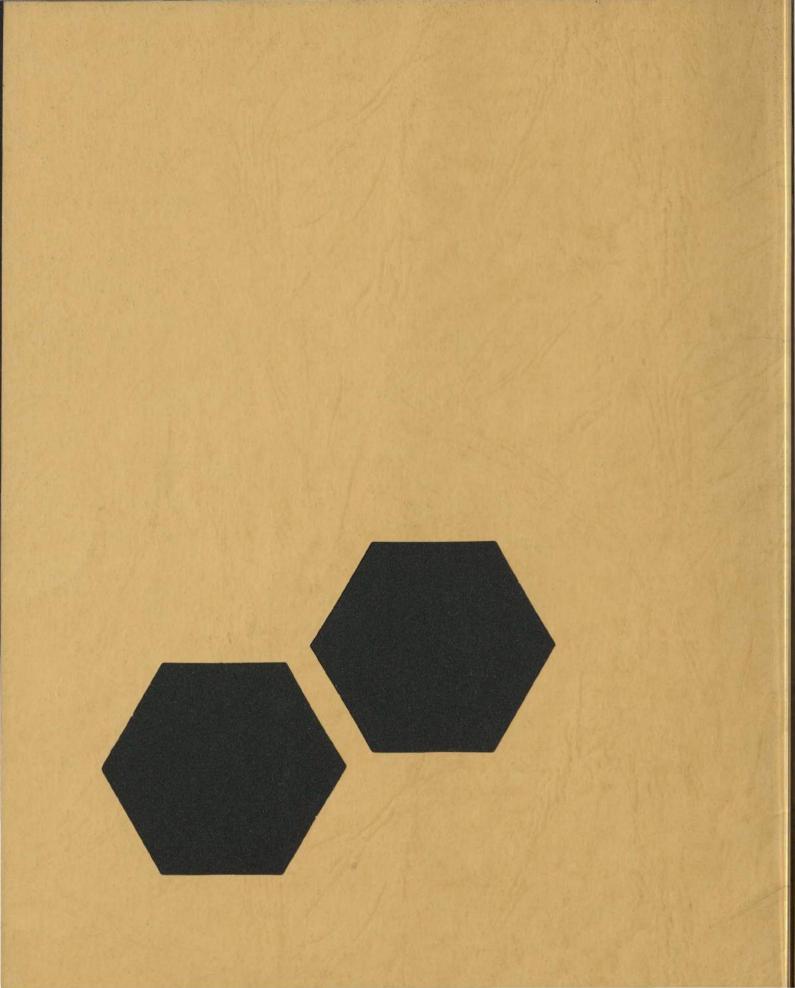
The Australian Elizabethan Theatre Trust

Annual Report and Notice of Meeting





The Australian Elizabethan Theatre Trust

Annual Report and Notice of Meeting

> Julie Chenery, Barbara Farrell and Rosalie Howard in "TARANTARA! TARANTARA!". The Marian Street Theatre's production toured by the A.E.T.T. to all states in 1977.

The Australian Elizabethan Theatre Trust

Annual Report

and Notice

of Meeting

Notice of Meeting

Notice is hereby given that the Twenty Fifth Annual General Meeting of members of The Australian Elizabethan Theatre Trust will be held in Studio 1 on the Second Floor of 153 Dowling Street, Potts Point on the Twenty Sixth day of June 1978 at 5.30 p.m.

#### BUSINESS

- 1. To receive and consider the Balance Sheet as at 31st December, 1977 and the Statement of Income and Expenditure for the year then ended together with the Reports of the Directors and Auditors thereon.
- 2. To elect Directors.
- (a) Mr. Lloyd Dengate Stacy Waddy retires as a Director by rotation and being eligible offers himself for re-election.
- (b) Emeritus Professor Frederick Alexander, C.B.E. being over the age of 72 retires as a Director in accordance with Section 121 of the Companies Ordinance 1962 and being eligible offers himself for re-election.
- (c) Sir Charles Moses, C.B.E. being over the age of 72 retires as a Director in accordance with Section 121 of the Companies Ordinance 1962 and being eligible offers himself for reelection.
- (d) Sir Ian Potter being over the age of 72 retires as a Director in accordance with Section 121 of the Companies Ordinance 1962 and being eligible offers himself for re-election.
- (e) Sir Thomas Reginald Groom was appointed as a Director during the year and retires in accordance with Article 43 of the Articles of Association and being eligible offers himself for re-election.
- (f) Mr. Leonard George Teale was appointed as a Director during the year and retires in accordance with Article 43 of the Articles of Association and being eligible offers himself for reelection.
- (g) Mr. Robin Casper Lovejoy was appointed as a Director during the year and retires in accordance with Article 43 of the Articles of Association and being eligible offers himself for reelection.
- 3. To elect Governor.

Mrs. Helen Butts was appointed as a Governor during the year and retires in accordance with Article 66(b) (vi) of the Articles of Association and being eligible offers herself for re-election.

4. Special Business.

To consider and if thought fit to pass the following Resolution as a Special Resolution:— "That subject to the approval of the Governor General as required by Clause 9 of the Memorandum of Association of the Australian Elizabethan Theatre Trust the Articles of Association be amended in that Article 10 be deleted."

Your Board of Directors recommend adoption of this change to the Company's Articles of Association.

5. To transact any other business which may be brought before the meeting in conformity with the Articles of Association.

DATED this TENTH day of April 1978.

By Order of the Board D. F. Grace Secretary

A member entitled to attend and vote is entitled to appoint a proxy to attend and vote instead of the member. A proxy need not be a member of the Trust.

Proxy forms must be deposited at the registered office of the Trust at c/- Phipson Nominees Pty. Ltd., 12th Floor, National Mutual Centre, Darwin Place, Canberra City, A.C.T. 2601 not later than 5.00 p.m. on the Twenty Third day of June, 1978.



# Office Bearers

PATRON: HER MAJESTY THE QUEEN PRESIDENT: Sir James Darling C.M.G., O.B.E. CHAIRMAN: Sir Ian Potter

#### DIRECTORS:

Emeritus Professor F. Alexander, C.B.E. Sir David Griffin, C.B.E. Sir Reginald Groom Mr. C. J. Legoe, Q.C. Mr. R. C. Lovejoy, O.B.E. Mr. D. A. Mortimer Sir Charles Moses, C.B.E. Mr. M. Parker Mr. N. R. Seddon, C.B.E. Mr. L. G. Teale Mr. L. D. S. Waddy

#### SOLICITORS:

Allen Allen & Hemsley

#### AUDITORS:

G. T. Hartigan & Co. Chartered Accountants

#### BANKERS:

Commonwealth Trading Bank of Australia

#### **REGISTERED OFFICE:**

c/- Phipson Nominees Pty. Ltd. 12th Floor, National Mutual Centre Darwin Place, Canberra City, A.C.T.

GENERAL MANAGER: Mr. J. Joynton-Smith

#### SECRETARIES:

Mr. D. F. Grace Mr. N. M. Macphillamy

#### **COUNCIL OF GOVERNORS:**

Vice-Presidents Mr. N. F. Hopkins (S.A.) Mrs. T. Manford (W.A.) Mr. A. D. Marshall (Q'LD.) Professor J. A. Passmore (A.C.T.) Mr. J. B. Piggott, C.B.E. (TAS.) Miss M. E. Roper (VIC.) Dr. L. Ross, O.B.E. (N.S.W.)

#### **GOVERNORS**:

Mr. D. J. Billington (N.S.W.) Mrs. H. Butts (Q'LD.) Mrs. P. W. E. Curtin (N.S.W.) Sir Warwick Fairfax (N.S.W.) Miss M. Gillespie, M.B.E. (N.S.W.) Mr. B. Goode (S.A.) Lady Hanger (Q'LD.) Mrs. G. Hay (N.S.W.) Mr. J. R. Kerrigan (N.S.W.) Mr. B. R. Macklin, O.B.E. (S.A.) Miss I. Mitchell (VIC.) Emeritus Professor Sir George Paton (VIC.) Mr. C. G. Pryor, M.B.E. (TAS.) Mr. B. R. Redpath (VIC.) Mrs. A. Williams (S.A.) Jack Christie, Margo Allen, Peg Christie and Gillian Jankaus in a scene from "OF ROGUES AND CLOWNS" the major 1977 production by the N.S.W. Theatre of the Deaf.





Absence from Australia during most of last year has meant some loss of touch with events for which I apologize. I find on my return that there has had to be some continuing consideration of the future functions of the Trust.

