

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

(Incorporated in A.C.T.)

ANNUAL REPORT 1982

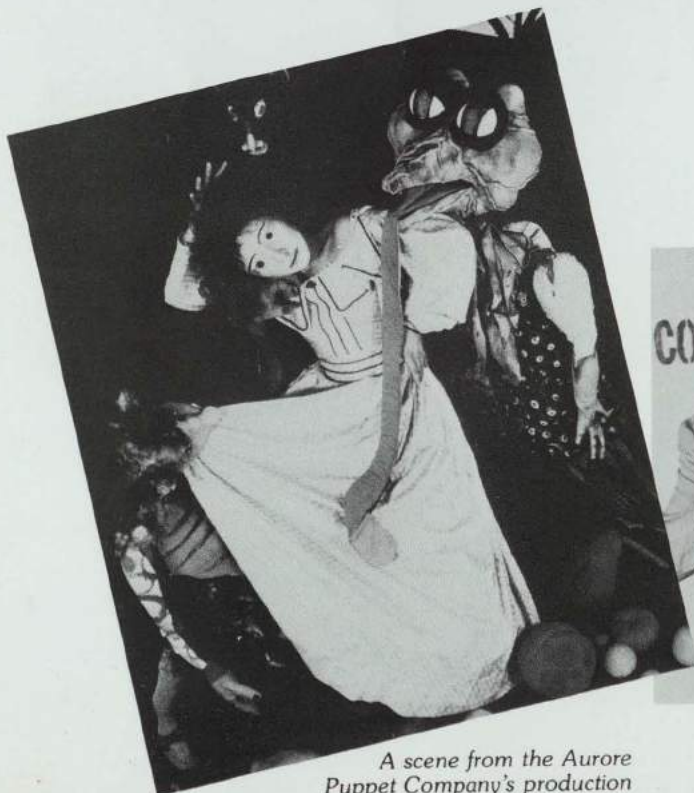




A Pictorial Selection from Entrepreneurial Activities 1982



Marion Tait in the Sadler's
Wells Royal Ballet presentation
of "The Invitation".



A scene from the Aurore
Puppet Company's production
of "Forbidden Fruit".



David London, Margi Brown & Steve Ripley
performing in the "Communication Show", a
New South Wales Theatre of the Deaf
presentation for schools.

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST
(Incorporated in A.C.T.)

NOTICE OF ANNUAL GENERAL MEETING

Notice is hereby given that the Thirtieth Annual General Meeting of Members of The Australian Elizabethan Theatre Trust will be held in Studio 3 on the Second Floor of 153 Dowling Street, Potts Point on Monday the Thirtieth day of May, 1983 commencing at 6.00 p.m.

BUSINESS:

1. To receive and consider the Balance Sheet as at 31st December, 1982 and the Statements of Income and Expenditure for the year then ended together with the Statement of Directors and Reports of the Directors and Auditors thereon.
2. To elect Directors. The following four Directors retire in accordance with the Articles of Association and, being eligible, offer themselves for re-election.
 - (a) The Hon. Mr. Justice C. J. Legoe
 - (b) Mr. Robin Casper Lovejoy, O.B.E.
 - (c) Mr. Leonard George Teale
 - (d) Sir David Griffin, C.B.E.
3. To consider and if thought fit to pass the following resolutions as resolutions pursuant to Section 226 of the Companies Act 1981.
 - (a) Sir Charles Moses, C.B.E. who is 83 years of age be authorised to continue as a Director until the conclusion of the next Annual General Meeting.
 - (b) Emeritus Professor Frederick Alexander, C.B.E. who is 84 years of age be authorised to continue as a Director until the conclusion of the next Annual General Meeting.
 - (c) Mr. Norman Richard Seddon, A.O., C.B.E. who is 72 years of age be authorised to continue as a Director until the conclusion of the next Annual General Meeting.
4. To elect Governor:

Sir William Ian Potter was appointed as a Governor during the year and retires in Accordance with Article 66 (vi) of the Articles of Association and being eligible offers himself for re-election.
5. To transact any other business which may be brought before the meeting in conformity with the Articles of Association.

Dated this Eleventh day of April, 1983.

By Order of the Board
D. F. Grace,
Secretary.

PROXIES:

A member entitled to attend and vote at the Annual General Meeting is entitled to appoint a proxy to attend and vote on behalf of the member. A proxy need not be a member of the Company.

Proxy forms must be deposited at the registered office of the Company C/o 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 Friday the Twenty Seventh day of May, 1983.

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

OFFICE BEARERS

PATRON:

HER MAJESTY THE QUEEN

PRESIDENT:

Sir Ian Potter

CHAIRMAN:

Mr. A. Briger, A.M.

DIRECTORS:

Emeritus Professor F. Alexander, C.B.E.
Alderman S. Atkinson
Sir David Griffin, C.B.E.
The Hon. Mr. Justice C. J. Legoe
Mr. R. C. Lovejoy, O.B.E.
Mr. D. A. Mortimer
Sir Charles Moses, C.B.E.
Mr. N. R. Seddon, A.O., C.B.E.
Mr. L. G. Teale
Mr. L. D. S. Waddy

GENERAL MANAGER:

Mr. J. Joynton-Smith

SECRETARIES:

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

AUDITORS:

Pannell Kerr Forster
Chartered Accountants

BANKERS:

Commonwealth Trading Bank of Australia

SOLICITORS:

Allen, Allen & Hemsley

REGISTERED OFFICE:

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

COUNCIL OF GOVERNORS:

Vice Presidents

Mrs. G. Hay, O.A.M. (N.S.W.)
Mr. N. F. Hopkins (S.A.)
Dr. T. Manford (W.A.)
Mr. A. D. Marshall (Q'ld)
Mr. J. B. Piggott, C.B.E. (Tas.)
Miss M. E. Roper (Vic.)

GOVERNORS:

Mrs. B. Bennett (N.S.W.)
Mr. D. J. Billington (N.S.W.)
Mrs. H. Butts (Q'ld)
Sir James Darling, C.M.G., O.B.E. (Vic.)
Sir Warwick Fairfax (N.S.W.)
Miss M. Gillespie, M.B.E. (N.S.W.)
Mrs. B. Goode (S.A.)
Lady Hangar (Q'ld)
Mr. J. R. Kerrigan (N.S.W.)
Sir Bruce Macklin, O.B.E. (S.A.)
Miss I. Mitchell, M.B.E. (Vic.)
Mr. C. G. Pryor, M.B.E. (Tas.)
Mr. B. R. Redpath (Vic.)
Mrs. J. M. Summerhayes (W.A.)
Miss M. L. Toyne (Vic.)
Mrs. A. Williams (S.A.)

HONORARY MEMBERS:

Dr. H. C. Coombs
Mrs. M. Dekyvere, C.B.E.
Mrs. G. Hay, O.A.M.
Sir James Darling, C.M.G., O.B.E.

PRESIDENT'S MESSAGE

As indicated at the Annual General Meeting of Members held on the 29th June 1982, Sir James Darling retired as President of the Trust during the latter part of the year at which time the Council of Governors appointed me President. I am indeed very grateful to the Council of Governors for their confidence in appointing me to this position.

On behalf of the Members, Council of Governors, Board of Directors, Management and Staff of the Trust, I would like to express sincere appreciation for the enormous amount of time and effort devoted by Sir James Darling during his 20 years with the Trust, firstly in the capacity as Vice President and then as President. It was clear that, without his strength and support in the face of many difficulties encountered over the years, the Trust could well be in a much less sound position than it is today. His continuing efforts in assisting the development of the many avenues of the performing arts in which the Trust has participated, were of inestimable value and contributed greatly to the success of the Trust's wide range of activities.

His assistance, particularly in the early stages of the establishment of the Trust's Orchestras and more recently in the area of membership has been of very great value in the enhancement of the Trust's reputation and status in the arts community. Sir James Darling will continue his association with the Trust as a member of the Victorian Council of Governors.

One of the major roles of the Council of Governors is its liaison with members in order to preserve a more personal link with the people, who are the life blood of the arts. It is this contact which assists the Council of Governors, through the President, to advise the Board in developing general policy.

The Board of Directors at all times pay due regard to any resolution and/or recommendation of the Council of Governors. In the final analysis the Directors are responsible for policy, but the Governors play a major part in the formative stages. Through this process members of the Trust play an important part in not only preserving the Trust's democratic base, but also the development of the Arts in Australia.

