

ANNUAL REPORT

— 2019

**MALTHOUSE
THEATRE**



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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.

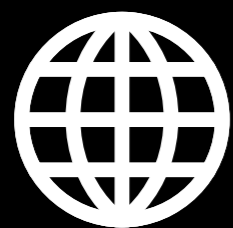
Welcome to Malthouse Theatre.

2019: YOUR JOURNEY AWAITS

2019 was filled with fresh theatre that was joyous, gripping and left our audiences awestruck.

From the Lambs to the Pickles, bogans to bourgeoisie, wrenching road trips and outback mysteries, Malthouse Theatre's Season 2019 was an adventure that began in Melbourne and travelled onward to out-of-this-world experiences. Featuring seven world premieres celebrating global politics, Malthouse Theatre's dedication to nurturing new artistic expression and enriching Melbourne's cultural identity has never been more evident.

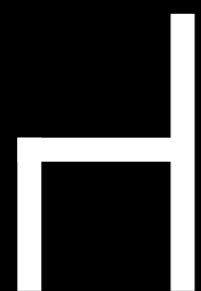
2019 IN
NUMBERS



7 WORLD
PREMIERES



188 ARTISTS
ENGAGED



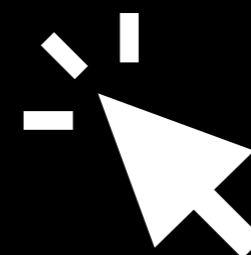
OVER 152,000
ATTENDANCES
AT THE
COOPERS
MALTHOUSE



\$8.64M ANNUAL
TURNOVER



5,200
NEW SOCIAL
MEDIA
FOLLOWERS



246,690
VISITORS
ONLINE



1,981 SEASON
SUBSCRIBERS

A year of epic ambition and innovative collaboration that led to extraordinary achievements for Malthouse Theatre.

It is with immense pride that we present the Annual Report for 2019, detailing the scale and breadth of the Company's achievements across the year, both on and off the stage. On behalf of the Board, I would like to congratulate our Co-CEOs Sarah and Matthew and the whole Malthouse Theatre team on such a monumental year. Given the fundamental shift that has occurred more recently due to COVID-19, it's poignant to consider that 2019 may be forever known as the last year of 'normal' operations until the world overcomes this pandemic and its aftermath.

The success of 2019 was evident from our opening production, ***Underground Railroad Game*** through to our finale, ***Apocalypse Meow: Crisis is Born***. Across the season, Malthouse Theatre presented a suite of bold and critically acclaimed productions, led groundbreaking collaborations with international partners and achieved a record-breaking box office result.

Our large scale production of ***Cloudstreet*** was the Company's most ambitious work to date and called for bold and unwavering support from everyone involved. The Board took a leap of faith financially to realise this once-in-a-generation story—a risk we took with full trust in the team, led by Artistic Director Matthew Lutton. I am thrilled to report that on this occasion, the risk was rewarded and we were overwhelmed by the tremendous results onstage and at the box office.

Malthouse Theatre is committed to collaborating with local and international artists to create inventive performances and redefine artistic possibilities. In 2019, we saw two major international collaborations come to fruition. Malthouse Theatre partnered with The Royal Lyceum Theatre Edinburgh and the Lyric Hammersmith (London) to create ***Solaris***, and with Dublin's Pan Pan Theatre to create ***The Temple***.

The world premiere of ***Solaris*** was a triumphant execution of genuine collaboration. This adaptation of Stanisław Lem's classic sci-fi novel brought together master Scottish writer David Greig, Director Matthew Lutton and a team of first-rate actors and creatives from Australia and the UK. What resulted was an astonishing production that portrayed Lem's story in a way that would not have been possible in the absence of such a successful, multilateral artistic process.

These successes are even more rewarding when considering the volatile environment in which we operate. It is our highly valued relationship with sponsors, philanthropic supporters and private donors who truly understand the work that enables us to achieve great things, as demonstrated during Season 2019.

On behalf of my fellow Board members, I would like to also thank our government supporters, Australia Council for the Arts, Creative Victoria and City of Melbourne for their crucial investment in the Company. We also gratefully acknowledge the support of the Department of Education and Training for supporting our unique and long-standing Education program, The Suitcase Series.

At a Board level, in 2019 we bid farewell to Kerri Turner who stepped down as a Director after eight years. Thank you Kerri, for your wonderful contribution to the Company over your tenure. In December, we were thrilled to welcome Deborah Cheetham to the Board of Directors.



Fiona McGauchie /
Chair

'ALWAYS
STIMULATING,
CHALLENGING
AND THOUGHT
PROVOKING.'

ROY MORGAN
SURVEY RESPONDENT



Malthouse Theatre's 2019 Season was epically ambitious, with large scale productions, international collaborations and major world premieres. We haunted audiences with ghost stories, exposed how history permeates the present moment, and premiered new Australian stories that were joyous and awe-inspiring.

Opening the year with our Civil Rights Summer Series: **Underground Railroad Game** and **Barbara and the Camp Dogs** were two provocative perspectives on partnerships and race. Ursula Yovich and Elaine Crombie brought the house down with their rock music and deep emotion in **Barbara and the Camp Dogs**, and the American duo who created **Underground Railroad Game** exposed how American slave history infiltrates the present, in one of Melbourne's most controversial and lauded shows of the year.

After more than two years in planning we brought Tim Winton's **Cloudstreet** to the stage for the first time since its premiere production 21 years ago. A new generation of theatregoers fell in love with the Lambs and the Pickles, sharing their epic 5-hour story as we laughed, cried and ate together. The production brought our vision of reinventing Australian classics to its zenith and was rewarded by earning the largest box office in the Company's history.

Our international collaboration **The Temple**, was a surreal exploration of a 'wellness' therapy cult, devised by five Melbourne theatremakers and Dublin based director Gavin Quinn. Bonkers. Artist in Residence, Declan Greene then took on the cult Australian story **Wake in Fright** with Zahra Newman to create a radical solo production that exposed the contemporary terror in Kenneth Cook's classic. This was undoubtedly one of the theatrical highlights of the year.

From the outback to outer space—**Solaris** had its world premiere stage adaptation at The Coopers Malthouse, before travelling to Edinburgh and London in a major international collaboration with the Royal Lyceum Theatre and the Lyric Hammersmith. Adapted by master playwright, David Greig from Stanislaw Lem's 1960s space ghost story, **Solaris** was a haunting and prescient fable that drew new audiences to The Coopers Malthouse.

My Dearworthy Darling created by Melbourne theatre legends, THE RABBLE, evoked Alison Croggon's tale of a woman summoning strength from a medieval mystic in a visually ravishing style. **Australian Realness** was the mainstage debut local of writing maverick Zoey Dawson, in a comedy that saw Australian class stereotypes established and then blown apart on the Merlyn stage. And in a thrilling ass-kicking return, we welcomed back our favourite superhero **Blackie Blackie Brown: The Traditional Owner of Death** mid-year to remind us that she. Is. Always. Watching. Us.

Our 2019 Season concluded with Malthouse Theatre royalty—**Meow Meow's Apocalypse Meow: Crisis is Born**. This was perhaps one of Meow Meow's most personal and spectacular performances, demonstrating yet again why she is an international superstar.

2019 also saw Malthouse Theatre productions touring the world. In addition to **Solaris'** seasons in London and Edinburgh, our 2018 production **Wild Bore** blasted onto stages in New York City and Berlin.

From the viewpoint of 2020, it's impossible to reflect on our 2019 Season without a sense of nostalgia. As we cheered with Meow Meow in early Summer, we could never have known how much our reality would be changed by a pandemic in Autumn.

We are hugely grateful to all our supporters who enabled us to dream with epic ambition throughout 2019. We thank our brilliant artists for their daring and audacious theatre and our passionate staff who bring it all together. And we thank our audience for your heartfelt response, and for being with us every step of the way. It would be impossible for The Coopers Malthouse to exist without all of us working and being together.

Matthew Lutton /
Artistic Director & Co-CEO

Sarah Neal /
Executive Producer & Co-CEO



UNDERGROUND RAILROAD GAME

30 JAN – 17 FEB



A show I'll be thinking about
for years to come

—THE AGE

Venue	Beckett Theatre
Total Number of Performances	20
Total Attendances	3,007

*Malthouse Theatre
presents The Ars
Nova Production of
Underground Railroad
Game.*

CREATED BY / Jennifer Kidwell & Scott R.
Sheppard with Lightning Rod Special

DIRECTION / Taibi Magar

CAST / Jennifer Kidwell, Scott R. Sheppard

PRODUCTION DESIGN / Tilly Grimes

SCENIC DESIGN / Steven Dufala

LIGHTING DESIGN / Oona Curley

SOUND DESIGN / Mikael Sulaiman



BARBARA AND THE CAMP DOGS

7 FEB – 3 MAR



takes the ground from
under you, even as it entertains
the hell out of you

—THE AGE

Venue	Merlyn Theatre
Total Number of Performances	23
Total Attendances	4,212

*Presented in association
with Vicki Gordon Music
Productions.*

*Malthouse Theatre presents
a Belvoir production.
Barbara and the Camp
Dogs had its World
Premiere at Belvoir in
December 2017. Indigenous
Theatre at Belvoir is
supported by The Balnaves
Foundation. Barbara
and the Camp Dogs was
co-commissioned by Vicki
Gordon Music Productions.
Proudly supported by Art
Series Hotels.*

Winner of four Green Room Awards for Best
Performance, Music Composition & Sound
Design, Writing/Adaptation for the Australian
Stage and Production.

BY / Ursula Yovich, Alana Valentine

DIRECTION / Leticia Cáceres

CAST / Troy Brady, Elaine Crombie, Ursula Yovich

SONGS BY / Alana Valentine, Ursula Yovich,
Adm Ventoura

SET DESIGN / Stephen Curtis

COSTUME DESIGN / Chloe Greaves

LIGHTING DESIGN / Karen Norris

SOUND DESIGN / Steve Toulmin

MUSICIANS / Sorcha Albuquerque,
Jessica Dunn, Michelle Vincent

STAGE MANAGER / Khym Scott

ASSISTANT STAGE MANAGER / Cecilia Nelson



THE TEMPLE

3 – 26 MAY

Delightful and endlessly surprising

—THE AUSTRALIAN

Venue	Beckett Theatre
Total Number of Performances	22
Total Attendances	2,354

Nominated for a Green Room Award for Best Ensemble.

Malthouse Theatre and Pan Pan present The Temple. Developed with the assistance of the Arts Council Ireland and Culture Ireland.

CREATED BY / Gavin Quinn, Aljin Abella, Ash Flanders, Mish Grigor, Nicola Gunn, Marcus McKenzie

DIRECTION / Gavin Quinn

CAST / Aljin Abella, Ash Flanders, Genevieve Giuffre, Mish Grigor, Marcus McKenzie

SET & LIGHTING DESIGN / Aedin Cosgrove

COSTUME DESIGN / Harriet Oxley

SOUND DESIGN / Tom Backhaus

STAGE MANAGER / Lyndie Li Wan Po



CLOUDSTREET

6 MAY – 16 JUN

★★★★★

Theatre at its most rich

—STAGE NOISE

Venue	Merlyn Theatre
Total Number of Performances	34
Total Attendances	10,442

Natasha Hebert received a Green Room Award nomination for Outstanding Performer.

Malthouse Theatre and Black Swan State Theatre Company present Cloudstreet. Cloudstreet was first commissioned by Black Swan State Theatre Company and Company B Belvoir in 1998. Proudly supported by the Cloudstreet Giving Circle led by Maureen Wheeler AO & Tony Wheeler AO.

