WHAT HAPPENS NEXT

At Malthouse Theatre we collaborate with local and international artists to create inventive performances that cut to the core of the human experience.

Theatre has the power to interrogate, disrupt and to be an agent of change—and 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 live experiences that entertain and provoke a dialogue with and within audiences.

2016: THINK AGAIN

In 2016 we encouraged audiences to expect the unexpected. To think and then think again. The greatest theatre makes you laugh, weep, think, applaud. But that’s just the beginning. It can shock, it can seduce, it can make you gulp as it delves into the darkest corners of the human psyche and make your pulse quicken as it journeys through the contradictions of modern life.
2016 IN NUMBERS

13 World Premieres

178 Artists Employed

101,034 Attendances at the Coopers Malthouse

$8M Annual Turnover
6,618 new social media followers

196k unique website visits

1,949 season subscribers
On behalf of the Board, it gives me great pleasure to present Malthouse Theatre’s Annual Report for 2016.

This year will be remembered for the outstanding theatre on our stages as well as the business successes that support the company’s creative achievements. Under the new leadership team of Matthew Lutton and Sarah Neal, Malthouse Theatre has emphatically restated its unique position in Australian Theatre – an inexhaustible producer of distinctive new work and custodians of an iconic venue. The strategic vision has been clear: we believe in collaboration, we advocate for artistic diversity, and we welcome unexpected and imaginative points of view. The contemporary theatre we create, present and curate will keep you thinking and get you talking. It has been so rewarding to see the realisation of these ideals in 2016.

Throughout the year, I have been consistently impressed by the scale and reach of the company’s work – from the captivating theatrical magic of productions like Meow Meow’s Little Mermaid and Matthew Lutton’s deeply chilling Picnic at Hanging Rock, to the thrill of seeing the international premiere of The Shadow King at London’s Barbican Theatre and the transformation of the venue into a Comedy Festival Hub. My heartfelt thanks to all the creatives, actors, stage managers and technicians who bring this theatre to life night after night.

The company has a number of crucial stakeholders and supporters, without which none of this would be possible. Our government funding partners are invaluable allies, Creative Victoria and the Australia Council for the Arts, as well as a range of trusts and foundations that have supported our artist development programs, including significant new investment from The Sidney Myer Fund and project support from the Besen Family Foundation, Copyright Agency Limited and the Malcolm Robertson Foundation.

Our sponsors also play an important role in sustaining the company, led by our Major Partner, Monash University. Venue Partner Coopers keeps the doors open and the bar stocked, and our longest standing partner, Victoria University, again supported our award-winning education program as Prompt Education Partner.

It is the generosity and passion of our donors that enables the inventive nature of our artistic program and we are extremely grateful for the support of our loyal Malthouse Muses each year. We have been particularly fortunate to have Craig Reeves continue his support for the Female Artist in Residence program, and our Latitude international strategy donors including Mary-Ruth & Peter McLennan and Maureen & Tony Wheeler who have been essential in providing opportunities for international guests and collaboration.

It has been a great time to be on the Malthouse Theatre Board and in my final year as Chair, I pass on my deepest thanks to all my fellow directors who have brought so much passion and insight to the governance of the company. I especially acknowledge Ian McRae and Sigrid Thornton whose board terms ended in 2016, as well as John Daley and Leonard Vary who will leave the board with me in May 2017 after an extraordinary eight years of service.

Finally, my gratitude and congratulations to Sarah, Matthew and the whole team at Malthouse Theatre for the immense achievements of 2016 and continued success in the future.

Michele Levine / Chair
YOU ARE CREATING INCREDIBLE
WORLD CLASS THEATRE,
WHICH PUSHES BOUNDARIES AND IS
INCREDIBLE?
We are enormously proud of the creative and financial successes of Malthouse Theatre in 2016.

This has been first season we programmed and shepherded as co-CEOs and one of the most impactful years in the company’s history. We have seen artists create extraordinary work, our board and staff unite behind an ambitious mission and an overwhelming response from a growing audience: there is so much to celebrate.

We opened 2016 with the Major Festival’s Initiative production, *Meow Meow’s Little Mermaid*, which then went on to tour to the Perth, Sydney, Brisbane and Auckland Festivals. Meow Meow’s extravaganza reached more than 24,000 people across these seasons.

*Picnic at Hanging Rock*, Tom Wright’s adaptation of Joan Lindsay’s iconic Australian novel, was the second production for the year, creating pure terror in our Merlyn Theatre and reaching an audience of more than 8,000 people, including 3,000 Victorian high school students. *Edward II* brought a sexy, grand revamp of Marlowe’s tale of a king brought down by obsession and revolution.

We collaborated with daring independent companies to create new work for our stages and spark new conversations with our audience; St Martin’s Youth Theatre’s *Gonzo* saw boys talking honestly about porn; Ranters Theatre mused on and celebrated life’s pleasures and pains in *Come Away With Me to the End of the World*; and Berlin’s notorious Gob Squad reframed Tolstoy’s *War & Peace* as an interactive dinner party featuring fashion parades and a digest of the Napoleonic wars.

The Beckett Theatre came alive: *Every Brilliant Thing* was a heart-wrenching and hilarious experience from a team of international storytellers, and *The Fiery Maze* brought Dorothy Porters’s electrifyingly poetic lyrics to life in a cycle of songs written by Tim Finn.

Exceptional performances lit up our stages, including Pamela Rabe as Amanda Wingfield in *The Glass Menagerie* and Catherine McClements as the haunted and searching vicar in *The Events*. And at the very end of the year, Nakkiah Lui’s *Blaque Showgirls* gave us an unforgettable and provocative all-dancing satire of white privilege.

We added to the offering this year with Ross Mueller’s twisted electoral speech *I Can’t Even*… and Hannie Rayson’s touching *Hello, Beautiful*, as well as four *Artist Curated Events* by Daniel Schlusser, Samara Hersch, Felix Ching Ching Ho and The Rabble that were unmissable gems.

In April for the first time, the entire building was taken over by *Comedy Festival at The Coopers Malthouse*, playing host to a wildly diverse program of cabaret and stand-up for the Melbourne International Comedy Festival. A huge success, with more than 18,000 people attending performances across the month, we were excited to welcome new artists and audiences.

Internationally, the company’s landmark Indigenous production, *The Shadow King*, toured to the Barbican Centre in London. We also continued our collaboration with international artists, including Belarus Free Theatre and Chinese director Wang Chong. We were thrilled to support numerous independent artists through a new residency program *Co:LAB*; our long-running *Besen Family Artist Program* and the sixth *Female Director in Residence* position.

We give our heartfelt thanks to the creative teams, performers, production crews, audiences and supporters for an exhilarating year of theatre, and to the dedicated staff who make it possible.

Our thanks also to Michele Levine and the Board for their passionate and confident stewardship and we would like to particularly acknowledge Ian McRae and Sigrid Thornton who stepped off the board after an extraordinary eight-year tenure. As evidenced by this Annual Report, the achievement of the staff and board this year cannot be underestimated—the level of activity and the calibre of work has made for a busy but thrilling season.

Matthew Lutton / Artistic Director & Co-CEO

Sarah Neal / Executive Producer & Co-CEO
MEOW MEOW’S
LITTLE MERMAID
28 JAN – 14 FEB

★★★★
‘Hilarious, wounding and truly delightful, Meow Meow’s The Little Mermaid is breathtakingly good.’
— Byron Bache, Herald Sun

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

Nominated for four Green Room Awards for Cabaret Artiste, Set and Lighting Design and Musical Direction, and for the Australian Production Design Guild Awards Lighting Design for Live Performance category.
PICNIC AT HANGING ROCK
26 FEB – 20 MAR

★★★★
This retelling of the Joan Lindsay cult classic proves the book’s postcolonial theme remains relevant – and will terrify the pants off you’
— Van Badham, The Guardian

Venue: Merlyn Theatre
Total Number of Performances: 27
Total Attendances: 8,079

A new play by / Tom Wright adapted from Joan Lindsay’s novel
Direction / Matthew Lutton
Cast / Harriet Gordon-Anderson, Arielle Gray, Amber McMahon, Elizabeth Nabben, Nikki Shiels
Set & Costume Design / Zoe Atkinson
Lighting Design / Paul Jackson
Composition / Ash Gibson Greig
Sound Design / J. David Franzke
Stage Manager / Tia Clark
Assistant Stage Manager / Lyndie Li Wan Po
Monash Placement, Sound Design / Matt Alden
Monash Placement, Directing / Leticia Brennan-Steers
Besen Placement, Lighting Design / Claire Springett

Nominated for the Green Room Awards for Best Production, Ensemble and Sound Design.
EVERY BRILLIANT THING
8 - 20 MAR

★★★★★
‘Touching, funny and brilliantly simple stripped-back theatre that packs a powerful punch.’
— Maxim Boom, Limelight Magazine

Written by / Duncan Macmillan with Jonny Donahoe
Direction / George Perrin
Performed by / Jonny Donahoe
Stage Manager / Charlotte McBrearty

Venue / Beckett Theatre
Total Number of Performances / 14
Total Attendances / 2,393
I LOVE THE MALTHOUSE AND ITS PRESENCE IN MELBOURNE. IT IS AN INTEGRAL PART OF OUR THEATRE AND CULTURAL SCENE’
THE GLASS MENAGERIE
18 MAY – 5 JUN

★★★★★
‘Eamon Flack’s stunning production pairs brilliant invention with a deep respect for this American masterwork.’
— Maxim Boon, Limelight Magazine

Venue Merlyn Theatre
Total Number of Performances 21
Total Attendances 7,255

By / Tennessee Williams
Direction / Eamon Flack
Cast / Harry Greenwood, Luke Mullins, Pamela Rabe, Rose Riley
Set Design / Michael Hankin
Costume Design / Mel Page
Lighting Design / Damien Cooper
Composer & Sound Design / Stefan Gregory
Deputy Sound Designer / Jeremy Silver
Audio Visual Operator / Caitlin Porter
Stage Manager / Isabella Kerdijk
Assistant Stage Manager / Katie Hankin

A Belvoir Production

Rose Riley won the 2017 Green Room Award for Best Female Performer.
THE EVENTS
21 JUN – 10 JUL

‘The Events is tight and it is edgy, presenting the facts, dilemmas and contradictions of humanity.’
— Steve Horne, In Daily

Venue: Merlyn Theatre
Total Number of Performances: 21
Total Attendances: 3,589

By / David Greig
Direction / Clare Watson
Cast / Johnny Carr, Catherine McClements
Set & Lighting Designer / Geoff Cobham
Musical Director / Luke Byrne
Composer / John Browne
Stage Manager / Natalie Moir
Assistant Stage Manager / Amber Bock
Choir Coordinator / Alice Fleming

Melbourne Choirs performing throughout the season / Cranbourne Chorale / Anne Credlin
Expressive Women with Shaking the Tree / Bronwyn Calcutt
Glee Plus / Vicky Jacobs
Harambee A Cappella / Amy Banderia
Harmony for Humanity Choir / Ruth Kennedy
SingWest / Andrew Houston
Southern Voices / Sharon Batterham
THECHOIR / Jonathon Welch AM
The Choir of Opportunity / Jonathon Welch AM
The Keytome’s Choir / Jane Murone

A co-production with Belvoir and State Theatre Company of South Australia.
COME AWAY WITH ME TO THE END OF THE WORLD
5 – 24 JUL

★★★★★
‘The curiosity with which the characters hold each other sheds light on small spaces and private moments of existance’
— Sally Hussey, Arts Hub