W. I. Potter
President

CHAIRMAN'S ADDRESS

Towards the end of 1982, Sir Ian Potter accepted the nomination to and subsequently became, a member of the Trust's Council of Governors for New South Wales. On his election to that Council he was, due to the retirement of Sir James Darling, elected President. Under the Articles of Association, a member elected to the office of Governor is not entitled to be a Director of the Trust, and at the time of his election to the Board of Governors, Sir Ian Potter resigned as a Director and Chairman of the Board of Directors.

The Trust owes its continued existence and financial stability through the contribution and guidance of its affairs by Sir Ian Potter and it is most important that his official contact with the Trust be retained. The Trust's indebtedness to Sir Ian Potter for the vital role he has played in its affairs is far greater than the verbal or written word can tell.

In assuming the Chairmanship of the Board, I am particularly conscious of Sir Ian's constructive and guiding influence on the affairs of the Trust over the past 18 years.

The entrepreneurial and trading activities undertaken during 1982 resulted in a surplus of \$76,077 as compared with a loss from these activities of \$319,084 for the previous year. The surplus for the year has been transferred to accumulated funds which now stands at \$408,013.

As indicated in last year's report, it is the Board's major resolve to restore the Trust's reserves as soon as possible in order to build up a source of funding for the ongoing risk taking involved in entrepreneurial activities. These activities are such that commitments must be made well in advance and it is essential and good husbandry that substantial reserves be created to meet those obligations.

In regard to the Orchestral Division, the preliminary surplus for the year was \$83,017 however, in accordance with the conditions of the Orchestral grant from the Australia Council, the amount was distributed to the Australian Opera and the Australian Ballet to reimburse them for part of their orchestral touring costs. This has the net effect that there was neither a surplus or deficit for 1982 as compared with a deficit of \$270,587 for the previous year.

It is also essential that funds be accumulated for orchestral purposes so as to ensure stability through the availability of funds to meet unpredictable inflationary and other cost increases which may occur during a funded period. This is extremely important as the orchestras do not generate box office income nor do they participate in the box office income of the Australian Opera or Australian Ballet.

1982 marked a significant year for the Trust in relation to two important occurrences —

- The undertaking of ventures under its Australian content programme which, without the special Australia Council grant and the Trust's financial and administrative involvement, would simply not have happened.
- The expansion of its grant facility to cover all areas of the arts.

To encourage and develop the production of Australian theatrical material and the presentation by Australian Companies of such material, the Australia Council as part of its 1982 subsidy to the Trust allocated \$80,000 as a specific entrepreneurial grant for the presentation of Australian production. A major part of this grant was expended in helping to present and tour production which would not otherwise have exposure to audiences in major capital cities other than those in their Home State.

Activities assisted included —

- Sydney, Brisbane and Melbourne season of the Australian Aboriginal Theatre Company's production "The Cake Man". Assistance was also given to enable this Company to accept an invitation to present this play in the U.S.A. at the 1982 World Theatre Festival held in Denver, Colorado. It received critical acclaim with capacity audiences.
- Sydney Season of the newly formed "Aurore Puppet Company's" production of 'Forbidden Fruit'. This proved very successful and this production was again funded in 1983 in order that it could be presented at the International Puppet Festival held in Adelaide.
- Sydney season of the Human Veins Dance Theatre at the Seymour Centre.
- Robert Perrier's one man show "They'll Tell You About Me" was presented as one of the fringe activities during the 1982 Adelaide Festival. Assistance was also given in conjunction with the Arts Council of N.S.W. to enable a tour of this activity to N.S.W. country centres.
- Queensland Ballet tour to Victoria and N.S.W. country areas.
- The Sydney season of Circus Oz was very successful and as such, has again been funded for a Melbourne season during the early part of 1983.

The Australia Council as part of its 1983 subsidies to the Trust has increased its Australian Content Grant from \$80,000 to \$100,000. It is planned to utilise this grant on innovative and embryonic presentations as well as the continuance of support for the touring of productions.

In vigorous pursuit of its policy to ensure the availability to Australian audiences of a diversity of cultural influences from other countries, the Trust presented or was financially involved in presentations of "Piccolo Teatro di Milano" (Italy); "Wuppertaler Tanztheater — Pina Bausch" (Germany); and Sadlers Wells Royal Ballet (England).

The Trust reaffirms its intention to continue to develop its role and influence on the cultural scene throughout Australia and to continually adapt its organisation facilities and management skills in order that it can effectively pursue that objective.

At the 1980 Annual Meeting of Members, consent was granted to the expansion of the principal objects of the Trust to cover all areas of the arts. It is the intention to develop these areas for the benefit of the arts as and when opportunities arise. One such development which occurred during 1982 was the allocation of grants under the Trust's tax deductability facility.

It is evident that both Federal and State Governments are having difficulties in funding direct subsidies at a level to match not only inflation but the growth of the arts throughout Australia. The continual financial problems facing the arts and their growing dependence on subsidies from the Government re-emphasise the need to obtain substantial support from the private sector.

The Board of Directors and Management of the Trust are aware of the numerous financial and administrative problems facing the arts and will give whatever assistance and service to other performing companies it can within the limits of its resources. In the current situation, however, there is likely to be some stress in making ends meet and the need for co-operation and understanding throughout the arts in general is required.

I would like to take this opportunity, to thank those members who gave financial support to the Trust which enabled it to take up its Australia Council Challenge Grant of \$20,000. Generous support was also received by sponsorship of one of the Trust's activities, from the Ian Potter Foundation and the Trust's Sydney Committee.

AUSTRALIA COUNCIL

The Trust has maintained and strengthened its close and friendly formal and informal relationship with the Council both at Director and Executive levels during the year. Divisions of the Trust have also continued to work directly with particular committees of the Council and this arrangement has proved very effective.

In addition to specific direct communication between particular facets of the two organisations the Trust has undertaken or been involved in certain activities instigated by the Council.

The Council continued its financial support of the Trust's activities during 1982 and your Board is appreciative of the following grants.

	1982 \$	1981 \$
Orchestral Purposes	2,741,000	2,492,000
General Administrative and Entrepreneurial Activities	154,000	268,000
Australian Content Programme	80,000	—
Specific Entrepreneurial Activities	65,000	—
	<u>\$3,040,000</u>	<u>\$2,760,000</u>

For the 1983 financial year the grant for General Administrative and Entrepreneurial Activities has been increased from \$154,000 to \$164,000. It is encouraging that the specific grant for the presentation of Australian productions has increased from \$80,000 to \$100,000.

ACKNOWLEDGEMENTS

In addition to the grants from the Australian Government, through the Australia Council, your Directors are appreciative of the continuing support of:—

State Governments of

- Victoria (through the Ministry for the Arts)
- New South Wales (through the Division of Cultural Activities)
- Queensland (through the Department of the Arts, National Parks and Sport)
- Western Australia (through the Western Australian Arts Council).

ENTREPRENEURIAL DIVISION

Your Directors as part of its general policy reported last year that the Trust must play a vital role of its own in the entrepreneurial field. The wide range of theatrical activities presented or in which the Trust was involved clearly demonstrated that it has maintained its aim and enhanced its image in the all important job of entrepreneur.

It is particularly pleasing to report that not only has the Trust toured overseas companies and artists on a national basis and in association with commercial organisations but it has also assisted the touring of regional organisations to venues outside their home States. In addition its major involvement in organising funds and assistance enabled the Aboriginal Theatre Company's production of "The Cake Man" to be presented in the United States. It was obvious that this tour would not have taken place without assistance from the Trust and the efforts of its entrepreneurial staff.

Activities arranged and presented in association with other Federal and State subsidised organisations as well as those negotiated and presented with commercial managements include:—

ACTIVITY	CITY AND COUNTRY VENUES	PRESENTED IN ASSOCIATION WITH OR BY ARRANGEMENT WITH
Australian Content		
The Cake Man	Sydney Brisbane Melbourne Denver — Colorado U.S.A.	Aust. Eliz. Theatre Trust Brisbane Festival '82 Hocking and Woods Denver World Theatre Festival
Circus Oz	Sydney	Circus Oz
Hee Bee Gee Bees	Adelaide	Michael Edgley International Michael Chugg Management Martin Bergman Bob Lott & Associates
Queensland Ballet	Canberra Albury Geelong Melbourne Newcastle	Queensland Ballet
They'll Tell You About Me	Adelaide	Michael Edgley International Michael Chugg Management Martin Bergman Arts Council of N.S.W.
Forbidden Fruit	Twenty-two performances throughout N.S.W. Country Centres Sydney	Aurore Puppet Company
Other Activities		
A Lesson from Aloes	Perth	Festival of Perth
Flying Fruit Fly Circus	Sydney	Murray River Performing Group
Orchestral Concert	Melbourne	Elizabethan Melbourne Orchestra
Magic Pudding	Brisbane	Marionette Theatre of Australia

The Trust was also involved in continuing to inject a world wide international atmosphere into the Australian cultural scene by being involved in presenting or organising the following activities:—

ACTIVITY	COUNTRY	VENUE
Sadlers Wells Royal Ballet	England	Perth, Adelaide, Melbourne, Sydney, Brisbane (Australia); Wellington and Auckland (New Zealand)
Piccolo Teatro Di Milano	Italy	Sydney
Wuppertaler Tanztheater Pina Bausch	Germany	Melbourne

In addition the Trust invested funds in the productions of "Barnum", "Sesame Street Live" and "Cambridge University Footlighting Revue".

