories that reflect the very world we're in.

I'd like to once again extend our gratitude to you. Whether you're a long-time supporter or have just given your first gift, you are part of what makes this company possible. Your support keeps our stages alight and alive.

Anne-Louise Sarks
CEO & Artistic Director

Jenny's seat in the Sumner



For more than five decades, Benny Katz has been part of the Melbourne Theatre Company community. His relationship with the Company began in the 1970s, when, as a university student, he first attended performances at the Russell Street Theatre.

He remembers being captivated by the power of live performance and the unique experience of gathering in a theatre to share a story. Since then, Benny has seen hundreds of productions, many of which have stayed with him long after the curtain fell.

Among his favourites are *North by Northwest*, with its inventive staging and theatrical ingenuity, and more recently, *A Streetcar Named Desire* and *The Glass Menagerie*, productions he admired for their emotional depth, outstanding performances and striking design.

For Benny, attending theatre has always been about more than the performance itself. 'I love to make a whole evening out of a visit to Melbourne Theatre Company,' he says, 'starting with a pre-theatre dinner and then a debrief after the show.' For many years, those evenings were shared with his partner, Jenny.

Benny and Jenny were together for more than 20 years. Early in their relationship, they discovered a shared love of theatre that would become a constant throughout their lives. Season after season, they attended Melbourne Theatre Company together, creating treasured memories and enjoying the conversations that each production sparked.

In 2024, Jenny was diagnosed with cancer and was unable to attend the theatre while undergoing chemotherapy.

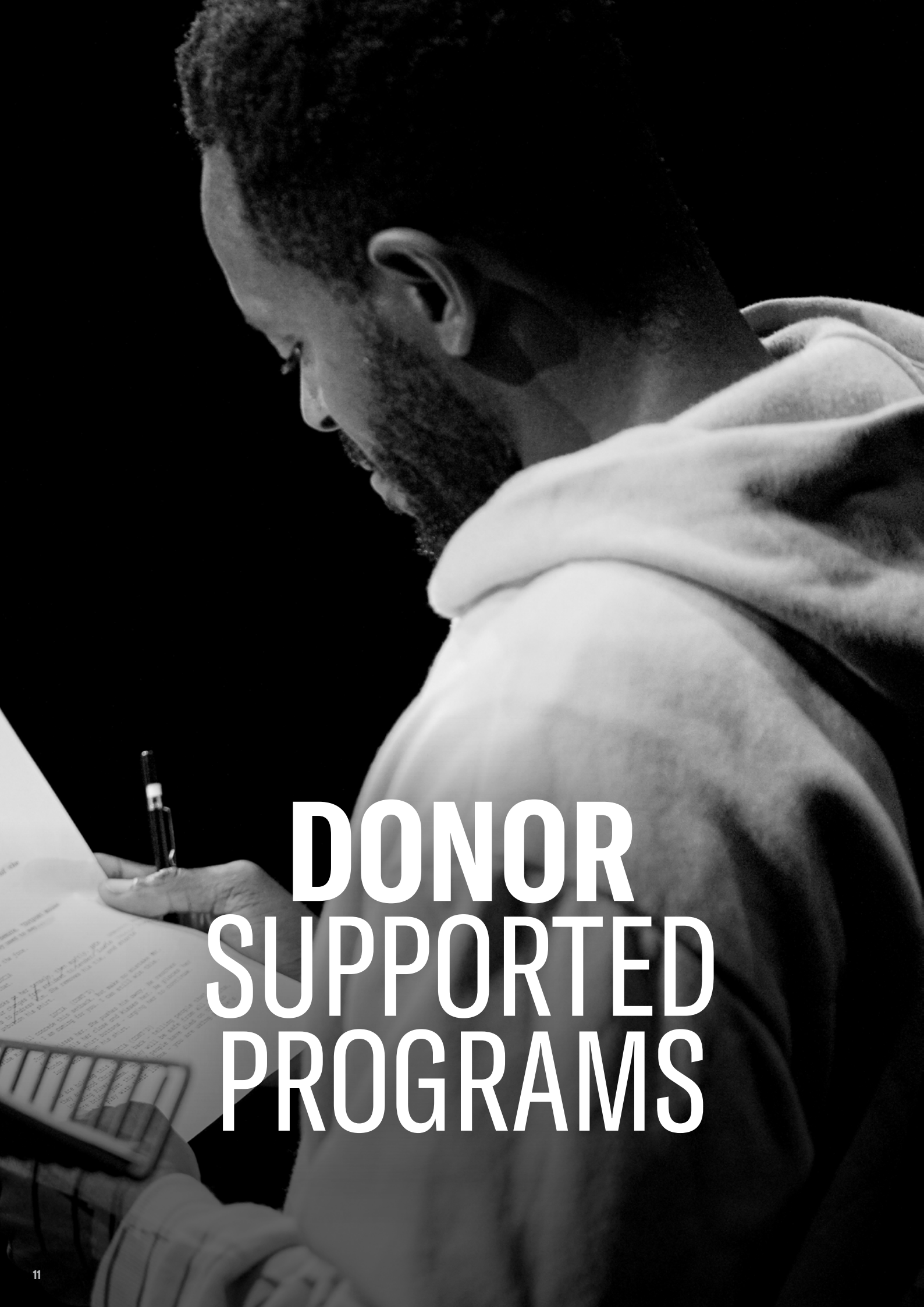
Although she could no longer join Benny in the audience, she encouraged him to continue attending performances.

