

ANNUAL
REPORT
— 2017

**MALTHOUSE
THEATRE**

A crowd of people is shown from behind, walking at a night event. The scene is illuminated with strong red lighting, creating a vibrant, energetic atmosphere. In the foreground, a woman with long dark hair is seen from the back, wearing a black and white patterned top and black leggings. Next to her, a man in a white t-shirt is also seen from the back. Further ahead, a woman in a light-colored dress and a bright pink handbag is walking. The background is filled with other people, some with their hands raised, suggesting a concert or festival setting.

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COMPANY PROFILE



WHAT HAPPENS NEXT

At Malthouse Theatre we collaborate with local and international artists to create performances that cut to the core of the human experience. Theatre has the power to interrogate, disrupt and to be an agent of change—we think it always should. At Malthouse Theatre the work we produce explores the world personally, socially and politically. Based in a dedicated venue, The Coopers Malthouse in Melbourne, we are a home for innovative live experiences that entertain and provoke a dialogue with and within audiences.

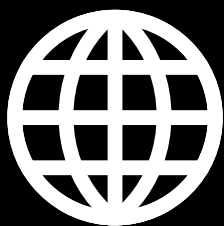
Welcome to Malthouse Theatre.

2017: COME SIT IN THE DARK AND FEEL SOMETHING

In 2017 we continued Malthouse Theatre's 40-year legacy of mapping the dramatic changes of our world. From our mainstage, we created a space for interrogation, conversation and debate. We invented and reflected the world that surrounds us. This year we rebelled against the establishment, focussed on characters at epic crossroads, and shared stories that search for empathy and compassion in unexpected places.

It was a year of enacting change through interrogation, human connection, anarchy, and compassion.

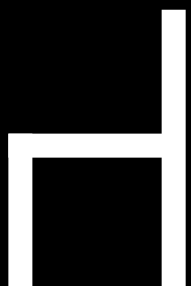
2017 IN
NUMBERS



8 WORLD
PREMIERES



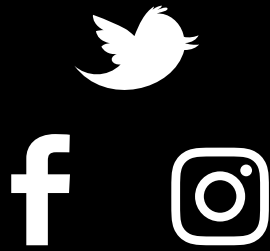
150 ARTISTS
SUPPORTED



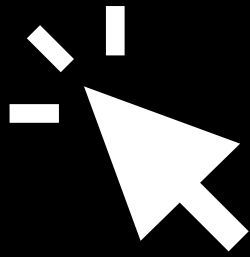
287,000
ATTENDANCES
AT THE
COOPERS
MALTHOUSE



\$8M ANNUAL
TURNOVER



8,769 NEW
SOCIAL
MEDIA
FOLLOWERS



370K
VISITORS
ONLINE



1,724 SEASON
SUBSCRIBERS

2017 was an extraordinary year for Malthouse Theatre and it is with great pride that we present the Annual Report, detailing the breadth of the company's accomplishments, both on-stage and off.

Season 2017 focused on characters at crossroads and stories that searched for empathy and compassion in unexpected places. It sought to create a space for interrogation, conversation and debate, and I am enormously proud of the startling new works by inimitable artists created at Malthouse Theatre this year.

Just as making new Australian work and collaborating with local artists drives Malthouse Theatre forward, we are also finding new ways to link this to a global conversation. With work touring to international stages, we continue to strive to make theatre that reflects a unique human experience. One that is borderless, political and brave.

The company continued to forge international connections in 2017. **Picnic at Hanging Rock** enjoyed resounding success in Edinburgh, **Wild Bore** thrilled audiences in Edinburgh and London, and **Meow Meow's Little Mermaid** saw packed houses at its European premiere.

At Malthouse Theatre, we are extremely fortunate to work with sponsors, philanthropic supporters and private donors who truly understand the nature of what we do. This shared vision enables us to bring artistic and cultural diversity to our stages and create opportunities for theatre makers that wouldn't otherwise be possible.

Our partners make an invaluable contribution to the life and success of this company and on behalf of the Board I warmly thank our Major Partners **Coopers, Monash University** and **Victoria University** for their confidence in our mission. I also acknowledge our Accommodation Partner **Art Series Hotels**; Media Partners **Time Out Melbourne** and **The Saturday Paper**; Corporate Partners **Roy Morgan Research** and **Allens Linklater**; and Industry Partner **AMPAG**.

Changes at Board level in 2017 saw the departure of **John Daley, Leonard Vary** and **Michele Levine**. I must give special thanks to my predecessor, Michele, who chaired Malthouse Theatre to ongoing success for the last four years.

On behalf of my fellow Board members, I would like to acknowledge and thank our government supporters, **Australia Council for the Arts** and **Creative Victoria** for their crucial investment in the company. We also gratefully acknowledge the support of **State Government of Victoria** via the **Department of Education and Training** for our unique education program – The Suitcase Series.

At the very heart of this company is the staff, artists and crew whose untenable work make everything at Malthouse Theatre possible. A huge thank you to our Co-CEO's Sarah and Matthew and the rest of the team for delivering an extraordinary season in 2017 – one that embodied the true essence of Malthouse Theatre!



Fiona McGauchie /
Chair

ROY MORGAN
SURVEY RESPONDENT

‘THE RANGE OF WORK,
PROGRAMS, AND DIVERSITY
OF THE COLLABORATORS
THAT MALTHOUSE THEATRE
ENGAGES HAS IMPROVED
DRAMATICALLY OVER THE
PAST TWO YEARS.
GREAT WORK!’

EXECUTIVE REPORT



2017 was an anarchic, ribald season of theatre that revolted against the establishment, and gave a rallying cry for radical compassion. It was an outstanding year for the company: artistically, financially and critically, as we reached the largest national and international audience in company history and enjoyed critical acclaim at home and abroad.

Our 2017 season tested the appetites of our audience with some of the riskiest and most political theatre seen on the Malthouse stage: from the farcical satire of privilege, offence and language in ***The Homosexuals, or 'Faggots'***, via the bitingly funny feminist exegesis of theatre criticism and representation of the trans body in ***Wild Bore***; to the outright call for a revolution against the patriarchy in ***Revolt. She said. Revolt again.***

We dug deep below the surface to reimagine stories of motherhood: the impact of China's one child policy in ***Little Emperors***, the glorious triptych of mothers in Michael Gow's ***Away*** and the never before heard voice of the mother of Jesus in Colm Tóibín's ***The Testament of Mary***. We sought empathy in a world that rejects difference through a new telling of Joseph Merrick's story ***The Real and Imagined History of the Elephant Man*** and we let loose and danced with the devil in the macabre theatrical fantasia of ***Black Rider: The Casting of the Magic Bullets***.

Malthouse Theatre productions also reached a significant international audience in 2017 with presentations at prestigious venues and festivals: ***Picnic at Hanging Rock*** was part of the 2017 season of Edinburgh's Royal Lyceum Theatre, ***Wild Bore*** was presented at the Traverse Theatre during Edinburgh Fringe Festival, and the Soho Theatre in London, and ***Meow Meow's Little Mermaid*** was the centrepiece of the Edinburgh International Festival.

Together these three productions reached a total audience of more than 26,000 in the United Kingdom.

There were many highlights in the 2017 season – the bravura performances of Pamela Rabe and Nicola Gunn, the poetic new writing of John Harvey's ***Heart is a Wasteland***, the shocking exploration of loneliness by Kim Noble in ***You're Not Alone*** and the aural wonder of ***The Encounter*** – all resonated long after their seasons ended.

All told, 2017 was a watershed year for the company; one which has given us great confidence to amplify our efforts to create extraordinary theatre that excites and provokes audiences in Melbourne and across the world.



Matthew Lutton /
Artistic Director & Co-CEO



Sarah Neal /
Executive Producer & Co-CEO



THE ENCOUNTER

2 – 10 FEB

A Complicité
co-production with
Edinburgh International
Festival, the Barbican,
London, Onassis Cultural
Centre – Athens,
Schaubühne Berlin,
Théâtre Vidy-Lausanne
and Warwick Arts Centre.



A hallucinatory, tech-
augmented tour de force,
The Encounter is an extraordinary
feat of theatrical storytelling
unlike anything you will have
experienced before.

– CAMERON WOODHEAD, THE AGE

Venue	Merlyn Theatre
Total Number of Performances	10
Total Attendances	4,426

INSPIRED BY / The book *Amazon*
Beaming by Petru Popescu

DIRECTION / Simon McBurney

PERFORMED BY / Richard Katz

CO-DIRECTION / Kirsty Housley

DESIGN / Michael Levine

SOUND / Gareth Fry with Pete Malkin

LIGHTING / Paul Anderson

PROJECTION / Will Duke

ASSOCIATE DIRECTOR / Jemima James

2017 Helpmann Award for
Best Sound Design.



LITTLE EMPERORS

9 – 26 FEB

A Malthouse Theatre production presented in association with Asia TOPA: Asia Pacific Triennial of Performing Arts, and supported by the Victorian Government through Creative Victoria. With producing support from Ping Pong Productions.



Brilliant direction, concept and design make it easy to see why Wang Chong is regarded as such a rising theatrical talent in China.

– CAMERON WOODHEAD, THE AGE

Venue	Beckett Theatre
Total Number of Performances	18
Total Attendances	2,598

WRITTEN BY / Lachlan Philpott
 DIRECTION / Wang Chong
 CAST / Diana (Xiaojie) Lin, Liam Maguire, Alice Qin & Yuchen Wang
 DRAMATURGY / Mark Pritchard
 SET & COSTUME DESIGN / Romanie Harper
 LIGHTING DESIGN & AV CONSULTANT / Emma Valente
 SOUND DESIGN / James Paul
 AV PROGRAMMER / Andre Vanderwert
 STAGE MANAGER / Harriet Gregory
 ASSISTANT STAGE MANAGER / Matilda Woodroffe
 SCRIPT TRANSLATION / Hongyi Tian
 SURTITLES / Felix Ching Ching Ho

Diana (Xiaojie) Lin received the Green Room Award for Theatre Companies Female Performer.



THE HOMOSEXUALS OR 'FAGGOTS'

17 FEB – 12 MAR

A co-production with
Griffin Theatre Company.



*The Homosexuals, or
'Faggots'* is hilarious... thought-
provoking and fresh.

– PATRICIA MAUNDER, LIMELIGHT MAGAZINE

Venue	Merlyn Theatre
Total Number of Performances	23
Total Attendances	3,640

BY / Declan Greene

DIRECTION / Lee Lewis

CAST INCLUDES / Mama Alto, Simon Burke, Simon Corfield,
Genevieve Lemon, Lincoln Younes

SET & COSTUME DESIGN / Marg Horwell

LIGHTING DESIGN / Trent Suidgeest

SOUND DESIGN & COMPOSITION / Steve Toulmin

ASSISTANT TO THE DIRECTOR / Charles O'Grady

STAGE MANAGER / Rhianne Perrie



PIECE FOR PERSON AND GHETTO BLASTER

15 - 26 MAR

*A co-production with
Performing Lines.
Presented in association
with Dance Massive.*



It's a bright, brilliant and
bravely unbuttoned joyride.

– MAXIM BOON, THE MUSIC

Venue	Beckett Theatre
Total Number of Performances	12
Total Attendances	1,753

CONCEPT, TEXT & DIRECTION BY / Nicola Gunn
PERFORMED BY / Nicola Gunn
CHOREOGRAPHER / Jo Lloyd
SOUND COMPOSITION & DESIGN / Kelly Ryall
LIGHTING DESIGN / Niklas Pajanti
PRODUCTION MANAGER & LIGHTING OPERATOR /
Gwen Holmberg Gilchrist
AV DESIGN & DRAMATURGY / Martyn Coutts
SCRIPT DRAMATURGY / Jon Haynes
COSTUME DESIGN / Shio Otani
TOUR PRODUCER / Performing Lines

2017 SEASON





AWAY

3 - 28 MAY



[An] intimate, beautifully turned performance.

- CAMERON WOODHEAD, THE AGE

Venue	Merlyn Theatre
Total Number of Performances	27
Total Attendances	7,465

BY / Michael Gow
 DIRECTION / Matthew Lutton
 CAST / Marco Chiappi, Julia Davis, Wadih Dona, Glenn Hazeldine, Natasha Herbert, Heather Mitchell, Liam Nunan, Naomi Rukavina
 SET & COSTUME DESIGN / Dale Ferguson
 LIGHTING DESIGN / Paul Jackson
 SOUND DESIGN / J. David Franzke
 CHOREOGRAPHY / Stephanie Lake
 STAGE MANAGER / Lisa Osborn
 ASSISTANT STAGE MANAGER (SYD) / Matilda Woodrooffe
 ASSISTANT STAGE MANAGER (MEL) / Lauren Frahamer
 DRESSER / Amanda Carr

Winner of three Green Room Awards for Lighting Design, Music Composition and Sound Design, and Set and Costume. Nominated for the Green Room Award for Direction.

A co-production with Sydney Theatre Company.



WILD BORE

17 MAY – 4 JUN



This is what great theatre is all about: a performance that is wild, incredibly beautiful, bravely defiant, and most importantly, far from boring.

– MAXIM BOON, THE MUSIC

CREATED & PERFORMED BY / Zoë Coombs Marr,
Ursula Martínez & Adrienne Truscott
SET & COSTUME DESIGN / Danielle Brustman
LIGHTING DESIGN / Richard Vabre
SOUND DESIGN / Raya Slavin
STAGE MANAGER / Harriet Gregory

Winner of the Green Room Award for Ensemble and nominated for Best New Writing for the Australian Stage.

Venue	Beckett Theatre
Total Number of Performances	18
Total Attendances	2,665

ROY MORGAN
SURVEY RESPONDENT

‘THANK YOU FOR BEING
WILLING TO TAKE CHANCES
ON NEW MATERIAL AND
CONGRATULATIONS ON
TRUSTING YOUR AUDIENCE
TO FOLLOW YOUR
CREATIVE RISK-TAKING.’