The Trust also holds the Australian rights to the play "Amadeus" productions of which were presented by The Sydney Theatre Company and Queensland Theatre Company. Management rights are also held by the Trust on behalf of the London Agent for the play "84 Charing

Cross Road" a production of which has been presented by Marian Street Theatre as part of its 1983 drama series.

Involvement by the Trust in entrepreneurial activities is wide and varied and the following figures will give a general indication of the audience attendance and income generated and influenced by the Trust. These figures do not include investments in activities initiated by other commercial entrepreneurs.

Year	No. of Performances	Total Attendance	Box Office and Other Related Income \$
1979	545	267,547	2,213,160
1980	503	318,456	3,294,530
1981	276	135,355	1,265,329
1982	263	151,438	2,222,236

HIRES

1982 again saw a steady increase in income from the hiring of theatrical costumes, props, lighting and rostrums. The importance of this division to the performing arts and film organisations is demonstrated by the number of professional and amateur groups and schools which use these services.

This division does not receive subsidy assistance from the funding bodies and as such is limited in the financial assistance it can give to amateur and other subsidised organisations.

Income from goods hired increased from \$220,000 in 1981 to \$257,000 in 1982 or approximately 17%.

PRINCESS THEATRE

The Victorian Government through the Ministry for the Arts has continued its financial support to enable the Trust to operate the Princess Theatre, Melbourne during 1982. This support together with assistance for essential fire safety works to be undertaken at the Theatre is very much appreciated.

The Trust's lease of the theatre expired on 31st December, 1982 and successful negotiations have taken place for a further 3 year lease of this venue.

Withdrawal of a number of bookings for commercial productions together with the closure of the Theatre for a number of weeks to allow necessary fire safety works to be undertaken were the main reasons the Theatre remained dark for a longer period than normal.

Subsidised performing arts organisations who sub-leased the theatre during 1982 included The Victoria State Opera, The Australian Opera, The Australian Ballet, The Australian Ballet School, Australian Dance Theatre, Perth Festival and various Melbourne Ballet organisations. The theatre was also sub-leased to Hocking and Woods Pty. Ltd. and Interstar on a commercial basis.

A number of firm bookings have been received for 1983 including the Melbourne season of 'Sound of Music', Peking Opera, in addition to productions by The Australian Opera and Victoria State Opera.

MEMBERSHIP

Membership numbers on a national basis have continued to rise despite the increase in membership fee to \$20 per annum announced last year.

As at 31st December, 1982 membership totalled 7545 as compared with 7124 at the same time the previous year, an increase of 421. To achieve this result 1970 new members joined in 1982 whilst 1549 did not renew their membership. There has been a very slight increase in membership numbers for the first two months of 1983.

It is apparent that people are joining the Trust to take advantage of the theatre ticket concessions available. An analysis of tickets purchased through issues of the New South Wales Trust News disclose that the Sydney Membership Department processed 25249 theatre tickets covering 66 performing arts productions.

It is estimated that box office income generated through this source is in the vicinity of \$350,000. These figures do not take into account the concessions to members who purchase tickets direct from the theatre nor do they include income from film vouchers and functions organised by the Sydney Committee.

This emphasises the support that members by their very attendance at the theatre gave to the arts both financially and through their influence on other members of the public to attend theatre activities.

THE N.S.W. THEATRE OF THE DEAF

1982 was a year of considerable change and development for this Company. The number of performing artists was increased and augmented with two trainees which enabled the formation of two performing groups.

The Theatre in Education programmes was of enormous success and the repertoire consisted of the following plays:—

"Five Little Wishes" for Infant Schools, "Theodore" for Primary Schools, "The Communication Show" and "Finger Painting" for Primary and Lower Secondary Schools and "Sign Posts in History" for Secondary Schools. Due to financial constraints an adult production was not mounted during the year.

In addition to presenting programmes in and around Sydney including Wollongong and Katoomba the Company aided by the Quota Club organisation also toured Northern N.S.W. and the Armidale region. In all over 450 performances were presented to 70,000 children.

The Company also participated in various community events of which Carnivale and Sydney Awareness Week were perhaps the most significant. They were also used as consultants in the making of the film "Fluteman".

During the year Colin Allen, who has been with the Company since its inception, resigned to go to America to study with the National Theater of the Deaf and Carol Aquiline came from that company to replace him. Towards the latter part of the year Ben Strout, who has also worked with the National Theater of the Deaf, was appointed Artistic Director.

Artistically the year proved very successful and performances were enthusiastically received. The low level of subsidy combined with the continuing economic downturn has effected the financial viability of the company to the extent that the level of activity for 1983 has been curtailed to one performing group.

General subsidies to support the group's activities were received from The Theatre Board of the Australia Council and the N.S.W. Division of Cultural Activities.

AUXILIARY

Members of the Auxiliary Committee in each State devote a great deal of time in advancing the interests of the Trust and the performing arts. The continued efforts by the individual members of these committees is very much appreciated.

The diverse type and number of functions arranged for members together with the concessions available by being a member of the Trust have been the major contributing factors in the increase in membership numbers.

Functions arranged by the various committees included supper parties, celebrity luncheons and entertainment of visiting artists, tours to country centres and vineyards, fashion parades, art exhibitions, race days, discussions on theatre, backstage tours after performances, special performances for members and their children and visits to art galleries.

During 1982 the Sydney Committee arranged 34 functions for members which exceeded the record number of 22 functions organised by that committee in 1979.

Your Directors are grateful for the grant from the Sydney Committee which enabled the Trust to take advantage of its Australia Council Challenge Grant. In addition funds were also made available to the Trust's costume hire division by this Committee.

The Adelaide Committee have mainly been working on fund raising for its bi-annual Playwriting Award which coincides with the 1984 Adelaide Festival.

It is a pleasure to report that in the 1983 Australia Day Honours Mrs. Shirley Hay was awarded the Medal of the Order of Australia, an honour richly deserved.

ADMINISTRATION

One of the major roles of the Trust is to promote the Arts. This not only relates to the presentation of entrepreneurial productions but also to administration and service activities.

Areas in which the Trust is involved include:—

- Receipt of tax deductible donations for the arts and the making of grants to the arts. Over 340 organisations are included on the Trust's schedule to which it gives funds. Grants totalling \$1,146,434 were distributed during 1982.
- With the cessation of the Australia Council's direct funding of the Provident Fund for Performers the Trust has initiated a new Superannuation Scheme which embraces the previous fund. This scheme is available to all employers and employees in the Arts Industry and is portable between participating employers.
- Processing of theatre tickets and concessions for members. As previously indicated over 25,000 theatre tickets were processed by the Sydney membership office during 1982.
- Handling of subscriptions. The Sydney Subscription Office which is leased to The Australia Ballet processes the Ballet's subscription series in a number of States.
- Arranging travel and accommodation discounts for other arts organisations.
- Providing accommodation and conference room facilities at the Trust's premises in Sydney.

In addition to the Income included in the Statement of Income and Expenditure, amounts in the vicinity of \$3,000,000 were administered on behalf of other organisations by way of deposits, grants and theatre ticket sales.

GOVERNORS

The valuable assistance given by the Governors to the Auxiliary Committees together with their valuable service and advice to the Board through their past President Sir James Darling and recently appointed President Sir Ian Potter has been extremely helpful to the Trust in pursuit of its objectives.

It is with regret that the Board reports the resignation of Professor J. A. Passmore from the Board of Governors. Professor Passmore was a Director of the Trust for a number of years and since the restructure of the Board of Directors in 1975 to the date of his retirement was Vice-President of the Council of Governors for the Australian Capital Territory. Your Board is sure the Council of Governors and members will join with them in expressing thanks to Professor Passmore for his loyal and devoted service over the years.