Such a projection is not new in our history and the Trust has not been slow to accept the necessity for change when circumstances seemed to demand them. When they appeared strong enough to stand upon their own feet, the Trust encouraged the independence of the Opera, Ballet and other Theatre Companies for which it had been responsible. The building of theatre complexes in various States has reduced the Trust's involvement in the provision of theatres although we are likely to have continuing responsibility in this area for some years.

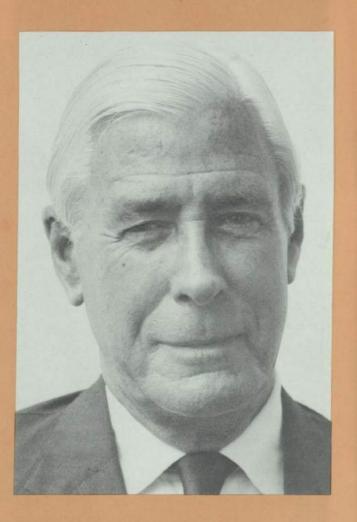
The responsibility for the future of the Trust's orchestras is still a matter for discussion with the subsidising bodies and the performing companies but no definite future has yet emerged. There is no sense in resisting change when it is desirable, though equally no sense in encouraging it when it is not needed.

Various important functions need to be performed and others will probably emerge. First, and most important, the stimulating and coordinating of entrepreneurial activities throughout Australia, for which it is worth mentioning that greatly increased financial provision of risk money is needed; secondly, the provision of a

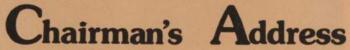
# President's Message

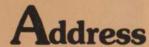
number of common services which can be of use to various theatrical bodies and which can be most effectively handled in concert; thirdly, the increase in the number of members and of their involvement in the affairs of the Trust.

In these days it has become clear that Democracy does not consist, certainly does not only consist, of centralized control responsible ultimately to an elected government, but much more in the active participation of those for whom the service is intended. Members of the Trust do receive some cash and other benefits from their membership, but it is more important that they should be active in their concern for the purposes of the Trust, in such a way that their views and indeed their criticism should be known and considered by the Board. Their financial contributions do help but their active support and interest would be even more valuable. I hope that these may be shown in the following year and that in part consequence there may be an increase in the number of members. Membership is the base of the Trust and gives it the authority necessary to it when dealing with. governments and also with private benefactors.



The Australian Elizabethan **Theatre Trust** Annual Report and Notice of Meeting







At the twenty-fifth Annual General Meeting of the Australian Elizabethan Theatre Trust, we can, I think, record with some satisfaction the progress and achievements of the Trust since its foundation in 1954.

The continued activity of the Trust over such a long period is quite unique in the history of Australian theatre, especially when it is remembered that it was responsible for the setting up of the main national performing companies, including the Australian Opera and the Australian Ballet, which have now become independent bodies.

The Trust has retained its vitality and still assumes responsibility for many activities of continuing importance to the Australian performing arts. Furthermore it is equipped to extend these activities as the occasion arises.

The year ended 31st December, 1977 was a period of relative stability in the Trust's affairs. Continuing thought and discussion on its future roles occupied much of the time of the Board but the exhaustive examination of the Trust following the Coopers and Lybrand Report in 1976 was completed early in the year and our management has had more time and opportunity to attend to its day-to-day functions with, I believe, beneficial results.

Last year, as a result of the major rearrangement of the Trust's financial relationships with the Australia Council, its financial affairs were not affected by the uncertainties of the past few years. Financial support from the Commonwealth through the Australia Council and from the States, enabled us to carry on our activities in an atmosphere of stability.

The entrepreneurial activities in which the Trust engaged produced a small deficit, which was, however, more than offset by increased revenue. Further improvement in our finances has occurred since the end of the year, and subject to the attitudes of the subsidising authorities, it is expected that our financial affairs will continue on a sound basis. This will be helped by the proposed increase in subscription rates, about which members will be informed in due course.

It would be wrong, however, to gain the impression that the Board of the Trust is satisfied with the present system of financing. While fully aware of the exigencies in Commonwealth and States' finances, it is, nevertheless, most difficult for the Trust to plan and maintain a range of activities on a year-to-year basis. A period of three years is minimal for the adequate organisation of activities in the performing arts, especially when entrepreneurial risks and responsibilities must be assumed.

A year ago, I referred in my address to these problems and made it clear that the Trust was quite happy to consider any proposals that may be advanced to ensure its future. I did, however, make the point that any such proposals should have regard to the Trust as a going concern, and not as steps taken to reduce or re-arrange its activities merely for the sake of doing so. Except in the area of the Trust's Orchestras, no proposals for change have been submitted to the Trust. The Trust, however, has plans for its own future and is satisfied that with appropriate support it will continue to expand its activities in the field of Australian theatre.

So far as the Orchestras are concerned, the last twelve months has seen some important discussions initially between the Trust and the Australia Council, later resulting in the formation of a Committee titled, "The Orchestral Review Committee", comprising representatives of the performing companies, the Australia Council, orchestral players and the Trust. This Committee was chaired by Mr. Ernest Llewellyn. The Committee's function is generally to consider the future of the Trust's two Orchestras.

It has always been the view of the Trust Board that any transfer of the Orchestras to control by another group should be such as to satisfy the Trust's responsibility for the continuing welfare of the musicians, especially in regard to severance arrangements. We are also concerned as to the financial capacity of the new employing authority to carry out the administrative and financial obligations involved in running the Orchestras.

Major difficulties have occurred in the setting up of an independent organisation that would satisfy these requirements and the conflicting needs of the performing companies.

It is interesting to note that during these discussions as to the future of the Orchestras, they have been performing with a high degree of critical approval under the control of the Trust. The Trust has been given no reason for the proposed change, although it has sought to be informed on this point. The Trust believes that the time is approaching when it should itself take some initiative in the matter of the future control of the Orchestras. In our view, the appropriate step would be to extend their present control by the Trust to include, to the maximum possible degree, implementation of the artistic wishes of the performing companies and the interests of the players themselves. Assuming that no worthwhile scheme is forthcoming from the Australia Council within a reasonable period, positive steps on the part of the Trust to achieve such an organisation will be attempted.

In the improved financial climate now enjoyed by the Trust, consideration has recently been given by the Board to restoring the Orchestras in part at least, to the numbers employed at June, 1976 when financial circumstances forced a reduction in personnel. However, such a step would require the agreement of the Australia Council which is the main subsidising authority for the Trust's Orchestras.

#### NON-GOVERNMENTAL SUPPORT

Since I referred to this matter a year ago, the degree of support for the arts from the private sector has shown a considerable increase. The Trust itself however has now sought private funds beyond normal Membership Fees, which after 24 years without change, will shortly be raised to a level appropriate to present circumstances.

The Trust is also involved in assisting private support for the performing arts by reason of its qualification under tax legislation as an avenue to effect tax deductibility for tax purposes. Donations to the performing arts during 1977, using the Trust as a channel for tax gualification amounted almost to \$800,000. The Trust makes no charges to donors or donees for this service. Large amounts are being sought from the private sector by several of the major performing companies and subject to these donations conforming with the requirements of the taxation authorities, the Trust is prepared to continue to make these facilities available. The size of the amounts being sought is of some significance in the overall financial needs of the performing arts and it is to be hoped that Governments, both Commonwealth and State will give appropriate encouragement to private donors in the spirit of joint effort, and will not stress unduly the effects





on public revenues. Private support for the arts will be prompted by the donors' desire to make a positive contribution. The saving of revenue is not likely to be a major incentive to the donor.

Governmental authorities responsible for the administration of the arts should show a positive attitude toward the private sector. It is extremely important to gain and hold the interest of groups that are likely to be potential donors. There is clearly room for improvement in this sense, if private support for the performing arts is to become a reality. The Trust is prepared to assist in any way possible to further this end.

#### **ARTICLES OF ASSOCIATION**

The Australia Council, the main funding body of the various activities of the Trust, has advised that all organisations who receive grants in excess of \$50,000 which are seeking a continuation of funding should implement a policy that no restriction be placed on membership except those which normally apply for public companies.

Article 10 of the Trust's Articles of Association state-

"No person shall be admitted a member of the company in any class unless he is first approved by the Board and the Board shall have full discretion as to the admission of any person to any class."

This Article places a restriction on membership and although your Directors are not aware of the Board having exercised its discretion to reject an application it nevertheless recommends the deletion of Clause 10 from the company's Articles of Association.