REVOLUTIONISE THE LANGUAGE (INVERT IT)



REVOLT. SHE SAID. REVOLT AGAIN.

16 JUN – 9 JUL



electric cast generate a
riotous brilliance that will
leave you buzzing.

– CAMERON WOODHEAD, THE AGE

Venue	Merlyn Theatre
Total Number of Performances	23
Total Attendances	3,754

BY / Alice Birch

DIRECTION / Janice Muller

CAST / Elizabeth Esguerra, Ming-Zhu Hii,
Belinda McClory, Gareth Reeves & Sophie Ross

SET & COSTUME DESIGN / Marg Horwell

LIGHTING DESIGN / Emma Valente

SOUND DESIGN & COMPOSITION / James Brown

STAGE MANAGER / Tia Clark

ASSISTANT STAGE MANGER / Hannah Bullen

Nominated for the Green Room
Award for Ensemble.



HEART IS A WASTELAND

29 JUN – 16 JUL

A co-production with
Brown Cab Productions.



Impressive...delivers a strong, affecting narrative, powered in part by the freedom that flows from Indigenous voices telling Indigenous stories.

– CAMERON WOODHEAD, THE AGE

Venue	Beckett Theatre
Total Number of Performances	18
Total Attendances	3,024

BY / John Harvey
DIRECTION / Margaret Harvey
CAST / Aaron Pedersen, Ursula Yovich, Anna Liezeit
DRAMATURGY / Mark Pritchard
PRODUCED BY / John Harvey
PRODUCTION DESIGN / Alison Ross
LIGHTING DESIGN / Lisa Mibus
AV DESIGN / Desmond Connellan
MUSICAL DIRECTOR & SOUND DESIGN / Anna Liezeit
SOUND DESIGN / Steve Stelios Adam
SONGS BY / Lydia Fairhall
STAGE MANAGER / Ainsley Kerr

Nominated for two Green Room Awards for Direction and New Writing for the Australian Stage.



YOU'RE NOT ALONE

1 – 13 AUG

*Produced and presented
by In Between Time in
association with Soho
Theatre.*



Noble is alarming, repellent,
confusing and grotesque while
simultaneously being compelling,
charming, generous, creative
and challenging.

– KATE HERBERT, HERALD SUN

WRITTEN, PERFORMED & DIRECTED BY / Kim Noble
CO DIRECTION / Gary Reich
TECHNICAL MANAGEMENT / Mishi Bekesi
LIGHTING DESIGN / Martin Langthorne

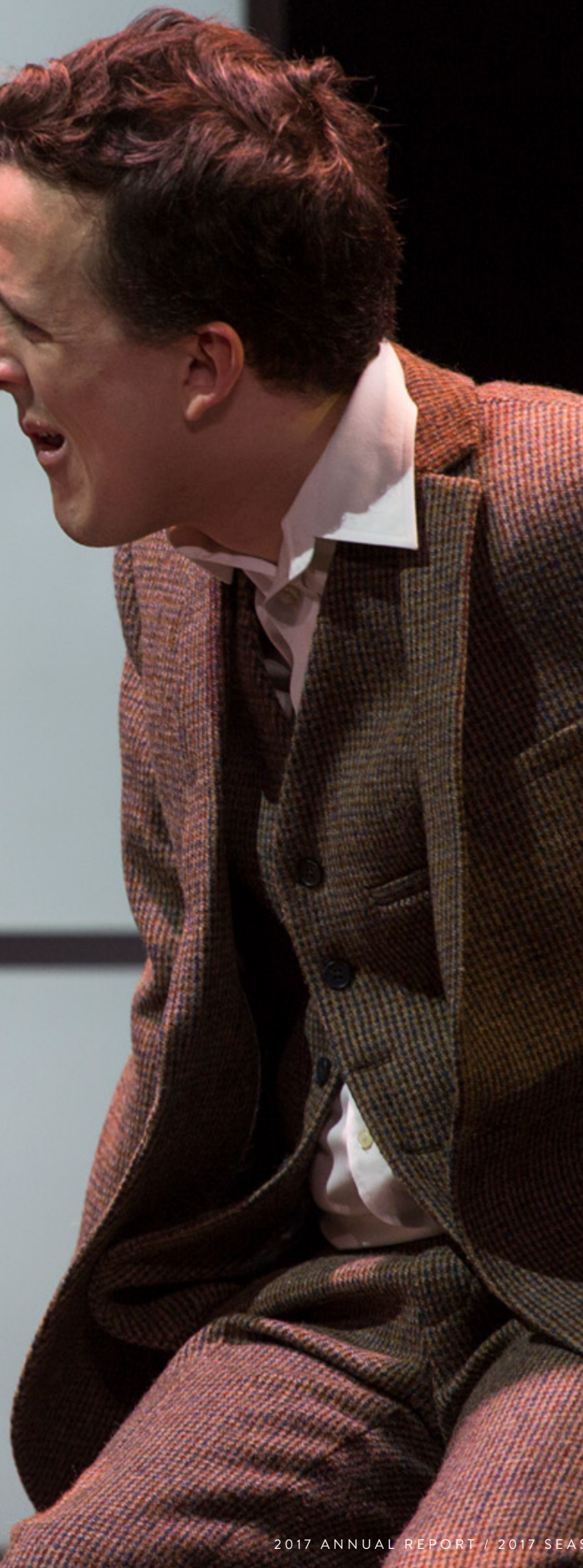
Venue	Beckett Theatre
Total Number of Performances	12
Total Attendances	1,538

ROY MORGAN
SURVEY RESPONDENT

‘THANK YOU FOR
ALWAYS PUTTING ON
EXCITING, DIFFERENT
SHOWS.. THEY ARE
ALWAYS INTERESTING AND
I AM HAPPY TO SUPPORT
MALTHOUSE THEATRE.’

2017 SEASON





THE REAL AND IMAGINED HISTORY OF THE ELEPHANT MAN

4 – 27 AUG



The Real and Imagined History of the Elephant Man is superb. Everyone should be moved by such poetic and accomplished theatre.

– CAMERON WOODHEAD, THE AGE

Venue	Merlyn Theatre
Total Number of Performances	25
Total Attendances	6,171

BY / Tom Wright
 DIRECTION / Matthew Lutton
 CAST / Paula Arundell, Julie Forsyth, Emma J Hawkins,
 Daniel Monks, Sophie Ross
 SET & COSTUME DESIGN / Marg Horwell
 LIGHTING DESIGN / Paul Jackson
 COMPOSITION & SOUND DESIGN / Jethro Woodward

Nominated for four Green Room Awards for Male Performer, Set and Costume Design, Music Composition and Sound Design, and New Writing for the Australian Stage.

2017
SEASON



BLACK RIDER: THE CASTING OF THE MAGIC BULLETS

15 SEP – 8 OCT



This darkly humorous,
musically eclectic fable
disturbs and delights.

– PATRICIA MAUNDER, LIMELIGHT MAGAZINE

Venue	Merlyn Theatre
Total Number of Performances	22
Total Attendances	6,940

DIRECTION / Matthew Lutton
 ORIGINAL MUSIC & LYRICS / Tom Waits
 TEXT BY / William S. Burroughs
 CAST INCLUDES / Kanen Breen , Paul Capsis ,
 Jacqueline Dark, Winston Hillyer, Le Gateau Chocolat,
 Meow Meow, Richard Piper & Dimity Shepherd
 MUSICAL DIRECTION / Phoebe Briggs
 MUSIC SUPERVISION / Iain Grandage
 SET & COSTUME DESIGN / Zoë Atkinson
 LIGHTING DESIGN / Paul Jackson
 SOUND DESIGN / Jim Atkins
 SOUNDSCAPE DESIGN / Jethro Woodward
 CHOREOGRAPHER / Stephanie Lake
 STAGE MANAGER / Lisa Osborn
 ASSISTANT STAGE MANAGER / Luke Hales
 ASSISTANT STAGE MANAGER/RADIO MIC
 TECHNICIAN / Jess Frost
 SCENIC ARTIST / Patrick Jones
 ORIGINAL DIRECTION / Robert Wilson
 MUSIC & LYRICS / Tom Waits
 TEXT / William S. Burroughs
 ORIGINAL MUSICAL ARRANGEMENTS /
 Greg Cohen and Tom Waits
 DRAMATURGY / Wolfgang Wiens
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Nominated for three Green Room
Awards for Set and Costume Design,
Music Composition and Sound
Design, and Production.

*A co-production with Victorian Opera.
Presented in association with Melbourne Festival.*



TESTAMENT OF MARY

3 – 26 NOV



One of Australia's greatest actors delivers one of the most tremendous performances of her career.

– REUBEN LIVERSIDGE, ARTSHUB

BY / Colm Tóibín
DIRECTION / Anne-Louise Sarks
CAST / Pamela Rabe
COSTUME & CO-SET DESIGN / Marg Horwell
LIGHTING & CO-SET DESIGN / Paul Jackson
COMPOSITION & SOUND DESIGN / Steve Toulmin

Paul Jackson won the Green Room Award for Lighting Design.

Venue	Merlyn Theatre
Total Number of Performances	21
Total Attendances	5,263

DAMYN GORDON
REVIEWED MALTHOUSE THEATRE
5 STAR – JULY 28, 2017

‘I LOVE THE MALTHOUSE
- SUCH AN INNOVATIVE
PERFORMANCE SPACE WITH
AN ECLECTIC RANGE OF
ARTISTIC END EAVOURS...
MALTHOUSE - YOU ARE
MY FAVOURITE THEATRE
DESTINATION IN MELBOURNE’

EXTRA EVENTS



CARAVAN

5 – 22 OCT



raw, bold and vital.

– ROSE JOHNSTONE, TIME OUT

Venue	Forecourt
Total Number of Performances	21
Total Attendances	1,247

WRITTEN BY / Angus Cerini, Patricia Cornelius, Wayne Macauley & Melissa Reeves

CREATED & PERFORMED BY / Susie Dee & Nicci Wilks

SET & COSTUME DESIGN / Marg Horwell

LIGHTING DESIGN / Andy Turner

SOUND DESIGN / Ian Moorhead

Presented with Melbourne Festival.

ANTI-GRAVITY

17 – 26 MAR



Van Dijk has spun a lexicon of movement that is somehow simultaneously fluid, full of diaphanous, spooling lines and achingly beautiful poise, and yet muscular, taut and grounded.

– MAXIM BOON, THE MUSIC

Venue	Merlyn Theatre
Total Number of Performances	9
Total Attendances	2,321

CONCEPT, CHOREOGRAPHY & DIRECTION /

Anouk Van Dijk

CO-CREATOR & CONCEPT / Ho Tzu Nyen

VISUAL DESIGN / Ho Tzu Nyen, Paul Jackson, Anouk van Dijk

LIGHTING DESIGN / Paul Jackson

COMPOSITION & SOUND DESIGN / Jethro Woodward

COSTUME DESIGN / Harriet Oxley

PERFORMED BY / James Batchelor, Marlo Benjamin, Sarah Ronnie Bruce, Tara Jade Samaya, Niharika Senapati & Luigi Vescio

Presented by Malthouse Theatre and Chunky Move in association with Asia TOPA: Asia-Pacific Triennial of Performing Arts and Dance Massive. Supported by the Sidney Myer Fund and Arts Centre Melbourne for Asia TOPA.

ON TOUR
2017



PICNIC AT HANGING ROCK

Venue	Royal Lyceum Theatre, Edinburgh
Dates	13 – 28 Jan
Total Number of Performances	16
Total Attendances	8,318

A PLAY BY / Tom Wright adapted from Joan Lindsay's novel

DIRECTION / Matthew Lutton

CAST / Harriet Gordon-Anderson, Arielle Gray, Amber McMahon,
Elizabeth Nabben, Nikki Shiels

SET & COSTUME DESIGN / Zöe Atkinson

LIGHTING DESIGN / Paul Jackson

COMPOSITION / Ash Gibson Greig

SOUND DESIGN / J. David Franzke

ON TOUR 2017



WILD BORE

EDINBURGH

Venue	Traverse Theatre
Dates	8 - 27 Aug 2017
Total Number of Performances	18
Total Attendances	4,224

LONDON

Venue	Soho Theatre
Dates	21 Nov - 16 Dec 2017
Total Number of Performances	27
Total Attendances	2,831



ON TOUR
2017



MEOW MEOW'S LITTLE MERMAID

EDINBURGH

Venue	The Hub
Dates	3 - 27 Aug 2017
Total Number of Performances	25
Total Attendances	7,469

This production was assisted by the Australian Government's Major Festivals Initiative in association with the Confederation of Australian International Arts Festivals, Sydney Festival, Perth International Arts Festival and Malthouse Theatre.

MALTHOUSE THEATRE

COMEDY FESTIVAL



2017 COMEDY FESTIVAL

COMEDY FESTIVAL AT THE COOPERS MALTHOUSE

Over three floors of guffaws and sixteen shows, The Coopers Malthouse was home to the funniest, freshest, laugh-out-loudest stand-up, sketch, cabaret and comedy theatre. The Festival's buzzing southside hub mixed larger than life characters, wild comedy rides and audience adventures.

	Venue	Performances
SOAP	Merlyn	25
WATSON Go To Hell!	Beckett	22
Lou Wall A Dingo Ate My Baby	Shell	10
Barry Morgan Barry Morgan is Out of This World	Beckett	12
The Bedroom Philosopher Cat Show	Bagging	10
Ginger and Tonic Desperate and Dateless	Beckett	10
Geraldine Quinn Fox Poncing	Bagging	9
Rama Nicholas The Lucky Ones	Tower	22
Jude Perl Roommates: The Musical	Bagging	12
Damian Callinan & Paul Calleja Wine Bluffs	Beckett	11
Josh Earl & Daniel Tobias Josh Earl's Festival	Tower	22
Honor Wolff & Patrick Durnan Silva CULL	Shell	12
Sami Shah Punching Down	Bagging	12
Dane Simpson & Matt Ford Aborigi-LOL 100% Aussie Laughs	Shell	12
Liz Carr Assisted Suicide the Musical	Beckett	10
Xavier Michelides Lettuce Do This	Tower	22
Total Venue Visitors		25,118

NEW WORK IN DEVELOPMENT

Malthouse Theatre has an unwavering commitment to the creative development of ideas and collaborations. We invest significant resources in providing time and space for artists to come together to create, experiment and explore their creative practice. There are a range of mechanisms through which we invest in R&D, including new work commissions, artist residencies and script workshops, whether for early stage development of a piece destined for our season or simply an opportunity to test a new concept or creative team.