ADAPTED BY / Nick Enright and Justin Monjo from the novel by Tim Winton

DIRECTION / Matthew Lutton

CAST INCLUDES / Arielle Gray, Brenna Harding, Natasha Herbert, Bert LaBonté, Ebony McGuire, Mikayla Merks, Ian Michael, Benjamin Oakes, Scott Sheridan, Guy Simon, Greg Stone, Alison Whyte

SET & COSTUME DESIGN / Zoë Atkinson

LIGHTING DESIGN / Paul Jackson

SOUND DESIGN / J. David Franzke

COMPOSITION / Elizabeth Drake

ASSOCIATE DIRECTOR / Katt Osborne

SOUND OPERATOR / Blake Stickland

STAGE MANAGER / Natalie Rowan

ASSISTANT STAGE MANAGERS / Danae Crawford, Angus Robson

ROY MORGAN
SURVEY RESPONDENT

‘ATTENDING A
MALTHOUSE THEATRE
PRODUCTION IS ALWAYS
A JOYFUL EXPERIENCE.
THE VENUE IS HIGHLY
ACCESSIBLE AND THE
STAFF ARE SO FRIENDLY
AND HELPFUL.’



WAKE IN FRIGHT

21 JUN – 14 JUL



Brilliant, bold and deeply
unnerving theatre

—THE AGE

Venue	Beckett Theatre
Total Number of Performances	23
Total Attendances	3,544

Nominated for three Green Room Awards for
Best Performer, Best Lighting Design and Best
Music Composition & Sound.

A NEW PLAY / Adapted from Kenneth
Cook's novel by Declan Greene
CAST & CO-CREATOR / Zahra Newman
MUSIC & COMPOSITION BY / friendships
SOUND DESIGN / James Paul
LIGHTING & PROJECTION DESIGN /
Verity Hampson
STAGE MANAGER / Cecily Rabey

A Malthouse Theatre
production.

2019
SEASON

SOLARIS

28 JUN – 21 JUL



Solaris is a triumphant and emotionally vibrant production

—THE MUSIC

Venue	Merlyn Theatre
Total Number of Performances	23
Total Attendances	4,999

A NEW PLAY BY / David Greig adapted from Stanisław Lem's novel

DIRECTION / Matthew Lutton

CAST INCLUDES / Leeanna Walsman, Keegan Joyce, Jade Ogugua, Fode Simbo

FEATURING / Hugo Weaving as Gibarian (video)

SET & COSTUME DESIGN / Hyemi Shin

LIGHTING DESIGN / Paul Jackson

SOUND DESIGN & COMPOSITION / Jethro Woodward

STAGE MANAGER / Lyndie Li Wan Po

CASTING DIRECTOR / Laura Donnelly CDG

Malthouse Theatre, The Royal Lyceum Theatre Edinburgh and the Lyric Hammersmith present Solaris.



MY DEARWORTHY DARLING

2 – 18 AUG



Ambitious and often
strangely beautiful

—TIME OUT

Venue	Beckett Theatre
Total Number of Performances	16
Total Attendances	2,070

Malthouse Theatre and THE RABBLE present My Dearworthy Darling. Developed while in residence at La Chartreuse Centre national des écritures du spectacle; with the assistance of the Copyright Agency's Cultural Fund; and generously supported through the Monash University Centre for Theatre and Performance, Artist in Residence Program.

BY / Alison Croggon
DIRECTED & DESIGNED BY / THE RABBLE
 (Emma Valente, Kate Davis)
CAST INCLUDES / Natalie Gamsu,
 Ben Grant, Jennifer Vuletic
STAGE MANAGER / Jess Keepence



AUSTRALIAN REALNESS

16 AUG – 8 SEP



Hilariously intelligent...
Damn good comedy

—THE MUSIC

Venue	Merlyn Theatre
Total Number of Performances	23
Total Attendances	3,969

Commissioned by Malthouse Theatre through the support of the Malcolm Robertson Foundation. Australian Realness was developed with assistance from the Monash University Centre for Theatre and Performance, Artist in Residence Program.

BY / Zoey Dawson
DIRECTION / Janice Muller
CAST / Linda Cropper, André de Vanny,
 Emily Goddard, Walter Henry Phillips,
 Chanella Macri, Greg Stone
LIGHTING DESIGN / Amelia Lever-Davidson
SOUND DESIGN & COMPOSITION / James Paul
SET & COSTUME DESIGN / Romanie Harper
STAGE MANAGER / Josh Sherrin
ASSISTANT STAGE MANAGER /
 Cointha Walkeden
DRAMATURG / Declan Greene
VIDEOGRAPHY / Einwick

ROY MORGAN
SURVEY RESPONDENT

‘LOVE YOUR WORK.
ALWAYS ENGAGING
AND LEAVES ME
WANTING MORE!’



APOCALYPSE MEOW: CRISIS IS BORN

7 NOV – 1 DEC



Brilliantly funny

–TIME OUT

Venue	Merlyn Theatre
Total Number of Performances	21
Total Attendances	5,828

*Malthouse Theatre
presents Apocalypse
Meow: Crisis is Born.
Originally commissioned
and produced by
Southbank Centre.*

CREATED & PERFORMED BY / Meow Meow

WITH / A little help from her friends

DIRECTION / Michael Kantor

CAST / Michaela Burger, Annie Jones,
Dusty Bursill, Charlotte Barnard,
Riya Mandrawa

MUSICIANS / Mark Jones, Dan Witton

MUSICAL DIRECTION / Jethro Woodward

LIGHTING DESIGN / Paul Jackson

STAGE MANAGER / Lisa Osborn

2019
SEASON



COMMON GROUND

13 – 17 MAR

*Malthouse Theatre
presents a Chunky Move
production as a part
of Dance Massive.*



Fast, precise,
miraculously strong

–THE AGE

Venue	Merlyn Theatre
Total Number of Performances	5
Total Attendances	1,543

CREATED BY / Anouk van Dijk
FOR & WITH PERFORMERS /
 Richard Cilli, Tara Jade Samaya
LIGHTING DESIGN / Paul Jackson
SET & COSTUME DESIGN / Marg Horwell
COMPOSER & SOUND DESIGN /
 Jethro Woodward
DRAMATURGICAL ADVICE /
 Jerry Remkes



SKELETON TREE

16 – 23 MAR



Felt, skilled, and
undeniably beautiful

–THE AGE

Venue	Beckett Theatre
Total Number of Performances	6
Total Attendances	1,036

Marlo Benjamin received a Green Room Award
nomination for Outstanding Performer.

CREATED & CHOREOGRAPHED BY /
 Stephanie Lake
DANCERS / Marlo Benjamin, Nicola Leahey,
 James O'Hara
DRAMATURG / Matthew Lutton
SOUND DESIGN / Robin Fox
COSTUME DESIGN / Paula Levis
LIGHTING DESIGN / Niklas Pajanti
PRODUCTION MANAGER / Glenn Dulihanty

*Malthouse Theatre and
Stephanie Lake Company
present – SKELETON
TREE in association
with Dance Massive.
SKELETON TREE has
been funded by the
Australian Government
through the Australia
Council for the Arts
and the Victorian
Government through
Creative Victoria.
Generously supported by
Linda Herd.*



BLACKIE BLACKIE BROWN: THE TRADITIONAL OWNER OF DEATH

29 AUG – 14 SEP



Fast-paced adventure that
brings the house down

— ARTSHUB

Venue	Beckett Theatre
Total Number of Performances	15
Total Attendances	2,040

*A Malthouse Theatre
and Sydney Theatre
Company production.
The creative development
of Blackie Blackie
Brown was produced by
Performing Lines with
support from ACMI,
the Australia Council
for the Arts and Create
NSW. Proudly presented
by Victoria University.*

BY / Nakkiah Lui
DIRECTION / Declan Greene
CAST / Tahlee Fereday, Ash Flanders
DESIGN / Elizabeth Gadsby
ANIMATION & VIDEO / Mike Greaney
 for Oh Yeah Wow
LIGHTING & PROJECTION DESIGN /
 Verity Hampson
COMPOSITION & SOUND DESIGN /
 Steve Toulmin
**FOLEY ARTIST & ASSISTANT SOUND
 DESIGN** / Nate Edmondson
CONCEPT ARTIST / Emily Johnson



CIVIL RIGHTS SUMMER SERIES

In 2019, Jason Tamiru curated the Civil Rights Summer Series, a program of outdoor events that transformed The Coopers Malthouse precinct into a hub for activists, spoken word artists and musical disruptors. A thematic extension to Malthouse Theatre's mainstage productions playing during this time (*Underground Railroad Game* and *Barbara and the Camp Dogs*), the Civil Rights Summer Series activated the Courtyard with Friday night events from January to March. This program celebrated and acknowledged the disruptors of the order and engaged local artists and speakers who asserted their identity through their craft.

BLAK FRIDAY

25 JANUARY

Featuring: King RU, Master Charles (Tai Chi), Racera, African Star Dance & Drumming, Uncle Jack Charles, MC Jason Tamiru

THE RIGHT TO INCIVILITY

13 FEBRUARY

Featuring: Professor Gary Foley and Moderator Kim Kruger

CIVIL RIGHTS SESSIONS – DJ MUSIC & POETRY

15 FEBRUARY

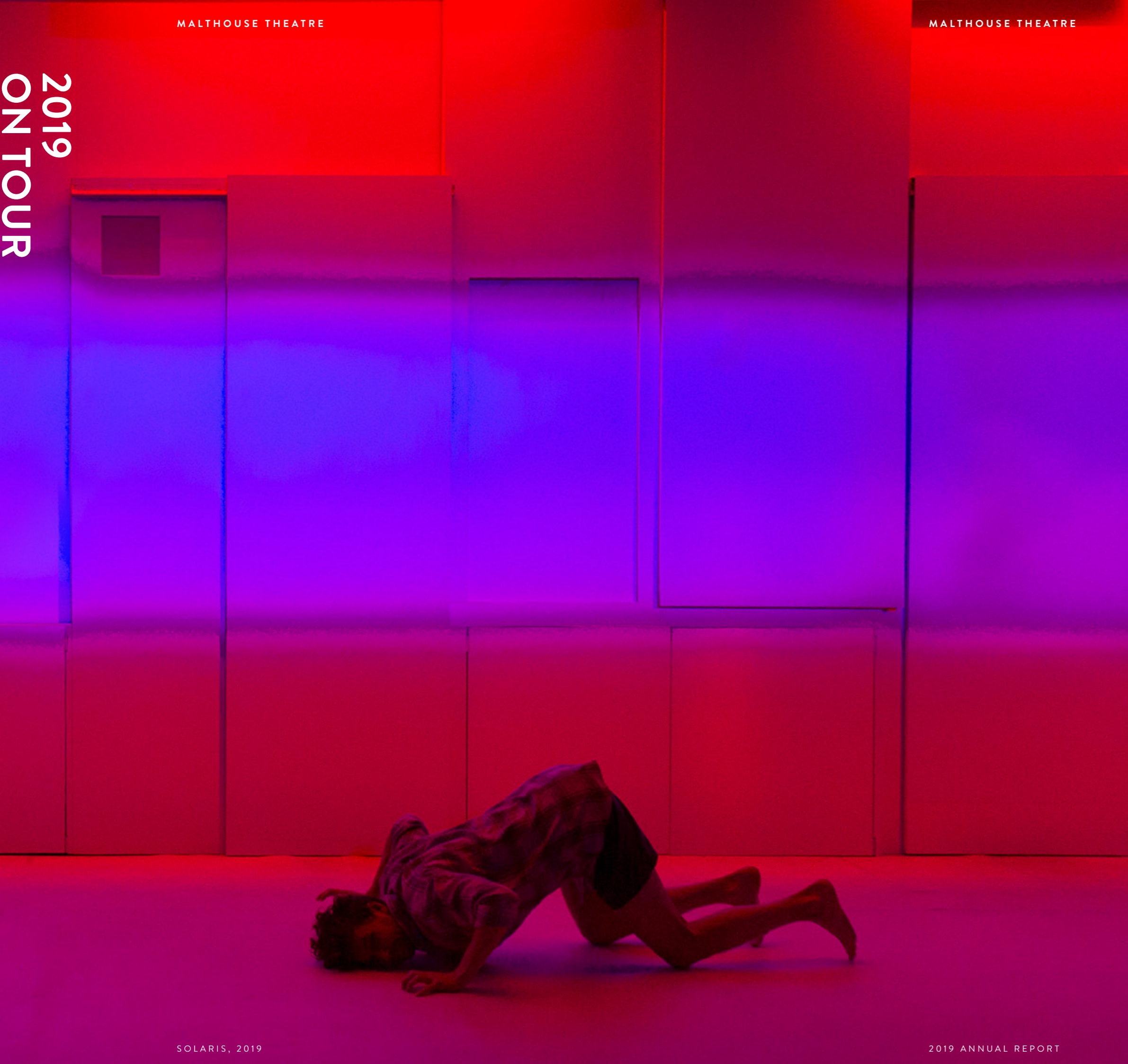
Featuring: DJ لاسع (Honey), Poet Neil Morris, Poet Lay the Mystic