#### ACKNOWLEDGEMENTS

The Australian Elizabethan Theatre Trust would like to acknowledge with appreciation the support of:—

The Australian Government (through the Australia Council)

Brisbane City Council

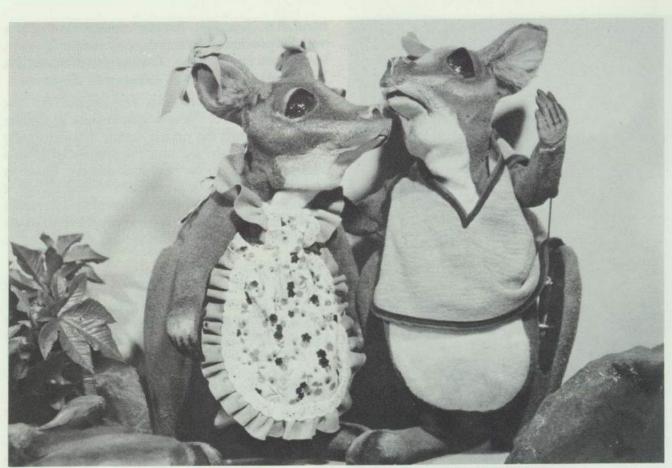
The State Governments of:

Victoria (through the Ministry for the Arts) New South Wales (through the Division of

Cultural Activities Premier's Department) Queensland (through the Minister for Education and Cultural Activities)

South Australia (through the Arts Development Division Premier's Department) Western Australia (through the Treasury)

9



Two of the characters in "ROOS", part of the Marionette Theatre of Australia's double presentation "ROOS" and "HANDS".

#### SUBSIDIES FROM THE AUSTRALIA COUNCIL

The Council continued its financial support of the Trust's activities during 1977 and your Board is appreciative of the following grants:-

	1976	1977
	\$	\$
Orchestras		
–General	1,650,000	1,750,000
-Supplementary	217,000	-
Marionette		
-General	87,000	40,000
-Special		9,725
Administration and	Aird And And And And	
Entrepreneurial		
-General	250,000	250,000
-Supplementary		12,880
-Specific Activities	168,573	54,212
•	\$2,372,573	\$2,116,817

In addition a special grant of \$10,400 was received for the Marionette Theatre of Australia to be applied towards the services of an administrator.



One of the fine athletes from the "WUSHU OF CHINA" troupe, a cultural exchange tour of Australia for the Department of Foreign Affairs arranged by the A.E.T.T.

#### THEATRE PROMOTIONS-ENTREPRENEURIAL DIVISION

Although the number of entrepreneurial ventures in which this division was involved was lower than the previous year, nevertheless performances under its control or in which it was directly involved were attended by over 200,000 people which resulted in a gross box office turnover of more than \$1.1 million.

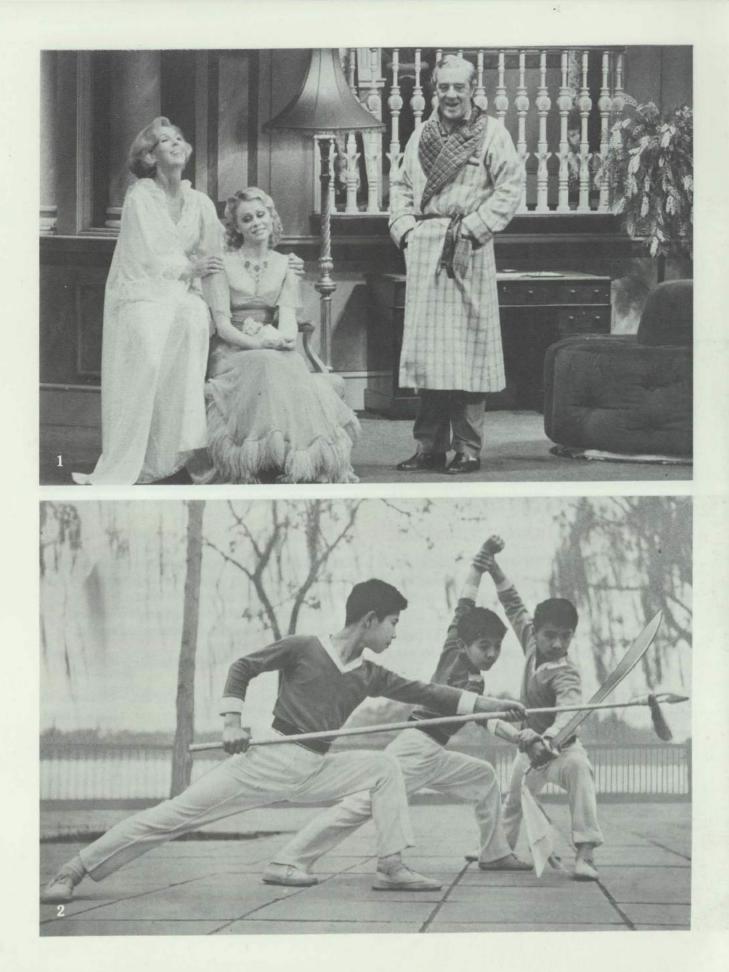
The financial result of the activities in each State highlighted the need for the Trust to undertake and co-ordinate national touring. A successful financial season in one capital city so enables the Trust to extend the same activity into other capital cities which have a greater degree of financial risk. The level of operation in this area is naturally limited to the degree of risk funds available.

The overall financial risk taken by the Trust in ventures during the year was \$399,000. After taking into account box office and other venture income this risk figure was reduced to an actual expenditure result of \$33,127.

The Trust presented or was financially involved in association with other managements in the following activities during the year:

- 1. Tarantara Tarantara–Seasons in Sydney, Melbourne, Hobart, Brisbane, Adelaide, Perth and Canberra
- 2. The Two of Us—Seasons in Sydney and Melbourne
- 3. The Pleasure of His Company–Seasons in Sydney and Melbourne
- 4. Lauder–Season in Sydney
- 5. The Second Aboriginal Country and Western Festival—Performance at Yarralumla Woolshed, Canberra
- 6. Wushu of China—Seasons in Brisbane, Melbourne, Perth, Adelaide, Canberra and Sydney
- 7. Of Rogues and Clowns–Performances by New South Wales Theatre of the Deaf in Sydney

In addition the Trust also invested funds in the productions "Marcel Marceau" and "Berioska Dance Company".

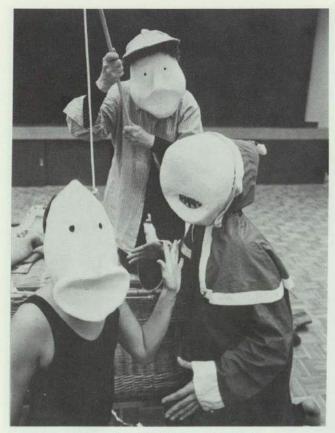








- 1. Carol Raye, Christine Amor and David Langton in "THE PLEASURE OF HIS COMPANY".
- 2. Three of the highly trained athletes from the "WUSHU OF CHINA" troupe.
- 3. Douglas Fairbanks Jr. and Stanley Holloway in "THE PLEASURE OF HIS COMPANY".
- 4. Jimmy Logan as Harry Lauder in the musical "LAUDER".
- 5. The entire cast of "TARANTARA! TARANTARA!". The highly praised production was presented throughout Australia.



Three members of the N.S.W. Theatre of the Deaf in "OF ROGUES AND CLOWNS".



Jon Ewing in a scene from "TARANTARA! TARANTARA!".

#### MEMBERSHIP

Due to rising costs it has been necessary for the annual membership fee to be increased to \$15.00 per annum for subscription members and \$5.00 per annum for associates. This increase in fees is the first since the inception of the Trust twenty five years ago. To keep members fully informed and more up-to-date on current and future programmes and concessions it was decided to revert back to the previously adopted Trust News information booklet with a separate publication on the various concessions for each State.

During the year a further membership Committee was established in Melbourne and any member seeking information about the Committee or membership in general in Melbourne should contact Mr. Roger Myers at the Princess Theatre.

#### SUBSCRIPTION DEPARTMENT

As indicated in last year's report the Sydney Subscription Office is leased to the Australian Ballet to process the ballet's subscription programmes.

The Melbourne Office continued to handle subscriptions for the Australian Opera and the Australian Ballet during 1977.

#### PRINCESS THEATRE

The Trust gratefully appreciates the assistance given by the Victorian Government to enable it to continue to operate the Princess Theatre.

During 1977 this theatre was occupied for forty weeks by performing arts companies, as well as commercial organisations including the Victorian State Opera, Australian Opera, Eric Dare Attractions, International Stage Attractions and the Australian Elizabethan Theatre Trust. Over 200,000 people attended performances during the year which indicates the theatre's popularity as a theatrical venue in Melbourne.