In 2017, a total of 8 new plays were commissioned:

- The Malcolm Robertson Foundation supported commissions by emerging playwrights, Maxine Beneba Clarke's ***The Hate Race*** and Osamah Sami's ***Good Muslim Boy***.
- ***Belle Epoque*** by Future Fidel
- ***Naturalism*** by Zoey Dawson
- ***Melancholia*** by Lars von Trier, adapted for the stage by Declan Greene
- ***Bliss*** by Peter Carey, adapted for the stage by Tom Wright
- New works by **Belarus Free Theatre** and **Gavin Quinn**

We also held creative development workshops for 13 new works:

- ***Bliss*** by Peter Carey, adapted for the stage by Tom Wright
- ***Caravan*** by Patricia Cornelius, Melissa Reeves, Angus Cerini and Wayne Macauley
- ***Good Muslim Boy*** by Osamah Sami
- ***Going Down*** by Michele Lee
- ***Melancholia*** by Lars von Trier, adapted for the stage by Declan Greene
- ***Naturalism*** by Zoey Dawson
- ***Trustees*** by Natalia Kaliada & Nicolai Khalezin (Directors of Belarus Free Theatre) with Daniel Schlusser and the cast
- ***The Real and Imagined History of the Elephant Man*** by Tom Wright
- ***The Hate Race*** by Maxine Beneba Clarke
- Collaborations with **Pan Pan Theatre, Stephanie Lake, Creative Agencies, Sisters Grimm**, and director **Sarah Giles**.

CO.LAB WRITER/DIRECTOR INITIATIVE

With support from The Copyright Agency Limited's Cultural Fund this program presents directors and writers the opportunity to collaborate like never before. In an intensive week of development in an existing or newly formed partnership, four artists work together to hatch new ideas to develop a treatment for a new work.

2017 Co.Lab Writer + Director Program participants:

- Anna Barnes and Petra Kalive
- Alison Croggon and The Rabble (Kate Davis and Emma Valente)
- Zachary Dunbar and Katy Maudlin
- Blake Osborn + Mick Klepner Roe

FEMALE DIRECTOR IN RESIDENCE PROGRAM

The Female Director in Residence program provides intensive career development, personal mentoring and a salary to an emerging female theatre director. The only program of its kind in Australia, the program offers a deeply engaged professional development opportunity.

In the seventh year of the program, Sapidah Kian was appointed the Director in Residence for 2017.

An Iranian Australian theatre practitioner with 23 years of professional experience, Sapidah trained as an actor and has also completed a Master of Theatre Practice at VCA. She has worked extensively in the independent sector and currently lectures in theatre at VCA.

BESEN FAMILY ARTIST PROGRAM

Since 2005, the Besen Family Artist Program at Malthouse Theatre has provided workplace learning experiences for Australian theatre makers. In 2017, the program continued to offer opportunities to early to mid-career artists who seek value in observing specific professional Malthouse Theatre productions and the ongoing artistic work of Malthouse Theatre, as well as being mentored by a company artist.

Through the Besen Family Artist Program, Malthouse Theatre partners with the Besen Family Foundation to grow the next generation of innovative theatre makers and cultural practitioners.

Charles O'Grady

Directing Placement – *The Homosexuals*, or 'Faggots' (Lee Lewis)

Ian Michael

Creative Producing & Theatre Making Placement – Professional Development (Toby Sullivan & Mark Pritchard)

Kate Hood

Directing Placement – *The Real and Imagined History of the Elephant Man* (Matthew Lutton)

Tom Backhaus

Sound Design Placement – *The Real and Imagined History of the Elephant Man* (Jethro Woodward)

Emily Collett

Costume Design Placement – *Black Rider: Casting of the Magic Bullets* (Zoë Atkinson)

MONASH UNIVERSITY PLACEMENTS

Our continuing partnership with Monash University offers students studying Theatre and Performance the opportunity to undertake placements within our administrative and creative departments.

Ashleigh Gray

Production
Comedy Festival at The Coopers Malthouse
Mentor: Toby Sullivan

Beth Paterson

Stage Management
Black Rider: The Casting of the Magic Bullets
Mentor: Lisa Osborn

Chloe Smith

Education
Mentor: Vanessa O'Neill

James Malcher

Directing
The Real and Imagined History of the Elephant Man
Mentor: Matthew Lutton

Laura Hartnell

Directing
Revolt. She said. Revolt again.
Mentor: Janice Muller

Louis Panozzo

Marketing
Malthouse Theatre 2018 Season Launch
Mentor: Caraline Douglas

Michelle Robertson

Dramaturgy
Mentor: Mark Pritchard

Rachel Duffy

Venue Management
Comedy Festival at The Coopers Malthouse
Mentor: Toby Sullivan

IN HOUSE RESIDENCES

Supported by the Sidney Myer Fund, IN HOUSE supports independent artist residencies in Malthouse Theatre's Tower, providing time and space for dedicated creative development. IN HOUSE is a unique initiative, supporting artists from the independent sector with a fully salaried residency and allowing them to develop a project, test ideas or explore collaborations.

Alexis Wright

The Guerrilla Museum
Tony Briggs
The Caravan Company
Osamah Sami & Janice Muller

INDEPENDENT ARTISTS & SMALL-TO-MEDIUM THEATRE COMPANIES

Malthouse Theatre plays a crucial role in the theatre ecology, providing opportunities to a range of independent artists through residencies, development and presentation as well as partnerships with theatre companies from the small-to-medium sector.

In 2017, artists and companies supported were:

Blackhole Theatre

Venue support for the performance season of *Gate to Paradise* 天堂之门

Multicultural Arts Victoria

Venue support for Common Ground Showcase

Patrick Studios Australia

Venue support for end of year showcase

Performing Arts Headquarters

Venue support for annual showcase

Alice Lee Holland

In-kind venue for workshops

Australian Dance Council Victoria

Host for Ausdance Dance Massive 2017

National Institute of Dramatic Arts

Venue support for workshop series

Melbourne Fringe

In-kind venue for Creative Workshop Series

Playwriting Australia

In-kind space for creative development

Flying Bookworm Theatre Company

Venue support for auditions

Ambassador Theatre Group

Venue support for rehearsals of 1984

The Ghost Project

Venue partner for the presentation of *Ghost Project* Installation

Chunky Move

Venue support for One Body One Career workshops

Matthew Adey

Venue support for video shoot

Rani Parmest

Venue support for creative development in the Tower

Theatre Network Australia

Host for Platform Paper Launch, *No 53 The Jobbing Actor: Rules of Engagement*, by Lex Marinos

Theatre Works

Venue support for Directors Lab workshops

MALCOLM ROBERTSON WRITERS PROGRAM

Malthouse Theatre's Malcolm Robertson Writers Program commissions two emerging artists per year to write a new Australian work for theatre. The aim is to increase the commissioned output of work by emerging Australian playwrights, and providing real development and presentation pathways within the support structures of a major theatre company.

Australian novelist Maxine Beneba Clarke and emerging playwright Osamah Sami were selected as the inaugural Malcolm Robertson Writers Program participants for 2017. Both Maxine and Osamah are being commissioned to adapt for stage their critically acclaimed memoirs, *The Hate Race* and *Good Muslim Boy*.

ABORIGINAL AND TORRES COMMITTEE

The ATSI Committee act as a point of reference for the company in supporting First Nations artists, growing audiences and developing best practice models of engagement.

Bringing together outstanding Aboriginal and Torres Strait Islander artists to see productions and meet with Malthouse Theatre throughout the year, the committee provides invaluable feedback on projects in development and in production, guidance on protocols, artist needs and community engagement.

Meeting regularly with **Jason Tamiru**, Malthouse Theatre's Associate Producer, the committee comprises: **Uncle Jack Charles, Richard Frankland, Tony Briggs, Lisa Maza, Pauline Wyman, Melodie Reynolds-Diarra.**

ARTISTIC EVALUATION

Malthouse Theatre work is shaped by a desire for theatre to be provocative, inventive and entertaining. Our evaluation framework establishes a process for Malthouse Theatre to assess artistic vibrancy and our impact. The scope of evaluation includes:

- Artistic excellence: does our work realise its aims and ambitions?
- Audience and community engagement: is our work connecting with the public?
- Contribution to artist and artform development: what is our impact on the sector?

The company has formal and informal mechanisms for seeking feedback from artists, audiences and peers. Malthouse Theatre leads ongoing conversations with respected colleagues, visiting experts and collaborating companies and artists to gain one-on-one feedback about individual works. We also regularly seek feedback from youth and education networks and our community partners.

Invaluable audience feedback is gathered in partnership with **Roy Morgan Research** through their comprehensive annual survey. This provides annual data and qualitative responses from a wide cross-section of attendees, including key markers of satisfaction and motivation. In 2018, we will also be using **Culture Counts** to evaluate the impact of our work.



PROMPT: YOUTH AND EDUCATION PROGRAM

Malthouse Theatre Prompt is a program that invites young people into the fold, through attending contemporary productions, tours, bespoke workshops and programs– all made possible through the support of our partner Victoria University. In 2017, we invited young audiences to search for empathy in unexpected places and explore characters at epic crossroads.

We encouraged the next generation of artists to engage deeply with all aspects of our work, and aimed to provoke robust conversations, debate and reflections on the world around us. All our activities brought together teachers, students and Malthouse Theatre artists for a year of provocative theatre and inspiring adventures behind the scenes.

Malthouse Prompt offers specially curated VCE Theatre Studies and VCE Drama workshops, VCE Theatre Studies Exchange, SOLO and MONO programs, facilitated by professional artists and educators. Two of our mainstage productions, *Away* and *The Real and Imagined History of the Elephant Man* were playlisted for VCE Drama and VCE Theatre Studies. To inspire critical thinking beyond the theatre, we provided exceptional Education resources (Prompt Packs), Revisit the Play and design presentations with our Artistic Director. The Malthouse Theatre production of *Away* was awarded the Best Performance by a Theatre Company for VCE Theatre Studies by Drama Victoria.

Program Participants	2017
Productions	4504
Post-show Seminars	1279
Tours + Bespoke Workshops	865
VCE Workshops	680
The Suitcase Series	928
TOTAL	8,256

THE SUITCASE SERIES

The Suitcase Series empowers young people to use performance-making to tackle the greatest challenge of their generation: climate change. Year 9 and 10 students in Victoria devised short works in response to the featured script, *Turbine* by Dan Giovannoni, and gather in our theatre to share a performance day with their peers, as well as viewing Malthouse Theatre's full production of the play. *Turbine* is the fourth play commissioned for this innovative and award-winning program.

In 2017, with the assistance of Creative Victoria, we toured The Suitcase Series to four regional venues: Portland Arts Centre, Courthouse Youth Arts, Geelong; La Trobe Performing Arts Centre Traralgon and Wangaratta Performing Arts Centre. Overall, we ran a record number of 5 weeks of The Suitcase Series – 3 weeks at Malthouse Theatre and 2 weeks at regional venues. This ensured that more students than ever before participated in this excellent program.

VANGUARD

Representing the future of Malthouse Theatre, Vanguard is a cohort of highly engaged and culturally curious agents of change who are welcomed into the company as new ambassadors.

Vanguard invites individuals aged 18 to 30 to connect with our theatre as a space for artistic, social and political discussion. All nineteen Vanguard members received tickets to designated preview performances, invitations to in-conversation events and opportunities to connect with Malthouse Theatre Executive, Board and Artists. With unparalleled access, the Vanguard cohort had a year of unforgettable experiences, insights into Malthouse Theatre's work, contributed to discussions about cultural leadership and built a new network with local arts lovers.

Vanguard in 2017 was co-led by Malthouse Theatre's General Manager, Amanda Macri, and Board member Jan Owen (CEO of the Foundation for Young Australians).

2017 VANGUARD MEMBERS

Sarah Agboola
Tanya Alers
Brigid Canny
Roshelle Fong
Matt Hirst
Sukhjot Khalsa
Rita Khayat
Geskeva Komba
Natalie Lucic
Jai Moore
Alexander Nuccio
Sweeney Preston
Gabrielle Raz-Liebman
Corey Reynolds
Thomas Schmocker
Zoe Thomaidou
Bang Xiao
Xu Xiong
Izabella Yena



TURBINE

26 OCT – 4 NOV

‘In terms of personal self-confidence and the introduction of young people to theatre and performance at a level beyond the classroom, coming to Malthouse Theatre has been wonderful.’

— **Adrian Grogan, Boort District School**

Venue	Beckett Theatre
Total Number of Performances	10
Total Attendances	913

By / Dan Giovannoni

Direction / Janice Muller

Cast / Paul Ashcroft, Elizabeth Esguerra, Jodie Le Vesconte

Set & Costume Design / Romanie Harper

Lighting Design / Amelia Lever-Davidson

Sound Design / Ian Moorhead

Dramaturgy / Mark Pritchard





VENUE HIRE

The Coopers Malthouse continues to support the company's strategic vision; to be a home for cutting-edge and diverse theatre. The venue has functioned to reinforce Malthouse Theatre's objective to diversify our community, become a social hub for the arts and culture sector, and to be a place that exudes welcome and inclusion. When our stages are not being utilised for own works, the theatres, rehearsal rooms, conference facilities and event spaces are open to creative, commercial and corporate hirers and event partners.

