

ANNUAL
REPORT
— 2020

**MALTHOUSE
THEATRE**

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COMPANY
PROFILE



WHAT HAPPENS NEXT

Malthouse Theatre has been developing and producing bold new Australian work for over thirty years in the historical Malthouse, a unique theatre and hospitality venue in the thriving arts precinct of Southbank in Melbourne. Malthouse Theatre's vision of provocative, innovative, and contemporary live performance reaches tens of thousands of audience members per year, providing employment, and professional development for hundreds of artists, creatives, and technicians.

Malthouse Theatre is a home for sharing conversations, community, ideas, and experiences. Malthouse Theatre is what happens next.

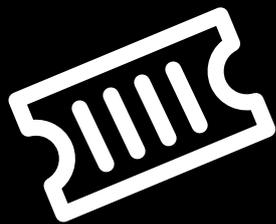
Welcome to Malthouse Theatre.

2020: ALL IN

2020 was a milestone for Malthouse Theatre—30 years of Melbourne's most provocative theatre company occupying an iconic Melbourne building. Malthouse Theatre has become indelibly imprinted into the fabric of our city. Thousands of stories have been created and shared within these walls. Our brilliant successes and spectacular failures have generated spirited conversations for generations and spread their tendrils across the world. Throughout these 30 years, Malthouse Theatre has created a community that values the alchemy of artists and audiences coming together.



**9 CANCELLED
PRODUCTIONS**



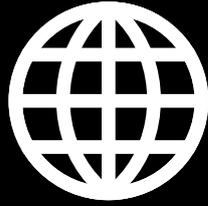
**12,000
TICKETS
RETURNED**



**95% DROP IN
ATTENDANCES
AT THE
MALTHOUSE**



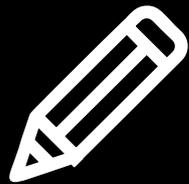
**255 DAYS OF
CLOSURE**



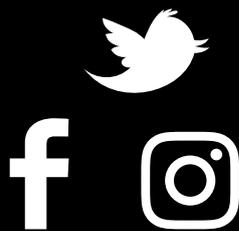
5 WORLD
PREMIERES



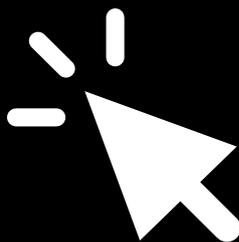
72 ARTISTS
SUPPORTED
DURING
LOCKDOWN



19 NEW WORKS
DEVELOPED



1,129 NEW
SOCIAL MEDIA
FOLLOWERS



104,531
VISITORS
ONLINE

Malthouse Theatre has a reputation for 'making the impossible inevitable' and in the face of a pandemic, this mantra has never been more necessary as a reminder to keep going. In a year of extraordinary hardship and disruption, the Company has gone from closures and mass cancellations to two innovative responses in the form of Malthouse Outdoor Stage and the immersive theatrical adventure ***Because The Night***. There is something uniquely Malthouse Theatre in this ambitious answer to the challenges of live performance in the time of COVID-19.

It is with immense pride and gratitude that we present the Annual Report for 2020, detailing the resilience, innovation, and creativity with which the Company met the challenges of the year.

The much-anticipated 2020 season opened with a production of Ridiculusmus' ***The Importance of Being Earnest***, this new staging proving just as popular and beloved by audiences as its previous incarnation in 2006.

In March, The Malthouse closed its doors for the first time in 30 years to protect staff, artists, creatives, and the community from the threat of the COVID-19 pandemic.

The Company returned nearly 12,000 tickets to audiences, but also saw a huge groundswell of support from donors through the 'Ghost Light to Spotlight' campaign. It is our highly valued relationship with sponsors, philanthropic supporters, and private donors who truly understand the work we do that enables us to achieve great things.

On behalf of my fellow Board members, I would also like to thank our government supporters, Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government initiative, Australia Council for the Arts, Creative Victoria, and City of Melbourne for their crucial investment in The Malthouse.

Deep in lockdown, when theatres were dark and the iconic Malthouse building stood closed and empty for many months, the Company turned their minds to reopening and reemergence, contemplating deeply on what theatre could be in a COVID-normal world.

The first innovative idea to emerge was the creation of ***The Lockdown Monologues***, a digital yet wholly theatrical new work responding immediately to the collective experience of Victorians living through the first lockdown of 2020. In a time of incredible hardship for many artists, writers, and other creatives, this project was able to commission and produce new work, generously supported by the Malcolm Robertson Foundation, as well as offer a collective moment of reflection, joy, and solace to over 2,000 audience members as they watched from their homes.

The nimbleness of the Company was proved again with the online delivery of **Hello, World!** as part of the award-winning Education program The Suitcase Series. Entirely devised, rehearsed, and performed remotely, **Hello, World!** connected over 700 VCE students across Victoria with the creative team at Malthouse Theatre and each other in a unique digital theatre experience designed to respond to the immediate pressures and challenges of Victoria's second lockdown. On behalf of the Board, I gratefully acknowledge the support of the Victorian Department of Education and Training for supporting this unique and long-standing Education program.

The final production of the original season, **Loaded**, was also rapidly adapted into an audio experience, backed by the incredible skill and innovation of Malthouse Theatre's production and technical staff, as well as the talented creatives who reimagined this iconic Melbourne story for a new medium.

While maintaining creative development, commissioning new work, and continuing to present through a digital medium, the Company was busy planning and working on what Malthouse Theatre would do after restrictions lifted. 2020 was full of learning about what our communities truly value in the arts: catharsis and comfort, a sense of gathering and connection even when far apart, and sometimes simply a laugh or a song to distract us when the world seems too dark. The Company's creation of **Malthouse Outdoor Stage** thanks to the significant support of the Sidney Myer Fund and **Because The Night**, both incepted, designed, and built during 2020, shows Malthouse Theatre's ability to respond to the world around them with ambition, understanding, and daring.

At a Board level, in 2020 we supported the Executive and Company by forming a COVID-19 Crisis sub-committee that met weekly to guide, advise, strategise, and sometimes just commiserate. This year also saw the retirement of Jan Owen from the Board. Jan had served on the Board since 2015 and overseen the successful Vanguard program, and we thank her sincerely for her invaluable contribution.

The resilience, creativity, and hard work of Malthouse Theatre allowed the organisation to rise to the challenges of 2020 with curiosity, flexibility, and innovation. On behalf of the Board, I am proud to present this Annual Report of their achievements in the face of a year of unprecedented difficulty.



Fiona McGauchie /
Chair

2020
SEASON



SURVEY RESPONDENT

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

EXECUTIVE REPORT



2020 was to be a milestone year for Malthouse Theatre—it was the 30th anniversary of the Company operating in our iconic building. Instead, we closed our doors to the public for the first time, without knowing when we would reopen. Our 2020 season of productions captured the values and ambitions of Malthouse Theatre, our dedication to new Australian work, our commitment to established and emerging artists, and our drive to engage in a dialogue with our city and the world.

In 2020, we were able to present only one season production as planned, ***The Importance of Being Earnest***—a joyful return of a formally inventive interpretation of Wilde’s camp comedy—before we closed our doors. From that moment we were in unknown territory.

As the months progressed and the virus was transmitted in Melbourne, we were forced to undertake the extremely difficult task of cancelling productions. This process was highly fraught and emotional for everyone, none more so than the artists who lost work overnight and who were unable to access the Federal JobKeeper support.

Years of creative work evaporated. Fear for the future, and for the health and well-being of our colleagues was paralysing. Finding a plan that we could drive through, was paramount.

Kandinsky is noted for saying that ‘necessity creates form’ and this was true for how we responded to the impacts of the global pandemic. The surge of digital pivoting became ubiquitous in the live performance industry. Artists found ways to create and connect online. Some of this worked, and sometimes the results reminded us of what we had lost. Our approach was not to leap into the digital space, but to only adapt or create work that naturally connected to digital forms.

We commissioned and produced ***The Lockdown Monologues*** with the support of the Malcolm Robertson Foundation, and employed writers, actors, directors, designers, and production experts to deliver responsive and ephemeral stories to audiences. We moved our Education program, The Suitcase Series online, and in doing so reached a much larger number of high school students than before. We also created an aural version of Christos Tsiolkas’ seminal novel ***Loaded*** with the creative team who would have created this for the stage. These are the highlights of a very dark year.

These were responsive projects but we needed a plan for the future, and one that would work with and not against the challenges that COVID-19 imposed on live performance. This led to the idea of an outdoor stage and with support from the Sidney Myer Fund, this became a reality. And we dreamed up ***Because The Night***. As a major work of scale, it enabled us to keep our experienced production team working and to employ many casual arts workers who had lost their jobs. It was also a hugely exciting artistic risk.

Survival is the most motivating of forces. The ingenuity of artists and the love and support of our audiences and community has kept us going. We remain on high alert, understanding how tenuous our place in the world is, and we remain poised ready to fiercely defend it.



Matthew Lutton /
Artistic Director & Co-CEO



Sarah Neal /
Executive Producer & Co-CEO

2020
SEASON





THE IMPORTANCE OF BEING EARNEST

14 FEBRUARY – 8 MARCH

Malthouse Theatre presents the Ridiculusmus production of The Importance of Being Earnest by Oscar Wilde.



‘There’s never been anything quite like this iteration of Wilde’s sparkling comedy’

– ARTS HUB

VENUE:	Merlyn Theatre
TOTAL NUMBER OF PERFORMANCES:	23
TOTAL ATTENDANCES:	7,380

A PLAY BY / Oscar Wilde

ADAPTED BY / Jon Haynes, Jude Kelly, and David Woods

CAST / Jon Haynes and David Woods

ORIGINAL DIRECTION / Jude Kelly

SET & COSTUME DESIGN / Zöe Atkinson

LIGHTING DESIGN / Stephen Hawker
(Inspired by the original design by Jo Currey)

SOUND REALISER / Tom Backhaus
(Inspired by the original design by Lawrence English)

STAGE MANAGER / Lyndie Li Wan Po

ASSISTANT STAGE MANAGER & DRESSER / Wendy Findlater

PRODUCER / Erin Milne, Bureau of Works

2020
SEASON

MADE IN CHINA 2.0

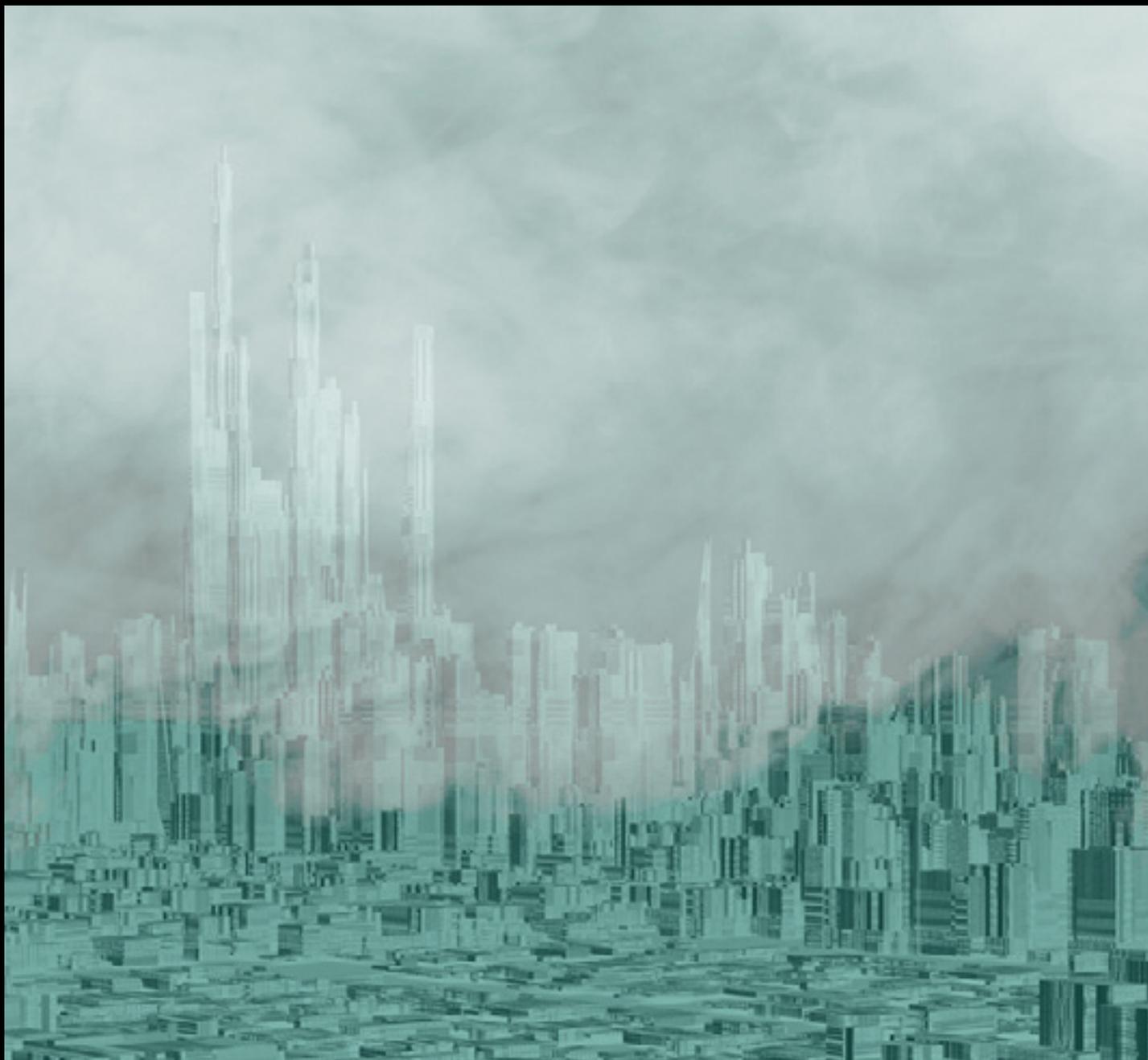
27 – 29 FEBRUARY

Made in China 2.0
is supported by the
Playing Foundation,
Arts Centre Melbourne
and Sidney Myer Fund.