22 FEBRUARY

Featuring: DJ Stani Goma, Poet Tenda McFly, Poet Atong Atem

1 MARCH

Featuring: DJ Drum Warrior, Poet Wani Le Frere, Poet Tariro Mavondo



SOLARIS

Venue	Royal Lyceum Theatre Edinburgh (UK)
Dates	12 Sep – 5 Oct 2019
Total Number of Performances	25
Total Attendances	9,279

Venue	Lyric Hammersmith Theatre (UK)
Dates	10 Oct – 2 Nov 2019
Total Number of Performances	27
Total Attendances	7,973

WILD BORE

Venue	The Sophiensæle (Germany)
Dates	3 – 4 Dec 2019
Total Number of Performances	4
Total Attendances	172

Venue	Skirball Centre, New York (USA)
Dates	27 – 28 Sep 2019
Total Number of Performances	2
Total Attendances	696



COMEDY FESTIVAL AT THE COOPERS MALTHOUSE

The Coopers Malthouse was the place to be during Comedy Festival 2019. Comedy Festival at The Coopers Malthouse featured 20 unique shows over twenty-two days. With cabaret, stand-up, and musical comedy throughout the building, the lively southside spot made for the perfect night out to picnic and get pickled. The laughs were flowing for the young and the young at heart, with an exclusive new program of family-friendly entertainment from The Listies and Captain Cauliflower and Marvin the Mischievous Moose. Or, patrons left their angels at home for an evening and headed to Daniel Kitson’s *KEEP*. and Garry Starr’s *Garry Starr Conquers Troy*.

Show	Venue	Performance
DAZZA AND KEIF Dazza and Keif Go Viral	Merlyn	10
BUNK PUPPETS Dark and Stormy	Tower	22
TANYA LOSANNO The Good, Bad and the Elderly	Shell	22
THE KAGOOLS Cirque du Kagool	Beckett	10
GRANNY BINGO Country Ladies	Merlyn	22
DR JASON LEONG Harmful if Swallowed	Tower	22
HANS Hans: Like a German	Beckett	10
THE ESTABLISHMENT Le Bureau de Strange	Shell	10
GARRY STARR Garry Starr Conquers Troy	Tower	22
GILLIAN ENGLISH 10 Things I Hate About Taming of the Shrew	Shell	22
DANIEL KITSON KEEP.	Merlyn	22
FRINGE WIVES CLUB Glittergrass	Beckett	22
MAD ETIQUETTE Captain Cauliflower and Marvin the Mischievous	Merlyn	14
THE LISTIES ROFLSHALBOWCO	Beckett	19
COMPANY 13 MacDeth	Merlyn	12
DAMIAN CALLINAN The Merger	Beckett	12
MARGOT TANJUTCO Vanity Fair Enough	Merlyn	12
DANE SIMPSON Origins	Shell	12
ANDREW MCCLELLAND Andrew McClelland’s Mix Tape	Beckett	12
JOANNE BROOKFIELD No Apologies	Merlyn	1
TOTAL NUMBER OF PERFORMANCES		310
TOTAL VENUE VISITORS		48,000

NEW WORK IN DEVELOPMENT

Malthouse Theatre has an extensive, multi-level commitment to the creation of new contemporary work. We work with emerging, mid-career and established artists, supporting them with time, space, expertise and resources across all stages of a project's life—from conception, to commissioning and development through to production. We run a range of new work development programs, residencies, commissions and script workshops, which are designed to support a wide range of artists and projects. We aim to ensure that Malthouse Theatre is a space for creative ambition, experimentation and rigour, leading the industry in terms of the innovation, diversity and inclusivity of our work.

In 2019, a total of 14 new plays were commissioned:

The Healing Party by Michele Lee

Federation by Tom Ballard

Hello, World! by Natesha Somasundaram

The Hate Race by Maxine Beneba Clarke

Loaded by Christos Tsiolkas & Dan Giovannoni

Futures Perfect by Vidya Rajan

The Family by Joanna Murray Smith

The Hairy Ape by Van Badham

Anna K by Suzie Miller

A Monster by Emme Hoy

The Master Builder by Alison Bell

Untitled by Vidya Rajan

Love & Fear by Dan Giovannoni

Fear & Love by Ra Chapman

We also held creative development workshops for nine new works:

The Watch Tower by Louris van de Geer

K-BOX by Ra Chapman

The Return by John Harvey (two workshops)

Exposure by Rajith Savanadasa

Body of a Girl by Kit Lazaroo

Wake in Fright by Declan Greene and Zahra Newman

My Dearworthy Darling by Alison Croggon

The Hate Race by Maxine Beneba Clarke

Made in China 2.0 by Wang Chong

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 2019, **Ming-Zhu Hii** continued her 18 month position as Director in Residence, working more intensively on a number of projects in development.

Ming-Zhu Hii is a director, writer and actor with an interest in the intersections of multiple forms, and the expanded possibilities this lends to narratives and audiences. Her body of work spans theatre, film, video art and installation. As an actor, Ming-Zhu has performed with companies across Australia, including Malthouse Theatre. She has also appeared in feature films and television programs.

Ming-Zhu has written and spoken on increased representation of women and culturally diverse artists in the mainstream theatre, film and television industries. She has in the past sat on both the Independent Theatre and Hybrid & Alternative Performance (now Contemporary & Experimental Performance) Green Room Award panels and was a founding member of the Australian Women Director's Alliance. She is a current member of the MEAA Equity Diversity Committee and a graduate of Victorian College of the Arts.

BESEN FAMILY ARTIST PROGRAM

Since 2005, the Besen Family Artist Program at Malthouse Theatre has provided workplace learning experiences for Australian theatre-makers. In 2019, 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.

Katy Maudlin

Directing placement – ***Solaris*** (Matthew Lutton)

Kellie-Anne Kimber

Sound Design placement – ***Cloudstreet*** (J. David Franzke)

Jessica Moody

Directing placement – ***Australian Realness*** (Janice Muller)

James Lew

Set & Costume Design placement – ***Australian Realness*** (Romanie Harper)

The Besen Family Artist Program also encompasses the Besen Family Writers Program, a bespoke professional development opportunity for early career playwrights. The program takes the form of a series of skills-based workshops run by New Work Manager Mark Pritchard and Resident Artist Declan Greene, followed by 12 months mentorship and dramaturgical support from Mark Pritchard as they learn more about the Company and develop a proposal for a commission.

The selected writers for 2019 were **Alistair Baldwin**, **Tom Ballard**, and **Aran Thangaratnam**.

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 2019, artists and companies supported were:

Jessica Knight, Belinda Locke, Playwriting Australia, Shekinah Jacob, Vidya Rajan, Scout Boxall, Tamzen Hayes, Daniel Lammin, Aseel Tayah, Alice Tovey, Polyglot, Olivia McLeod & Mikhayla Dennis, ActNow Theatre & Very Theatre (Taiwan), **Olivia Satchell, Theatre Works** and **Midsumma Festival**.

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 provide real development and presentation pathways within the support structures of a major theatre company.

The Malcolm Robertson Writers Program participants for 2019 were **Tom Ballard** and **Vidya Rajan**.

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. We continued to use Culture Counts to evaluate the impact of our work and to collate customer experience insights.

Survey respondent quotes:

'I love Malthouse Theatre and their commitment to producing thought-provoking and highly entertaining new works.'

'Malthouse Theatre provides an essential platform for individual voice. It celebrates diversity and encourages all of us to think beyond our own perspectives.'

'A progressive, uncompromising, brave and bold theatre space – thank you!'

PROMPT: YOUTH AND EDUCATION PROGRAM

Malthouse Prompt brings students and teachers together with experienced industry professionals. We encourage young audiences and artists to engage deeply with all aspects of our work and aim to provoke robust discussions, debate and reflections on the world around us.

In 2019, we presented the epic story of **Cloudstreet**—our most ambitious production to date. **Cloudstreet** was selected for the 2019 Theatre Studies Playlist (Unit 3) and we developed bespoke education workshops, post-show discussions and learning resources to support students' investigation of this production.

In addition to the education activities specifically tailored to complement **Cloudstreet**, we delivered a range of theatre workshops run by experienced educators, actors and designers to inspire and extend senior school students.

THE SUITCASE SERIES

The Suitcase Series empowers young people to use performance-making to tackle the greatest challenge of their generation: climate change. In 2019, Year 9 and 10 students devised their own short works in response to the featured script, **Atomic** by **Amelia Chandos Evans**, the 5th script to be commissioned as part of The Suitcase Series. This award-winning education program is a chance for students to expand their theatre-making skills and to gather in our theatre to share a performance day with their peers, before viewing Malthouse Theatre's full production of the play.

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.

In 2019, we welcomed 12 new Vanguard members and also facilitated a second year program, aimed to deepen engagement with nine alumni participants.

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.

The Vanguard alumni group also facilitated two pre-show events which were designed to engage new audiences and introduce them to Malthouse Theatre.

Vanguard in 2019 was generously supported by Debbie Dadon AM and led Malthouse Theatre's Company Producer, Annie Bourke.

2019 VANGUARD MEMBERS

Klari Agar
Daniella Esposito
Carlo Guaia
Madeleine Hale
Rachel Lampolski
Leah Jing
Nathalie McLean
Alana Michaud
Racheli Naparstek
Amelia Newman
Max Paton
Sweeney Preston
Bindi Raja
Sam Rogers
Rhys Ryan
May Sabet
Ryan Sandor
Flynn Smeaton
Christy Tan
Naveen Tenneti
Caleb Thaiday

BOARD OBSERVERSHIP PROGRAM

In 2019, Malthouse Theatre launched a Board Observership Program. This program facilitates facilitate the involvement of talented and energetic individuals with a diverse range of skills and backgrounds in an experience on a for-purpose board.