HONORARY MEMBERS

As an expression of gratitude for long and distinguished service to the affairs of the Trust and the enhancement of its reputation throughout the arts the Board of Directors in accordance with the Articles of Association invited the following people to become honorary members of the Trust.

- Mrs. M. Dekyvere, C.B.E.
- Mrs. G. Hay, O.A.M.
- Sir James Darling, C.M.G., O.B.E.

Your Board is pleased and delighted to report that they all accepted your Board's invitation.

STAFF

1982 was a very busy and I believe rewarding year for all involved in administering and assisting the Trust.

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

Andrew Briger, A.M.
Chairman
April, 1983

A.J.
Wilson

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

DIRECTORS' REPORT

In accordance with a resolution of the Directors, the Directors submit herewith the Balance Sheet as at 31st December, 1982 and the Statement of Income and Expenditure for the year ended on that date and report as follows:—

- (a) The names of the Directors in office at the date of this report are set out on page 4 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 making and hiring of costumes and other theatrical equipment. There has not been any significant change in the nature of these activities during the financial year.
- (c) The years activities resulted in an operating surplus of \$76,077. This surplus has been included under Total Funds in the Balance Sheet which at 31st December, 1982 stood at \$408,013. The Company is exempt from income tax.
- (d) The Company was not deemed to be a holding company at any time during the year.
- (e) The amount and particulars of transfers to and from reserves and provisions during the financial year are as disclosed in Notes 2, 6 and 8 to the accounts.
- (f) The Company is limited by guarantee and accordingly does not issue shares. No debentures were issued during the financial year.
- (g) The Company's 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.
- (h) 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:—
 - (i) the writing off of bad debts, and
 - (ii) the making of provisions for doubtful debts, and to
 - (iii) cause all known bad debts to be written off, and
 - (iv) adequate provision to be made for doubtful debts.
- (i) At the date of this report, the Directors are not aware of any circumstances which would render the amount written off for bad debts, or the amount of the provision for doubtful debts inadequate to any substantial extent.
- (j) Before the Statement of Income and Expenditure and Balance Sheet were made out the Directors took reasonable steps to ascertain whether any current assets of the Company (other than debtors) were unlikely to realise in the ordinary course of business their value as shown in the accounting records of the Company and, if so to cause:—
 - (i) those assets to be written down to an amount which they might be expected so to realise, or
 - (ii) adequate provision to be made for the difference between the amount of the value as so shown and the amount that they might be expected so to realise.
- (k) At the date of this report, the Directors of the Company are not aware of any circumstances which would render the values attributed to current assets in the accounts misleading.
- (l) At the date of this report there does not exist:—
 - (i) any charge on the assets of the Company that has arisen since the end of the financial year which secures the liabilities of any other person, and
 - (ii) any contingent liability which has arisen since the end of the financial year.
- (m) No contingent or other liability has become enforceable or is likely to become enforceable 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 when they fall due.
- (n) 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 the amount stated in the accounts misleading.
- (o) The result of the operations of the company during the financial year have not, in the opinion of the Directors, been substantially affected by any item transaction or event of a material and unusual nature apart from those referred to in Note 15 to the accounts.
- (p) 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 this 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.
- (q) No Director of the Company has since the end of the previous financial year 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 a firm of which he/she is a member, or with a Company in which he/she has a substantial financial interest.

For and on Behalf of the Board of Directors.

Andrew Briger, Director

Robin C. Lovejoy, Director

Sydney,
11th April, 1983.

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

BALANCE SHEET

AS AT 31st DECEMBER 1982

	NOTES	1982		1981	
		\$	\$	\$	\$
FUNDS					
Accumulated					
General		206,867		130,790	
Orchestral	1	1,146		1,146	
			208,013		131,936
Entrepreneurial Development			200,000		200,000
TOTAL FUNDS	2		\$408,013		\$331,936
Represented by:					
FIXED ASSETS	3		492,230		518,582
INVESTMENTS	4		125,207		122,127
NON CURRENT ASSETS					
Prepayments and Accrued Income	5		69,487		—
CURRENT ASSETS					
Stock on Hand	1	7,556		33,814	
Accounts Receivable	6	280,988		138,496	
Cash at Bank	10	1,628,834		952,567	
Advance Production Costs	1	131,772		257,343	
Prepayments and Accrued Income	5	428,905		130,278	
Subsidies Receivable		13,279		—	
			2,491,334		1,512,498
TOTAL ASSETS			3,178,258		2,153,207
From which has been deducted:					
NON CURRENT LIABILITIES					
Subsidies Received in Advance	7	80,000		—	
Membership Fees Received in Advance	9	20,123		21,394	
			100,123		21,394
CURRENT LIABILITIES					
Amounts Payable and Accrued Expenses		962,242		345,380	
Provisions for Specific Purposes	8	342,366		295,871	
Funds for Special and Specific Purposes	11	14,509		158,847	
Subsidies Received in Advance	7	1,184,750		848,250	
Membership Fees Received in Advance	9	75,693		63,428	
Donations Received in Advance	1	90,562		88,101	
			2,670,122		1,799,877
TOTAL LIABILITIES			2,770,245		1,821,271
NET ASSETS	2		\$408,013		\$331,936
LEASE COMMITMENT	12				

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

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST
STATEMENT OF INCOME AND EXPENDITURE
FOR THE YEAR ENDED 31st DECEMBER 1982

	NOTES	*DIRECT ACTIVITIES		CONSOLIDATED ACTIVITIES	
		1982 \$	1981 \$	1982 \$	1981 \$
INCOME					
Subsidies					
Australia Council — Annual		154,000	268,000	2,895,000	2,760,000
— Specific	11	135,304	—	135,304	—
— Challenge Grant		20,000	—	20,000	—
State Governments — Annual		294,750	302,500	684,750	667,500
— Specific	11	6,000	—	6,000	—
Department of Foreign Affairs — Specific	11	16,682	—	16,682	—
Other Organisations		8,000	7,500	8,000	7,500
Augmentation Fees — Orchestras		—	—	512,987	267,988
Box Office, Management, Performing Fees and Programme Revenue		2,222,236	1,265,329	2,222,236	1,265,329
Dividends Received		14,860	13,909	14,860	13,909
Interest Received		94,650	107,589	161,101	134,936
Donations and Sponsorship	13	1,344,433	1,358,038	1,344,433	1,358,038
Membership Fees		119,023	89,223	119,023	89,223
Trading Activities, Theatrical Hires, Theatre Rents, Booking Fees and Concessions including Theatre and Other Expenses Recovered		1,311,598	1,179,080	1,256,598	1,129,080
Sundry Income		448	5,469	4,019	11,634
Surplus from Sale of Investments		—	54,402	—	54,402
		<u>5,741,984</u>	<u>4,651,039</u>	<u>9,400,993</u>	<u>7,759,539</u>
EXPENDITURE					
Advertising and Promotion		598,265	462,988	598,265	462,988
Audit Fees — Audit of the Accounts (No other benefits were received by the Auditors)		15,700	17,741	21,700	22,241
Depreciation and Amortisation		22,626	22,867	45,969	45,171
Fares, Freight and Travelling		210,783	172,742	378,959	376,724
Production and Theatre Costs		1,155,075	886,360	1,243,793	965,928
Rent, Rates and Taxes		264,583	272,054	264,583	272,054
Salaries, Wages, Fees, Allowances, Royalties including Superannuation, Long Service Leave and Statutory Oncosts		2,104,902	1,642,022	5,454,261	4,688,249
Sundry Administration Expenses		147,539	135,371	170,952	157,877
Grants	14	1,146,434	1,357,978	1,146,434	1,357,978
		<u>5,665,907</u>	<u>4,970,123</u>	<u>9,324,916</u>	<u>8,349,210</u>
Surplus (Loss) for the year	2	76,077	(319,084)	76,077	(589,671)
Accumulated Funds at beginning of year		130,790	149,874	131,936	172,567
		<u>206,867</u>	<u>(169,210)</u>	<u>208,013</u>	<u>(417,104)</u>
Less Transfer from:—					
Entrepreneurial Development Fund		—	300,000	—	300,000
Orchestral Reserve		—	—	—	249,040
Accumulated Funds at end of year	2	<u>\$206,867</u>	<u>\$130,790</u>	<u>\$208,013</u>	<u>\$131,936</u>

*Direct Activities exclude the Orchestral Division

The Income and Expenditure Statement forms part of and should be read in conjunction with the accompanying notes.