When Jenny passed away later that same year, theatre became an important source of comfort for Benny. 'After Jenny's death, I felt it was important for me to continue attending Melbourne Theatre Company at a time when it was difficult to enjoy anything,' Benny reflects.

He continues purchasing what he affectionately calls 'Jenny's ticket', inviting a different guest to join him for each performance. In doing so, he's found connection, companionship and a way to honour Jenny's memory.

Naming a seat in the Sumner Theatre after Jenny felt like a natural next step. 'It was a no-brainer,' Benny says. 'I usually sit close by and often shed a tear when I see her name.'

Today, Jenny's seat stands as a lasting tribute to a shared love of theatre and the role the arts can play in bringing people together.



DONOR SUPPORTED PROGRAMS

The best week of my life



Year 10 student, Tiffany, reflects on her week of work experience at Melbourne Theatre Company and the stories, people and moments that will stay with her.

My first thought when writing this reflection of my work experience at Melbourne Theatre Company was to steer clear of the cliché phrases like 'the best week of my life'. Except, I couldn't think of anything else to really describe my experience. There's not a lot of situations where you'd walk out feeling so inspired, but for me, work experience at Melbourne Theatre Company was one of them.

Walking into the building, all I remember was being so nervous, but immediately being put at ease by all the people I met on my first day. That morning, I was led on a tour by Nick Tranter [Learning Manager] through the building – it was a whirlwind. The seemingly endless costume and props storage, the workshop where all of the sets are built and the dock where all of the backdrops are hand painted. The last stop of the tour: the rehearsal room.

I was assigned to observe the second week of rehearsals for *Rebecca*, the gothic tale by Daphne du Maurier, surrounding the dark mysteries of the Manderley estate. The really special thing about this production is that it's being adapted from a book, so the rewriting and structuring process is intertwined with the rehearsals. The play, cleverly adapted by director Anne-Louise Sarks, is a memory play, involving discussions around the past and the present, identity, desire and a wonderful mix of naturalism and surrealism, 'real or not real'.

On the first day, I was introduced to the four-actor cast, consisting of Nikki Shiels, Stephen Phillips, Toby Truslove, and Pamela Rabe. I also met Pippa Wright, one of the assistant stage managers, and my supervisor who looked after me during the week. There are also so many other amazing people working on the production. One of the things that

became evident was that everyone there was not just talented at what they do, but incredibly passionate about it too.

During the week, I had the privilege of closely observing rehearsals. I got to watch each line change and scene re-structured, actors experiment and transform into their characters, and everyone in the room working collaboratively to solve problems, create meaning and serve the story they were telling. The empty notebook I brought to write down ideas and inspiration started to fill with everything I had learnt.

I was also lucky enough to get to watch another production, the vibrant musical, *Kimberly Akimbo*. It was a great opportunity to see a show with a vastly different production design and story – I really enjoyed the crazy and emotional world of roller-skating I was transported into. One of my favourite moments of the week was on Friday, when the *Rebecca* team did a 'stagger-through' of the whole play. I got to watch my entire week come together in a matter of two hours, from the opening scene, 'Last night I dreamt I went to Manderley again.'

