

**MALTHOUSE**

**ANNUAL  
REPORT  
— 2021**



01	COMPANY PROFILE
04	CHAIR'S REPORT
06	EXECUTIVE REPORT
08	2021 SEASON
16	MALTHOUSE OUTDOOR STAGE
24	THE ENGINE ROOM
28	YOUTH & EDUCATION PROGRAM
32	EQUITY & INCLUSION
38	FUNDRAISING & DEVELOPMENT
44	COMPANY INFORMATION
46	KEY PERFORMANCE INDICATORS
48	AUDITED FINANCIAL STATEMENTS

# CONTENTS



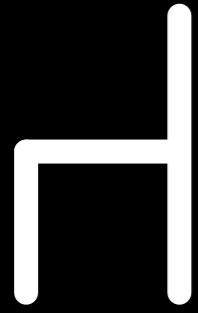
Malthouse is a unique artistic institution in Melbourne, Naarm full of history, that enriches lives through thought-provoking live theatre experiences and excellent hospitality.

Malthouse Theatre has been developing and producing bold new Australian work for over thirty years in our home—the historical Malthouse building—in the thriving arts precinct of Southbank in Melbourne. Malthouse Theatre's vision of provocative, innovative, and contemporary live performance has reached millions of audience members over its lifespan, and tens of thousands more internationally, providing employment and professional development for hundreds of artists, creatives, and technicians. Malthouse is a home for sharing conversation, community, ideas and experiences; we leave audiences with something to say.

Welcome to Malthouse.

## LONG LIVE THEATRE

In 2021, Malthouse made a landmark pivot to present an immersive theatre work on a scale never before seen in Australia. Responding to the challenges that the COVID-19 pandemic had placed on the theatre industry, Malthouse conceived and produced an immersive theatre adventure that gave audiences and artists the opportunity to experience theatre in a year of extreme uncertainty. In addition, through the support of the Sidney Myer Fund, Malthouse established a new outdoor performance venue and presented a season of works in partnership with some of Melbourne's leading arts organisations. Malthouse is the home of risk-taking, bold ideas, and 2021 was no exception.



**89,317 TOTAL ATTENDANCE AT THE MALTHOUSE**



**2 WORLD PREMIERES**



**72 ARTISTS SUPPORTED DURING LOCKDOWN**



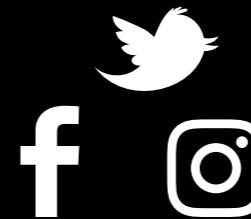
**25 NEW WORKS DEVELOPED**



**130 DAYS OF FORCED CLOSURE**



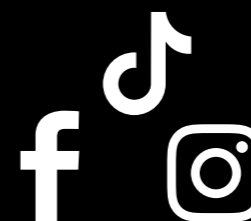
**4 CANCELLED PRODUCTIONS OVER 267 DAYS OF LOCKDOWN**



**5,706 NEW SOCIAL MEDIA FOLLOWERS**



**270,449 ONLINE VISITORS**



**3 NEW SOCIAL MEDIA CHANNELS**

It is with immense pride that I present the Annual Report for 2021, a year that saw Malthouse tackle rolling lockdowns, changing restrictions, and the most challenging operating environment it has ever faced. I am inspired by the creativity and resilience of the company as they met these challenges with energy and commitment to the company's values, creating bold new work, supporting artists and creatives, and welcoming audiences in inventive new ways. This is testament to the commitment and talent of the entire Malthouse team, led by our Co-CEOs Matthew Lutton and Sarah Neal.

The creation of **Because The Night**, an immersive theatrical experience on an epic scale, heralded a new relationship for Malthouse and its audiences. The company ushered in a new sales and communications model, and invited audiences into never-before-accessed areas of its venue, to participate in a choose-your-own-adventure storytelling odyssey, taking place across 2500 square metres of the iconic Malthouse building. Across the year, over 70% of audiences were newcomers to Malthouse, marking an exciting new chapter in the company's relationship with the people of Melbourne and wider Victoria.

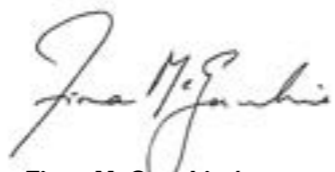
We are grateful for the incredible and enduring support of our sponsors, philanthropic supporters, and private donors who, through their confidence in the work we do, allow us to take great risks and reap the rewards. We could not have weathered the storms of 2021 without the unfaltering commitment of our supporter community.

On behalf of my fellow Board members, I would also like to thank our government supporters: Australian Council for the Arts, Creative Victoria, Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government initiative, and City of Melbourne, for their crucial investment in Malthouse. In addition, the support of the Sidney Myer Fund underpinned the hugely successful **Malthouse Outdoor Stage**, which allowed audiences to gather and artists to perform over the summer months when many events were unable to proceed. This experience represents a bold new direction for the company, providing a vital resource to support artists and creatives, and create jobs at a critical time for the industry.

As Directors, we were pleased to support the Executive in advocacy to state and federal government as they negotiated an at times complex and demanding operating environment. The Board provided special assistance in financial governance and oversight, as well as advising on the ongoing negotiations around the State Government Sturt Street Redevelopment project, of which Malthouse is an integral part.

In 2021 the Board nominated **Alan Wong** and **Jada Alberts** as new Directors, welcoming their respective financial and artistic expertise. In collaboration with the Executive and the Equity and Inclusion Manager, the Board formalised a renewed focus on equity and inclusion and provided oversight and advice on engagement and accessibility.

This year, we were incredibly uplifted by audiences, supporters, and stakeholders to achieve a great deal in the face of overwhelming odds. On behalf of the Board and all at Malthouse, I extend my sincere thanks to our team, our supporters, and our audiences.



**Fiona McGauchie /**  
Chair

‘BECAUSE THE NIGHT WAS  
THE BEST PIECE OF THEATRE  
I HAVE EVER SEEN AND  
DESTROYED EXPECTATIONS  
OF THE TRADITIONAL  
THEATRE EXPERIENCE  
BEYOND MY WILDEST  
DREAMS. THANK YOU.’

SURVEY RESPONDENT



As a company that values creative risk-taking, 2021 provided an opportunity to live this value like never before. It has been a year of significant change across almost every aspect of company life. At the centre of these changes was the decision to avoid the risks of seated indoor performance and to incorporate the challenges of lockdowns, density limits, and masks by creating one major immersive production.

**Because The Night** was the result; the largest work of scale ever created by Malthouse Theatre, taking over the entire footprint of our site and enabling our company to retain and create employment for artists and arts-workers.

We started building the show in October 2020 and opened in March 2021. **Because The Night** ran from March to August 2021 interrupted numerous times by lockdowns, but with the inbuilt capacity to snap open on the day restrictions lifted. We performed 188 shows to more than 12,000 people, with more than 5000 missing out due to lockdown cancellations.

We had five new works planned for the end of 2021, but further lockdowns prevented four of these from proceeding. **S.S. Metaphor** was our final show for the year and a suitable end to 2021. Performed on our new Malthouse Outdoor Stage, **S.S. Metaphor** was a farce that took the concept of being 'all in this together' and tore it apart with much hilarity.

2021 was also all about the 'digital pivot' and for our company this meant the opportunity to create a digital archive. **Stories of M** is our response—a living repository that showcases the hundreds of productions and thousands of artists that have been part of our story of over 45 years of theatre-making. When the very existence of theatre was being challenged, remembering our history was critical for imagining a future.

Two years in lockdown has enabled us to commence the process of mindfully becoming a more equitable and inclusive company in all that we do. The creation of an Equity Action Plan through the guidance of an Equity and Inclusion expert set us on the pathway to becoming the truly representative company that we aspire to be.

2021 was hard. Crises, challenges and constant changes have pushed every one of us, and while it has resulted in outcomes we could never have imagined, there has been a toll that we will need to acknowledge as we rebuild our energies for what lies ahead.