Due to previous booking commitments it was unfortunate that the Australian Ballet School's graduation performance could not be held in the theatre during 1977.

#### HIRES

This division's importance to the performing arts is demonstrated by the number of professional and amateur performing groups, school, and film companies which use its services. The Trust is continuing its policy to supplement and up-grade its stocks of costumes, theatrical lighting, properties and rostrums available for hire, giving discounts where possible to amateur groups.

#### **GOVERNORS**

It is my pleasure to report that Sir Reginald Groom, Vice President of Governors for Queensland has been appointed as a Director of the Trust. As the Articles prohibit a member fulfilling the position of both a Director and Governor, Mr. A. D. Marshall who has been a Governor for a number of years has agreed to become Vice President of Governors for Queensland.

Since the date of the last Annual General Meeting Mrs. Helen Butts has been appointed as a Queensland Governor.

Your Board would like to express its appreciation for the valuable time, assistance and advice given to it by the Council of Governors, firstly through its President Sir James Darling and during his absence overseas from the Vice Presidents of the various States.

#### AUXILIARY

The continued efforts by the Ladies' Committee in each State are greatly appreciated. Although a number of ladies give a great deal of time in arranging membership meetings and functions, the Board would like to extend its gratitude to Mrs. Shirley Hay, President of the Elizabethan Theatre Ladies' Committee, Sydney, for her untiring effort and assistance in arranging functions not only for members but also for employees.

During the year the money raised by the Ladies' Committee enabled the purchase of a vibraphone and bass clarinet for use by the Elizabethan Sydney Orchestra and in addition an overseas study grant was given to a member of the Trust's Costumes Hire's Division.

The Committee arranged First Night Supper Parties, Art Exhibitions and Luncheons whilst the Sydney Ladies' Committee also organised a Christmas Party for members of the Elizabethan Sydney and Melbourne Orchestras.

#### DIRECTORS

During the year Sir Vernon Christie and Mr. Paul Sonnino resigned as Directors and the Board would like to express its appreciation of the important contribution made by them to the various activities carried out by the Trust.

The Board is pleased to announce the appointment, subject to confirmation by this Meeting, of Sir Reginald Groom, Mr. Robin Lovejoy, O.B.E. and Mr. Leonard Teale as Directors. As previously indicated Sir Reginald Groom was the Vice President of Governors for Queensland and has been directly associated with the Trust for a number of years. Mr. Lovejoy's experience and knowledge of theatre and theatre design and Mr. Teale's varied and wide experience in the performing arts will be of immeasurable assistance to the Trust.

These people are highly qualified in their respective fields and the Board is most appreciative to have their services as Directors.

#### **ADMINISTRATION**

The Administration Activities of the Trust not only cover the wide range of activities as indicated in this report but also includes the administration of donations for over one hundred and twenty organisations, the Provident Fund for Performers for twelve subsidised companies covering three hundred and one performers, a Superannuation Plan for nine subsidised companies for one hundred and twenty seven executive and salaried staff and the administration of a number of small grants for the Australia Council.

The Trust's Sydney premises not only houses its own activities, it also provides office space and conference room facilities for a number of smaller performing arts organisations.

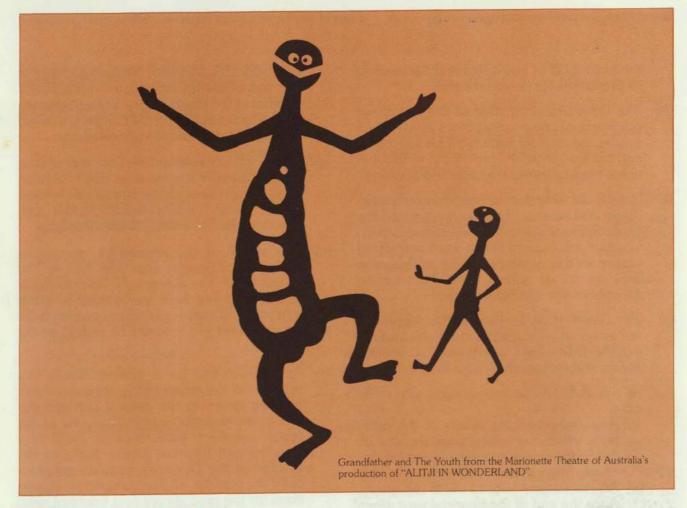
#### STAFF

Your Board wishes to express its appreciation to all employees for their effort and contribution to the affairs of the Trust during the year.



John Thaw, Sheila Hancock and Valma Pratt in scenes from "THE TWO OF US" presented in Sydney and Melbourne in February and March 1977.





# Directors' Report

In accordance with the requirements of the Companies Ordinance 1962 your Directors report that:

- (a) The names of the Directors in office at the date of this report are set out on page 3 of this Annual Report.
- (b) The principal activities of the company during the financial year were the administration of the Elizabethan Sydney and Melbourne Orchestras, the presentation, promotion and assistance of drama, music, dance and puppetry throughout Australia, the lease of theatres and the making and hiring of costumes and other theatrical equipment.
- (c) The year's activities resulted in an operating surplus of \$52,033 after charging an extraordinary item of \$117,896 (note 11). This surplus has been included in Accumulated Funds which as at 31st December, 1977 stood at \$182,977 (note 2).

- (d) The amount and particulars of transfers to and from reserves or provisions during the financial year are as disclosed in notes 5 and 6 to the accounts.
- (e) The company is limited by guarantee and accordingly does not issue shares. No debentures were issued during the financial year.
- (f) As the company is limited by guarantee its Memorandum of Association prohibits the distribution of income and property by way of dividend or bonus and as such no dividend or bonus has been paid or declared since the end of the previous financial year.
- (g) Before the statement of income and expenditure and balance sheet were prepared, the Directors took reasonable steps to ascertain what action had been taken in relation to

the writing off of bad debts and the making of provisions for doubtful debts.

- (h) The Directors at the date of this report are not aware of any circumstances which would render the amount written off for bad debts and the amount of the provision for doubtful debts inadequate to any substantial extent.
- (i) Before the statement of income and expenditure and balance sheet were prepared the Directors took reasonable steps to ascertain whether any current assets were unlikely to realise in the ordinary course of business their values as shown in the accounting records of the company.
- (j) The Directors at the date of this report are not aware of any circumstances which would render the values attributed to current assets in the accounts misleading.
- (k) At the date of this report there does not exist:
  - (i) Any charge on the assets of the company which has arisen since the end of the financial year and secures the liability of any other person.
  - (ii) Any contingent liability which has arisen since the end of the financial year other than a claim of \$50,000 against the company for alleged damages to premises previously occupied by the company as lessee. The Directors consider no liability exists in respect of this claim.
- No contingent or other liability has become enforceable or is likely to become enforce-

able within the period of twelve months after the end of the financial year which, in the opinion of the Directors, will or may substantially affect the ability of the company to meet its obligations as and when they fall due.

- (m) At the date of this report the Directors are not aware of any circumstances not otherwise dealt with in the report or in the accounts and notes thereto which would render any amount stated in the accounts misleading.
- (n) The result of the company's operations during the financial year was not, in the opinion of the Directors, substantially affected by any item, transaction or event of a material and unusual nature apart from those referred to in notes 10 and 11 to the accounts.
- (o) Apart from the items referred to in this report and the notes to the accounts there has not arisen in the interval between the end of the financial year and the date of this report any item, transaction or event of a material and unusual nature likely, in the opinion of the Directors, to affect substantially the results of the company's operations for the next succeeding financial year.
- (p) Since the end of the previous financial year no Director has received or become entitled to receive a benefit by reason of a contract made by the company or by a related corporation, with the Director or with any company in which he has a substantial financial interest.

Signed on behalf of the Board of Directors in accordance with a resolution of the Directors.