There's no way to express how thankful I am for the opportunity to do my work experience at Melbourne Theatre Company, but all I can say is I am grateful. Grateful for all the advice I got, courage to pursue my passion for the arts, and inspiration to keep creating. And, grateful to my school for letting me experience this opportunity with no hesitation.

I felt incredibly lucky to spend my work experience at Melbourne Theatre Company, and it really was one of the best weeks of my life.

Melbourne Theatre Company's Education & Families programs are supported by our Education Giving Circle.

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. We gratefully acknowledge 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.

Education Hub

A comprehensive suite of curriculum based digital resources for teachers, students and self-directed learners.

Memberships at 31 Dec 1,280

Work Experience

High school students in Years 10–11 experience the inner workings of the Company in a one week placement.

Participants 10

Young Ambassadors

A group of Year 11 students from across Victoria develop their theatre skills through attending productions and in-person seminars with artists and staff.

Participants 16

Young Artists Week

Young people with limited access to the arts collaborate with their peers to create and perform an original work for family and friends.

Participants 20

Proudly supported by

**NEWSBOYS
FOUNDATION**

QUEST
SOUTHBANK

The Geraldine Lazarus Regional Enrichment Program

A suite of on-demand workshops is available exclusively to schools in regional Victoria, delivered by skilled teaching artists.

Schools reached 26

Proudly supported by

The Gailey Lazarus
Foundation

IGNITE

Subsidised tickets and relief teacher subsidies for schools ranked 1,000 and below on the Index of Community Socio-Educational Advantage (ISCEA).

IGNITE tickets 2,486

Proudly supported by
Krystyna Campbell-Pretty AM

Composing a career in theatre



John Sharp (far right) with the cast and creative team of *Mother Play* on opening night

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, John Sharp, about his experience working alongside Kelly Ryall as Assistant Composer & Sound Designer on *Mother Play*.

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

I was always interested in theatre and music individually, but it took me a while to consider combining the two in this capacity. I fell into the role by chance, when a meeting with a director to see if I was interested in joining their show turned into them introducing me to the other team members as “our new sound designer and composer!” In retrospect, it’s very funny, but I am glad I didn’t oppose it, as I fell in love with the job from there.

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

I have been loving coming to rehearsals and seeing everyone’s amazing talents first-hand, as well as observing the creative and practical conversations that take place and evolve in the room. Currently, a typical day for me begins in the rehearsal room, taking in the decisions made by the directors and actors as they discuss and navigate the emotional journeys of the characters. Then I go and shadow the composers in the studio as they experiment and try different music stylings and flavourings, searching for the correct colour that will most naturally enhance the character’s emotional state. We then end the day having discussions with the technical team.

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

All of the sound designers and composers I have worked with have made me really think critically of the emotion and intentionality of each sound, and their relationship with the scene and character. How does this sound affect what the character is saying? How does it change the tone for not only the audience but the actors? This is a way of thinking I’ve adapted from my time at Melbourne Theatre Company. Now, through my work outside of the company, I use the relationship between sound designer and actor to my benefit, as both parties evolve throughout the process.

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

I am incredibly grateful to be in a program like this. My earliest memories of music include singing karaoke with my family, so to be representing them in a capacity like this is truly surreal. I believe it’s extremely important to platform people from underrepresented backgrounds. Without these voices, theatre would be boring, stories would be the same and lack nuance. I am thankful to be championed by Melbourne Theatre Company and given the opportunity to create with like-minded and unique designers.

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

Seeing the work of amazing artists and actors developing the play in front of my eyes is truly breathtaking. Before starting the program, I was very apprehensive about what I wanted to do with my music degree, trying to see if composing in service of a certain medium was for me. This program has really solidified my love for sound designing in theatre and is absolutely something I want to keep pursuing.

Has there ever been a problem you’ve had to solve quickly in the lead-up to a performance?

Many times, so many times that I’ve honestly lost count. Something I have learnt from things going wrong is that you can make it so much worse with how you react. When things go wrong, whether it’s in my department or not, I always try to remain calm and help logically work through the problem.

Why do you believe making theatre is important?

At this very moment, making theatre is important because we all desire human connection. In an age of scrolling on your phone while watching a movie, the importance of sitting and watching another human feel, love, cry, right in front of your eyes cannot be understated. Theatre has the freedom to explore every aspect of the human condition, and it forces you to connect with the people on stage. Additionally, if you go on your phone, you get kicked out!