**Matthew Lutton /**  
Artistic Director & Co-CEO

**Sarah Neal /**  
Executive Producer & Co-CEO



# BECAUSE THE NIGHT

23 MARCH – 4 AUGUST

*Because The Night was supported by the City of Melbourne and the Victorian Government. Thank you to Daniel Besen, Michele Levine, The Humanity Foundation and Circle5 Foundation for their leading support of the production.*



‘Melbourne’s must-see theatre experience this year’

— TIME OUT

VENUE:	The Malthouse
TOTAL NUMBER OF PERFORMANCES:	188
TOTAL ATTENDANCES:	11,399

**TEXT** / Matthew Lutton, Kamarra Bell-Wykes, Ra Chapman  
**CONCEPT & DIRECTOR** / Matthew Lutton  
**CAST** / Nicole Nabout, Maria Theodorakis, Belinda McClory, Jennifer Vuletic, Khisraw Jones-Shukoor, Keegan Joyce, Kurt Pimblett, Harvey Zielinski, Ras-Samuel Welda'abzgi, Tahlee Fereday, Artemis Ioannides, Rodney Afif, Syd Brisbane  
**SET DESIGNER (ARCHITECTURE)** / Dale Ferguson  
**SET DESIGNER (INTERIORS)** / Marg Howell  
**ASSOCIATE SET DESIGNER (INTERIORS)** / Matilda Woodroffe  
**COMPOSITION & SOUND DESIGNER** / J. David Franzke  
**LIGHTING DESIGNER** / Amelia Lever-Davidson  
**COSTUME DESIGNER** / Kat Chan  
**ASSISTANT DIRECTOR** / Bridget Balodis  
**STAGE MANAGER** / Tia Clark  
**DEPUTY STAGE MANAGERS** / Lyndie Li Wan Po, Cecily Rabey  
**ASSISTANT STAGE MANAGER** / Cointha Walkeden  
**VOICE OVER** / Marco Chiappi  
**FIGHT CHOREOGRAPHY** / Lyndall Grant  
**VOCAL COACH** / Suzanne Heywood  
**PRODUCTION & TECHNICAL INTERNS** / Tessa Cleary-Moore, Daniella A Esposito, Seb Miloradovic, Rosemary Osmond, Rob Watson



## S.S. METAPHOR

5 – 19 DECEMBER



‘An earnest, energetic and bright show getting ready to steer us all back to how special live performance can be’

— THEATRE PEOPLE

VENUE:	Malthouse Outdoor Stage
TOTAL NUMBER OF PERFORMANCES:	13
TOTAL ATTENDANCES:	1,894

*Malthouse Theatre presents S.S. Metaphor. Malthouse Theatre thanks the Robert Salzer Foundation, who have generously supported sound design and composition for this production. Malthouse Outdoor Stage is generously supported by the Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government initiative and the Victorian Government through Creative Victoria.*

**WRITTEN BY** / Ash Flanders  
**CAST** / Ash Flanders, Zenya Carmellotti, Will Conyers, Natalie Gamsu  
**DIRECTOR** / Sarah Giles  
**MUSICAL DIRECTOR** / Will Conyers  
**ORIGINAL COMPOSITION** / Jude Perl  
**SET & COSTUME DESIGNER** / Tyler Ray Hawkins  
**SOUND DESIGNER & COMPOSER** / Jed Palmer  
**LIGHTING DESIGNER** / Katie Sfetkidis  
**STAGE MANAGER** / Lyndie Li Wan Po  
**ASSISTANT STAGE MANAGER** / Amelia Botter





# HOW DO I TELL MY STORY?

## HOW DO I TELL MY STORY?

20 OCTOBER

*A Malthouse Theatre event  
in partnership with SAARI  
Collective. This event is  
supported through the John  
T Reid Charitable Trusts.*

DELIVERY:	Online
TOTAL NUMBER OF EVENTS:	1
TOTAL ATTENDANCES:	133

**HOST** / Sonya Soares

**PANELLISTS** / Ra Chapman, Tahlee Fereday,  
Artemis Ioannides, Khisraw Jones-Shukoor, Aran  
Thangaratnam, Priya Srinivasan, Sukhjit Kaur Khalsa



# HELLO, WORLD!

18 – 29 OCTOBER

*A Malthouse Theatre digital production. The Suitcase Series also receives generous support from individual Malthouse Muse donors.*

‘A livestream event was a great idea. Given that most work was done online again this term, flexible due dates for uploading videos was really helpful. This gave students enough time to re-think, create and upload responses while still in remote learning’

— TEACHER, OAKLEIGH GRAMMAR

**BY** / Natesha Somasundaram  
**CAST** / Casey Filips, Cheryl Ho, Brooke Lee  
**DIRECTOR** / Bridget Balodis  
**SET & COSTUME DESIGNER** / Emily Collett  
**SOUND DESIGNER & COMPOSER** / Ian Moorhead  
**LIGHTING DESIGNER** / Rachel Lee  
**DRAMATURG** / Mark Pritchard  
**STAGE MANAGER** / Tia Clark

DELIVERY:	Online workshop
TOTAL NUMBER OF PERFORMANCES:	16
TOTAL ATTENDANCES:	597

MALTHOUSE  
OUTDOOR STAGE



**19 JANUARY – 15 MAY**  
**19 NOVEMBER – 19 DECEMBER**

TOTAL NUMBER OF EVENTS:	81
TOTAL ATTENDANCES:	20,676

Malthouse Outdoor Stage (MOS) was the brainchild of the Malthouse Executive during the pandemic. Generous support from the Sidney Myer Fund enabled Malthouse to construct a new bespoke infrastructure in the Ngargree Courtyard. While restrictions on indoor performance spaces remained, Malthouse Outdoor Stage allowed the company to recommence operations, employ artists, bring communities back together and generate revenue for the immediate and long term.

MOS is a large-scale, custom-built amphitheatre that temporarily lives in the beating heart of Melbourne's contemporary arts precinct during the summer months. In the open-air, beneath blue skies or a blanket of stars, MOS is where leading performing arts and cultural organisations converge to showcase an array of incredible live, COVID-Safe events.

Malthouse Outdoor Stage was officially opened on 19 January 2021 and its premiere season attracted over 20,000 patrons to a range of music, comedy, dance, theatre, talks and workshops.



KAIIT, MOS, 2021

**TAKE IT FROM ME:  
ARCHER LAUNCH EDITION**

**PRESENTED BY** / Archer Magazine,  
The Wheeler Centre, Midsumma Festival  
**ARTISTS** / Lucy Watson, Mama Alto, Jess  
McGuire, Nayuka Gorrie, Vanessa Muradian,  
& Alistair Baldwin

**A NIGHT WITH  
UNCLE JACK**

**PRESENTED BY** / Mistletoe  
**ARTISTS** / Uncle Jack Charles, Namila Benson

**MIDSUMMA FESTIVAL  
2021 LAUNCH**

**PRESENTED BY** / Midsumma Festival

**MISS FIRST  
NATION 2021**

**PRESENTED BY** / Party Passport,  
Midsumma & YIRRAMBOI Festival

**THE PEOPLE OF  
CABARET: WE ARE HERE**

**PRESENTED BY** / Midsumma Festival  
**ARTISTS** / Mama Alto, Miss Cairo, Stone  
Motherless Cold, Victoria Falconer

**SUNDAY SESSIONS**

**PRESENTED BY** / Midsumma Festival  
**ARTISTS** / Joshie Belle

**NAI PALM  
(HIATUS KAIYOTE)**

**PRESENTED BY** / Penny Drop  
**ARTISTS** / Nai Palm

**EMMA DONOVAN  
& THE PUTBACKS**

**PRESENTED BY** / Penny Drop  
**ARTISTS** / Emma Donovan  
& The Putbacks

**GOOD MORNING**

**PRESENTED BY** / Penny Drop  
**ARTISTS** / Good Morning

**HTRK**

**PRESENTED BY** / Penny Drop  
**ARTISTS** / HTRK

**KAIIT**

**PRESENTED BY** / Penny Drop  
**ARTISTS** / Kaiit

**MILDLIFE**

**PRESENTED BY** / Penny Drop  
**ARTISTS** / Mildlife

**RVG**

**PRESENTED BY** / Penny Drop  
**ARTISTS** / RVG

**SARAH MARY CHADWICK**

**PRESENTED BY** / Penny Drop  
**ARTISTS** / Sarah Mary Chadwick

**SURPRISE CHEF**

**PRESENTED BY** / Penny Drop  
**ARTISTS** / Surprise Chef

**SWEET WHIRL**

**PRESENTED BY** / Penny Drop  
**ARTISTS** / Sweet Whirl

**WOMEN OF SOUL**

**PRESENTED BY** / Quiet Riot  
**ARTISTS** / Kylie Auldist, Thando, Rita Satch,  
Chelsea Wilson, Allysha Joy, Shannen  
Wick, Raleigh Williams, Laura Ingram, Emilia  
Schnall, Nkechi Anele, Carla Troiano, Stella  
Angelico, Candice Monique, Monique  
Boggia, Audrey Powne, Alex Roper, Sorcha  
Albuquerque, Ann Metry & Kellie Santin