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST
NOTES TO AND FORMING PART OF THE ACCOUNTS
FOR THE YEAR ENDED 31st DECEMBER, 1982

NOTE 1 STATEMENT OF 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 to the Direct Activities of the Company and The Elizabethan Trust Orchestras. These have been amalgamated in the Consolidated Statement of Income and Expenditure after the elimination of intercompany income and charges.

The Australia Council, as one of its conditions of subsidy for The Elizabethan Trust Orchestras, requires that commencing the 1st January, 1979, the balance of any surplus or loss arising from the annual activities of the orchestral division be disclosed in the Balance Sheet as a separate definable item under Accumulated Funds.

(b) Fixed Assets

As from the 1st January, 1980 Freehold Buildings have been depreciated at the rate of two percentum per annum.

Other Fixed Assets are depreciated over their estimated useful life using the straight line method of depreciation.

New Assets are depreciated from the day of acquisition.

Profits or losses on disposal of fixed assets are taken into account in determining the surplus for the year.

(c) Revaluation of Investments

Investments in Corporations quoted on Prescribed Stock Exchange have not been revalued by the Directors since the 31st December, 1976 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, 1982 Accumulated Funds would increase by \$56,462.

(d) Foreign Currency Conversion

Foreign currency transactions during the year are recorded in Australian Currency using the rate of exchange prevailing at the date of the transaction. All gains and losses have been brought into account in determining the result for the year.

(e) Stock on Hand

Stock on Hand consists of consummable stores and supplies and has 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.

(f) Debtors

Known bad debts are written off during the period in which they became known by a charge against the provision for doubtful debts. A provision is raised for any doubtful debts based on a review of all outstanding amounts at year end.

(g) Funds for Specific and Special Purposes

(i) 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. Special Purpose Funds have not been brought into account in determining the net result of the Company (Note 11).

(ii) Specific Grants

The Income and Expenditure of Specific Grants have been brought into account in determining the net result of the Company (Note 11).

NOTES TO AND FORMING PART OF THE ACCOUNTS CONTINUED

NOTE 1 STATEMENT OF ACCOUNTING METHODS (cont'd)

(h) Subsidies

Subsidies are received from:

- (1) The Australia Council and the State Governments of Victoria and Western Australia 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.

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.

(i) Donations Received

Donations received for the support of activities carried out in the financial period 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.

(j) Productions in Progress

Where the Company has theatrical productions in progress the running costs for the term of the production are accumulated and reduced by box office income until completion at which time the surplus or deficiency is determined and the Company's share brought to account.

NOTE 2 FUNDS

(a) Accumulated

Balance as at 1st January

Add Transfers from:—

- (1) Entrepreneurial Development Fund
- (2) Orchestral Reserve

Add (Less) Surplus (Loss) for the year

Direct Activities

Orchestral Division

Funds as at 31st December

Represented by:

- (i) Direct Activities

Accumulated Balance as at

1st January

Add Transfer from Entrepreneurial Development Fund

Add (Less) Surplus (Loss) for the year

Balance as at 31st December

Carried forward

	1982		1981	
	\$	\$	\$	\$
Balance as at 1st January		131,936		172,567
Add Transfers from:—				
(1) Entrepreneurial Development Fund	—		300,000	
(2) Orchestral Reserve	—	—	249,040	549,040
		131,936		721,607
Add (Less) Surplus (Loss) for the year				
Direct Activities	76,077		(319,084)	
Orchestral Division	—		(270,587)	
		76,077		(589,671)
Funds as at 31st December		208,013		131,936
Represented by:				
(i) Direct Activities				
Accumulated Balance as at				
1st January	130,790		149,874	
Add Transfer from Entrepreneurial Development Fund	—		300,000	
	130,790		449,874	
Add (Less) Surplus (Loss) for the year	76,077		(319,084)	
Balance as at 31st December	\$206,867		\$130,790	
Carried forward		208,013		131,936

NOTES TO AND FORMING PART OF THE ACCOUNTS CONTINUED

		1982		1981	
		\$	\$	\$	\$
NOTE 2	FUNDS (cont'd)				
	Brought forward		208,013		131,936
	(ii) Orchestral Division (Note 1)				
	Accumulated Balance as at				
	1st January	1,146		22,693	
	Add Transfer from Orchestral Reserve	—		249,040	
		1,146		271,733	
	Less (Loss) for the year	—		(270,587)	
	Balance as at 31st December	\$1,146		\$1,146	
	(b) Entrepreneurial Development				
	Balance as at 1st January	200,000		500,000	
	Less Transfer to Accumulated Funds	—		300,000	
	Funds as at 31st December		200,000		200,000
	(c) Orchestral Reserve				
	Balance as at 1st January	—		249,040	
	Less Transfer to Accumulated Funds	—		249,040	
	Reserve as at 31st December		—		—
	Total Funds		\$408,013		\$331,936

		1982	1981
		\$	\$
NOTE 3	FIXED ASSETS		
	(a) Freehold Land and Buildings		
	(153-165 Dowling Street, Potts Point)		
	— At independent valuation 31st December, 1976	325,000	325,000
	Less Accumulated Depreciation	11,400	7,600
		313,600	317,400
	(b) Plant and Equipment		
	(i) At Cost	286,707	266,184
	Less Accumulated Depreciation	115,610	75,461
		171,097	190,723
	(ii) At Directors' Valuation — 31st December, 1976	37,667	37,667
	Less Accumulated Depreciation	30,134	27,208
		7,533	10,459
	Total Fixed Assets	\$492,230	\$518,582

NOTE 4	INVESTMENTS		
	Investments — Quoted Securities		
	(a) Shares in other Corporations		
	— At Directors' Valuation — 31st December, 1976	62,583	62,583
	(Quoted Market Value \$118,880 1981 \$166,884)		
	— At Cost	61,629	58,549
	(Quoted Market Value \$61,880 1981 \$72,678)		
	(b) Debentures in other Corporations		
	— At Directors' Valuation — 31st December, 1976	995	995
	(Quoted Market Value \$909 1981 \$813)		
	Total Investments	\$125,207	\$122,127

NOTES TO AND FORMING PART OF THE ACCOUNTS CONTINUED

	1982 \$	1981 \$
NOTE 5 PREPAYMENTS AND ACCRUED INCOME		
In respect to activities within twelve months	428,905	130,278
In respect to activities after twelve months	69,487	—
Total Prepayments and Accrued Income	<u>\$498,392</u>	<u>\$130,278</u>
NOTE 6 AMOUNTS RECEIVABLE		
Amounts Receivable due within twelve months	286,578	142,850
Less Provision for Doubtful Debts	5,590	4,354
Total Amounts Receivable	<u>\$280,988</u>	<u>\$138,496</u>
Movement in Provision for Doubtful Debts		
Balance brought forward	4,354	2,669
Add provided during year	2,950	3,275
	7,304	5,944
Less Bad Debts written off against Provision	1,714	1,590
Balance at end of year	<u>\$5,590</u>	<u>\$4,354</u>
NOTE 7 SUBSIDIES RECEIVED IN ADVANCE		
In respect to activities within twelve months	1,184,750	848,250
In respect to activities after twelve months	80,000	—
Total Subsidies in Advance	<u>\$1,264,750</u>	<u>\$848,250</u>
NOTE 8 PROVISIONS		
(a) Long Service Leave		
Balance brought forward	205,871	171,378
Add Additional provision	46,495	34,493
Balance at end of year	<u>252,366</u>	<u>205,871</u>
(b) Maintenance of Premises		
Balance brought forward	—	21,588
Less Excess provision written back	—	21,588
Balance at end of year	—	—
(c) Provision for Sick Leave		
Amount previously provided	90,000	90,000
Balance at end of year	<u>90,000</u>	<u>90,000</u>
Total Provisions for Specific Purposes	<u>\$342,366</u>	<u>\$295,871</u>
NOTE 9 MEMBERSHIP FEES RECEIVED IN ADVANCE		
In respect to activities within twelve months	75,693	63,428
In respect to activities after twelve months	20,123	21,394
Total Membership Fees in Advance	<u>\$95,816</u>	<u>\$84,822</u>
NOTE 10 CASH AT BANK		
Bankers for the company hold a registered mortgage over Land and Buildings and a charge over Investments to support Bank borrowings if and when required.		