Future Creatives



In 2025, the Future Creatives program continued to provide a vital pathway from the independent sector to mainstage theatre for early-career designers from historically underrepresented cultural backgrounds.

Across the two-year program, participants undertake paid placements on two Melbourne Theatre Company productions, working alongside leading theatre designers and gaining first-hand experience of large-scale production processes.

Participants are embedded in the creative development of each production, attending design meetings, rehearsals and technical processes while building their professional skills and industry networks. Mentorships, a series of formal workshops and regular industry networking opportunities help to further expand each participant's own creative practice.

In 2025, the program welcomed a new cohort of four participants while continuing to support the inaugural 2024-2025 cohort across their graduating year, culminating in a dedicated industry showcase, attended by representatives from a national spread of arts organisations, designed to support participants' transition into the next stage of their careers.

2024—2025 Participants

Todd J. Bennett Associate Composer & Sound Designer on *Dying: A Memoir*

Giovanna Yate Gonzalez Associate Lighting Designer on *Rebecca*

Bianca Pardo Associate Set & Costume Designer on *Mother Play*

Savanna Wegman Assistant Set Designer on *Much Ado About Nothing*

2025—2026 Participants

Emma Holgate Assistant Composer & Sound Designer on *Much Ado About Nothing*

Ishan Vivekantham Assistant Set & Costume Designer on *Rebecca*

John Sharp Assistant Composer & Sound Designer *Mother Play*

Silvia Shao Assistant Set & Costume Designer on *Destiny*

'Working alongside Marg Horwell felt surreal. Her designs were a huge inspiration for me when I first started out as a designer, and being able to learn from her in real life was an experience I'm incredibly grateful for.'

Ishan Vivekantham
2025–2026 Future Creative

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 54 writers, run 123 workshops and development sessions, published 15 scripts and supported 15 playwriting fellowships.

NEXT STAGE Productions

The Robot Dog
The Black Woman of Gippsland
Destiny
 Rebecca
Dying: A Memoir

NEXT STAGE Playwriting Fellowship

In 2025 we appointed Alistair Baldwin as Playwriting Fellow.

New Commissions

We commissioned four new plays in 2025. Declan Greene is adapting *Animal Kingdom*, the acclaimed Australian crime drama. Dylan Van Den Berg is creating a satirical exploration of 1980s Australian class dynamics through an adaptation of *The Rivals* by Richard Brinsley Sheridan. Julian Lanarch is developing *The Rebels*, a new play about former Prime Minister Bob Hawke, media magnate Kerry Packer, and West Indies cricket captain

Clive Lloyd, exploring the afternoon that changed the course of their lives. Emily Sheehan is adapting the classic novel *Madame Bovary* by Gustave Flaubert.

Thank you to Peter Clemenger AO for the support of NEXT STAGE commissions.

First Nations Dramaturgy

Isobel Morphy-Walsh was our Resident Dramaturg, supporting the development of various new works across the year and building and honing her craft as a dramaturg.

Playwrights Giving Circle

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

Tony & Janine Burgess, Fitzpatrick Sykes Family Foundation, Martin & Loreto Hosking, Larry Kamener & Petra Kamener, Susanna Mason, Prudence & Neil Morrison, Helen Nicolay, Pimlico Foundation, Tania Seary & Chris Lynch, Craig Semple, Dr Richard Simmie, Andrew Sisson AO & Tracey Sisson, Derek and Caroline Young.

2017—Present Statistics



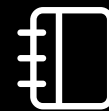
54

Commissioned Writers



15

Fellowships



23

Active commissions



123

Workshops and developments



24

NEXT STAGE productions



240k+

Audience members



16

Scripts published

MinterEllison Future Directors



In 2025, MinterEllison continued its partnership with Melbourne Theatre Company through the MinterEllison Future Directors Initiative, supporting the professional development of Australia's next generation of theatre directors.

The initiative reflects Melbourne Theatre Company's ongoing commitment to nurturing emerging talent, strengthening career pathways for artists and contributing to the long-term sustainability of Australia's theatre sector. The program continues to play a pivotal role in developing career pathways, with interest increasing year on year – from 27 applications in 2022 to 83 in 2023, 110 for the 2024 cohort and 123 in 2025.

MinterEllison Future Directors have continued to be involved with the Company following their placements. Roshelle Yee Pui Fong, a 2022 Future Director, co-wrote *The Robot Dog*; 2025 Future Director Liv Satchell will direct *Shoelace Chaser* in 2026; and 2024 Future Director Kamarra Bell-Wykes has written and will direct *Before I Forget*, loosely based on her own life, for 2026.