David A. MortimerDirectorM. ParkerDirector

Sydney 10th April, 1978

## **Balance Sheet**

AS AT 31st DECEMBER, 1977

	Notes	1	977	19	76
		\$	s	\$	\$
ACCUMULATED FUNDS	2		\$182,977		\$130,944
Represented by:					
FIXED ASSETS	3		421,985		455,657
INVESTMENTS	4		118,799		120,946
CURRENT ASSETS			district the state		
Inventories	1	15,259	A CONTRACTOR	20,076	
Amounts Receivable	5	95,704	plant Design, Call Sta	209,052	
Cash at Bank	1.337	385,171	the standard sector of the sector of the	227,156	
Advance Production Costs		39,844		28,247	
Prepayments		76,324		69,132	
Subsidies Receivable	1.24	138,596		130,500	
	Second .	and the state of the	750,898		684,163
TOTAL ASSETS			1,291,682		1,260,766
From which has been deducted:					
CURRENT LIABILITIES					
Amounts Payable and Accrued Expenses			245,249		314,12
Provisions for Specific	6		305,999		112,90
Purposes Funds for Special Purposes	7		26,614		154,930
Subsidies Received			_0,011		
in Advance			451,500		517,500
Membership Fees Received					
in Advance	1		27,756		-
Donations Received	3304.800		A Property of the Party of the		
in Advance	1		51,587		30,362
TOTAL LIABILITIES			1,108,705		1,129,822
NETASSETS			\$182,977		\$130,944
CONTINGENT LIABILITIES	8		Service Second		

The above Balance Sheet is to be read in conjunction with the accompanying notes.

## **Statement of Income and Expenditure**

#### AS AT 31st DECEMBER, 1977

2	NOTES	DIRECT	ACTIVITIES*		OLIDATED IVITIES
		1977	1976	1977	1976
NACHE		\$	\$	\$	\$
INCOME	-	The second second			
Subsidies	1	Stand Sec. 1		a second second	
Australia Council		250.000	250,000	2 040 000	1 097 000
-Annual	lere di	250,000 12,880	250,000	2,040,000 22,605	1,987,000 217,000
-Supplementary -Specific Activities		54,212	168,573	54,212	168,573
State Governments	1. A.	34,212	100,575	34,212	100,075
-Annual	1.50.89	206,000	215,250	590,500	580,750
-Special	100 St. 100	253	2,500	3,349	2,500
Other Organisations		7,500	1,167	7,500	1,167
Augmentation Fees—Orchestras		-	-	290,843	197,632
Box Office, Management,	10.000			200,040	101,002
Performing Fees and Programme		er en statistister et et		in indesire, e	
Revenue	10 March 10	1,129,102	760,895	1,210,902	944,415
Dividends Received	1.1	6,739	6,296	6,739	6,296
Donations	Dises?	800,392	450,236	800,542	450,236
nterest Received		17,139	27,358	23,116	27,358
Membership Fees	1. Jan 194	56,127	60,167	56,127	60,167
Frading Activities, Theatrical Hires,		and the second second			
Theatre Rents, Booking Fees and				A REAL PROPERTY	
Concessions including Theatre				And a subscription of the subscription of the	
and other Expenses Recovered		882,156	920,039	829,656	849,987
Sundry Income	192 6	9,347	25,895	11,965	27,567
	22	3,431,847	2,888,376	5,948,056	5,520,648
Advertising and Promotion		309,858	161,677	323,718	183,092
Audit Fees—Audit of the Accounts—(No other benefits				The Part Part of the	
were received by the Auditors)	122	16,413	19,716	24,217	24,466
Depreciation and Amortisation		36,244	74,697	44,688	83,717
ares, Freight and Travelling		90,581	219,050	176,835	346,774
Aembership Fees in Advance	1	27,756		27,756	-
Production and Theatre Costs		616,620	468,048	725,972	540,979
Rent, Rates and Taxes	CONC.	114,498	110,525	114,498	110,525
Salaries, Wages, Fees, Allowances,					
Royalties including	S. Co. R.				
Superannuation, Long Service					
Leave and Statutory Oncosts	143	1,230,489	1,191,638	3,355,887	3,249,636
Sundry Administration Expenses	12.1.1	186,171	171,488	187,460	168,573
eferred Expenditure	-				307,032
Grants	9	797,096	444,644	797,096	444,644
		3,425,726	2,861,483	5,778,127	5,459,438
perating Surplus for the Year	10	0.404	00.000	100.000	04.040
before Extraordinary Item	10	6,121	26,893	169,929	61,210
ess Extraordinary Item	11	-	-	117,896	-
URPLUS FOR THE YEAR TRANSFERRED TO	5 - 6				
ACCUMULATED FUNDS		\$ 6,121	\$ 26,893	\$ 52,033	\$ 61,210
	and a start	\$ 0,121			01,210

\*Direct activities exclude Orchestral and Marionette Divisions. The above income and expenditure account is to be read in conjunction with the accompanying notes.

## Notes to and Forming Part of the Accounts

AS AT 31st DECEMBER, 1977

#### NOTE 1 STATEMENT ON ACCOUNTING METHODS

#### (a) Accounting

The accounts for the company have been prepared under the Historical Cost Convention modified by revaluations of Freehold Land, Buildings and Investments.

Divisional Statements of Income and Expenditure have been prepared in respect of the General Activities of the Company, The Elizabethan Trust Orchestras and The Marionette Theatre of Australia and have been amalgamated in the Consolidated Statement of Income and Expenditure after the elimination of intercompany income and charges.

To provide a consistent basis of accounting, membership fees have now also been brought to account on the accrual basis instead of as in previous years on a cash basis. The change in accounting method has resulted in an abnormal charge of \$27,756.

#### (b) Land and Buildings

It is the policy of the company not to depreciate buildings on freehold land. Freehold land together with the building thereon was valued by an independent valuer as at 31st December, 1976. Having due regard to such valuation and the use of the freehold land and building to the company as a going concern the Directors are of the opinion that any reduction in this valuation by way of depreciation would be inappropriate

#### (c) Revaluation of Investments

Investments in Corporations quoted on Prescribed Stock Exchange have not been revalued as at 31st December as has been the procedure in previous years as market values are subject to fluctuations and any surplus or deficit is only realised on sale. If market value was adopted as at 31st December, 1977 Accumulated Funds would increase by \$27,615.

#### (d) Inventories

Inventories have been valued at the lower of cost and net realisable value with cost being the main basis. Cost has been determined by the first in first out method.

#### (e) Funds for Special Purposes

The company has entered into a number of agreements with the Australia Council to administer certain grants either on its behalf or at its direction. A condition in each agreement is that the amount of the grant and its expenditure is to appear in the annual financial accounts of the company. In addition, certain deposits, grants and theatre ticket sales are administered on behalf of other organisations.

The amounts which are reflected in Note 7 (i) (a) to the accounts have not been brought into account in determining the net result of the company.

#### (f) Subsidies

Income from subsidies is brought into account on a time basis over the period of the subsidy notwithstanding that the level of activity being funded may vary from one period to the next. Subsidies are received from:

- (1) The Australia Council and the Western Australian Government which cover a period that corresponds with the company's financial year, and
- (2) other State Governments and City Councils which cover a period that does not correspond with the company's financial year.

#### (g) Donations Received

Donations received for the support of activities carried out in the financial year are included as income in the Statement of Income and Expenditure whereas donations received in support of future activities are deferred until such time as expended.

NOTE 2	ACCUMULATED FUNDS	UMULATED FUNDS 1		1976	
		\$	\$	\$	\$
	Accumulated Funds as at 1st January		130,944		100,274
	Surplus for the year	52,033	1.00	61,210	
	Less Subsidy Shortfall				
	-claim not received (See Note)	-	1000	(146,535)	
			52,033		(85,325)
			182,977		14,949
	Add Transfers from:				
	Contingency Reserve	-	and the second second	13,000	
	Asset Replacement Reserve	-	manani ta nasari	13,698	
	Unrealised Surplus:				
	Revaluation of Land, Buildings				
	and Investments	-		89,297	
	here and the second second second second		-		115,995
	Accumulated Funds as at				1000
	31st December		\$182,977		\$130,944

#### Note:

N

The 1976 subsidy shortfall relates to a claim of \$398,500 which arose due to the change in the funding policy in 1970 by the Australian Council for the Arts from a financial year ending 30th June to a calendar year basis. Of this amount \$251,965 was satisfied as at 31st December, 1976 and the balance of \$146,535 was written off at 31st December, 1976.

