

ANNUAL
REPORT
— 2018

**MALTHOUSE
THEATRE**

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COMPANY PROFILE



WHAT HAPPENS NEXT

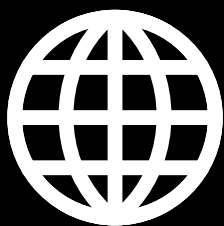
At Malthouse Theatre we collaborate with local and international artists to create performances that cut to the core of the human experience. Theatre has the power to interrogate, disrupt, and to be an agent of change – we think it always should. At Malthouse Theatre the work we produce explores the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

Welcome to Malthouse Theatre.

2018: THE GLOVES ARE OFF

In 2018, the gloves were off. There were no holds barred. The stage was our courtroom, our bedroom, our public and private arena; a place for defending and fighting for love and horror. Our world was in a place of tension – between humour and terror, evolution and devolution, the epic and the prosaic—and Season 2018 invited our audiences to dive into these contradictions. It was a season of epic confessions, hilariously mad entanglements and beautiful consequences.

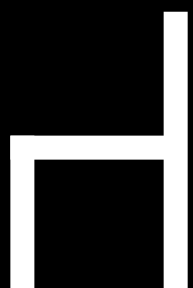
2018 IN
NUMBERS



7 WORLD
PREMIERES



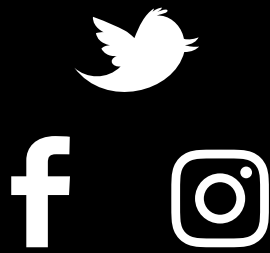
179 ARTISTS
ENGAGED



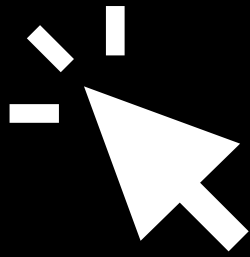
278,772
ATTENDANCES
AT THE
COOPERS
MALTHOUSE



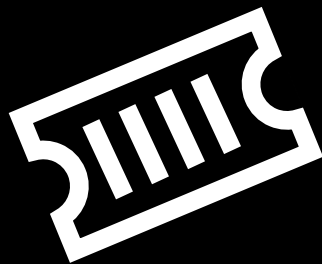
\$8.2M ANNUAL
TURNOVER



6,809
NEW SOCIAL
MEDIA
FOLLOWERS



238K
VISITORS
ONLINE



1826 SEASON
SUBSCRIBERS

Only a company like Malthouse Theatre could in one season present a radical work by indigenous artists such as ***Blackie Blackie Brown: The Traditional Owner of Death*** alongside in-your-face provocateur Sarah Kane's ***Blasted*** – a work that no other Australian mainstage company has had the right platform to revisit.

The company delved into some dark places alongside side-splitting moments of joy – ensuring that the season's story moved our audiences through a range of emotional experiences. The Board is fully supportive and celebrate such bold leadership from Matthew Lutton and Sarah Neal.

2018 saw venue utilisation at an all-time-high. We welcomed presentations from returning friends such as Melbourne Festival, Opera Australia, Melbourne Symphony Orchestra, Multicultural Arts Victoria and Victorian Opera. 22 independent productions warmed up the venue during Melbourne International Comedy Festival, attracting over 14,000 ticket holders to Comedy Festival at The Coopers Malthouse alone. In 2018, we also partnered with Arts Access Victoria to present The Other Film Festival, a three day festival of disability led programming.

As part of a developing precinct, Malthouse Theatres' Board of Directors and Executive team were highly involved in conversations about our place in the greater Melbourne arts sector.

The Board was proud to see Malthouse Theatre taking an active role throughout the industry conversations surrounding Safe Theatres. We are committed to leading by example and will continue to spearhead initiatives in this area.

The 2018 production of ***Trustees*** was the culmination of a 5-year development and was only made possible through the support of our private donors who understood the importance of long term development of new voices, particularly those involving cross cultural collaborations.

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

Our partners make an invaluable contribution to the life and success of Malthouse Theatre and on behalf of the Board I warmly thank our Major Partners **Coopers, Monash University** and **Victoria University** for their confidence in our mission. In 2018, we were thrilled to also welcome **Scotchman's Hill** as our premium wine partner.

Changes at Board level in 2018 saw the departure of **Colin Golvan QC** and the election of **Andrew Myer AM**. We thank Colin for all that he brought to the Board and to Malthouse Theatre, and we look forward to his ongoing connection and involvement. On behalf of my fellow Board members, I would like to acknowledge and 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 State Government of Victoria for our unique education program – The Suitcase Series.

On behalf of the Board I want to acknowledge and celebrate our co-CEOs, Matthew Lutton and Sarah Neal. It is their unfailing dedication, extraordinary artistic vision and ability to spin straw into gold that make Malthouse Theatre so remarkable.



Fiona McGauchie /
Chair

ROY MORGAN
SURVEY RESPONDENT

**‘I LOVE ATTENDING
MALTHOUSE
THEATRE. THE
PRODUCTIONS ARE
WONDERFUL AND
THE ATMOSPHERE IS
FRIENDLY.’**

EXECUTIVE REPORT



2018 was Malthouse Theatre's season of epic confessions, hilariously mad entanglements and beautiful consequences.

Commencing with the return of Artistic Director Matthew Lutton's signature production **Picnic at Hanging Rock** Melbourne audiences were given another opportunity to see the critically acclaimed production before it returned to the United Kingdom for a season at the Barbican in London.

Janice Muller and Osamah Sami's stage adaptation of the acclaimed memoir **Good Muslim Boy** proved to be a hit with audiences in Melbourne and in Brisbane with our co-producer Queensland Theatre. **Good Muslim Boy** gave audiences the double barrelled talents of its author and star, Osamah Sami. UK provocateur and gonzo performance maker Bryony Kimmings made a bold statement with her musical about the 'C' word in the epically confessional **A Pacifists Guide to the War on Cancer**. Mad entanglements ensued with the world premiere of **Bliss** adapted from Peter Carey's novel by Tom Wright and directed by Matthew Lutton. **Bliss** continued its romp in the world of a 1980s advertising executive on the Belvoir stage.

Michele Lee's hilarious **Going Down**, an inner-North style, sex-in-the-city-on-acid comedy, gained the audience and critical response it richly deserved having a rigorous development as part of Malthouse Theatre's new work engine room.

We were proud to produce Jada Alberts' directorial debut with her exquisitely nuanced version of her own play **Brothers Wreck**. A co-production with the South Australia State Theatre Company, this brilliant family drama was experienced by audiences in Melbourne and Adelaide, and garnered excellent reviews in both cities, joining the accolades received for this play when it premiered in Sydney in 2014.

As the nights got colder, the theatre got hotter, building to a boiling point with Nakkiah Lui's groundbreaking play **Blackie Blackie Brown: The Traditional Owner of Death**. Directed by Malthouse Theatre's resident artist, Declan Greene and co-produced with Sydney Theatre Company, this work blew the roof off the Beckett and had audiences on their feet.

Winter had truly descended with the world premiere of Lars von Trier's **Melancholia**; a brooding lamentation on the age of anxiety adapted for the stage by Declan Green and directed by Matthew Lutton. This was followed by the Australian mainstage premiere of Sarah Kane's revered and reviled **Blasted**, brilliantly imagined on stage by Anne-Louise Sarks, with extraordinary performances searing images into retinas.

The final two productions of the 2018 season explored home truths; **Ich Nibber Dibber** a mixed tape of female friendship compiled over ten years in the lives of Australia's performance trio POST – the intelligent, profound and intensely funny, Zoë Coombs Marr, Natalie Rose and Mish Grigor.

Trustees brought the 2018 year to its finale. A long term collaboration developed at Malthouse Theatre in with the directors of Belarus Free Theatre and an ensemble of Australian performers and activists, this production brought the uncompromising practice and activism of political refugees from Lukashenko's Belarus to the taboos of contemporary Australia.

In 2018 Malthouse Theatre brought five world premiere Australian stories to the stage (**Good Muslim Boy**, **Going Down**, **Bliss**, **Blackie Blackie Brown: The Traditional Owner of Death**, and **Trustees**) and three brilliant extant Australian works (**Picnic at Hanging Rock**, **Brothers Wreck** and **Ich Nibber Dibber**) alongside two Australian productions of international work (**Melancholia** and **Blasted**) and a creation from Malthouse Theatre's international friends at Complicité Theatre.

Confessional, hilarious, mad and beautiful, the season was pure Malthouse.



Matthew Lutton /
Artistic Director & Co-CEO



Sarah Neal /
Executive Producer & Co-CEO



PICNIC AT HANGING ROCK

6 – 14 FEB

A Malthouse Theatre and Black Swan State Theatre Company production. This project is supported by the Victorian Government through Creative Victoria.



An experience designed
to beguile.

– NEIL COOPER, HERALD SCOTLAND

Venue	Merlyn Theatre
Total Number of Performances	12
Total Attendances	3,966

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

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

DIRECTION / Matthew Lutton

COMPOSITION / Ash Gibson Greig

SET & COSTUME DESIGN /
Zoe Atkinson

SOUND DESIGN / J. David Franzke

LIGHTING DESIGN / Paul Jackson

STAGE MANAGER / Tia Clarke

ASSISTANT STAGE MANAGER /
Lyndie Li Wan Po



GOOD MUSLIM BOY

9 FEB – 11 MAR

*A Malthouse Theatre
and Queensland Theatre
production.*



A brilliantly constructed
production and compellingly
performed.

– RAPHAEL SOLARSH, ARTSHUB

Venue	Beckett Theatre
Total Number of Performances	34
Total Attendances	5,416

BY / Osamah Sami, adapted for the stage
by Osamah Sami and Janice Muller

DIRECTION / Janice Muller

CAST / Rodney Afif, Nicole Nabout,
Osamah Sami

SET & COSTUME DESIGN /
Romanie Harper

LIGHTING DESIGN / Ben Hughes

SOUND DESIGN & COMPOSITION / Phil Slade

STAGE MANAGER / Jess Keepence

Rodney Afif received a Green Room Award nomination
for Outstanding Performance in a Featured Role.