Venue: Beckett Theatre
Total Number of Performances: 18
Total Attendances: 1,706

Direction / Adriano Cortese
Executive Producer / Robina Burton
Text / Heather Bolton, Beth Buchanan, Adriano Cortese, Raimondo Cortese and Patrick Moffatt
With / Rosa Voto with Alessandra Barone, Natasha Colangelo, Tania Dionisio, Lucia Gareffa, Vincenzo De Simone, Joseph Sirianni and Ourania Vassis
Design / Callum Morton
Sound Design / J. David Franzke
Lighting Design / Govin Ruben
Costume Design / Belinda Hellier
Choreography / Jo Lloyd
Musical Director / Evan Lawson
Tarantella / Rosa Voto
Stage Manager / Harriet Gregory
Monash Lighting Placement / John Collopy
A BELATED CONGRATS
ON A SENSATIONAL
LAUNCH LAST NIGHT.
I’M SO EXCITED BY
YOUR 2016 PROGRAM—
I’LL BE SUBSCRIBING!
WELL DONE

@HOLLYRANSOM
1 SEP 2015
EDWARD II
18 JUL – 9 AUG

★★★★
‘Edward II is spectacular.’
— Cyclone, The Music

Venue ................................................................. Merlyn Theatre
Total Number of Performances .................................. 21
Total Attendances ....................................................... 4,258

By / Anthony Weigh
Direction / Matthew Lutton
Cast / Paul Ashcroft, Johnny Carr, Marco Chiappi,
Belinda McClory, Julian Mineo and Nicholas Ross
Set & Costume Design / Marg Horwell
Lighting Design / Paul Jackson
Composition & Sound Design / Kelly Ryall
Stage Manager / Tia Clark
Assistant Stage Manager / Matilda Woodroofe
Choreography / Andy Hamblin
Chaperones / Kath Gordon, Penelope Thomson
Archery Trainer / Irene Moser
Besen Placement – Directing / Lara Kerestes
Besen Placement – Set & Costume Design / Jacob Battisa
Besen Placement – Dramaturgy / Carissa Lee
THE FIERY MAZE
18 AUG – 4 SEP

★★★★
‘Its fusion of poetry and song pushes back against the limiting notion that any single art form can stake its claim through an assumption of exclusion.’
— Sally Hussey, Performing Arts Hub

By / Tim Finn & Dorothy Porter
Music by / Tim Finn
Words by / Dorothy Porter
Direction / Anne-Louise Sarks
Performed by / Brett Adams, Tim Finn, Abi Tucker
Creative Consultant / Andrea Goldsmith
Design / Nick Schlieper
Stage Manager / Harriet Gregory

Venue: Beckett Theatre
Total Number of Performances: 17
Total Attendances: 2,604
GONZO
21 SEP – 1 OCT

★★★★★
‘Gonzo offers a neat antidote through savvy and illuminating devised theatre.’
— Cameron Woodhead, The Age

Venue: Merlyn Theatre
Total Number of Performances: 10
Total Attendances: 1,611

Concept & Direction / Clare Watson
Created with the St Martins Ensemble*/ Ari Long, Jack Palit, Sam Salem, Sol Rumble
Performed By / Ari Long, Jack Palit, Sam Salem, Sol Rumble, Gala Vanting, Helen Corday
Dramaturg / Gala Vanting
Video Design / Michael Carmody
Composer & Sound Design / Russell Goldsmith
Lighting Design / Richard Vabre
Costumes / Maima Massaquoi
Set Design / Clare Watson & Stewart Campbell
Technical Managers / Filament Design
Stage Manager / Tom Webster
Monash Directing Placement / Alyssa Hall

*Based on interviews with the generous teenagers of Melbourne.
WAR AND PEACE
18 – 30 OCT

★★★★★
‘[War and Peace] is accessible and joyful, while at the same time posing a strong challenge to its audience to identify and engage with their own privilege.’
— Cera Maree Brown, Theatre People

A live video performance based on the novel by Leo Tolstoy

Venue
Merlyn Theatre

Total Number of Performances
12

Total Attendances
3,518

Concept / Gob Squad
Performed & Devised by / Johanna Freiburg, Sean Patten, Sharon Smith, Berit Stumpf, Sarah Thom, Bastian Trost & Simon Will

Sound Design / Jeff McGrory
Video Design / Miles Chalcraft
Set Design / Romy Kießling

Costume Design / Ingken Benesch

Dramaturgy & Production Management / Christina Runge

Technical Management / Chris Umney

Artistic Assistant / Mat Hand

Gob Squad Management / Eva Hartmann

Presented by Malthouse Theatre and Melbourne Festival. War and Peace is a production by Gob Squad and Münchner Kammerspiele. In coproduction with Volksbühne am Rosa-Luxemburg-Platz Berlin, Schauspiel Leipzig, Konfrontacje Teatrline Festival Lublin, Lancaster Arts at Lancaster University, Malthouse Theatre and Melbourne Festival, Gessnerallee Zürich, Nottingham Playhouse and Teatro Stabile di Torino – National Theatre.
BLAQUE SHOWGIRLS
11 NOV – 4 DEC

★★★★
‘Nakkiah Lui’s camp adaptation of a cult sexploitation film dives headfirst into cultural appropriation and identity politics, with hilarious results.’
— Rose Johnstone, *Time Out*

Venue: Merlyn Theatre
Total Number of Performances: 21
Total Attendances: 3,725

By / Nakkiah Lui
Direction / Sarah Giles
Cast / Emi Canavan, Elaine Crombie, Bessie Holland & Guy Simon
Dramaturg / Declan Greene
Contributing Dramaturg / Louise Gough
Set & Costume Design / Eugyeene Teh
Lighting Design / Paul Jackson
Composition & Sound Design / Jed Palmer
Movement Director / Ben Graetz
Assistant Movement Director / Sermsah Bin Saad
Stage Manager / Lisa Osborn
Assistant Stage Manager / Matilda Woodrofe
I CAN’T EVEN
28 APR – 1 MAY

Venue: Beckett Theatre
Total Number of Performances: 4
Total Attendances: 368

By / Ross Mueller
Direction / Matthew Lutton
Cast / Rhys Muldoon and Louise Siversen
Stage Manager / Tia Clark

HELLO BEAUTIFUL
11 – 15 MAY

Venue: Beckett Theatre
Total Number of Performances: 5
Total Attendances: 637

Writer & Performer / Hannie Rayson
Sound Design / James Paul
Stage Manager / Tia Clark

PURGE
30 MAR – 3 APR

Venue: Beckett Theatre
Total Number of Performances: 6
Total Attendances: 324

Performer / Brian Lobel
Stage Manager / Lyndie Li Wan Po
SCHMALTZ
12 – 14 FEB
Venue ................................................................. Tower Theatre
Total Number of Performances 3
Total Attendances .............................................. 230
Curated by / Daniel Schlusser
Stage Manager / Alice Fleming
Collaborators / Yumi Umiumare, Emma Valente,
Mary Helen Sassman, Zachary Pidd, Emily Tomlins,
Charles Purcell, Rachel Perks, Susan Bamford Caleo,
Josh Price, Pier Carthew, Deborah Grace Loh, James
Paul & Romanie Harper

DYBBUK
12 – 14 APR
Venue ................................................................. Beckett Theatre
Total Number of Performances 3
Total Attendances .............................................. 473
Conceived and Directed by / Samara Hersch
Dramaturg / Lara Thoms
Sound Design / Marco Cher-Gibard
Lighting Design / Dans Maree Sheehan
With / Anna McCarthy, Shian Law, Joshua Ferenbach,
Husky Gawenda, Michael Gawenda, Yoni Prior,
Jessica Bellamy, Arnold Zable
Special thanks to / Zoe Scoglio, Bec Reid, Andrew
Firestone & Adva Weinstein

APPROXIMATE TRANSLATION
28 MAY
Venue ................................................................. Beckett Theatre
Total Number of Performances 1
Total Attendances .............................................. 179
Conceived, Directed By / Felix Ching Ching Ho
Design / Eugyeeene Teh
Sound Design/ Chris Wenn
Surtitles/ Vincent Ging Ho Yim
Stage Manager / Tia Clark
Performers / Yuchen Wang, Rose Weirou Gui, Derek
Sheung Bun Lo, Peter Dat Wing Lee, Shuoyou Pan,
Yaoxin Zhao, Gibin Liang
Singers / Helen Chin Yuan Wu, Emily Miaoqi Chen
Percussion Ensemble Leader / Sophia Siu King Ko
Ensemble Leader / Xingxin Yuan

IN THE BLEAK MIDWINTER
28 MAY
Venue ................................................................. Beckett Theatre
Total Number of Performances 3
Total Attendances .............................................. 290
Curated by / THE RABBLE
Contributing Artists / Alison Croggon, Angus Cerini,
Mary Helen Sassman, Dana Miltins, Meg Wilson,
Matilda Woodroofe, Daniel Schlusser, Jo Lloyd, Jess
Keeffe, Deanne Butterworth, Annie Las
Dancers / Shian Law, Dana Miltins
Stage Manager / Tia Clark
Assistant Stage Manager / Ursula Searle
THE
SHADOW
KING

THE BARBICAN, LONDON

Dates 22 Jun – 2 Jul
Total Number of Performances 11
Total Attendances 3,209

Co-creators / Michael Kantor and Tom E Lewis
Directed / Michael Kantor
Associate Producer & Performer / Jason Tamiru
Dramaturg / Marion Potts
Associate Director / Melodie Reynolds-Diarra
Set Design and Prop Design / Paul Jackson, Michael Kantor and David Miller
Costumes / Ruby Langton-Batty
Lighting Design / Paul Jackson
Lighting Realiser / Stewart Campbell
Sound Design / Kelly Ryall
Sound Operator / Alistair Stobo
Film / Natasha Gadd, Rhys Graham and Murray Lui
Music Consultant / Iain Grandage
Music Director / John Rodgers
Performers / Jada Alberts, Jimi Bani, Frances Djulibing, Rarriwuy Hick, Damion Hunter, Kamahi Djordon King, Tom E Lewis, Natasha Wanganeen
Musicians / Selwyn Burns, Bart Willoughby, Djakapurma Munyarrynan
Stage Manager / Lisa Osborn
## MEOW MEOW’S LITTLE MERMAID

### PERTH INTERNATIONAL ARTS FESTIVAL, WA
- **Venue**: Octagon Theatre
- **Dates**: 24 Feb – 28 Feb
- **Total Number of Performances**: 8
- **Total Attendances**: 4,499

### SYDNEY FESTIVAL, NSW
- **Venue**: Spiegeltent
- **Dates**: 6 – 23 Jan
- **Total Number of Performances**: 18
- **Total Attendances**: 9,321

### AUCKLAND FESTIVAL, NZ
- **Venue**: Cristal Palace Spiegeltent
- **Dates**: 8 – 13 Mar
- **Total Number of Performances**: 7
- **Total Attendances**: 1,851

### BRISBANE FESTIVAL, QLD
- **Venue**: QPAC
- **Dates**: 15 – 24 Sep
- **Total Number of Performances**: 10
- **Total Attendances**: 3,315

**Created & Performed by / Meow Meow**
- **Direction**: Michael Kantor
- **Set & Costume Design**: Anna Cordingley
- **Lighting Design**: Paul Jackson
- **Musical Direction**: Jethro Woodward
- **Dramaturgy**: Tom Wright
- **Comedy Director**: Cal McCrystal
- **Choreography**: Kate Denborough
- **Musical Compositions by**: Amanda Palmer, Jherek Bischoff, Megan Washington, Kate Miller-Heidke, Iain Grandage, Thomas Lauderdale
- **Touring Performer**: Bobby Fox
- **Touring Musicians**: Jed Palmer and Stephen Grant
VELVET, 2016 COMEDY FESTIVAL

MALTHOUSE THEATRE
COMEDY FESTIVAL AT THE COOPERS MALTHOUSE

Eat – Laugh – Drink – Repeat

In a new site activation Malthouse Theatre curated a diverse, award-winning, and wholly hilarious line-up of shows during the 2016 Melbourne International Comedy Festival, establishing The Coopers Malthouse as the Festival’s newest venue hub in Melbourne’s bustling Southbank arts precinct.