**COFFEE AND HEADLINES**

**PRESENTED BY** / Schwartz Media  
**ARTISTS** / Erik Jensen, Maddison  
Connaughton, Nick Feik, Osman Faruqi  
& Ruby Jones

**EDDIE PERFECT:  
INTROSPECTIVE**

**PRESENTED BY** / Token  
**ARTISTS** / Eddie Perfect

**JUDITH LUCY & DENISE  
SCOTT: DISAPPOINTMENTS**

**PRESENTED BY** / Token  
**ARTISTS** / Judith Lucy & Denise Scott

**LANO & WOODLEY**

**PRESENTED BY** / Token  
**ARTISTS** / Lano & Woodley

**ANNE EDMONDS & LLOYD  
LANGFORD: BUSINESS  
WITH PLEASURE**

PRESENTED BY / Token  
ARTISTS / Anne Edmonds &  
Lloyd Langford

**LAST WORDS: VOLUNTARY  
ASSISTED DYING**

PRESENTED BY / The Wheeler Centre  
ARTISTS / Andrew Denton, The Hon.  
Betty King QC, Paul Barclay

**PAUL KELLY: LOVE IS  
STRONG AS DEATH**

PRESENTED BY / The Wheeler Centre  
ARTISTS / Paul Kelly

**THE DI GRIBBLE ARGUMENT  
2021: TEILA WATSON ON  
WHAT'S NOT IN THE PAST**

PRESENTED BY / The Wheeler Centre  
ARTISTS / Teila Watson

**THE DI GRIBBLE ARGUMENT  
2021: BRAVE OLD WORLD,  
VICTOR STEFFENSEN ON  
THE PRESENT**

PRESENTED BY / The Wheeler Centre  
ARTISTS / Tony Birch, Victor Steffensen,  
Tammy Gilson

**THE DI GRIBBLE ARGUMENT  
2021: BRAVE OLD WORLD,  
BRUCE PASCOE ON THE  
FUTURE**

PRESENTED BY / The Wheeler Centre  
ARTISTS / Evelyn Araluen, Bruce Pascoe, Jack  
Pascoe, Arika Waulu

**YIRRAMBOI OPENING NIGHT**

PRESENTED BY / YIRRAMBOI Festival

**YIRRAMBOI AFTER DARK**

PRESENTED BY / YIRRAMBOI Festival  
ARTISTS / Bumpy, Kee'ahn, The Merindas,  
DJ Soju Gang, Kamron Wahanui McKinnon,  
Dale Woodbridge-Brown, Lilikoï Kaos &  
House of Alexander

**JUDE PERL'S GREATEST  
HITS: SO FRESH  
AUTUMN 2021**

ARTISTS / Jude Perl

**PAUL MCDERMOTT:  
PLUS ONE**

ARTISTS / Paul McDermott

**THE MARCH FINALE**

PRESENTED BY / 5AM Physical  
Theatre Company

**LAUREN DRAGO: A GUIDED  
MOVEMENT CLASS**

PRESENTED BY / Chunky Move  
ARTISTS / Lauren Drago

**NGIOKA BUNDA-HEATH: A  
GUIDED MOVEMENT CLASS**

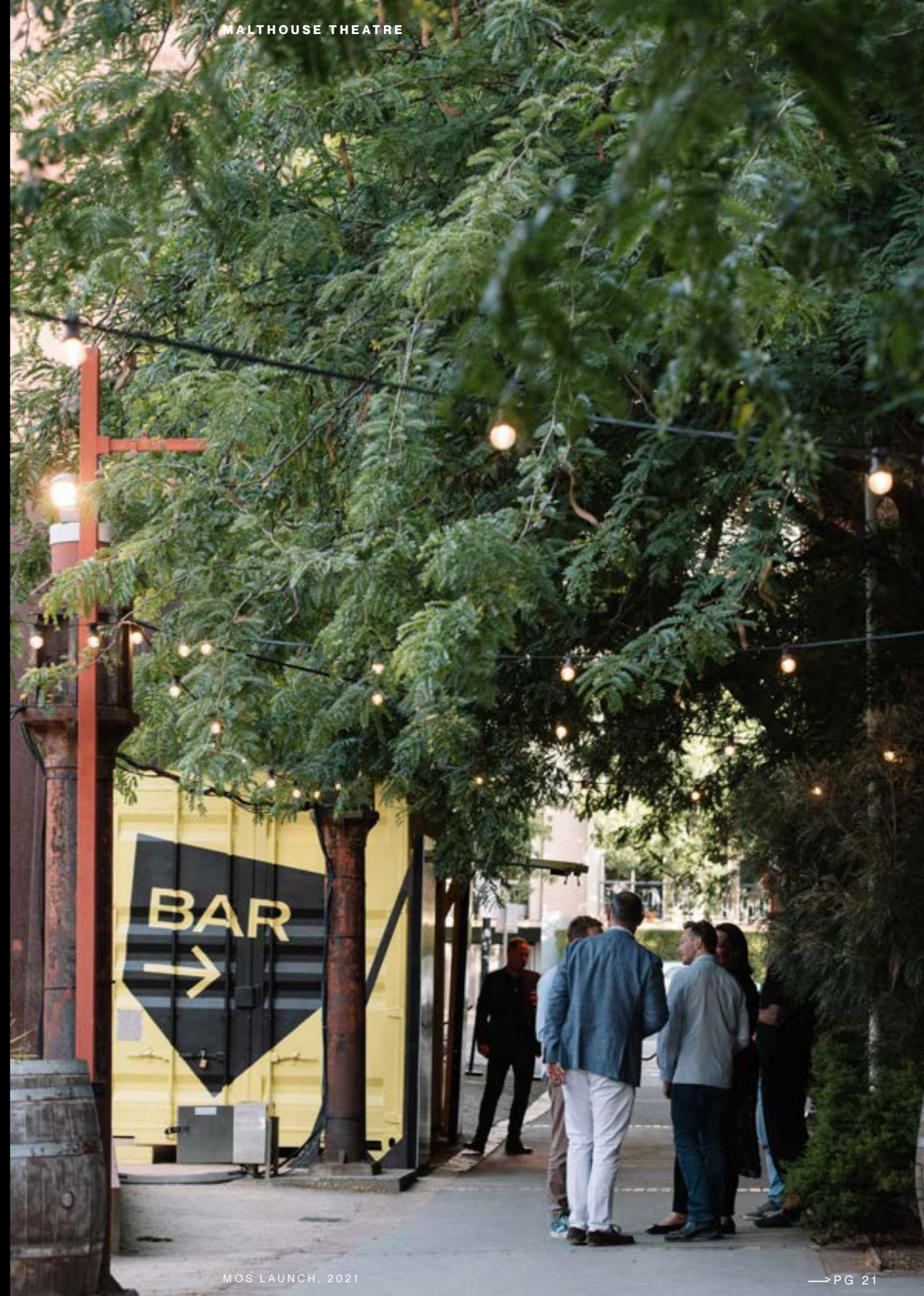
PRESENTED BY / Chunky Move  
ARTISTS / Ngioka Bunda-Heath

**DEANNE BUTTERWORTH: A  
GUIDED MOVEMENT CLASS**

PRESENTED BY / Chunky Move  
ARTISTS / Deanne Butterworth

**BENJAMIN HANCOCK: A  
GUIDED MOVEMENT CLASS**

PRESENTED BY / Chunky Move  
ARTISTS / Benjamin Hancock



*SURVEY RESPONDENT*

**‘I ABSOLUTELY  
LOVED GOING TO  
THE MALTHOUSE  
AND CANNOT WAIT  
TO DO IT AGAIN!’**

**2021  
SEASON**



The Engine Room is the research and development arm of Malthouse, encompassing the array of artistic experiments, artist development programs, play commissions and creative workshops that make our mainstage program possible. It's an investment in art and in artists, giving them time, space, resources, and dramaturgical support, knowing that trust, flexibility, and permission to take risks are fundamental to a vibrant creative culture. For a company with a reputation for artistic innovation, ambition, multiplicity and relevance, The Engine Room is essential to what we do.