A PACIFIST'S GUIDE TO THE WAR ON CANCER

7 – 18 MAR



A powerful piece of concept art... A life lesson we should all see.

– JAMIE MCLOUGHLIN, ECHO (UK)

Venue	Merlyn Theatre
Total Number of Performances	14
Total Attendances	2,563

Originally a co-production with the National Theatre in association with HOME Manchester. Complicité Associates / Bryony Kimmings. Originally a co-production with the National Theatre.

WRITTEN BY / Bryony Kimmings, Brian Lobel with Kirsty Housley

MUSIC BY / Tom Parkinson

DIRECTED BY / Kirsty Housley

CAST / Eva Alexander, Bryony Kimmings, Gemma Storr, Elizabeth Esquerro, Lottie Vallis, Lara Veitch, Elexi Walker

SET & COSTUME DESIGN / Lucy Osborne

CHOREOGRAPHY / Sarah Blanc

LIGHTING DESIGN / Marec Joyce

SOUND DESIGN / Lewis Gibson

ASSISTANT DIRECTOR / Michael Keyamo



BLISS

4 MAY – 2 JUN

A Malthouse Theatre
and Belvoir production.
Proudly supported by Art
Series Hotels.



This work has so much to say
about our country, our sexism,
our health and our values that
it is impossible to leave without
being affected.

– CATHERINE LAMBERT, HERALD SUN

Venue	Merlyn Theatre
Total Number of Performances	28
Total Attendances	4,527

BY / Peter Carey

ADAPTED FOR THE STAGE BY /
Tom Wright

DIRECTION / Matthew Lutton

CAST / Marco Chiappi, Will McDonald,
Amber McMahon, Charlotte Nicdao, Susan Prior,
Anna Samson, Mark Coles Smith, Toby Truslove

SET & COSTUME DESIGN / Marg Horwell

LIGHTING DESIGN / Paul Jackson

SOUND DESIGN & COMPOSITION /
Stefan Gregory

STAGE MANAGER / Kirsten Marr

ASSISTANT STAGE MANAGER /
Lauren Frahamer



GOING DOWN

10 MAY – 3 JUN



Twists irreverent sex comedy
and sardonic literary satire into
a warts-and-all take-down.

– CAMERON WOODHEAD, THE AGE

Venue	Beckett Theatre
Total Number of Performances	25
Total Attendances	2,767

BY / Michele Lee

DIRECTION / Leticia Cáceres

CAST / Paul Blenheim, Catherine Davies,
Josh Price, Naomi Rukavina, Jenny Wu

SET & COSTUME DESIGN /
The Sisters Hayes

AV DESIGN / Rebecca Hayes

LIGHTING DESIGN / Sian James-Holland

SOUND DESIGN & COMPOSITION / The Sweats

DRAMATURGY / Mark Pritchard

DESIGN ASSOCIATE / Matilda Woodroffe

STAGE MANAGER / Lyndie Li Wan Po

Nominated for five Green Room Awards for Direction,
Ensemble, Performer, Set, Costume and AV Design,
Writing and Adaptation for the Australian Stage.

*A Malthouse Theatre
and Sydney Theatre
Company production.
Going Down was
originally commissioned
by Malthouse Theatre
through the support of
the Malcolm Robertson
Foundation.*

ROY MORGAN
SURVEY RESPONDENT

**‘THANK YOU FOR YOUR
FRIENDLY, ACCESSIBLE,
INCLUSIVE STYLE OF
CONSUMER ENGAGEMENT...
THANK YOU FOR WONDERFUL
PERFORMANCES & OVERALL
SUPERB LIVE THEATRE
EXPERIENCE.’**

2018 SEASON



BROTHERS WRECK

8 - 23 JUN



Guttingly powerful.

- MAXIM BOON, THE MUSIC

Venue	Merlyn Theatre
Total Number of Performances	15
Total Attendances	2,609

WRITTEN & DIRECTED BY / Jada Alberts

CAST / Nelson Baker, Lisa Flanagan, Trevor Jamieson,
Leonie Whyman, Dion Williams

SET & COSTUME DESIGN / Dale Ferguson

LIGHTING DESIGN / Chris Petridis

COMPOSITION & SOUND DESIGN / Kelly Ryall

ASSOCIATE ARTIST / Adena Jacobs

STAGE MANAGER / Josh Sherrin

ASSISTANT STAGE MANAGER /
Matilda Woodroffe

VOCAL COACH / Suzanne Heywood

*A Malthouse Theatre and State Theatre Company
South Australia production.*





BLACKIE BLACKIE BROWN: THE TRADITIONAL OWNER OF DEATH

5 JUL – 3 AUG

A co-production with Sydney Theatre Company. The creative development of Blackie Blackie Brown: The Traditional Owner of Death was produced by Performing Lines with support from ACMI, the Australia Council for the Arts and Create NSW.



Fast-paced adventure that brings the house down.

— ANDREA SIMPSON, ARTSHUB

Venue	Beckett Theatre
Total Number of Performances	29
Total Attendances	4,836

BY / Nakkiah Lui

DIRECTION / Declan Greene

CAST / Ash Flanders, Dalara Williams

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

STAGE MANAGER / Ryan Tate

Winner of the Green Room Award for Set, Costume and AV design and nominated for Music Composition and Sound Design, Writing and Adaptation for the Australian Stage and Production.

ROY MORGAN
SURVEY RESPONDENT

**‘I LOVE ATTENDING
MALTHOUSE THEATRE.
THE PRODUCTIONS
ARE WONDERFUL AND
THE ATMOSPHERE IS
FRIENDLY’.**

2018 SEASON



MELANCHOLIA

13 JUL - 12 AUG



Accomplished, evocative
stage debut.

— JANA PERKOVIC, THE GUARDIAN

Venue	Merlyn Theatre
Total Number of Performances	30
Total Attendances	4,819

BY / Lars von Trier

ADAPTED FOR THE STAGE BY / Declan Greene

DIRECTION / Matthew Lutton

CAST / Alexander Artemov, Maude Davey, Steve
Mouzakis, Eryn Jean Norvill, Liam Smith, Leeanna
Walsman, Gareth Yuen

SET & COSTUME DESIGN / Marg Horwell

LIGHTING DESIGN / Paul Jackson

SOUND DESIGN & COMPOSITION /

J. David Franzke

STAGE MANAGER / Claudia Blagaich

ASSISTANT STAGE MANAGER / Hristina Tsingas

A Malthouse Theatre production.

Winner of three Green Room Awards for Outstanding
Performance in a Featured Role, Lighting Design, Music
Composition and Sound Design and nominated for
Performer, Set, Costume and AV Design, and Production.





BLASTED

24 AUG – 16 SEP

A Malthouse Theatre
production.



Blasted will shock and haunt
you, yes, but it will also jolt
you out of complicity.

– CAMERON WOODHEAD, THE AGE

Venue	Merlyn Theatre
Total Number of Performances	23
Total Attendances	3,171

BY / Sarah Kane

DIRECTION / Anne-Louise Sarks

CAST / Fayssal Bazzi, Eloise Mignon & David Woods

SET & COSTUME DESIGN / Marg Horwell

LIGHTING DESIGN / Paul Jackson

SOUND DESIGN & COMPOSITION /
Jethro Woodward

CINEMATOGRAPHY / Sky Davies

STAGE MANAGER / Lyndie Li Wan Po

ASSISTANT STAGE MANAGER /
Matilda Woodroffe

Nominated for four Green Room Awards for Direction,
Performer, Lighting Design and Music Composition
and Sound Design.

ROY MORGAN
SURVEY RESPONDENT

‘THANK YOU FOR YOUR
FRIENDLY, ACCESSIBLE,
INCLUSIVE STYLE OF
CONSUMER ENGAGEMENT
AND OF COURSE, THANK
YOU FOR WONDERFUL
PERFORMANCES’



ICH NIBBER DIBBER

5-23 SEP



Ich Nibber Dibber is
brilliant, irreverent,
autobiographical theatre.

– CAMERON WOODHEAD, THE AGE

Venue	Beckett Theatre
Total Number of Performances	18
Total Attendances	1944

WRITTEN, DIRECTED & PERFORMED BY / post
(Zoë Coombs Marr, Natalie Rose & Mish Grigor)
SET & COSTUME DESIGN / Michael Hankin
LIGHTING DESIGN / Fausto Brusamolino
SOUND DESIGN & COMPOSITION /
James Brown
DRAMATURGY / Anne-Louise Sarks
STAGE MANAGER / Clare Sheppard

Nominated for two Green Room Awards for Ensemble
and Writing and Adaptation for the Australian Stage.

*Malthouse Theatre,
Intimate Spectacle,
and post present
Ich Nibber Dibber.
Commissioned
and produced by
Campbelltown Arts
Centre with Intimate
Spectacle, with support
from the Australia
Council for the Arts,
Create NSW, Bundanon
Trust, Playwriting
Australia and Sydney
Festival.*



TRUSTEES

28 SEP– 21 OCT

A Malthouse Theatre
and Melbourne
International Arts
Festival production and
co-commission. Proudly
supported by Peter and
Mary-Ruth McLennan.



If there is only one piece
of theatre you see this year,
make it *Trustees*.

– LAURA HARTNELL, THEATRE PEOPLE

Venue	Beckett Theatre
Total Number of Performances	22
Total Attendances	2,769

WRITTEN BY / Natalia Kaliada & Nicolai Khalezin
(Directors of Belarus Free Theatre) with
Daniel Schlusser and the cast

DIRECTED BY / Natalia Kaliada & Nicolai Khalezin

CAST / Tammy Anderson, Natasha Herbert,
Niharika Senapati, Hazem Shammass, Daniel Schlusser

SET & COSTUME DESIGN / Romanie Harper

LIGHTING DESIGN / Amelia Lever-Davidson

SOUND DESIGN & COMPOSITION /
Jethro Woodward

TRANSLATION / Daniella Kaliada

CHOREOGRAPHY / Bridget Fiske

STAGE MANAGER / Adam Chesnutt

ASSISTANT STAGE MANAGER / Adelaide Harney

SPECIAL EVENTS



FLEABAG

28 MAR – 22 APR



Blue, confronting, painful and hilarious. *Fleabag* has a bite that lingers.