This is a 12-month program intended to engage emerging community leaders who are already engaged with the company, while giving Malthouse Theatre's Board insight into the next generation's perspective. Participation in our Board Observer Program involves attendance at board and subcommittee meetings as well as key company events.

Applications were invited from our Vanguard alumni for our inaugural year of this program, which officially commenced in June. In 2019, our Board Observers were **Bindi Raja** and **Sweeney Preston**.



ATOMIC

23 – 25, 28 – 31 OCT

‘This is a very special program. The script really captured the students’ imagination...the research we explored was very purposeful and the students had a very authentic experience of play making and performance.’

— CULTURE COUNTS SURVEY RESPONDENT

WRITTEN BY / Amelia Chandos Evans
DIRECTION / Sapidah Kian
DRAMATURG / Mark Pritchard
CAST / Alice Qin, Bernard Sam, Clarisse Bonello
LIGHTING DESIGN / Katie Sfetkidis
SET & COSTUME DESIGN / Eugyeene Teh
SOUND DESIGN / Chris Wenn
STAGE MANAGER / Claire Shepherd

Venue	Beckett Theatre
Total Number of Performances	8
Total Attendances	803

THEATRE FOR ALL

At Malthouse Theatre we are committed to ensuring that everyone has an opportunity to enjoy the performances and programs we offer. 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 and inclusive.

WHEELCHAIR ACCESS

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

AUSLAN INTERPRETED PERFORMANCES

Malthouse Theatre offers AUSLAN interpretation for a select number of performances. In 2019, Malthouse Theatre partnered with Auslan Stage Left to provide interpretation of the following performances:

Underground Railroad Game

8pm, Friday 1 February

Cloudstreet (Part 1)

7.30pm, Thursday 6 June

Cloudstreet (Part 2)

7.30pm, Friday 7 June

Australian Realness

1.30pm, Saturday 31 August

For the first time Malthouse Theatre was able to offer online booking for patrons wanting to use Auslan interpretation or Audio Description services. This allowed our audiences to book the most accessible seats in the theatre for those performances.

AUDIO DESCRIBED PERFORMANCES

Specifically designed for people who are blind or have low vision, these performances feature descriptions of visual elements in the production made available in a variety of formats including pre-show notes and live description of the action. In addition, a tactile tour of the stage or a pre-show foyer briefing with key props and costumes is available prior to each described performance. Malthouse Theatre is proud to partner with Description Victoria.

Malthouse Theatre also commissioned Description Victoria to develop an audio venue guide for The Coopers Malthouse, a new resource that provided wayfinding guidance and information for our precinct, indoor and outdoor spaces, and our theatres.

Audio description services were provided by Will McRostie for the following performances in 2019:

Barbara and the Camp Dogs

(Tactile Tour only)

7.30pm, Friday 15 February

Cloudstreet

5pm, Saturday 25 May

Wake in Fright

6pm, Sunday 7 July

RELAXED PERFORMANCES

Introduced in 2019, Relaxed Performances are for anyone who would benefit from a more relaxed environment—this can include but is not limited to people with autism, sensory sensitivities, learning disabilities, dementia as well as those living with anxiety or who have experienced trauma. Malthouse Theatre Relaxed Performances focus on adapting the theatre environment and preparing the audience by providing pre-show resources. These resources were prepared with the support of A_tistic's Artistic Director **Tom Middleditch** and included a Relaxed Performance guide specifically for ***The Temple***, and a comprehensive Relaxed Guide for the venue. For a Relaxed Performance, lighting and sound may be adjusted, and the doors will remain open to allow patrons to take a break in a designated quiet area.

In 2019, Malthouse Theatre partnered with A_tistic to deliver the following session as a Relaxed Performance:

The Temple

2pm, Saturday 11 May

COMPANION CARD

The Companion Card has been developed by the Victorian Network on Recreation and Disability (VICNORD). It admits carers to shows as complimentary guests. Holders of this card we welcome at all Malthouse Theatre mainstage season performances.

HEARING ASSISTANCE

Malthouse Theatre offers a Hearing Assistance System which allows patrons who use a hearing aid to tune into the frequency of that venue. For patrons without a hearing aid, we offer a similar system and provide the patron with headphones. These systems are available for all mainstage performances at The Coopers Malthouse.

COMMUNITY NIGHTS

Malthouse Theatre Community Nights provide an opportunity to welcome individuals who would normally feel excluded from theatre. With the support of City of Melbourne, we offered the Community Nights for the following Season 2019 productions:

Barbara and the Camp Dogs

Cloudstreet

Blackie Blackie Brown: The Traditional Owner of Death

COMMUNITY PARTNERSHIPS

LIVING NOW

In 2019, Malthouse Theatre proudly partnered with Footscray Community Arts Centre to continue our partnership through the Living Now program. This project was assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body, and the Malcolm Robertson Foundation.

The Living Now program supports visionary storytellers to bring contemporary stories to the stage. 2019 was the second year of the program, and provided a residency and development opportunity for two writers from culturally diverse backgrounds.

The 2019 Living Now resident writers were **Vidya Rajan** and **Ra Chapman**.

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.

Joyce Anson (Coordinator)

Rod & Yvonne Albury

Fay Batiste

Alison Besselaar

Genyce Dean

Jan & Patrick Doran

Angela Farrugia

Rosemary Forbes

Jenny Jeffries

Yvonne Laird

Cathy MacFarlane

Joan March

Alex Parfait

Jean Ross

Patricia Ryan

Elisabeth & John Schiller

John Thomas

Charles Wilkins

VENUE ACCESS

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 fortify 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 2019, this included theatre hires from Asia TOPA, Melbourne Festival, Token Events, Drama Victoria, Melbourne Jazz Roots Festival among many, as well as events and workshops by NIDA, VCASS, SES, Creative Victoria and ABC. Outside of the venue’s red-brick walls, the Courtyard was buzzing with activity with the Sugar Mountain Festival, The Gentleman’s Bike Ride, Melbourne Food and Wine among others. We maintained our support the sector for independent artists and community groups by offering discounted or free venue hire to industry organisations including Musica Viva!, Multicultural Arts Victoria, Chamber Made, Auspicious Arts, The Listies, Actors Equity Foundation, VALiD, The Australia Council and VAPAC.

The dollar value of discounted and in-kind venue hire provided to the arts sector in 2019 was \$35,000.

Venue Hire	2019	2018	2017
Total Number of External Hirers	59	122	115
Total Number of Ticketed Performances	382	316	124
Total Attendances to Ticketed Performances	38,863	26,375	16,048
Total Hirer Event and Workshops	196	406	94

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 Season 2019.

MONASH MEETS MALTHOUSE

Our Major Partner, Monash University, offered their scholarly expertise in four special afternoon conversations following matinee performances of the following productions:

Underground Railroad Game
Saturday 16 February

Wake in Fright
Saturday 13 July

My Dearworthy Darling
Saturday 17 August

Australian Realness
Saturday 7 September

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.

Underground Railroad Game
Tuesday 5 February
Panel / Jennifer Kidwell, Scott R Sheppard
Moderator / Jason Tamiru

Barbara and the Camp Dogs
Tuesday 12 February
Panel / Ursula Yovich, Elaine Crombie, Troy Brady, Leticia Caceres, Sorchu Albuquerque, Jessica Dunn, Michelle Vincent
Moderator / Jason Tamiru

The Temple
Tuesday 14 May
Panel / Aljin Abella, Ash Flanders, Genevieve Giuffre, Mish Grigor, Marcus McKenzie
Moderator / Annie Bourke

Wake in Fright
Tuesday 2 July
Panel / Zahra Newman, Declan Greene, Nicholas Brown (friendships), Misha Grace (friendships)
Moderator / Ming-Zhu Hii

Solaris
Tuesday 9 July
Panel / Keegan Joyce, Jade Ogugua, Fode Simbo, Leeanna Walsman
Moderator / Mark Pritchard

My Dearworthy Darling
Tuesday 13 August
Panel / Natalie Gamsu, Ben Grant, Jennifer Vuletic, Tessa Hulsbosch, Simran Giria, Alison Croggon, Kate Davis
Moderator / Matthew Lutton

Australian Realness
Tuesday 27 August
Panel / Linda Cropper, André de Vanny, Emily Goddard, Chanella Macri, Greg Stone, Zoey Dawson, Janice Muller
Moderator / Toby Sullivan

Apocalypse Meow: Crisis is Born
Tuesday 12 November
Panel / Meow Meow, Jethro Woodward
Moderator / Annie Bourke

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	2019	2018	2017	2016	2015
CO-MINGLED RECYCLING	50.1 t	49.9 t	47.2 t	46 t	39.3 t
OTHER WASTE	49 t	47.5 t	59.17 t	48 t	61 t

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.

2019 was a period of change within our corporate partner portfolio—with some partners expiring and exiting, some renewing in different categories, others choosing to extend their relationships while also welcoming new partners to Malthouse Theatre.

This year saw a lengthy renegotiation with our long-term Venue Partner, Coopers. A rearrangement of their business and a change of direction in their sponsorship assets, meant that following extensive conversations, Coopers decided not to renew their naming partnership instead opting to table an exclusive pourage rights arrangement for consideration. By not renewing their naming partnership it provided Malthouse Theatre with the opportunity to go out to market in the Exclusive Supplier category, before finally reaching terms with Coopers for a further two-year arrangement.

Since 2000 Victoria University (VU) and Malthouse Theatre and have enjoyed a partnership built on a shared vision to celebrate excellence, opportunity, community, and individual empowerment. For 19 years, Victoria University has gained significant brand exposure through their relationship with Malthouse Theatre as our Education Partner. In 2019, major changes to the University’s course structure and sponsorship direction saw a shift in their partnership priorities, and a departure from the Education category to become a Program Partner supporting Malthouse Theatre’s indigenous works. VU successfully leveraged their support of Nakkiah Lui’s *Blackie Blackie Brown: The Traditional Owner of Death* via their Advancement department, Western suburbs indigenous groups in association with the Moondani Balluk unit and the Foley Collection—the major historic archive collected over the past 45 years by Aboriginal activist and academic Gary Foley and housed at Victoria University.

In 2019, Malthouse Theatre was delighted to continue a relationship with our official Wine Partner Scotchmans Hill to provide premium wines, grown right here in Victoria, to our audiences. This partnership has led to a significant increase in wine sales from the bar and has given Scotchmans Hill increased visibility amongst our diverse and engaged patrons. Following a highly successful first year which saw a range of sales promotions and on-site activations, Malthouse Theatre and Scotchmans Hill reached agreement on an exciting further three-year arrangement.

Long-term Accommodation Partner, Arts Series Hotels, chose to renew their support for a further three years (2020–22) once again becoming the much-loved home away from home for our executives and artists. In 2019, the hotel group threw their support behind the Green Room Award-winning *Barbara and the Camp Dogs* with a range of consumer promotions via their vast networks in addition to hosting a corporate hospitality event for their VIP clients to see the show.

In 2019, Malthouse Theatre added four new partners to our sponsor family.

Our groundbreaking production of *Cloudstreet* saw Australia’s favourite ice cream brand Peters supply ‘Lester Lamb’s famous vanilla ice cream’ enjoyed by audiences and Millboard provide the composite decking used as the flooring in the house at number one Cloud Street. The 100% timber free product allowed the design and direction magic of Zoë Atkinson and Matthew Lutton to fully flood the set on multiple occasions with water, creating moments of beauty and reflection during this epic five-hour production. Ned’s Bake became our exclusive *Cloudstreet* caterer and provided a main meal and dessert for each audience member—allowing our patrons to break bread together at the dinner interval at every *Cloudstreet* Experience performance of the Season.