In 2017 this included theatre hires from Asia-TOPA, Melbourne Festival, Emerging Writers' Festival, Admentum, Blackhole Theatre Company, Patrick Studios among many, as well as events and workshops by NIDA, VCASS, Fringe Festival, SES, Creative Victoria, The Lucas Group, Cider Australia, Damm Fine Foods, Bigger than Ten Bears, Larger Than Life, and ABC. Outside of the venue's red-brick walls, the Courtyard was buzzing with activity with the Coopers Comedy Bar, Allianz Australia, Village Roadshow, Commonwealth Bank, The Otto Empire, Rachel Rundle's Wedding, and AKA AU among others. We maintained our support for independent artists and community groups by offering discounted or free venue hire to industry organisations including Musica Viva!, Multicultural Arts Victoria, Drama Victoria, Actors' Equity Foundation, The Foundation For Young Australians, The Australia Council and VAPAC.

The dollar value of discounted and in-kind venue hire provided to the arts sector in 2017 was \$82,756.

Venue Hire	2017	2016
Total Number of External Hirers	115	98
Total Number of Ticketed Performances	124	94
Total Attendances to Ticketed Performances	16,048	13,086
Total Hirer Event and Workshops	94	107

PUBLIC PROGRAMS

To amplify the conversation, we hosted a range of unique public programs to engage audiences with the broader questions, themes and undercurrents of the season 2017.

MONASH MEETS MALTHOUSE

Some savvy theatre-goers prefer an expert discussion to get the most out of their experience. Our Major Partner, Monash University, offered their scholarly expertise in special conversations between the matinee and evening performances of four of our 2017 productions.

.....
Total Attendance: 616
.....

Little Emperors

Saturday 25 February

GUESTS / Stuart Grant, Xin Gu & Danqi Hu

Wild Bore

Saturday 27 May

GUESTS / Jane Montgomery Griffiths (MC), Alison Croggon, Fleur Kilpatrick, Richard Watts & Cameron Woodhead

Revolt. She said. Revolt again.

Saturday 8 July

GUESTS / Dr Liz Conor, Dr Enza Gandolfo, Dr Deanna Shoemaker, Dr Deborah Western, Dr Stacy Holman Jones (moderator), Dr Swati Parashar

The Testament of Mary

Saturday 18 November

GUESTS / Prof Constant Mews, Dr Tamara Prosic, Dr Melissa Harvey, Dr Felix Nobis

TIME TO TALK

Throughout the season we invited audiences to a free post-show discussion with members of the show's cast and creative team. Audiences were given the opportunity to learn how the show was made, what thoughts it inspired in others, and share their own perspective.

The Encounter

Tuesday 7 February

PANEL / Richard Katz, Jemima James, Amir Sherhan, Toby Sullivan (Host)

Little Emperors

Tuesday 21 February

PANEL / Diana Lin, Liam Maguire, Alice Qin, Yuchen Wang, Romanie Harper, Mark Pritchard (Host)

Away

Tuesday 9 May

PANEL / Marco Chiappi, Julia Davis, Wadih Dona, Glenn Hazeldine, Natasha Herbert, Heather Mitchell, Liam Nunan, Naomi Rukavina, Dale Ferguson, Vanessa O'Neill (Host)

Wild Bore

Tuesday 23 May

PANEL / Zoe Coombs Marr, Ursula Martinez, Adrienne Truscott, Van Badham (Host)

Revolt. She said. Revolt again.

Tuesday 27 June

PANEL / Janice Muller, Elizabeth Esquerria, Ming-Zhu Hii, Belinda McClory, Gareth Reeves, Sophie Ross, Vanessa O'Neill (Host)

Heart is a Wasteland

Tuesday 4 July

PANEL / John Harvey, Margaret Harvey, Ursula Yovich, Aaron Pederson, Anna Liebszeit, Jason Tamiru (Host)

The Real and Imagined History of the Elephant Man

Tuesday 15 August

PANEL / Kate Hood, Paula Arundell, Julie Forsyth, Emma J Hawkins, Daniel Monks, Sophie Ross, Vanessa O'Neill (Host)

Black Rider: The Casting of the Magic Bullets

Tuesday 26 September

PANEL / Phoebe Briggs, Kanen Breen, Paul Capsis, Jacqueline Dark, Winston Hillyer, Le Gateau Chocolat, Meow Meow, Richard Piper, Dimity Shepherd, Vanessa O'Neill (Host)

Testament of Mary

Tuesday 14 November

PANEL / Marg Horwell, Pamela Rabe, Vanessa O'Neill (Host)

MALTHOUSE GREENLIGHT

Malthouse Greenlight is our commitment to sustainability and encompasses programming, creation, purchasing and building management as well as behavioural considerations. Greenlight ensures that our environmental, social and economic impacts are identified, managed and monitored across all facets of our business.

Given the limitations of working from a heritage building owned by the state government, Greenlight strategies have focused on behavioural and operational changes across the company that have day to day value and immediate impact.

Recycling	2017	2016	2015	2014	2013
CO-MINGLED RECYCLING	47.2 tonnes	46 tonnes	39.3 tonnes	44.2 tonnes	32.9 tonnes
OTHER WASTE	59.17 tonnes	48 tonnes	61 tonnes	62 tonnes	57 tonnes

Energetics reporting from 2017 reported 36.14 tonnes (29.94%) of waste was diverted from landfill, representing:

Saved from Landfill	Trees Saved	Oil Saved	Electricity Saved	Landfill Saved	Water Saved	Green House Gas
48.4 tonnes	870 trees	134 barrels	160,085 KWH	263m3	59.2 KL	142.2 CO ₂ tonnes

ACCESSIBLE PERFORMANCES

At Malthouse Theatre we welcome all members of the community to connect with our performances and programs. We work hard to remove barriers and increase access to our works and our venue.

We offer a range of services to make our theatre accessible to all.

WHEELCHAIR ACCESS

All mainstage performances at The Coopers Malthouse are accessible to wheelchair users.

AUSLAN INTERPRETED AND AUDIO DESCRIBED PERFORMANCES

Selected performances throughout the season are offered as accessible performances for audience members who are deaf, blind, or who have low vision. In 2017, five performances were Auslan interpreted in collaboration with Auslan Stage Left; and four performances provided Audio Description and Tactile Tours.

COMPANION CARD

Developed by the Victorian Network on Recreation and Disability (VICNORD), the Companion Card provides patrons who are cardholders with a complimentary ticket for their companion.

HEARING ASSISTANCE

Malthouse Theatre offers a Hearing Assistance System in all venues which allows patrons to tune into the frequency of that venue through their hearing aid or headphones.

COMMUNITY PARTNERSHIPS

In 2017, Malthouse Theatre proudly partnered with:

Footscray Community Arts Centre (FCAC): FCAC is Australia's longest running community engaged, contemporary arts centre and is a vital life force of arts, culture, ambition, critical conversations and exciting new developments in the Australian cultural landscape. In 2017, Malthouse Theatre and FCAC received support from the Malcolm Robertson Foundation and Australia Council for the Arts for Living Now, a program that supports visionary storytellers from diverse backgrounds to bring culturally contemporary stories to the stage. The two resident writers for 2017 were **Tania Cañas** and **Rajith Savanadasa**.

In 2017, Malthouse Theatre and FCAC also worked together to deliver Emerging Cultural Leaders, a six-month skills development and mentoring program for emerging artists and cultural facilitators who live, work or have other connections with Melbourne western region.

Emerging Writers' Festival: A not-for-profit organisation built on supporting emerging writers, the Emerging Writers' Festival is a place where creativity and innovation are celebrated, where new talent is nurtured and where diverse voices from across Australia are represented. In 2017, Malthouse Theatre partnered with the Emerging Writers' Festival to develop and present Quippings' production, **LOVE SHOW**.

VOLUNTEERS

Malthouse Theatre is supported by a loyal and hardworking group of Volunteers who run our foyer Bookshop and the Play Club discussion and group. The time, passion and generosity provided by our Volunteers is enormously appreciated and gratefully acknowledged.

Rod & Yvonne Albury
Joyce Anson (Co-ordinator)
Fay Batiste
Frances Beebe
Alison Besselaar
Jill Brooks
Glenyce Dean
Jan & Patrick Doran
Margaret Elder
Angela Farrugia
Rosemary Forbes
Jacqueline Hartford
Jenny Jeffries
Yvonne Laird
Cathy MacFarlane
Joan March
Alex Parfait
Helen Rogers
Jean Ross
Patricia Ryan
Elisabeth & John Schiller
Gabrielle Slade
Bernard Smith
John Thomas
Charles Wilkins



PHILANTHROPY

Malthouse Theatre produces work that explores the world personally, socially and politically. We believe that theatre can be – and should be – an agent of change. Philanthropic support for Malthouse Theatre enables us to create theatre that is inventive, provocative and entertaining. Tax deductible gifts from our generous donors and philanthropic partners make a vital contribution to the work that we do, and we thank them for their inspiring support.

SPONSORSHIP

Malthouse Theatre greatly values the financial support of our corporate and government partners, and benefits from the extended audience reach and cooperative marketing opportunities these relationships afford.

2017 saw the continued support of our Major Partner, Monash University, with eight Centre of Theatre and Performance student placements shadowing the programming, arts management, marketing and operations departments of Malthouse Theatre providing critical professional development for these students. Additionally, Monash University lent their academic perspective to the highly valued **Monash Meets Malthouse** conversation series which paired academics with creatives to deliver spirited pre and post show debate.

Since 2001 Malthouse Theatre and Victoria University (VU) have enjoyed a partnership built on shared vision to celebrate excellence, community and individual empowerment and in 2017 VU continued this relationship providing support to our **Prompt** education program. Through a range of activities and events, VU students are given access to professional development opportunities that include creative and marketing placements across the organisation and the student participation in the Malthouse Theatre Vanguard program. In addition, their support allows the programming of the highly awarded **Suitcase Series** which reaches over 1,000 year 10 drama students and gives them a fully immersive experience of the theatre.

Our Venue Partner, Coopers continues to support our dedicated home, where live experiences entertain and provoke dialogue with and within audiences. The brewers ongoing support of the Melbourne International Comedy Festival at The Coopers Malthouse sees almost 30,000 visitors to the venue each April.

Our creatives and artists find a home away from home with our partner Art Series Hotels, our audiences are tracked by research partner Roy Morgan Research, visitors to our venue are pampered with products from Salus Body, our Executive receives legal support from Allens and mainstage program is given a voice by media partners – The Saturday Paper and Time Out. But when it comes to the business end of things, we couldn't do what we do without the wonderful support of our government partners Australia Council for the Arts and Creative Victoria who truly keep the drama on our stages.

PRIVATE GIVING

In 2017, the Malthouse Theatre Muses continued to play a leading role in the work of our company, as our private giving program increased by 23%. The Malthouse Theatre Muse program designed to provide \$250+ donors with a closer relationship with the company and its work via a series of exclusive behind the scenes access, welcomed 35 new Muses, encouraged 23 Muses to commit at an increased level and returned 6 lapsed Muses to our donor family. In 2017 we were delighted to add a Muse category – Calliope – Muse of Poetry, which acknowledges our visionary donors who contribute a gift of \$50,000 or more.

In April we launched the 2017 BRING IT HOME annual tax appeal raising critical funds for five key focus areas of the company's business – New Theatre, Indigenous Work, Artist Development, Education and International Touring and Collaborations. There is always enormous potential to do more in each of these key areas with further support and our supporters rose to the challenge. The BRING IT HOME campaign delivered 45% of our budget target in the three months of April – June, cementing the foundations to deliver an exceptional annual private giving result.

We continued to grow our focus on the Malthouse Theatre Foundation Board broadening this initiative from a strictly Board driven model, to proactively direct company fundraising activities and initiatives for high-level donations. In 2017 we engaged more closely with our \$10,000+ donors inviting them in to a series of intimate salon style events with the company's Artistic team of directors, writers and performers; hosted in the private homes of our most valued donors. This series of exclusive curated events allowed the company to feature areas of major donor interest and identify their support for future programming.

Private giving continued to be a vital source of support to Malthouse Theatre in 2017. We simply cannot take creative risks and make our annual season of work without the support of our Muses and we applaud their ongoing vision, commitment and generosity.