– DEBBIE CUTHBERTSON, THE AGE

Venue	Beckett Theatre
Total Number of Performances	27
Total Attendances	4,250

BY / Phoebe Waller-Bridge
 DIRECTION & DRAMATURGY / Vicky Jones
 PERFORMED BY / Maddie Rice
 DESIGN / Holly Pigott
 SOUND DESIGN & COMPOSITION / Isobel Waller-Bridge
 LIGHTING DESIGN / Elliot Griggs
 STAGE MANAGER / Jasmin Hay

A DryWrite and Soho Theatre presentation in association with Malthouse Theatre.

GENERATION JEANS

9–18 AUG

A bittersweet, heart-warming coming of age story laced with humor and irony.

– CAROL ROCAMORA, AMERICAN THEATRE

Venue	Beckett Theatre
Total Number of Performances	6
Total Attendances	673

BY / Nicolai Khalezin, with the participation of Natalia Kaliada
 DIRECTED & PERFORMED BY / Nicolai Khalezin
 MUSIC BY / DJ Laurel (Lavr Berzhanin)
 TRANSLATOR / Daniella Kaliada
 STAGE MANAGER / Adam Chesnutt

Performed in Belarusian with English surtitles. A Malthouse Theatre and Monash University Academy of Performing Arts production.

ON TOUR 2018



PICNIC AT HANGING ROCK

Venue	Barbican Theatre, London
Dates	21 – 24 Feb 2018
Total Number of Performances	5
Total Attendances	3,769

SUITCASE SERIES

Venue	Regional Victoria Tour
Dates	7 – 13 Nov 2018
Total Number of Performances	3
Total Attendances	200

WILD BORE

Venue	Carriageworks
Dates	24 – 28 Jan 2018
Total Number of Performances	5
Total Attendances	1,239



COMEDY FESTIVAL



COMEDY FESTIVAL AT THE COOPERS MALTHOUSE

The 2018 Comedy Festival at The Coopers Malthouse was filled with bites, booze and barrels of laughs. The program featured 23 shows from five different countries in four different venues. Featuring the Malthouse Theatre special event ***Fleabag***, the Soho Theatre show that inspired the hit BBC TV series, the building also hosted Best Newcomer Award nominee Steph Tisdell, and Golden Gibbo Award nominees Garry Starr and Julia Rorke & Elysia Hall.

	Venue	Performance
ABORIGI-LOL 100% Aussie Laughs	Shell	13
ALICE TOVEY Existential Crisis	Tower	11
ANDREW MCCLELLAND A Seated Walking Tour of Europe	Tower	12
BETTY GRUMBLE Love & Anger	Merlyn	12
CARVIN H GOLDSTONE The Other South African Comedian	Beckett	1
JASON LEONG You Stupid or What?!	Merlyn	23
DRAGON FRIENDS A Live Dungeons & Dragons Comedy Show	Merlyn	1
EMMA HAWKINS I am not a Unicorn!	Tower	4
GARRY STARR Performs Everything	Merlyn	12
GERALDINE QUINN Queen B*tch	Merlyn	11
JUDE PERL Let's Hang Out	Tower	12
LAWRENCE LEUNG The Man Who Stopped for a Sandwich	Shell	23
THE VERY GOOD LOOKING INITIATIVE Let's Get Practical! Live	Beckett	12
LOU WALL It's Not Me, It's Lou	Tower	11
MARCEL LUCONTS Whine List	Beckett	12
MICHAEL HING The Ethics of Punching a Nazi	Tower	10
JULIA RORKE & ELYSIA HALL Not Another F**ked B*tch in India	Shell	12
RAMA NICHOLAS Death Rides a Horse	Tower	11
JEAN TONG Romeo Is Not the Only Fruit	Beckett	11
SH!TFACED SHAKESPEARE Romeo and Juliet	Merlyn	4
SHOWKO Absolutely Normal	Shell	12
STEPH TISDELL Identity Steft	Shell	11
TOTAL NUMBER OF PERFORMANCES		241
TOTAL VENUE VISITORS		102,976

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 addition, we commenced an intensive research and development process for our major new commission Repatriation Project, which included a road trip to a hidden reburial site on the outskirts of Swan Hill.

In 2018, a total of 8 new plays were commissioned:

- **K-Box** by Ra Chapman
- **Body of a Girl** by Kit Lazaroo
- **The Watch Tower** by Louris van de Geer
- **Repatriation Project** by John Harvey
- **Exposure** by Rajith Savanadasa
- **Undocumented** by Tania Cañas
- **The Sovereign Wife** by Sisters Grimm & Casey Bennetto
- **Wake in Fright** by Declan Greene

We also held creative development workshops for 13 new works:

- **Atomic** by Amelia Chandos Evans
- **K-Box** by Ra Chapman
- **Undocumented** by Tania Cañas
- **Australian Realness** by Zoey Dawson
- **Belle Epoque** by Future Destin Fidel
- **Going Down** by Michele Lee
- **Trustees** by Natalia Kaliada and Nicolai Khalezin
- **Bliss** by Tom Wright
- **Melancholia** by Declan Greene
- **The Temple** by Gavin Quinn and the Ensemble
- **Solaris** by David Grieg
- **The Pornography of Death** by Ross Mueller
- **The Sovereign Wife** by Sisters Grimm & Casey Bennetto

CO.LAB WRITER/DIRECTOR INITIATIVE

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

2018 Co.Lab Writer and Director Program Participants:

- Anna Barnes & Dean Bryant
- Emme Hoy & Imara Savage
- Peta Brady & Maxine Briggs
- Tariro Mavondo, wāni Le Frère & Atong Atem

FEMALE DIRECTOR IN RESIDENCE PROGRAM

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

In the eighth year of the program, Ming-Zhu Hii was appointed the Director in Residence for 2018-19. 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.

BESAN FAMILY ARTIST PROGRAM

Since 2005, the Besan Family Artist Program at Malthouse Theatre has provided workplace learning experiences for Australian theatre-makers. In 2018, 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.

Eloise Kent

Design placement – *Bliss* (Marg Horwell)

Glenn Saunders

Dramaturgy placement – *Bliss* (Tom Wright)

Penny Harpham

Directing placement – *Melancholia* (Matthew Lutton)

Keziah Warner

Dramaturgy placement (Mark Pritchard)

Roshelle Fong

Producing placement (Toby Sullivan)

MONASH UNIVERSITY PLACEMENTS

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

Emma Hall

Directing

Blasted

Mentor: Anne-Louise Sarks

Kimberley Albert-Bailey

Marketing

Mentor: Caraline Douglas

Estelle Webster

Writing

Melancholia

Mentor: Declan Greene

Tijen Irmak

Directing

Going Down

Mentor: Leticia Cáceres

Lydia Gauci

Dramaturgy

Company placement

Mentor: Mark Pritchard

Talia Zipper

Directing

Bliss

Mentor: Matthew Lutton

Harley McDonald-Eckersall

Producing

Comedy Festival at

The Coopers Malthouse

Mentor: Toby Sullivan

Tyla Chapman

Education

The Suitcase Series

Mentor: Vanessa O'Neill

IN HOUSE RESIDENCES

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

Sapidah Kian

John Harvey

Ilana Gelbart & Jessica Moody (Deafferent Theatre)

Sarah Giles

Michele Lee

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 2018, artists and companies supported were:

Paul Capsis and Michael Kantor

Studio space for the development of a new work

Emilie Collyer and Prue Clarke

Rehearsal space for their production *Contest*

Samara Hersch

Rehearsal space for the remount of her production *Dybbuks*

Jessica Knight

Studio space for a creative development

Declan Furber Gillick and Mark Wilson

Rehearsal space for their Melbourne Fringe Festival production *Bighouse Dreaming*

Hot Mess Productions

Rehearsal space for their production *80 Minutes No Interval*

LIVING NOW

With the assistance of the Australian Government through the Australia Council for the Arts, its arts funding and advisory body, and the Malcolm Robertson Foundation, Malthouse Theatre and Footscray Community Arts Centre continue their partnership program: Living Now. The program provides a residency and development opportunity for two writers to create pathways for emerging writers from culturally diverse backgrounds to write for the main stage. We also worked together with new critical platform Witness Performance to foster four emerging theatre critics from diverse backgrounds through the New Review program.

2018 Living Now writers in residence:

- Vidya Rajan
- Ra Chapman

New Review critics:

- Vanessa Giron
- Monique Grbec
- Georgia Mill
- Sumudu Samarawickrama

MALCOLM ROBERTSON WRITERS PROGRAM

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

The Malcolm Robertson Writers Program participants for 2018 were Melbourne-based playwrights Kit Lazaroo and Louris van de Geer. Kit has been commissioned to write *Body of a Girl*, a surreal reimagining of the crime drama genre questioning environmental degradation, authority, subjectivity, and shifting systems of knowledge. Louris is adapting Elizabeth Harrower's 1966 novel *The Watch Tower* for the stage using her own unique visual dramaturgy and sparse poetic dialogue.

ARTISTIC EVALUATION

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

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

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

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



PROMPT: YOUTH AND EDUCATION PROGRAM

Malthouse Theatre Prompt is a program that invites young people into the fold, through attending contemporary productions, tours, bespoke workshops and programs – all made possible through the support of our partner Victoria University.

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

THE SUITCASE SERIES

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

In 2018, with the assistance of Creative Victoria, we toured The Suitcase Series to 3 regional venues: Courthouse Youth Arts, Geelong; The Capital Bendigo, and Wangaratta Performing Arts Centre. This ensured that more students than ever before participated in this excellent program.