Malthouse Theatre also welcomed a new partnership with King Living who design and manufacture contemporary, award-winning furniture. A three-year agreement has seen this premium furniture brand reinvent the venue’s Mezzanine and Kiln areas—providing comfortable and stylish spaces for our audiences to enjoy.

Our audiences were tracked by Research Partner Roy Morgan Research, visitors to our venue were pampered with products from Salus Body, our Executives received strategic consultation from NOUS Group, our access and inclusion programs received support from City of Melbourne and our Season programs were given a voice by our Media Partners 3RRR, The Saturday Paper, oOH!media and Time Out.

But when it comes to the business end of things, we could not 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.

PARTNERS

GOVERNMENT PARTNERS



INDUSTRY PARTNER



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

CORPORATE PARTNERS



Venue Partner



Program Partner



Accommodation Partner



Corporate Partner



Corporate Partner



Corporate Partner



Corporate Partner



Wine Partner



Media Partner



Media Partner



Media Partner



Media Partner

CLOUDSTREET PARTNERS



PRIVATE GIVING

In 2019, Malthouse Theatre’s philanthropic program continued to play a leading role in the work of our Company, achieving 148% of budget and delivering our best private giving result since 2013.

This exceptional result was driven by the implementation of the **Cloudstreet** Giving Circle led by Maureen Wheeler AO and Tony Wheeler AO. The Giving Circle raised much needed support from 11 passionate donors to ensure that this epic production was realised. The campaign included three new Malthouse Theatre donors and increased financial commitment by five others. We celebrated the successful campaign by hosting the Giving Circle donors and **Cloudstreet** cast at an exclusive on set dinner.

Malthouse Theatre’s 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, grew by 16% welcoming 26 new Muses to our donor family.

In April we launched the 2019 NOW CASTING annual tax appeal raising critical funds for the coming 2020 Season. Whilst this annual campaign was slightly delayed due to the delivery of our **Cloudstreet** campaign, it gained momentum and finished strongly—enthusiastically embraced by our Muse group who rose to the challenge of our request to join our theatre family. The NOW CASTING campaign delivered 45% of our annual giving budget target in the three months of April–June, cementing the foundations to deliver an exceptional annual private giving result.

Malthouse Theatre’s Foundation Member Group continued to grow and was critical to our fundraising activities and initiatives for high-level donations. In 2019, we engaged more closely with our \$10,000+ donors inviting them 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, and resulted in adding six new donors to our major gifts category.

Private giving continued to be a vital source of support to Malthouse Theatre in 2019. 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 2019

CALLIOPE—MUSE OF POETRY—\$50,000+
Craig Reeves

URANIA—MUSE OF THE STARS—\$25,000+
Andyinc Foundation, Bardas Foundation, Debbie Dadon AM, The Humanity Foundation, Maureen Wheeler AO & Tony Wheeler AO

CLIO—MUSE OF HISTORY—\$10,000+
Annamila Fund, John & Lorraine Bates, Canny Quine Foundation, Jennifer Darbyshire & David Walker, Suzanne Kirkham, Richard Leonard & Gerlinde Scholz, Simone Lourey, Fiona McGauchie & James Penlidis, Mary-Ruth & Peter McLennan, Janine Tai, The Vera Moore Foundation, Anonymous (2)

THALIA—MUSE OF COMEDY—\$5,000+
Daniel Besen, Evelyn Firstenberg, Gjergja Family, Colin Golvan AM QC & Dr Deborah Golvan, Geoff and Christine Grenda, Michele Levine, The Pratt Foundation, Mary Vallentine AO, Pinky Watson, Anonymous (1)

MELPOMENE—MUSE OF TRAGEDY—\$2,500+
Susanne Dahn, Roger Donazzan, Rev Fr Michael Elligate AM, Dr Sian Fairbank, Rosemary Forbes & Ian Hocking, Michael Kingston, Elizabeth & Donald McGauchie AO, Alison & Peter Mitchell, Sue Prestney & Paul Glen, Christopher Reed, Dr Jenny Schwarz, Robert Sessions & Christina Fitzgerald, Kate & Stephen Shelmerdine, Fiona Sweet & Paul Newcombe, Peter Templeton, Leonard Vary & Dr Matt Collins AM QC, Jon Webster AM, Jan Williams, Dr Terry Wu & Dr Melinda Tee, Anonymous (1)

EUTERPE—MUSE OF MUSIC—\$1,000+
Marc Besen AC & Eva Besen AO, Bruce Boell & Angela Kayser, Sally Browne Fund, Ingrid & Per Carlsen, Carman’s Kitchen, Ros Casey, Min Li Chong, Jason Craig, Mark & Jo Davey, Brian Goddard, David Geoffrey Hall, Jordana Hunter & Jacob Varghese, Michael Jankie & Vivienne Poznanski, Val Johnstone, Fiona Kelly, Julie & Michael Landvogt, Craig Lynch & Luis Ibaceta, David Marr, Susan Nathan, Ned’s, Mike & Jane Rikard-Bell, Viorica Samson, Lynne Sherwood & the late Tim Sherwood, Maria Solà, Rosemary Walls, Anonymous (4)

TERPSICHORE—MUSE OF DANCE—\$500+
Frankie Airey & Steve Solly, Graham & Anita Anderson, Michael Arnold, Rowland Ball OAM, Sandra Beanham, Peter Berry & Amanda Quirk, Annie Bourke & Darren Clyne, Nan Brown, Dr Rob Brown & Dr Lynne Millar, Bruce R Butler, Tim & Rachel Cecil, Chris Clough, Georgie Coleman, Dr Ross Coller, Sandy & Yvonne Constantine, Prof John Daley & Dr Rebecca Coates, Mark Duckworth & Lauren Mosso, Taleen Gaidzkar, John & Helen Gibbins, John Douglas Guppy, Tyler Hill, Brad Hooper, Joan & Graeme Johnson OAM, Irene Kearsey, Ann Kemeny & Graham Johnson, Virginia Lovett, Ian Manning & Dr Alice De Jonge, John Millard, Gayl Morrow & Gib Wettenhall, Tom & Ruth O’Dea, Salvatore & Lea Posterino, Rosemary and Roger Redston, Tom Smyth, L Tell & D Lester, John Thomas, Phil & Heather Wilson, Jillian Wells OAM & Prof David Wells OAM, Anonymous (3)

ERATO—MUSE OF LOVE—\$250+
Simon Abrahams, Nicole Beyer & Kim Marriott, Jennifer Bourke, John & Alexandra Busselmaier, Elise Callander, Diane Clark, Lyndy Clarke, Fiona Clyne, Alan Connolly, Mrs Dalloway, Brian Doyle, Dr Bronwen Evans, Carolyn Floyd, Mary Garcia, Iona Goodwin, Damyn Gordon, Ash Gray, Marguerite Griffith & Dr Vincent Griffith, Joanne Griffiths, Russell Hooper, Arechea Hounsell, Graham & Judy Hubbard, Sarah Hunt, Lachlan Hywood, Dr Irene Irvine, Ed Johnson, Mira & Dr David Kolieb, Julia Lambert, Mark Larsen, Dr Kristina Macrae & Bruce Macrae, Fiona Mahony, Judith Maitland-Parr, Michelle Mason, Ann McLaren, Susan McLean, Ian McRae AO & Åsa Hasselgard, Suzanne Mellor & Warren Prior, Dr Anne Myers, Lisa Nichols QC, Prof Robert Nordlinger, Linda Notley, Dr Helen Nugent AO, Tony Oliver, Kaylene O’Neill, Dean Pavitt, Anda Petrapsch, Pinkerton Abbey Family, Gerard Powell, Rosalba Renzella, Dr Jessica Robertson & Henry Gardner, Jean Ross, Elizabeth Spence, Andrew D N Stocker, Michael Taylor & Anna Colbasso, Chris Teh, Dr Julie Thompson, Jennifer Vaughan, Gary Westbrook, Jo Whyte, H Wood, Barbara Yuncken, Anonymous (8)

TRUSTS & FOUNDATIONS

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

Generously supported by the Besen Family Foundation and Debbie Dadon AM, 2019 saw the 14th year of our highly successful BESEN FAMILY ARTIST PROGRAM (BFAP). The program supports professional development for early to mid-career individuals. It is designed to cultivate the next generation of ambitious theatre makers by allowing them to gain experience and ongoing artistic work within a mainstage theatre company. This year the BFAP participants were: Katy Maudlin (Directing), Jess Moody (Directing), Kellie Anne Kimber (Sound Design) and James Lew (Design).

The Robert Salzer Foundation supported our collaboration with composer and sound designer Jethro Woodward for his work on the adaptation of Stanisław Lem’s classic sci-fi novel **Solaris** and in the final year of our three-year agreement with the Malcolm Robertson Foundation to support new writing, Artistic Director Matthew Lutton announced Vidya Rajan and Tom Ballard as our two newly commissioned writers. Vidya has been commissioned to write **Futures Perfect** a reflection on Indian diaspora and Tom is embarking on a satirical look inside what Australia is as a nation with his play **Federation**.

Three Trusts and Foundations stepped up to support

our production of Tim Winton’s **Cloudstreet**. Gandel Philanthropy and AndyInc provided generous support to the authentic casting of Ben Oakes, a performer who identifies as having intellectual disability to play the major role of Fish Lamb. Their financial assistance ensured that Ben, in his first mainstage performance, was supported by a range of consultants who provided specialist help during his gruelling schedule. In addition, the Pierce Armstrong Foundation supported Malthouse Theatre to increase our student engagement with the production by offering subsidy support for no cost or low-cost ticketing for disadvantaged schools.

In 2019, Malthouse Theatre was awarded a grant from the Betty Amsden Foundation to provide support to our multi-award-winning Education initiative The Suitcase Series. This assistance allowed us to offer support to disadvantaged students by waiving the program application costs and offering low cost tickets. In some instances, this would be the first time these students had attended a professional theatre performance.



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 four Board Sub-Committees:

Audit, Finance and Risk Committee;
Government Engagement 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 2019, key governance milestones included:

- Active support for ambitious projects, with a particular focus on fundraising through the **Cloudstreet** Giving Circle;
- Oversight and approval of financial reporting through the Audit, Finance and Risk sub-committee;
- Appointment of Deborah Cheetham as a Director;
- Formation of the Government Engagement subcommittee of the Board.