VENUE:	Tower
TOTAL NUMBER OF PERFORMANCES:	3
TOTAL ATTENDANCES:	89

PRESENTATION OF A WORK
IN DEVELOPMENT.

A PLAY BY / Wang Chong
CAST / Wang Chong
CO-DIRECTION / Emma Valente
DRAMATURG / Mark Pritchard
STAGE MANAGER / Brendan Jellie



FOLDING BEIJING

29 FEBRUARY

Presented by Malthouse Theatre as part of Asia TOPA. Folding Beijing is supported by Arts Centre Melbourne and Sidney Myer Fund.

VENUE:	Bagging Room
TOTAL NUMBER OF PERFORMANCES:	1
TOTAL ATTENDANCES:	33

PLAY READING TO AN INVITED AUDIENCE.

A PLAY BY / Daniel Keene adapted from Hao Jingfang's novelette

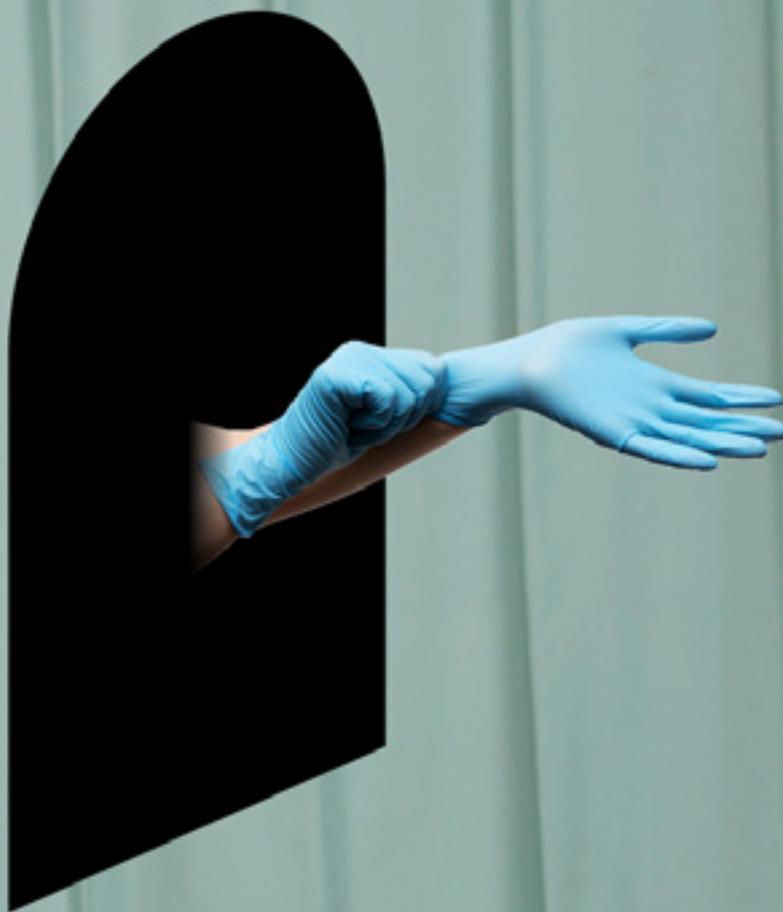
CAST / Kane Felsing, Jenevieve Chang, Anthony Brandon, Lui Fengi, Jin Yi Alice Qin, James Wong

DIRECTION / Matthew Lutton

SET DESIGN / Dale Ferguson

TRANSLATOR / Jin Yi

2020
SEASON



THE LOCKDOWN MONOLOGUES

3 JUNE – 3 JULY

A Malthouse Theatre digital production. The Lockdown Monologues are supported by The Malcolm Robertson Foundation.

‘The Lockdown Monologues prove that art can be immediately responsive to momentous social change’

– THE AGE

DELIVERY:	Online performances
TOTAL NUMBER OF PERFORMANCES:	3 Parts
TOTAL ATTENDANCES:	2,474



PART 1

THE CLOWN

BY / Tom Holloway
CAST / Daniel Schlusser
DIRECTION / Bridget Balodis
DRAMATURGY / Mark Pritchard

PING

BY / Jean Tong
CAST / Sophie Ross
DIRECTION / Bridget Balodis
DRAMATURGY / Mark Pritchard

COCOONING

BY / Jane Harrison
CAST / Henry Tseng
DIRECTION / Bridget Balodis
DRAMATURGY / Mark Pritchard

PART 2

BETTER, TEMPORARILY

BY / Jean Tong
CAST / Margot Tanjutco
DIRECTION / Bridget Balodis
DRAMATURGY / Mark Pritchard

CAT LADY SANS CAT

BY / Jane Harrison
CAST / Maude Davey
DIRECTION / Bridget Balodis
DRAMATURGY / Mark Pritchard

THE DRUMMER

BY / Tom Holloway
CAST / John Marc Desengano
DIRECTION / Bridget Balodis
DRAMATURGY / Mark Pritchard

PART 3

THE SINGER

BY / Tom Holloway
CAST / Emma J. Hawkins
DIRECTION / Bridget Balodis
DRAMATURGY / Mark Pritchard

AT YOUR OWN PERIL

BY / Jean Tong
CAST / Bernard Sam
DIRECTION / Ra Chapman
DRAMATURGY / Mark Pritchard

WHAT MATTERS

BY / Jane Harrison
CAST / Lisa Maza
DIRECTION / Kamarra Bell-Wykes
DRAMATURGY / Mark Pritchard

2020
SEASON





LOADED

THE AUDIO EXPERIENCE
30 OCTOBER

Malthouse Theatre presents Loaded. Malthouse Theatre would like to thank Sydney Theatre Company for the use of their recording facilities.



'Explosive...The writing works brilliantly'
— THE AGE

DELIVERY:	Online performance
TOTAL ATTENDANCES:	998

ADAPTED BY / Dan Giovannoni & Christos Tsiolkas
from the novel by Christos Tsiolkas

CAST / Roy Joseph

DIRECTION / Stephen Nicolazzo

DESIGN & CREATION OF VISUAL CONTENT /
Eugyeene Teh, Katie Sfetkidis

VIDEO EDITING / Katie Sfetkidis

COMPOSITION & SOUND DESIGN / Daniel Nixon

2020 SEASON
PLANNED



GREY ARIAS

26 MARCH – 19 APRIL



MACBETH

(THIS IGNORANT PRESENT)

9 – 31 MAY



COULD NOT PROCEED DUE TO COVID-19

K-BOX

29 MAY – 21 JUNE



IS THIS A ROOM

REALITY WINNER VERBATIM TRANSCRIPTION

2 – 19 JULY



COULD NOT PROCEED DUE TO COVID-19

DO NOT GO GENTLE...

10 JULY – 2 AUGUST

THE RETURN

25 AUGUST – 20 SEPTEMBER



PRIMA FACIE

16 SEPTEMBER – 4 OCTOBER



GO TO HELL

9 – 25 OCTOBER

EXTRA
EVENTS





SMOKE AND FIRE

24 – 26 FEBRUARY

*Presented by Malthouse
Theatre as part of APAM.*

TOTAL NUMBER OF EVENTS: 4

CURATED BY / Jason Tamiru, Yorta Yorta man

BAD APPLES MUSIC

VENUE / Merlyn Theatre

ARTISTS / BIRDZ, Briggs

FACILITATOR / Paola Balla

PANELISTS / Nathan Leitch, BIRDZ, Cerisa Grant

DJAB WURRUNG BIRTHING TREES

VENUE / The Malthouse Courtyard

FACILITATOR / Lidia Thorpe

PANELISTS / Dtarneen Onus Williams, Sissy Austin

SMOKE AND FIRE PARTY

VENUE / Merlyn Theatre

SPEAKERS / Uncle Jack Charles, Clinton Nain

DANCERS / Djirri Djirri Dancers, Koori Youth
Will Shake Spears, Culture Evolves

MUSIC / The Deans, BIRDZ

POWER AND THE PASSION: OUR ANCESTORS RETURN HOME

VENUE / The Malthouse Courtyard

FACILITATOR / Jane Harrison

PANELISTS / Jim Berg, Shannon Faulkhead

2020
SEASON



SURVEY RESPONDENT

**'ALWAYS A GREAT
EXPERIENCE, GOOD
VENUE, GREAT
PERFORMANCES'**

2020
ON TOUR



WAKE IN FRIGHT

VENUE:	Sydney Opera House, Sydney
DATES:	11 – 15 February
TOTAL NUMBER OF PERFORMANCES:	6
TOTAL ATTENDANCES:	1,556

2020
ON TOUR



CLOUDSTREET

VENUE:	His Majesty's Theatre, Perth
DATES:	21 February – 15 March
TOTAL NUMBER OF PERFORMANCES:	17
TOTAL ATTENDANCES:	10,022



In 2020, we established an overarching framework for our new work development: the Engine Room. The Engine Room is the research and development arm of the Company, encompassing everything from new play commissions to residency programs, project workshops, professional development programs, and artistic experiments, as well as a new focus on creative research, exchange, and reflection.

Much of this is activity we have been doing behind the scenes for years, but in a way that is often opaque to audiences, supporters, and the broader artistic community. People know us for the work we present on stage but they get only rare glimpses of how this work comes about. In a year of financial jeopardy and only a few public presentations, we realised we needed to do better work in telling the story of how important new work development is to our creative culture, and that our impact as a company goes beyond the finished work we put on stage.

Key to this is a commitment to sharing more of our internal artistic and programming processes, creating more open access opportunities and pathways for artists, and holding ourselves accountable for the way we work. Our artist development page now has much clearer explanations of our approach to working with artists and is already helping new and diverse artists understand how to engage with us. We've also overhauled our blog as the Engine Room Blog, through which we're now commissioning and publishing essays and interviews by artists for artists, sharing the conversations we're having internally with the wider community.

The Engine Room framework is a paradigm shift in the way we communicate what we do, moving away from success/failure measures and thinking more holistically about artistic practice as research. It promotes the incredible wealth of creative work we do beyond our mainstage program and evidences the vital role we play in the industry, and the creative community. It also allows artists, audiences, and stakeholders to better understand the nature of new work development and come on the journey with us.

NEW WORK IN DEVELOPMENT

Malthouse Theatre has an extensive, multi-level commitment to the creation of new contemporary work. We work with emerging, mid-career, and established artists, supporting them with time, space, expertise, and resources across all stages of a project's life—from conception, to commissioning, and development through to production. We run a range of new work development programs, residencies, commissions, and script workshops, which are designed to support a wide range of artists and projects. We aim to ensure that Malthouse Theatre is a space for creative ambition, experimentation, and rigour, leading the industry in terms of the innovation, diversity, and inclusivity of our work.