We've always developed new work. By establishing The Engine Room as a public-facing brand in 2020, we made a commitment to making all this vital work visible. We want to break down silos, share ideas freely, celebrate new perspectives, and bring the wider community in on the conversations artists are having about the work we make and its relationship to the world we live in. In a year so disrupted by successive lockdowns, it has been more important than ever to show that Malthouse is not just a venue, but a vibrant hub of creative activity.

The Artist Development page is now populated with helpful resources, guidelines and program information so that artists know how to engage with us. There's a Proposal Guide for Playwrights stepping through how to write a project proposal, and a glossary of terms for newcomers to the industry to help decode the vocabulary we use.

The Engine Room Blog has become the space where you hear from our artists, through commissioned essays, interviews, and profile pieces. In 2021 we published 10 commissioned essays from independent and resident artists and worked with mentor **Leah Jing MacIntosh** to refine our approach to editing and publishing.

This new approach to storytelling has seen an average of 9% increase in eNewsletter open rates from 2019 and an increase to traffic of Artist Development related pages on the website of 13% from 2019.

## THE ARCHIVE PROJECT & STORIES OF M

In 2021 we began work on a major archiving project, looking back at the company's 45-year history and celebrating the extraordinary legacy our company is built upon. The project has two strands: an internal digital archive, and a public website called *Stories of M*.

We recruited archivist **David Tredinnick** as the project manager, who established the framework for the internal archive, and collated and digitised all the available material in one place for the first time, including archival videos, production photos and media reports. This will be an ongoing process, but one that illuminates the depth of history and will be an incredible valuable resource in the future.

*Stories of M* is the public face of the archive, developed in 2021 and set to launch in 2022. Conceived and developed in collaboration with our web developers **Bravo!**, this website showcases the 600+ productions we've staged since 1976, with photos, programs, videos, spotlight essays and history essays that offer a curated journey through our work. Researcher and theatre historian **Rob Reid** has played a vital role in connecting the dots on chapters of our history, focussing on the legacy of each Artistic Director, and telling the story of how Malthouse became the dynamic company it is today.

**ARCHIVIST & PROJECT MANAGER /**  
David Tredinnick

**LEAD RESEARCHER /**  
Robert Reid

**GUEST RESEARCHERS /**  
Carissa Lee  
Aakanksha Sidhu

**WEBSITE DESIGN /**  
Bravo!

## 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.

In 2021, this work happened in and out of lockdowns, with a number of creative development processes disrupted, postponed, or moved online.

We commissioned a total of 11 new plays in 2021:

**Sorry! The Musical** by Jada Alberts

**Havenholm** by Kim Ho

**This Is Living** by Ash Flanders

**Straya, The Lucky Country** by NazAree Dickerson

**Deep\_State.pdf** by Marcus McKenzie

**An Exhaustive Treatise on Queer Desire**  
by Rachel Perks

**Nosferatu** by Keziah Warner

**Onslaught** by David Quirk

**Chase** by Carly Shepherd

**Atlantis** by Chanella Macri

**Here, Hold My Spear** by Melodie Reynolds-Diarra

We also held creative development workshops for 14 new works:

**Stay Woke** by Aran Thangaratnam

**S.S. Metaphor** by Ash Flanders

**The Healing Party** by Michele Lee

**Monsters** by Emme Hoy

**Once Upon A Town** by Lally Katz

**Everest** by Jean Tong

**The Master of Fates** by Rajith Savanadasa

**This is Living** by Ash Flanders

**Nosferatu** by Keziah Warner

**Straya, The Lucky Country** by NazAree Dickerson

**An Exhaustive Treatise on Queer Desire**  
by Rachel Perks

**Chase** by Carly Sheppard

**65 Scenes from the Climate Era** by David Finnigan

**Atlantis** by Chanella Macri

## DIRECTOR IN RESIDENCE PROGRAM

The Director in Residence program provides intensive career development, personal mentoring, and a salary to an emerging female or non-binary 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 eleventh year of the program, **Bridget Balodis** continued her three-year tenure as Director in Residence (2020 – 2022). In 2021 Bridget was Assistant Director on **Because The Night**, and Director on the creative development of four new plays.

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 **Hello World!** and **The Lockdown Monologues** (Malthouse Theatre), **She is Vigilante** (Theatre Works), **The Cybec Electric readings** (Melbourne Theatre Company), **MORAL PANIC** (Darebin Arts), **Desert, 6.29pm** (Red Stitch Actors' Theatre/Wuhzen 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 2021, **Kamarra Bell-Wykes** and **Ra Chapman** continued their roles as resident artists. These two multi-skilled artists joined our Artistic & Programming team in 2020, with Kamarra and Ra working on a number of creative developments in 2021, as well as being co-writers on ***Because The Night***.

Kamarra Bell-Wykes is a Yagera and Butchulla woman with over 15 years' experience as a playwright, director, dramaturge, 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 Nations communities have toured over 15 years and been seen by 60,000 people across Australia.

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 2022. 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 has provided workplace learning experiences for Australian theatre-makers. In 2021, the program continued to offer opportunities to early and mid-career artists who seek value in observing specific professional Malthouse Theatre productions and the ongoing artistic work of Malthouse Theatre, as well as being mentored by company artists.

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 ongoing disruption to our onstage activities, this cohort included our 2020 Besen artists as well as four new artists:

**Karine Larché**  
Set & Costume Design  
***Monsters*** and ***S.S. Metaphor***

**Aiv Puglielli**  
Sound Design & Composition  
***Monsters*** and ***S.S. Metaphor***

**Alice Qin**  
Directing  
***Monsters*** and ***S.S. Metaphor***

**Nofar Szumer-Menashe**  
Lighting Design  
***Monsters*** and ***S.S. Metaphor***

We continued our Besen Writers Group program in 2021. The Besen Writers Group is an artist development program bringing together a small cohort of playwrights to explore the craft of writing for Malthouse stages. An offshoot of the Besen Family Artist Program, it's designed to support early career playwrights in developing their craft, exploring technical skills, and experimenting with their writing.

In 2021, the six participants were:

**Chenturan Aran**  
**Adrian Chiarella**  
**Alberto Di Troia**  
**Vivian Nguyen**  
**Amarachi Okorom**  
**Aurelia St Clair**

## INDEPENDENT ARTISTS & SMALL-TO-MEDIUM THEATRE COMPANIES

Malthouse 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 2021, artists supported through the provision of in-kind space were: **Mark Wilson**, **Brian Lipson**, **Janice Muller**, **Rachel Perks** and **Jean Tong**.

## 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.

In 2021, there were three participants in the Malcolm Robertson Writers Program: **NazAree Dickerson**, **Carly Sheppard**, and **Keziah Warner**.

**NazAree Dickerson** (Creative Dawn Productions) is a Noongar/Burmese woman from Western Australia. She studied a diploma in performing arts at Adelaide Centre for the Arts, and is now based in Melbourne. Currently a program director with ILBIJERRI Youth Ensemble, Naz's credits include ***The Longest Minute*** and ***Proppa Solid*** (JUTE), ***Chopped Liver*** (ILBIJERRI Theatre Company), and ***The Season*** (Sydney Festival/Melbourne Festival/Performing Lines). Her plays ***Crumbs*** and ***Ngarnkg: Giver of Life*** premiered in 2021 as part of YIRRAMBOI Festival.

**Carly Sheppard** is an emerging cross-disciplinary performance artist based in Naarm (Melbourne) whose work negotiates across dance and theatre performance, sculpture, drawing, voice, and installation. Carly explores the experience of being a part of the Indigenous diaspora of Australia—intersecting identities and the navigation of trans-generational inheritances, the borders of ownership and autonomy, and the mapping of these shifting spaces and their interaction with changing social and cultural environments. Carly was the recipient of a Green Room Award for Best Production In Experimental Theatre for ***Crackers N Dip With Chase N Toey*** in 2019, Best Performance in Independent Theatre for ***Love*** by **Patricia Cornelius** and **Susie Dee**, is an Alumni of the 2015 British Council Accelerate Program, and was the recipient of the Eleanor Harding Award for Best New Talent in the Victorian Indigenous Awards for her work ***White Face*** in 2014.