MUSE LIST AT 31 DECEMBER 2017

URANIA—MUSE OF THE STARS—\$25,000+

Annamila Fund, Carrillo Gantner AO, Mary-Ruth & Peter McLennan, Craig Reeves, Maureen Wheeler AO and Tony Wheeler AO

CLIO—MUSE OF HISTORY—\$10,000+

Roseanne Amarant, Debbie Dadon AM, Jennifer Darbyshire and David Walker, Colin Golvan QC, Michele Levine, James Penlidis & Fiona McGauchie, Janine Tai, The Vera Moore Foundation, Anonymous (1)

THALIA—MUSE OF COMEDY—\$5,000+

John & Lorraine Bates, Gjergja Family, Sue Kirkham, The Pratt Foundation, Richard Leonard & Gerlinde Scholz, Mary Vallentine AO, Anonymous (1)

MELPOMENE—MUSE OF TRAGEDY—\$2,500+

David Bardas, Rosemary Forbes & Ian Hocking, Sue Prestney, Elisabeth & John Schiller, Dr Jenny Schwarz, Fiona Sweet & Paul Newcombe, Leonard Vary & Dr Matt Collins QC, Jason Waple, Jon Webster, Jan Williams, Tom Wright, Anonymous (1)

EUTERPE—MUSE OF MUSIC—\$1,000+

Chryssa Anagnostou & Dr Jim Tsaltas, Marc Besen AC & Eva Besen AO, John & Sally Bourne, Sally Browne, Beth Brown & Tom Bruce AM, Ingrid & Per Carlsen, Tim & Rachel Cecil, Min Li Chong, Jason Craig, Prof John Daley & Dr Rebecca Coates, Andrew Curtis, Mark & Jo Davey, Dominic & Natalie Dirupo, Roger Donazzan, Rev Fr Michael Elligate AM, Dr Sian Fairbank, Brian Goddard, Val Johnstone, Fiona Kelly, Michael Kingston, Julie & Michael Landvogt, Susan Nathan, James Ostrobrurski, Rosemary & Roger Redston, Carol & Alan Schwartz AM, Robert Sessions & Christina Fitzgerald, Maria Solà, Gina & Paul Stuart, Toby Sullivan, Kerri Turner & Andrew White, Rosemary Walls, Pinky Watson, Henry Winters, Anonymous (1)

TERPSICHORE—MUSE OF DANCE—\$500+

Frankie Airey & Stephen Solly, Graham & Anita Anderson, Greg Andrews, Michael Arnold, Rowland Ball OAM, Sandra Beanham, David & Rhonda Black, Bruce R Butler, Ros Casey, MaryAnne Carroll, Chris Clough, Alan Connolly, Peter & Roxane Fearnside, Evelyn Firstenberg, Lynne Frid, John & Helen Gibbins, Taleen Gaidzkar, Linda Herd, Leonie Hollingworth, Brad Hooper, Dr Irene Irvine, Joan & Graeme Johnson OAM, Irene Kearsey, Angela Kirsner & Dr Richard Kirsner, Simone Lourey, Jayne Lovelock & Dr Neal Harvey, Virginia Lovett, John McCallum, Victor McConvey, Ian McRae AO & Åsa Hasselgard-Rowe, Jan Owen AM, Viorica Samson, Katherine Sampson, Barbara & Neil Smart, Tom Smyth, Tim & Lynne Sherwood, Janice Taylor, Naum Tered, John Thomas, Neil Waters, Phil & Heather Wilson, Anonymous (4)

ERATO—MUSE OF LOVE—\$250+

Simon Abrahams, Jennifer Bourke, Fiona Brook, Dr Rob Brown & Dr Lynne Millar, John & Alexandra Busselmaier, Siu Chan, Diane Clark, Fiona Clyne, Georgie Coleman, Patricia Coutts, Carolyn Creswell, Kerry Dickinson-Rowe, William Donaldson, Brian Doyle, Dr Bronwen Evans, Carolyn Floyd, Orla & Rachel, Mary Garcia, Damyn Gordon, Joanne Griffiths, Peggy Hayton, Ted Hocking, Russell Hooper, Susan Humphries, Arechea Hounsell, Sarah Hunt, Ann Kemeny & Graham Johnson, Mira & Dr David Kolieb, Robyn Lansdowne, Sally Lindsay, Kim Lowndes, Judith Maitland-Parr, Robert Peters, Ian Manning & Alice De Jonge, John Millard, Dr Kersti Nogeste, Linda Notley, Tony Oliver, Kaylene O'Neill, Anda Petrapsch, Gerard

Powell, Dr Suzy Redston, Gavin Roach, Pauline Robert, Rae Rothfield, Dr Michael & Jenny Rozen, Jennifer Senior, Dr Jill Sewell, Andrew Stocker, Evelyn Tadros, Chris Teh, Lee-Ann Walsh, Jan Watson, Jillian Wells OAM, Gary Westbrook, Gayl Morrow & Gib Wettenhall, Joanne Whyte, Barbara Yuncken

TRUSTS & FOUNDATIONS

Malthouse Theatre relies on the significant support from Philanthropic Trusts and Foundations to undertake many of crucial core activities in the areas of Artist Development, Education, and Access and Inclusion.

Generously supported by The Sidney Myer Fund, 2017 saw the second year of our highly successful IN HOUSE residencies in Malthouse Theatre's Tower. This program invites artists to utilise the Tower as a dedicated studio space, providing time and space for creative development. 2017 was also the second year of our Co.Lab Writer + Director Program, a program that enables four writer-director teams to collaboratively develop an idea for our stages.

The Robert Salzer Foundation supported our collaboration with sound designer James Brown for *Revolt. She said. Revolt again.* and the inaugural Malcolm Robertson Writers Program participants for 2017 were Australian novelist Maxine Beneba Clarke, and emerging playwright Osamah Sami. Both Maxine and Osamah were commissioned to adapt for stage their critically acclaimed memoirs, *The Hate Race* and *Good Muslim Boy*, to share their unique stories with a theatre audience.

Gandel Philanthropy provided generous support to further our Theatre Access Programs via a range of performance and workshop activities and the Besen Family Foundation continued their long running support of the Besen Family Artist Program providing professional development for early to mid-career artists in a mainstage theatre company setting.



BOARD

Led by Chair Fiona McGauchie, Malthouse Theatre's Board of Directors oversees the strategic leadership and financial management of the company. In addition to championing the company and its work, the Board is responsible for the appointment of the executive roles, advising on strategic direction, as well as being advocates to government, philanthropic and private sector stakeholders. The Board meets six times a year and comprises members who are all required to sit on at least one of the three Board Sub-Committees:

- Audit, Finance and Risk Committee;
- Development Committee; and
- People and Nominations Committee

In compliance with the Australia Council's Essential Governance Practices for Arts Organisations, the Board's functions are guided by established policies for governance, confidentiality, conflict of interest and code of conduct. In 2017, key governance milestones included:

- Appointment of Fiona McGauchie as Chair, and Michael Kantor as Deputy Chair
- Oversight and approval of financial reporting through the Audit, Finance and Risk sub-committee;
- Active engagement in fundraising and development with a particular focus on major gifts cultivation through the Malthouse Foundation; and
- An annual self-evaluation review and executive performance appraisal

SUCCESSION PLANNING

The appointment of individual board members is managed through the People and Nominations Committee, with a crucial skills matrix including financial, entrepreneurial, and fundraising expertise as well as high calibre artists.

BOARD OF DIRECTORS (AS AT 31 DECEMBER 2017)

Fiona McGauchie (Chair)

Consultant Egon Zehnder

Michael Kantor (Deputy Chair)

Theatre Director

Kerri Turner

Business Advisory, Deloitte Private

Nick Schlieper

Designer

Colin Golvan QC

Barrister

Jan Owen

CEO, Foundation for Young Australians

Mary Vallentine AO

Arts Manager

Pamela Rabe

Actor and Director

Sue Prestney

Principal of Sue Prestney & Associates Pty Ltd.
Chartered Accountants

Debbie Dadon

Chair, Besen Family Foundation

STAFF

Artistic Director and Co-CEO

Matthew Lutton

Executive Producer and Co-CEO

Sarah Neal

General Manager

Amanda Macri

Resident Artist

Declan Greene

Resident Dramaturg

Mark Pritchard

Female Director in Residence

Sapidah Kian

Producer

Toby Sullivan

Associate Producer

Jason Tamiru

Company Manager

Alice Muhling

Youth & Education Manager

Vanessa O'Neill

Finance Manager

Mario Agostinoni

Finance Administrator

Liz White

Finance Assistant

Connie Stella

Marketing & Communications Manager

Caraline Douglas

Digital Marketing Coordinator

Davey Simmons (to June)

Alexia Jordan (from July)

Communications Coordinator

Alexandra Sadka

Marketing Assistant

Jacqui Bathman (from February)

CRM & Ticketing Manager

Prue Sutherland

Box Office Manager

Dan Allemann (from December 2016

– to December 2017)

Development Manager

Jayne Lovelock (to March)

Fiona Kelly (from May)

Philanthropy Coordinator

Belinda Locke

Sponsorship Coordinator

Olivia Satchell

Production Manager

David Miller

Workshop Manager

David Craig (to February)

Goffredo Mameli (from February)

Technical Manager

Baird McKenna

Operations Manager

Dexter Varley

Head Electrician

Stephen Hawker (to March)

Mark Anderson (March to October)

Rob Ballingall (from December)

Head Carpenter

David Craig (from February)

Venue Head Mechanist

Ivan Smith

Head of Wardrobe

Delia Spicer

Theatre Technician

Nathanael Bristow

Workshop Assistant

Elizabeth Whitton

Venue Manager

Aaron Rowlands

Front of House & Events Manager

Anita Posterino

Front of House Manager

Sean Ladhams (to September)

Leah Millburn-Clark (from November)

Graphic Design

Hours After

Public Relations

TS Publicity, Mary Thompson & Tatia Sloley

Box Office Staff

Tom Albon, Abbey Barnes, Jacqui Bartlett, Jo Bassilios, Jacqui Bathman, Paul Buckley, Simon Braxton, Esther Crowley, Fran Hefferman, Michelle Hines, Kate Gregory, Ian Michael, Lauren White, Liz White, Fiona Wiseman

Front of House & Bar Staff

Gianni Agostinoni, Marco Agostinoni, Ben Anderson, Kirilie Blythman, Mitchell Brotz, Kate Calton, Georgia Cam, Ben Carollo, Emma Corbett, Alice Dixon, Amy Dowd, Sophia D'Urso, Carissa Godwin, Aly Grace, Damien Harrison, Sam Harrison, Mark Hoffman, Dirk Hoult, Elise Jansen, Kathryn Joy, Lara Kerestes, Aurora Materia, Hannah McKittrick, Hannah Murphy, Abi Murray, Daniel Newell, Sarah O'Donnell, Emma Palackic, Vaughan Rae, Leon Rice-Whetton, Sanne Rodenstein, Mick Roe, Dom Simonelli, Lee Threadgold, Kenny Waite, Wheat Wheatley, Dom Willmott

Production & Technical Staff

Rob Ballingall, Sam Berkley, Sarah Bianco, Tristan Bourke, Tom Brayshaw, Mike Burnell, Siobhan Callanan, John Carberry, Amanda Carr, John Collopy, Gideon Cozens, Nathalie Devilliers, Benjamin Dewhurst, Tas Dimitrakakis, Daryl Dominguez, Sam Doyle, Bec Dunn, Aaron Edwards, Gavin Faull, Lindsay Fletcher, Jo Foley, Lennon Fowler, Alex Gellmann, Russell Goldsmith, Ryan Hodge, Reuben Hopkins, Julia Knibbs, Shane Lee, Freya Low, Lewis Maclean, Angus Meredith, Ricki Merewether, Rebecca Neeson, Andrew Nielsen, Mitch O'Sullivan, William Patterson, James Paul, Phillip Pietruschka, Trent Ramsay, Thomas Roach, Gemma Rowe, Jacob Shears, Kate Single, Madeleine Somers, Barney Spicer, Jasper Spicer, Dan Spielman, Nicholas Stace, Robert Stout, Nathaniel Sy, Daniel Talbot, Jennifer Thorman, Andres Valencia, Joshua Veitch, Max Wilkie, Julian Williams, Ounie Witherow Aitken, Matilda Woodroffe, Kelly Ziccone

PARTNERS

GOVERNMENT PARTNERS



Education
and Training

The Suitcase Series

INDUSTRY PARTNER



Malthouse Theatre is proud to be a member of the Australian Major Performing Arts Group