For much of 2020 this work couldn't happen onsite, but we were able to continue to work remotely on the large quantity of commissions we had initiated in 2019, as well starting a number of new projects. Creative development workshops happened between lockdowns, remotely via Zoom, or onsite at the end of the year.

In 2020, a total of seven new plays were commissioned:

Black Betty at the End of the World by Claire G. Coleman

Stay Woke by Aran Thangaratnam

The Lockdown Monologues, a set of nine monologues by Jane Harrison, Tom Holloway and Jean Tong

No Exit, an adaptation by Van Badham

One Night Upon The Town by Lally Katz

SS Metaphor by Ash Flanders

Because The Night by Kamarra Bell-Wykes, Ra Chapman and Matthew Lutton

We also held creative development workshops for 12 new works:

Black Betty at the End of the World by Claire G. Coleman

Stay Woke by Aran Thangaratnam

SS Metaphor by Ash Flanders

Because The Night by Kamarra Bell-Wykes, Ra Chapman and Matthew Lutton

Looking for Alibrandi by Vidya Rajan

Hello, World! by Natesha Somasundaram

Monsters by Emme Hoy, in collaboration with choreographer Stephanie Lake

The Hate Race by Maxine Beneba Clarke

Made in China 2.0 by Wang Chong

Folding Beijing by Daniel Keene

Chase by Carly Sheppard

Loaded by Dan Giovannoni and Christos Tsiolkas

FEMALE DIRECTOR IN RESIDENCE PROGRAM

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

In this 10th year of the program, **Bridget Balodis** was appointed as Director in Residence for the period 2020 – 2022. Joining our Artistic and Programming team, she directed two digital productions in 2020: *The Lockdown Monologues* and The Suitcase Series play *Hello, World!*

Bridget trained as a director at the VCA and Australian National University. She works primarily with new Australian writing and is a member of theatre collective, New Working Group. As a dramaturg/director Bridget has developed work with playwrights **Michele Lee, David Finningan, Dan Giovannoni, Amelia Evans, Morgan Rose, and Rachel Perks.**

Her recent directing credits include *She Is Vigilante* (Theatre Works), *Cybec Electric* (Melbourne Theatre Company), *MORAL PANIC* (Darebin Arts), *Desert, 6:29pm* (Red Stitch Actors' Theatre/Wuzhen Theatre Festival), *GROUND CONTROL* (Next Wave/Brisbane Festival), *Jurassica* (Red Stitch Actors' Theatre/Critical Stages), and *Kids Killing Kids* (Next Wave). Bridget was assistant director on *The Dream* (Bell Shakespeare) and *The Histrionic* (Malthouse Theatre/Sydney Theatre Company). In 2015 and 2016 she lived in New York, where she worked with downtown legends Elevator Repair Service and Wooster Group alumna, Anna Kohler.

Her 2018 work *MORAL PANIC* was nominated for six Green Room Awards and her 2015 work, *Jurassica*, was nominated for five. She was a part of the inaugural Melbourne Theatre Company's Women Director's program in 2014 and has been the recipient of the Ian Potter Cultural Trust Award, Mike Walsh Fellowship, and Dame Joan Sutherland Award.

RESIDENT ARTISTS

In 2020, we welcomed three new resident artists into the Company—**Jada Alberts, Kamarra Bell-Wykes, and Ra Chapman.** These three multi-skilled artists joined the artistic and programming team, with Kamarra and Ra each directing one of *The Lockdown Monologues*, writing essays for the Engine Room Blog, and becoming co-writers on *Because The Night.*

Jada Alberts is an award-winning actor and writer, and is regarded as one of the most important voices in Australian theatre's next generation. Jada was born and raised on their mother's country, Larrakia country (Darwin, NT), and has family ties to the Yanyuwa, Bardi, and Wardaman peoples.

As a writer, Jada has been awarded the Balnaves Indigenous Playwright's Award in 2013 and the Mona Brand Emerging Playwright's Award in 2016. In 2014 their debut work *Brothers Wreck* was part of the mainstage season at Belvoir St Theatre to critical acclaim. In 2018, Jada directed their play *Brothers Wreck* at Malthouse Theatre and the State Theatre Company of South Australia to rave reviews.

Kamarra Bell-Wykes is a Yagera and Butchulla woman with over 15 years' experience as a playwright, director, dramaturg, deviser, facilitator, performer, producer, and education consultant.

She is best known for her work on ILBIJERRI's award-winning community-education productions *Chopped Liver, North West of Nowhere, Body Armour, Viral, and Scar Trees.* Combined, these works, targeting prisons, schools, and First Nation communities have toured over 15 years and been seen by 60,000 people across Australia.

Kamarra recently resigned from ILBIJERRI Theatre Company after serving five years as their Education Manager and Creative Director, to freelance, explore, and deepen her various artistic and therapeutic practices.

Ra Chapman is a Korean-Australian writer and actor. She has strong ties with the adoption community and works closely with inter-country adoptees and diverse artists.

Ra is an alumnus of Malthouse Theatre's Besen Family Artist Program and Living Now Residency. She was awarded the 2018 Hot Desk Fellowship (the Wheeler Centre) and her play *K-BOX* will premiere at The Malthouse in the coming years. Ra was selected to take part in StoryLab (Cinespace) and Talent Camp (AFTRS), both FilmVic funded development programs, and is the Program Coordinator for *StoryLab 2.0.*

BESEN FAMILY ARTIST PROGRAM

Since 2005, the Besen Family Artist Program at Malthouse Theatre has provided workplace learning experiences for Australian theatre-makers. In 2020, the program continued to offer opportunities to early and mid-career artists who seek value in observing specific Malthouse Theatre productions and the ongoing artistic work of Malthouse Theatre, as well as being mentored by a company artist.

We expanded the design of the program to enable the artists to have a more comprehensive engagement with the Company, including a bespoke workshop series focussed on their personal practice, leadership, and pitching skills, and giving insights into programming, development, and operations.

Due to the disruption to our onstage activities, these placements have continued into the first half of 2021.

Through the Besen Family Artist Program, Malthouse Theatre partners with the Besen Family Foundation to grow the next generation of innovative theatre-makers and cultural practitioners.

Rachel Lee

Lighting Design placement

Because The Night

Morgan Rose

Dramaturgy placement

Hello, World!, Because The Night and various works in development

Hannah Fallowfield

Directing placement

Because The Night and ***One Night Upon The Town***

James Henry

Composition & Sound Design

Because The Night

INDEPENDENT ARTISTS & SMALL-TO-MEDIUM THEATRE COMPANIES

Malthouse Theatre plays a crucial role in the theatre ecology, providing opportunities to a range of independent artists through residencies, development, and presentation as well as partnerships with theatre companies from the small-to-medium sector.

We also offer in-kind support to independent artists, through professional and dramaturgical advice, industry connections, and rehearsal space where possible.

In 2020, artists and companies supported through the provision of in-kind space were: Stage Mom (**Alberto Di Troia** and **Hannah Fallowfield**), **Ming-Zhu Hii**, **Janice Muller**, **Declan Greene** and **Ash Flanders**.

MALCOLM ROBERTSON WRITERS PROGRAM

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

The Malcolm Robertson Writers Program participants for 2020 were **Claire G. Coleman** and **Aran Thangaratnam**.

Claire G. Coleman is a Wirlomin Noongar woman whose ancestral country is on the south coast of Western Australia. Born in Perth she has spent most of her life in Naarm (Melbourne). Her novel ***Terra Nullius***, written while travelling in a caravan, was published by Hachette in Australia and Small Beer Press in the US. ***Terra Nullius*** won a black&write! Fellowship, a Norma K. Hemming Award, was shortlisted for the Stella Prize, the Aurealis Science Fiction Award, among many others.

She writes poetry, short-fiction, and essays, and her work has featured in The Saturday Paper, The Guardian, Meanjin, Australian Poetry, Art Collector, ABC, Griffith Review, Overland, Timothy McSweeney's Quarterly Concern, and many others. Claire is a popular speaker and performer and has appeared on radio and podcasts dozens of times.

Aran Thangaratnam is a playwright, sketch comedian, and doctor based in Melbourne, Australia. He first started at the Improv Conspiracy writing and performing sketches and improvised comedy, then moved on to playwriting. Aran wrote and performed in his first play, ***The Aussie Ethnic Identity Crisis*** at the 2019 Melbourne Fringe Festival which received a Green Room Award nomination.

ARTISTIC EVALUATION

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

ARTISTIC EXCELLENCE: DOES OUR WORK REALISE ITS AIMS AND AMBITIONS?

AUDIENCE AND COMMUNITY ENGAGEMENT: IS OUR WORK CONNECTING WITH THE PUBLIC?

CONTRIBUTION TO ARTIST AND ARTFORM DEVELOPMENT: WHAT IS OUR IMPACT ON THE SECTOR?

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

Invaluable audience feedback is gathered in partnership with Roy Morgan Research through their comprehensive annual survey. This provides annual data and qualitative responses from a wide cross-section of attendees, including key markers of satisfaction and motivation.

Survey respondent quotes:

'The Malthouse develops high quality work that is not just entertaining but provokes thinking and discussion. It should be seen by as many as possible'

'It is critical to support a vibrant arts community, especially an independent, committed company like Malthouse Theatre'

'Really excited about the outdoor stage that is being built—can't wait to have you back'

'Keep on with the superb, questing, captivating theatre—arguably the best in Melbourne'

Malthouse Prompt is a program that invites young people into the fold, through attending contemporary productions, tours, bespoke workshops, and programs.

We encourage the next generation of artists to engage deeply with all aspects of our work, and aim to provoke robust conversations, debate, and reflections on the world around us.

THE SUITCASE SERIES

Malthouse Theatre's award-winning Education program, The Suitcase Series, celebrated ten years in 2020. As a participatory theatre-making program for students in Year 9 and 10, it holds a unique position in the Victorian theatre education landscape. Conceived in 2010, The Suitcase Series focusses on a performed response by students to the issue of climate change. In 2020, Malthouse Theatre commissioned **Natesha Somasundaram** to write *Hello, World!* a play that explores the relationship between climate change and technology.

For obvious reasons, we decided to move The Suitcase Series program online in 2020. This involved creating a private online space for students to share their performance responses with each other and producing a professional production remotely (using only digital technologies and videography). In 2020, we also produced a series of behind the scenes videos to provide students with an insight into Malthouse Theatre's production process. Regular Zoom meetings and online workshops kept the Company closely connected with participating schools in a time when everyone was working remotely and dealing with a challenging year.

While it was challenging, thinking creatively about the digital delivery of this program led to increased access, particularly for schools located in regional areas of Victoria. We are excited to continue this exploration of inclusion and in 2021, we will be trialling a hybrid model of the program, whereby schools can opt to participate remotely or in-person.

During the lockdowns of 2020 when normal activities were unable to continue in our venue, our team used the time to complete many vital maintenance and upgrade works, including:

- Replacement of air conditioning systems
- Refurbishment of dressing rooms
- Installation of new security cameras and system
- Refurbishment of café/MALT Kitchen & Pantry facilities
- Refurbishment of The Malthouse Bar

These works have contributed to our ongoing resilience to the COVID-19 crisis and allowed us to reopen for normal operations with greater efficiency, safety, and amenity.

VENUE HIRE

The Malthouse continues to support the Company's strategic vision and to be a home for cutting-edge theatre. The venue has functioned to support Malthouse Theatre's objective to diversify our community, become a social hub for the arts and culture sector, and to be a place that is welcoming and inclusive. When our stages are not being utilised for own works, the theatres, rehearsal rooms, conference facilities, and event spaces are open to creative, commercial and corporate hirers, and event partners. In 2020, this included theatre hires from Performing Lines, Creative Victoria, Museum of Western Australia, Drama Victoria, Chamber Made, The Sound (ABC), The Weekly (ABC), Fisk (ABC), Musica Viva, Oxfam, Theatre Network Australia, Culture Counts, VALiD, Royal Academy of Dance, Victoria Actors' Benevolent Fund, Black Swan Theatre Company, Coopers, KIIS FM, University of Melbourne, Token, and the SES.