Boasting twelve shows from across the globe, we invited audiences to experience the best comedy in town and recharge at The Coopers Comedy Bar. Throughout the Comedy Festival the entire venue came alive with performances across five spaces, a dedicated beer garden courtyard and food truck café.

<table>
<thead>
<tr>
<th>Venue</th>
<th>Total Performances</th>
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<tbody>
<tr>
<td>Velvet</td>
<td>Merlyn</td>
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<td>31</td>
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<tr>
<td>Damian Callinan Swing Man</td>
<td>Tower</td>
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<td>Eric Omondi</td>
<td>Bagging</td>
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<tr>
<td>Lana Schwartz Lovely Lady Lump</td>
<td>Beckett</td>
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<td>Sami Shah I, Migrant</td>
<td>Bagging</td>
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<td>Stuart Bowden She Was Probably Not a Robot</td>
<td>Tower</td>
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<tr>
<td>Wil Greenway Vincent Goes Splat</td>
<td>Tower</td>
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<tr>
<td>Zoe McDonald Good Morning Mofo</td>
<td>Bagging</td>
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<td>Lawrence Leung Very Strange Things</td>
<td>Beckett</td>
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<td>Geraldine Quinn Could You Repeat That</td>
<td>Bagging</td>
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<tr>
<td>Adrienne Truscott One Trick Pony</td>
<td>Bagging</td>
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Total Attendances 18,254
NEW WORK IN DEVELOPMENT

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

In 2016, a total of 15 new plays were commissioned:

- The Malcolm Robertson Foundation supported commissions by emerging playwrights, Jada Albert’s *The Waste Land* and Emily Collyer’s *Wing Attack Apocalypse*
- Stage adaptations of contemporary Australian literature — *The Swan Book* by Alexis Wright; *The Hate Race* by Maxine Beneba Clarke and *Good Muslim Boy* by Osamah Sami
- *Fernando* by Tony Briggs
- *Wild Bore* by Zoe Coombs Marr, Adrienne Trustcott and Ursula Martinez
- *Caravan* by Patricia Cornelius, Melissa Reeves, Angus Cerini and Wayne Macauley
- New works by Tom Holloway, The Guerrilla Museum, Christos Tsiolkas, David Woods, Christine Johnson, Ian Wilding and Sisters Grimm

We also held creative development workshops for a total of 11 new works:

- *Bjarga* by Marcel Dorney
- *Going Down* by Michele Lee
- *Little Emperors* by Lachlan Philpott
- *Medea* by Tom Holloway
- *Moral Swamp* by Janice Muller and David Williams
- *Narcissus* by Zoe Coombs Marr
- *The Waste Land* by Jada Alberts
- *Turbine* by Dan Giovannoni
- *Wing Attack Apocalypse* by Emily Collyer

International collaborations with the Belarus Free Theatre, Chinese director Wang Chong and Ursula Martinez and Adrienne Trustcott.

CO.LAB WRITER/DIRECTOR INITIATIVE

This program invests in artistic collaborators at the genesis of an idea, giving them the time and space to initiate a new conversation.

Artists applied to the program as a writer-director team, with both new and existing collaborations encouraged. Over an intensive week, these pairings road-tested new partnerships and new ideas, and developed a treatment for a new work.

**2016 Co-Lab participants**

- Angus Cerini & Leticia Caceres
- Future D Fidel & Chris Kohn
- Michele Lee & Ming-Zhu Hii
- Justin Hamilton & Paul Horan

FEMALE DIRECTOR IN RESIDENCE PROGRAM

In 2016, Malthouse Theatre continued the Female Director in Residence program, appointing Janice Muller in the position.

Janice is a theatre maker with an impressive and diverse body of work and as Malthouse Theatre’s resident director in 2016, she brought an ambitious suite of ideas to the company. She was a member of the company’s dramaturgy and programming teams, developed a new work in collaboration with David Williams and directed the 2016 Suitcase Series production of *Turbine* by Dan Giovannoni.

BESSEN FAMILY ARTIST PROGRAM

With the generous support of the Besen Family Foundation, since 2005 the Besen Family Artist Program has supported over 100 artists in a variety of different disciplines.

In 2016, paid placements were offered to five recipients who received a mentorship from a company artist in one of our mainstage productions:

- **Claire Springett**
  - Lighting Design — *Picnic at Hanging Rock*
  - Mentor: Paul Jackson
- **Lara Kerestes**
  - Directing — *Edward II*
  - Mentor: Matthew Lutton
- **Jacob Battista**
  - Set & Costume Design — *Edward II*
  - Mentor: Marg Horwell
- **Carissa Lee**
  - Dramaturgy — *Edward II*
  - Mentor: Mark Pritchard
Aseel Tayah
Producing
Mentor: Toby Sullivan

Malthouse Theatre has also been working with a brilliant ensemble of emerging writers through the support of the Besen Family Writers Program.

Tariro Mavondo, Katy Warner, Maurial Spearim
Jake Stewart, Fury X and Jane E Thompson.

MONASH UNIVERSITY PLACEMENTS

Our ongoing partnership with Monash University provides third year theatre studies students with placements within our administrative and creative departments.

Matt Alden
Sound Design — Picnic at Hanging Rock
Mentor: J. David Franzke

Jacqueline Bathman
Marketing Administration — Malthouse Office
Mentor: Caraline Douglas

Leticia Brennan-Steers
Directing — Picnic at Hanging Rock
Mentor: Matthew Lutton

John Collopy
Lighting — Come Away with Me to the End of the World
Mentor: Govin Ruben

Bianna Horne
Education and Programming — Suitcase Series
Mentor: Vanessa O’Neill

Alyssa Hall
Directing — Gonzo
Mentor: Clare Watson

IN HOUSE ARTIST RESIDENCIES

A new program supported by the Sidney Myer Fund provided four independent artist residencies in Malthouse Theatre’s Tower space, providing time and space for dedicated creative development.

Nicola Gunn
Samara Hersch
Adena Jacobs
THE RABBLE

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.

We hosted major cultural events, including providing discounted or in-kind venue support to the National Play Festival, Poppyseed Festival and APACA’s Performing Arts Exchange. In April the Merlyn Theatre was the site for a memorial for Malcolm Robertson, who passed away in January 2016, celebrating his enormous contribution to Melbourne’s arts community. In December, The Listies came back to Ruin X-Mas, hosted in the Beckett Theatre.

We also used our international connections to introduce local independent artists to visiting collaborators including Chinese director Wang Chong, Belarus Free Theatre and skills development workshops with Berlin-based company Gob Squad.

In 2016, artists and companies supported were:

Applespiel
Venue support for Carly and Troy do A Doll’s House

Ash Flanders
Venue support for Playing To Win

Chunky Move
Venue support for One Body, One Career 2016

Couthouse Youth Arts
Suitcase Series regional tour

Dance Massive
Host for the Dance Massive Artist Talk

Ian Michael
Venue support for the tour remount of Hart

Baker’s Dozen Theatre Company
Venue support for rehearsals of The Removalists

Louris van de Geer
Venue support for the development and rehearsals of Triumph

Mark Wilson
Venue support for the development and rehearsals of Anti Hamlet

Matthew Adey
Venue support for Seer
Melbourne Fringe
Venue support for the Compass Session

Nat Cursio
Venue support for Tiny Slopes

New Working Group
Venue support for the development of Ground Control

The Rabble
Presentation of In the Bleak Midwinter Artist Curated Event, In House Tower Residency and venue support for the development of Joan

Nicola Gunn
In House Tower Residency

Samara Hersch
Presentation of an Artist Curated Event: The Dybbuk and an In House Tower Residency

Adena Jacobs
In House Tower Residency

Felix Ching Ching Ho
Presentation of an Artist Curated Event: Approximate Translation

Daniel Schlusser
Presentation of an Artist Curated Event: Schmaltz

Performing Lines
Venue support for the remount rehearsal of They Saw A Thylacine

Playwriting Australia
Venue support for the National Play Festival and the Lotus Playwriting Group

Poppyseed Festival 2016
Venue support for the opening night gala and presentation of Blessed in the Tower

Ranters Theatre
Co-production of Come Away With Me to the End of the World

Ross Mueller
Venue support for the development of The Last 10 Minutes Of History

St Martins Youth Theatre
Co-production of Gonzo

Stefan Gregory
Venue support for the development of Heracles

The Listies
Venue support for the return season of The Listies Ruin X-Mas rehearsal and presentation in the Beckett Theatre

Vanessa O’Neill
Venue support for the remount rehearsal of In Search Of Owen Roe

Victorian Actors Benevolent Trust
In-kind meeting space

Victorian Opera
Venue hire partnerships for Four Saints In Three Acts

Western Edge
Venue and dramaturgical support for the rehearsal and presentation of Coliban

Zoey Dawson
Venue support for the development of Conviction

ARTISTIC EVALUATION

As part of Malthouse Theatre’s Strategic Plan 2016-20, the company is developing and implementing a new Artistic Evaluation Framework for maintaining the creative vibrancy of the organisation and measuring success against our artistic ambitions.

Our 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 includes formal and informal mechanisms for seeking feedback from artists, audiences and peers to reflect on key questions: Is the work meeting expectations? How does each show align with Malthouse’s Theatre’s mission? What is the audience and critical response to the work?

Malthouse Theatre leads on-going 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.

Through their comprehensive annual survey, Roy Morgan Research provide invaluable audience data and qualitative responses from a wide cross-section of attendees, including key markers of satisfaction and motivation.
ABORIGINAL AND TORRES STRAIT ISLANDER COMMITTEE

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

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

Meeting regularly with Jason Tamiru, Malthouse Theatre’s Indigenous Projects Producer, the committee comprises: Uncle Jack Charles, Lisa Maza and Melodie Reynolds-Diarra

PROMPT: YOUTH AND EDUCATION PROGRAM

Malthouse Prompt is a program that engages young people with contemporary theatre through a range of productions, workshops and programs. Our suite of Youth and Education programs offer unique and dynamic ways for students, teachers and young artists to develop their skills in creation and critical thinking. We encourage young audiences and artists to engage deeply with all aspects of our work, and hope to provoke robust discussions, debate and reflections on the world around us.

With the goal of empowering individual creativity and stimulating inspiration, young people have access to a range of performances, backstage tours, workshops and theatre-making opportunities through the support of our partner Victoria University. Malthouse Prompt offers specialised VCE Theatre Studies and VCE Drama workshops including the Design Presentation, VCE Ensemble Exchange, Solo and Mono programs, all of which feature experienced industry professionals.

Two of our mainstage productions, Picnic at Hanging Rock and The Glass Menagerie were on the VCE Drama and VCE Theatre Studies Playlists. To maximise the level of in-depth engagement in these productions, we provided outstanding online Education resources (Prompt Packs), post-show seminars with the cast and creatives and Revisit the Play sessions. Our Education resources for Picnic at Hanging Rock were awarded the Best Education Resources for 2016 by Drama Victoria.