CORPORATE PARTNERS



Venue Partner



MONASH University

Major Partner



VICTORIA
UNIVERSITY
MELBOURNE AUSTRALIA

Prompt Education Partner



Accommodation Partner

Allens > < Linklaters

Corporate Partner



ROY
MORGAN

Corporate Partner

salus.
www.salusbody.com.au

Corporate Partner

THE
SATURDAY
PAPER

Media Partner

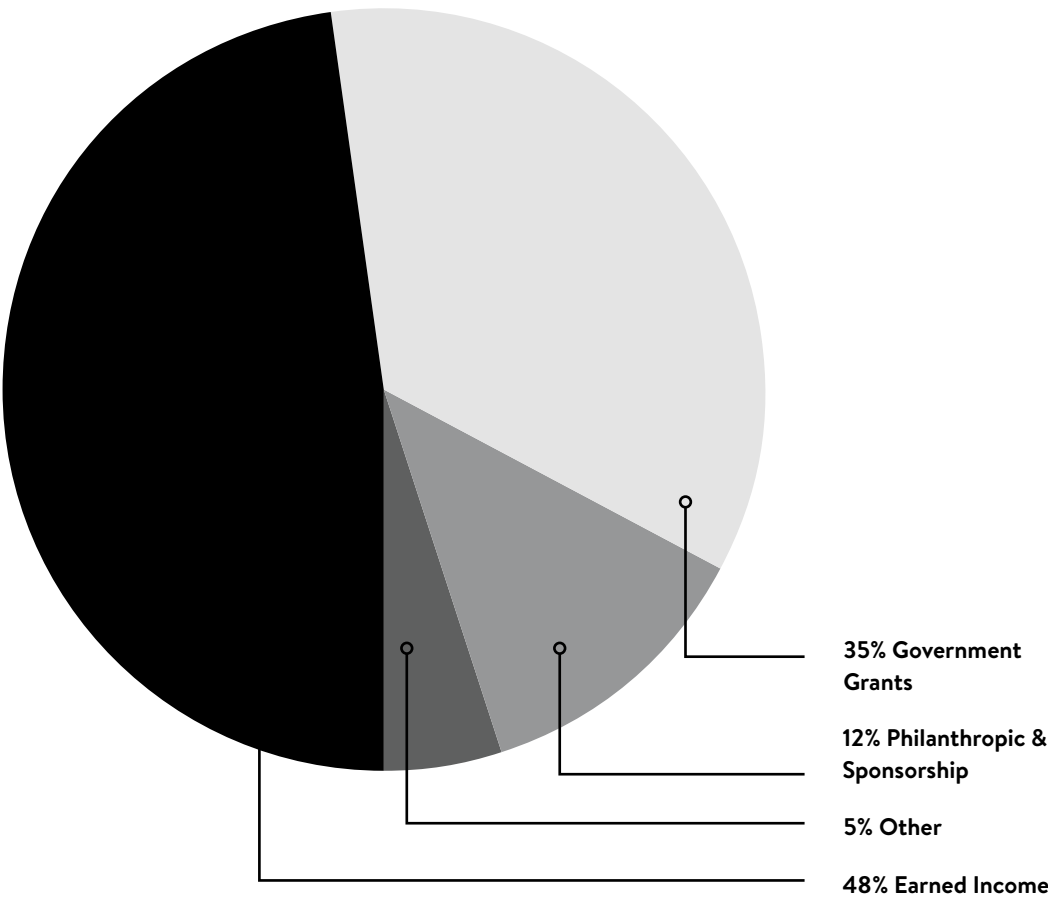
TimeOut

Media Partner

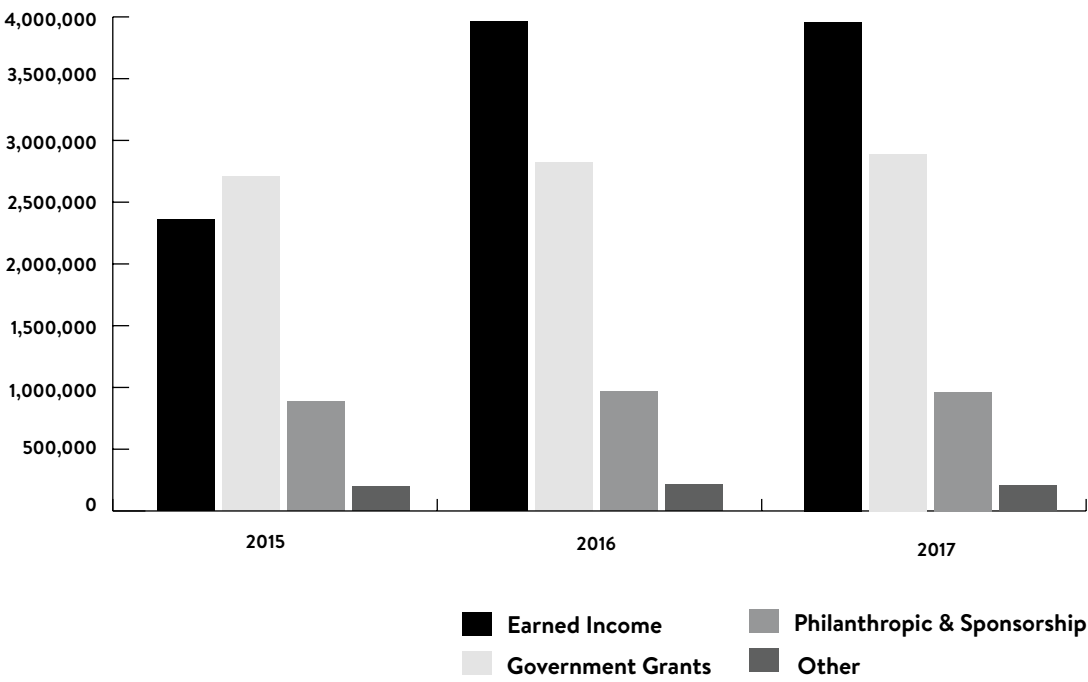


GOAL	MEASUREMENT	2015	2016	2017
ARTISTIC				
Season 2015	- Malthouse Makes	6	11	11
	- Co-Productions	7	3	4
	- Presentations	3	4	3
		16	18	18
	- New Australian	10	11	7
	- Extant Australian	2	0	6
	- New Australian Adaptation	1	3	0
	- Extant International	3	4	5
		16	18	18
	New Productions (% of season)	81%	78%	79%
	New Commissions, Developments	21	26	18
	Artists Employed	152	178	109
	Audience Satisfaction	89%	91%	95%
SECTOR DEVELOPMENT				
	Emerging Artist Opportunities	22	23	25
	Industry Collaborations	17	21	23
	Venue Hire Subsidy	\$224,999	\$269,457	\$278,152
AUDIENCE & ACCESS				
Number of Performances	- Subscription Season	241	226	261
	- Additional Programming	8	190	244
	- Touring	14	56	90
	- External Hires	87	92	124
		350	564	719
Paid Attendances	- Subscription Season	32,759	38,890	44,486
	- Additional Programming	704	13,886	12,321
	- Touring	3,173	17,680	22,995
	- External Hires	8,052	10,446	16,048
		44,688	80,922	95,850
	Education Participation	6,269	8,626	8190
	Total Subscribers	1,536	1,949	1724
	Website Visitors	175,329	196,218	215,394
	E News Subscribers	17,339	18,662	19,967
FINANCIAL				
	Annual Turnover	\$6,17m	\$7.98m	\$8.09m
	Operating Result	\$89,782	\$100,568	(\$244,856)
	Sponsorship & Philanthropy Ratio	14.5%	12.2%	12.2%
	Reserves Ratio	32.3%	24.6%	24.3%

2017 REVENUE



REVENUE 2015-2017



FINANCIAL STATEMENTS



DIRECTORS' REPORT

The directors present this report to the Company for the financial year ended 31st December 2017.

The names of each person who has been a director during the year and to the date of this report are:

Michele Levine (Chair) (Resigned 29/05/2017)
 John Daley (Deputy Chair) (Resigned 29/05/2017)
 Leonard Vary (Resigned 29/05/2017)
 Kerri Turner
 Nick Schlieper
 Michael Kantor
 Colin Golvan
 Jan Owen
 Mary Vallentine
 Pamela Rabe
 Sue Prestney
 Fiona McGauchie
 Debbie Dadon

Directors have been in office since the start of the financial year to the date of this report unless otherwise stated.

COMPANY SECRETARY

The position of Company Secretary was held by Sarah Neal.

PRINCIPAL ACTIVITIES

The principal activity of the Company (Playbox Theatre Company trading as Malthouse Theatre) during the financial year was to collaborate with local and international artists to create, develop and curate inventive performances that cut to the core of the human experience.

The Company's objectives are:

ARTISTIC:

- Develop, produce and present theatre that sits at the forefront of artistic practice
- Be a leader of contemporary performance and collaborative practice
- Be a theatre of diverse ideas, the unexpected and an agent for change

ACCESS & INCLUSION:

- Stand for equality and diversity, and live our core values on and off-stage
- Ensure our theatre reflects the diversity of our community

- Be a world leader engaging with Aboriginal and Torres Strait Islander people by supporting their right to self-determine their artistic identity
- Remove barriers to our work

SECTOR DEVELOPMENT:

- Maximise our interconnection with the small to medium sector and independent artists
- Maintain professional pathways for artists
- Partnerships with small to medium and independent arts sector
- Share our venue and company resources with the sector

AUDIENCE DEVELOPMENT:

- Grow a loyal and diverse audience
- A fully activated and dynamic venue
- Increased audience engagement
- Build our profile and audience beyond the walls of the venue

FINANCIAL & GOVERNANCE:

- Adapt to changing financial, artistic and cultural drivers
- Be a sustainable company with diverse income streams
- Be an accountable, professional company with good governance

STRATEGIES

ARTISTIC:

- Create new work for our main stage in collaboration with a range of artists and companies
- Produce and present a diverse season of contemporary theatre
- Invest in the development of new work that extends and explores new forms
- Facilitate collaboration between artists from diverse practices and backgrounds
- Engage artists with ambition and those who ask critical social questions
- Seek out work that is adventurous, ideas driven and transcends expectations
- Invite robust political conversation around our program

ACCESS & INCLUSION

- Diversify the cultural backgrounds of staff, collaborators and audiences
- Commission, develop and present work by artists from a range of cultural backgrounds
- Increase company-wide opportunities for ATSI staff, artists and audiences
- Build repertoire and profile of Indigenous theatre in local, national and international markets
- Find opportunities to increase accessibility across performances, physical venue, employment and participation.
- Actively engaging young people through education and learning programs
- Connect with communities, local and regional

SECTOR DEVELOPMENT

- Offer artists career advancement through employment, commissions and exposure
- Provide professional and skills development placements, residencies and masterclasses
- Develop and present new work in collaboration with small to medium companies
- Be a space for industry-wide gatherings, forums and discussions
- Facilitate access to the venue for independent and small to medium sector artists
- Share artistic, producing and financial expertise with emerging artists and companies

AUDIENCE DEVELOPMENT

- Actively forge partnerships with major festivals, free events and community activities
- Work towards more curated venue hire that aligns with our core values
- Acquisition of new audiences through increased brand profile and awareness
- Build loyalty to Malthouse Theatre by investing in the retention of existing audiences
- Ensure the continued life of our work through touring, partnerships and collaboration
- Maintain a national network to maximise our presence interstate
- Champion Australian theatre internationally

FINANCIAL AND GOVERNANCE

- Grow our fundraising capacity to expand earned income
- Develop innovative new partnerships and strengthen existing ones
- Succession planning for key personnel and artists
- Encourage collaboration across the company to avoid silo-ing
- Empower board and staff to fully contribute to the vision of the company

INFORMATION ON DIRECTORS

Michael Kantor

Theatre Director

Development Committee/People and Nominations Committee

Colin Golvan QC

Barrister

Development Committee (Chair)

Jan Owen AM

CEO, Foundation for Young Australians

People and Nominations Committee and Board liaison to the Vanguard

Michele Levine

CEO, Roy Morgan Research

Chair of the Board, Development Committee and People and Nominations Committee (to 29/05/17)

Leonard Vary

CEO, Sidney Myer Fund and The Myer Foundation

People and Nominations Committee (Chair) (to 29/05/17)

John Daley

CEO, Grattan Institute

Deputy Chair of the Board, Audit, Finance & Risk Committee (Chair) and People and Nominations Committee (to 29/05/17)

Kerri Turner

Business Advisor, Deloitte Private

Audit, Finance & Risk Committee

Nick Schlieper

Designer

People and Nominations Committee

Mary Vallentine AO

Arts Manager

Audit, Finance & Risk Committee and People and Nominations Committee

Pamela Rabe

Actor and Director

Development Committee

Sue Prestney

Principal of Sue Prestney & Associates Pty Ltd.
Chartered Accountants
Audit, Finance & Risk Committee (Chair)
(from 29/05/17)

Fiona McGauchie

Partner, Egon Zehnder
Chair of the Board (from 29/05/17)

People and Nominations Committee

Debbie Dadon AM

Chair, Besen Family Foundation
Development Committee

MEETINGS OF DIRECTORS

During the financial year, six meetings were held.
Attendances by each director were as follows:

ATTENDED	NUMBER ELIGIBLE	NUMBER ATTENDED
Nick Schlieper	6	5
Michele Levine (resigned 29/05/2017)	3	3
John Daley (resigned 29/05/2017)	3	3
Leonard Vary (resigned 29/05/2017)	3	3
Kerri Turner	6	6
Michael Kantor	6	2
Colin Golvan	6	4
Jan Owen	6	6
Mary Vallentine	6	6
Pamela Rabe	6	4
Sue Prestney	6	6
Fiona McGauchie	6	6
Debbie Dadon	6	5

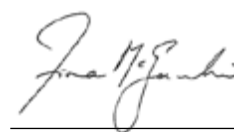
MEMBERS' GUARANTEE

The Company is incorporated under the Corporations Act 2001 and is a Company limited by guarantee. If the Company is wound up, the Memorandum and Articles of Association states that each member is required to contribute a maximum of \$10 each towards meeting any outstanding obligations of the Company. As at 31st December 2017, the total amount that members of the Company are liable to contribute if the Company is wound up is \$160 (2016 \$200).

AUDITOR'S INDEPENDENCE DECLARATION

The lead auditor's independence declaration for the year ended 31st December 2017 has been received and can be found on page 6 of the financial report.

The directors' report is signed in accordance with a resolution of the Board of Directors:



Fiona McGauchie, Director



Sue Prestney, Director

Dated this 26 day of March 2018

STATEMENT OF COMPREHENSIVE INCOME FOR THE YEAR ENDED 31ST DECEMBER 2017

	NOTES	2017	2016
		\$	\$
Revenues from continuing operations	2(a)	8,089,760	7,982,213
Earnings from investments	2(b)	299,243	119,295
Production and touring expenses	3	(3,101,855)	(3,044,748)
Marketing and sponsorship expenses	3	(496,947)	(464,226)
Other expenses from continuing operations	3	(4,545,345)	(4,372,671)
Profit/(loss) before income tax		244,856	219,863
Income tax expense	1(n)	-	-
Total comprehensive income/(loss) for the year, net of tax		244,856	219,863
Total comprehensive income attributable to members of the Company		244,856	219,863

STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31ST DECEMBER 2017

	ACCUMULATED		
	SURPLUS	RESERVES	TOTAL
Balance at 1 January 2017	180,391	1,966,313	2,146,704
Transfer to Incentive Scheme Reserve	-	-	-
Transfer to Future Fund Reserve	-	-	-
Profit attributable to the Company	244,856	-	244,856
Balance at 31 December 2017	425,247	1,966,313	2,391,560
Balance at 1 January 2016	(39,472)	1,966,313	1,926,841
Transfer to Incentive Scheme Reserve	-	-	-
Transfer to Future Fund Reserve	-	-	-
Profit attributable to the Company	219,863	-	219,863
Balance at 31 December 2016	180,391	1,966,313	2,146,704

The accompanying notes form part of these financial statements.

STATEMENT OF FINANCIAL POSITION

AS AT 31ST DECEMBER 2017

	NOTES	2017	2016
		\$	\$
CURRENT ASSETS			
Cash and cash equivalents	4	516,206	650,416
Trade and other receivables	5	217,479	201,322
Inventories	6	80,859	62,898
Other current assets	7	204,284	201,739
TOTAL CURRENT ASSETS		1,018,828	1,116,375
NON-CURRENT ASSETS			
Property plant & equipment	8	505,280	521,467
Investments	9	2,766,537	2,491,050
TOTAL NON-CURRENT ASSETS		3,271,817	3,012,517
TOTAL ASSETS		4,290,645	4,128,892
CURRENT LIABILITIES			
Trade and other payables	10	428,353	491,778
Short-term provisions	11	166,040	167,073
Borrowings	12	19,707	19,707
Other current liabilities	13	1,105,197	1,128,162
TOTAL CURRENT LIABILITIES		1,719,297	1,806,720
NON-CURRENT LIABILITIES			
Long-term provisions	11	50,787	24,967
Borrowings	12	129,001	150,501
TOTAL NON-CURRENT LIABILITIES		179,788	175,468
TOTAL LIABILITIES		1,899,085	1,982,188
NET ASSETS		2,391,560	2,146,704
EQUITY			
Retained earnings	14	425,247	180,391
Reserves	15	1,966,313	1,966,313
TOTAL EQUITY		2,391,560	2,146,704

The accompanying notes form part of these financial statements.