NOTES TO AND FORMING PART OF THE ACCOUNTS CONTINUED

	Balance 1.1.1982	Grant	Net Expenditure	Balance 31.12.1982
	\$	\$	\$	\$
NOTE 11 FUNDS FOR SPECIAL AND SPECIFIC PURPOSES				
(A) Special Purposes				
(i) Australia Council				
(a) Special Grants				
Circus Australia	525	—	525	—
International Theatre Institute	1,658	2,410	3,715	353
International Theatre Institute	—	3,000	3,000	—
C. Kemp — Theatre Fabula	352	—	352	—
T. O'Connell	199	—	199	—
Women and Theatre Project (C. Westwood)	—	—	(867)	867
	<u>2,734</u>	<u>5,410</u>	<u>6,924</u>	<u>1,220</u>
(b) Special Deposits				
Amounts held in respect to Provident Fund	155,844	—	152,520	3,324
(ii) N.S.W. Theatre of Deaf				
(a) Australia Council				
— Annual	—	39,900	48,800	
— Challenge Grant	—	1,900		
(b) N.S.W. Government				
— Annual	—	7,000		
		<u>48,800</u>	<u>48,800</u>	
(iii) Other Special Grants and Funds	269	—	—	269
	<u>158,847</u>			<u>4,813</u>
(B) Specific Purposes				
(i) Australia Council				
(a) Australian Content	—	80,000	70,304	9,696
(b) Wuppertaler Tanztheater (Pina Bausch)	—	50,000	50,000	
(c) The Cake Man (Overseas Tour)	—	15,000	15,000	
		<u>145,000</u>	<u>135,304</u>	
(ii) Others —				
The Cake Man Overseas Tour				
(a) Department of Foreign Affairs	—	16,682	16,682	—
(b) N.S.W. Government	—	6,000	6,000	—
Total Funds for Special and Specific Purposes	<u>\$158,847</u>			<u>\$14,509</u>

NOTES TO AND FORMING PART OF THE ACCOUNTS CONTINUED

NOTE 12 LEASE COMMITMENT	1982	1981
In respect to three year lease rental of theatre which has not been provided for in the accounts. Lease after twelve months is subject to rental increases in accordance with variations in the quarterly Consumer Price Index.	\$	\$
Due within twelve months	234,000	—
Due after twelve months	468,000	—
Total Lease Commitment	\$702,000	—
NOTE 13 DONATIONS AND SPONSORSHIP		
This amount includes \$197,499 as donations and sponsorship to the Company under the Australia Council's Challenge Grant.		
NOTE 14 GRANTS		
Adelaide Chamber Orchestra	1,000	—
Adelaide Festival Centre Trust	—	20,500
Adelaide Festival of Arts Inc.	23,220	44,262
Adelaide Repertory Theatre Inc.	60	—
Alastair Mackerras Chamber Orchestra	6,100	—
Alexander Hmelnitsky Memorial Performing Grant	—	200
Arena Theatre Company	325	—
Artreach	600	200
Arts Research Training & Support Limited	42,950	40,625
Astra Chamber Music Society	10,000	6,000
Australian Ballet School	15,150	45,100
Australian College of Entertainers Co. Ltd.	5,000	3,800
Australian Intersociety Choral Societies Association	160	95
Australian National Playwrights Conference	1,550	3,030
Australian Nouveau Theatre	1,020	—
Australian Opera	272,485	227,448
Australian Society of Authors	4,694	—
Australian Theatre for Young People	380	—
Band Association of New South Wales	500	—
Bay Music	615	1,395
Bent Pin Productions	10	—
Bond Theatre Company	250	—
C. Bowen (to study Music)	—	1,400
Braeside Music & Drama Limited	2,000	1,500
Brisbane Arts Theatre	100	210
Brisbane Repertory Theatre	165	—
Brisbane Warana Festival Ltd.	60,832	14,615
Brown's Mart Community Arts Project	252	—
Burdekin Cultural Executive	80,366	195,092
Cairns Youth Orchestra	175	50
Canberra Opera Society Inc.	1,117	1,500
Cement Box Theatre	100	—
Central & Northern Queensland Theatre Co. Ltd.	85	—
Chamber Strings of Melbourne	500	5,500
R. Cheek (to study Clown Theatre)	—	2,000
Children's Activities Time Society Inc.	—	2,000
City of Sydney Cultural Council	3,907	53,260
City of Warrnambool	9,221	6,290
Cladan Cultural Exchange Institute of Australia	5,000	150,360
S. Clarke (to study Choreography)	2,000	—
Crafts Council of Victoria	1,000	—
C. Creese (to study Arts & Administration)	—	2,000
J. Curry (Overseas Travel to study Opera)	1,000	—
Dandenong Rangers Music Council	250	—
Darwin Theatre Group Inc.	600	300
R. Divall (to study Opera)	—	1,000
Eastern Suburbs Community Theatre Company	4,225	70
Ensemble Theatre Productions Pty. Ltd.	1,966	2,300
Federated Music Clubs of Australia	290	—
Festival of Perth	30,000	30,000
Focus — Adelaide Festival Fringe Inc.	165	30
Fools Gallery Theatre Company Inc.	1,359	150
Fortune Theatre Company Inc.	115	—
Freewheels Theatre in Education	350	—
Carried forward	593,209	862,282

NOTES TO AND FORMING PART OF THE ACCOUNTS CONTINUED

NOTE 14 GRANTS (cont'd)	1982	1981
	\$	\$
Brought forward	593,209	862,282
Friends of the Barrenjoey Band	100	7,340
Friends of the Conservatorium — Newcastle	640	8,789
Friends of the State Opera of South Australia	2	—
J. Fulford (Overseas Travel to study Opera)	1,000	—
M. Gardner (to study Acting)	1,000	—
Geelong Association of Music & Art	5,600	—
Geelong Performing Arts Centre	29,186	67,065
Griffin Theatre Co.	1,000	—
Handspan Theatre	1,200	—
Hole in the Wall Theatre	1,240	3,933
Human Veins Dance Theatre Inc.	2,287	—
Hunter Valley Theatre Co. Ltd.	—	7,768
Jetty Theatre Development Group	250	—
Leonine Consort	—	100
Lyric Opera of Queensland Ltd.	25,000	—
Marian St. Theatre Limited	8,775	—
Marionette Theatre Australia Ltd.	6,390	8,780
Melbourne Access Video & Media Co-operative Limited	44,716	18,830
Melbourne International Festival of Organ and Harpsichord	—	200
Melbourne Theatre Co.	5,020	—
Mildura Eisteddfod Society	500	500
M. Mitchener (to study Youth Theatre)	—	1,000
Murray River Performing Group	2,000	9,600
Musica Viva Australia	12,182	2,160
Music Broadcasting Society of N.S.W. Co-operative Limited	23,697	7,763
Music Broadcasting Society of Queensland Limited	1,065	1,095
National Institute of Dramatic Art	8,812	37,514
National Music Camp Association	7,600	7,822
National Theatre Company Inc.	9,200	2,200
Nepean District Music Club	—	50
N.S.W. Theatre of the Deaf	2,138	—
New Theatre	650	—
Nimrod Theatre Company Ltd.	9,131	2,475
One Extra Dance Group	2,000	—
Opera Foundation — Australia	23,000	4,000
Operetta Theatre Company of Sydney Ltd.	200	1,200
Orange Festival of Arts	1,000	—
Pact Co-operative Ltd.	3,067	—
Parramatta Performing Arts Centre	—	10
Playbox Theatre Co.	15,071	23,240
Polygon Theatre Company Inc.	145	—
Popular Theatre Troupe	—	100
Port Pirie Regional Cultural Centre	—	60,000
Progressive Music Broadcasting Association Inc.	100	205
"Q" Theatre Group Pty. Ltd.	14,925	620
Queensland Arts Council	1,630	2,750
Queensland Light Opera Company	500	1,150
Queensland Marionette Theatre Ltd.	—	1,500
Queensland Modern & Contemporary Dance Company	—	825
Queensland Theatre Company	58,005	11,247
Queensland Theatre Orchestra	1,000	—
Queensland Youth Orchestra Council	1,550	535
Riverina Trucking Co.	1,078	—
St. John's Cathedral, Brisbane	—	1,770
St. Martin's Youth Arts Centre	—	10,000
St. Stephen's Church for Monday Music	3,455	9,134
Sale Community Cultural Centre Development	—	500
Seymour Group	310	—
Shopfront Theatre for Young People Co-operative Ltd.	10,270	2,943
Sidetrack Theatre	2,000	—
South East Regional Cultural Centre Trust	—	25
M. Spaeth (to study Drama)	—	1,000
Spare Parts Puppets Arts Theatre	—	500
Stage Company	10,000	—
State Opera of South Australia Inc.	5,680	8,035
Sydney City Ballet	50	—
Sydney Committee Limited	26,500	22,635
Sydney Corporeal — Mime Theatre	1,500	—
Carried forward	986,626	1,221,190