VANGUARD

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

Vanguard in 2018 was co-led by Malthouse Theatre's General Manager, Annie Bourke, and Board member Jan Owen (CEO of the Foundation for Young Australians).

2018 VANGUARD MEMBERS

Alana Michaud
Amelia Newman
Andy Butler
Bindi Raja
Courtney Webster
Duyen Nguyen
Elyse Feng
Flynn Smeaton
Jamieson Pearce
Jonathan Homsey
Jue Theng Soo
May Sabet
Nathalie McLean
Ryan Sandor
Sam Rogers
Sarah Geddes



ATOMIC

24 OCT –2 NOV

‘Performing in a professional theatre was a fantastic experience for students... Overall we loved it, loved it, loved it! Such a fantastic program – please keep doing what you’re doing!’

— **Danielle Hradsky, Wonthaggi Secondary College**

Venue	Beckett Theatre
Total Number of Performances	10
Total Attendances	1157

Venue	Regional Victoria Tour
Total Number of Performances	3
Total Attendances	200

WRITTEN BY / Amelia Chandos Evans
 DIRECTION / Sapidah Kian
 CAST / Alice Qin, Rohan Mirchandaney, Clarisse Bonello
 LIGHTING DESIGN / Katie Sfetkidis
 SET & COSTUME DESIGN / Eugyeene Teh
 SOUND DESIGN / Chris Wenn
 STAGE MANAGER / Claire Shepherd
 STAGE MANAGER (TOUR) / Adam Chesnutt

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 used for our own works, the theatres, rehearsal rooms, conference facilities and event spaces are open to creative, commercial and corporate hirers and event partners. In 2018, this included theatre hires from Melbourne International Arts Festival, Opera Australia, Sugar Mountain, Victorian Opera, VCASS, Ausdance, Australian National Academy of Music, Melbourne Symphony Orchestra and the ABC. Outside the venue's red-brick walls, the courtyard was buzzing with activity with the Coopers Comedy Bar, Creative Victoria and Bigger Than Ten functions, The Distinguished Gentlemen's Ride amongst others. We maintained our support to the sector for independent artists and community groups by offering discounted or free venue hire to industry organisations including Musica Viva!, Multicultural Arts Victoria, Chunky Move, Drama Victoria, Auspicious Arts and Arts Access Victoria.

The dollar value of discounted and in-kind venue hire provided to the arts sector in 2018 was \$68,172.

Venue Hire	2018	2017
Total Number of External Hirers	106	115
Total Number of Ticketed Performances	81	124
Total Attendances to Ticketed Performances	13,662	16,048
Total Hirer Event and Workshops	151	94

The decrease in 2018 compared with 2017 is a result of an increase in Malthouse Theatre's own programs.

PUBLIC PROGRAMS

To amplify the conversation, we hosted a range of unique public programs to engage audiences with the broader questions, themes and undercurrents of the Season 2018.

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.

Good Muslim Boy

Tuesday 20 February

PANEL / Stacy Holman Jones (host), Gay Breyley, Osamah Sami, Nicole Nabout, Rodney Afif, Janice Muller

A Pacifist's Guide to the War on Cancer

Tuesday 13 March

PANEL / Fleur Kilpatrick (host), Bryony Kimmings, Kirsty Housely, Lara Veitch, Elexi Walker

Bliss

Tuesday 15 May

PANEL / Dr Ali Aizadeh, Dr Felix Nobis, full cast.

Going Down

Tuesday 22 May

PANEL / Vanessa O'Neill (host), Michele Lee, Leticia Cáceres, Catherine Davies, Jenny Wu, Rebecca Hayes.

Brothers Wreck

Tuesday 19 June

PANEL / Jason Tamiru (host), Nelson Baker, Lisa Flanagan, Trevor Jamieson, Leonie Whyman, Dion Williams

Blackie Blackie Brown: The Traditional Owner of Death

Tuesday 10 July

PANEL / Jason Tamiru (moderator), Associate Professor Maryrose Casey (host), Declan Greene, Ash Flanders, Dalara Williams

Melancholia

Tuesday 24 July

PANEL / Annie Bourke (moderator), Stacy Holman Jones (host), Maude Davey, Steve Mouzakis, Eryn Kean Norvill, Leeanna Walsman, Gareth Yuen, Penny Harpham

Blasted

Tuesday 11 September

PANEL / Vanessa O'Neill (host), Fayssal Bazzi, Eloise Mignon, David Woods

Trustees

Tuesday 9 October

PANEL / Jason Tamiru (moderator), Tammy Anderson, Natasha Herbert, Niharika Senapati, Hazem Shammam, Daniel Schlusser

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	2018	2017	2016	2015	2014
CO-MINGLED RECYCLING	49.9 tonnes	47.2 tonnes	46 tonnes	39.3 tonnes	44.2 tonnes
OTHER WASTE	47.5 tonnes	59.17 tonnes	48 tonnes	61 tonnes	62 tonnes

Energetics reporting from 2018 reported 59 tonnes of waste was diverted from landfill, representing:

Saved from Landfill	Trees Saved	Oil Saved	Electricity Saved	Landfill Saved	Water Saved	Green House Gas
59 tonnes	114,564 trees	168 barrels	276,300 KWH	269.52 m3	24 KL	262.3 CO2 tonnes

ACCESSIBLE PERFORMANCES

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

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

WHEELCHAIR ACCESS

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

AUSLAN INTERPRETED AND AUDIO DESCRIBED PERFORMANCES

Selected performances throughout the season are offered as accessible performances for audience members who are deaf, blind, or who have low vision. In 2018, 3 performances were Auslan interpreted in collaboration with Auslan Stage Left; and 3 performances provided Audio Description and Tactile Tours.

COMPANION CARD

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

HEARING ASSISTANCE

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

COMMUNITY PARTNERSHIPS

In 2018, Malthouse Theatre continued its partnership with Footscray Community Arts Centre through the Living Now program. We welcomed two new resident writers **Ra Chapman** and **Vidya Rajan** into the building for a nine month residency, and then commissioned each of them to write a full length play for our stage. In addition, we partnered with Witness Performance to mentor four emerging critics from diverse backgrounds through the New Review program. The four critics were **Georgia Mill**, **Sumudu Samarawickrama**, **Monique Grbec** and **Vanessa Giron**. This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body, and the Malcolm Robertson Foundation

Malthouse Theatre also partnered with **Yirramboi Festival** to host their 'Blak Critics' program. Two young Indigenous reviewers met with a selection of artists appearing as part of the Comedy Festival program at The Coopers Malthouse, and reviewed their shows for the Blak Critics website. The program aimed to encourage a dialogue between reviewers and artists and invited new audiences into our spaces. The critics were **Monique Grbec** and **Davey Thompson**.

Following Kate Hood's placement on 2017's **The Real and Imagined History of the Elephant Man** as a part of the Besen Family Artist Program, Malthouse Theatre worked with Kate to present a free performative panel discussion of disability arts practice in April. **Will McRostie** hosted a panel of artists including **Kate Hood**, **Emma J Hawkins** and **Andy Jackson**, each of whom also presented a short performance.

Malthouse Theatre continued to work with industry partners in the Access space, including **Auslan Stage Left**, **Deafferent Theatre** and **Description Victoria**, hosting a number of events for those organisations throughout the year.

VOLUNTEERS

Malthouse Theatre is supported by a loyal and hardworking group of Volunteers who run our foyer Bookshop and the Play Club discussions and group.

The time, passion and generosity provided by our Volunteers is enormously appreciated and gratefully acknowledged.

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



PHILANTHROPY

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

SPONSORSHIP

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

2018 saw the continued the support of our Major Partner, Monash University, with eight Centre of Theatre and Performance student placements shadowing the directing, arts management, Marketing, education and writing departments of Malthouse Theatre providing critical professional development for these students.

Since 2000, Victoria University and Malthouse Theatre have enjoyed a partnership built on a shared vision to celebrate excellence, opportunity, community and individual empowerment. For eighteen years, Victoria University has gained significant brand exposure through their partnership with the Malthouse Theatre. In 2018, Victoria University continued their support of the Malthouse Theatre Prompt Education Program. Through a range of activities and events, VU students are given access to professional development opportunities that include creative and marketing placements across the organisation and the student participation in the Malthouse Theatre Vanguard program. In addition, their support allows the programming of the highly awarded Suitcase Series which reaches over 1,000 Year 9 and 10 drama students and gives them a fully immersive experience of professional theatre. Our Venue Partner, Coopers continues to support our dedicated home in Southbank, where live experiences entertain and provoke dialogue with and within audiences. The brewers ongoing support of the Comedy Festival at The Coopers Malthouse sees almost 30,000 visitors to the venue each April.

In 2018, Malthouse Theatre was delighted to commence 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.

Our creatives and artists find a home away from home with our accommodation partner Art Series Hotels, our audiences are tracked by research partner Roy Morgan Research, visitors to our venue are pampered with products from Salus Body, our Executive received legal support in 2018 from Allens and strategic consultation from NOUS Group, and our mainstage program was given a voice by media partners – The Saturday Paper, RRR and Time Out.

New media partner oOh! Media provided high profile out of home media targeting busy CBD business towers and key billboard spots throughout Melbourne, while City of Melbourne returned as a supporter via their triennial arts grant program to assist us provide greater access and inclusion initiatives when welcoming audiences to our building. But when it comes to the business end of things, we couldn't do what we do without the wonderful support of our government partners Australia Council for the Arts and Creative Victoria who truly keep the drama on our stages.

PRIVATE GIVING

In 2018, the Malthouse Theatre Muses continued to play a leading role in the work of our company, as our private giving program grew by 15%.

