


ANNUAL
REPORT
— 2016

**MALTHOUSE
THEATRE**



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COMPANY PROFILE



SEASON
~2016 ~

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.

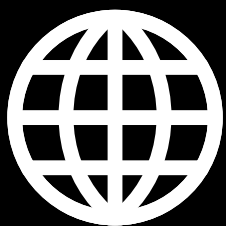
Theatre has the power to interrogate, disrupt and to be an agent of change—and we think it always should. At Malthouse Theatre the work we produce explores the world personally, socially and politically.

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.

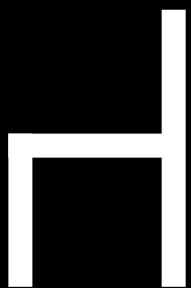
2016 IN
NUMBERS



13 WORLD
PREMIERES



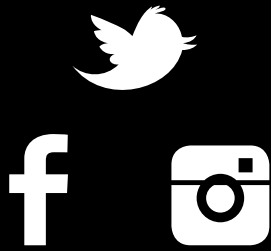
178 ARTISTS
EMPLOYED



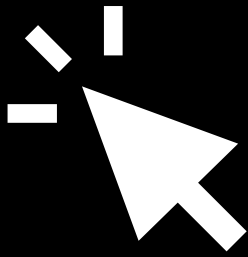
101,034
ATTENDANCES
AT THE
COOPERS
MALTHOUSE



\$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

ROY MORGAN
SURVEY RESPONDENT

**‘YOU ARE CREATING
WORLD CLASS THEATRE,
WHICH PUSHES
BOUNDARIES AND IS
INCREDIBLE.’**

EXECUTIVE REPORT



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 **In House**, a writer-director collaboration 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

2016 SEASON



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*

Venue	Merlyn Theatre
Total Number of Performances	19
Total Attendances	5,556

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 M Lauderdale

Featuring / Chris Ryan & The Siren Effect Orchestra

Stage Manager / Lisa Osborne

Assistant Stage Manager / Harriet Gregory

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.

2016 SEASON



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 / Zoë 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

*A Paines Plough
and Pentabus
Theatre Company
production in
association with
Jersey Arts Trust
and Nabokov.*



‘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

ROY MORGAN
SURVEY RESPONDENT

‘I LOVE THE MALTHOUSE
AND ITS PRESENCE IN
MELBOURNE. IT IS
AN INTEGRAL PART
OF OUR THEATRE AND
CULTURAL SCENE’

2016 SEASON



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.

2016 SEASON



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

THECHO!R / Jonathon Welch AM

The Choir of Opportunity / Jonathon Welch AM

The Keytone'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

*A co-production
with Ranters Theatre.
This project was
developed with
the assistance
of the National
Theatre Studio.*



‘The curiosity with which the
characters hold each other
sheds light on small spaces and
private moments of existence’

— 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



@HOLLYRANSOM

1 SEP 2015

A BELATED CONGRATS
ON A SENSATIONAL
LAUNCH LAST NIGHT.
I AM SO EXCITED BY
YOUR 2016 PROGRAM-
I'LL BE SUBSCRIBING!
WELL DONE

2016 SEASON



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 Woodroffe

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

By St Martins Youth
Arts Centre



‘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.*

2016 SEASON



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

God 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 Teatralne Festival Lublin, Lancaster Arts at Lancaster University, Malthouse Theatre and Melbourne Festival, Gessnerallee Zürich, Nottingham Playhouse and Teatro Stabile di Torino – National Theatre.

2016 SEASON



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 Woodroffe

EXTRA EVENTS



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 Siverson

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

ARTIST CURATED EVENTS



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

Concieved 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 / Eugyeene 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, Yaixin Zhao, Qibin 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 Keefe, Deanne Butterworth, Annie Las

Dancers / Shian Law, Dana Miltins

Stage Manager / Tia Clark

Assistant Stage Manager / Ursula Searle

ON TOUR 2016



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, Djakapurra Munyarryan

Stage Manager / Lisa Osborn

2016
ON TOUR



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 M Lauderdale

Touring Performer / Bobby Fox

Touring Musicians / Jed Palmer and Stephen Grant

MALTHOUSE THEATRE

COMEDY FESTIVAL



VELVET, 2016 COMEDY FESTIVAL

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.

	Venue	Total Performances
Velvet	Merlyn	31
Damian Callinan Swing Man	Tower	21
Eric Omondi	Bagging	1
Lana Schwarcz Lovely Lady Lump	Beckett	8
Sami Shah I, Migrant	Bagging	12
Stuart Bowden She Was Probably Not a Robot	Tower	23
Wil Greenway Vincent Goes Splat	Tower	23
Zoe McDonald Good Morning Mofo	Bagging	22
Lawrence Leung Very Strange Things	Beckett	17
Geraldine Quinn Could You Repeat That	Bagging	10
Adrienne Truscott One Trick Pony	Bagging	14
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.