NOTES TO AND FORMING PART OF THE ACCOUNTS CONTINUED

	1982	1981
	\$	\$
NOTE 14 GRANTS (cont'd)		
Brought forward	986,626	1,221,190
Sydney Dance Company	300	13,050
Sydney Film Festival	900	—
Sydney International Piano Competition	1,000	22,450
Sydney Philharmonia Society Ltd.	2,275	610
Sydney Theatre Company	4,187	5,200
Sydney Youth Ballet	4,750	500
Sydney Youth Orchestra Association Ltd.	4,520	450
Tasman Theatre Foundation	750	—
Tasmanian Dance Company	1,400	—
Tasmanian Theatre Company	930	—
Teenage Road Show	5,250	—
Theatre Company Off Broadway	3,500	—
Dr. M. Thiersch (to attend Theatre Conference)	—	450
S. Thompson (to study Theatre Administration)	1,000	—
Townsville Pacific Festival	—	6,000
Twelfth Night Theatre Company	4,340	1,000
J. Underwood (to study Violin)	2,000	2,000
Victoria State Opera	60,700	33,050
Victoria State Opera Foundation	1,200	—
Victorian Junior Symphony Orchestra	100	200
Wagner Society	3,035	—
Wagga Wagga Community Media Co-operative Ltd.	520	1,395
W.E.S.T. Community Theatre Ltd.	115	—
West Australian Ballet Company Inc.	2,000	4,650
West Gippsland Regional Arts Centre	37,001	38,918
Western Australian Opera Company Inc.	9,600	2,800
Western Sinfonia	215	150
Western Sydney Performing Arts Foundation Ltd.	70	30
F. Williams (to study Theatre Administration)	2,000	—
Winter Theatre Inc.	—	500
Woden Valley Youth Choir Inc.	100	300
Women & Arts Project	5,550	—
Young Musicians Trust Inc.	500	3,085
Total Grants Paid	\$1,146,434	\$1,357,978
NOTE 15 FINANCIAL RESULT		
Operating result for the year has been determined after:—		
(a) Including as Income		
Dividends Received from other Corporations	14,860	13,909
Interest Received from other Corporations	161,101	134,936
Profit from Sale of Fixed Assets	186	75
Bad Debts Recovered	11	2,118
(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)	21,700	22,241
Depreciation of Fixed Assets	45,969	45,171
Interest paid to Non-related Corporations	3,588	2,974
Loss on Sale of Fixed Assets	484	1,861
Provision for Long Service Leave	46,495	34,493
Provision for Doubtful Debts	2,950	3,275
Bad Debts written off against the Provision for Doubtful Debts	1,714	1,590
(c) Including as Extraordinary Income:—		
Surplus from Sale of Shares	—	54,402

ELIZABETHAN TRUST ORCHESTRAS

The members of the Trust Orchestra's Council are:—

Mr. A. Briger — A Director of the Trust
Sir David Griffin — A Director of the Trust
Mr. A. Hubbard — Elizabethan Sydney Orchestra
Mr. W. D. Reid — Director of Music
Mr. A. Stead — Elizabethan Melbourne Orchestra

ELIZABETHAN SYDNEY ORCHESTRA

Despite a particularly heavy schedule in January this orchestra was able to accept an invitation to appear in the 1982 Series of 'Mostly Mozart' concerts presented by the Sydney Opera House Trust in the Concert Hall. This was so successful that the orchestra was invited to undertake two concerts in 1983. These two concerts were equally successful and resulted in a further invitation being extended for the 1984 series.

1982 saw the first of the performances given by The Australian Opera in the Domain with Dame Joan Sutherland and Richard Bonyng. The production presented was "La Traviata". This particular activity was very successful, despite the inclement weather, and was repeated in 1983 with a performance of "Die Fledermaus".

With the co-operation of the Australian Broadcasting Commission and the Musicians' Union this orchestra was able to produce a recording of the Brahms' Fourth Symphony, the quality of which is such that it has already been broadcast on at least three occasions.

In July, 1982 the orchestra was involved in the first simulcast in which "Die Fledermaus" was transmitted both on television and FM radio. The success of this venture led to plans for a further simulcast in 1983, the opera in this case being Verdi's "Il Trovatore".

The orchestra was further exposed in the medium of television by the televised performance of the Sutherland/Pavarotti/Bonyng Benefit Concert given in the Sydney Opera House Concert Hall in January, 1983.

There was a further exciting engagement during the first week of March when the Orchestra recorded for television two programmes entitled "Evening Music with the Elizabethan Sydney Orchestra". These are scheduled to be screened by the A.B.C. in June or July 1983.

During the year the Orchestra accompanied performances by The Australian Opera of:—

The Bartered Bride	Lucrezia Borgia
Madame Butterfly	Norma
La Traviata	Il Tabarro
Rosina	Suor Angelica
Ba-Ta-Clan	Gianni Schicchi
The Bear	Die Fledermaus
Hamlet	Manon
The Rise and Fall of the City of Mahagonny	The Magic Flute
Boris Godunov	Falstaff
Salome	Patience

Accompaniment of performances given by The Australian Ballet by the orchestra included:—

Swan Lake	The Hunchback of Notre Dame
After Eden	Gershwin Piano Concerto
Our Waltzes	Trinity
Le Corsaire	Return to a Strange Land
The Lady and the Fool	The Nutcracker

In regard to Chamber music the customary six concerts were presented at Chalwin Castle during 1982 with such success that the 1983 season is already over-subscribed. The orchestral division is looking forward to an exciting and successful series in that venue during the current year.

ELIZABETHAN MELBOURNE ORCHESTRA

In February 1982 this orchestra in association with The Victoria State Opera presented an open air concert in the Melbourne Myer Bowl. This was so successful a further concert was arranged and undertaken in February, 1983.

The demand for this orchestra's services in Melbourne is constantly increasing and in addition to a four week season with the Victoria State Opera in July, 1982 the orchestra played to a capacity audience in that company's presentation of "Aida" in the newly opened Concert Hall during November, 1982.

A concert was also presented during November at the Victorian Arts Centre Concert Hall with John Winther as soloist playing Greig's Piano Concerto and the orchestra performed Tschaikovsky's Sixth Symphony.

Negotiations are proceeding to record for A.B.C. television two programmes similar to those undertaken by the Elizabethan Sydney Orchestra.

In the field of Chamber Music this orchestra is following in the footsteps of its counterpart in Sydney and plans are in an advanced stage to present a series of Chamber Concerts in St. Peter's Church, East Melbourne. In this way it is proposed to promote a stimulating interest among Melbourne subscribers similar to that occasioned by the Chalwin Castle concerts in Sydney.

During 1982 this orchestra accompanied performances by The Australian Opera of:—

Madame Butterfly	Rosina
The Bartered Bride	Ba-Ta-Clan
La Traviata	The Bear
Cavalleria Rusticana	La Boheme
I Pagliacci	Il-Tabarro
Gianni Schicchi	Suor Angelica
Die Fledermaus	

Accompaniment of performances by The Victoria State Opera were:—

Concert — Myer Bowl	Carmen
Idomeneo	Gala Benefit Concert
Aida	Concert — Melbourne Concert Hall

Accompaniment of performances by The Australian Ballet included its productions of:—

The Merry Widow	The Hunchback of Notre Dame
After Eden	Gershwin Piano Concerto
Our Waltzes	Trinity
Le Corsaire	Return to a Strange Land
The Lady and the Fool	Romeo and Juliet
Giselle	The Nutcracker
Swan Lake	

SCHEDULES

The rehearsal and performance schedules of the orchestras for 1982 were:—

SYDNEY ORCHESTRA	Rehearsals	Performances	Total
The Australian Ballet	34	86	120
The Australian Opera	137	149	286
Mostly Mozart Concerts	6	1	7
	<u>177</u>	<u>236</u>	<u>413</u>

MELBOURNE ORCHESTRA	Rehearsals	Performances	Total
The Australian Ballet	50	119	169
The Australian Opera	63	56	119
The Victoria State Opera	33	20	53
	<u>146</u>	<u>195</u>	<u>341</u>

Cities toured by the Melbourne Orchestra during the year included Brisbane, Canberra, Sydney, Geelong, Adelaide and Perth.

Throughout the year both orchestras received critical acclaim for their extremely high standard and quality of performance.