NOTE 3	FIXED ASSETS	1977	1976
		\$	\$
(a)	Freehold Land and Building (153-165 Dowling Street, Potts Point) —at independent valuation 31st December, 1976	325,000	325,000
(b)	Leasehold Improvements-At cost	68,964	68,964
	Less Accumulated Amortisation	68,964	68,964
		-	-
(c)	Theatre Concessions-At cost	187,348	187,348
	Less Accumulated Amortisation	154,349	121,351
		32,999	65,997
(d)	Plant and Equipment		
	(i) At cost	19,876	- O
	Less Accumulated Depreciation	1,869	-
		18,007	-
	(ii) At Directors' Valuation-31st December, 1976	55,800	64,660
	Less Accumulated Depreciation	9,821	-
		45,979	64,660
		\$421,985	\$455,657

NOTE 4	INVESTMENTS	1977	1976
10124		\$	\$
	Government Securities—At cost (Market Value \$206, 1976 \$200) Corporations quoted on Prescribed Stock Exchange	200	200
	-At Directors' Valuation 31st December, 1976 (Market Value \$137,456	114,246	114,246
	1976 \$114,246) —At cost	4,353	-
	(Market Value \$8,752 1976 \$Nil) Other Corporations—At cost	-	6,500
		\$118,799	\$120,946
NOTE 5	AMOUNTS RECEIVABLE		
	Amounts Receivable Less Provision for doubtful debts	106,404 10,700	225,683 16,631
		\$95,704	\$209,052
	Movement in Provision for Doubtful Debts Balance brought forward	16,631	37,964
	Less Bad Debts written off5,931Excess provision written back—	Samel ) -	18,188
		5,931 \$10,700	21,333 \$16,631
NOTE 6	PROVISIONS	1.88	
(a)	Long Service Leave Balance brought forward Additional provision	104,405 2,448	97,016 7,389
	Balance at end of year	106,853	104,405
(b)	Maintenance of Premises Balance brought forward Additional provision	8,500 50,000	3,500 5,000
	Balance at end of year	58,500	8,500
(C)	Industrial Award Commitments Amount provided during the year	117,896	-
	Preplanned Entrepreneurial Activities	20,000	-
(d)	Amount provided during the year		
	Amount provided during the year Preproduction Costs Amount provided during the year	2,750	

NOTE 7	FUND	S FOR SPECIAL PURPOSES	Balance 1/1/77	Grants	Net Expenditure or Transfer to Item (c) below	Balance 31/12/7
			\$	\$	\$	\$
		Australia Council			1	
	(1) (0)				Summit -	
	(I) (a	) Special Grants Australian Youth Performing Arts		AREA TO BE	alt ministry .	THE REAL PROPERTY
		Association	500	_	500	_
		R. Bradshaw	426		426	-
		Coad Canada Puppets	1,024	-	1,024	—
		A. Davis	2,000	-	2,000	-
		First Aboriginal Country and	00	Territ The	00	
		Western Festival Fringe Theatres Committee	69 5,000	1	69 5,000	-
		A. Godfrey-Smith	500	_	500	
		R. Goss and B. Rahmet	276	_	276	-
		G. Gunn	304	_	304	-
		B. Hite	47		47	-
		International Theatre Institute	3,074	7,000	9,340	734
		L. Joels	1,500	-	1,500	-
		V. Mort	-	500	500	-
		NSW Theatre of the Deaf NSW Theatre of the Deaf	-	10,000 650	9,950 620	50
		NSW Theatre of the Deaf	I	2,500	2,500	30
		National Dance Theatre of		2,500	2,500	
		Jamaica	185	-	185	_
		Nigerian Black Festival	27,597	-	27,597	-
		Mornington Island Benefit				
		Concert		1,630	1,630	-
		A. Salzer	-	1,500	1,500	-
		B. Syron H. Takeshi	336 227	_	336 227	_
		M. Thiersch		1,000	1,000	_
		S. Thompson	_	10,400	10,400	_
		H. Williams	471	4,120	4,591	- 11
			43,536	39,300	82,022	814
	(b)	Specific Activities Marionette Theatre of Australia	the start	0.705	0.705	
		Second Aboriginal Country and	-	9,725	9,725	-
		Western Festival	_	12,000	10,014	1,986
		Wushu Martial Arts of China	_	43,700	43,700	-
			1.1.1.1.1.1.1.1.1.1.1.1.1.1.1.1.1.1.1.1.			
	(C)	Special Deposits:	-			
		Amounts held in respect of entrepreneurial activities				
		completed and in progress,				
		provident fund for performers,	and \$14020.4.1	Contra Magilian	Part and a state	
		consultancy fees and other	They go C	Contract Independent	in the second	
		special services	111,001	2,357	97,269	16,089
	(ii)	Other Specific Grants and Funds	393	7,332	-	7,725
		Total Amount held for Special				
		Purposes	\$154,930	\$114,414	\$242,730	\$26,614
		A REAL PROPERTY OF A READ REAL PROPERTY OF A REAL P	4101,000	****		+

NOTE 8	CONTINGENT LIABILITIES	1977	1976
		\$	\$
	Secured:— In respect of Bank Guarantee for Custom Bond Clearances of		
	Curtain materials	3,442	25,248
	Unsecured:-	-1	,
	Balance of estimated liability in respect to industrial award		
	commitments	\$117,896	-
		\$121,338	\$25,248
NOTE 9	0041170		
	GRANTS Adelaide Festival Centre Trust	230,206	25,850
	Arts Research Training and Support	28,000	
	Astra Chamber Music Society	400	800
	Australian Ballet Foundation	2,275	3,288
	Australian Ballet School Australian Music Centre Limited	2,990	8,000
	Australian National Playwrights Conference	2,620	1,237
	Australian Opera Auditions		250
	Australian Opera Company	11,905	266,345
	Australian Performing Group	- 074	25
	Australian Playwrights Theatre Co. Ltd. Australian Youth Performing Arts Association	874 1,000	937
	Bartok Society of Australia	-	1,330
	Elsie Beyer Fund	65	190
	Brisbane Repertory Theatre	2,950	-
	Brown's Mart	12,700	3,000
	Cairns Cultural Co-ordinating Association Cairns Youth Orchestra		500
	Canberra Opera Society Inc.		1,500
	City of Sydney Cultural Council	-	1,350
	Claden Cultural Exchange Institute of Australia	4,000	E 000
	Community and Arts Centre Foundation	1,000	5,000
	Dance Company of N.S.W. Mr. E. D'Arcy	1,000	-
	R. Divall	400	-
	Far North Queensland Ballet and Dance Society	60	25
	Friends of the Australian Ballet	100	25
	Friends of the Australian Opera Limited Geelong and District Cultural Institute	1,250 371,909	200
	Hervey Bay Junior Theatre	-	250
	Hervey Bay Little Theatre	-	500
	Miss R. Hughes	2,000	- 50
	Independent Theatre International Music Theatre Forum Co. Ltd.	822	50
	La Mama Theatre	500	-
	Marian St. Theatre Ltd.	4,000	-
	Melbourne Youth Music Council	43,741	4,670
	Musica Viva Australia Music Broadcasting Society of New South Wales Co-operative	350	-
	Limited	5,820	2,301
	Music Broadcasting Society of Queensland Ltd.	160	_
	Music Rostrum Australia Limited	-	30,000
	National Music Camp Association	5,727	1,100
	National Theatre Inc.	150 16,150	580 43,800
	New South Wales State Conservatorium of Music Nimrod Theatre Co. Ltd.	1,600	43,800
	Opera Foundation Australia	5,000	—
	Popular Theatre Troupe	349	6,150
	carried forward	762,073	410,603

	ONTINUED	1977	1976
		\$	\$
	brought forward	762,073	410,603
	Q Theatre Group Pty. Ltd.	50	1.000
	Queensland Arts Council		1,000
	Queensland Ballet	2 000	1,000
	Queensland Festival of the Arts Society	3,000	4,000 2,500
	Queensland Modern and Contemporary Dance Company	5,752 3,000	1,500
	Queensland Opera Company Queensland Theatre Company	500	1,000
	Queensland Youth Orchestra Council	326	13,243
	Rockhampton Junior Little Theatre	-	500
	Roma Repertory Society	_	500
	St. Stephens Church for Monday Music	1,025	2,150
	State Opera of South Australia Inc.	8,000	5,000
	Peter Summerton Foundation	_	26
	Sydney Committee Ltd.	9,850	1,500
	Sydney Youth Orchestra Association Ltd.	200	122
	Tasmanian Youth Orchestra Council	70	-
	Victorian Arts Council	250	- 1
	Warana Spring Festival	3,000	-
		\$797,096	\$444,644
NOTE 10	FINANCIAL RESULT	10	
	Surplus for the year has been determined after:		
(a)	Including as Income:		
	Dividends received from other Corporations	6,739	6,296
	Profit from sale of Fixed Assets	2,804	—
(b)	Charging as expenses under the various		
	departmental activities:		
	Auditors' remuneration for the audit of the company's		
	accounts (no other benefits were received by the auditors)	24,217	24,466
	Depreciation and Amortisation of Fixed Assets	44,688	65,120
	Interest paid to non-related Corporations	2,543	7,882
	Provision for Preproduction Costs	2,750	-
	Provision for Long Service Leave	2,448	7,389
	Provision for Doubtful Debts	_	(3,145)
(C)	Including Abnormal Charges:	and the second second	
	Change in accounting method in respect to Membership Fees Received in Advance	27,756	
	Additional depreciation on revaluation decrement of Plant and	21,150	_
	Equipment	CORD AND ADDRESS	18,597
	Deferred Expenses of 1975 year	And the second second	307,032
	Provision for Preplanned Activities	20,000	
	Provision for Maintenance of Premises	50,000	_
	Including Abnormal Income	50,000	
	Supplementary grants received from Australia Council and other		
	sources in respect to Elizabethan Trust Orchestras including	A DESCRIPTION OF THE PARTY OF T	
	matching grants and additional funds raised.	-	284,000
NOTE 11	EXTRAORDINARY ITEM		
	Provision for Estimated Cost of Termination of Employees under		
	Industrial Award Agreement to the extent of one half of the		
		0445 055	
	estimated liability as at 31st December, 1977	\$117,896	-
	estimated liability as at 31st December, 1977	\$117,896	