The dollar value of discounted and in-kind venue hire provided to the arts sector in 2020 was \$6,059.

Venue Hire	2020	2019	2018
Total Number of External Hires	19	59	122
Total Number of Ticketed Performances	35	382	316
Total Attendances	570	38,863	26,375
Total Hirer Event and Workshops	20	196	406

TIME TO TALK

Throughout the season we invite audiences to a free post show discussion with members of a show's cast and creative team. Audiences were given the opportunity to learn how the show was made, what thoughts it inspired in others, and share their own perspective.

In 2020, we were able to provide a Time To Talk experience for our first scheduled production.

The Importance of Being Earnest

Tuesday 25 February

PANEL / John Haynes, David Woods, Wendy Findlater, Annie Bourke (Moderator)



Since 2013, Malthouse Theatre has maintained a Disability Action Plan and a Diversity Plan, as well as including values of equity and inclusion in the Strategic Plan, Code of Conduct, and in the Constitution since the Company's inception.

In 2019, the SHIFTING THE BALANCE Report was released by Diversity Arts Australia, which found structural and systemic barriers to participation, including leadership, for culturally diverse, First Nations, and Deaf and disabled people in the Australian Arts sector. This body of research was welcomed by Malthouse Theatre and formed the basis for a renewed focus on equity and inclusion in the Company.

In 2020, Malthouse Theatre participated in the Fair Play Program, funded by Creative Victoria and delivered by Diversity Arts Australia. This program is an equity and inclusion capacity building program for organisations that receive multi-year funding through Creative Victoria. The program seeks to address barriers to participation by underrepresented groups in Victoria's creative industries, with a focus on developing an organisation's skills and capacity in working with three groups:

- First Nations people
- People with disability
- People from underrepresented cultural and linguistic backgrounds.

As part of the program, Malthouse Theatre undertook a facilitated audit of policies, procedures, and practices surrounding equity and diversity, and began work on a comprehensive Equity Action Plan to be implemented in 2021 – 2024.

ACCESSIBLE PERFORMANCES

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

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

WHEELCHAIR ACCESS

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

AUSLAN INTERPRETED AND AUDIO DESCRIBED PERFORMANCES

Selected performances throughout the season are offered as accessible performances for audience members who are deaf, blind, or who have low vision. In 2020, we facilitated a relaxed performance of *The Importance of Being Earnest* and wherever possible, made our digital performances accessible through captioning and audio description.

COMPANION CARD

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

HEARING ASSISTANCE

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

RELAXED PERFORMANCES

We partnered with VALID (Victorian Advocacy League for Individuals with Disability) to connect with audiences who are deaf or disabled and would enjoy a relaxed performance. We were thrilled to welcome new audiences to The Malthouse for this performance, as many participants had not previously attended professional theatre.

In 2020, Malthouse Theatre provided a range of accessible performances and events for audience members who are blind, visually impaired or deaf. These activities included:

- One relaxed performance of Malthouse Theatre's production *The Importance of Being Earnest*
- Production of *Loaded: The Audio Experience*
- Closed captioning of *The Lockdown Monologues* and *Hello, World!*
- In-kind venue hire for VALID (Victorian Advocacy League for Individuals with Disability)

COMMUNITY NIGHTS

Malthouse Theatre Community Nights provide an opportunity to welcome individuals who would normally feel excluded from theatre because of lack of representation or for whom the cost of professional theatre is prohibitive.

For each Community Night, we identify a performance in our season as a connection point for a particular community or target audience. We offer free tickets for community members, reducing the financial barriers, and creating a welcoming and low-risk offer. Community Nights are promoted through direct invitation and we work closely with key partners to identify the right performances and audiences.

With the support of City of Melbourne, Malthouse Theatre delivered one Community Night during Season 2020, for the performance of *The Importance of Being Earnest* on Friday 21 February.

Producer Jason Tamiru summarises that, 'Community Nights offer a culturally safe environment for Aboriginal and Torres Strait Islanders audiences and performers to celebrate identity without compromise.

Community nights break down those barriers allowing mainstage theatre to be inclusive for all.'

The program has helped to build awareness of Malthouse Theatre as a site of inclusion and a gathering space for active participation in cultural and civic life, regardless of cultural background, physical ability or social disadvantage.

VOLUNTEERS

Malthouse Theatre is supported by a loyal and hardworking group of Volunteers. The time, passion, and generosity provided by our Volunteers is enormously appreciated and gratefully acknowledged.

Joyce Anson (Coordinator)
Rod & Yvonne Albury
Fay Batiste
Alison Besselaar
Genyce Dean
Jan & Patrick Doran
Angela Farrugia
Rosemary Forbes
Jenny Jeffries
Yvonne Laird
Cathy MacFarlane
Joan March
Alex Parfait
Jean Ross
Patricia Ryan
Elisabeth & John Schiller
John Thomas
Charles Wilkins

PHILANTHROPY

Philanthropic support forms a vital revenue stream for Malthouse Theatre. Tax deductible gifts from our generous supporters across Partnerships, Private Giving, Trusts and Foundations provides critical support towards five Malthouse Theatre development pillars: New Theatre, Indigenous work, Artist Development, Education, and International Collaborations.

During an extraordinary year in which The Malthouse closed our doors for the first time in history, our supporter community banded together to ensure our very survival. Malthouse Theatre was humbled to receive much needed gestures of support that truly demonstrate the commitment to purpose and kinship shared by our supporter community.

PARTNERSHIPS

Our corporate partners reaffirmed their support of Malthouse Theatre during this year of crisis, even when we could not deliver many of the reciprocal benefits that form part of these agreements. Nonetheless, we were able to find moments of collaboration with our partners, from an illuminating donor insights survey conducted by Roy Morgan Research, through to special offers for our audience to enjoy a glass of Scotchmans Hill wine, Coopers beer or even a Salus Body product whilst stuck at home.

As ever, we gratefully acknowledge the ongoing and critical support of our core government funding partners The Australia Council for the Arts, the Australian Government's arts funding and advisory body, and Creative Victoria.

Finally, Malthouse Theatre wants to acknowledge and recognise the hard work and legacy of our Industry Partner, the Australian Major Performing Arts Group (AMPAG), who closed their doors after 21 years as the representative body of the 28 major performing arts companies of Australia. AMPAG ensured the importance of the arts in Australian life was championed to all levels of government and articulated a cohesive vision for the extraordinary ambitions of the performing arts in Australia.

EXTRAORDINARY SUPPORT FOR MALTHOUSE OUTDOOR STAGE

The visionary investment of the Sidney Myer Fund along with the State Government through Creative Victoria and Federal Government through the Restart Investment to Sustain and Engage Fund, has allowed Malthouse Theatre to build and present Malthouse Outdoor Stage. The outdoor stage has opened a world of new artistic and audience engagement opportunities. This significant piece of infrastructure will continue to be developed from its current form and we expect the stage to inform new organisational approaches, innovative artist-led initiatives, and radical creative thinking for many years to come.

We thank these three funders for their extraordinary support to develop this new platform for the diverse artistic voices of Malthouse Theatre.

PARTNERS

GOVERNMENT PARTNERS



CORPORATE PARTNERS



Beverage Partner



Beverage Partner



Art Series Hotels

Accommodation Partner



Corporate Partner



Corporate Partner



Corporate Partner



Education Partner



Corporate Partner



Supporter



Media Partner



Media Partner



Media Partner

PRIVATE GIVING

The Muse private giving program is one of our most important philanthropic groups within Malthouse Theatre's supporter community. In 2020, we asked our Muse community for their extraordinary support to ensure our theatre stayed alive in times of darkness. The 2020 Ghost Light to Spotlight annual giving campaign achieved an outstanding result, as old and new Muses offered their support to ensure the continued power of theatre in all our lives. We had 116 new Muses join the program during our annual giving campaign and achieved 160% of our annual target.

We were so grateful to over 1,000 patrons of Malthouse Theatre who chose to support the Company by gifting the value of their tickets to cancelled performances as a donation. This represented a majority of ticketing from cancelled performances and provided the Company with over \$160,000 in critical support.

Our Muses are more than just our donors, they are a community who come together to enjoy, discuss, and share in their love of contemporary theatre. We are so excited to welcome our much-expanded Muse group back to the theatre in 2021.

MUSE LIST AS AT 28 JANUARY 2021

CALLIOPE—MUSE OF POETRY—\$50,000+

Craig Reeves

URANIA—MUSE OF THE STARS—\$25,000+

Andyinc Foundation, Bardas Foundation, Circle5 Foundation, Debbie Dadon AM, The Humanity Foundation, Maureen Wheeler AO & Tony Wheeler AO

CLIO—MUSE OF HISTORY—\$10,000+

Canny Quine Foundation, Jennifer Darbyshire & David Walker, Suzanne Kirkham, Richard Leonard & Gerlinde Scholz, Simone Lourey, Fiona McGauchie & James Penlidis, Mary-Ruth & Peter McLennan, Janine Tai, The Vera Moore Foundation, Anonymous (2)

THALIA—MUSE OF COMEDY—\$5,000+

John & Lorraine Bates, Daniel Besen, Gjergja Family, Colin Golvan AM QC & Dr Deborah Golvan, Geoff & Christine Grenda, Michele Levine, Alison & Peter Mitchell, The Pratt Foundation, Christopher Reed, Mary Vallentine AO, Anonymous (1)

MELPOMENE—MUSE OF TRAGEDY—\$2,500+

Rowland Ball OAM, Bruce Boell & Angela Kayser, Susanne Dahn, Rev Fr Michael Elligate AM, Rosemary Forbes & Ian Hocking, Michael Jankie & Vivienne Poznanski, Michael Kingston, Dr Sue Lutton, Elizabeth & Donald McGauchie AO, Lauren Mitchell & Bradley Shawyer, Stephen Mitchell & Ailie Hansen, Sue Prestney & Paul Glen, PRRRH, Viorica Samson, Dr Jenny Schwarz, Kate & Stephen Shelmerdine, Fiona Sweet & Paul Newcombe, Peter Templeton, Leonard Vary & Dr Matt Collins AM QC, Rosemary Walls, Jon Webster AM, Jan Williams, Dr Terry Wu & Dr Melinda Tee, Anonymous (1)

EUTERPE—MUSE OF MUSIC—\$1,000+

Monica & Sam Abrahams, Frankie Airey & Steve Solly, Marc Besen AC & Eva Besen AO, Annie Bourke, Darren Clyne & Polly, Nan Brown, Ingrid & Per Carlsen, Carman's Kitchen, Ros Casey, Min Li Chong, Georgie Coleman, Jason Craig, Mark & Jo Davey, Roger Donazzan, Evelyn Firstenberg, Brian Goddard, David Geoffrey Hall, Russell Hooper & Matthew Lutton, Philippa & Dr Robert Karoly, Fiona Kelly, Julie & Michael Landvogt, J Lowther, Ian Manning & Dr Alice De Jonge, David Marr, Suzanne Mellor & Warren Prior, Susan Nathan, Ned's, Dr Francesca Rendle-Short & Judy Horacek, Mike & Jane Rikard-Bell, Robert Sessions AM & Christina Fitzgerald, Lynne Sherwood & the late Tim Sherwood, Maria Solà, Pinky Watson, Phil & Heather Wilson, Anonymous (5)

TERPSICHORE—MUSE OF DANCE—\$500+

AJC & MKC, Graham & Anita Anderson, Martin & Toni Armstrong, Michael Arnold, Bathman Family, Sandra Beanham, Peter Berry & Amanda Quirk, Jennifer Bourke, Sally Browne Fund, Anne Bruning, Bruce R Butler, Tim & Rachel Cecil, Michael Ciesielski, Pauline Cleary, Chris Clough, Dr Ross Collier, Sandy & Yvonne Constantine, Deb & Dr Barry Conyngham, J Cowen, Natasha Dow, Mark Duckworth PSM & Lauren Mosso, Dr Bronwen Evans, Dr Sian Fairbank, Carolyn Floyd, Taleen Gaidzkar, John & Helen Gibbins, Danielle Giordano & Sideshow Steve, Damyn Gordon, Brad Hooper, Ibaceta-Lynch Family, Dr Irene Irvine, Dr Michael Jefford, Joan & Graeme Johnson OAM, Irene Kearsey, Ann Kemeny & Graham Johnson, Robyn Lansdowne, Dr Elizabeth Leslie, Cameron Lewis, Richard & Janice Lewis, Virginia Lovett, John Millard, Jan Molloy, Gayl Morrow & Gib Wettenhall, Sarah Neal, Kaylene O'Neill, Tom & Ruth O'Dea, Dean Pavitt, Emma Poole, Charlie Powles, Rosemary & Roger Redston, Rohitha Rupesinghe & Mi Fon Lew, Liz & Chris Schell, Davey Simmons & Pearce Hessling, Tom Smyth, Andrew D N Stocker, Lily Tell & Dr David Lester, John Thomas, Dr Meg Upton, Jillian Wells OAM & Prof David Wells OAM, Anonymous (8)