The Malthouse Theatre Muse program designed to provide \$250+ donors with a closer relationship with the company and its work via a series of exclusive behind the scenes access, welcomed 33 new Muses, encouraged 35 Muses to commit at an increased level and returned 9 lapsed Muses to our donor family. In 2018 the number of Muses giving \$5,000+ grew by 28%.

In April we launched the 2018 EPIC AMBITION annual tax appeal raising critical funds for three key works of scale in the coming 2019 Season. The once-in-a-generation **Cloudstreet**, international collaboration **Solaris** and ground-breaking indigenous work, **Repatriation Project** (working title). These epic projects were enthusiastically embraced by our Muse group who rose to the challenge of our request to help us to step up, speak louder, fill the room and deliver international impact. Our Muses provided 11% more support year on year across our tax appeal campaign. The EPIC AMBITION campaign delivered 45% of our annual giving budget target in the three months of April to June, cementing the foundations to deliver an exceptional annual private giving result.

The Malthouse Theatre Foundation continued to grow and was critical to our fundraising activities and initiatives for high-level donations. In 2018, we engaged more closely with our \$10,000+ donors inviting them in to a series of intimate salon style events with the company's Artistic team of directors, writers and performers; hosted in the private homes of our most valued donors. This series of exclusive curated events allowed the company to feature areas

of major donor interest and identify their support for future programming and resulted in increasing our major gifts by 41%.

Private giving continued to be a vital source of support to Malthouse Theatre in 2018. 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 2018

CALLIOPE—MUSE OF POETRY—\$50,000+

Mary-Ruth & Peter McLennan, Craig Reeves, Maureen Wheeler AO & Tony Wheeler AO

URANIA—MUSE OF THE STARS—\$25,000+

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

CLIO—MUSE OF HISTORY—\$10,000+

John & Lorraine Bates, Jennifer Darbyshire & David Walker, Michele Levine, Simone Lourey, James Penlidis & Fiona McGauchie & Family, Janine Tai, The Vera Moore Foundation, Anonymous (2)

THALIA—MUSE OF COMEDY—\$5,000+

Daniel Besen, Gjergja Family, Colin Golvan AM QC & Dr Deborah Golvan, Suzanne Kirkham, Richard Leonard & Gerlinde Scholz, Elizabeth & Donald McGauchie AO, The Pratt Foundation, Mary Vallentine AO, Moana Weir & Jordie van der Schoot, Anonymous (1)

MELPOMENE—MUSE OF TRAGEDY—\$2,500+

Dr Sian Fairbank, Rosemary Forbes & Ian Hocking, Linda Herd, Michael Kingston, Sue Prestney & Paul Glen, Dr Jenny Schwarz, Fiona Sweet & Paul Newcombe, Leonard Vary & Dr Matt Collins QC, Jon Webster, Jan Williams, Dr Terry Wu & Dr Melinda Tee, Anonymous (1)

EUTERPE—MUSE OF MUSIC—\$1,000+

Marc Besen AC & Eva Besen AO, Sally Browne, Ingrid & Per Carlsen, Ros Casey, Tim & Rachel Cecil, Min Li Chong, Jason Craig, Andrew Curtis, Susanne Dahn, Mark & Jo Davey, Dominic & Natalie Dirupo, Roger Donazzan, Rev Fr Michael Elligate AM, Brian Goddard, Val Johnstone, Fiona Kelly, Julie & Michael Landvogt, Craig Lynch & Luis Ibaceta, Susan Nathan, Rosemary & Roger Redston, Viorica Samson, Carol & Alan Schwartz AM, Robert Sessions & Christina Fitzgerald, Lynne Sherwood & the late Tim Sherwood, Maria Solà, Toby Sullivan, Rosemary Walls, Pinky Watson, Anonymous (3)

TERPSICHORE—MUSE OF DANCE—\$500+

Frankie Airey & Steve Solly, Graham & Anita Anderson, Greg Andrews, Michael Arnold, Rowland Ball OAM, Sandra Beanham, David & Rhonda Black, Annie Bourke & Darren Clyne, Nan Brown, Dr Rob Brown & Dr Lynne Millar, Priscilla Bryans, Bruce R Butler, MaryAnne Carroll, Chris Clough,

Georgie Coleman, Dr Ross Collier, Alan Connolly, Carolyn Creswell, Prof John Daley & Dr Rebecca Coates, Dr Bronwen Evans, Peter & Roxane Fearnside, Evelyn Firstenberg, Taleen Gaidzkar, Mary Garcia, John & Helen Gibbins, John Douglas Guppy, David Geoffrey Hall, Tyler Hill, Leonie Hollingworth, Brad Hooper, Dr Irene Irvine, Joan & Graeme Johnson OAM, Irene Kearsey, Ann Kemeny & Graham Johnson, Angela Kirsner & Dr Richard Kirsner, Virginia Lovett, Ian Manning & Alice De Jonge, John McCallum, Ian McRae AO & Åsa Hasselgard-Rowe, Ned's, Jan Owen AM, Salvatore & Lea Posterino, Vivienne Poznanski & Michael Jankie, Craig Semple, Tom Smyth, Naum Tered, John Thomas, Kerri Turner & Andrew White, Phil & Heather Wilson, Anonymous (1)

ERATO—MUSE OF LOVE—\$250+

Simon Abrahams, Dr Sue Beeton, Nicole Beyer, Robert & Jane Bird, Bruce Boell & Angela Kayser, Jennifer Bourke, John & Alexandra Busselmaier, Diane Clark, Fiona Clyne, William Donaldson, Mark Duckworth & Lauren Mosso, Carolyn Floyd, Damyn Gordon, Marguerite Griffith & Dr Vincent Griffith, Joanne Griffiths, Peggy Hayton, Russell Hooper, Arechea Hounsell, Susan Humphries, Sarah Hunt, Ed Johnson, Cliff Johnston, Mira & Dr David Kolieb, Jayne Lovelock, Judith Maitland-Parr, Ann McLaren, Susan McLean, Suzanne Mellor & Warren Prior, John Millard, Gayl Morrow & Gib Wettenhall, Dr Anne Myers, Linda Notley, Dr Helen Nugent AO, Tom & Ruth O'Dea, Tony Oliver, Kaylene O'Neill, Frances Pascale, Dean Pavitt, Robert Peters, Anda Petrapsch, Pinkerton Abbey Family, Gerard Powell, Dr Suzy Redston, Rosalba Renzella, Dr Jessica Robinson & Henry Gardner, Jean Ross, Rae Rothfield, Dr Rob Selzer, Hugh Stephens, Andrew Stocker, Chris Teh, Lee-Ann Walsh, Jillian Wells OAM, Gary Westbrook, Jo Whyte, Barbara Yuncken, Anonymous (2)

TRUSTS & FOUNDATIONS

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

Generously supported by The Sidney Myer Fund, 2018 saw the third and final year of our highly successful IN HOUSE residencies in Malthouse Theatre's Tower. This program invites artists to utilise the Tower as a dedicated studio space, providing time and space for creative development. In 2018 our final IN HOUSE participants were Sapidah Kian, Deaferent Theatre, Sarah Giles, John Harvey and Michele Lee.

2018 was also the final year of our Co.Lab Writer + Director Program, a program that enables four writer-director teams to collaboratively develop an idea for our stages.

The Robert Salzer Foundation supported our collaboration with sound designer J David Franzke for his work on *Melancholia* and in the second year of our Malcolm Robertson Writers Program, Artistic Director Matthew Lutton announced Louris van der Geer and Kit Lazaroo as our 2018 participants. Kit is writing *Body of a Girl*, a surreal reimagining of the crime drama genre while Louris van de Geer is adapting Elizabeth Harrower's 1966 novel *The Watch Tower* to the stage.

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

The Pierce Armstrong Foundation supported Malthouse Theatre to increase our community engagement with a grant to assist us inviting new audiences to the theatre by offering no cost or low - cost ticketing. With two stand out indigenous works in our 2018 program, Malthouse Theatre in collaboration with Koorie Youth Council and Victoria University's Moondani Balluk Aboriginal and Torres Strait Islander Academic Unit, invited indigenous communities to join us for performances of *Brothers Wreck* and *Blackie Blackie Brown: The Traditional Owner of Death*. In some instances, this was the first time these community members 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 three Board Sub-Committees:

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

In compliance with the Australia Council's Essential Governance Practices for Arts Organisations, the Board's functions are guided by established policies for governance, confidentiality, conflict of interest and code of conduct. In 2018, key governance milestones included:

- Resignation of Colin Golvan and subsequent appointment of Andrew Myer;
- Oversight and approval of financial reporting through the Audit, Finance and Risk subcommittee; and
- Active engagement in fundraising and development with a particular focus on supporting ambitious works of scale.