Restaura Statements

#### Statement by the

#### **Principal Accounting Officer**

As the officer in charge of the preparation of the accompanying Balance Sheet as at 31st December, 1977, and the accounts for the year then ended, I hereby state that, to the best of my knowledge and belief, such accounts when read in conjunction with the notes thereto, give a true and fair view of the matters required to be dealt with therein by Section 162 of the Companies Ordinance 1962.

Signed at Sydney this TENTH day of APRIL 1978.

D. F. Grace

#### **Directors' Statement**

In the opinion of the Directors:

- (a) the accompanying Statement of Income and Expenditure when read in conjunction with the notes thereto is drawn up so as to give a true and fair view of the results of the company for the year ended 31st December, 1977.
- (b) the accompanying Balance Sheet when read in conjunction with the notes thereto is drawn up so as to give a true and fair view of the state of affairs of the company as at that date.

Signed at Sydney this TENTH day of APRIL 1978 in accordance with a resolution of the Board of Directors.

> David A. Mortimer Director M. Parker Director

Auditors' Report to the Members of The Australian Elizabethan Theatre Trust

In our opinion:

- (a) the attached Balance Sheet and Statement of Income and Expenditure which have been prepared under the historical cost convention with certain modifications as stated in Note 1 to the Accounts, are properly drawn up in accordance with the provisions of the Companies Ordinance, 1962, and so as to give a true and fair view of:
  - (i) the state of affairs of the Company at 31st December, 1977 and of the results of the Company for the year ended on that date: and
  - (ii) The other matters required by Section 162 of the Ordinance to be dealt with in the Accounts:
- (b) the accounting records and other records, and the registers required by that Ordinance to be kept by the Company have been properly kept in accordance with the provisions of that Ordinance.

G. T. Hartigan & Co. D. N. James Chartered Accountants

10th April, 1978

#### THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

## The Elizabethan Trust Orchestras Income and Expenditure Statement



AS AT 31st DECEMBER, 1977

	19	77	19	76
INCOME Subsidies	\$	\$	\$	\$
Australia Council —Annual —Supplementary	1,750,000		1,650,000 217,000	
State Governments	354,000	1. Store and	340,000	
Orchestral Augmentation Fees Interest Received		2,104,000 290,843 5,977		2,207,000 197,632 —
Sundry Income	The second second second	_		340
		2,400,820		2,404,972
EXPENDITURE				
Accounting, Administration, Rent and Industrial Expenses Audit Fees—Audit of the Accounts—(no other	an and	44,000		40,000
benefits were received by the Auditors)	P	5,300		2,050
Depreciation	1	4,012		4,506
Fares, Freight and Travelling		80,991		59,148
Production and Theatre Salaries, Fees and Allowances including Superannuation, Long Service Leave and		57,973		19,028
Statutory Oncosts		2,043,517		1,928,712
Sundry Expenses		1,219		233
Deferred Expenditure		_		307,032
		2,237,012		2,360,709
Operating Surplus for the Year before		and the second		
Extraordinary Item	Contract of California	163,808		44,263
Less Extraordinary Item (Note 11)		117,896		_
SURPLUS FOR THE YEAR		\$45,912		\$44,263

#### NOTES

- (A) This Income and Expenditure Statement is to be read in conjunction with the Consolidated Accounts and Notes of The Australian Elizabethan Theatre Trust for the year ended 31st December, 1977.
- (B) Note 11 refers to the notes forming part of the abovementioned consolidated accounts.

### **The Elizabethan Trust Orchestras**

#### CHAIRMAN'S REPORT

Once again, in 1977 the Elizabethan Orchestras with no increase in permanent establishment, have maintained a high standard of playing for The Australian Opera and The Australian Ballet.

#### SYDNEY ORCHESTRA

The Elizabethan Sydney Orchestra accompanied The Australian Opera in performances of CAR-MEN, LAKME, AIDA, TOSCA, MADAMA BUT-TERFLY, THE MAGIC FLUTE, LA BOHEME, FRA DIAVOLO, LUCRETIA BORGIA, THE BARBER OF SEVILLE, TALES OF HOFF-MANN, MACBETH, THE FLYING DUTCH-MAN, COSI FAN TUTTI, FIDELIO, THE GONDOLIERS and THE MIKADO. Of these performances, the Director of Music, Mr. William Reid conducted LA BOHEME, TALES OF HOFFMANN, FIDELIO, THE GONDOLIERS and THE MIKADO.

Members of this orchestra had the honour of performing by Royal Command, the opera ALBERT HERRING by Benjamin Britten for Her Majesty the Queen and His Royal Highness the Duke of Edinburgh on Sunday 13th March, 1977 under the direction of Mr. William Reid.

Mr. Reid was further associated with this orchestra in three concerts:

- in aid of the victims of the Granville bridge disaster
- a concert given by Mr. John Winther
- a popular concert of operatic excerpts given in Brisbane

This orchestra played for The Australian Ballet performances of GISELLE and two triple bills consisting of: LES PATINEURS, MONKEYS IN A CAGE, BILLY THE KID and SERENADE, SEBASTIAN, RAYMONDA Act 3.

#### MELBOURNE ORCHESTRA

During 1977 the Elizabethan Melbourne Orchestra accompanied The Australian Opera in performances of LAKME, CARMEN, MADAMA BUTTERFLY, THE MARRIAGE OF FIGARO and FIDELIO, and also played for the following performances by The Australian Ballet: SLEEP-ING BEAUTY, EUGENE ONEGIN, THE MERRY WIDOW and three triple bills consisting of: LES PATINEURS, MONKEYS IN A CAGE, BILLY THE KID; SERENADE, SEBASTIAN, RAYMONDA Act 3; ONE IN FIVE, STARS AND STRIPES, LES PATINEURS, BILLY THE KID; SWAN LAKE and GISELLE.

This orchestra also played for the Victorian State Opera in its performance of DUKE BLUEBEARD'S CASTLE at the Melbourne Arts Centre. It also repeated its highly successful association with Professor Peter Dennison of Melbourne University, giving on this occasion, a moving performance of A German Requiem by Brahms at the Dallas-Brooke Hall.

#### CHAMBER GROUP

The Elizabethan Chamber Group gave a further series of six recitals at Chalwin Castle.

The Orchestras' Director of Music and the Musicians have recorded their great appreciation of the efforts of the Sydney Ladies' Committee of the Australian Elizabethan Theatre Trust for purchasing a very fine Bass Clarinet which the Trust makes available to the Orchestras.

#### THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

## The Marionette Theatre of Australia Income and Expenditure Statement



#### AS AT 31st DECEMBER, 1977

	NOTES	19	977	197	6
INCOME		\$	\$	\$	\$
Subsidies			A MARGINE A		
Australia Council					
-Annual	A	40,000		87,000	
-Special	В	9,725	and the second		
State Governments					
-Annual	DATE OF THE	30,500		25,500	
-Special	В	3,096	10 10 10 10 10 10	-	
			83,321		112,500
Box Office, Performing Fees and	and starting				
Programmes			81,800		183,520
Donations Sundry Income (including Profit on			150		_
Sale of Fixed Asset \$898)	and the second sec		2,618		1,332
	LAUSE AL		\$167,889		\$297,352
EXPENDITURE	11.0 - 19 4 3				
Accounting, Administration Rent and	100 200		and the second second		
Industrial Expenses			6,000		22,252
dvertising and Promotions			13,860		21,415
Audit Fees—Audit of the Accounts—(no other benefits were	CITATINA NA		23,4516.25		
received by the Auditors)	1,227,137		2,504		2,700
Depreciation	2010/01/2010		4,432		4,514
Fares, Freight and Travelling			5,263		68,576
Production and Theatre	В		48,629		53,903
Salaries, Fees, Allowances and Royalties including Long Service			Station States		
Leave and Statutory Oncosts			81,881		129,286
Sundry Expenses			2,570		4,652
investigation and a subsection while	12 11 13		165,139		\$307,298
Operating Surplus (Deficit) for the	mark line				the state of the
year			2,750		(\$9,946)
ess Provision for Preproduction			0.750		
Costs			2,750		
SURPLUS (DEFICIT) FOR THE YEAR	10.11		\$ -		(\$9,946)

#### NOTES

Β.