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 2019)

- Fiona McGauchie (Chair)**
Consultant Egon Zehnder
- Michael Kantor (Deputy Chair)**
Theatre Director
- Nick Schlieper**
Designer
- 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
- Andrew Myer AM**
Founder and Director, AV Myer Group
- Deborah Cheetham**
Artistic Director, Short Black Opera

STAFF

- Artistic Director and Co-CEO
Matthew Lutton
- Executive Producer and Co-CEO
Sarah Neal
- Resident Artist
Declan Greene
- New Work Manager
Mark Pritchard
- Director in Residence
Ming-Zhu Hii
- Strategy Manager
Toby Sullivan (to November)
- Associate Producer
Jason Tamiru
- Company and Casting Manager
Marline Zaibak
- Finance Manager
Mario Agostinoni (to June)
- Finance Manager
Ness Harwood (from June)
- Finance Administrator
Liz White
- Finance Assistant
Connie Stella
- Company Producer
Annie Bourke
- Marketing and Communications Manager
Caraline Douglas (to November)
- Marketing and Communications Coordinator
Jacqui Bathman
- Digital Marketing Coordinator
Alexia Jordan (to March)
- Digital Content Producer
David Harrison (from March)
- CRM and Ticketing Manager
Prue Sutherland
- Box Office Manager
Allie Stapleton
- Development Manager
Fiona Kelly
- Philanthropy Coordinator
Belinda Locke
- Sponsorship Coordinator
Julian Dibley-Hall
- Production Manager
David Miller

- Production Coordinator
Tia Clark
- Technical Manager
Baird McKenna
- Workshop Manager
Goffredo Mameli
- Operations Manager
Dexter Varley
- Head Carpenter
David Craig
- Head Electrician
Rob Ballingall
- Venue Head Mechanist
Ivan Smith
- Head of Wardrobe
Delia Spicer
- Wardrobe Assistant
Rebecca Dunn (to November)
- Theatre Technician
Nathanael Bristow (to May)
- Brendan Jellie** (from May)
- Set Builder
Elizabeth Whitton
- Youth and Education Manager
Alexandria Macalister-Bills (to August)
- Venue Manager
Aaron Rowlands (to February)
- Venue Manager
Simon Moss (to August)
John Byrne (from August)
- Events Manager
Anita Posterino
- Front of House Manager
Lara Kerestes (to November)
Emma Corbett (from December)
- Graphic Design
Hours After
- Publicist
TS Publicity,
Mary Thompson
& Tatia Sloley
- Box Office Staff
Simon Braxton
Paul Buckley
Emily Burke
Harry Diviny
Bronya Doyle
Lachlan Hywood
Mellita Ilich
Nicola James
Min Kingham
Lucy Kingsley
Claire Lancaster
Emma Whitby
Liz White
Fiona Wiseman
- Front of House & Bar Staff
Mikaela Abbey
Gianni Agostinoni
Ben Anderson
Nelson Baker
Bear Baxter
Charlotte Beckett
Sermсах Bin Saad
Mitchell Brotz
Kate Calton
Georgia Cam
Jai Cameron
Emily Casey
Gem Clarke
Emma Corbett
Fiona Di Berardino
Alice Dixon
Amy Dowd
Sophia D’Urso
Mark Hoffman
Dirk Hoult
Ryan Jones
Lara Kerestes
Tom Kantor
Nicole McKenzie
Hannah McKittrick
Georgia Mein
Araminta Miller
Abi Murray
Hayley Newman
Sanne Rodenstein
Mick Roe
Gretel Sharp
Dom Simonelli
Ida Sjodin
Barney Spicer
Cameron Taylor
Lee Threadgold
Kenny Waite
Isabel Wassman
Leonie Whyman

- Production & Technical Staff
Simon Bond
Tim Bonser
Adam Brunskill
Nathan Burmeister
John Carberry
Edwin Cheah
John Collopy
Jamie Cunningham
Bec Dunn
Jordan Fantone
Jo Foley
Stephen Hawker
Esther Hayes
Yani Kastrissios
Eugene Mackinnon
Bianca Moran
Bec Neeson
Andrew Nielsen
James Paul
Thomas Roach
Rhys Robinson
Jacob Shears
Martin Shlansky
Blake Stickland
Robert Stout
Max Wilkie
Ounie Witherow Aitken

2019 ANNUAL REPORT



DIRECTORS' REPORT

The directors present this report on the Company for the financial year ended 31st December 2019.

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

Fiona McGauchie (Chair)
Michael Kantor (Deputy Chair)
Debbie Dadon AM
Andrew Myer AM
Jan Owen AM
Sue Prestney
Pamela Rabe
Nick Schlieper
Mary Vallentine AO
Deborah Cheetham AO (Joined 2 December 2019)
Kerri Turner (Resigned 27 May 2019)

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.

PERFORMANCE MEASURES

The Company measures its performance in the amount of income raised and also artistic development, arts access and engagement, and contribution to sector development. The key performance measures include:

- Total revenue;
- Number of performances and percentage of new productions presented as part of the annual season program;
- Number of commissions and development;
- Number and demographic of artists employed;
- Audience satisfaction
- Number of opportunities provided to emerging artists;
- Number participants engaged in education activities;
- Digital audience engagement.

OBJECTIVES

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

AUDIENCE DEVELOPMENT

- Grow a loyal and diverse audience
- A fully activated and dynamic venue
- Increased audience engagement
- Build our profile and audience nationally and internationally

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 FOR ACHIEVING THE OBJECTIVES

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

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

SPECIAL RESPONSIBILITIES

Fiona McGauchie
Partner, Egon Zehnder
Chair of the Board People and Nominations Committee

Michael Kantor
Theatre Director
Development Committee/People and Nominations Committee

Debbie Dadon AM
Chair, Besen Family Foundation
Development Committee

Andrew Myer
Founder and Director, AV Myer Group
Audit, Finance & Risk Committee

Jan Owen AM
CEO, Foundation for Young Australians
People and Nominations Committee and Board liaison to the Vanguard

Sue Prestney
Principal of Sue Prestney & Associates Pty Ltd.
Chartered Accountants
Audit, Finance & Risk Committee (Chair)

Pamela Rabe
Actor and Director

Nick Schlieper
Designer
People and Nominations Committee

Mary Vallentine AO
Arts Manager
Audit, Finance & Risk Committee and People

Deborah Cheetham AO
Singer, Actor, Composer and Playwright
Nominations Committee

MEETINGS OF DIRECTORS

The number of meetings of the Company’s Board of Directors (‘the Board’) and of each Board committee held during the year ended 31 December 2019, and the number of meetings attended by each director were:

FULL BOARD DIRECTORS’ MEETINGS		
ATTENDED	NUMBER ELIGIBLE	NUMBER ATTENDED
Fiona McGauchie	6	6
Michael Kantor	6	5
Debbie Dadon	6	4
Andrew Myer	6	6
Jan Owen	6	4
Sue Prestney	6	5
Pamela Rabe	6	2
Nick Schlieper	6	5
Mary Vallentine	6	4
Kerri Turner	3	3
Deborah Cheetham	1	1

AUDIT, RISK & FINANCE COMMITTEE MEETINGS		
ATTENDED	NUMBER ELIGIBLE	NUMBER ATTENDED
Fiona McGauchie	6	3
Andrew Myer	6	4
Sue Prestney	6	6
Mary Vallentine	6	5
Kerri Turner	3	2

PEOPLE AND NOMINATIONS COMMITTEE MEETINGS		
ATTENDED	NUMBER ELIGIBLE	NUMBER ATTENDED
Fiona McGauchie	3	3
Michael Kantor	3	3
Jan Owen	3	3
Nick Schlieper	3	2
Mary Vallentine	3	2

DEVELOPMENT COMMITTEE MEETINGS		
ATTENDED	NUMBER ELIGIBLE	NUMBER ATTENDED
Fiona McGauchie	5	5
Michael Kantor	5	4
Debbie Dadon	5	2

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 2019, the total amount that members of the Company are liable to contribute if the Company is wound up is \$170 (2018 \$160).

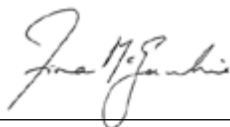
AUDITOR’S INDEPENDENCE DECLARATION

The lead auditor’s independence declaration for the year ended 31st December 2019 has been received and can be found on page 6 of the financial report.

SUBSEQUENT EVENTS

On 12 March 2020 a global pandemic was declared, resulting in the temporary closure of The Malthouse venue. Management has reviewed the ongoing operational capacity and reserves of Playbox Theatre Company Limited and, subject to continuity of Government funding, has assessed that the Company is able to continue for the foreseeable future.

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



Fiona McGauchie, Director



Sue Prestney, Director

Dated this 1st day of April 2020

AUDITOR INDEPENDANCE DECLARATION
TO THE DIRECTORS OF PLAYBOX THEATRE
COMPANY LIMITED



Auditor Independence Declaration to the Directors of
Playbox Theatre Company Limited

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2019 there have been no contraventions of:

- 1) The auditor independence requirements as set out in Section 60-40 of the *Australian Charities and Not-for-profits Commission Act 2012* in relation to the audit; and
- 2) Any applicable code of professional conduct in relation to the audit.

Crane Melbourne

Crowe Melbourne

Cgravenall

Cassandra Gravenall
Partner

Geelong, 8th April 2020

Liability limited by a scheme approved under Professional Standards Legislation.

The title 'Partner' conveys that the person is a senior member within their respective division, and is among the group of persons who hold an equity interest (shareholder) in its parent entity, Findex Group Limited. The only professional service offering which is conducted by a partnership is the Crowe Australasia external audit division. All other professional services offered by Findex Group Limited are conducted by a privately owned organisation and/or its subsidiaries.

Findex (Aust) Pty Ltd, trading as Crowe Australasia is a member of Crowe Global, a Swiss verein. Each member firm of Crowe Global is a separate and independent legal entity. Findex (Aust) Pty Ltd and its affiliates are not responsible or liable for any acts or omissions of Crowe Global or any other member of Crowe Global. Crowe Global does not render any professional services and does not have an ownership or partnership interest in Findex (Aust) Pty Ltd. Services are provided by Crowe Melbourne, an affiliate of Findex (Aust) Pty Ltd.
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STATEMENT OF PROFIT OR LOSS & OTHER
COMPREHENSIVE INCOME
FOR THE YEAR ENDED 31 DECEMBER 2019

	NOTE	2019	2018
Revenue from continuing operations		\$	\$
Ticket Sales		2,009,000	1,497,947
Co-production and touring fees		593,279	870,517
Government Grants			
• Australia Council	2(a)	1,412,387	1,441,191
• Creative Victoria	2(a)	1,446,229	1,412,687
• Other	2(a)	134,572	74,118
Fundraising and Sponsorship	2(b)	985,037	1,088,086
Venue Hire and Bar		1,304,862	1,238,691
Other revenue	2(c)	756,228	599,816
		8,641,594	8,223,053
Expenses from continuing operations			
Wages and oncosts - Permanent		2,880,829	2,837,525
Wages and oncosts - Casual		1,192,753	1,168,346
Payments to Artists and Creatives		1,368,632	1,350,668
Production and Touring		1,409,271	1,302,490
Marketing and Sponsorship		553,676	444,733
Venue costs		697,380	497,224
Other expenses	3	889,522	804,321
		8,992,063	8,405,306
Profit/(loss) before income tax		(350,469)	(182,253)
Income tax expense	1(m)	-	-
Profit/(loss) before earnings from investments		(350,469)	(182,253)
Earnings from investments	4	130,020	229,915
Other Comprehensive Income			
Items that will not be reclassified subsequently to profit or loss:			
None		-	-
Items that may be reclassified subsequently to profit or loss:			
Change in fair value of financial assets	4	328,355	(197,483)
Total comprehensive income/(loss) for the year, net of tax		107,905	(149,820)
Total comprehensive income attributable to members of the Company		107,905	(149,820)