THE SUITCASE SERIES

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

In 2016, with the assistance of Creative Victoria, we toured The Suitcase Series to two regional venues: Courthouse Youth Arts, Geelong and Wangaratta Performing Arts Centre. This ensured that more regional students than ever before participated in this excellent program.

Program Participation 2016

<table>
<thead>
<tr>
<th>Program</th>
<th>2016</th>
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<tbody>
<tr>
<td>Productions</td>
<td>4,755</td>
</tr>
<tr>
<td>Post-Show Seminars</td>
<td>1,224</td>
</tr>
<tr>
<td>Tours + Bespoke Workshops</td>
<td>685</td>
</tr>
<tr>
<td>VCE Workshops</td>
<td>1,169</td>
</tr>
<tr>
<td>The Suitcase Series</td>
<td>793</td>
</tr>
<tr>
<td>TOTAL</td>
<td>8,541</td>
</tr>
</tbody>
</table>

THE SUITCASE SERIES

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TURBINE
26 OCT – 4 NOV

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

Venue .................................................. Beckett Theatre
Total Number of Performances 10
Total Attendances 913

By / Dan Giovannoni
Direction / Janice Muller
Cast / Paul Ashcroft, Elizabeth Esguerra, Jodie Le Vesconte
Set & Costume Design / Romanie Harper
Lighting Design / Amelia Lever-Davidson
Sound Design / Ian Moorhead
Dramaturgy / Mark Pritchard
PROVOCATEURS

The Provocateurs is aimed at theatre-lovers and cultural leaders aged 18 to 25 who want to connect with contemporary performance. Participants are selected through open call-out, with a focus on diversity, access and inclusion.

In 2016, 28 participants were selected from 85 applicants, with two alumni returning from the previous year’s group to act as peer leaders. The Provocateurs gained access to a year of theatrical activity, including the In Conversation series of discussions with key artists: Clare Watson, director of Gonzo and The Events, Anthony Weigh, writer of Edward II, Artistic Director Matthew Lutton, Resident Dramaturg Mark Pritchard and Associate Producer Jason Tamiru.

2016 PROVOCATEURS
Georgia Symons and Kim Ho (Co-leaders)
Emina Ashman
Josh Bell
Holly Brindley
Josh Cetin
Jason Cheetham
Sandra Chui
Rosie Clynes
Emma Conley
Louis Corbett
Adrian Del Re
Matilda Dixon-Smith
Laura Hartnell
Rebekah Hill
Asli Ibrahim
Anna Kennedy
Madeleine Kerr
Jai Leeworthy
Natasha Phillips
Liv Satchell
Emily Sheehan
Rachel Shrives
Elia Simic-Prosic
Margaret Tanjutco
Christian Taylor
Jeanette Tong
Ella Salome
Erica Tait-Hoffman
Bethany Griffiths

VENUE HIRE

It has been a strategic priority for the company to fully utilise the Malthouse building as a unique asset, moving away from the historical separation between the theatre company and venue. Following the creation of a new Venue Manager position, the venue activation strategies have seen delivery of creative public programs, a curated approach to venue hire and strategic partnerships as well as upgrades to facilities. The company’s objective is to increase and diversify attendances, reinforce the venue as a gathering place for the arts community and to create welcoming experiences for all audiences.

When we are not working on our own shows, the theatres, rehearsal rooms, conference facilities and event spaces are made available to creative, commercial and corporate hirers and event partners. In 2016 this included theatre hires from Melbourne Festival, Victorian Opera and the Melbourne Jazz Festival as well as events and workshops by NIDA, Foundation for Young Australians and the Australian Cider Festival.

Beyond the walls of the theatre, the foyer and courtyard came alive with site activations to increase visibility and enjoyment of the unique spaces, including Mermaids: the Midsumma Festival Bar, a Good Beer Week music night and the Coopers Comedy Bar.

As part of our sector support for independent artists and community groups, we offered discounted or free venue hire to 54 artists and industry organisations, including Playwriting Australia, Emerging Writers Festival and the MEAA’s Equity Foundation.

The dollar value of discounted and in-kind venue hire provided to the arts sector in 2016 was $269,457.

<table>
<thead>
<tr>
<th>Venue Hire</th>
<th>2016</th>
<th>2015</th>
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<tbody>
<tr>
<td>Total Number of External Hirers</td>
<td>98</td>
<td>94</td>
</tr>
<tr>
<td>Total Number of Ticketed Performances</td>
<td>94</td>
<td>55</td>
</tr>
<tr>
<td>Total Attendances to Ticketed Performances</td>
<td>13,086</td>
<td>10,782</td>
</tr>
<tr>
<td>Total Hirer Event and Workshops</td>
<td>107</td>
<td>151</td>
</tr>
<tr>
<td>Venue Occupancy Rate</td>
<td>81.4%</td>
<td>73.2%</td>
</tr>
</tbody>
</table>
PUBLIC PROGRAMS
Our public programs provided theatre-goers a chance to magnify their experience. We delivered a series of live discussion forums and pre and post-show briefings to spark further conversation and to prompt audiences to probe the themes, questions and ideas presented in our 2016 season.

QUARTER TIME
This year Malthouse Theatre and The Guardian came together for a wrap up of news and topical issues. The discussion panel featured seasoned media commentators, comedians and politicians to offer a diverse, lively and comprehensive dissection of pertinent world events.

Total Attendance: 299

Quarter Time: Election Special
21 June, Beckett Theatre
Featuring / Lenore Taylor, Katharine Murphy, Jenny Macklin & George Megalogenis

Quarter Time with The Guardian Live
5 April, Beckett Theatre
Featuring / Lawrence Leung, Erik Jensen Walkley, Katherine Murphy, Birdie Jabour (host)

SUBTEXTS WITH WHEELER CENTRE
In our second year of partnership with The Wheeler Centre, we invited audiences to have a conversation about pornography, raised by St Martin’s and Malthouse Theatre’s production of Gonzo.

Gonzo: Time to Talk Porn
1 October, Beckett Theatre
Featuring / Clare Watson (Director), Cyndi Darnell (Sex and Relationship Educator), Gala Vanting (Dramaturg), Helen Corday (Performer), Scott Brennan (moderator)

Total Attendance: 138

MONASH MEETS MALTHOUSE: PANEL DISCUSSIONS 2016
Malthouse Theatre’s Major Partner, Monash University, hosted pre-show briefings for two of our main stage productions in 2016. An ensemble of scholarly experts from multiple facilities gathered to offer audiences an opportunity to get the most out of their experience.

Total Attendance: 86

Picnic at Hanging Rock
5 March, Merlyn Theatre
Featuring / Associate Professor Jane Montgomery Griffiths with panels guests Helen Morse, Director Matthew Lutton, Associate Professor Belinda Smaill & Terry O’Neill.

Edward II
20 August, Merlyn Theatre
Featuring / Professor Stacy Holman Jones with panel guests Director Matthew Lutton, Anne Harris and Mark Wilson.
ACCESSIBLE PERFORMANCES

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

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

**Wheelchair Access:** Wheelchair bookings can be made for performances and events in any of the venues within The Coopers Malthouse.

**AUSLAN Interpreted and Audio Described Performances:** Selected performances throughout the season are offered as accessible performances. In 2016, five performances were Auslan interpreted in collaboration with Auslan Stage Left; and three performances offered an Audio Description and Tactile Tour for vision impaired audience members.

**Companion Card:** developed by the Victorian Network on Recreation and Disability (VICNORD), the Companion Card admits carers to shows as complimentary guests for any performance presented by Malthouse Theatre.

**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

**Western Edge Youth Arts:** For more than 20 years, Western Edge has worked alongside thousands of young people to make contemporary performance in Melbourne’s west. Malthouse Theatre provided venue access and dramaturgical support for Western Edge’s rehearsal and presentation of *Caliban*, a brand new Australian work encompassing fragments of stories from South Sudan, Afghanistan, and the Pacific Islands.

**Footscray Community Arts Centre (FCAC):** Established in 1974, FCAC is Australia’s longest running community engaged, contemporary arts centre and is a vital life force of arts, culture, ambition, critical conversations and exciting new developments in the Australian cultural landscape. In 2016, Malthouse Theatre and FCAC reignited a conversation regarding collaboration across a range of programs to support CALD and First Nations writers, makers and producers, including sourcing support for a new project, Living Now, to be launched in 2017.

VOLUNTEERS

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

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

Joyce Anson (Coordinator)
Alex Parfait
Andrea Devine
Angela Farrugia
Bernard Smith
Charles Wilkins
Dr Margaret Elder
Elisabeth & John Schiller
Fay Batiste
Frances Beebe
Glenyce Dean
Glyn Wilson
Jan & Patrick Doran
Jane Kearney
Jean Ross
Jenny Jeffries
Jill Brooks
Joan March
John Thomas
Liam Smith
Patricia Ryan
Peter Saint
Phyl McLean
Rod & Yvonne Albury
Rosemary Forbes
Yvonne Laird
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.

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<tbody>
<tr>
<td>CO-MINGLED RECYCLING</td>
<td>46 tonnes</td>
<td>39.3 tonnes</td>
<td>44.2 tonnes</td>
<td>32.9 tonnes</td>
<td>38.2 tonnes</td>
</tr>
<tr>
<td>OTHER WASTE</td>
<td>48 tonnes</td>
<td>61 tonnes</td>
<td>62 tonnes</td>
<td>57 tonnes</td>
<td>53 tonnes</td>
</tr>
</tbody>
</table>

Energetics reporting from 2016 reported 45.95 tonnes (44%) of waste was diverted from landfill, representing:

<table>
<thead>
<tr>
<th>Saved from Landfill</th>
<th>Trees Saved</th>
<th>Oil Saved</th>
<th>Electricity Saved</th>
<th>Landfill Saved</th>
<th>Water Saved</th>
<th>Green House Gas</th>
</tr>
</thead>
<tbody>
<tr>
<td>46 Tonnes</td>
<td>781 trees</td>
<td>115 barrels</td>
<td>188,409 KWH</td>
<td>184 M³</td>
<td>36.00 KL</td>
<td>183 CO₂ Tonnes</td>
</tr>
</tbody>
</table>
PHILANTHROPY

Malthouse Theatre believes that fearless artistic expression is crucial to any forward-looking community. Tax-deductible donations of all sizes give us the freedom to create work that champions artistic and cultural diversity, supporting us as we seek out alternative points of view.

PRIVATE GIVING

In 2016, we were overwhelmed by the visionary contribution of our donors, as our private giving program increased by 77%. Our Malthouse Muse program, a series of events and special behind-the-scenes access for our $250+ donors, grew significantly with 23 new Muses, 21 Muses contributing at an increased level and 13 lapsed Muses returning to the Malthouse donor community.

Page to Stage was the 2016 Malthouse Theatre Tax Appeal Campaign, raising funds for our ongoing commitment to presenting works of iconic Australian literature on our stages. Due to the passion and generosity of our donors, support for our Page to Stage campaign was strong, with a 59% increased on our 2015 Tax Appeal campaign income.

In-cart donations, suggested at our ticketing point of sale, continued to be an important aspect of our Private Giving in 2016, with particular success in encouraging VIP attendees to contribute the cost of their opening night tickets back to the company.

The support of our Malthouse Muse donors is crucial to the continued success of Malthouse Theatre. We are extremely grateful for their contribution to our company and their commitment to fearless contemporary theatre. We thank all our inspiring Malthouse Muses for their generous contribution to Malthouse Theatre in 2016.