**Keziah Warner** is a playwright and dramaturg. She is an alumna of Melbourne Theatre Company's Women in Theatre Program, Malthouse Theatre's Besen Family Artist Program, Red Stitch Actors' Theatre's INK Program, Playwriting Australia's Post-Production Program, and Soho Theatre's Writer's Lab. She has won Sydney Theatre Company's Patrick White Playwrights Award, has been shortlisted for the Griffin Award and the Martin-Lysicrates Prize, and longlisted for Soho Theatre's Young Writer's Award. Her credits include ***Poona*** (Next Wave), ***Control*** (Red Stitch Actor's Theatre), ***Help Yourself*** (MTC's Cybec Electric), ***LuNa*** (VCA), and ***Her Father's Daughter*** (Hotel Now).



## PLAYWRITING INNOVATION AWARD

In 2021 we launched the Playwriting Innovation Award, a new initiative supported by the Copyright Agency's Cultural Fund. The award was designed to provoke conversations about the future of playwriting in Australia, and acknowledge the innovative contributions made by local playwrights to the growth of the artform.

The inaugural recipient of the award was **Rachel Perks**, who was awarded a cash prize and full play commission to the total of \$20,000, plus a creative development workshop and the support of Malthouse Theatre's team to develop their play *An Exhaustive Treatise on Queer Desire*.

Rachel Perks is a queer non-binary writer based in Naarm. They have a long-standing creative partnership with **Bridget Balodis** under the moniker 'Double Water Sign'. Some of their works include **MORAL PANIC** (Darebin Speakeasy), **GROUND CONTROL** (Next Wave), and **ANGRY SEXX** (Melbourne Fringe). Rachel's works have been nominated for nine Green Room Awards and Rachel has been the recipient of the Melbourne Festival Discovery Award, Art Start, and the Dame Joan Sutherland Award. Rachel's script **HYDRA** (previously End of Life) was selected for the MTC Cybec readings and shortlisted for The Queensland Premier's Drama Award in 2019. In 2017, they undertook a three-month internship in NYC under the mentorship of **Tina Satter** (Half Straddle), **Erin Markey**, and **Sybil Kempson**. Rachel is currently developing six-part comedy web series **Unicorn Hunters**. They have a Bachelor of Dramatic Arts from the VCA. Rachel writes and thinks obsessively about queered, digitised, cyborgian climate futures—the end of the world as we know it, and the beginning of the next.

## 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**. This provides annual data and qualitative responses from a wide cross-section of attendees, including key markers of satisfaction and motivation. In addition, **Culture Counts** provides a critical pathway for audiences to feedback on experience after every mainstage performance.



Malthouse's youth and education programs invite 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, is a participatory theatre-making program for students in Year 9 and 10 that 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.

2021 was our second year working with **Natesha Somasundaram's** wonderful script *Hello, World!*, a play that explores the relationship between climate change and technology. Limitations of space, budget and lockdown restrictions meant that we were not able to produce a live Malthouse version of the show, so we presented the digital production created last year. The program in 2021 culminated with a presentation of students work online and a viewing of the Malthouse production in a livestreamed event in October.

Following the experience of pivoting to an online delivery of the program in 2020, we decided to invest in the development of a dedicated web platform for The Suitcase Series. Developed in collaboration with **Hours After**, this platform allows for the ongoing delivery of a hybrid model – where resources are all housed in the one place, digital connection between participants is encouraged, and schools can choose whether they participate in-person during performance days at The Malthouse, or remotely (sharing their work with peers online).

This digital evolution of the program assisted the delivery of a rich and valuable program in a year where we again were unable to host in-theatre performance days. It also provided access for schools in Darwin and several regional Victoria locations to participate. We are excited to continue developing and refining this digital version of The Suitcase Series program, alongside the in-person engagement as we move into our next cycle—with **Chanella Macri's** play, *Atlantis* in 2022 – 23.

## VCE THEATRE STUDIES: BECAUSE THE NIGHT

Malthouse Theatre's Season 2021 landmark production, *Because The Night* offered a completely new opportunity for students to engage with an immersive work of scale as a part of their VCE studies. Selected as part of the VCE Theatre Studies Playlist (Unit 3 & 4), this production was supported by a suite of resources to ensure that both teachers and students have everything required for deep engagement and rich analysis.

In lieu of a post-show forum for this production, schools received free access to a behind the scenes documentary video. Interviews with the cast and creatives, rehearsal room footage and backstage insights and information gave students a deeper understanding of the production process. Written resources and a digital revision workshop also supported further exploration and study of *Because The Night*.

We were proud to receive the **2021 Drama Victoria Award for Best New Australia Publication for Drama/or Theatre Studies Teachers and Students** for our *Because The Night* Education Resources.



2021 was a year of firsts in many ways. We started the year participating 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. To complete the process of creating an Equity Action Plan, we engaged theatre consultants, Stage A Change, to support the development of the plan and hired our first Equity and Inclusion Manager to implement it.

Our Equity Action Plan includes four objectives:

- / Our work culture prioritises employee cultural and psychological safety through conscious and open communication
- / Our building is a welcoming place for audiences and community to gather together, connect with new ideas, and experience art in a new way
- / Our staff feel supported and engaged to continue learning and sharing their perspective, insights and thoughts
- / Our programming, hiring and casting practices are decolonized, inclusive, equitable and conscious.

Within the Equity Action Plan, we identified three key communities that have historically been excluded from engaging with arts practice:

- / First Nations peoples
- / d/Deaf and/or disabled people
- / People of Colour or people who are from culturally and/or linguistically diverse backgrounds

We then developed short-term, medium-term and long-term actions to fulfil our commitment to these objectives and communities. Though we still have many actions to complete, the work is underway to engage in more equitable and inclusive practices at Malthouse.

Our completed and ongoing actions include:

- / Recorded a Welcome to Country for all performances by Wurundjeri woman, **Mandy Nicholson**
- / Created access for over 850 actors via our general auditions, of which 6 actors were offered employment in 2021
- / Developed and implemented an equitable recruitment policy
- / Received philanthropic funding to engage with audiences from key communities
- / Implemented a company wide survey regarding physical, psychological and cultural safety
- / All staff undertook Unconscious Bias, Power and Safety training
- / Began a company mailer to increase communication and organisational knowledge
- / Provided an internal resource for anonymous reporting
- / Supported part-time or contract staff with recordings of company meetings
- / Extended the flexible working policy
- / Invited all staff to view the dress rehearsals to increase their inclusion

As we look to 2022, our team will continue to find ways to create theatre that is accessible, inclusive and equitable for our artists, staff, and audiences.



Malthouse is committed to ensuring that everyone has an opportunity to enjoy the performances and programs we offer. We work to remove barriers and increase access to our performances and our venue. We offer a range of services to increase inclusion to make our theatre accessible:

## WHEELCHAIR/ STEP-FREE ACCESS

All mainstage performances at The Malthouse are accessible to and those requiring step-free access.

## AUSLAN INTERPRETED

Malthouse works in partnership with **Auslan Stage Left** to provide Auslan interpretation for certain performances and events across the year. In 2021, the following Malthouse Theatre productions were Auslan interpreted:

***Because The Night***, 14 July

***S.S. Metaphor***, 16 December

## AUDIO DESCRIBED PERFORMANCES

In partnership with **Description Victoria**, Malthouse provides audio description for a number of performances across the year.

Specially designed for people who are blind or have low vision, these performances feature descriptions of visual elements in the production made available in a variety of formats including pre-show notes and live description of the action. In addition, a tactile tour of the stage or a preshow foyer briefing with key props and costumes will be available one hour prior to each described performance.

Unfortunately, due to lockdowns and building closures the scheduled Audio Described performance of ***Because The Night*** on 21 August was unable to proceed.

## RELAXED PERFORMANCES

Relaxed Performances are for anyone who would benefit from a more relaxed environment—this can include but is not limited to people with autism, sensory sensitivities, learning disabilities, dementia as well as those living with anxiety or who have experienced trauma. Our Relaxed Performances focus on adapting the theatre environment and preparing the audience by developing preshow resources. Lighting and sound may be adjusted, and the doors will remain open to allow patrons to take a break in a designated quiet area.