BESEN 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

Brianna 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 *Caliban*

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.

Program Participation	2016
Productions	4,755
Post-Show Seminars	1,224
Tours + Bespoke Workshops	685
VCE Workshops	1,169
The Suitcase Series	793
TOTAL	8,541

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.



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

Eli 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**.

Venue Hire	2016	2015
Total Number of External Hirers	98	94
Total Number of Ticketed Performances	94	55
Total Attendances to Ticketed Performances	13,086	10,782
Total Hirer Event and Workshops	107	151
Venue Occupancy Rate	81.4%	73.2%

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 Smail & 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.

Recycling	2016	2015	2014	2013	2012
CO-MINGLED RECYCLING	46 tonnes	39.3 tonnes	44.2 tonnes	32.9 tonnes	38.2 tonnes
OTHER WASTE	48 tonnes	61 tonnes	62 tonnes	57 tonnes	53 tonnes

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

Saved from Landfill	Trees Saved	Oil Saved	Electricity Saved	Landfill Saved	Water Saved	Green House Gas
46 Tonnes	781 trees	115 barrels	188,409 KWH	184 M ³	36.00 KL	183 CO ₂ Tonnes

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+)

Roseanne Amarant, Annamila Fund, John & Lorraine Bates, Debbie Dadon AM, Colin Golvan QC, Janine Tai, The Vera Moore Foundation, Anonymous (1)

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 Solà, 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

Caraline 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 Ladhams

Graphic Design

Hours After

Public Relations

TS Publicity, Mary Thompson & Tatia Sloley

Front of House & Bar Staff

Gianni Agostinoni, Thomas Banks, Jo Bassilios, Kirrilee Blythman, Jacqui Brown, Mitchell Brotz, Michaela Buson, Kate Calton, Ben Carrollo, James Chanter, Ray Chong Nee, Emma Corbett, Pamela Cupit, Alice Dixon, Amy Dowd, Graham Downey, Sophie D'Urso, Andrew Foord, Tanja George, Carissa Godwin, Aly Grace, Kate Gregory, Rebekah Harris, Sam Harrison, Alice Hill, Mark Hoffman, Dirk Hoult, Jeremy Ives, Kathryn Joy, Lara Kerestes, Jesse Lewis, Fiona Moody, Daniel Moulds, Hannah Murphy, Abi Murray, Anna Nalpantidis, Daniel Newell, Ruby Nolan, Gem Clarke, Amelia O'Brien, Syrie Payne, Leon Rice-Whetton, Sanne Rodenstein, Dominic Simonelli, Scott Smart, Lee Threadgold, Liz White, Matilda Woodroffe

Box Office Staff

Tom Albon, Abbey Barnes, Jo Bassilios, 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