MUSES (AS AT 31 DECEMBER 2016)

URANIA ($25,000+)
Michele Levine, Mary-Ruth & Peter McLennan, Craig Reeves, Maureen Wheeler AO & Tony Wheeler AO

CLIO ($10,000+)

THALIA ($5,000+)
Richard Leonard & Gerlinde Scholz, Mary Vallentine AO, Anonymous (1)

MELPOMENE ($2,500)
David Bardas, Dr Sian Fairbank, D.L. & G.S. Gjergja, Rosemary Forbes & Ian Hocking, Sue Kirkham, James Penlidis & Fiona McGauchie, Elisabeth & John Schiller, Dr Jenny Schwarz, Leonard Vary & Dr Matt Collins QC, Jason Waple, Jon Webster, Jan Williams, Tom Wright, Anonymous (1)

EUTERPE ($1,000+)
Frankie Airey & Stephen Solly, Chryssa Anagnostou & Dr Jim Tsaltas, Marc Besen AC & Eva Besen AO, John & Sally Bourne, Sally Browne, Beth Brown & Tom Bruce AM, Ingrid & Per Carlsen, Min Li Chong, Robin Collier & Dr Neil Collier, Prof John Daley & Dr Rebecca Coates, Andrew Curtis, Mark & Jo Davey, Dominic & Natalie Dirupo, Roger Donazzan, Rev Fr Michael Elligate AM, Brian Goddard, Val Johnstone, Michael Kingston, James Ostroburski, Rosemary & Roger Redston, Carol & Alan Schwartz AM, Robert Sessions & Christina Fitzgerald, Thea & Hayden Snow, Maria Solá, Gina & Paul Stuart, Fiona Sweet & Paul Newcombe, Kerri Turner & Andrew White, Rosemary Walls, Pinky Watson, Henry Winters, Anonymous (1)

TERPISCHORE ($500+)
Graham & Anita Anderson, Michael Arnold, Rowland Ball OAM, Sandra Beanham, David & Rhonda Black, Ros Casey, Tim & Rachel Cecil, Marisa Cesario, Chris Clough, Alan Connolly, Carolyn Floyd, Leonie Hollingworth, Brad Hooper, Dr Irene Irvine, Joan & Graeme Johnson OAM, Dr Irene Kearsey, Dr Angela Kirsner & Dr Richard Kirsner, Virginia Lovett, John McCallum, Ian McRae AO, Linda Notley, Jan Owen AM, Robert Peters, Katherine Sampson, Barbara & Neil Smart, Toby Sullivan, John Thomas, Neil Waters, Phil & Heather Wilson, Anonymous (4)

ERATO ($250+)
Simon Abrahams, Jennifer Bourke, Fiona Brook, John & Alexandra Busselmaier, Siu Chan, Diane Clark, Georgie Coleman, Patricia Coutts, Jason Craig, Kerryn Dickinson-Rowe, Brian Doyle, Orla & Rachel, Taleen Gaidzkar, Joanne Griffiths, Peggy Hayton, Sarah Hunt, Ann Kemeny & Graham Johnson, Mira & Dr David Kolieb, Robyn Lansdowne, Sally Lindsay, Kim Lowndes, Judith Maitland-Parr, Ian Manning & Alice De Jonge, John Millard, Susan Nathan, Paul Natoli, Dr Kersti Nogeste, Tony Oliver, Kaylene O’Neill, Wendy Poulton, Gerard Powell, Gavin Roach, Rae Rothfield, Dr Michael & Jenny Rozen, Dr Jill Sewell, Chris Teh, Lee-Ann Walsh, Jan Watson, Gary Westbrook, Gib Wettenhall OAM, Joanne Whyte, Barbara Yuncken
TRUSTS & FOUNDATIONS

Malthouse Theatre received significant support from Philanthropic Trusts and Foundations in 2016, with the first year of our newest artist development program, the Sidney Myer Fund IN HOUSE Tower Residencies. Generously supported by the Sidney Myer Fund, this immersive program sees artists undertake fully salaried residencies at Malthouse Theatre, providing a unique paid development opportunity for independent artists. This year also saw the first in our three-year Co.Lab Writer + Director initiative, a program that matches emerging writers and directors create new work for our stages with support from the Copyright Agency Limited's Cultural Fund.

The Robert Salzer Foundation supported our collaboration with composer Ash Gibson-Grief for Picnic at Hanging Rock, The Malcolm Robertson Foundation supported new work from emerging playwrights Jada Alberts and Emilie Collyer and The Trawalla Foundation along with our newest foundation supporter, The Felton Bequest, championed our award-winning education program, The Suitcase Series. Our Besen Family Artists Program celebrated over 10 years of generosity from the Besen Family Foundation, having contributed significantly to the work of over 100 emerging artists at Malthouse Theatre.
BOARD
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 currently comprises 13 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 2016, key governance milestones included:

— recruitment and induction of five new Board members;
— active engagement in fundraising and development, with a particular focus on major gift cultivation through the Malthouse Foundation;
— oversight and approval of financial reporting through the Audit, Finance and Risk sub-committee; and
— an annual self-evaluation review and executive performance appraisal.

SUCCESSION PLANNING
The appointment of individual board members is managed through the People and Nominations Committee, with a crucial skills matrix including financial, entrepreneurial and fundraising expertise as well as high calibre artists. At the 2017 Annual General Meeting, three senior directors will come to the end of their eight-year terms: Chair, Michele Levine, Deputy Chair John Daley and Leonard Vary. In preparation for taking key leadership positions in the new year, Fiona McGauchie and Sue Prestney joined the board at the November 2016 meeting.

BOARD OF DIRECTORS
(AT 31 DECEMBER 2016)
Michele Levine, Chair
CEO, Roy Morgan Research
John Daley, Deputy Chair
CEO, Grattan Institute
Colin Golvan QC
Barrister
Debbie Dadon AM
Chair Besen Family Foundation
Fiona McGauchie
Consultant Egon Zehnder
Jan Owen AM
CEO, Foundation for Young Australians
Kerri Turner
Co-Founder and Director, Tinitrader
Leonard Vary
CEO, Sidney Myer Fund and The Myer Foundation
Mary Vallentine AO
Arts Manager
Michael Kantor
Theatre Director
Nick Schlieper
Designer
Pamela Rabe
Performing Artist
Sue Prestney
Partner, Pricewaterhouse Coopers

STAFF
Artistic Director and Co-CEO
Matthew Lutton
Executive Producer and Co-CEO
Sarah Neal
General Manager
Amanda Macri
Resident Artist
Declan Greene
Resident Dramaturg
Mark Pritchard
Director in Residence
Janice Muller
Producer
Toby Sullivan
Associate Producer
Jason Tamiru
Company Manager
Alice Muhling
Youth & Education Manager
Vanessa O’Neill
Finance Manager
Mario Agostinoni
Finance Administrator
Liz White
Finance Assistant
Connie Stella
Marketing & Communications Manager
Caroline Douglas
Digital Marketing Coordinator
Davey Simmons
Communications Coordinator
Alexandra Sadka (from July)
Communications Coordinator
Natasha Theoharous (to June)
CRM & Ticketing Manager
Emma Quinn (to September)
CRM & Ticketing Manager
Prue Sutherland (from October)
Box Office Manager
Dan Allemann (from December)
Assistant Ticketing Manager
Gemma Cotterell (to November)
Box Office Supervisor
Sam Yeo (to November)
Development Manager
Jayne Lovelock
Development Coordinator
Belinda Locke (from February)
Development Assistant
Olivia Satchell (from October)
Production Manager
David Miller
Workshop Manager
David Craig
Technical Manager
Baird McKenna
Operations Manager
Dexter Varley
Deputy Workshop Manager
Goffredo Mameli
Head Electrician
Stephen Hawker
Venue Head Mechanist
Ivan Smith
Head of Wardrobe
Delia Spicer
Theatre Technician
Nathanael Bristow
Workshop Assistant
Elizabeth Whitton
Venue Manager
Aaron Rowlands
Front of House Manager
Anita Posterino
Front of House Manager
Sean Ladham
Graphic Design
Hours After
Public Relations
TS Publicity, Mary Thompson & Tatia Sloley
Front of House & Bar Staff
Box Office Staff
Tom Albon, Abbey Barnes, Jo Bassiliios, Paul Buckley, Kate Gregory, Michelle Hines, Ian Michael, Jade Thomson, Lauren White, Liz White, Fiona Wiseman
Production & Technical Staff
Adrian Aderhold, Timothy Austin, Mark Anderson, Rob Ballingall, Sam Berkley, Sarah Bianco, Ruth Blair, Tristan Bourke, Gordon Boyd, Tom Brayshaw, Natalie Breakwell, Mike Burnell, Siobhan Callanan, Lachlan Cameron, John Carberry, Amanda Carr, John Collopy, Nathalie Devilliers, Benjamin Dewhurst, Tas Dimitrakakis, James Dobson, Sam Doyle, Rebecca Dunn, Markus Dyt, Aaron Edwards, Nathan Evers, Gavin Faull, Lindsay Fletcher, Jo Foley, Russell Goldsmith, Eugenio Hallen, Jack Hamilton, Matt Hince, Ryan Hodge, Janet Huang, Linda Hum, Peter Hyde, Duane Inocencio, Julia Knibbs, Jonathan Lawrence, Chris Leary, Shane Lee, Amber Lim, Alan Logan, Freya Low, Lewis Maclean, Oren McCoy, Angus Meredith, Markus Middling, Hannah Murphy, Lachlan O’Connor, William Patterson, James Paul, Craig Peters, Alice Pollard, Paige Prendergast, Trent Ramsay, Jacob Shears, Kim Simon, Kate Single, Lindsay Smart, Barney Spicer, Jasper Spicer, Dan Spielman, Robert Stout, Nathaniel Sy, Daniel Talbot, Joshua Veitch, Julian Williams, Nicholas Wollan, Cail Young
MALTHOUSE THEATRE

2016 ANNUAL REPORT

PARTNERS

GOVERNMENT PARTNERS

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

Media Partner

Corporate Partner

Corporate Partner

Corporate Associate

Company Supporter
## Goal Measurement 2014 2015 2016

### Artistic

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</thead>
<tbody>
<tr>
<td>Season 2015</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Malthouse Makes</td>
<td>5</td>
<td>6</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>- Co-Productions</td>
<td>9</td>
<td>7</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>- Presentations</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>16</td>
<td>16</td>
<td>18</td>
</tr>
<tr>
<td>- New Australian</td>
<td>11</td>
<td>10</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>- Extant Australian</td>
<td>1</td>
<td>2</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>- New Australian Adaptation</td>
<td>4</td>
<td>1</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>- Extant International</td>
<td>3</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>16</td>
<td>16</td>
<td>18</td>
</tr>
<tr>
<td>New Productions (% of season)</td>
<td>88%</td>
<td>81%</td>
<td>78%</td>
<td></td>
</tr>
<tr>
<td>New Commissions, Developments</td>
<td>17</td>
<td>21</td>
<td>26</td>
<td></td>
</tr>
<tr>
<td>Artists Employed</td>
<td>136</td>
<td>152</td>
<td>178</td>
<td></td>
</tr>
<tr>
<td>Audience Satisfaction</td>
<td>88%</td>
<td>89%</td>
<td>91%</td>
<td></td>
</tr>
</tbody>
</table>

### Sector Development

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Emerging Artist Opportunities</td>
<td>13</td>
<td>22</td>
<td>23</td>
<td></td>
</tr>
<tr>
<td>Industry Collaborations</td>
<td>11</td>
<td>17</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>Venue Hire Subsidy</td>
<td>$218,512</td>
<td>$224,999</td>
<td>$269,457</td>
<td></td>
</tr>
</tbody>
</table>