When creating ***Because The Night*** we consulted with **A\_tistic** to develop a Relaxed Pack—a document with information to support audience attendance at any of the performances, through any entrance, without a dedicated guide. We received favourable feedback about this preshow resource from audiences and are working towards creating more materials like this for future productions.

## 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 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.

‘ALWAYS A GREAT  
EXPERIENCE, GOOD  
VENUE, GREAT  
PERFORMANCES’

SURVEY RESPONDENT

## VOLUNTEERS

Malthouse is supported by a loyal and hardworking group of volunteers. The time, passion and generosity they provide is enormously appreciated and gratefully acknowledged. Special shout out to our volunteers for assisting with pre-production for **Because The Night!**

**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**

## VENUE

During the lockdowns of 2021 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 in the Merlyn Theatre
- / Refurbishment of fire detection systems
- / Installation of new data infrastructure across the venue
- / Decommissioning of copper phone line systems

## 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's objective to diversify our audiences, 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 2021, this included theatre hires from RAWCUS, Kitty Flanagan (A List Entertainment), Queen Victoria Women's Centre, Abbe Holmes Voiceover Workshops, Global Creatures, Griffin Theatre Company, Arts Centre Melbourne, The Listies, NIDA, Glee Plus, Southbank Resident's Association, Friends The Musical, Beyond Entertainment, and RISING.

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

Venue Hire	2021	2020	2019
Total Number of External Hires	14	19	59
Total Number of Ticketed Performances	16	35	382
Total Attendances	1,334	570	38,863
Total Hirer Event and Workshops	53	20	196



## PHILANTHROPY

Philanthropic support forms a vital revenue stream for Malthouse. Tax deductible gifts from our generous supporters across Partnerships, Private Giving, Trusts and Foundations contributed to four Malthouse Theatre development pillars: New Theatre, Indigenous work, Artist Development and Education.

2021 proved to be a dynamic year for Malthouse with a bold reimagining of the conventional theatre experience and a reduced season of work presented on Malthouse Outdoor Stage. Our donors once again overwhelmingly reaffirmed their support of Malthouse despite disruptions, and generously converted ticket purchases to donations for the cancelled season of *Monsters* and a portion of the season of *Because The Night*.

## PARTNERSHIPS

Malthouse is proud of our longstanding partnerships with the corporate sector, which continue to add strategic and cash value to our organisation. 2021 was another tough year to realise a traditional cycle of value for our sponsors and we thank them for again sticking by us during a time in which audience numbers were low by necessity, and long stretches of lockdown impeded consistency in brand aligned awareness.

We gratefully acknowledge the ongoing and critical support of our core government funding partners The Australia Council for the Arts, and Creative Victoria; and project funding provided by the Victorian Department of Education and Training, the Restart Investment to Sustain and Expand (RISE) Fund – an Australian government initiative, and City of Melbourne.

## PRIVATE GIVING

The Muse private giving program is one of our most important philanthropic groups within Malthouse Theatre's supporter community. Our giving theme for 2021 was *Long Live Theatre* and we asked our supporters to join us as we look to the future and create bold new work that is unapologetically Malthouse.

Whilst we still experienced disruption throughout the year, we were lucky to invite 150 of our Muses to join us to launch our annual giving theme in April, with a party and performance by Women of Soul Collective; and to gather once more at Malthouse Outdoor Stage in November, to launch our first ever Malthouse Annual—a new event which replaced a traditional season launch and revealed new behind the scenes initiatives alongside the announcement of our first shows for 2022.

Thankfully, we did not experience the same scale of cancellations as we did in 2020, however call on our patrons to consider converting their tickets to a donation for the final performances of *Because The Night* and the cancelled season of *Monsters*. 17% of our patrons chose to convert their tickets to donations, with 145 patrons joining us as part of the Muse program as a result.

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 2022.

## TRUSTS AND FOUNDATIONS

Trust and Foundation support allows Malthouse to deliver sector leading strategic projects which have far reaching impacts across representation, access, education, and artistic innovation.

Malthouse was thrilled to be awarded multiyear funding from the Ian Potter Foundation in 2021, which will support artistic programming on Malthouse Outdoor Stage, alongside other experimental activations of The Malthouse site, led by a creative producer in residence. This new support will deepen the artistic rigour and potential of MOS, successfully leveraging the initial investment of the Sidney Myer Fund towards stage infrastructure. Combined with additional support from the Besen Family Foundation towards artistic programming, the outdoor stage is truly a success story firmly grounded in considered philanthropic investment.

We were also able to welcome John T Reid Charitable capitalise into our supporter community in 2021, with a grant to support subsidised ticketing access for communities who are underrepresented in audiences and on the stage.

Thanks to all our trust and foundation partners for 2021 who have truly ensured that the Malthouse team has been kept busy, even when our doors have had to shut due to COVID-19. Our funded project work has ensured commissions have continued and our vital audience outreach and education program have migrated online with ease.





## PARTNERS

### GOVERNMENT



### BEVERAGES



### CORPORATE



### MEDIA



### TRUSTS AND FOUNDATIONS



## PARTNERS

### GOVERNMENT PARTNERS

Australia Council for the Arts, Creative Victoria, Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government initiative, Victoria State Government, Department of Education and Training Victoria, and City of Melbourne.

### CORPORATE PARTNERS

Coopers (beverage partner), Scotchmans Hill (beverage partner), King Living Furniture (corporate partner), Nous Group (corporate partner), Roy Morgan Research (corporate partner), Salus Body (corporate partner), Plakkit (media partner), The Saturday Paper (media partner), Time Out (media partner).

### TRUSTS AND FOUNDATIONS

Besen Family Foundation, Circle5 Foundation, Copyright Agency Limited, Crown Resorts Foundation, Dara Foundation, Humanity Foundation, Ian Potter Foundation, John T Reid Charitable Trusts, Malcolm Robertson Foundation, Packer Family Foundation, Playking Foundation, Robert Salzer Foundation, Sidney Myer Fund.

## MUSE LIST

*At 31 December 2021*

### CALLIOPE – MUSE OF POETRY (\$50,000+)

Craig Reeves

### URANIA – MUSE OF THE STARS (\$25,000+)

Andyinc Foundation, Bardas Foundation, Daniel Besen, Circle5 Foundation, Debbie Dadon AM, The Humanity Foundation, Michele Levine, Maureen Wheeler AO

### CLIO – MUSE OF HISTORY (\$10,000+)

Jennifer Darbyshire & David Walker, Carrillo Gantner AO, Suzanne Kirkham, Richard Leonard & Gerlinde Scholz, Simone Lourey, Fiona McGauchie & James Penlidis, Mary-Ruth & Peter McLennan, Alison & Peter Mitchell, Janine Tai, The Vera Moore Foundation, Anonymous (1)

### THALIA – MUSE OF COMEDY (\$5,000+)

Canny Quine Foundation, J Cowen, Gjergja Family, Geoff & Christine Grenda, Elizabeth & Donald McGauchie AO, Christopher Reed, Liz & Chris Schell, Jan Williams, Anonymous (2)

### MELPOMENE – MUSE OF TRAGEDY

**(\$2,500+)**

John & Lorraine Bates, Bruce Boell & Angela Kayser, Rob & Lynne Burgess, Susanne Dahn, Rev Fr Michael Elligate AM, Rosemary Forbes & Ian Hocking, Colin Golvan AM QC & Dr Deborah Golvan, Michael Jankie & Vivienne Poznanski, Michael Kingston, Lauren Mitchell & Bradley Shawyer, Stephen Mitchell & Lizzie Holland, Sue Prestney & Paul Glen, PRRRH, Robert Sessions AM & Christina Fitzgerald, Peter Templeton, Leonard Vary & Dr Matt Collins AM QC, Rosemary Walls, Pinky Watson, Jon Webster AM, Anonymous (1)