The accompanying notes form part of these financial statements

STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2019

	NOTE	2019	2018
		\$	\$
CURRENT ASSETS			
Cash and cash equivalents	5	786,855	461,030
Trade and other receivables	6	212,858	220,984
Inventories	7	52,402	97,609
Other current assets	8	233,358	173,555
TOTAL CURRENT ASSETS		1,285,474	953,177
NON-CURRENT ASSETS			
Property plant & equipment	9	524,080	539,215
Investments	10	2,774,320	2,608,913
TOTAL NON-CURRENT ASSETS		3,298,399	3,148,128
TOTAL ASSETS		4,583,873	4,101,305
CURRENT LIABILITIES			
Trade and other payables	11	299,706	366,339
Employee entitlements	12	201,490	240,263
Borrowings	13	21,500	19,707
Contract and other liabilities	14	1,565,195	1,078,455
TOTAL CURRENT LIABILITIES		2,087,891	1,704,764
NON-CURRENT LIABILITIES			
Employee entitlements	12	62,128	47,301
Borrowings	13	84,208	107,501
TOTAL NON-CURRENT LIABILITIES		146,337	154,802
TOTAL LIABILITIES		2,234,228	1,859,566
NET ASSETS		2,349,645	2,241,740
EQUITY			
Retained earnings	15	383,332	275,427
Reserves	16	1,966,313	1,966,313
TOTAL EQUITY		2,349,645	2,241,740

The accompanying notes form part of these financial statements

STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31 DECEMBER 2019

	Accumulated Surplus	Reserves	Total
Balance at 1 January 2019	275,427	1,966,313	2,241,740
Profit attributable to the Company	107,905	-	107,905
Balance at 31 December 2019	383,332	1,966,313	2,349,645
Balance at 1 January 2018	425,247	1,966,313	2,391,560
Profit attributable to the Company	(149,820)	-	(149,820)
Balance at 31 December 2018	275,427	1,966,313	2,241,740

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2019

	NOTES	2019	2018
		\$	\$
Cash flows from operating activities			
Receipts from government grants		3,278,062	3,220,796
Receipts from patrons, sponsors		6,411,781	5,570,061
Payments to creditors and employees		(9,521,730)	(8,877,997)
Interest received		2,337	6,925
Dividends received		61,439	82,869
Net cash provided by operating activities	19	231,889	2,654
Cash flows from investing activities			
Payment for plant and equipment		(116,093)	(161,378)
Payments for investments		(85,004)	(809,296)
Receipts from investment redemption		316,533	934,344
Net cash provided by investing activities		115,436	(36,330)
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		325,825	(55,176)
Cash and cash equivalent held at the beginning of the year		461,030	516,206
Cash and cash equivalent held at the end of the year		786,855	461,030



NOTES

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

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), the Australian Charities and Not-for-profits Commission Act 2012 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 19 March 2020 by the directors of the Company.

ACCOUNTING POLICIES

Accounting policy applicable to comparative period (31 December 2018)

a) REVENUE RECOGNITION

Revenue arises mainly from the sale of performance tickets, government grants, fundraising and sponsorship, and venue hire and bar sales.

To determine whether to recognise revenue, the Company follows a 5-step process:

- 1. Identifying the contract with a customer;
- 2. Identifying the performance obligations;

3. Determining the transaction price;

4. Allocating the transaction price to the performance obligations;

5. Recognising revenue when/as performance obligation(s) are satisfied.

Revenue is recognised either at a point in time or over time, when (or as) the company satisfies performance obligations by transferring the promised goods or services to its customers.

The Company recognises contract liabilities for consideration received in respect of unsatisfied performance obligations and reports these amounts as other liabilities in the Statement of Financial Position. Similarly, if the Company satisfies a performance obligation before it receives the consideration, the Company recognises either a contract asset or a receivable in its Statement of Financial Position, depending on whether something other than the passage of time is required before the consideration is due.

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

Ticket Sales

Ticket sales are recognised when the performance obligation has been met.

Government Grants

Grant revenue is recognised in the Statement of Comprehensive Income when the Company obtains control of the grant, it is probable that the economic benefits gained from the grant will flow to the entity and the amount of the grant can be measured reliably

The Company recognises income immediately in the Statement of Comprehensive Income when control is achieved over the funds and the contract is not enforceable or sufficiently specific.

Where the agreement is sufficiently specific, revenue is recognised when the obligation has been satisfied.

Fundraising and Sponsorship

Where an agreement is not enforceable or sufficiently specific, fundraising and sponsorship are recognised as revenue when received and the amount can be reliably measured.

Where an agreement is sufficiently specific, revenue is recognised when the obligation has been satisfied.

NOTES

Venue Hire and Bar

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

Other Revenue

Revenue from the rendering of a service or provision of a good is recognised upon delivery to the customer

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

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 workshop consumables have been measured at the lower of cost and net realisable value.

d) PLANT AND EQUIPMENT

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

Recognition, initial measurement and derecognition
Financial assets and financial liabilities are recognised when the entity becomes a party to the contractual provisions of the financial instrument, and are measured initially at fair value adjusted by transactions costs, except for those carried at fair value through profit or loss, which are measured initially at fair value. Subsequent measurement of financial assets and financial liabilities are described below:

Financial assets are derecognised when the contractual rights to the cash flows from the financial asset expire, or when the financial asset and all substantial risks and rewards are transferred. A financial liability is derecognised when it is extinguished, discharged, cancelled or expires.

Classification and subsequent measurement of financial assets
Except for those trade receivables that do not contain a significant financing component and are measured at the transaction price, all financial assets are initially measured at fair value adjusted for transaction costs (where applicable)

NOTES

For the purpose of subsequent measurement, financial assets other than those designated and effective as hedging instruments are classified into the following categories upon initial recognition:

- amortised cost
- Fair value through profit or loss (FVPL)
- equity instruments at fair value through other comprehensive income (FVOCI)

All income and expenses relating to financial assets that are recognised in profit or loss are presented within finance costs, finance income or other financial items, except for impairment of trade receivables which is presented within other expenses.

Classifications are determined by both:

- The entities business model for managing the financial asset
- The contractual cash flow characteristics of the financial assets

All income and expenses relating to financial assets that are recognised in profit or loss are presented within finance costs, finance income or other financial items, except for impairment of trade receivables, which is presented within other expenses.

Financial assets at amortised cost

Financial assets are measured at amortised cost if the assets meet the following conditions (and are not designated as FVPL):

- they are held within a business model whose objective is to hold the financial assets and collect its contractual cash flows
- the contractual terms of the financial assets give rise to cash flows that are solely payments of principal and interest on the principal amount outstanding

After initial recognition, these are measured at amortised cost using the effective interest method. Discounting is omitted where the effect of discounting is immaterial. The entity's cash and cash equivalents, trade and most other receivables fall into this category of financial instruments as well as long-term deposit that were previously classified as held-to-maturity under AASB 139.

Financial assets at fair value through profit or loss (FVPL)

Financial assets that are held within a different business model other than 'hold to collect' or 'hold to collect and sell' are categorised at fair value through profit and loss. Further, irrespective of business model financial assets whose contractual cash flows are not solely payments of principal and interest are accounted for at FVPL. All derivative financial instruments fall into this category, except for those designated and effective as hedging instruments, for which the hedge accounting requirements apply.

Impairment of Financial asset

AASB 9's impairment requirements use more forward looking information to recognize expected credit losses - the 'expected credit losses (ECL) model'. Instruments within the scope of the new requirements included loans and other debt-type financial assets measured at amortised cost and FVOCI, trade receivables and loan commitments and some financial guarantee contracts (for the issuer) that are not measured at fair value through profit or loss.

The entity considers a broader range of information when assessing credit risk and measuring expected credit losses, including past events, current conditions, reasonable and supportable forecasts that affect the expected collectability of the future cash flows of the instrument.

Trade and other receivables

The entity makes use of a simplified approach in accounting for trade and other receivables and records the loss allowance at the amount equal to the expected lifetime credit losses. In using this practical expedient, the entity uses its historical experience, external indicators and forward-looking information to calculate the expected credit losses. The entity assesses impairment of trade receivables on a collective basis as they possess credit risk characteristics based on the days past due.

Classification and measurement of financial liabilities

The entity's financial liabilities include borrowings and trade and other payables. Financial liabilities are initially measured at fair value, and, where applicable, adjusted for transaction costs unless the entity designated a financial liability at fair value through profit or loss.

NOTES

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 ENTITLEMENTS

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) 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.

j) 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.

k) BORROWING COSTS

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

l) 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

m) 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*.

n) 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.

NOTES

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.

o) **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.

p) **COMPARATIVE AMOUNTS**

Where required, comparative figures have been adjusted to conform with changes in presentation for the current financial year.

q) **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.

r) **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

s) **NEW STANDARDS ADOPTED AS AT 1 JANUARY 2019**

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

AASB 15 Revenue from Contracts with Customers

AASB 15 replaces AASB 118 Revenue, AASB 111 Construction Contracts and several revenue-related Interpretations. The new Standard has been applied as at 1 January 2019 using the modified retrospective approach. Under this method, the cumulative effect of initial application is recognised as an adjustment to the opening balance of retained earnings at 1 January 2019 and comparatives are not restated. In accordance with the transition guidance, AASB 15 has only been applied to contracts that are incomplete as at 1 January 2019.

The adoption of AASB 15 has not had a material impact to the Company.

AASB 1058 Income of Not-for-profit Entities

AASB 1058 replaces AASB 1004 Contributions. The new Standard has been applied as at 1 January 2019 using the modified retrospective approach. Under this method the cumulative effect of initial application is recognised as an adjustment to the opening balance of retained earnings at 1 January 2019 and comparatives are not restated.

The adoption of AASB 1058 did not have a material impact on the Company’s statement of financial position or statement of financial performance.

AASB 16 Leases/AASB 2018-8 Right-of-Use Assets of Not-for-Profit Entities

AASB 16 Leases became mandatorily effective on 1 January 2019. This standard is to be applied in conjunction with AASB 2018-8 Right-of-Use Assets of Not-for-Profit Entities. Accordingly, these standards apply for the first time to this set of interim financial statements. The nature and effect of changes arising from this standard is summarised below:

AASB 16 replaces the provision of IAS 17 leases. AASB 2018-8 amends the provisions of AASB 16 as they apply to not-for-profit entities with leases which are below-market terms, otherwise known as ‘peppercorn’ leases.

Playbox Theatre Company Limited holds two leases which are covered by the AASB 2018-8 amendment. The leases are for premises at 111 Sturt Street (workshop), 113 Sturt Street (The Malthouse) and 117 Sturt Street (Arts House). Playbox Theatre Company Limited is the lessor on these leases. All leases are currently within an optional extension period and are being renegotiated.

The premises at 113 and 117 Sturt Street are leased from Creative Victoria for \$175.00 per year. The premises at 111 Sturt Street are leased from 111 Sturt Street Reserve Committee of Management Incorporated for \$115.00 per year. Both leases have been expensed in the accounts at their below-market lease payment value, with no other recognition.