Andrew Briger, A.M.
Chairman
April, 1983

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

THE ELIZABETHAN TRUST ORCHESTRAS
STATEMENT OF INCOME AND EXPENDITURE

FOR THE YEAR ENDED 31st DECEMBER 1982

	NOTES	1982		1981	
		\$	\$	\$	\$
INCOME					
Subsidies					
Australia Council	1	2,741,000		2,492,000	
State Governments		<u>390,000</u>		<u>365,000</u>	
			3,131,000		2,857,000
Orchestral Augmentation Fees			512,987		267,988
Interest			66,451		27,347
Sundry Income			<u>3,571</u>		<u>6,165</u>
			<u>3,714,009</u>		<u>3,158,500</u>
 EXPENDITURE					
Accounting, Administration, Rent and Industrial Services			55,000		50,000
Audit Fees — Audit of the Accounts (No other benefits were received by the Auditors)			6,000		4,500
Depreciation			23,343		22,304
Fares, Freight and Travelling			168,176		203,982
Production and Theatre Costs			88,718		79,568
Salaries, Fees and Allowances including Superannuation, Long Service Leave and Statutory Oncosts			3,349,359		3,046,227
Sundry Expenses			<u>23,413</u>		<u>22,506</u>
			<u>3,714,009</u>		<u>3,429,087</u>
 OPERATING SURPLUS (LOSS) FOR THE YEAR	2		<u>—</u>		<u>\$(270,587)</u>

NOTES

- (1) This Statement of Income and Expenditure is to be read in conjunction with the Consolidated Accounts and Notes of The Australian Elizabethan Theatre Trust for the year ended 31st December, 1982.
- (2) The Notes refer to those forming part of the abovementioned consolidated accounts.

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

DIRECTORS' STATEMENT

In accordance with a resolution of the Directors of The Australian Elizabethan Theatre Trust in the opinion of 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, 1982.
- (b) The accompanying Balance Sheet as at 31st December, 1982 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.
- (c) There are reasonable grounds to believe that the company will be able to pay its debts as and when they fall due.

For and on behalf of the Board

Andrew Briger, Director.

Robin C. Lovejoy, Director.

Sydney
11th April, 1983.

AUDITORS' REPORT TO MEMBERS OF THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

In our opinion:

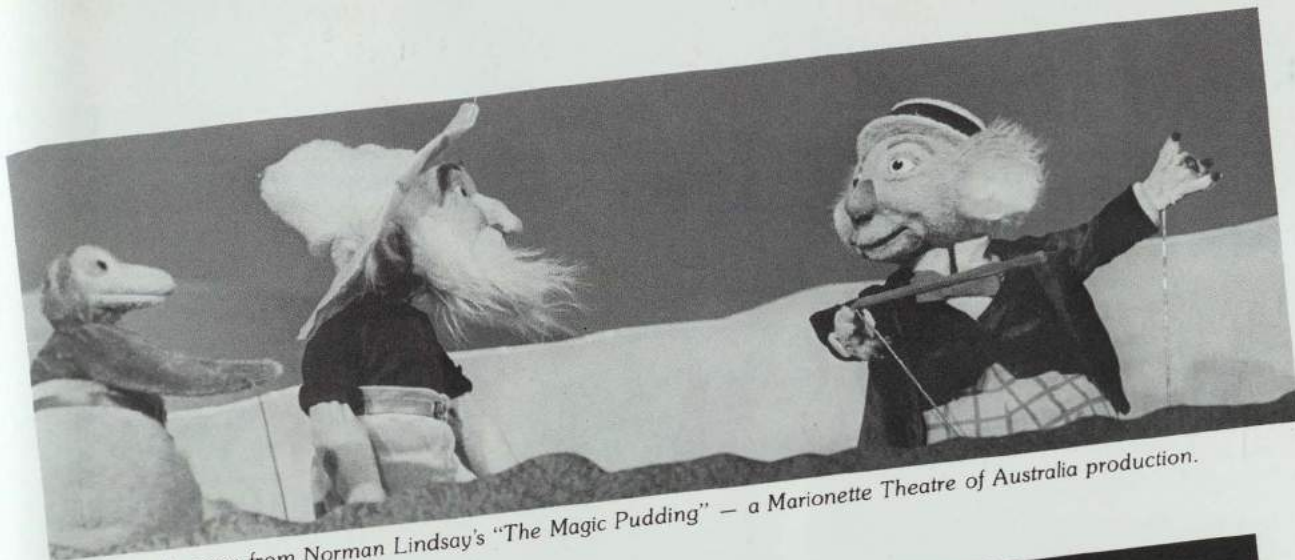
- (a) the accompanying accounts being the Balance Sheet, Statement of Income and Expenditure, and Directors Statement, which have been prepared under the Historical Cost Convention with certain modifications as stated in Note 1 to the Accounts are properly drawn up in accordance with the provisions of the Companies Act, 1981, and so as to give a true and fair view of:
 - (i) the state of affairs of the Company at 31st December, 1982 and of the profit of the Company for the year ended on that date:
 - and
 - (ii) the other matters required by Section 269 of the Act to be dealt with in the Accounts:
- (b) the accounting records and other records, and the registers required by that Act to be kept by the Company have been properly kept in accordance with the provisions of that Act.

Pannell Kerr Forster

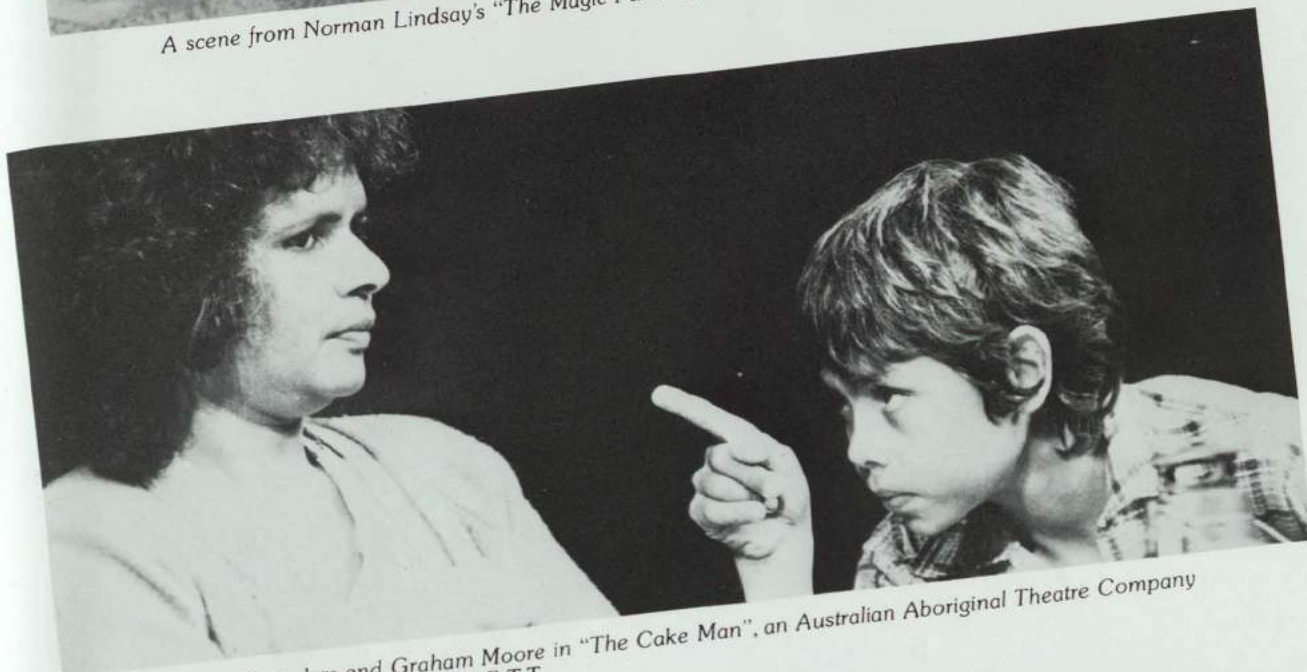
C. R. Sergent

Chartered Accountants

Sydney
11th April, 1983



A scene from Norman Lindsay's "The Magic Pudding" — a Marionette Theatre of Australia production.



Justine Saunders and Graham Moore in "The Cake Man", an Australian Aboriginal Theatre Company production presented by the A.E.T.T.



Anthony Shearsmith and Dianne Storer in The Queensland Ballet's presentation of "Death in Venice".



The famed Piccolo Teatro di Milano was presented in Sydney and Perth with the assistance of the A.E.T.T.