2025 Future Directors

Aubrey Flood – *Never Have I Ever*
(Director: Tasnim Hossain)

Liv Satchell – *The Removalists*
(Director: Anne-Louise Sarks)

Linnea Tengroth – *Destiny*
(Director: Zindzi Okenyo)

Marni Mount – *Much Ado About Nothing*
(Director: Mark Wilson)

'It's extraordinarily rare to gain this kind of access to a main stage rehearsal room so early in one's career ... It has felt like opening a door I wasn't even sure I was allowed to knock on.'

Linnea Tengroth
2025 Future Director

Major Partner

MinterEllison.

Deadly Creatives



Deadly Creatives is a free creative learning program for young First Nations people to explore ways of telling stories for the stage. *Peggy Sue* and *Wiran's Dream* were written and performed by the Deadly Creatives alumni and presented together in a double bill of works in development as part of YIRRAMBOI.

**Southbank Theatre, The Lawler
1–3 May 2025**

Paid Attendance 260

Peggy Sue

Writer Amelia Jean O'Leary and
Emma Salmon, in collaboration with
Ella Clarke-King

Director Phoebe Grainer

Cast Jyden Brailey, Matisse Knight,
Jasper Quinn

Sound Designer Amelia Jean O'Leary

Set & Costume Designer

Ella Clarke-King

Assistant Director Ella Clarke-King

Wiran's Dream

Writer Brodie Murray

Director Matisse Knight

Cast Jyden Brailey, Matisse Knight

Sound Designer Jasper Quinn

Dramaturg Isobel Morphy-Walsh

Creative and production team

Lighting Designer Thomas Roach

Additional Sound Design Emma Holgate

Stage Manager Annah Jacobs

Production Manager Emma Holgate

Sound Recording Todd J. Bennett

Project Officer Emma Holgate

Guest artists and mentors

Cynda Beare, Kamarra Bell-Wykes,
Todd J. Bennett, Jacinta Keefe,
Teresa Moore, Isobel Morphy-Walsh,
Brodi Purtill, Christian Seiuli,
Jackie Sheppard, Merryn Tresscott –
Sapphic Flicks

Funding Partner

Program Partners



WILIN. YIRRAMBOI

Cybec Electric



actors, directors and
dramaturgs engaged



total attendance



workshops and
networking attendance

This year's Cybec saw an increase from three full-length play readings to four, as well as a continuation of Cybec as a curated festival experience aimed at emerging playwrights.

This included two targeting workshops with Melbourne Theatre Company artists Jean Tong and Tasnim Hossain and a free creative networking event, all of which were heavily attended.

Public readings

Mutual Obligations

Fri 8 Aug

Writer Flick

Director Tansy Gorman

Dramaturg Zoey Dawson

Cast Clarisse Bonello

Paid attendance 72

Total attendance 112

Ngatai

Wed 6 Aug

Writer Joel Te Teira

Director Keegan Bragg

Dramaturg Tasnim Hossain

Cast Karl Richmond, Remy Heremaia,

Ana Corbett, Michael Logo,

Irihipeti Waretini

Paid attendance 118

Total attendance 154

Poems of a Transsexual Nature

Sat 9 Aug

Writer Cynda Beare

Director Joe Lui

Dramaturg Jennifer Medway

Cast Gabrielle Fallen, Elijah Money

Paid attendance 123

Total attendance 154

River Mumma and The Golden Table

Thu 7 Aug

Writer Amarantha

Director Bernadette Fam

Dramaturgs Isobel Morphy-Walsh,

Mark Wilson

Cast Chika Ikogwe, Kudakwashe, Zenya

Carmellotti, Alpha Kargbo, Nicole

Chapman

Paid attendance 81

Total attendance 127

Workshops

How to write a play for emerging

BIPOC writers with Tasnim Hossain

Sat 9 Aug

Paid tickets 20

Total attendance 20

Queering the mainstage

with Jean Tong

Sat 9 Aug

Paid tickets 9

Total attendance 11

Networking events

Creative Speed Dating

Hosted By Mark Wilson

Sat 9 Aug

Free event, booked out

Total attendance 37

Cybec Electric is made possible thanks to the support of the late Dr Roger Riordan AM and The Cybec Foundation.