NOTES

2 – REVENUE FROM CONTINUING OPERATIONS

a) GOVERNMENT GRANTS

2019	Unexpended Grants brought forward	Grants income received	Earned Grants Income	Unearned Income carried forward
Australia Council				
Core Grant	-	1,400,567	1,400,567	-
Project	11,820	97,538	11,820	97,538
	11,820	1,498,105	1,412,387	97,538
Creative Victoria				
Core Grant	-	1,199,714	1,199,714	-
NGO Maintenance	-	147,127	147,127	-
Project	148,513	-	99,388	49,125
	148,513	1,346,841	1,446,229	49,125
Other				
Department of Education & Early Childhood	-	31,350	31,350	-
City of Melbourne	90,000	40,000	90,000	40,000
Austrade	-	13,222	13,222	-
	90,000	84,572	134,572	40,000
TOTAL	250,333	2,929,518	2,993,188	186,663

2018	Unexpended Grants brought forward	Grants income received	Earned Grants Income	Unearned Income carried forward
Australia Council				
Core Grant	-	1,378,511	1,378,511	-
Project	74,500	-	62,680	11,820
	74,500	1,378,511	1,441,191	11,820
Creative Victoria				
Core Grant	-	1,199,714	1,199,714	-
NGO Maintenance	-	114,465	114,465	-
Project	-	247,020	98,508	148,513
	-	1,561,199	1,412,687	148,513
Other				
Department of Education & Early Childhood	-	34,118	34,118	-
City of Melbourne	40,000	90,000	40,000	90,000
	40,000	124,118	74,118	90,000
TOTAL	114,500	3,063,828	2,927,996	250,333

NOTES

NOTES	2019	2018
	\$	\$

b) FUNDRAISING AND SPONSORSHIP

Fundraising - Artistic Projects	173,328	259,608
Fundraising - General	353,955	424,729
Sponsorship - Cash	372,021	403,750
Sponsorship - Contra	85,733	-
	985,037	1,088,086

c) OTHER REVENUE

Interest earned	2,337	6,925
Ticketing Services	212,382	192,184
Workshop External Commissions	102,295	67,709
Other revenue from continuing operations	439,214	332,998
	756,228	599,816

3 – EXPENSES FROM CONTINUING OPERATIONS

Other Expenses

Depreciation	131,229	127,443
Audit fees	20,230	19,035
Finance Costs – external	6,905	7,443
Administration	284,418	248,714
Ticketing Services	117,759	104,151
Cost of Sales (Bar)	261,583	229,810
Other	67,397	67,724
	889,522	804,321

4 – TOTAL EARNINGS FROM INVESTMENTS

Future Fund

Change in fair value of financial assets	225,118	(150,925)
Income earned	79,165	137,368
Gain (loss) on sales of assets	18,283	40,613

Incentive scheme reserve

Change in fair value of financial assets	103,237	(46,558)
Income earned	33,388	51,934
Gain (loss) on sales of assets	(816)	-
Total earnings from investments	458,374	32,432

NOTES

NOTES	2019	2018
	\$	\$

5 —CASH AND CASH EQUIVALENTS

Cash on Hand	3,800	8,894
Cash at Bank	311,804	248,222
Deposits at call	471,251	203,914
	786,855	461,030

6 —TRADE AND OTHER RECEIVABLES

GST	17,078	-
Sundry debtors	106,056	153,661
Accrued income	87,824	65,423
Deposits paid	1,900	1,900
	212,858	220,984

All of Company's trade and other receivables have been reviewed for indicators of impairment. No trade receivables were found to be impaired and an allowance for credit losses has not been recorded.

7 —INVENTORIES

At Cost:		
Box Office	-	5,814
Workshop Consumables	33,530	52,636
Bar & Sponsorship Stock	18,872	39,158
	52,402	97,609

8 —OTHER CURRENT ASSETS

Prepayments	233,358	173,555
	233,358	173,555

NOTES

NOTES	2019	2018
	\$	\$

9 —PROPERTY, PLANT & EQUIPMENT

Furniture and equipment	750,150	650,533
Less accumulated depreciation	(492,767)	(408,916)
	257,383	241,618

Theatre fixtures and fittings	430,026	384,942
Less accumulated depreciation	(211,240)	(146,954)
	218,786	237,988

Workshop Improvements	220,365	220,365
Less accumulated depreciation	(172,454)	(160,756)
	47,911	59,610

TOTAL PROPERTY, PLANT & EQUIPMENT	524,080	539,215
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Reconciliations of the written down values at the beginning and end of the current financial year are set out below:

2019	Furniture & Equipment	Theatre Fixtures & Fittings	Workshop Improvments	Total
Balance at the beginning of the year	241,618	237,988	59,610	539,215
Additions	99,616	16,476	-	116,093
Depreciation Expenses	(83,852)	(35,678)	(11,699)	(131,229)
Carrying amount at the end of the year	257,383	218,786	47,911	524,080

10 —FINANCIAL ASSETS

Future Fund	2,038,836	1,921,767
Incentive Scheme Reserve Deposit	735,483	687,146
	2,774,320	2,608,913

Investments in the Future Fund and the Incentive Scheme Reserve Deposit comprise Domestic Corporate Bonds, Alternative Assets, Property, Domestic Equities, and International Equities.

11 —TRADE & OTHER PAYABLES

Sundry creditors & accruals	299,706	350,417
GST Payable	-	15,922
	299,706	366,339

All above liabilities are short term. The carrying values are considered to be a reasonable approximation of fair value.

NOTES

	NOTES	2019	2018
		\$	\$
12 –PROVISIONS			
Current			
Employee entitlements - Annual leave		63,443	85,646
Employee entitlements - Long service leave		138,048	154,617
		201,490	240,263
Non Current			
Employee entitlements - Long service leave		62,128	47,301
		62,128	47,301
13 –BORROWINGS			
Current			
Bank Loan – secured		21,500	19,707
Non Current			
Bank Loan – secured		84,208	107,501
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.			
14 –CONTRACT AND OTHER LIABILITIES			
Others		176,526	43,641
Unearned Australia Council grants		97,538	11,820
Unearned Creative Victoria grants	(2a)	49,125	148,513
Income received in advance	(2a)	1,242,006	874,481
		1,565,195	1,078,455
Advances received for contract work and deferred income represent payments received in advance of performance (contract liabilities) that are expected to be recognised as revenue in 2020.			
15 –RETAINED EARNINGS			
Retained earnings at the beginning of year		275,427	425,247
Net profit (loss) for the financial year		107,905	(149,820)
Transfer to Future Fund Reserve		-	-
Transfer to Incentive Scheme Reserve		-	-
Retained earnings at the end of financial year		383,332	275,427

NOTES

	NOTES	2019	2018
		\$	\$
16 –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
a) CAPITAL ASSET RESERVE			
Opening balance		127,459	127,459
Movement		-	-
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.			
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.			
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.			

NOTES

NOTES	2019	2018
	\$	\$

17 –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 2019, the number of members was 17 (2018: 16)

18 –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 2019.

19 –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. No transactions between related parties occurred in the financial year.

20 –CASH FLOW INFORMATION**Reconciliation of Net Cash Used in Operating Activities to Profit from Continuing Operations**

Net profit	107,905	(149,820)
Unrealised gain on investments	(328,355)	197,484
Depreciation	131,229	127,443
(Profit)/Loss on sale of investments	(17,467)	(40,613)
Dividends reinvested	(51,114)	(124,294)
Change in net assets and liabilities		
(Increase)/Decrease in receivables	8,125	(3,505)
(Increase)/Decrease in other current assets	(59,803)	30,729
(Decrease)/Increase in payables	(66,633)	(62,014)
(Increase)/Decrease in inventories	45,207	(16,750)
(Decrease)/Increase in other liabilities	486,740	(26,742)
(Decrease)/Increase in provisions	(23,945)	70,737
Net cash provided by Operating Activities	231,889	2,654

21 –FINANCIAL ASSETS AND LIABILITIES

The carrying amounts of Financial Assets & Financial Liabilities in each category are as follows:

Financial Assets - 2019	Note	Amortised Costs	FVPL	FVOCI	Total
Current					
Cash and Cash Equivalent	5	786,855	-	-	786,855
Trade and other receivables	6	212,858	-	-	212,858
		999,714	-	-	999,714
Non-current					
Investments	10	-	2,774,320	-	2,774,320
Total financial Assets		999,714	2,774,320	-	3,774,033

Financial Liabilities - 2019	Note	Amortised Costs	FVPL	FVOCI	Total
Current					
Bank Loan	13	21,500	-	-	21,500
Trade and other payables	11	299,706	-	-	299,706
		321,206	-	-	321,206
Non-current					
Bank Loan	13	84,208	-	-	84,208
Total financial Liabilities		405,414	-	-	405,414

Financial Assets - 2019	Note	Amortised Costs	FVPL	FVOCI	Total
Current					
Cash and Cash Equivalent	5	461,030	-	-	461,030
Trade and other receivables	6	220,984	-	-	220,984
		682,014	-	-	682,014
Non-current					
Investments	10	-	2,608,913	-	2,608,913
Total financial Assets		682,014	2,608,913	-	3,290,927

Financial Liabilities - 2019	Note	Amortised Costs	FVPL	FVOCI	Total
Current					
Bank Loan	13	19,707	-	-	19,707
Trade and other payables	11	366,339	-	-	366,339
		386,046	-	-	386,046
Non-current					
Bank Loan	13	107,501	-	-	107,501
Total financial liabilities		493,547	-	-	493,547

	NOTES	2019	2018
		\$	\$

22 –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.

23 –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:	412,730	360,170
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24 –SUBSEQUENT EVENTS

On 12 March 2020 a global pandemic was declared, resulting in the temporary closure of The Malthouse venue. Management has reviewed the ongoing operational capacity and reserves of Playbox Theatre Company Limited and, subject to continuity of Government funding, has assessed that the Company is able to continue for the foreseeable future.

25 –COMPANY DETAILS

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

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

DIRECTORS’ DECLARATION


The directors of the Company declare that:

- The financial statements and notes, as set out on pages 7 to 24, are in accordance with Division 60 of the Australian Charities and Not-for-profits Commission Act 2012 and:
 - 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
 - give a true and fair view of the financial position as at 31 December 2019, and of the performance for the year ended on that date of the Company.
- 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 McGaachie, Director



Sue Prestney, Director

Dated this 1st day of April 2020

INDEPENDENT AUDITOR’S REPORT



Independent Auditor’s Report
To the Directors of Playbox Theatre Company Limited

Opinions

We have audited the financial report of Playbox Theatre Company Limited (the Company), which comprises the statement of financial position as at 31 December 2019, the statement of comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the directors’ declaration.

In our opinion, the accompanying financial report of the Company has been prepared in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- (a) giving a true and fair view of the Company’s financial position as at 31 December 2019 and of its financial performance and cash flows for the year then ended; and
- (b) complying with Australian Accounting Standards – Reduced Disclosure Requirements and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor’s Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the Company in accordance with the auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012* and the ethical requirements of the Accounting Professional and Ethical Standards Board’s APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Emphasis of Matter – Subsequent Event

We draw attention to Note 24 of the financial statements, which describes the effects of the World Health Organisation’s declaration of a global health pandemic on 12 March 2020 relating to the spread of COVID-19. Our opinion is not modified in respect of this matter.

Other Information

The directors are responsible for the other information. The other information comprises the information included in the Company’s annual report for the year 31 December 2019 but does not include the financial report and our auditor’s report thereon.

Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.

Liability limited by a scheme approved under Professional Standards Legislation.

The title ‘Partner’ conveys that the person is a senior member within their respective division, and is among the group of persons who hold an equity interest (shareholder) in its parent entity, Findex Group Limited. The only professional service offering which is conducted by a partnership is the Crowe Australasia external audit division. All other professional services offered by Findex Group Limited are conducted by a privately owned organisation and/or its subsidiaries.

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INDEPENDENT AUDITOR’S REPORT



In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be materially misstated.

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.

Auditor’s Responsibilities for the Audit of 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.

As part of an audit in accordance with the Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Group’s internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.
- Conclude on the appropriateness of the directors’ use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Group’s ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor’s report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor’s report. However, future events or conditions may cause the Group to cease to continue as a going concern.

INDEPENDENT AUDITOR’S REPORT



- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

We communicate with the directors regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during the audit.

Crowe Melbourne
Crowe Melbourne

C. Gravenall
Cassandra Gravenall
Partner
Geelong, 8th April 2020



**MALHOUSE
THEATRE**