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 2018)

Fiona McGauchie (Chair)

Consultant Egon Zehnder

Michael Kantor (Deputy Chair)

Theatre Director

Kerri Turner

Business Advisory, Deloitte Private

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 AM

Chair, Besen Family Foundation

Andrew Myer AM

Found and Director, AV Myer Group

PARTNERS

GOVERNMENT PARTNERS



Education
and Training



The Suitcase Series

INDUSTRY PARTNER



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

CORPORATE PARTNERS



Venue Partner



Major Partner



Prompt Education Partner



Accommodation Partner



Corporate Partner



Corporate Partner



www.salusbody.com.au

Corporate Partner



BELLARINE PENINSULA
ESTABLISHED 1982

Corporate Partner



Corporate Partner



Media Partner



Media Partner



Media Partner



Media Partner

STAFF

Artistic Director and Co-CEO

Matthew Lutton

Executive Producer and Co-CEO

Sarah Neal

Resident Artist

Declan Greene

Resident Dramaturg

Mark Pritchard

Director in Residence

Sapidah Kian (to June)

Director in Residence

Ming-Zhu Hii (from June)

Producer

Toby Sullivan

Indigenous Projects

Jason Tamiru

Company Manager

Alice Muhling (to March)

Company Manager

Marline Zaibak (from April)

Finance Manager

Mario Agostinoni

Finance Administrator

Liz White

Finance Assistant

Connie Stella

General Manager

Amanda Macri (to January)

General Manager

Annie Bourke (from January)

Marketing & Communications Manager

Caraline Douglas

Marketing & Communications Coordinator

Alexandra Sadka (to October)

Marketing & Administration Assistant

Jacqui Bathman

Digital Marketing Coordinator

Alexia Jordan

CRM & Ticketing Manager

Prue Sutherland

Box Office Manager

Allie Stapleton

Development Manager

Fiona Kelly

Philanthropy Coordinator

Belinda Locke

Sponsorship Coordinator

Olivia Satchell (to August)

Sponsorship Coordinator

Julian Dibley-Hall (from October)

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 Ballingal

Venue Head Mechanist

Ivan Smith

Head of Wardrobe

Delia Spicer

Wardrobe Assistant

Rebecca Dunn

Theatre Technician

Nathanael Bristow

Workshop Assistant

Elizabeth Whitten

Youth & Education Manager

Vanessa O'Neill (to November)

Venue Manager

Aaron Rowlands

Front of House & Events Manager

Anita Posterino

Front of House Manager

Leah Milburn-Clarke (to November)

Graphic Design

Hours After

Publicist

TS Publicity, Mary Thompson & Tatia Sloley

Box Office Staff

Dan Allemann, Abbey Barnes, Jacqui Bartlett, Jacqui Bathman, Jo Bassilios, Simon Braxton, Paul Buckley, Emily Burke, Mary-Louise Carbone, Esther Crowley, Bronya Doyle, Kate Gregory, Fran

Hefferman, Lachlan Hywood, Mellita Illich, Nicola James, Lucy Kingsley, Liz White, Fiona Wiseman

Front of House & Bar Staff

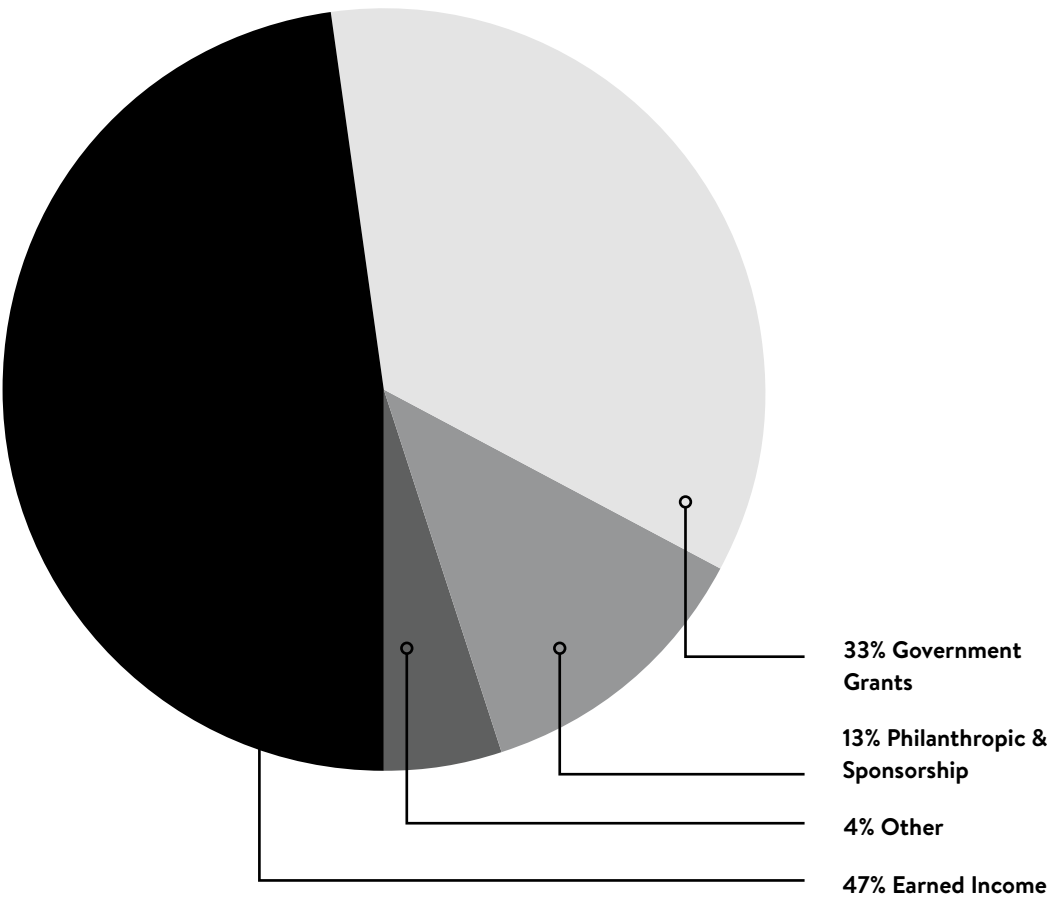
Gianni Agostinoni, Ben Anderson, Jo Bassilios, Mitchell Brotz, Kate Calton, Georgia Cam, Jai Cameron, Ben Carrollo, Gem Clarke, Emma Corbett, Alice Dixon, Amy Dowd, Sophia D'Urso, Sam Harrison, Mark Hoffman, Dirk Hault, Ryan Jones, Kathryn Joy, Tom Kantor, Lara Kerestes, Rory, Koelmeyer, Bear Loren, Nicole McKenzie, Hannah McKittrick, Abi Murray, Daniel Newell, Hayley Newman, Leon Rice-Whetton, Sanne Rodenstein, Mick Roe, Gretel Sharp, Dom Simonelli, Lee Threadgold, Kennie Waite

Production & Technical Staff

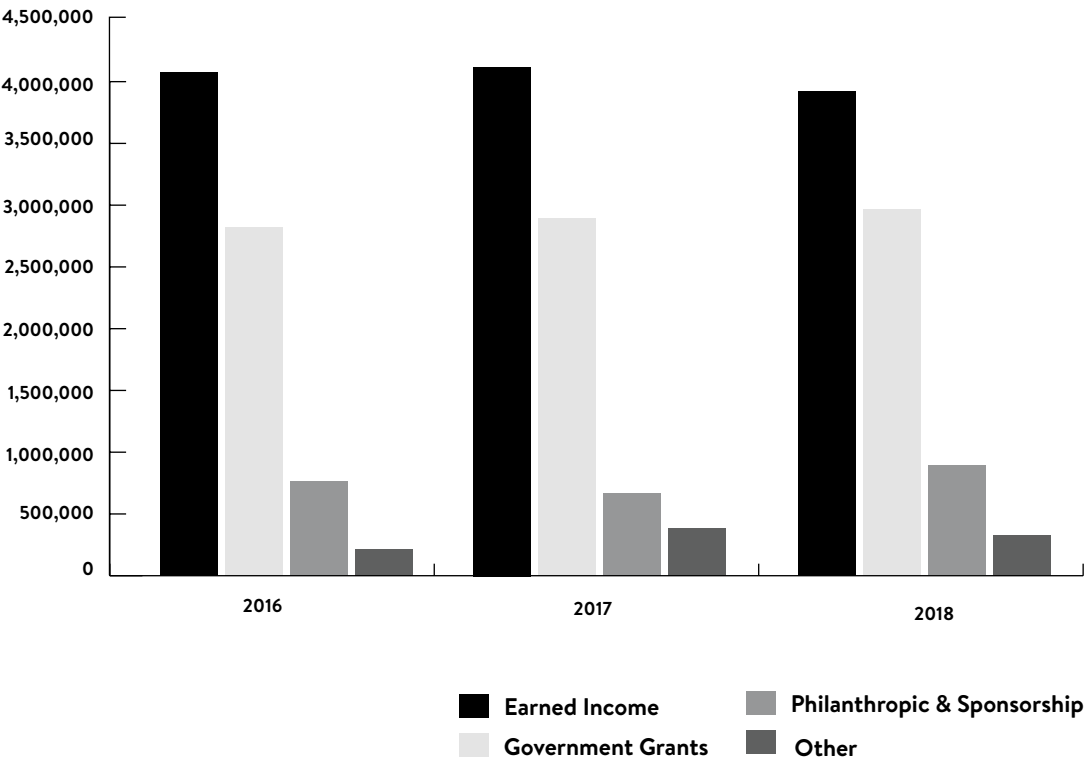
Simon Bond, Nathan Burmeister, Mike Burnell, William Campbell, John Carberry, Amanda Carr, Michael Carr, Edwin Cheah, John Collopy, Gideon Cozens, David Craven, Jason Crick, James Cunningham, Nathalie Devilliers, Bec Dunn, Aaron Edwards, Jordan Fantone, Gavin Faull, Lennon Fowler, Siobhan Geaney, Russell Goldsmith, Richard Gorr, Sam Harrison, Stephen Hawker, Esther Hayes, Kelsey Henderson, Janet Huang, Louis Kennedy, Julia Knibbs, Zlato Kuzevski, Thomas Lloyd, Alan Logan, Freya Low, Lewis Maclean, Christopher Maxwell, Ricki Mereweather, Bianca Moran, Max Murraylee, Rebecca Neeson, Andrew Nielsen, Samuel Nix, Regan Owens, William Paterson, James Paul, Darren Peet, Joseph Postil, Trent Ramsay, Thomas Roach, Robert Miles, Rhys Robinson, Gemma Rowe, Jacob Shears, Martin Shlansky, Kim Simon, Kate Single, Andre Solano, Barney Spicer, Jasper Spicer, Dan Spielman, Robert Stout, Nathaniel Sy, Daniel Talbot, Kate Taylor, Lindsay Templeton, Raff Watt, Max Wilkie, Ounie Witherow Aitken, Kelly Ziccone