ERATO—MUSE OF LOVE—\$250+

Simon Abrahams, Chris Ahrens & Andrew Brown, Jane Allan, Rachael Bathgate, Carlien Blackburn, Prue Blackmore, Lesley Bawden, Stewart & Philippa Bell, Nicole Beyer, Chloe Boulton & Stefan Kaufman, Kim Briscoe, John & Alexandra Busselmaier, Elise Callander, Lynette Campbell, MaryAnne Carroll, Rosalinda Casamento, Lyndy Clarke, Fiona Clyne, Alan Connolly, Josephine Croci, Dr Cunningham & Mr Reid, Lorel Curry, Mim & Phil Curtis, Mrs Dalloway, Alison & Edward Davies, Brian Doyle, Natasha D'Souza, Marita Dunbar, Sarah Dyer, Kerry Elly, Keith & Heather Fagg, Claire Febey, Paula Fernon, Mary Garcia, Iona Goodwin, Monika Goretzki & Jay Whelan,

Keith Gow, Ash Gray, Marguerite Griffith & Dr Vincent Griffith, Joanne Griffiths, Janet & Craig Haire, Lara Halperin, Sharon & Leon Hanraweiss, Tina Harpman Howard, Damien Hewitt, Abbe Holmes, Robert Hoskin & Henry Gaughan, Dr Dell Horey, Arechea Hounsell, Hours After, Graham & Judy Hubbard, Sarah Hunt, Nannette Hunter, Rosalind Hustler, Lachlan Hywood, Linda Iles, Rachel & Peter Irons, Carolyn & Keira Jarred, Ed Johnson, David Kelly, Chris Keppel, Mira & Dr David Kolieb, Don Laird, Julia Lambert, Carole Lander, Mark Larsen, Rosemary Lever, Dr Justus Lewis, Dr Mary Lewis, Sandy Lie, Lorraine Mace, Dr Kristina Macrae & Bruce Macrae, Dr Sarah Maddison & Hayley Conway, Fiona Mahony, Stuart Main & Steve Thomas, Maisie, C Mason & L Dunn, Michelle Mason, Gin Masters, Susan McKeand Humphries, Ann McLaren, Susan McLean, Ian McRae AO & Åsa Hasselgard, Sue Miller-Randle, Steve Milton, Justin & Gail Monjo, Barbara Mothersdale, Glenn Munari & Maria O'Shannessy, Dr Anne Myers, Trevor Nathan & Katie Valentine, Patrick Ng & Belinda Lim, Lisa Nichols QC, Prof Robert Nordlinger, Linda Notley, Brad & Tanya O'Connor, Anne O'Donovan AO, Tony Oliver, Tim Orton & Barb Dennis, L Pradier, Janet Parr, Anda Petrapsch, Pinkerton Abbey Family, Richard Piper, Carly Pocock, Gerard Powell, Pritchard Family, Prue & Will Pyke, Jo Renkin & Geoff Hansen, Rosalba Renzella, Michael Riordan & Geoffrey Bush, Fay Rice, Anita Roberts, Diana Robertson, Dr Jessica Robertson & Henry Gardner, Dr Sheryle Rogerson, Dani Rothwell & Greg Paxton, Dr Shelley Rowlands, Rob Ryan, Jean Ross, Da Sheng, Dr Tim Smyth, Elizabeth Spence, Peter W Sutton, Georgie Swan, Michael Taylor & Anna Colbasso, Chris Teh, Dianne Temby, Dr Julie Thompson, Jennifer Vaughan, Ronny Vercauteren, Dr Barry & Margaret Vieira, Dr Marita Walmsley, Walsh Family, Dr Catherine & George Watkins, Gary Westbrook, Dr David & Julie Whittle, Jo Whyte, M J Williams, Jane & Harriet Wing, Jo Wilson & Chris Broughton, H Wood, Barbara Yuncken, Meg Zerafa, Charles & Stasia Zika, Anonymous (29)

TRUSTS & FOUNDATIONS

Trusts and Foundations' support allows Malthouse Theatre to deliver sector leading strategic projects which have far reaching impacts across representation, access, education, and artistic innovation. In a year when we could not present new work on stages, our Trusts and Foundation partners ensured that we could still employ artists and develop new work from a diverse range of Australian voices.

The Playking Foundation allowed Malthouse Theatre to engage 20 actors, writers, composers, and designers in professional development opportunities during lockdown. The Malcolm Robertson Foundation enabled Malthouse Theatre to commission and develop **The Lockdown Monologues**, a three-part series of live online performances capturing the experiences of people living through the COVID-19 pandemic in Australia. The Foundation's support directly employed 21 creatives from across Victoria. Alongside this support, we were able to continue to rollout the Malcolm Robertson Writers Program which supported the commission of two new works from **Claire G. Coleman** and **Aran Thangaratnam**.



SIDNEY MYER FUND

BOARD

Led by Chair Fiona McGauchie, Malthouse Theatre's Board of Directors oversees the strategic leadership and financial management of the Company. In addition to championing the Company and its work, the Board is responsible for the appointment of the executive roles, advising on strategic direction, as well as being advocates to government, philanthropic, and private sector stakeholders. The Board meets six times a year and comprises members who are all required to sit on at least one of the three Board Sub-Committees:

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

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

In 2020, key governance milestones included:

- Guidance of the Executive through the COVID-19 crisis, including the formation of a special COVID-19 Crisis Subcommittee;
- Guidance and advocacy to secure philanthropic investment from the Sidney Myer Fund for Malthouse Outdoor Stage;
- Advocacy to State Government (Creative Victoria) to secure financial support for Malthouse Theatre in Victoria's COVID-19 relief funds;
- Guiding Executive on risk management and implementation of alternative producing models for Malthouse Theatre in 2021 (production of *Because The Night* involves full time staff redeployment, alternative budget forecasting, risk and investment);
- Strategic planning session with Nous Group to confirm governance strategy for 2021 and 2022.

SUCCESSION PLANNING

The appointment of individual board members is managed through the People and Nominations Committee, with a crucial skills matrix including financial, entrepreneurial, and fundraising expertise as well as high calibre artists.

BOARD OF DIRECTORS (AS AT 31 DECEMBER 2020)

Fiona McGauchie (Chair)
Consultant Egon Zehnder

Michael Kantor (Deputy Chair)
Theatre Director

Nick Schlieper
Designer

Mary Vallentine AO
Arts Manager

Pamela Rabe
Actor and Director

Sue Prestney
Principal of Sue Prestney & Associates Pty Ltd.
Chartered Accountants

Debbie Dadon
Chair, Besen Family Foundation

Andrew Myer AM
Founder and Director, AV Myer Group

Deborah Cheetham, AO
Artistic Director, Short Black Opera

STAFF

Artistic Director and Co-CEO
Matthew Lutton

Executive Producer and Co-CEO
Sarah Neal

Resident Artist
Ra Chapman

Resident Artist
Kamarra Bell-Wykes

Resident Artist
Jada Alberts

New Work Manager
Mark Pritchard

Director in Residence
Bridget Balodis

Producer, Indigenous Projects
Jason Tamiru

Company and Casting Manager
Marline Zaibak

Company Administrator
Allie Stapleton

Finance Manager
Ness Harwood

Finance Administrator
Liz White

Finance Assistant
Connie Stella

Company Producer
Annie Bourke

Marketing and Communications
Manager
Davey Simmons

Marketing and Communications
Coordinator
Jacqui Bathman

CRM and Ticketing Manager
Prue Sutherland

Box Office Supervisor
Fiona Wiseman

Development Manager
Fiona Kelly

Philanthropy Coordinator
Belinda Locke

Sponsorship Coordinator
Chloe Boulton

Production Manager
David Miller

Technical Manager
Baird McKenna

Workshop Manager
Goffredo Mameli

Operations Manager
Dexter Varley

Production Coordinator
Tia Clark

Head Technician (Lighting)
Rob Ballingall

Venue Head Mechanist
Ivan Smith

Venue Technician
Brendan Jellie

Head of Wardrobe
Delia Spicer

Set Builder
Elizabeth Whitton

Set Builder
Lennon Fowler

Set Builder
Mitch O'Sullivan

Scenic Artist
Patrick Jones

Venue Manager
John Byrne

Events Manager
Anita Posterino

Front of House Manager
Emma Corbett

Graphic Design
Hours After

Publicist
**TS Publicity, Tatia Sloley
& Mary Thompson**

Box Office Staff
Nicki James
Mellita Ilich
Min Kingham
Paul Buckley
Emily Burke
Harry Diviny
Bronya Doyle
Emma Whitby
Liz White

Front of House & Bar Staff
Ben Anderson
Kate Calton
Jai Cameron
Emily Casey
Amy Dowd
Sophia D'Urso
Abi Murray
Rachel Naparstek
Hayley Newman
Gem Clarke
Sanne Rodenstein
Barney Spicer
Matilda Woodrooffe
Gianni Agostinoni
Mitchell Brotz
Georgia Cam
Alice Dixon
Bear Grace
Dirk Hoult
Ryan Jones
Tom Kantor
Hannah McKittrick
Georgia Mein
Mick Roe
Gretel Sharp
Lee Threadgold
Kenny Waite
Leonie Whyman

Production & Technical Staff
Adam Brunskill
Nathan Burmeister
John Collopy
Stephen Hawker
Eugene Mackinnon
Sidney Millar
Rebecca Neeson
James Paul
Darren Peet
Rhys Robinson
John Carberry
Edwin Cheah
Jacob Shears
Max Wilkie
Ounie Witherow-Aitken

MALTHOUSE THEATRE



FROM GHOST LIGHT TO SPOTLIGHT, 2020



GOAL	MEASUREMENT	2018	2019	2020
ARTISTIC				
Season 2020	Malthouse Makes	7	4	4
	Co-Productions	5	5	0
	Presentations	4	4	1
	TOTAL	16	13	5
	New Australian	10	6	3
	Extant Australian	2	5	1
	New Australian Adaptation	2	1	1
	Extant International	2	1	0
	Publications			2
	TOTAL	16	13	7

SECTOR DEVELOPMENT				
	Emerging Artist Opportunities	53	57	19
	Industry Collaborations	33	34	3
	Venue Hire Subsidy	\$68,172	\$35,000	\$6,059

AUDIENCE & ACCESS				
Number of Performances	Subscription Season	230 209m	235	23
	Additional Programming	241	310	8
	Touring	13	58	23
	External Hires	81	73	35
	TOTAL	618	676	
	Education Participation	7,276	4,733	781
	Total Subscribers	1,826	1,981	1,313
	Website Visitors	375,000	246,690	100,278
	eNews Subscribers	20,091	22,627	26,985

FINANCIAL				
	Annual Turnover	\$8.22m	\$8.64m	\$6.09m
	Operating Result	\$(149,820)	\$107,905	\$193,782
	Sponsorship & Philanthropy Ratio	13.2%	11.4%	12.7%
	Reserves Ratio	23.9%	22.8%	32.3%



FINANCIAL
STATEMENTS

DIRECTORS' REPORT

The directors present this report on the Company for the financial year ended 31st December 2020.

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

Fiona McGauchie (Chair)
 Michael Kantor (Deputy Chair)
 Debbie Dadon AM
 Andrew Myer AM
 Jan Owen AM (Resigned 22 June 2020)
 Sue Prestney
 Pamela Rabe
 Nick Schlieper
 Mary Vallentine AO
 Deborah Cheetham AO

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

COMPANY SECRETARY

The position of Company Secretary was held by Sarah Neal.