PARTNERS

GOVERNMENT PARTNERS



Education
and Training

The Suitcase Series

INDUSTRY PARTNER



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

CORPORATE PARTNERS



Venue Partner



Major Partner



Prompt Education Partner



Accommodation Partner



Media Partner



Corporate Partner

Allens > < Linklaters

Corporate Partner



Corporate Associate



Company Supporter



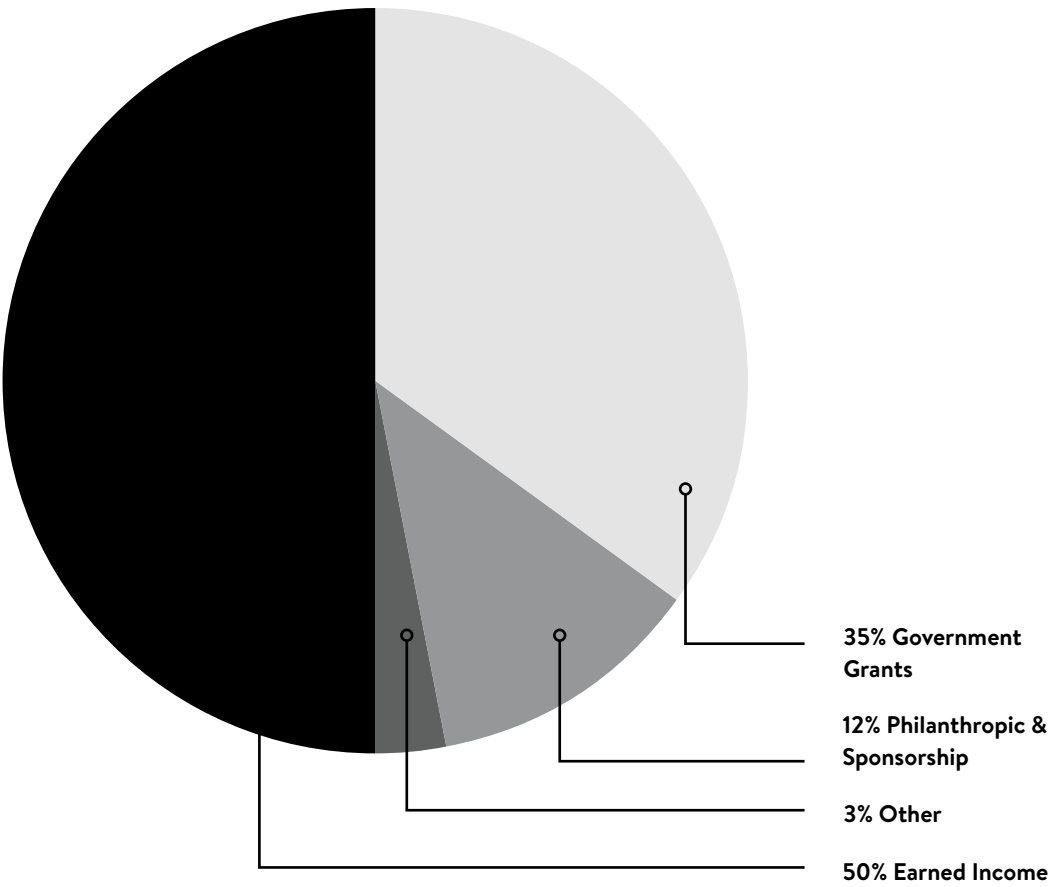
the *Coopers*
MALTHOUSE

the *Coopers*
MALTHOUSE
The home of Malthouse Theatre

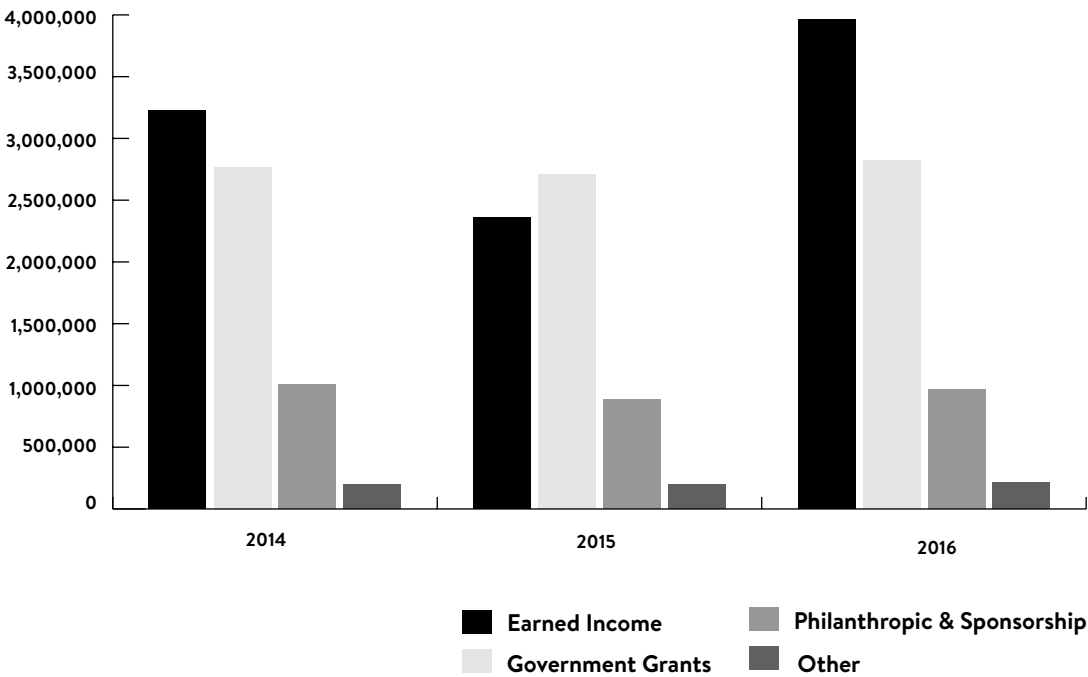
the *Coopers*
MALTHOUSE
The home of Malthouse Theatre