GOAL	MEASUREMENT	2016	2017	2018
ARTISTIC				
Season 2018	- Malthouse Makes	11	11	7
	- Co-Productions	3	4	5
	- Presentations	4	3	4
		18	18	16
	- New Australian	11	7	10
	- Extant Australian	0	6	2
	- New Australian Adaptation	3	0	2
	- Extant International	4	5	2
		18	18	16
	New Productions (% of season)	78%	79%	77%
	New Commissions, Developments	26	18	26
	Artists Employed	178	109	98
	Audience Satisfaction	91%	95%	94%
SECTOR DEVELOPMENT				
	Emerging Artist Opportunities	23	25	53
	Industry Collaborations	21	23	33
	Venue Hire Subsidy	\$269,457	\$82,756	\$68,172
AUDIENCE & ACCESS				
Number of Performances	- Subscription Season	226	261	283
	- Additional Programming	190	244	241
	- Touring	56	90	13
	- External Hires	92	124	81
		564	719	618
Paid Attendances	- Subscription Season	38,890	44,486	37,156
	- Additional Programming	13,886	11,429	11,870
	- Touring	17,680	22,575	5,308
	- External Hires	10,446	9,326	8,825
		80,922	88,236	62,759
	Education Participation	8,626	8190	7,276
	Total Subscribers	1,949	1724	1826
	Website Visitors	196,218	215,394	375,000
	E News Subscribers	18,662	19,967	35,743
FINANCIAL				
	Annual Turnover	\$7.98m	\$8.09m	\$8.22m
	Operating Result	\$100,568	\$244,856	(\$149,821)
	Sponsorship & Philanthropy Ratio	12.2%	12.2%	13%
	Reserves Ratio	24.6%	24.3%	27.2%

2018 REVENUE



REVENUE 2016-2018



FINANCIAL STATEMENTS



DIRECTORS' REPORT

The directors present this report on the Company for the financial year ended 31st December 2018.

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

Kerri Turner
 Nick Schlieper
 Michael Kantor
 Jan Owen
 Mary Vallentine
 Pamela Rabe
 Sue Prestney
 Fiona McGauchie
 Debbie Dadon AM
 Andrew Myer AM (Appointed 6/2/2018)
 Colin Golvan (Resigned 6/2/2018)

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

INFORMATION ON DIRECTORS

Michael Kantor

Theatre Director

Development Committee/People and Nominations Committee

Jan Owen AM

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

Andrew Myer

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

Kerri Turner

Partner, Ernst & Young
Audit, Finance & Risk Committee

Nick Schlieper

Designer
People and Nominations Committee

Mary Vallentine AO

Arts Manager
Audit, Finance & Risk Committee and People and Nominations Committee

Pamela Rabe

Actor and Director

Sue Prestney

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

Fiona McGauchie

Partner, Egon Zehnder

Chair of the Board People and Nominations Committee

Debbie Dadon AM

Chair, Besen Family Foundation

Development 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 2018, and the number of meetings attended by each director were:

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

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

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

DEVELOPMENT COMMITTEE MEETINGS		
ATTENDED	NUMBER ELIGIBLE	NUMBER ATTENDED
Debbie Dadon	6	5
Michael Kantor	6	6
Pamela Rabe	6	0
Fiona McGauchie	6	5

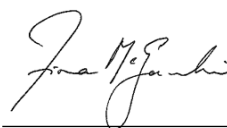
MEMBERS' GUARANTEE

The Company is incorporated under the Corporations Act 2001 and is a Company limited by guarantee. If the Company is wound up, the Memorandum and Articles of Association states that each member is required to contribute a maximum of \$10 each towards meeting any outstanding obligations of the Company. As at 31st December 2018, the total amount that members of the Company are liable to contribute if the Company is wound up is \$160 (2017 \$160).

AUDITOR'S INDEPENDENCE DECLARATION

The lead auditor's independence declaration for the year ended 31st December 2018 has been received and can be found on page 7 of the financial report.

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


Fiona McGauchie, Director

Sue Prestney, Director

Dated this 29 day of March 2019

STATEMENT OF PROFIT OR LOSS & OTHER COMPREHENSIVE INCOME FOR THE YEAR ENDED 31ST DECEMBER 2018

	NOTES	2018	2017
		\$	\$
Revenues from continuing operations	2(a)	8,223,053	8,089,760
Production and touring expenses	3	(3,203,076)	(3,101,855)
Marketing and sponsorship expenses	3	(445,513)	(496,947)
Other expenses from continuing operations	3	(4,756,717)	(4,545,345)
Profit/(loss) before income tax		(182,253)	(54,387)
Income tax expense	1(m)	-	-
Profit/(loss) before earnings from investments		(182,253)	(54,387)
Earnings from investments	2(b)	32,432	299,243
Other Comprehensive Income		-	-
Total comprehensive income/(loss) for the year, net of tax		(149,821)	244,856
Total comprehensive income attributable to members of the company		(149,821)	244,856

STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31ST DECEMBER 2018

	ACCUMULATED		
	SURPLUS	RESERVES	TOTAL
Balance at 1 January 2018	425,247	1,966,313	2,391,560
Transfer to Incentive Scheme Reserve	-	-	-
Transfer to Future Fund Reserve	-	-	-
Profit attributable to the Company	(149,821)	-	(149,821)
Balance at 31 December 2018	275,426	1,966,313	2,241,739
Balance at 1 January 2017	180,391	1,966,313	2,146,704
Transfer to Incentive Scheme Reserve	-	-	-
Transfer to Future Fund Reserve	-	-	-
Profit attributable to the Company	244,856	-	244,856
Balance at 31 December 2017	425,247	1,966,313	2,391,560

The accompanying notes form part of these financial statements.

STATEMENT OF FINANCIAL POSITION

AS AT 31ST DECEMBER 2018

	NOTES	2018	2017
		\$	\$
CURRENT ASSETS			
Cash and cash equivalents	4	461,030	516,206
Trade and other receivables	5	220,984	217,479
Inventories	6	97,609	80,859
Other current assets	7	173,555	204,284
TOTAL CURRENT ASSETS		953,178	1,018,828
NON-CURRENT ASSETS			
Property plant & equipment	8	539,215	505,280
Investments	9	2,608,912	2,766,537
TOTAL NON-CURRENT ASSETS		3,148,127	3,271,817
TOTAL ASSETS		4,101,305	4,290,645
CURRENT LIABILITIES			
Trade and other payables	10	366,339	428,353
Employee entitlements	11	253,705	166,040
Borrowings	12	19,707	19,707
Other current liabilities	13	1,078,455	1,105,197
TOTAL CURRENT LIABILITIES		1,718,206	1,719,297
NON-CURRENT LIABILITIES			
Employee entitlements	11	33,859	50,787
Borrowings	12	107,501	129,001
TOTAL NON-CURRENT LIABILITIES		141,360	179,788
TOTAL LIABILITIES		1,859,566	1,899,085
NET ASSETS		2,241,739	2,391,560
EQUITY			
Retained earnings	14	275,426	425,247
Reserves	15	1,966,313	1,966,313
TOTAL EQUITY		2,241,739	2,391,560

The accompanying notes form part of these financial statements.

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31ST DECEMBER 2018

	NOTES	2018	2017
		\$	\$
Cash flows from operating activities			
Receipts from government grants		3,220,796	3,069,323
Receipts from patrons, sponsors		5,570,061	5,492,645
Payments to creditors and employees		(8,877,997)	(8,638,928)
Interest received		6,925	8,731
Dividends received		82,869	70,033
Net cash provided by operating activities	19	2,654	1,804
Cash flows from investing activities			
Payment for plant and equipment		(161,378)	(91,447)
Payments for investments		(809,296)	(453,081)
Receipts from investment redemption		934,344	430,014
Net cash used in investing activities		(36,330)	(114,514)
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		(55,176)	(134,210)
Cash and cash equivalent held at the beginning of the year		516,206	650,416
Cash and cash equivalent held at the end of the year		461,030	516,206

The accompanying notes form part of these financial statements.



NOTES

THE ACCOMPANYING NOTES FORM PART OF THESE FINANCIAL STATEMENTS.

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

Playbox Theatre Company Limited is a Company Limited by Guarantee.

1 – SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

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 29th March 2019 by the directors of the Company.

ACCOUNTING POLICIES

a) REVENUE RECOGNITION

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

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

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

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

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

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

b) EARNINGS FROM INVESTMENTS

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

c) INVENTORIES

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

NOTES

d) PLANT AND EQUIPMENT

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

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

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

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

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

e) DEPRECIATION

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

Depreciation rates used for each of depreciable assets are:

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

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

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

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

f) RECOGNITION, INITIAL MEASUREMENT AND DERECOGNITION

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)

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

NOTES

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 assets

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 assess

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.

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.

NOTES

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) 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

o) CURRENT AND NON-CURRENT CLASSIFICATION

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

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

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

p) NEW STANDARDS ADOPTED AS AT 1 JANUARY 2018**AASB 9 Financial Instruments**

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 9 *Financial Instruments* became mandatorily effective on 1 January 2018. 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 9 Financial Instruments

AASB 9 replaces the provisions of AASB 139 *Financial Instruments: Recognition and Measurements Requirements* that relate to the recognition, classification and measurement of financial assets and financial liabilities, derecognition of financial instruments, impairment of financial assets and hedge accounting. It makes major changes to the previous guidance on the classification and measurement of financial assets and introduces an 'expected credit loss' model for impairment of financial assets.