### Audience & Access

<table>
<thead>
<tr>
<th></th>
<th></th>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of Performances</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Subscription Season</td>
<td>215</td>
<td>241</td>
<td>226</td>
<td></td>
</tr>
<tr>
<td>- Additional Programming</td>
<td>55</td>
<td>8</td>
<td>190</td>
<td></td>
</tr>
<tr>
<td>- Touring</td>
<td>62</td>
<td>14</td>
<td>56</td>
<td></td>
</tr>
<tr>
<td>- External Hires</td>
<td>104</td>
<td>87</td>
<td>92</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>436</td>
<td>350</td>
<td>564</td>
</tr>
<tr>
<td>Paid Attendances</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Subscription Season</td>
<td>30,792</td>
<td>32,759</td>
<td>38,890</td>
<td></td>
</tr>
<tr>
<td>- Additional Programming</td>
<td>2,245</td>
<td>704</td>
<td>13,886</td>
<td></td>
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<tr>
<td>- Touring</td>
<td>11,391</td>
<td>3,173</td>
<td>17,680</td>
<td></td>
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<tr>
<td>- External Hires</td>
<td>11,840</td>
<td>8,052</td>
<td>10,446</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>56,268</td>
<td>44,688</td>
<td>80,922</td>
</tr>
<tr>
<td>Education Participation</td>
<td>6,164</td>
<td>6,269</td>
<td>8,626</td>
<td></td>
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<tr>
<td>Total Subscribers</td>
<td>1,434</td>
<td>1,536</td>
<td>1,949</td>
<td></td>
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<tr>
<td>Website Visitors</td>
<td>154,619</td>
<td>175,329</td>
<td>196,218</td>
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<tr>
<td>E News Subscribers</td>
<td>17,002</td>
<td>17,339</td>
<td>18,662</td>
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</tr>
</tbody>
</table>

### Financial

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Annual Turnover</td>
<td>$7,22m</td>
<td>$6,17m</td>
<td>$7,98m</td>
<td></td>
</tr>
<tr>
<td>Operating Result</td>
<td>-221,182</td>
<td>$89,782</td>
<td>$100,568</td>
<td></td>
</tr>
<tr>
<td>Sponsorship &amp; Philanthropy Ratio</td>
<td>14.0%</td>
<td>14.5%</td>
<td>12.2%</td>
<td></td>
</tr>
<tr>
<td>Reserves Ratio</td>
<td>27.5%</td>
<td>32.3%</td>
<td>24.6%</td>
<td></td>
</tr>
</tbody>
</table>
2016 REVENUE

- 50% Earned Income
- 3% Other
- 12% Philanthropic & Sponsorship
- 35% Government Grants
- 50% Earned Income

REVENUE 2014-2016

- Earned Income
- Philanthropic & Sponsorship
- Government Grants
- Other
DIRECTORS’ REPORT

The directors present this report on the Company for the financial year ended 31st December 2016.

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

Michele Levine (Chair)
John Daley (Deputy Chair)
Leonard Vary
Kerri Turner
Nick Schlieper
Michael Kantor
Colin Golvan
Jan Owen
Mary Vallentine (appointed 09/02/2016)
Pamela Rabe (appointed 09/02/2016)
Sue Prestney (appointed 28/11/2016)
Fiona McGauchie (appointed 28/11/2016)
Debbie Dadon (appointed 30/05/2016)
Ian McRaen (resigned 30/05/2016)
Sigrid Thornton (resigned 30/05/2016)

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

COMPANY SECRETARY

The position of Company Secretary was held by Sarah Neal.

PRINCIPAL ACTIVITIES

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

The Company’s objectives are:

ARTISTIC:

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

ACCESS & INCLUSION:

— Stand for equality and diversity, and live our core values on and off-stage
— Ensure our theatre reflects the diversity of our community
— Be a world leader engaging with Aboriginal and Torres Strait Islander people by supporting their right to self-determine their artistic identity
— Remove barriers to our work

SECTOR DEVELOPMENT:

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

AUDIENCE DEVELOPMENT:

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

Financial & Governance:

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

STRATEGIES

ARTISTIC:

— Create new work for our main stage in collaboration with a range of artists and companies
— Produce and present a diverse season of contemporary theatre
— Invest in the development of new work that extends and explores new forms
— Facilitate collaboration between artists from diverse practices and backgrounds
— Engage artists with ambition and those who ask critical social questions
— Seek out work that is adventurous, ideas-driven and transcends expectations
— Invite robust political conversation around our program
ACCESS & INCLUSION:
— Diversify the cultural backgrounds of staff, collaborators and audiences
— Commission, develop and present work by artists from a range of cultural backgrounds
— Increase company-wide opportunities for ATSI staff, artists and audiences
— Build repertoire and profile of Indigenous theatre in local, national and international markets
— Find opportunities to increase accessibility across performances, physical venue, employment and participation.
— Actively engaging young people through education and learning programs
— Connect with communities, local and regional

SECTOR DEVELOPMENT
— Offer artists career advancement through employment, commissions and exposure
— Provide professional and skills development placements, residencies and masterclasses
— Develop and present new work in collaboration with small to medium companies
— Be a space for industry-wide gatherings, forums and discussions
— Facilitate access to the venue for independent & 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
Responsibilities: Development Committee, People and Nominations Committee

Colin Golvan QC
Barrister
Responsibilities: Development Committee (Chair)

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

Michele Levine
CEO, Roy Morgan Research
Responsibilities: Chair, Development Committee, People and Nominations Committee

Leonard Vary
CEO, Sidney Myer Fund and The Myer Foundation
Responsibilities: People and Nominations Committee (Chair)

John Daley
CEO, Grattan Institute
Responsibilities: Deputy Chair, Audit, Finance & Risk Committee (Chair), People and Nominations Committee

Kerri Turner
Business Advisor, Deloitte Private
Responsibilities: Audit, Finance & Risk Committee

Nick Schlieper
Designer
Responsibilities: People and Nominations Committee

Mary Vallentine AO
Arts Manager
Responsibilities: Audit, Finance & Risk Committee, People and Nominations Committee
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, 2016, the total amount that members of the Company are liable to contribute if the Company is wound up is $200 (2015 $120).

AUDITOR’S INDEPENDENCE DECLARATION

The lead auditor’s independence declaration for the year ended 31st December, 2016 has been received and can be found on page 6 of the financial report.

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

Michele Levine, Director

John Daley, Director

Dated this 27th day of March 2017

### MEETINGS OF DIRECTORS

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

<table>
<thead>
<tr>
<th>ATTENDED</th>
<th>NUMBER ELIGIBLE</th>
<th>NUMBER ATTENDED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nick Schlieper</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>Sigrid Thornton (resigned 30/05/16)</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Ian McRae (resigned 30/05/16)</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Michele Levine</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>John Daley</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Leonard Vary</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Kerri Turner</td>
<td>6</td>
<td>4</td>
</tr>
<tr>
<td>Michael Kantor</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>Colin Golvan</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>Jan Owen</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>Mary Vallentine (appointed 09/02/16)</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>Pamela Rabe (appointed 09/02/16)</td>
<td>6</td>
<td>4</td>
</tr>
<tr>
<td>Sue Prestney (appointed 28/11/16)</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Fiona McGauchie (appointed 28/11/16)</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Debbie Dadon (appointed 30/05/16)</td>
<td>4</td>
<td>3</td>
</tr>
</tbody>
</table>
## STATEMENT OF COMPREHENSIVE INCOME
### FOR THE YEAR ENDED 31ST DECEMBER 2016

<table>
<thead>
<tr>
<th></th>
<th>NOTES</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenues from continuing operations</td>
<td>2(a)</td>
<td>7,982,213</td>
<td>6,168,604</td>
</tr>
<tr>
<td>Production and touring expenses</td>
<td>3</td>
<td>(3,044,478)</td>
<td>(1,956,010)</td>
</tr>
<tr>
<td>Marketing and sponsorship expenses</td>
<td>3</td>
<td>(464,226)</td>
<td>(484,734)</td>
</tr>
<tr>
<td>Other expenses from continuing operations</td>
<td>3</td>
<td>(4,372,671)</td>
<td>(3,638,078)</td>
</tr>
<tr>
<td><strong>Profit/(loss) before income tax</strong></td>
<td></td>
<td><strong>100,568</strong></td>
<td><strong>89,782</strong></td>
</tr>
<tr>
<td>Income tax expense</td>
<td>1(n)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Profit/(loss) before earnings from investments</strong></td>
<td></td>
<td><strong>100,568</strong></td>
<td><strong>89,782</strong></td>
</tr>
<tr>
<td><strong>Earnings from investments</strong></td>
<td>2(b)</td>
<td>119,295</td>
<td>182,927</td>
</tr>
<tr>
<td><strong>Total comprehensive income/(loss) for the year, net of tax</strong></td>
<td></td>
<td><strong>219,863</strong></td>
<td><strong>272,709</strong></td>
</tr>
<tr>
<td><strong>Total comprehensive income attributable to members of the Company</strong></td>
<td></td>
<td><strong>219,863</strong></td>
<td><strong>272,709</strong></td>
</tr>
</tbody>
</table>

The accompanying notes form part of these financial statements.

## STATEMENT OF CHANGES IN EQUITY
### FOR THE YEAR ENDED 31ST DECEMBER 2016

<table>
<thead>
<tr>
<th></th>
<th>ACCUMULATED</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>SURPLUS</td>
</tr>
<tr>
<td>Balance at 1 January 2016</td>
<td>(39,472)</td>
</tr>
<tr>
<td>Transfer to Incentive Scheme Reserve</td>
<td>-</td>
</tr>
<tr>
<td>Transfer to Future Fund Reserve</td>
<td>-</td>
</tr>
<tr>
<td>Profit attributable to the Company</td>
<td>219,863</td>
</tr>
<tr>
<td>Balance at 31 December 2016</td>
<td>180,391</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>ACCUMULATED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at 1 January 2015</td>
<td>(312,181)</td>
</tr>
<tr>
<td>Transfer to Incentive Scheme Reserve</td>
<td>-</td>
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<tr>
<td>Transfer to Future Fund Reserve</td>
<td>-</td>
</tr>
<tr>
<td>Profit attributable to the Company</td>
<td>272,709</td>
</tr>
<tr>
<td>Balance at 31 December 2015</td>
<td>(39,472)</td>
</tr>
</tbody>
</table>

The accompanying notes form part of these financial statements.
## STATEMENT OF COMPREHENSIVE INCOME
### FOR THE YEAR ENDED 31ST DECEMBER 2016

<table>
<thead>
<tr>
<th>Notes</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenues from continuing operations</td>
<td>2(a) 7,982,213</td>
<td>6,168,604</td>
</tr>
<tr>
<td>Production and touring expenses</td>
<td>(3,044,478)</td>
<td>(1,956,010)</td>
</tr>
<tr>
<td>Marketing and sponsorship expenses</td>
<td>(464,226)</td>
<td>(484,734)</td>
</tr>
<tr>
<td>Other expenses from continuing operations</td>
<td>(4,372,671)</td>
<td>(3,638,078)</td>
</tr>
<tr>
<td>Profit/(loss) before income tax</td>
<td>100,568</td>
<td>89,782</td>
</tr>
<tr>
<td>Income tax expense</td>
<td>(n) -</td>
<td>-</td>
</tr>
<tr>
<td>Profit/(loss) before earnings from investments</td>
<td>100,568</td>
<td>89,782</td>
</tr>
<tr>
<td>Earnings from investments</td>
<td>119,295</td>
<td>182,927</td>
</tr>
<tr>
<td>Total comprehensive income/(loss) for the year, net of tax</td>
<td>219,863</td>
<td>272,709</td>
</tr>
</tbody>
</table>