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31ST DECEMBER 2017

	NOTES	2017	2016
		\$	\$
Cash flows from operating activities			
Receipts from government grants		3,069,323	3,175,269
Receipts from patrons, sponsors		5,492,645	5,316,320
Payments to creditors and employees		(8,638,928)	(8,146,578)
Interest received		8,731	27,990
Dividends received		70,033	42,257
Net cash provided by operating activities	19	1,804	415,258
Cash flows from investing activities			
Payment for plant and equipment		(91,447)	(259,214)
Payments for investments		(453,081)	(711,180)
Receipts from investment redemption		430,014	663,070
Net cash used in investing activities		(114,514)	(307,324)
Cash flows from financing activities			
Repayment of loan principal		(21,500)	(21,500)
Net cash used in financing activities		(21,500)	(21,500)
Net increase/(decrease) in cash held		(134,210)	86,434
Cash and cash equivalent held at the beginning of the year		650,416	563,982
Cash and cash equivalent held at the end of the year		516,206	650,416

The accompanying notes form part of these financial statements.



NOTES

THE ACCOMPANYING NOTES FORM PART OF THESE FINANCIAL STATEMENTS.

The financial statements are for Playbox Theatre Company Limited as an individual Company, incorporated and domiciled in Australia.

Playbox Theatre Company Limited is a Company Limited by Guarantee.

1 – SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Playbox Theatre Company Limited has adopted the Australian Accounting Standards – Reduced Disclosure Requirements as set out in AASB 1053: Application of Tiers of Australian Accounting Standards and AASB 2010–2: Amendments to Australian Accounting Standards arising from Reduced Disclosure Requirements.

The financial statements are general purpose financial statements that have been prepared in accordance with Australian Accounting Standards - Reduced Disclosure Requirements of the Australian Accounting Standards Board (AASB) and the Corporations Act 2001. The Company is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards.

Australian Accounting Standards set out accounting policies that the AASB has concluded would result in financial statements containing relevant and reliable information about transactions, events and conditions. Material accounting policies adopted in the preparation of these financial statements are presented below and have been consistently applied unless stated otherwise.

The financial statements, except for the cash flow information, have been prepared on an accruals basis and are based on historical costs, modified, where applicable, by the measurement of fair value of selected non-current assets, financial assets and financial liabilities. The amounts presented in the financial statements have been rounded to the nearest dollar.

The financial statements were authorised for issue on 26/03/2018 by the directors of the Company.

ACCOUNTING POLICIES

A – REVENUE

Grant revenue is recognised in the statement of comprehensive income when the Company obtains control of the grant and it is probable the economic benefit gained from the grant will flow to the entity and the amount of the grant can be measured reliably.

If conditions are attached to the grant which must be satisfied before it is eligible to obtain control of the contribution, the recognition of the grant as revenue will be deferred until those conditions are satisfied.

When grant revenue is received whereby the Company incurs an obligation to deliver economic value directly back to the contributor, this is considered a reciprocal transaction and the grant revenue is recognised in the statement of financial position as a liability until the service has been delivered to the contributor, otherwise the grant is recognised as income on receipt.

Revenue from sponsorships and donations is identified with specific projects to which it relates. Where revenue received from the above sources relate to projects in future periods it is recorded as revenue when the Company gains control of the sponsorship funds or donation and any associated conditions are fulfilled.

Revenue from the rendering of a service is recognised upon the delivery of the service to the customer.

All revenue is stated net of the amount of goods and services tax (GST).

B – EARNINGS FROM INVESTMENTS

Distributions received in respect of the Future Fund and interest earned by investing funds held in the Future Fund Reserve and Incentive Scheme Reserve are recorded as income.

C – INVENTORIES

Inventories of bar and set construction supplies have been measured at the lower of cost and net realisable value.

NOTES

D – PLANT AND EQUIPMENT

Each class of property, plant and equipment is carried at cost less, where applicable, accumulated depreciation and any impairment losses.

Plant and equipment are measured on the cost basis less depreciation and impairment losses.

The carrying amount of plant and equipment is reviewed annually by directors to ensure it is not in excess of the recoverable amount from these assets. The recoverable amount is assessed on the basis of the expected net cash flows that will be received from the assets employment and subsequent disposal. The expected net cash flows have been discounted to their present value in determining recoverable amounts.

The cost of fixed assets constructed within the Company includes the cost of materials, direct labour, borrowing costs and an appropriate proportion of fixed and variable overheads.

Subsequent costs are included in the asset's carrying amount or recognised as a separate asset, as appropriate, only when it is probable that future economic benefits associated with the item will flow to the Company and the cost of the item can be measured reliably. All other repairs and maintenance are charged to the statement of comprehensive income during the financial period in which they are incurred.

E – DEPRECIATION

The depreciable amount of all fixed assets is depreciated on a straight line basis over their useful lives to the Company commencing from the time the asset is held ready for use.

Depreciation rates used for each of depreciable assets are:

Furniture & equipment	10% - 20%
Theatre fixtures & fittings	5% - 20%
Workshop improvements	5% - 10%

The assets' residual value and useful lives are reviewed, and adjusted if appropriate, at the end of each reporting period.

Asset classes' carrying amount is written down immediately to its recoverable amount if the asset's carrying amount is greater than its estimated recoverable amount.

Gains and losses on disposals are determined by comparing proceeds with the carrying amount. These gains or losses are included in the statement of comprehensive income.

F – FINANCIAL INSTRUMENTS

Initial recognition and measurement

Financial assets and financial liabilities are recognised when the Company becomes a party to the contractual provisions to the instrument. For financial assets, this is equivalent to the date that the Company commits itself to either purchase or sell the asset (i.e. trade date accounting is adopted). Financial instruments are initially measured at fair value plus transaction costs except where the instrument is classified "at fair value through profit or loss" in which case transaction cost are expensed to the statement of comprehensive income immediately.

Classification and subsequent measurement

Financial instruments are subsequently measured at fair value, amortised cost using the effective interest rate method or cost. Where available, quoted prices in an active market are used to determine fair value. In other circumstances, valuation techniques are adopted.

Amortised cost is calculated as:

- The amount at which the financial asset or financial liability is measured at initial recognition;
- Less principal repayments;
- Plus or minus the cumulative amortisation of the difference, if any, between the amount initially recognised and the maturity amount calculated using the effective interest method; and
- Less any reduction for impairment.

The effective interest method is used to allocate interest income or interest expense over the relevant period and is equivalent to the rate that exactly discounts estimated future cash payments or receipts (including fees, transaction costs and other premiums or discounts) through the expected life (or when this cannot be reliably predicted, the contractual term) of the financial instrument to the net carrying amount of the financial asset or financial liability. Revisions to expected future net cash flows will necessitate an adjustment to the carrying value with a consequential recognition of an income or expense in profit or loss.

NOTES

Loans and receivables

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market and are subsequently measured at amortised cost.

Financial assets at fair value through profit or loss

Financial assets are classified at 'fair value through profit or loss' when they are held for trading for the purpose of short-term profit taking, derivatives not held for hedging purposes, or when they are designed as such to avoid an accounting mismatch or to enable performance evaluation where a group of financial assets is managed by key management personnel on a fair value basis in accordance with a documented risk management or investment strategy. Such assets are subsequently measured at fair value with changes in carrying amount being included in profit or loss.

Financial liabilities

Non-derivative financial liabilities are subsequently recognised at amortised cost.

Impairment

At the end of each reporting period, the Company assesses whether there is objective evidence that a financial instrument has been impaired. Impairment losses are recognised in the statement of comprehensive income

Fair Value

Fair value is determined based on current bid price for all quoted investments. Valuation techniques are applied to determine the fair value of all unlisted securities, including recent arm's length transactions, reference to similar instruments and option pricing models.

G – IMPAIRMENT OF ASSETS

At the end of each reporting period, the Company reviews the carrying values of its tangible assets to determine whether there is any indication that those assets have been impaired. If such indication exists, the recoverable amount of the asset, being the higher of the asset's fair value less costs to sell and value in use, is compared to the asset's carrying value. Any excess of the asset's carrying value over its recoverable amount is expensed to the statement of comprehensive income.

Where an impairment loss on a revalued asset is identified, this is debited against the revaluation reserve in respect of the same class of asset to the extent that the impairment loss does not exceed the amount in the revaluation reserve for the same class of asset.

H – EMPLOYEE BENEFITS

Provision is made for the Company's liability for employee benefits arising from services rendered by employees to the end of the reporting period. Employee benefits that are expected to be settled within one year have been measured at the amounts expected to be paid when the liability is settled. Employee benefits payable later than one year have been measured at the present value of the estimated future cash outflows to be made for those benefits. In determining the liability, consideration is given to employee wage increases and the probability that the employee may not satisfy vesting requirements. Those cash flows are discounted using market yields on corporate bonds with terms to maturity that match the expected timing of cash flows.

Contributions are made by the Company to employee superannuation funds and are charged as expenses when incurred.

I – PROVISIONS

Provisions are recognised when the Company has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured. Provisions are measured using the best estimate of the amount required to settle the obligation at the end of the reporting period.

J – CASH AND CASH EQUIVALENTS

Cash and cash equivalents include cash on hand, deposits held at call with banks and other short-term highly liquid investments with original maturities less than three months.

K – DEFERRED INCOME

The liability for deferred income is the unutilised amounts of grants received on the condition that specified services are delivered or conditions are fulfilled. The services are usually provided or the conditions usually fulfilled within 12 months of receipt of the grant. Where the amount received is in respect of services to be provided over a period that exceeds 12 months after the reporting date, or the conditions will only be satisfied more than 12 months after the reporting date, the liability is discounted.

L – BORROWING COSTS

Borrowing costs are recognised as expenses in the period in which they are incurred.

NOTES

M—GOODS AND SERVICES TAX (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Tax Office (ATO). In these circumstances, the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the ATO is included with other receivables or payables in the statement of financial position.

Cash flows are presented on a gross basis. The GST components of cash flows arising from investing or financing activities which are recoverable from, or payable to, the ATO are presented as operating cash flows included in receipts from customers or payments to suppliers.

N—INCOME TAX

No provision for income tax has been raised as the Company is exempt under Division 50 of the Income Tax Assessment Act, 1997.

O—CRITICAL ACCOUNTING ESTIMATES AND JUDGEMENTS

The directors evaluate estimates and judgements incorporated into the financial statements based on historical knowledge and best available current information. Estimates assume a reasonable expectation of future events and are based on current trends and economic data, obtained both externally and within the Company.

Key Estimates – Impairment

The Company assesses impairment at the end of each reporting date by evaluating conditions specific to the Company that may be indicative of impairment triggers.

Impairment on non-financial assets

The Company assesses impairment of non-financial assets at each reporting date by evaluating conditions specific to the Company and to the particular asset that may lead to impairment. If an impairment trigger exists, the recoverable amount of the asset is determined. This involves fair value less costs of disposal or value-in-use calculations, which incorporate a number of key estimates and assumptions.

Employee benefits provision

Short-term employee benefits

Liabilities for wages and salaries, including non-monetary benefits, annual leave and long service leave expected to be settled within 12 months of the reporting date are recognised in current liabilities in respect of employees' services up to the reporting date and are measured at the amounts expected to be paid when the liabilities are settled.

Other long-term employee benefits

The liability for annual leave and long service leave not expected to be settled within 12 months of the reporting date are recognised in non-current liabilities, provided there is an unconditional right to defer settlement of the liability. The liability is measured as the present value of expected future payments to be made in respect of services provided by employees up to the reporting date using the projected unit credit method. Consideration is given to expected future wage and salary levels, experience of employee departures and periods of service. Expected future payments are discounted using market yields at the reporting date on corporate bonds with terms to maturity and currency that match, as closely as possible, the estimated future cash outflows.

Key judgements

Estimation of useful lives of assets

The Company determines the estimated useful lives and related depreciation and amortisation charges for its property, plant and equipment. The useful lives could change significantly as a result of technical innovations or some other event. The depreciation and amortisation charge will increase where the useful lives are less than previously estimated lives, or technically obsolete or non-strategic assets that have been abandoned or sold will be written off or written down.

NOTES

P – CURRENT AND NON-CURRENT CLASSIFICATION

Assets and liabilities are presented in the statement of financial position based on current and non-current classification.

An asset is current when: it is expected to be realised or intended to be sold or consumed in normal operating cycle; it is held primarily for the purpose of trading; it is expected to be realised within 12 months after the reporting period; or the asset is cash or cash equivalent unless restricted from being exchanged or used to settle a liability for at least 12 months after the reporting period. All other assets are classified as non-current.

A liability is current when: it is expected to be settled in normal operating cycle; it is held primarily for the purpose of trading; it is due to be settled within 12 months after the reporting period; or there is no unconditional right to defer the settlement of the liability for at least 12 months after the reporting period. All other liabilities are classified as non-current.

(Q) NEW, REVISED OR AMENDED ACCOUNTING STANDARDS AND INTERPRETATIONS ADOPTED

The Company has adopted all of the new, revised or amending Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) that are mandatory for the current reporting period.

Any new, revised or amending Accounting Standards or Interpretations that are not yet mandatory have not been early adopted.

Any significant impact on the accounting policies of the Company from the adoption of these Accounting Standards and Interpretations are disclosed below. The adoption of these Accounting Standards and Interpretations did not have any significant impact on the financial performance or position of the Company.

The following Accounting Standards and Interpretations are most relevant to the Company:

- ABB 2016-2 – Amendments to Australian Accounting Standards – Disclosure Initiative: Amendments to AASB 107
- ABB 2016-7 – Amendments to Australian Accounting Standards – Deferral of AASB 15 for Not-for-Profit Entities

(R) TRADE AND OTHER PAYABLES

Trade and other payables represent the liabilities for goods and services received by the Company during the reporting period that remain unpaid at the end of the reporting period. The balance is recognised as a current liability with the amounts normally paid within 30 days of recognition of the liability.