While this represents significant new guidance, the implementation of this new guidance had no material impact on the measurement of transactions and balances recognised in the financial statements.

q) 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.

r) ECONOMIC DEPENDENCE

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

NOTES

	NOTES	2018	2017
		\$	\$
2(a)—REVENUE			
INCLUDED IN THE REVENUES FROM CONTINUING OPERATIONS ARE THE FOLLOWING ITEMS:			
Theatre and performance		2,368,464	2,349,439
Fundraising Artistic Projects		259,608	296,481
Venue hire		693,791	675,017
GOVERNMENT GRANTS			
Australia Council			
General Purpose		1,378,511	1,359,478
New Writing Collaboration FCAC		62,680	-
Local Government			
Department of Education & Early Childhood		34,118	23,100
City of Melbourne		40,000	60,000
Creative Victoria			
General Purpose		1,199,714	1,199,714
NGO maintenance		114,465	114,000
Asia TOPA			9,746
International Touring		20,000	-
Suitcase Series Regional Touring		47,020	40,000
Repatriation Project		20,000	-
International Market Development		11,488	-
SPONSORSHIP		403,750	380,000
FUNDRAISING AND DONATIONS		424,729	312,217
OTHER REVENUE			
Interest earned		6,925	8,731
Ticketing Services		192,184	209,585
Bar Taking		544,900	540,029
Workshop External Commissions		67,709	117,806
Other revenue from continuing operations		332,997	394,417
TOTAL REVENUE		8,223,053	8,089,760

NOTES

NOTES	2018	2017
	\$	\$

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

Change in fair value of financial assets	(150,925)	61,982
Income earned	137,368	112,444
Gain (loss) on sales of assets	40,613	37,111

INCENTIVE SCHEME RESERVE

Change in fair value of financial assets	(46,558)	41,074
Income earned	51,934	37,950
Gain (loss) on sales of assets	-	8,682

TOTAL EARNING FROM INVESTMENTS	32,432	299,243
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3—OTHER EXPENSES FROM CONTINUING ACTIVITIES

Profit from continuing operations has been determined after:

EXPENSES:

Production & Touring	3,203,076	3,101,855
Marketing & Sponsorship	445,513	496,947

OTHER EXPENSES

Depreciation	127,443	107,634
Audit fees	19,035	19,500
Finance Costs – external	7,443	8,681
Wages & On costs	3(a) 3,004,605	2,767,276
Venue	484,841	683,296
Administration	268,116	252,190
Ticketing Services	241,530	256,071
Other	603,704	450,697
TOTAL OTHER EXPENSES	4,756,717	4,545,345
TOTAL EXPENSES:	8,405,306	8,144,147

4—CASH AND CASH EQUIVALENTS

Cash on Hand	8,894	7,201
Cash at Bank	452,136	104,657
Deposits at call	-	404,348
Short Term Bank Deposits	-	-
	461,030	516,206

NOTES

NOTES	2018	2017
	\$	\$

5—TRADE AND OTHER RECEIVABLES

GST	-	9,717
Sundry debtors	153,661	128,884
Accrued income	65,423	71,183
Deposits paid	1,900	7,695
	220,984	217,479

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

6—INVENTORIES

AT COST:

Box Office	5,814	-
Raw Materials	52,636	48,740
Bar & Sponsorship Stock	39,159	32,119
	97,609	80,859

7—OTHER CURRENT ASSETS

Prepayments	173,555	204,284
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8—PROPERTY PLANT & EQUIPMENT

Furniture and equipment	650,534	519,250
Less accumulated depreciation	(408,916)	(331,315)
	241,618	187,935
Theatre fixtures and fittings	384,942	359,847
Less accumulated depreciation	(146,955)	(108,644)
	251,203	224,503
Workshop Improvements	220,365	215,365
Less accumulated depreciation	(160,755)	(149,223)
	59,610	66,142
TOTAL PROPERTY, PLANT & EQUIPMENT	539,215	505,280

NOTES

NOTES	2018	2017
	\$	\$

RECONCILIATIONS

Reconciliations of the written down values at the beginning and end of the current financial year are set out below:

2018	FURNITURE & EQUIPMENT	THEATRE FIXTURES & FITTINGS	WORKSHOP IMPROVEMENTS	TOTAL
Balance at the beginning of the year	187,935	251,203	66,142	505,280
Additions	131,283	25,095	5,000	161,378
Depreciation Expenses	(77,600)	(38,311)	(11,532)	(127,443)
Carrying amount at the end of the year	241,618	237,987	59,610	539,215

9—FINANCIAL ASSETS

Future Fund	1,921,767	2,065,327
Incentive Scheme Reserve Deposit	687,145	701,210
	2,608,912	2,766,537

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

10—TRADE & OTHER PAYABLES

Sundry creditors & accruals	350,417	428,353
GST Payable	15,922	-
	366,339	428,353

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

11—PROVISIONS

CURRENT

Employee entitlements - Annual leave	85,646	64,684
Employee entitlements - Long service leave	168,059	101,356
	253,705	166,040

NON-CURRENT

Employee entitlements - Long service leave	33,859	50,787
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NOTES

NOTES	2018	2017
	\$	\$

12—BORROWINGS

CURRENT

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

Bank Loan – secured	107,501	129,001
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Bank loan and overdraft facilities with National Australia Bank Ltd are secured by Registered Mortgage Debenture over the whole of the Company's assets but excluding funds held in the Incentive Scheme Reserve.

13—OTHER CURRENT LIABILITIES

Others	1,071	12,693
Unearned Australia Council grants	11,820	74,500
Unearned Creative Victoria grants	148,513	-
Income received in advance	917,051	1,018,004
	1,078,455	1,105,197

14—RETAINED EARNINGS

Retained earnings at the beginning of year	425,247	180,391
Net profit (loss) for the financial year	(149,821)	244,856
Transfer to Future Fund Reserve	-	-
Transfer to Incentive Scheme Reserve	-	-
Retained earnings at the end of financial year	275,426	425,247

NOTES

NOTES	2018	2017
	\$	\$

15—RESERVES

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

15(a)—CAPITAL ASSET RESERVE

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

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

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

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

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

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

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

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

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

16—MEMBERS' GUARANTEE

The Company is limited by guarantee. If the Company is wound up, the Memorandum and Articles of Association of the Company states that each member is required to contribute a maximum of \$10 cash towards meeting any outstanding obligations of the Company. At 31 December 2018, the number of Members was 16 (2017: 16)

NOTES

NOTES	2018	2017
	\$	\$

17—COMMITMENTS AND CONTINGENT LIABILITIES

There are no capital expenditure commitments or contingent liabilities not otherwise disclosed or provided for in the accounts at 31st December 2018.

18—RELATED PARTY TRANSACTIONS

Transaction between related parties are on normal commercial terms and conditions no more favourable than those available to other persons unless otherwise stated. No transactions between related parties occurred in the financial year.

19—CASH FLOW INFORMATION

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

Net profit	(149,821)	244,856
Unrealised gain on investments	197,484	(103,056)
Depreciation	127,443	107,634
(Profit)/Loss on sale of investments	(40,613)	(45,791)
Dividends reinvested	(124,294)	(103,573)
Change in net assets and liabilities		
(Increase)/Decrease in receivables	(3,505)	(16,157)
(Increase)/Decrease in other current assets	30,729	(2,545)
(Decrease)/Increase in payables	(62,014)	(63,425)
(Increase)/Decrease in inventories	(16,750)	(17,961)
(Decrease)/Increase in other liabilities	(26,742)	(22,965)
(Decrease)/Increase in provisions	70,737	24,787
Net cash provided by (used in) Operating Activities	2,654	1,804

NOTES

20—FINANCIAL ASSETS AND LIABILITIES

FINANCIAL ASSETS - 2018

Current	Note	Amortised Costs	FVPL	FVOCI	Total
Cash & Cash Equivalent	4	461,030	-	-	461,030
Trade & other Rec	5	220,984	-	-	220,984
		682,014	-	-	682,014
Non-current					
Investments	9	-	2,608,912	-	2,608,912
Total financial Assets		682,014	2,608,912		3,290,926

FINANCIAL LIABILITIES - 2018

Current	Note	Amortised Costs	FVPL	FVOCI	Total
Bank Loan	12	19,707	-	-	19,707
Trade and other payables	10	366,339	-	-	366,339
		386,046	-	-	386,046
Non-current					
Bank Loan	12	107,501	-	-	107,501
Total financial liabilities		506,988			506,988

FINANCIAL ASSETS - 2017

Current	Note	Amortised Costs	FVPL	Available for Sale	Held to Maturity	Total
Cash & Cash Equivalent	4	516,206				516,206
Trade & other rec	5	217,479				217,479
Non-current						
Investments	9		2,766,537			2,766,537
Total financial Assets		733,685	2,766,537			3,500,222

FINANCIAL LIABILITIES - 2017

Current	Note	Amortised Costs		FVPL	FVOCI	Total
Bank Loan	12	148,708				148,708
Trade and other payables	10	428,353				428,353
Total financial Liabilities		577,061				577,061

DIRECTORS' DECLARATION

21—DIRECTORS' REMUNERATION

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

22—KEY MANAGEMENT PERSONNEL REMUNERATION

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

	2018	2017
Key management personnel compensation:	360,170	365,635

23—SUBSEQUENT EVENTS

No matter or circumstance has arisen since 31 December 2018 that has significantly affected or may significantly affect the Company's financial position.

24—COMPANY DETAILS

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

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

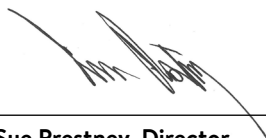
The directors of the Company declare that:

- The financial statements and notes, as set out on pages 6 to 28, are in accordance with Division 60 of the Australian Charities and Not-for-profits Commission Act 2012 and:
 - 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 2018, 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 McGauchie, Director



Sue Prestney, Director

Dated this 29th day of March 2019

INDEPENDENT AUDITOR'S REPORT

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

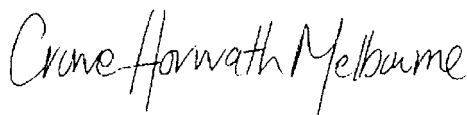
RESPONSIBILITIES OF THE DIRECTORS FOR THE FINANCIAL REPORT

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

RESPONSIBILITIES OF THE DIRECTORS FOR THE FINANCIAL REPORT

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

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



Crowe Horwath, Melbourne
26 March 2018



Cassandra Gravenell, Melbourne
26 March 2018

STAND
TOGETHER
WITH
MALTHOUSE
THEATRE.

at MALTHOUSE THEATRE



**MALHOUSE
THEATRE**