GOAL	MEASUREMENT	2014	2015	2016
ARTISTIC				
Season 2015	- Malthouse Makes	5	6	11
	- Co-Productions	9	7	3
	- Presentations	2	3	4
		16	16	18
	- New Australian	11	10	11
	- Extant Australian	1	2	0
	- New Australian Adaptation	4	1	3
	- Extant International		3	4
		16	16	18
	New Productions (% of season)	88%	81%	78%
	New Commissions, Developments	17	21	26
	Artists Employed	136	152	178
	Audience Satisfaction	88%	89%	91%
SECTOR DEVELOPMENT				
	Emerging Artist Opportunities	13	22	23
	Industry Collaborations	11	17	21
	Venue Hire Subsidy	\$218,512	\$224,999	\$269,457
AUDIENCE & ACCESS				
Number of Performances	- Subscription Season	215	241	226
	- Additional Programming	55	8	190
	- Touring	62	14	56
	- External Hires	104	87	92
		436	350	564
Paid Attendances	- Subscription Season	30,792	32,759	38,890
	- Additional Programming	2,245	704	13,886
	- Touring	11,391	3,173	17,680
	- External Hires	11,840	8,052	10,446
		56,268	44,688	80,922
	Education Participation	6,164	6,269	8,626
	Total Subscribers	1,434	1,536	1,949
	Website Visitors	154,619	175,329	196,218
	E News Subscribers	17,002	17,339	18,662
FINANCIAL				
	Annual Turnover	\$7,22m	\$6,17m	\$7.98m
	Operating Result	-\$221,182	\$89,782	\$100,568
	Sponsorship & Philanthropy Ratio	14.0%	14.5%	12.2%
	Reserves Ratio	27.5%	32.3%	24.6%

2016 REVENUE



REVENUE 2014-2016



FINANCIAL STATEMENTS



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

Pamela Rabe

Actor and Director

Responsibilities: Development Committee
Sue Prestney

Partner, Pricewaterhouse Coopers

Responsibilities: Audit, Finance & Risk Committee
Fiona McGauchie

Partner, Egon Zehnder

Responsibilities: People and Nominations Committee
Debbie Dadon AM

Chair Besen Family Foundation

Responsibilities: Development Committee

MEETINGS OF DIRECTORS

During the financial year, six meetings were held.

Attendances by each director were as follows:

ATTENDED	NUMBER ELIGIBLE	NUMBER ATTENDED
Nick Schlieper	6	5
Sigrid Thornton (resigned 30/05/16)	3	1
Ian McRae (resigned 30/05/16)	3	3
Michele Levine	6	5
John Daley	6	6
Leonard Vary	6	6
Kerri Turner	6	4
Michael Kantor	6	5
Colin Golvan	6	5
Jan Owen	6	5
Mary Vallentine (appointed 09/02/16)	6	5
Pamela Rabe (appointed 09/02/16)	6	4
Sue Prestney (appointed 28/11/16)	1	1
Fiona McGauchie (appointed 28/11/16)	1	1
Debbie Dadon (appointed 30/05/16)	4	3

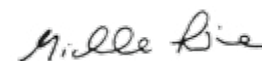
MEMBERS' GUARANTEE

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

STATEMENT OF COMPREHENSIVE INCOME FOR THE YEAR ENDED 31ST DECEMBER 2016

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

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

	ACCUMULATED		
	SURPLUS	RESERVES	TOTAL
Balance at 1 January 2016	(39,472)	1,966,313	1,926,841
Transfer to Incentive Scheme Reserve	-	-	-
Transfer to Future Fund Reserve	-	-	-
Profit attributable to the Company	219,863	-	219,863
Balance at 31 December 2016	180,391	1,966,313	2,146,704
Balance at 1 January 2015	(312,181)	1,966,313	1,654,132
Transfer to Incentive Scheme Reserve	-	-	-
Transfer to Future Fund Reserve	-	-	-
Profit attributable to the Company	272,709	-	272,709
Balance at 31 December 2015	(39,472)	1,966,313	1,926,841

The accompanying notes form part of these financial statements.

STATEMENT OF FINANCIAL POSITION

AS AT 31ST DECEMBER 2016

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

The accompanying notes form part of these financial statements.

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31ST DECEMBER 2016

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

E – DEPRECIATION

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

Depreciation rates used for each of depreciable assets are:

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

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

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

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

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:

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

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*.