A. A condition of the Australia Council's annual grant of \$40,000 for the financial year ended 31st December, 1977 was that \$15,000 be applied towards the services of an Artistic Director. The amount actually applied during the year was \$14,991.

amount actually applied during the year was \$14,991.
(i) Special grants totalling \$9,725 were received from the Australia Council to assist in defraying part of the production costs of "Alitji in Wonderland". The actual cost incurred of \$10,682, forms part of the production and theatre expenditure.

(ii) A special grant of \$3,906 was received from the N.S.W. Division of Cultural Affairs to assist in meeting part of the Training and Development costs of Puppeteers. The actual cost incurred of \$3,386 forms part of the production and theatre expenditure.

C. The Company entered into an agreement with the Australia Council to administer a grant of \$10,400 to be applied towards the services of an administrator. This grant was fully expended at 31st December, 1977.

D. This Income and Expenditure Statement is to be read in conjunction with the Consolidated Accounts and notes of the Australian Elizabethan Theatre Trust for the year ended 31st December, 1977.

### The Marionette Theatre of Australia

#### CHAIRMAN: Sir Charles Moses, C.B.E.

#### **COMMITTEE OF MANAGEMENT:**

Felicity Abraham Margaret Fink Peter Hall Jeffry Joynton-Smith Lloyd Waddy

ARTISTIC DIRECTOR: Richard Bradshaw ADMINISTRATOR: Stuart Thompson

#### CHAIRMAN'S REPORT

In 1977, the Marionette Theatre of Australia (M.T.A.) initiated important changes in its policy which its Committee of Management believes will contribute in a major way to the development of Australian puppetry.

Significant changes in direction for the M.T.A. which took place in 1977 include:

#### ARTISTIC POLICY OF THE M.T.A.

As 1977 was the first effective year of Richard Bradshaw's term as Artistic Director of the M.T.A., it is important to note here his aims and to record with them the activities and achievements of the M.T.A.

#### To present productions of high standard to as wide an audience as possible by presenting a wide range of styles of puppetry.

The M.T.A.'s productions during 1977 were "Roos", "Hands" and "Alitji in Wonderland" which were produced for rod-puppets, black theatre, and shadow puppets respectively. Of these productions, "Hands" proved to be the most popular with audiences, which numbered almost 200,000 throughout the year. While the M.T.A. will continue each year to produce puppet plays in varying styles it recognises the need to develop a distinctive "house style" and the success of "Hands" has led us to plan one black theatre production each year as an important component of our basic repertoire.

Innovation in puppetry in order to develop a comprehensive and popular repertoire is an important part of the M.T.A.'s role as one of only two full-time subsidised professional puppet companies in the country and as the only such company in mainland Australia. A number of companies and solo puppeteers operate effectively on a commercial basis and are able to do so in most cases because they rarely vary their repertoire, often performing only one show for a number of years. It is our belief, however, that because we are subsidised we have an obligation to provide the public with a comprehensive repertoire.

# • To develop puppetry in related disciplines including the other forms of the performing arts and electronic media.

The phenomenon of "The Muppet Show" has demonstrated that television has become an important outlet for puppetry, which Australian television began to reflect in 1977. The M.T.A. presented twelve items from its repertoire on national and local television during the year and commenced work on a long-running series for A.B.C. Television to be screened late in 1978. The M.T.A. intends to increase further its involvement in television programming as a method of widening audiences.

Puppetry has proved to be of increasing interest to those working in other forms of the performing arts. The M.T.A. has long established close ties with many performing companies in drama, dance and opera which grew in 1977 to include the provision of technical advice to a number of companies. This has subsequently led to collaboration on a production with the South Australian Theatre Company and, through the work of one of its puppeteers. Joe Gladwin, with the Dance Company of N.S.W. The M.T.A. enjoys particularly a close working relationship with the Nimrod Street Theatre Company which presented the opening season of our production of "Alitji in Wonderland". We are grateful to that theatre company for its support of the M.T.A. during the year and hope to extend the degree of cooperation between our companies.

#### • To provide opportunities for the development of skills of individual artists so that the above aims may be carried out with the finest available puppeteers, directors, and designers.

With the asistance of the N.S.W. Division of Cultural Activities the M.T.A. conducted a training programme for its puppeteers during the year in which they worked with mime/movement and voice coaches. This programme successfully created an awareness in our puppeteers of the importance of developing skills in all disciplines of performance.

Additionally, a participant in the Australia Council's Puppetry Trainee Scheme of 1975/1976, Michael Creighton, joined the M.T.A. during the year as a member of the Company.

Training in puppetry is not sufficiently developed in Australia. While the M.T.A. devotes much of its resources to training, more funds and greater co-operation between all puppet companies both commercial and subsidised and both part-time and full-time are necessary to achieve this aim.

In 1977, five puppet companies including the M.T.A. and a representative of the Australia Council's Theatre Board met in Melbourne to discuss matters of common interest. Limitations of time regrettably prevented sufficient discussion about training yet we hope that those present, which, apart from the M.T.A., included the Tasmanian Puppet Theatre, the Little Patch Theatre, Theatrestrings, and the Puppet People (the Iliffes), will be able to meet regularly, especially to discuss the matter of training.

#### ORGANISATIONAL STRUCTURE OF THE M.T.A.

Until 1977, our staff was responsible to a Committee whose role was only to advise the Board of Directors of the Trust about the operation of the M.T.A. As the Chairman of the Trust foreshadowed in his annual report for 1976, however, the M.T.A.'s structure was changed during the year and the Advisory Committee was re-formed as a Committee of Management. Under this new structure our Artistic Director and Administrator each report to the Management Committee, which is responsible for approval of policy, repertoire, budgets, and scheduling, while the Trust, as the parent body and as a Company Limited by guarantee, continues to bear the ultimate corporate responsibility for the M.T.A.

These changes have resulted in a more concise identity for the M.T.A. as a separate Company within the overall framework of the Trust.

#### TOURING

In 1977, the M.T.A. toured to Western Australia, South Australia, Victoria, and Tasmania, and also toured extensively throughout New South Wales country areas. The M.T.A. has no specific brief from its government fundors as a national company, yet it has always been regarded as such by audiences and theatre managements alike.

The M.T.A. will continue its interstate touring and endeavour to play in each city and town at the same time annually in order to increase its audience following. During the year the Company firmed in its resolve that it would place priority of emphasis on its work in New South Wales—in Sydney at the Opera House, in outer suburban areas and in country areas.

The financial result of the M.T.A. to 31st December, 1977 (see page 29) was pleasing to my Committee, particularly as there are many circumstances facing most performing companies which make it particularly difficult to break even financially, but with which I will not deal here.

In 1977, the M.T.A. received general subsidies from the Theatre Board of the Australia Council and from the State Governments of New South Wales and Victoria as well as Special Project Grants from the Australia Council's Music Board and from the N.S.W. Government.

I would like to thank the members of the M.T.A. Committee of Management warmly for their continued support of the Company.

The Committee's special gratitude goes to the puppeteers of the M.T.A. In 1977, those who worked with the Company were Katy Bowman, Michael Creighton, Joy Economos, Joe Gladwin, Allan Highfield, Graeme Mathieson, and Kay Nichols. During 1977 Graeme Mathieson left the Company after thirteen years, for many of which he was Head Puppeteer. We wish him well in his new role as a solo puppeteer and hope that he will return from time to time to work with our Company.

The artistic and financial results of the M.T.A. in 1977 may best be described as encouraging. The above-mentioned changes in policy and structure which have proved so successful were an important stage in the M.T.A.'s re-development. The M.T.A. has a long and important history with which I have not dealt here because we must look to the future. I am confident that, with continued and increased support from our government fundors, the changes of 1977 will contribute to our evolving into one of the the most exciting companies in the contemporary performing arts in Australia.