Cybec
Foundation

Digital Theatre



MTC DIGITAL THEATRE

In 2025, we filmed *37* and *The Robot Dog* for MTC Digital Theatre, continuing to expand the platform's catalogue of Melbourne Theatre Company productions.

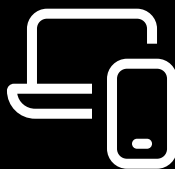
Since its launch in 2021, MTC Digital Theatre showcases select Melbourne Theatre Company productions through high-definition, multi-camera recordings, bringing world-class productions direct from stage to screen and enabling audiences across Australia to experience MTC's work beyond the theatre.

Available to stream in 2025:

Sunday
by Anthony Weigh

SLAP. BANG. KISS.
by Dan Giovannoni

The Robot Dog
by Roshelle Yee Pui Fong &
Ngamurarri Matthew Heffernan



1847*

viewers of MTC Digital
Theatre productions



9.3%

of viewers were from outside
metropolitan Melbourne

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

Access Services



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 would 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 provider

Expression Australia

Captioning service provider The Captioning Studio

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

Relaxed Performances

Kimberly Akimbo: A Musical Sat 30 Aug 2pm

Arts Centre Melbourne, Playhouse

Introduction by Marina Prior, Christie Whelan Browne, Nathan O'Keefe and Jacob Rozario

Visual Story by Emily Doyle

Much Ado About Nothing Wed 17 Dec 2pm

Southbank Theatre, The Sumner

Introduction by Miela Anich, Chanella Macri & Fayssal Bazzi

Visual Story by Emily Doyle



**YOUR
IMPACT**

Circles of Giving

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+	\$20,000+
Jane Hansen AO & Paul Little AO	John Higgins AO & Jodie Maunder Martin & Loreto Hosking Anonymous (1)	Prudence & Neil Morrison Andrew Sisson AO & Tracey Sisson
\$10,000+		
Helen Lynch AM & Helen Bauer Jennifer Darbyshire & David Walker Charles Gilles & Penny Allen Ian Hicks AO	Tony & Nathalie Johnson Tania Seary & Chris Lynch Craig Semple	
\$5,000	\$2,500+	
John and Lorraine Bates Bowness Family Foundation Prof Glyn Davis AC and Prof Margaret Gardner AC Geoffrey Smith and Gary Singer Rebecca Wilkinson	Nigel and Sheena Broughton Rosemary Forbes and Ian Hocking Charles and Cornelia Goode Foundation Roger and Ruth Parker Anne-Louise Sarks Anonymous (1)	
\$1,000+		
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Supporting the NEXT STAGE Writers' Program, our industry-leading commissioning initiative.

Tony & Janine Burgess, Fitzpatrick Sykes Family 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, Andrew Sisson AO & Tracey Sisson, Caroline Young & Derek Young AM



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\$50,000+

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Total given: \$1,983,563

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: \$360,468

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

First Nations collaborations and partnerships: \$57,358

Support the range of activities that Melbourne Theatre Company does in partnership and collaboration with First Nations artists and communities.

Production Patrons: \$183,500

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

Bequests & Endowment fund: \$12,066

Total investments made in 2025 to our General Endowment Fund, ensuring long-term sustainability, excellence and accessibility for generations to come.

Play commissioning & development: \$448,400

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

General untied donations: \$921,772

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 2025 and do not include funds received from government grants or sponsorships.