(S) ECONOMIC DEPENDENCE

Playbox Theatre Company is dependent upon Australia Council and Creative Victoria for the funding of its core activity. At the date of this report the Board of Directors has no reason to believe that this support will not continue.

NOTES

NOTES	2017	2016
	\$	\$

2.A—REVENUE

INCLUDED IN THE REVENUES FROM CONTINUING OPERATIONS ARE THE FOLLOWING ITEMS:

Theatre and performance	2,349,439	2,355,397
Fundraising Artistic Projects	296,481	173,141
Venue hire	675,017	563,555
GOVERNMENT GRANTS		
Australia Council		
General Purpose	1,359,478	1,340,708
International Touring	-	50,000
Local Government		
Department of Education & Early Childhood	23,100	23,100
City of Melbourne	60,000	
Creative Victoria		
General Purpose	1,199,714	1,199,714
NGO maintenance	114,000	105,008
Asia TOPA	9,746	32,784
International Touring	-	50,000
Turbine Regional Touring	40,000	24,000
SPONSORSHIP	380,000	345,000
FUNDRAISING AND DONATIONS	312,217	452,074
OTHER REVENUE		
Interest earned	8,731	27,990
Ticketing Services	209,585	191,331
Bar Taking	540,029	535,198
Workshop External Commissions	117,806	88,376
Other revenue from continuing operations	394,417	193,771
TOTAL REVENUE	8,089,760	7,982,213

NOTES

NOTES	2017	2016
	\$	\$

2(B)—TOTAL EARNINGS FROM INVESTMENTS**FUTURE FUND**

Change in fair value of financial assets	61,982	(58,635)
Income earned	112,444	85,643
Gain (loss) on sales of assets	37,111	57,110

INCENTIVE SCHEME RESERVE

Change in fair value of financial assets	41,074	16,850
Income earned	37,950	29,000
Gain (loss) on sales of assets	8,682	(10,673)

TOTAL EARNING FROM INVESTMENTS	299,243	119,295
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3—OTHER EXPENSES FROM CONTINUING ACTIVITIES

Profit from continuing operations has been determined after:

EXPENSES:

Production & Touring	3,101,855	3,044,748
Marketing & Sponsorship	496,947	464,226

OTHER EXPENSES

Depreciation	107,634	98,473
Audit fees	19,500	22,000
Finance Costs – external	8,681	9,933
Wages & On costs	3(a) 2,767,276	2,585,566
Venue	683,296	743,355
Administration	252,190	232,411
Ticketing Services	256,071	225,244
Other	450,697	455,689
TOTAL OTHER EXPENSES	4,545,345	4,372,671
TOTAL EXPENSES:	8,144,147	7,881,645

3(a) Wages and on costs for permanent staff have been allocated to Other Expenses.

4—CASH AND CASH EQUIVALENTS

Cash on Hand	7,201	18,813
Cash at Bank	104,657	243,451
Deposits at call	404,348	388,152
Short Term Bank Deposits	-	-
	516,206	650,416

NOTES

NOTES	2017	2016
	\$	\$

5—TRADE AND OTHER RECEIVABLES

GST	9,717	8,346
Sundry debtors	128,884	100,768
Accrued income	71,183	81,532
Deposits paid	7,695	10,676
	217,479	201,322

6—INVENTORIES

AT COST:

Raw materials	48,740	45,727
Bar & Sponsorship Stock	32,119	17,171
	80,859	62,898

7—OTHER CURRENT ASSETS

Prepayments	204,284	201,739
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8(A)—PROPERTY PLANT & EQUIPMENT

Furniture and equipment	519,250	491,468
Less accumulated depreciation	(331,315)	(268,727)
	187,935	222,741
Theatre fixtures and fittings	359,847	299,083
Less accumulated depreciation	(108,644)	(74,580)
	251,203	224,503
Workshop Improvements	215,365	212,465
Less accumulated depreciation	(149,223)	(138,242)
	66,142	74,223
TOTAL PROPERTY, PLANT & EQUIPMENT	505,280	521,467

NOTES

NOTES	2017	2016
	\$	\$

8.B—MOVEMENTS IN CARRYING AMOUNTS

Movement in the carrying amounts of property, plant and equipment between the beginning and the end of the current financial year.

2017	FURNITURE & EQUIPMENT	THEATRE FIXTURES & FITTINGS	WORKSHOP IMPROVEMENTS	TOTAL
Balance at the beginning of the year	222,741	224,503	74,223	521,467
Additions	27,782	60,764	2,900	91,446
Depreciation Expenses	(62,588)	(34,064)	(10,981)	(107,633)
Carrying amount at the end of the year	187,935	251,203	66,142	505,280

2016	FURNITURE & EQUIPMENT	THEATRE FIXTURES & FITTINGS	WORKSHOP IMPROVEMENTS	TOTAL
Balance at the beginning of the year	214,887	60,707	85,132	360,726
Additions	70,106	189,108	-	259,214
Depreciation Expenses	(62,252)	(25,312)	(10,909)	(98,473)
Carrying amount at the end of the year	222,741	224,503	74,223	521,467

9—INVESTMENTS

Future Fund	2,065,327	1,857,921
Incentive Scheme Reserve Deposit	701,210	633,129
	2,766,537	2,491,050

Investments in the Future Fund and the Incentive Scheme Reserve Deposit comprise Domestic Corporate Bonds, Alternative Assets, Property, Domestic Equities, and International Equities. Refer to note 20 for further detail.

10—TRADE & OTHER PAYABLES

Sundry creditors & accruals	428,353	491,778
GST Payable	-	-
	428,353	491,778

11—PROVISIONS**CURRENT**

Employee entitlements - Annual leave	64,684	53,027
Employee entitlements - Long service leave	101,356	114,046
	166,040	167,073

NON-CURRENT

Employee entitlements - Long service leave	50,787	24,967
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NOTES

NOTES	2017	2016
	\$	\$

12—BORROWINGS

CURRENT

Bank Loan – secured	19,707	19,707
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NON-CURRENT

Bank Loan – secured	129,001	150,501
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Bank loan and overdraft facilities with National Australia Bank Ltd are secured by Registered Mortgage Debenture over the whole of the Company's assets but excluding funds held in the Incentive Scheme Reserve.

13—OTHER CURRENT LIABILITIES

Others	12,693	-
Unearned Australia Council grants	74,500	-
Unearned Creative Victoria grants	-	49,747
Income received in advance	1,018,004	1,078,415
	1,105,197	1,128,162

14—RETAINED EARNINGS

Retained earnings at the beginning of year	180,391	(39,472)
Net profit (loss) for the financial year	244,856	219,863
Transfer to Future Fund Reserve	-	-
Transfer to Incentive Scheme Reserve	-	-
Retained earnings at the end of financial year	425,247	180,391

15—RESERVES

Capital Assets Reserve	127,459	127,459
Future Fund Reserve	1,394,381	1,394,381
Incentive Scheme Reserve	444,473	444,473
	1,966,313	1,966,313

15(A)—CAPITAL ASSET RESERVE

Opening balance	127,459	127,459
Closing balance	127,459	127,459

The Capital Assets Reserve records the value of plant and equipment assets transferred to the Company at the conclusion of the Company's relationship with Monash University.

NOTES

NOTES	2017	2016
	\$	\$

15(B)—INCENTIVE SCHEME RESERVE**MOVEMENTS DURING THE YEAR:**

Opening balance	444,473	444,473
Transfer from accumulated surplus/(deficit)	-	-
Closing balance	444,473	444,473

Funds held in the Incentive Scheme Reserve are subject to the terms of the Incentive Scheme Reserves Funding Agreement dated 21 June, 2004 between the Australia Council, Creative Victoria and the Company. In particular these funds are held in escrow for fifteen years (to 18/10/2023) and cannot be accessed without the express agreement of the funding bodies under prescribed circumstances.

Funds held in the Incentive Scheme Reserve are expressly excluded from the security charge held over the assets of the Company by the National Australia Bank Ltd. The Incentive Scheme Reserve records the amount set aside to fund the long term future operations of the Company.

15(C)—FUTURE FUND RESERVE**MOVEMENTS DURING THE YEAR:**

Opening balance	1,394,381	1,394,381
Transfer from accumulated surplus/(deficit)	-	-
Closing balance	1,394,381	1,394,381

The Fund is established for the purpose of accruing and accumulating a sustainable capital base for the Company to support the long term financial viability of the Cultural Objects of the Company. The Fund is managed by the Audit, Finance & Risk committee of the Board.

16—MEMBERS' GUARANTEE

The Company is limited by guarantee. If the Company is wound up, the Memorandum and Articles of Association of the Company states that each member is required to contribute a maximum of \$10 cash towards meeting any outstanding obligations of the Company. At 31 December 2017, the number of Members were 16 (2016: 20)

17—COMMITMENTS AND CONTINGENT LIABILITIES

There are no capital expenditure commitments or contingent liabilities not otherwise disclosed or provided for in the accounts at 31st December 2017.

NOTES

NOTES	2017	2016
	\$	\$

18—RELATED PARTY TRANSACTIONS

Transaction between related parties are on normal commercial terms and conditions no more favourable than those available to other persons unless otherwise stated.

During the year Michael Kantor, a director, provided services (Director, *Little Mermaid*) for \$2,000 and Pamela Rabe, a director, was paid a fee of \$17,790.30 for her participation as an actor in the play “*The Testament of Mary*” that was part of the 2017 Malthouse season.

19—CASH FLOW INFORMATION

Reconciliation of Net Cash Used in Operating Activities to Profit from Continuing Operations

Net profit	244,856	219,863
Unrealised gain on investments	(103,056)	41,785
Depreciation	107,634	98,473
(Profit)/Loss on sale of investments	(45,791)	(46,437)
Dividends reinvested	(103,573)	(72,386)
Change in net assets and liabilities		
(Increase)/Decrease in receivables	(16,157)	479,174
(Increase)/Decrease in other current assets	(2,545)	31,785
(Decrease)/Increase in payables	(63,425)	140,205
(Increase)/Decrease in inventories	(17,961)	(3,041)
(Decrease)/Increase in other current liabilities	(22,965)	(506,498)
(Decrease)/Increase in provisions	24,787	32,335
Net cash provided by (used in) Operating Activities	1,804	415,258

NOTES

NOTES	2017	2016
	\$	\$

20—FINANCIAL RISK MANAGEMENT

The Company's financial instruments consist mainly of deposits with banks, long-term investments, accounts receivable and payable.

The totals for each category of financial instruments, measured in accordance with AASB 139 as detailed in the accounting policies to these financial statements, are as follow:

Financial Assets			
Cash and cash equivalent	4	516,206	650,416
Trade and other receivables	5	217,479	201,322
Domestic Corporate Bonds	9	605,089	644,502
Alternative Assets Defensive	9	75,628	-
Property	9	83,085	-
Income Declared Not Paid	9	7,640	-
Equities Domestic	9	1,369,661	1,353,694
Equities International	9	625,434	492,854
Total Financial Assets		3,500,222	3,342,788

Financial Liabilities			
Trade and other payables	10	428,353	491,778
Borrowing	12	148,708	170,208
Total Financial Liabilities		577,061	661,986

Investments in Domestic Corporate Bonds, Alternative Assets Defensive, Propriety, Domestic Equities and International Equities are represented as investments in the Future Fund and Incentive Scheme Reserve deposits in this financial report.

Net Fair Value

For listed financial assets at fair value through profit & loss, the fair values have been based on closing quoted bid prices at the end of the reporting period.

21—DIRECTORS' REMUNERATION

Directors do not receive remuneration for services provided in their role as directors although they are eligible to be reimbursed for out of pocket expenses.

22—KEY MANAGEMENT PERSONNEL REMUNERATION

The total remuneration paid to key management personnel of the Company during the period is as follows:

Key management personnel compensation:	365,635	362,944
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In 2017 one additional position was classified as Key Management Personnel.

23—SUBSEQUENT EVENTS

No matter or circumstance has arisen since 31 December 2017 that has significantly affected, or may significantly affect the Company's financial position.

24—COMPANY DETAILS

The registered office of the Company is: 113 Sturt Street Southbank VIC 3006

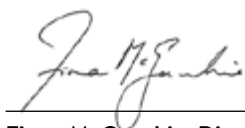
The Principal place of business is: The Coopers Malthouse, 113 Sturt Street Southbank VIC 3006

DIRECTORS' DECLARATION

The directors of the Company declare that:

1. The financial statements and notes, as set out on pages 6 to 28, are in accordance with Division 60 of the Australian Charities and Not-for-profits Commission Act 2012 and:
 - (a) comply with Accounting Standards – Reduced Disclosure Requirements, Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013 and other mandatory reporting requirements in Australia; and
 - (b) give a true and fair view of the financial position as at 31 December 2017, and of the performance for the year ended on that date of the Company.
2. In the directors' opinion, there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become due and payable.

This declaration is made in accordance with a resolution of the Board of Directors of Playbox Theatre Company Limited.



Fiona McGauchie, Director



Sue Prestney, Director

Dated this 26th day of March 2018

INDEPENDENT AUDITOR'S REPORT

If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

RESPONSIBILITIES OF THE DIRECTORS FOR THE FINANCIAL REPORT

The directors of the Company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards – Reduced Disclosure Requirements and the **Australian Charities and Not-for-profits Commission Act 2012** (ACNC Act) and for such internal control as the directors determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error. In preparing the financial report, the directors are responsible for assessing the ability of the Company to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the directors either intend to liquidate the Company or to cease operations, or have no realistic alternative but to do so.

RESPONSIBILITIES OF THE DIRECTORS FOR THE FINANCIAL REPORT

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

A further description of our responsibilities for the audit of the financial report is located at the Auditing and Assurance Standards Board website at: http://www.auasb.gov.au/auditors_responsibilities/ar4.pdf. This description forms part of our auditor's report.



Crowe Horwath, Melbourne
26 March 2018



David Munday, Melbourne
26 March 2018



**MALHOUSE
THEATRE**

// what happens next.