## STATEMENT OF CHANGES IN EQUITY
### FOR THE YEAR ENDED 31ST DECEMBER 2016

<table>
<thead>
<tr>
<th>Notes</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at 1 January 2016</td>
<td>(39,472)</td>
<td>1,966,313</td>
</tr>
<tr>
<td>Total surplus reserves</td>
<td>1,926,841</td>
<td>1,926,841</td>
</tr>
<tr>
<td>Transfer to Incentive Scheme Reserve</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Transfer to Future Fund Reserve</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Profit attributable to the Company</td>
<td>219,863</td>
<td>-</td>
</tr>
<tr>
<td>Balance at 31 December 2016</td>
<td>180,391</td>
<td>1,966,313</td>
</tr>
</tbody>
</table>

## STATEMENT OF FINANCIAL POSITION
### AS AT 31ST DECEMBER 2016

<table>
<thead>
<tr>
<th>Notes</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>4 650,416</td>
<td>563,982</td>
</tr>
<tr>
<td>Trade and other receivables</td>
<td>5 201,322</td>
<td>680,496</td>
</tr>
<tr>
<td>Inventories</td>
<td>6 62,898</td>
<td>59,857</td>
</tr>
<tr>
<td>Other current assets</td>
<td>7 201,739</td>
<td>233,524</td>
</tr>
<tr>
<td>TOTAL CURRENT ASSETS</td>
<td>1,116,375</td>
<td>1,537,859</td>
</tr>
<tr>
<td>Non-current assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Property plant &amp; equipment</td>
<td>8 521,467</td>
<td>360,726</td>
</tr>
<tr>
<td>Investments</td>
<td>9 2,491,050</td>
<td>2,365,902</td>
</tr>
<tr>
<td>TOTAL NON-CURRENT ASSETS</td>
<td>3,012,517</td>
<td>2,726,628</td>
</tr>
<tr>
<td>TOTAL ASSETS</td>
<td>4,128,892</td>
<td>4,264,487</td>
</tr>
<tr>
<td>Current Liabilities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trade and other payables</td>
<td>10 491,778</td>
<td>351,573</td>
</tr>
<tr>
<td>Short-term provisions</td>
<td>11 167,073</td>
<td>148,166</td>
</tr>
<tr>
<td>Borrowings</td>
<td>12 19,707</td>
<td>19,708</td>
</tr>
<tr>
<td>Other current liabilities</td>
<td>13 1,128,162</td>
<td>1,634,660</td>
</tr>
<tr>
<td>TOTAL CURRENT LIABILITIES</td>
<td>1,806,720</td>
<td>2,154,107</td>
</tr>
<tr>
<td>Non-current Liabilities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Long-term provisions</td>
<td>11 24,967</td>
<td>11,539</td>
</tr>
<tr>
<td>Borrowings</td>
<td>12 150,501</td>
<td>172,000</td>
</tr>
<tr>
<td>TOTAL NON-CURRENT LIABILITIES</td>
<td>175,468</td>
<td>183,539</td>
</tr>
<tr>
<td>TOTAL LIABILITIES</td>
<td>1,982,188</td>
<td>2,337,646</td>
</tr>
<tr>
<td>Net assets</td>
<td>2,146,704</td>
<td>1,926,841</td>
</tr>
<tr>
<td>Equity</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Retained earnings</td>
<td>14 180,391</td>
<td>(39,472)</td>
</tr>
<tr>
<td>Reserves</td>
<td>15 1,966,313</td>
<td>1,966,313</td>
</tr>
<tr>
<td>TOTAL EQUITY</td>
<td>2,146,704</td>
<td>1,926,841</td>
</tr>
</tbody>
</table>

The accompanying notes form part of these financial statements.

---

The accompanying notes form part of these financial statements.
### STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31ST DECEMBER 2016

<table>
<thead>
<tr>
<th></th>
<th>NOTES</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cash flows from operating activities</strong></td>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Receipts from government grants</td>
<td>2</td>
<td>2,886,935</td>
<td>3,126,944</td>
</tr>
<tr>
<td>Receipts from patrons, sponsors</td>
<td>5</td>
<td>5,039,962</td>
<td>3,247,743</td>
</tr>
<tr>
<td>Payments to creditors and employees</td>
<td></td>
<td>(7,581,886)</td>
<td>(6,069,126)</td>
</tr>
<tr>
<td>Interest received</td>
<td></td>
<td>27,990</td>
<td>20,031</td>
</tr>
<tr>
<td>Dividends received</td>
<td></td>
<td>42,257</td>
<td>63,542</td>
</tr>
<tr>
<td><strong>Net cash provided by operating activities</strong></td>
<td>19</td>
<td>415,258</td>
<td>389,134</td>
</tr>
</tbody>
</table>

|                           |       | $       | $       |
| **Cash flows from investing activities** |       |         |         |
| Payment for plant and equipment   |       | (259,214) | (58,992) |
| Payments for investments         |       | (711,180) | (918,398) |
| Receipts from investment redemption |   | 663,070  | 890,390 |
| **Net cash used in investing activities** |     | (307,324) | (87,000) |

|                           |       | $       | $       |
| **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** |     | 86,434  | 280,634 |

|                           |       | $       | $       |
| **Cash and cash equivalent held at the beginning of the year** |     | 563,982  | 283,348 |

|                           |       | $       | $       |
| **Cash and cash equivalent held at the end of the year** |     | 650,416  | 563,982 |

The accompanying notes form part of these financial statements.
NOTES

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2016

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

Playbox Theatre Company Limited is a Company Limited by Guarantee.

1 — SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

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

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

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

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

The financial statements were authorised for issue on 27 March 2017 by the directors of the Company.

ACCOUNTING POLICIES

A — REVENUE

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

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

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

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

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

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

B — EARNINGS FROM INVESTMENTS

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

C — INVENTORIES

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

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

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

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

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

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

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.

During the year all fully depreciated assets listed in the register that no longer contribute to the operations of the Company were removed from the register. In the report both original cost and depreciation have been reduced by $1,950,728.

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

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

Amortised cost is calculated as:

a) The amount at which the financial asset or financial liability is measured at initial recognition;

b) Less principal repayments;

c) Plus or minus the cumulative amortisation of the difference, if any, between the amount initially recognised and the maturity amount calculated using the effective interest method; and

d) Less any reduction for impairment.

NOTES

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

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

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

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

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

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

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

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

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

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

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

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

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

L — BORROWING COSTS
Borrowing costs are recognised as expenses in the period in which they are incurred.

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

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

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

0 — 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.
NOTES

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.

P — CURRENT AND NON-CURRENT CLASSIFICATION

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

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

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

Q — NEW, REVISED OR AMENDED ACCOUNTING STANDARDS AND INTERPRETATIONS ADOPTED

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

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

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

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

— AASB 1057 Application of Australian Accounting Standards
— AASB 2015-1 Amendments to Australian Accounting Standards – Annual Improvements to Australian Accounting Standards 2012-2014 Cycle
— AASB 2015-2 Amendments to Australian Accounting Standards – Disclosure Initiative: Amendments to AASB 101
— AASB 2015-3 Amendments to Australian Accounting Standards arising from the withdrawal of AASB 1031 Materiality
— AASB 2015-9 Amendments to Australian Accounting Standards – Scope and Application Paragraph

R — TRADE AND OTHER PAYABLES

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

S — ECONOMIC DEPENDENCE

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

2.A—REVENUE

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

<table>
<thead>
<tr>
<th>Service</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theatre and performance</td>
<td>2,355,397</td>
<td>1,377,593</td>
</tr>
<tr>
<td>Fundraising Artistic Projects</td>
<td>173,141</td>
<td>-</td>
</tr>
<tr>
<td>Venue hire</td>
<td>563,555</td>
<td>425,735</td>
</tr>
<tr>
<td>Comedy Festival</td>
<td>231,066</td>
<td>-</td>
</tr>
</tbody>
</table>

GOVERNMENT GRANTS

Australia Council
- General Purpose: 1,340,708, 1,319,594
- International Touring: 50,000, -
- Creative Development: - 40,000

Local Government
- Department of Education & Early Childhood: 23,100, 23,800
- City of Melbourne: - 15,000
- Creative Victoria
  - General Purpose: 1,199,714, 1,199,714
  - NGO maintenance: 105,008, 106,129
  - Asia TOPA: 32,784, 7,569
- International Touring: 50,000, -
- Turbine Regional Touring: 24,000, -

SPONSORSHIP
- 345,000, 345,000

FUNDRAISING AND DONATIONS
- 452,074, 548,031

OTHER REVENUE
- Interest earned: 27,990, 20,031
- Ticketing Services: 191,331, 191,174
- Bar Taking: 535,198, 265,234
- Workshop External Commissions: 88,376, 101,628
- Other revenue from continuing operations: 193,771, 182,372

TOTAL REVENUE
- 7,982,213, 6,168,604
2(B)—TOTAL EARNINGS FROM INVESTMENTS

FUTURE FUND
- Change in fair value of financial assets (58,635) 26,548
- Income earned 85,643 47,579
- Gain (loss) on sales of assets 57,110 71,120

INCENTIVE SCHEME RESERVE
- Change in fair value of financial assets 16,850 (32,645)
- Income earned 29,000 15,963
- Gain (loss) on sales of assets (10,673) 54,363

TOTAL EARNINGS FROM INVESTMENTS 119,295 182,927

3—OTHER EXPENSES FROM CONTINUING ACTIVITIES

Profit from continuing operations has been determined after:

EXPENSES:
Production & Touring 3,044,748 1,956,010
Marketing & Sponsorship 464,226 484,734

OTHER EXPENSES
Depreciation 98,473 81,434
Audit fees 22,000 18,788
Finance Costs – external 9,933 11,183
Wages & On costs 3(a) 2,585,566 2,390,381
Venue 743,355 480,644
Administration 232,411 225,490
Ticketing Services 225,244 179,985
Other 455,689 250,173

TOTAL OTHER EXPENSES 4,372,671 3,638,078

TOTAL EXPENSES: 7,881,645 6,078,822

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

4—CASH AND CASH EQUIVALENTS

Cash on Hand 18,813 4,505
Cash at Bank 243,451 144,851
Deposits at call 388,152 364,349
Short Term Bank Deposits - 50,277

650,416 563,982
### 5—TRADE AND OTHER RECEIVABLES

<table>
<thead>
<tr>
<th>Description</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>GST</td>
<td>8,346</td>
<td>-</td>
</tr>
<tr>
<td>Sundry debtors</td>
<td>100,768</td>
<td>516,009</td>
</tr>
<tr>
<td>Accrued income</td>
<td>81,532</td>
<td>61,981</td>
</tr>
<tr>
<td>Deposits paid</td>
<td>10,676</td>
<td>102,506</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>201,322</strong></td>
<td><strong>680,496</strong></td>
</tr>
</tbody>
</table>

### 6—INVENTORIES

**AT COST:**

<table>
<thead>
<tr>
<th>Description</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Raw materials</td>
<td>45,727</td>
<td>39,174</td>
</tr>
<tr>
<td>Bar &amp; Sponsorship Stock</td>
<td>17,171</td>
<td>20,683</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>62,898</strong></td>
<td><strong>59,857</strong></td>
</tr>
</tbody>
</table>