PRINCIPAL ACTIVITIES

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

PERFORMANCE MEASURES

Revenue from performances and other commercial sources was significantly affected by COVID-19 related closures. The organisation strove hard for additional fundraising and funding to cover the shortfall. In 2020 the organisation received \$1.675m of support from the Federal Jobkeeper supplement and Cashflow Boost, plus a further \$818k of COVID-specific grants, with further funding to be received in 2021. This resulted in a positive result, which is required to offset the ongoing impact of COVID-19 in 2021 and the delivery of the 2021 season.

The Company measures its performance in the amount of income raised and also artistic development, arts access and engagement, and contribution to sector development.

The key performance measures include:

- Total revenue;
- Number of performances and percentage of new productions presented as part of the annual season program;

- Number of commissions and development;
- Number and demographic of artists employed;
- Audience satisfaction
- Number of opportunities provided to emerging artists;
- Number participants engaged in education activities;
- Digital audience engagement.

OBJECTIVES

The Company's objectives are:

ARTISTIC

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

ACCESS & INCLUSION

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

SECTOR DEVELOPMENT

- Maximise our interconnection with the small to medium sector and independent artists
- Maintain professional pathways for artists
- Partnerships with small to medium and independent arts sector

AUDIENCE DEVELOPMENT

- Grow a loyal and diverse audience
- A fully activated and dynamic venue
- Increased audience engagement
- Build our profile and audience nationally and internationally

FINANCIAL & GOVERNANCE

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

STRATEGIES FOR ACHIEVING THE OBJECTIVES

ARTISTIC

- Create new work for our main stage in collaboration with a range of local and international artists and companies
- Produce and present a diverse season of contemporary theatre
- Invest in the development of new work that extends and explores new forms
- Facilitate collaboration between artists from diverse practices and backgrounds
- Engage artists with ambition and those who ask critical social questions
- Seek out work that is adventurous, ideas driven and transcends expectations
- Invite robust political conversation around our program

ACCESS & INCLUSION

- Diversify the cultural backgrounds of staff, collaborators and audiences
- Commission, develop and present work by artists from a range of cultural backgrounds
- Increase company-wide opportunities for ATSI staff, artists and audiences
- Build repertoire and profile of Indigenous theatre in local, national and international markets
- Find opportunities to increase accessibility across performances, physical venue, employment and participation.
- Actively engaging young people through education and learning programs

SECTOR DEVELOPMENT

- Offer artists career advancement through employment, commissions and exposure
- Provide professional and skills development placements, residencies and masterclasses
- Develop and present new work in collaboration with small to medium companies
- Be a space for industry-wide gatherings, forums and discussions
- Facilitate access to the venue for independent & small to medium sector artists
- Share artistic, producing and financial expertise with emerging artists and companies

AUDIENCE DEVELOPMENT

- Actively forge partnerships with major festivals, free events and community activities
- Work towards more curated venue hire that aligns with our core values
- Acquisition of new audiences through increased brand profile and awareness
- Build loyalty to Malthouse Theatre by investing

- in the retention of existing audiences
- Ensure the continued life of our work through touring, partnerships and collaboration
- Maintain a national network to maximise our presence interstate
- Champion Australian theatre internationally

FINANCIAL AND GOVERNANCE

- Grow our fundraising capacity to expand earned income
- Develop innovative new partnerships and strengthen existing ones
- Succession planning for key personnel and artists
- Encourage collaboration across the company to avoid silo-ing
- Empower board and staff to fully contribute to the vision of the company

SPECIAL RESPONSIBILITIES

Fiona McGauchie

Partner, Egon Zehnder
Chair of the Board/People and Nominations Committee

Michael Kantor

Theatre Director
Development Committee/People and Nominations Committee

Debbie Dadon AM

Chair, Besen Family Foundation
Development Committee

Andrew Myer

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

Sue Prestney

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

Pamela Rabe

Actor and Director

Nick Schlieper

Designer
People and Nominations Committee

Mary Vallentine AO

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

Deborah Cheetham AO

Singer, Actor, Composer and Playwright

MEETINGS OF DIRECTORS

The number of meetings of the Company's Board of Directors ('the Board') and of each Board committee held during the year ended 31 December 2020, and the number of meetings attended by each director were:

ATTENDED	NUMBER ELIGIBLE	NUMBER ATTENDED
Fiona McGauchie	7	6
Michael Kantor	7	7
Debbie Dadon	7	7
Andrew Myer	7	6
Jan Owen	3	3
Sue Prestney	7	7
Pamela Rabe	7	4
Nick Schlieper	7	6
Mary Vallentine	7	7
Deborah Cheetham	7	6

FULL BOARD DIRECTORS' MEETINGS

AUDIT, RISK & FINANCE COMMITTEE MEETINGS

ATTENDED	NUMBER ELIGIBLE	NUMBER ATTENDED
Fiona McGauchie	7	6
Andrew Myer	7	6
Sue Prestney	7	7
Mary Vallentine	7	6

PEOPLE AND NOMINATIONS COMMITTEE MEETINGS

ATTENDED	NUMBER ELIGIBLE	NUMBER ATTENDED
Fiona McGauchie	5	5
Michael Kantor	5	5
Jan Owen	2	0
Nick Schlieper	5	3
Mary Vallentine	5	5

DEVELOPMENT COMMITTEE MEETINGS

ATTENDED	NUMBER ELIGIBLE	NUMBER ATTENDED
Fiona McGauchie	6	5
Michael Kantor	6	6
Debbie Dadon	6	6

MEMBERS' GUARANTEE

The Company is incorporated under the Corporations Act 2001 and is a Company limited by guarantee. If the Company is wound up, the Memorandum and Articles of Association states that each member is required to contribute a maximum of \$10 each towards meeting any outstanding obligations of the Company. As at 31st December 2020, the total amount that members of the Company are liable to contribute if the Company is wound up is \$180 (2019 \$170).

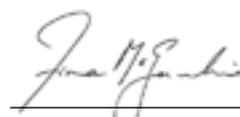
AUDITOR'S INDEPENDENCE DECLARATION

The lead auditor's independence declaration for the year ended 31st December 2020 has been received and can be found on page 6 of the financial report.

SUBSEQUENT EVENTS

On 12 March 2020 a global pandemic was declared by the World Health Organisation. As at 31 December 2020 the pandemic was ongoing and capacity restrictions were still in place in Melbourne, Victoria. Malthouse Theatre resumed its hospitality operations in a limited capacity in November 2020 and opened its outdoor stage to ticketholders in January 2021. Although there is ongoing uncertainty created by the public health crisis, Malthouse Theatre opened its first fully produced production on 23 March 2021.

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



Fiona McGauchie, Director



Sue Prestney, Director

Dated this 13th day of April 2021

AUDITOR INDEPENDANCE DECLARATION TO THE DIRECTORS OF PLAYBOX THEATRE COMPANY LIMITED



Auditor Independence Declaration to the Directors of Playbox Theatre Company Limited

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2020 there have been no contraventions of:

- 1) The auditor independence requirements as set out in Section 60-40 of the *Australian Charities and Not-for-profits Commission Act 2012* in relation to the audit; and
- 2) Any applicable code of professional conduct in relation to the audit.

CROWE MELBOURNE

Martin Thompson

Senior Partner

Melbourne

Geelong, 13 April 2021

Liability limited by a scheme approved under Professional Standards Legislation.

The title 'Partner' conveys that the person is a senior member within their respective division, and is among the group of persons who hold an equity interest (shareholder) in its parent entity, Findex Group Limited. The only professional service offering which is conducted by a partnership is the Crowe Australasia external audit division. All other professional services offered by Findex Group Limited are conducted by a privately owned organisation and/or its subsidiaries.

*Findex (Aust) Pty Ltd, trading as Crowe Australasia is a member of Crowe Global, a Swiss verein. Each member firm of Crowe Global is a separate and independent legal entity. Findex (Aust) Pty Ltd and its affiliates are not responsible or liable for any acts or omissions of Crowe Global or any other member of Crowe Global. Crowe Global does not render any professional services and does not have an ownership or partnership interest in Findex (Aust) Pty Ltd. Services are provided by Crowe Melbourne, an affiliate of Findex (Aust) Pty Ltd.
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STATEMENT OF PROFIT OR LOSS & OTHER COMPREHENSIVE INCOME

FOR THE YEAR ENDED 31 DECEMBER 2020

	NOTE	2020	2019
Revenue from continuing operations		\$	\$
Ticket Sales	2(a)	395,021	2,009,000
Co-production and touring fees	2(a)	138,263	593,279
Government Grants			
• Australia Council	2(b)	1,422,976	1,412,387
• Creative Victoria	2(b)	1,366,204	1,446,229
• Other	2(b)	15,675	134,572
• Jobkeeper and Cashflow Boost	2(b)	1,675,300	-
Fundraising and Sponsorship	2(c)	770,682	985,037
Venue Hire and Bar		175,447	1,304,862
Other revenue	2(d)	130,736	756,228
		6,090,305	8,641,594
Expenses from continuing operations			
Wages and oncosts - Permanent		3,412,589	2,880,829
Wages and oncosts - Casual		305,274	1,192,753
Payments to Artists and Creatives		504,689	1,368,632
Production and Touring		454,640	1,409,271
Marketing and Sponsorship		115,027	553,676
Venue costs		545,202	697,380
Other expenses	3	612,572	889,522
		5,949,995	8,992,063
Profit/(loss) before income tax		140,310	(350,469)
Income tax expense	1(m)	-	-
Profit/(loss) before earnings from investments		140,310	(350,469)
Earnings from investments	4	77,542	130,020
Other Comprehensive Income		-	-
Items that will not be reclassified subsequently to profit or loss:			
None		-	-
Items that may be reclassified subsequently to profit or loss:			
Change in fair value of financial assets	4	(24,070)	328,355
Total comprehensive income/(loss) for the year, net of tax		193,782	107,905
Total comprehensive income attributable to members of the Company		193,782	107,905

The accompanying notes form part of these financial statements

STATEMENT OF FINANCIAL POSITION

AS AT 31 DECEMBER 2020

	NOTE	2020	2019
		\$	\$
CURRENT ASSETS			
Cash and cash equivalents	5	2,231,660	786,855
Trade and other receivables	6	243,572	212,858
Inventories	7	46,430	52,402
Other current assets	8	218,707	233,358
TOTAL CURRENT ASSETS		2,740,370	1,285,474
NON-CURRENT ASSETS			
Property plant & equipment	9	659,465	524,080
Investments	10	2,845,502	2,774,320
TOTAL NON-CURRENT ASSETS		3,504,967	3,298,399
TOTAL ASSETS		6,245,337	4,583,873
CURRENT LIABILITIES			
Trade and other payables	11	393,614	299,706
Employee entitlements	12	329,445	201,490
Borrowings	13	21,500	21,500
Contract and other liabilities	14	2,841,155	1,565,195
TOTAL CURRENT LIABILITIES		3,585,714	2,087,891
NON-CURRENT LIABILITIES			
Employee entitlements	12	53,488	62,128
Borrowings	13	62,708	84,208
TOTAL NON-CURRENT LIABILITIES		116,196	146,337
TOTAL LIABILITIES		3,701,910	2,234,228
NET ASSETS		2,543,427	2,349,645
EQUITY			
Retained earnings	15	577,114	383,331
Reserves	16	1,966,313	1,966,313
TOTAL EQUITY		2,543,427	2,349,645

The accompanying notes form part of these financial statements

STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31 DECEMBER 2020

	Accumulated		
	Surplus	Reserves	Total
Balance at 1 January 2020	383,331	1,966,313	2,349,645
Profit attributable to the Company	193,782	-	193,782
Balance at 31 December 2020	577,114	1,966,313	2,543,427
Balance at 1 January 2019	275,426	1,966,313	2,241,740
Profit attributable to the Company	107,905	-	107,905
Balance at 31 December 2019	383,331	1,966,313	2,349,645

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 DECEMBER 2020

	NOTES	2020	2019
		\$	\$
Cash flows from operating activities			
Receipts from government grants		5,620,697	3,278,062
Receipts from patrons, sponsors		2,269,772	6,411,781
Payments to creditors and employees		(6,145,277)	(9,521,730)
Interest received		802	2,337
Dividends received		44,097	61,439
Net cash provided by operating activities	20	1,790,091	231,889
Cash flows from investing activities			
Payment for plant and equipment		(261,978)	(116,093)
Payments for investments		(421,228)	(85,004)
Receipts from investment redemption		359,421	316,533
Net cash provided by investing activities		(323,786)	115,436
Cash flows from financing activities			
Repayment of loan principal		(21,500)	(21,500)
Net cash used in financing activities		(21,500)	(21,500)
Net increase/(decrease) in cash held		1,444,805	325,825
Cash and cash equivalent held at the beginning of the year		786,855	461,030
Cash and cash equivalent held at the end of the year	5	2,231,660	786,855



NOTES

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

Playbox Theatre Company Limited is a Company Limited by Guarantee.