### EUTERPE – MUSE OF MUSIC (\$1,000+)

Monica & Sam Abrahams, Anita & Graham Anderson, Pierce Armstrong Foundation, Rowland Ball OAM, Marc Besen AC & Eva Besen AO, Nan Brown, Ingrid & Per Carlsen, Carman's Kitchen, Ros Casey, Min Li Chong, Anita & Richard Dammary, Mark & Jo Davey, Roger Donazzan, Evelyn Firstenberg, Guyra Ardee Pty Ltd, Dr Robert Karoly & Marguerite Hall, Julie & Michael Landvogt, J Lowther, Susan Mclean, Suzanne Mellor & Warren Prior, Myles Neri & Kate Nossal, Dr Kersti Nogeste & Martin Lukas, Tom & Ruth O'Dea, Mike & Jane Rikard-Bell, Viorica Samson, Lynne Sherwood, Maria Solà, Fiona Sweet & Paul Newcombe, Rebecca Tanner, John Thomas, Mary Vallentine AO, Anonymous (3)

### TERPSIOCHORE – MUSE OF DANCE (\$500+)

Frankie Airey & Steve Solly, Jane Allan, Bruce Anderson, Michael Arnold, Bathman Family, Peter Berry & Amanda Quirk, Jennifer Bourke, Michael Brennan, Fiona Brockhoff, Sally Browne Fund, Bruce R Butler, Elise Callander, Alice Chien, Sarah Coombes, Jason Craig, Liam Crowley, Pieter de

Koning, Anna Dimitrakopoulos, Natasha Dow, Valerie Dragojevic, Mark Duckworth PSM & Lauren Mosso, Paula Fernon, Rod Fuller, John & Helen Gibbins, Danielle Giordano & Sideshow Steve, Nannette Hunter, Ibaceta-Lynch Family, Dr Irene Irvine, Dr Michael Jefford, Joan & Graeme Johnson OAM, Philippa Karoly, Irene Kearsy, Ann Kemeny & Graham Johnson, Robyn Lansdowne, Mark Larsen, Cameron Lewis, Dr Justus Lewis, Richard & Janice Lewis, Dr Justus Lewis, Vesna Lloyd, Ian Manning & Dr Alice De Jonge, Heather McBean, Amanda Moody, Paula Morrison, George Morstyn, Britt Olsen, Kaylene O'Neill, Sophie Padget, Charlie Powles, Pritchard Family, Gerard Rains, Rosemary & Roger Redston, Anthony Roberts, Rohitha Rupesinghe & Mi Fon Lew, Nigel Smith, Selina Soh, Richard Stenton, Andrew D N Stocker, Lily Tell & Dr David Lester, Susan Tonks, Dr Meg Upton, Luke Walker, Penny Ward, William Wheatley, Scott White & Martine Fontaine, Anonymous (4)

### ERATO – MUSE OF LOVE (\$250+)

Abbey Pinkerton Family, Simon Abrahams, Chris Ahrens & Andrew Brown, Maria Amodio, Ryan Bannon, Shane Barrett, Hannah Bath, Sandra Beanham, Laura Beaton, Amanda Bede, Dr Sue Beeton, Meika Behrendorff, Alex Bellemore, Dr Anthony Bendall, Steve Bennett, Nicole Beyer, Prue Blackmore, Samuel Bliss, Kristen Boschma, Fiona Brand and Craig Keyser, Grace and Kevin Breen, Benjamin Briscoe, Ken Briscoe, Kim Briscoe, Elizabeth Broadbent, Julia Brotherton, Carole & Neil Brownlee, Don & Eva Bruce, Anna Burke AO, John & Alexandra Busselmaier, Georgia Byrne-Nelson, John Cafferkey, Lynette Campbell, Simon Campbell, Charlie Carter, Lucy Casella, Steven Casper and Ilana Wald, Adele Ceddia, Sonia Chanchlani, Natalie Charitakis, Justine Charles, Alison Clarke, Graham Clymer, Rachel Cobb, Brandy Cochrane, Chris Cockell, Darren Coghlan, Michael Coleman, Dr Andrea Cook, Patrick Conway, Philippa Costigan, Raquel Cowan, Liam Crowley, Dr Cunningham & Mr Reid, Eleanor Curran, Lorel Curry, Mim & Phil Curtis, Perri Cutten & Jo Daniell, Mrs Dalloway, Anne Davies, Alison & Edward Davies, Laura Davis, Susannah Day, Sandra Deacon, Damien Dempsey, Aarti Desai, Lisa Devine, Cameron Dilks, Glenn Downey, Marita Dunbar, Wendy Duncan, Louise Dunn & Chris Mason, Christopher Dutton, Sarah Dyer, Justin Edwards, Mark Elgar, Kerry Elly, Zoe Elrick, Dr Bronwen Evans, Paula Fernon, Yasmin Fitzgerald, Charlotte Flood, Sam Flood, Carolyn Floyd, Carly Foster, Angie Fox, Fraraccio Family, Joshua Fry, Dr Vanessa Gavens, Neil Gibbs, Dr Billie Giles-Corti, Michael Golding, Jonathan Goldsmith, Iona Goodwin, Monika Goretzki & Jay Whelan, Keith Gow, Jennifer Gregor, Marguerite Griffith & Dr Vincent Griffith, Joanne Griffiths, Rosemary Haas, Peter Haasz, Janet &

Craig Haire, Geraldine Hakewill, Liberty Hall, Kat Hamakers, Gaye Hamilton, Kathleen Hanrahan, Sharon & Leon Hanraweiss, James Hardy, Kelly Harper, Ashley Hayden, Hidden Secrets Tours, Julie Hjorth, Katie Ho, Nic Holas & Chris Cheers, Robert Hoskin & Henry Gaughan, Arechea Hounsell, Andrew Howard, Susan Hughes, Mark Hughson and Sadie Powers, Sarah Hunt, Lachlan Hywood, Linda Iles, Rachel & Peter Irons, Dr Irene Irvine, Ed Johnson, Dr Mark Johnson, Simonne Kanat, Simon Keleher, Jamie Keung, Catherine King, Alex Kingsbury, Soz Knox, Mira & Dr David Kolieb, Nathasha Kugenthiran, Gillian Langford, Mark Larsen, Melanie Lazaroo, Eytan Lenko, Eliza Minter & Peter Leahy, Jeanne Lee, Clare Leporayi, Rosemary Lever, SL, Sandy Lie, Ernest Lo, Daiv Lown, Justin Macdonald, Rob Macdonald, Lorraine Mace, Dr Kristina Macrae & Bruce Macrae, Charles Maddison, Dr Sarah Maddison & Hayley Conway, Fiona Mahony, Stuart Main & Steve Thomas, Maisie, Ian Manning & Dr Alice De Jonge, David Martin, Michelle Mason, Ian McRae AO & Åsa Hasselgard, Emily Meldrum, Raj Menon, Dr Celeste Merrigan, Sally Middleton, Adam Miller, Sue Miller-Randle, Jim Milne, Celia Milton, Eliza Minter & Peter Leahy, Jo Moloney, Susan Monigatti, Simon Moore, Abbe Moriarty, Paula Morrison, Robert Morrison, Gayl Morrow & Gib Wettenhall OAM, Judy Morton, Barbara Mothersdale, Glenn Munari & Maria O'Shannessy, John Murray, Dr Anne Myers, Rachel Neely, Phuung Nguyen, Trang Nguyen, Tim & Linda Norman, Linda Notley, Trish Nugent, Hugh O'Donnell, Anne O'Donovan AO, Vanessa O'Neill, Tim Orton and Barb Dennis, Jan Owen AM & David James, Matt Parkinson, Sally Paxton & Michael Bachelard, Priyanga Perera, Anda Petrapsch, Kiran Pienaar, Jessica Pledger, Carly Pocock, Shaun Polidano, Gerard Powell, L Pradier, Lionel and Elaine Pullum, Prue & Will Pyke, Jo Renkin & Geoff Hansen, Rosalba Renzella, Michael Riordan & Geoffrey Bush, Fay Rice, Nicole Rich, Hayley Ripepi, Tom Rivard, Tina Rizza, Anita Roberts, Dr Amanda Roe, Jean Ross, Daniel Schifftan, Amanda Schofield, Fiona Schoonderbeek, Elizabeth and Alan Seale, Dr Kate Shaw, Da Sheng, Nicholas Sii, Samantha Simpson, Jacqueline Smith, Tania Smith, Diane Snowball, Leoni Sonnenberg, Andrea Stahel, Nick Szwed, Fil Tassone, Chris Teh, Dianne Temby, Natalie Thomas, Peter & Lesley Thomas, Dr Julie Thompson, Kat Tresise, Emma Van Smale, Dr Barry & Margaret Vieira, Phoenix Wang, Mark Warburton, Peter & Shirley Watson, Dianne Weber, Heike Weiss, Jillian Wells OAM & David Wells OAM, Gary Westbrook, Dr David & Julie Whittle, Jo Whyte, M J Williams, Megan Williams, Tania Wilson, Jo Woods, Peter Yates, Barbara Yuncken, Antony Zajicek, Anonymous (45)



## BOARD

Led by Chair Fiona McGauchie, Malthouse'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, 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
- Equity, 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 2021, key governance milestones included:

- The nomination of Alan Wong and Jada Alberts as Directors
- Guidance of the Executive through the COVID-19 crisis, including strategy development for recovery and repositioning;
- Guidance and advocacy on engagement with state and federal government;
- Guiding Executive on risk management and implementation of alternative producing and sales models for 2021 – 2022;
- Strategic planning session with NOUS to confirm governance strategy for 2022 – 2024.