### 7—OTHER CURRENT ASSETS

<table>
<thead>
<tr>
<th>Description</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prepayments</td>
<td>201,739</td>
<td>233,524</td>
</tr>
</tbody>
</table>

### 8(A)—PROPERTY PLANT & EQUIPMENT

<table>
<thead>
<tr>
<th>Description</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Furniture and equipment</td>
<td>491,468</td>
<td>1,207,990</td>
</tr>
<tr>
<td>Less accumulated depreciation</td>
<td>(268,727)</td>
<td>(993,103)</td>
</tr>
<tr>
<td><strong>Furniture and equipment</strong></td>
<td><strong>222,741</strong></td>
<td><strong>214,887</strong></td>
</tr>
<tr>
<td>Theatre fixtures and fittings</td>
<td>299,083</td>
<td>1,260,757</td>
</tr>
<tr>
<td>Less accumulated depreciation</td>
<td>(74,580)</td>
<td>(1,200,050)</td>
</tr>
<tr>
<td><strong>Theatre fixtures and fittings</strong></td>
<td><strong>224,503</strong></td>
<td><strong>60,707</strong></td>
</tr>
<tr>
<td>Workshop Improvements</td>
<td>212,465</td>
<td>263,087</td>
</tr>
<tr>
<td>Less accumulated depreciation</td>
<td>(138,242)</td>
<td>(177,955)</td>
</tr>
<tr>
<td><strong>Workshop Improvements</strong></td>
<td><strong>74,223</strong></td>
<td><strong>85,132</strong></td>
</tr>
<tr>
<td><strong>Total Property, Plant &amp; Equipment</strong></td>
<td><strong>521,467</strong></td>
<td><strong>360,726</strong></td>
</tr>
</tbody>
</table>
8.B—MOVEMENTS IN CARRYING AMOUNTS

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

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th></th>
<th>2015</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>NOTES</td>
<td>2016</td>
<td>2015</td>
<td></td>
</tr>
<tr>
<td></td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Balance at the beginning of the year</td>
<td>214,887</td>
<td>60,707</td>
<td>85,132</td>
<td>360,726</td>
</tr>
<tr>
<td>Additions</td>
<td>70,106</td>
<td>189,108</td>
<td>-</td>
<td>259,214</td>
</tr>
<tr>
<td>Depreciation Expenses</td>
<td>(62,252)</td>
<td>(25,312)</td>
<td>(10,909)</td>
<td>(98,473)</td>
</tr>
<tr>
<td>Carrying amount at the end of the year</td>
<td>222,741</td>
<td>224,503</td>
<td>74,223</td>
<td>521,467</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2015</th>
<th></th>
<th>2015</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at the beginning of the year</td>
<td>236,909</td>
<td>50,218</td>
<td>96,041</td>
<td>383,168</td>
</tr>
<tr>
<td>Additions</td>
<td>36,844</td>
<td>22,148</td>
<td>-</td>
<td>58,992</td>
</tr>
<tr>
<td>Depreciation Expenses</td>
<td>(58,866)</td>
<td>(11,659)</td>
<td>(10,909)</td>
<td>(81,434)</td>
</tr>
<tr>
<td>Carrying amount at the end of the year</td>
<td>214,887</td>
<td>60,707</td>
<td>85,132</td>
<td>360,726</td>
</tr>
</tbody>
</table>

9—INVESTMENTS

Future Fund 1,857,921 1,778,796
Incentive Scheme Reserve Deposit 633,129 587,106

2,491,050 2,365,902

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

10—TRADE & OTHER PAYABLES

Sundry creditors & accruals 491,778 307,075
GST Payable - 44,498

491,778 351,573

11—PROVISIONS

CURRENT
Employee entitlements - Annual leave 53,027 48,244
Employee entitlements - Long service leave 114,046 99,922

167,073 148,166

NON-CURRENT
Employee entitlements - Long service leave 24,967 11,539
NOTES

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
</tbody>
</table>

12—BORROWINGS

**CURRENT**

Bank Loan – secured 19,707 19,708

**NON-CURRENT**

Bank Loan – secured 150,501 172,000

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

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unearned Australia Council grants</td>
<td>-</td>
<td>452,212</td>
</tr>
<tr>
<td>Unearned Creative Victoria grants</td>
<td>49,747</td>
<td>92,431</td>
</tr>
<tr>
<td>Income received in advance</td>
<td>1,078,415</td>
<td>1,090,017</td>
</tr>
<tr>
<td></td>
<td>1,128,162</td>
<td>1,634,660</td>
</tr>
</tbody>
</table>

14—RETAIRED EARNINGS

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Retained earnings at the beginning of year</td>
<td>(39,472)</td>
<td>(312,181)</td>
</tr>
<tr>
<td>Net profit (loss) for the financial year</td>
<td>219,863</td>
<td>272,709</td>
</tr>
<tr>
<td>Transfer to Future Fund Reserve</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Transfer to Incentive Scheme Reserve</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Retained earnings at the end of financial year</td>
<td>180,391</td>
<td>(39,472)</td>
</tr>
</tbody>
</table>

15—RESERVES

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Capital Assets Reserve</td>
<td>127,459</td>
<td>127,459</td>
</tr>
<tr>
<td>Future Fund Reserve</td>
<td>1,394,381</td>
<td>1,394,381</td>
</tr>
<tr>
<td>Incentive Scheme Reserve</td>
<td>444,473</td>
<td>444,473</td>
</tr>
<tr>
<td></td>
<td>1,966,313</td>
<td>1,966,313</td>
</tr>
</tbody>
</table>

15.A—CAPITAL ASSET RESERVE

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening balance</td>
<td>127,459</td>
<td>127,459</td>
</tr>
<tr>
<td>Closing balance</td>
<td>127,459</td>
<td>127,459</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Description</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening balance</td>
<td>444,473</td>
<td>444,473</td>
</tr>
<tr>
<td>Transfer from accumulated surplus/deficit</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Closing balance</td>
<td>444,473</td>
<td>444,473</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>Description</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening balance</td>
<td>1,394,381</td>
<td>1,394,381</td>
</tr>
<tr>
<td>Transfer from accumulated surplus/deficit</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Closing balance</td>
<td>1,394,381</td>
<td>1,394,381</td>
</tr>
</tbody>
</table>

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 Objectives 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, 2016 the number of Members were 20 (2015:12)

## 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, 2016.
18—RELATED PARTY TRANSACTIONS

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

During the year a company controlled by Michael Kantor, a director, provided services (Director, Shadow King and Little Mermaid) for $13,643, Nick Schlieper, a director, was paid a gross wage of $6,392 and superannuation of $607 for his services as lighting designer for The Fiery Maze and Pamela Rabe, a director, was paid by Company B a wage for her participation as an actor in the play The Glass Menagerie that was part of the 2016 Malthouse season. Playbox Theatre Company paid a presentation fee to Company B.

19—CASH FLOW INFORMATION

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

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net profit (loss)</td>
<td>219,863</td>
<td>272,709</td>
</tr>
<tr>
<td>Unrealised loss on investments</td>
<td>41,785</td>
<td>6,097</td>
</tr>
<tr>
<td>Depreciation</td>
<td>98,473</td>
<td>81,434</td>
</tr>
<tr>
<td>(Profit)/loss on sale of investments</td>
<td>(46,437)</td>
<td>(125,481)</td>
</tr>
<tr>
<td>Dividends reinvested</td>
<td>(72,386)</td>
<td>-</td>
</tr>
<tr>
<td>Change in net assets and liabilities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Increase)/Decrease in receivables</td>
<td>479,174</td>
<td>(592,362)</td>
</tr>
<tr>
<td>(Increase)/Decrease in other current assets</td>
<td>31,785</td>
<td>(125,324)</td>
</tr>
<tr>
<td>(Decrease)/Increase in payables</td>
<td>140,205</td>
<td>64,581</td>
</tr>
<tr>
<td>(Increase)/Decrease in inventories</td>
<td>(3,041)</td>
<td>(330)</td>
</tr>
<tr>
<td>(Decrease)/Increase in other current liabilities</td>
<td>(506,498)</td>
<td>818,475</td>
</tr>
<tr>
<td>(Decrease)/Increase in provisions</td>
<td>32,335</td>
<td>(10,665)</td>
</tr>
<tr>
<td>Net cash provided by (used in) Operating Activities</td>
<td>415,258</td>
<td>389,134</td>
</tr>
</tbody>
</table>
20—FINANCIAL RISK MANAGEMENT
The Company’s financial instruments consist mainly of deposits with banks, long-term investments, accounts receivable and payable.

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

<table>
<thead>
<tr>
<th>Financial Assets</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalent</td>
<td>4 650,416</td>
<td>563,982</td>
</tr>
<tr>
<td>Trade and other receivables</td>
<td>5 201,322</td>
<td>680,496</td>
</tr>
<tr>
<td>Domestic Corporate Bonds</td>
<td>9 644,502</td>
<td>432,927</td>
</tr>
<tr>
<td>Equities Domestic</td>
<td>9 1,353,694</td>
<td>1,299,184</td>
</tr>
<tr>
<td>Equities International</td>
<td>9 492,854</td>
<td>633,791</td>
</tr>
<tr>
<td><strong>Total Financial Assets</strong></td>
<td><strong>3,342,788</strong></td>
<td><strong>3,610,380</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Financial Liabilities</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade and other payables</td>
<td>10 491,778</td>
<td>351,572</td>
</tr>
<tr>
<td>Borrowing</td>
<td>12 170,208</td>
<td>191,708</td>
</tr>
<tr>
<td><strong>Total Financial Liabilities</strong></td>
<td><strong>661,986</strong></td>
<td><strong>543,280</strong></td>
</tr>
</tbody>
</table>

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

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

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

22—KEY MANAGEMENT PERSONNEL REMUNERATION
The total remuneration paid to key management personnel of the Company during the period is as follows:

| Key management personnel compensation: | 362,944 | 258,023 |

In 2016 one additional position was classified as Key Management Personnel.

23—SUBSEQUENT EVENTS
No matter or circumstance has arisen since 31 December 2016 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, 13 Sturt Street Southbank Vic 3006
The directors of the Company declare that:

1. The financial statements and notes, as set out on pages 6 to 27, are in accordance with Division 60 of the Australian Charities and Not-for-profits Commission Act 2012 and:
   (a) comply with Accounting Standards – Reduced Disclosure Requirements, Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013 and other mandatory reporting requirements in Australia; and
   (b) give a true and fair view of the financial position as at 31 December, 2016, and of the performance for the year ended on that date of the Company.

2. In the directors’ opinion, there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become due and payable.

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

Michele Levine, Director

John Daley, Director

27 March 2017
INDEPENDENT AUDITOR’S REPORT

TO THE MEMBERS OF PLAYBOX THEATRE COMPANY LIMITED

OPINION

We have audited the financial report of Playbox Theatre Company Limited (the Company), which comprises the statement of financial position as at 31 December 2016, the statement of comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the directors’ declaration.

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

(a) giving a true and fair view of the Company’s financial position as at 31 December 2016 and of its financial performance and cash flows for the year then ended; and

(b) complying with Australian Accounting Standards – Reduced Disclosure Requirements and Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013.

BASIS FOR OPINION

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

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

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.

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AUDITOR’S RESPONSIBILITIES FOR THE AUDIT OF THE FINANCIAL REPORT

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

Crowe Horwath, Melbourne
27 March 2017

David Munday, Melbourne
27 March 2017