1 – SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

The financial statements are general purpose financial statements that have been prepared in accordance with Australian Accounting Standards - Reduced Disclosure Requirements of the Australian Accounting Standards Board (AASB), the Australian Charities and Not-for-profits Commission Act 2012 and the Corporations Act 2001. The Company is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards.

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

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

The financial statements were authorised for issue on 29 March 2020 by the directors of the Company.

ACCOUNTING POLICIES

Accounting policy applicable to comparative period (31 December 2019)

(a) REVENUE RECOGNITION

Revenue arises mainly from the sale of performance tickets, government grants, fundraising and sponsorship, and venue hire and bar sales.

To determine whether to recognise revenue, the Company follows a 5-step process:

1. Identifying the contract with a customer;
2. Identifying the performance obligations;

3. Determining the transaction price;

4. Allocating the transaction price to the performance obligations;

5. Recognising revenue when/as performance obligation(s) are satisfied.

Revenue is recognised either at a point in time or over time, when (or as) the Company satisfies performance obligations by transferring the promised goods or services to its customers.

The Company recognises contract liabilities for consideration received in respect of unsatisfied performance obligations and reports these amounts as other liabilities in the Statement of Financial Position. Similarly, if the Company satisfies a performance obligation before it receives the consideration, the Company recognises either a contract asset or a receivable in its Statement of Financial Position, depending on whether something other than the passage of time is required before the consideration is due.

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

Ticket Sales

Ticket sales are recognised when the performance obligation has been met.

Government Grants

Grant revenue is recognised in the Statement of Comprehensive Income when the Company obtains control of the grant, it is probable that the economic benefits gained from the grant will flow to the entity and the amount of the grant can be measured reliably.

The Company recognises income immediately in the Statement of Comprehensive Income when control is achieved over the funds and the contract is not enforceable or sufficiently specific.

Where the agreement is sufficiently specific, revenue is recognised when the obligation has been satisfied.

Fundraising and Sponsorship

Where an agreement is not enforceable or sufficiently specific, fundraising and sponsorship are recognised as revenue when received and the amount can be reliably measured.

Where an agreement is sufficiently specific, revenue is recognised when the obligation has been satisfied.

NOTES

Venue Hire and Bar

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

Other Revenue

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

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

(b) EARNINGS FROM INVESTMENTS

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

(c) INVENTORIES

Inventories of bar and workshop consumables have been measured at the lower of cost and net realisable value.

(d) PLANT AND EQUIPMENT

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

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

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

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

(e) DEPRECIATION

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

Depreciation rates used for each of depreciable assets are:

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

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

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

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

(f) FINANCIAL INSTRUMENTS

Recognition, initial measurement and derecognition

Financial assets and financial liabilities are recognised when the entity becomes a party to the contractual provisions of the financial instrument, and are measured initially at fair value adjusted by transactions costs, except for those carried at fair value through profit or loss, which are measured initially at fair value. Subsequent measurement of financial assets and financial liabilities are described below:

Financial assets are derecognised when the contractual rights to the cash flows from the financial asset expire, or when the financial asset and all substantial risks and rewards are transferred. A financial liability is derecognised when it is extinguished, discharged, cancelled or expires.

Classification and subsequent measurement of financial assets

Except for those trade receivables that do not contain a significant financing component and are measured at the transaction price, all financial assets are initially measured at fair value adjusted for transaction costs (where applicable)

NOTES

For the purpose of subsequent measurement, financial assets other than those designated and effective as hedging instruments are classified into the following categories upon initial recognition:

- amortised cost
- fair value through profit or loss (FVPL)
- equity instruments at fair value through other comprehensive income (FVOCI)

All income and expenses relating to financial assets that are recognised in profit or loss are presented within finance costs, finance income or other financial items, except for impairment of trade receivables which is presented within other expenses.

Classifications are determined by both:

- The entity's business model for managing the financial asset
- The contractual cash flow characteristics of the financial assets

All income and expenses relating to financial assets that are recognised in profit or loss are presented within finance costs, finance income or other financial items, except for impairment of trade receivables, which is presented within other expenses.

Financial assets at amortised cost

Financial assets are measured at amortised cost if the assets meet the following conditions (and are not designated as FVPL):

- they are held within a business model whose objective is to hold the financial assets and collect its contractual cash flows
- the contractual terms of the financial assets give rise to cash flows that are solely payments of principal and interest on the principal amount outstanding

After initial recognition, these are measured at amortised cost using the effective interest method. Discounting is omitted where the effect of discounting is immaterial. The entity's cash and cash equivalents, trade and most other receivables fall into this category of financial instruments as well as long-term deposit that were previously classified as held-to-maturity under AASB 139.

Financial assets at fair value through profit or loss (FVPL)

Financial assets that are held within a different business model other than 'hold to collect' or 'hold to collect and sell' are categorised at fair value through profit and loss. Further, irrespective of business model financial assets whose contractual cash flows are not solely payments of principal and interest are accounted for at FVPL. All derivative financial instruments fall into this category, except for those designated and effective as hedging instruments, for which the hedge accounting requirements apply.

Impairment of Financial assets

AASB 9's impairment requirements use more forward looking information to recognize expected credit losses - the 'expected credit losses (ECL) model'. Instruments within the scope of the new requirements included loans and other debt-type financial assets measured at amortised cost and FVOCI, trade receivables and loan commitments and some financial guarantee contracts (for the issuer) that are not measured at fair value through profit or loss.

The entity considers a broader range of information when assessing credit risk and measuring expected credit losses, including past events, current conditions, reasonable and supportable forecasts that affect the expected collectability of the future cash flows of the instrument.

Trade and other receivables

The entity makes use of a simplified approach in accounting for trade and other receivables and records the loss allowance at the amount equal to the expected lifetime credit losses. In using this practical expedient, the entity uses its historical experience, external indicators and forward-looking information to calculate the expected credit losses. The entity assesses impairment of trade receivables on a collective basis as they possess credit risk characteristics based on the days past due.

Classification and measurement of financial liabilities

The entity's financial liabilities include borrowings and trade and other payables. Financial liabilities are initially measured at fair value, and, where applicable, adjusted for transaction costs unless the entity designated a financial liability at fair value through profit or loss.

NOTES

(g) IMPAIRMENT OF ASSETS

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

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

(h) EMPLOYEE ENTITLEMENTS

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

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

(i) CASH AND CASH EQUIVALENTS

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

(j) DEFERRED INCOME

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

(k) BORROWING COSTS

Borrowing costs are recognised as expenses in the period in which they are incurred.

(l) GOODS AND SERVICES TAX (GST)

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

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

(m) INCOME TAX

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

NOTES

(n) CURRENT AND NON-CURRENT CLASSIFICATION

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

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

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

(o) TRADE AND OTHER PAYABLES

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

(p) COMPARATIVE AMOUNTS

Where required, comparative figures have been adjusted to conform with changes in presentation for the current financial year.

(q) ECONOMIC DEPENDENCE

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

(r) CRITICAL ACCOUNTING ESTIMATES AND JUDGEMENTS

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

Key Estimates – Impairment

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

Impairment on non-financial assets

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

Employee benefits provision

Short-term employee benefits

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

Other long-term employee benefits

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

NOTES

Key judgements**Estimation of useful lives of assets**

The Company determines the estimated useful lives and related depreciation and amortisation charges for its property, plant and equipment. The useful lives could change significantly as a result of technical innovations or some other event. The depreciation and amortisation charge will increase where the useful lives are less than previously estimated lives, or technically obsolete or non-strategic assets that have been abandoned or sold will be written off or written down.

(s) NEW OR AMENDED ACCOUNTING STANDARDS AND INTERPRETATIONS ADOPTED

"The Company has adopted all of the new or amended Accounting Standards and Interpretations issued by the Australian Accounting Standards Board ('AASB') that are mandatory for the current reporting period. Any new or amended Accounting Standards or Interpretations that are not yet mandatory have not been early adopted."

NOTES

2 – REVENUE FROM CONTINUING OPERATIONS

(a) TICKET SALES/CO-PRODUCTION AND TOURING FEES

On 16th March Malthouse Theatre temporarily closed its doors due to the COVID-19 pandemic and began the process of performance cancellations. As the health crisis progressed it became apparent that operations were unlikely to restart for the remainder of the year and it was decided to cancel the 2020 season. The final production of the year, Loaded, was converted to an audio experience but the other eight unproduced shows were cancelled in their entirety. The two touring productions, Cloudstreet and Wake in Fright, were also cancelled. The productions which proceeded were The Importance of Being Earnest and Loaded (audio experience) and two public readings, Folding Beijing and Made in China 2.0.

Ticket holders to the cancelled productions were offered three options - to have their ticket price fully refunded, to convert their tickets to a gift certificate or to donate their tickets back to Malthouse Theatre. 34% of presold tickets for cancelled performances were donated back.

(b) GOVERNMENT GRANTS

2020	Unexpended Grants brought forward	Grants income received	Earned Grants Income	Unearned Income carried forward
Australia Council				
Core Grant	-	1,422,976	1,422,976	-
Project	97,538	-	-	97,538
	97,538	1,422,976	1,422,976	97,538
Creative Victoria				
Core Grant	-	1,199,714	1,199,714	-
NGO Maintenance	-	118,144	118,144	-
Strategic Investment (COVID-19 recovery)	-	267,676	48,346	219,330
Project	49,126	-	-	49,126
	49,126	1,585,534	1,366,204	268,456
Other				
Department of Education & Early Childhood	-	28,215	15,675	12,540
City of Melbourne	40,000	-	-	40,000
Department of Infrastructure, Transport, Regional Development and Communications (Office for the Arts)	-	550,000	-	550,000
Jobkeeper / Cashflow Boost	-	1,675,300	1,675,300	-
	40,000	2,253,515	1,690,975	602,540
TOTAL	186,664	5,262,025	4,480,155	968,534

NOTES

2019	Unexpended Grants brought forward	Grants income received	Earned Grants Income	Unearned Income carried forward
Australia Council				
Core Grant	-	1,400,567	1,400,567	-
Project	11,820	97,538	11,820	97,538
	11,820	1,498,105	1,412,387	97,538
Creative Victoria				
Core Grant	-	1,199,714	1,199,714	-
NGO Maintenance	-	147,127	147,127	-
Project	148,513	-	99,388	49,126
	148,513	1,346,841	1,446,229	49,126
Other				
Department of Education & Early Childhood	-	31,350	31,350	-
City of Melbourne	90,000	40,000	90,000	40,000
Austrade	-	13,222	13,222	-
	90,000	84,572	134,572	40,000
TOTAL	250,333	2,929,518	2,993,188	186,664

	NOTES	2020	2019
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(c) FUNDRAISING AND SPONSORSHIP

Fundraising - Artistic Projects	-	173,328
Fundraising - General	575,278	353,955
Fundraising - Ticket conversions (COVID-19 closure) *	169,046	-
Sponsorship - Cash	9,915	372,021
Sponsorship - Contra	16,444	85,733
	770,682	985,037

* Malthouse Theatre cancelled 8 of its 10 mainstage productions for the year due to COVID-19 closure. Ticket holders were offered the option of a refund or donating their ticket back to Malthouse. 34% chose to donate.