2025 Income

16%

Government Grants

18%

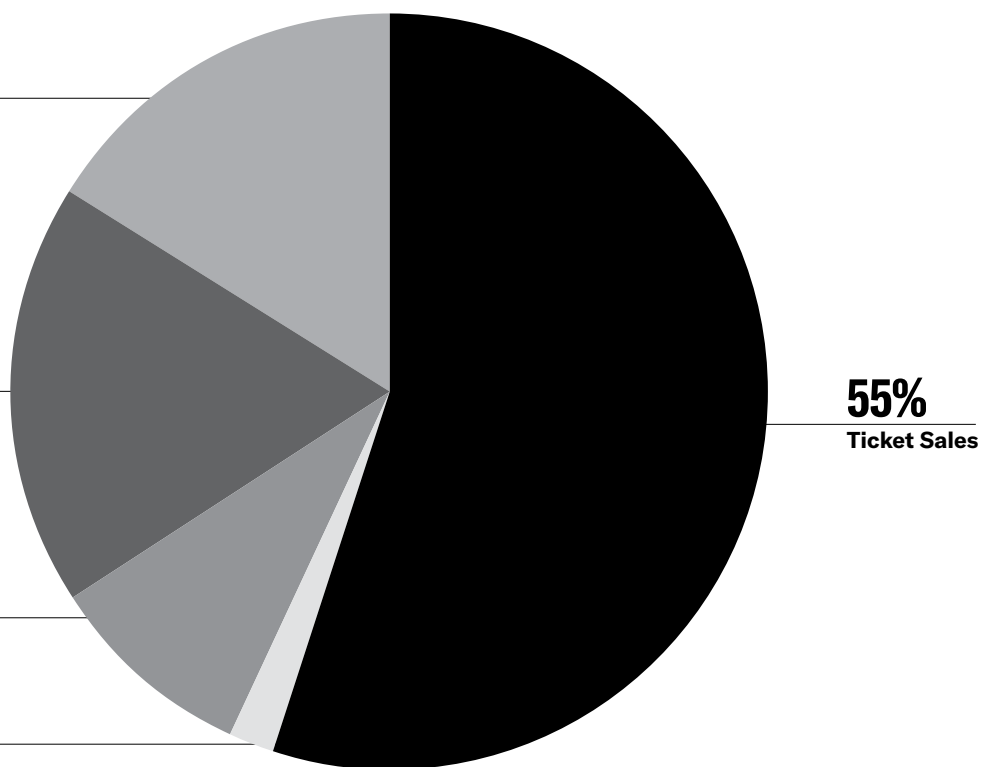
Other Income

9%

Donations, Bequests
& Non-Govt Grants

2%

Sponsorship Income



Philanthropic Income

9%

Production Patrons

3%

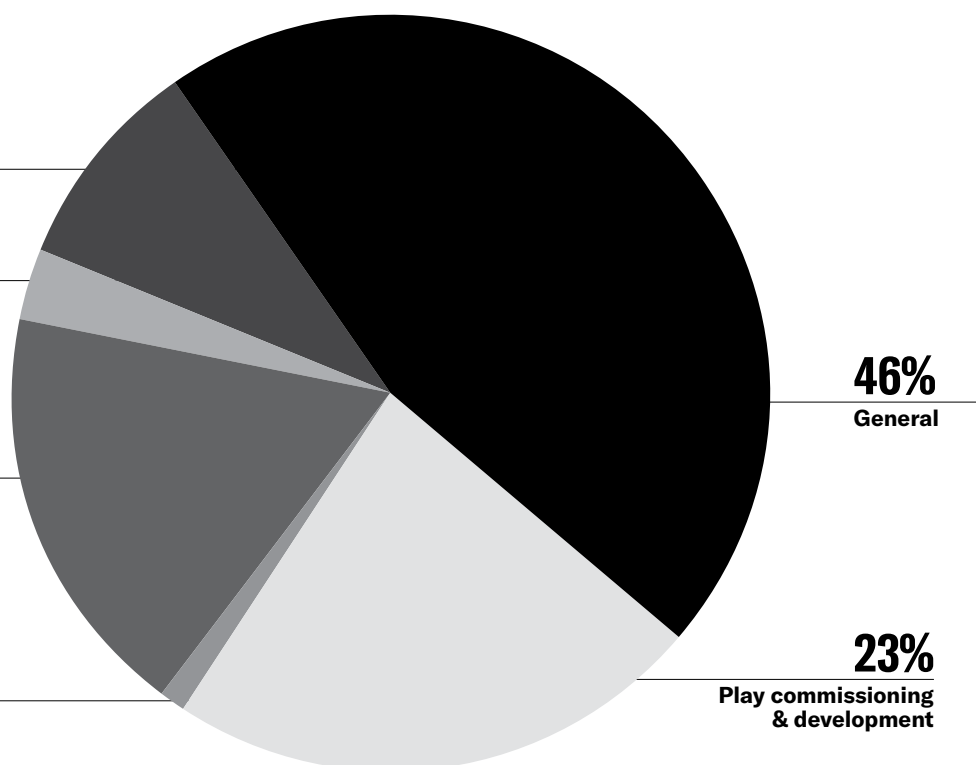
First Nations
collaborations
& partnerships

18%

Education & Access
programs

1%

Bequests &
Endowment fund



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