O – CRITICAL ACCOUNTING ESTIMATES AND JUDGEMENTS

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

Key Estimates – Impairment

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

Impairment on non-financial assets

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

Employee benefits provision

Short-term employee benefits

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

Other long-term employee benefits

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

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

NOTES	2016	2015
	\$	\$

2.A—REVENUE

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

Theatre and performance	2,355,397	1,377,593
Fundraising Artistic Projects	173,141	-
Venue hire	563,555	425,735
Comedy Festival	231,066	-
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

NOTES

NOTES	2016	2015
	\$	\$

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 EARNING 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

NOTES

	NOTES	2016	2015
		\$	\$
5—TRADE AND OTHER RECEIVABLES			
GST		8,346	-
Sundry debtors		100,768	516,009
Accrued income		81,532	61,981
Deposits paid		10,676	102,506
		201,322	680,496
6—INVENTORIES			
AT COST:			
Raw materials		45,727	39,174
Bar & Sponsorship Stock		17,171	20,683
		62,898	59,857
7—OTHER CURRENT ASSETS			
Prepayments		201,739	233,524
8(A)—PROPERTY PLANT & EQUIPMENT			
Furniture and equipment		491,468	1,207,990
Less accumulated depreciation		(268,727)	(993,103)
		222,741	214,887
Theatre fixtures and fittings		299,083	1,260,757
Less accumulated depreciation		(74,580)	(1,200,050)
		224,503	60,707
Workshop Improvements		212,465	263,087
Less accumulated depreciation		(138,242)	(177,955)
		74,223	85,132
TOTAL PROPERTY, PLANT & EQUIPMENT		521,467	360,726

NOTES

NOTES	2016	2015
	\$	\$

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.

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

2015	FURNITURE & EQUIPMENT	THEATRE FIXTURES & FITTINGS	WORKSHOP IMPROVEMENTS	TOTAL
Balance at the beginning of the year	236,909	50,218	96,041	383,168
Additions	36,844	22,148	-	58,992
Depreciation Expenses	(58,866)	(11,659)	(10,909)	(81,434)
Carrying amount at the end of the year	214,887	60,707	85,132	360,726

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
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NOTES

NOTES	2016	2015
	\$	\$

12—BORROWINGS

CURRENT

Bank Loan – secured	19,707	19,708
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NON-CURRENT

Bank Loan – secured	150,501	172,000
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Bank loan and overdraft facilities with National Australia Bank Ltd are secured by Registered Mortgage Debenture over the whole of the company's assets but excluding funds held in the Incentive Scheme Reserve.

13—OTHER CURRENT LIABILITIES

Unearned Australia Council grants	-	452,212
Unearned Creative Victoria grants	49,747	92,431
Income received in advance	1,078,415	1,090,017
	1,128,162	1,634,660

14—RETAINED EARNINGS

Retained earnings at the beginning of year	(39,472)	(312,181)
Net profit (loss) for the financial year	219,863	272,709
Transfer to Future Fund Reserve	-	-
Transfer to Incentive Scheme Reserve	-	-
Retained earnings at the end of financial year	180,391	(39,472)

15—RESERVES

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

15.A—CAPITAL ASSET RESERVE

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

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

NOTES

NOTES	2016	2015
	\$	\$

15.B—INCENTIVE SCHEME RESERVE**MOVEMENTS DURING THE YEAR**

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

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

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

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

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

The Fund is established for the purpose of accruing and accumulating a sustainable capital base for the Company to support the long term financial viability of the Cultural 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.

NOTES

NOTES	2016	2015
	\$	\$

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

Net profit (loss)	219,863	272,709
Unrealised loss on investments	41,785	6,097
Depreciation	98,473	81,434
(Profit)/loss on sale of investments	(46,437)	(125,481)
Dividends reinvested	(72,386)	-
Change in net assets and liabilities		
(Increase)/Decrease in receivables	479,174	(592,362)
(Increase)/Decrease in other current assets	31,785	(125,324)
(Decrease)/Increase in payables	140,205	64,581
(Increase)/Decrease in inventories	(3,041)	(330)
(Decrease)/Increase in other current liabilities	(506,498)	818,475
(Decrease)/Increase in provisions	32,335	(10,665)
Net cash provided by (used in) Operating Activities	415,258	389,134

NOTES

NOTES	2016	2015
	\$	\$

20—FINANCIAL RISK MANAGEMENT

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

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

Financial Assets			
Cash and cash equivalent	4	650,416	563,982
Trade and other receivables	5	201,322	680,496
Domestic Corporate Bonds	9	644,502	432,927
Equities Domestic	9	1,353,694	1,299,184
Equities International	9	492,854	633,791
Total Financial Assets		3,342,788	3,610,380
Financial Liabilities			
Trade and other payables	10	491,778	351,572
Borrowing	12	170,208	191,708
Total Financial Liabilities		661,986	543,280

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
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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

DIRECTORS' DECLARATION

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



**MALHOUSE
THEATRE**

// what happens next.