(d) OTHER REVENUE

Interest earned	802	2,337
Ticketing Services	34,770	212,382
Workshop External Commissions	24,296	102,295
Other revenue from continuing operations	70,867	439,214
	130,736	756,228

NOTES

FINANCIAL
STATEMENTS

	NOTES	2020	2019
		\$	\$
3—EXPENSES FROM CONTINUING OPERATIONS			
Other Expenses			
Depreciation		126,592	131,229
Audit fees		22,311	20,230
Finance Costs – external		4,093	6,905
Administration		264,178	284,418
Ticketing Services		125,724	117,759
Cost of Sales (Bar)		44,509	261,583
Other		25,165	67,397
		612,572	889,522
4—TOTAL EARNINGS FROM INVESTMENTS			
Future Fund			
Change in fair value of financial assets		(19,443)	225,118
Income earned		67,872	79,165
Gain (loss) on sales of assets		(27,608)	18,283
Incentive scheme reserve			
Change in fair value of financial assets		(4,627)	103,237
Income earned		37,278	33,388
Gain (loss) on sales of assets		-	(816)
Total earnings from investments		53,472	458,374

NOTES

	NOTES	2020	2019
		\$	\$
5—CASH AND CASH EQUIVALENTS			
Cash on Hand		5,730	3,800
Cash at Bank		305,877	311,804
Deposits at call		1,920,053	471,251
		2,231,660	786,855
6—TRADE AND OTHER RECEIVABLES			
GST		-	17,078
Sundry debtors		7,255	106,056
Accrued income		59,817	87,824
Accrued Jobkeeper revenue		174,600	-
Deposits paid		1,900	1,900
		243,572	212,858
All of Company's trade and other receivables have been reviewed for indicators of impairment. No trade receivables were found to be impaired and an allowance for credit losses has not been recorded			
7—INVENTORIES			
At Cost:			
Workshop Consumables		28,200	33,530
Bar & Sponsorship Stock		18,230	18,872
		46,430	52,402
8—OTHER CURRENT ASSETS			
Prepayments		218,707	233,358
		218,707	233,358

NOTES

	NOTES	2020	2019
		\$	\$
9—PROPERTY, PLANT & EQUIPMENT			
Work in Progress - Outdoor Stage		199,625	-
Furniture and equipment		795,997	750,150
Less accumulated depreciation		(571,944)	(492,767)
		224,053	257,383
Theatre fixtures and fittings		422,895	430,026
Less accumulated depreciation		(223,483)	(211,240)
		199,412	218,786
Workshop Improvements		220,365	220,365
Less accumulated depreciation		(183,991)	(172,454)
		36,374	47,911
TOTAL PROPERTY, PLANT & EQUIPMENT		659,465	524,080

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

2020	Work in Progress	Furniture & Equipment	Theatre Fixtures & Fittings	Workshop Improvement	Total
Balance at the beginning of the year	-	257,383	218,786	47,911	524,080
Additions	199,625	45,847	16,505	-	261,978
Depreciation Expenses	-	(79,177)	(35,879)	(11,537)	(126,592)
Carrying amount at the end of the year	199,625	224,053	199,412	36,374	659,465

10—FINANCIAL ASSETS

Future Fund	2,056,731	2,038,836
Incentive Scheme Reserve Deposit	788,771	735,483
	2,845,502	2,774,320

Investments in the Future Fund and the Incentive Scheme Reserve Deposit comprise Domestic Corporate Bonds, Alternative Assets, Property, Domestic Equities, and International Equities.

11—TRADE & OTHER PAYABLES

Sundry creditors & accruals	383,339	299,706
GST Payable	10,275	-
	393,614	299,706

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

NOTES

	NOTES	2020	2019
		\$	\$
12—PROVISIONS			
Current			
Employee entitlements - Annual leave		104,351	63,443
Employee entitlements - Long service leave		225,094	138,048
		329,445	201,490
Non Current			
Employee entitlements - Long service leave		53,488	62,128
		53,488	62,128
13—BORROWINGS			
Current			
Bank Loan – secured		21,500	21,500
Non Current			
Bank Loan – secured		62,708	84,208
Bank loan and overdraft facilities with National Australia Bank Ltd are secured by Registered Mortgage Debenture over the whole of the Company's assets but excluding funds held in the Incentive Scheme Reserve.			
14—CONTRACT AND OTHER LIABILITIES			
Others		234,404	176,526
Unearned Australia Council grants	2(a)	97,538	97,538
Unearned Creative Victoria grants	2(a)	268,455	49,125
Income received in advance		2,240,758	1,242,006
		2,841,155	1,565,195
Advances received for contract work and deferred income represent payments received in advance of performance (contract liabilities) that are expected to be recognised as revenue in 2021.			
15—RETAINED EARNINGS			
Retained earnings at the beginning of year		383,331	275,426
Net profit (loss) for the financial year		193,782	107,905
Transfer to Future Fund Reserve		-	-
Transfer to Incentive Scheme Reserve		-	-
Retained earnings at the end of financial year		577,114	383,331

NOTES

	NOTES	2020	2019
		\$	\$
16—RESERVES			
Capital Assets Reserve		127,459	127,459
Future Fund Reserve		1,394,381	1,394,381
Incentive Scheme Reserve		444,473	444,473
		1,966,313	1,966,313

(a) CAPITAL ASSET RESERVE

Opening balance		127,459	127,459
Movement		-	-
Closing balance		127,459	127,459

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

(b) INCENTIVE SCHEME RESERVE

Movements during the year:

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

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

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

(c) FUTURE FUND RESERVE

Movements during the year:

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

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

17—MEMBERS' GUARANTEE

The Company is limited by guarantee. If the Company is wound up, the Memorandum and Articles of Association of the Company states that each member is required to contribute a maximum of \$10 cash towards meeting any outstanding obligations of the Company. At 31 December 2020, the number of members was 18 (2019: 17)

NOTES

	NOTES	2020	2019
		\$	\$

18—COMMITMENTS AND CONTINGENT LIABILITIES

There are no contingent liabilities not otherwise disclosed or provided for in the accounts at 31st December 2020. There are \$76,477 of capital expenditure commitments at 31st December 2020. These are related to the building of the outdoor stage.

19—RELATED PARTY TRANSACTIONS

Transaction between related parties are on normal commercial terms and conditions no more favourable than those available to other persons unless otherwise stated. During the year a company controlled by Michael Kantor, a director, paid \$5,441 in production reimbursements and room hire.

20—CASH FLOW INFORMATION

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

Net profit	193,782	107,905
Unrealised gain on investments	24,070	(328,355)
Depreciation	126,592	131,229
(Profit)/Loss on sale of investments	27,608	(17,467)
Dividends reinvested	(61,052)	(51,114)
Change in net assets and liabilities		
(Increase)/Decrease in receivables	(30,713)	8,125
(Increase)/Decrease in other current assets	14,651	(59,803)
(Decrease)/Increase in payables	93,909	(66,633)
(Increase)/Decrease in inventories	5,972	45,207
(Decrease)/Increase in other liabilities	1,275,959	486,740
(Decrease)/Increase in provisions	119,314	(23,945)
Net cash provided by Operating Activities	1,790,091	231,889

NOTES

	NOTES	2020	2019
		\$	\$

21—FINANCIAL ASSETS AND LIABILITIES

The carrying amounts of Financial Assets & Financial Liabilities in each category are as follows:

Financial Assets - 2020	Note	Amortised Costs	FVPL	FVOCI	Total
Current					
Cash and Cash Equivalent	5	2,231,660	-	-	2,231,660
Trade and other receivables	6	243,572	-	-	243,572
		2,475,232	-	-	2,475,232
Non-current					
Investments	10	-	2,845,502	-	2,845,502
Total financial Assets		2,475,232	2,845,502	-	5,320,734

Financial Liabilities - 2020	Note	Amortised Costs	FVPL	FVOCI	Total
Current					
Bank Loan	13	21,500	-	-	21,500
Trade and other payables	11	393,614	-	-	393,614
		415,114	-	-	415,114
Non-current					
Bank Loan	13	62,708	-	-	62,708
Total financial Liabilities		477,822	-	-	477,822

Financial Assets - 2019	Note	Amortised Costs	FVPL	FVOCI	Total
Current					
Cash and Cash Equivalent	5	786,855	-	-	786,855
Trade and other receivables	6	212,858	-	-	212,858
		999,714	-	-	999,714
Non-current					
Investments	10	-	2,774,320	-	2,774,320
Total financial Assets		999,714	2,774,320	-	3,774,033

Financial Liabilities - 2019	Note	Amortised Costs	FVPL	FVOCI	Total
Current					
Bank Loan	13	21,500	-	-	21,500
Trade and other payables	11	299,706	-	-	299,706
		321,206	-	-	321,206
Non-current					
Bank Loan	13	84,208	-	-	84,208
Total financial liabilities		405,414	-	-	405,414

NOTES

NOTES	2020	2019
	\$	\$

22—DIRECTORS' REMUNERATION

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

23 —KEY MANAGEMENT PERSONNEL REMUNERATION

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

Key management personnel compensation:	388,999	412,730
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25 —SUBSEQUENT EVENTS

On 12 March 2020 a global pandemic was declared, resulting in the temporary closure of the Malthouse venue. The pandemic was ongoing as at 31 December 2020. Malthouse Theatre resumed its hospitality operations in a limited capacity in November 2020, with ticketed events resuming in January 2021 on the outdoor stage and the first self-produced performances opening on 23 March 2021. Management continues to review the ongoing operational capacity and reserves of Playbox Theatre Company Limited and, subject to the duration and extent of COVID-19 restrictions and continuity of Government funding, has assessed that the company is able to continue for the foreseeable future.

26 —COMPANY DETAILS

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

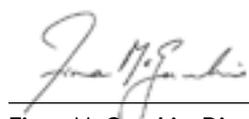
The Principal place of business is: The Malthouse, 113 Sturt Street Southbank Vic 3006

DIRECTORS' DECLARATION

The directors of the Company declare that:

1. The financial statements and notes, as set out on pages 7 to 25, are in accordance with Division 60 of the Australian Charities and Not-for-profits Commission Act 2012 and:
 - (a) comply with Accounting Standards – Reduced Disclosure Requirements, Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013 and other mandatory reporting requirements in Australia; and
 - (b) give a true and fair view of the financial position as at 31 December 2020, and of the performance for the year ended on that date of the Company.
2. In the directors' opinion, there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become due and payable.

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



Fiona McGauchie, Director



Sue Prestney, Director

Dated this 13th day of April 2020

INDEPENDENT AUDITOR'S REPORT



Independent Auditor's Report To the Directors of Playbox Theatre Company Limited

Opinions

We have audited the financial report of Playbox Theatre Company Limited (the Company), which comprises the statement of financial position as at 31 December 2020, the statement of comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the directors' declaration.

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

- (a) giving a true and fair view of the Company's financial position as at 31 December 2020 and of its financial performance and cash flows for the year then ended; and
- (b) complying with Australian Accounting Standards – Reduced Disclosure Requirements and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

Basis for Opinion

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

We confirm that the independence declaration required by the Corporations Act 2001, which has been given to the directors of the Company, would be in the same terms if given to the directors as at the time of this auditor's report.

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

Emphasis of Matter – Subsequent Event Re; COVID-19

We draw attention to Note 24 of the financial statements, which describes the effects of the Coronavirus (COVID-19) pandemic which continues to impact both communities and businesses throughout the world including Australia where the entity operates. Our opinion is not modified in respect of this matter.

Liability limited by a scheme approved under Professional Standards Legislation.

The title 'Partner' conveys that the person is a senior member within their respective division, and is among the group of persons who hold an equity interest (shareholder) in its parent entity, Findex Group Limited. The only professional service offering which is conducted by a partnership is the Crowe Australasia external audit division. All other professional services offered by Findex Group Limited are conducted by a privately owned organisation and/or its subsidiaries.

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INDEPENDENT AUDITOR'S REPORT



Other Information

The directors are responsible for the other information. The other information comprises the information included in the Company's annual report for the year 31 December 2020 but does not include the financial report and our auditor's report thereon.

Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be materially misstated.

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

Responsibilities of the Directors for the Financial Report

The directors of the Company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards – Reduced Disclosure Requirements and the *Australian Charities and Not-for-profits Commission Act 2012* (ACNC Act) and for such internal control as the directors determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the directors are responsible for assessing the ability of the Company to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the directors either intend to liquidate the Company or to cease operations, or have no realistic alternative but to do so.

The Directors are responsible for overseeing the entity's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Report

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

As part of an audit in accordance with the Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

INDEPENDENT AUDITOR'S REPORT



- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.
- Conclude on the appropriateness of the directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Company to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

We communicate with the directors regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during the audit.

Crowe Melbourne

A handwritten signature in black ink, appearing to read "Martin Thompson".

Martin Thompson
Senior Partner

Geelong, 13 April 2021





**MALTHOUSE
THEATRE**