## SUCCESSION PLANNING

The appointment of individual board members is managed through the Equity, 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 2021)

### **Fiona McGauchie (Chair)**

Consultant, Egon Zehnder

### **Michael Kantor (Deputy Chair)**

Theatre Director

### **Nick Schlieper**

Theatre 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; Chairman of The Sydney Myer Fund

### **Deborah Cheetham, AO**

Artistic Director, Short Black Opera

### **Alan Wong**

Chartered Accountant; Director, PwC Consulting

### **Jada Alberts**

Actor, Director, Writer

## STAFF

Artistic Director and Co-CEO

### **Matthew Lutton**

Executive Producer and Co-CEO

### **Sarah Neal**

Resident Artist

### **Ra Chapman**

Resident Artist

### **Kamarra Bell-Wykes**

New Work Manager

### **Mark Pritchard**

Dramaturgy Intern

### **Ian Ramirez**

Director in Residence

### **Bridget Balodis**

Associate Producer, Indigenous Projects

### **Jason Tamiru (until December)**

Company Producer

### **Annie Bourke**

MOS Producer

### **Linda Catalano**

Company and Casting Manager

### **Marline Zaibak**

Company and Casting Manager (Parental Leave Cover)

### **Laura Hale**

Archivist and Project Manager

### **David Tredinnick**

Researcher

### **Robert Reid**

Company Administrator

### **Allie Stapleton**

Finance Manager

### **Ness Harwood**

Equity and Inclusion Manager

### **Cessalee Smith-Stovall**

Finance Administrator

### **Liz White**

Finance Assistant

### **Connie Stella**

Marketing & Communications Manager

### **Davey Simmons**

Marketing & Communications Coordinator

### **Jacqui Bathman**

Digital Marketing Assistant

### **Julia Antique**

Audience Outreach Coordinator

### **Aakanksha Sidhu (until August)**

Audience Outreach Coordinator

### **Felipe Cely (until August)**

Graphic Design

### **Hours After**

Publicist

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

CRM & Ticketing Manager

### **Prué Sutherland**

Box Office Supervisor

### **Fiona Wiseman**

Box Office Operator

### **Emily Burke**

Fundraising & Development Manager

### **Alex Bellemore**

Development Coordinator

### **Patrick Crummy**

Philanthropy Coordinator

### **Belinda Locke (until September)**

Sponsorship Coordinator

### **Chloe Boulton (until October)**

Production Manager

### **David Miller**

Technical Manager

### **Baird McKenna**

Workshop Manager

### **Goffredo Mameli**

Operations Manager

### **Dexter Varley**

Head Electrician

### **Rob Ballingall**

Venue Head Mechanist

### **Ivan Smith**

Venue Technician

### **Brendan Jellie**

Head of Wardrobe

### **Delia Spicer**

Set Builder

### **Elizabeth Whitton**

Set Builder

### **Lennon Fowler**

Venue Manager

### **John Byrne**

Facilities Coordinator

### **Steve Hearne**

Front of House Manager

### **Emma Corbett**

Box Office Staff

### **Paul Buckley**

### **Harry Diviny**

### **Bronya Doyle**

### **Mellita Ilich**

### **Min Kingham**

### **Emma Whitby**

### **Liz White**

Front of House & Bar Staff

### **Gianni Agostoni**

### **Briannah Borg**

### **Mitchell Brotz**

### **Georgia Cam**

**Alice Dixon**  
**Oriel Forsyth**  
**Matthew Fung**  
**Bear Grace**  
**Madeleine Granland**  
**Nicole Harvey**  
**Dirk Hoult**  
**Ryan Jones**  
**Tom Kantor**  
**Michael Leonard**  
**Sophie McCrae**  
**Hannah McKittrick**  
**Georgia Mein**  
**Hayley Newman**  
**Julie O'Reill**  
**Lucy Seale**  
**Gretel Sharp**  
**Flynn Smeaton**  
**Barney Spicer**  
**Riley Stow**  
**Bridget Sweeney**  
**Lee Threadgold**  
**Kenny Waite**  
**Leonie Whyman**  
**Molly Wilson-McKenna**  
**Hayley Wolters**

Production & Technical Staff

**Leia Alex**  
**Hugh Anderson**  
**Robert Andrews**  
**Zach Barraclough**  
**Simon Bond**  
**Nathanael Bristow**  
**Adam Brunskill**  
**Nathan Burmeister**  
**Michael Carr**  
**Edwin Cheah**  
**John Collopy**  
**Eden Cotter-Longworth**  
**Gideon Cozens**  
**David Craig**  
**Jamie Cunningham**  
**Jo Foley**  
**Matthew Fung**  
**Justin Gardam**  
**Robert Harewood**  
**Stephen Hawker**  
**Kelsey Henderson**  
**Lisa Herbert**  
**Anna Kastrissios**  
**Celine Khong**  
**Julie Knibbs**  
**Lyndie Li Wan Po**  
**Eugene MacKinnon**  
**Dave Mayer**  
**Tom McKeand**  
**Seb Miloradovic**  
**Cecily Rabey**  
**Neil Rigby**  
**Thomas Roach**  
**Rhys Robinson**  
**Gemma Rowe**  
**Jacob Shears**  
**Darcy Smith**  
**Jasper Spicer**  
**Cointha Walkeden**  
**Robert Watson**  
**Max Wilkie**  
**Ounie Witherow Aitken**  
**Matilda Woodroffe**

KEY PERFORMANCE INDICATORS

The National Performing Arts Partnership Framework (NPAPF) is a national partnership between Commonwealth, State and Territory governments. Those companies funded by the NPAPF are presenters and producers of large-scale work, and considerable employers and contributors to their local economies, as well as

playing an important role in the development of audiences and artists. As a member of NPAPF, Malthouse Theatre develops a four year Strategy Plan and associated Key Performance Indicators, against which it reports annually. The below KPIs form part of the 2021 – 2024 Strategic Plan.

GOAL	MEASUREMENT	2021
Address diversity areas outlined in the Partnership Framework (33.iv) with particular reference to artists, key creatives, programming and audiences.	Number of accessible performances provided per year	3
	Number of students engaged through our education program	2,161
	% Audience identifies as CALD/POC or Deaf or disabled	28%
	% Audience identifies as Indigenous	0.6%
	% of CALD performers, creatives, and artists employed per year	59
Commission, develop and present new Australian work that reflects contemporary Australia.	Invitation to guest directors to create new productions	1
	Number of new works by Australian writers presented as part of the annual season program	2*
	Number of Australian writers commissioned per year	11
	Number of creative development workshops per year	14
Build capacity in the Victorian theatre sector.	Number of co-productions or co-presentations with S2M or independent artists per year	0*
	Number of works of scale per year	1
	Number of partnerships with other organisations per year	4
	Dollar value of venue access offered to independent/ small-to-medium artists or organisations	6,690
Provide platform to support and collaborate with First Nations artists and practice in reference to the Partnership Framework (33.iii).	Number of Indigenous artists employed in artistic leadership positions in the company	2
	Number of Indigenous led productions presented as part of the Malthouse Season	0**
	Number of First Nations/ Indigenous writers commissioned per year	5
	Number of First Nations/ Indigenous artists engaged in development opportunities per year	8
Deliver pathways for emerging artists.	Number of leadership initiatives in response to sector challenges	5
	Number of artists engaged in professional artistic development opportunities	11
	Number of artists employed per year	72
	% Employment of female writers and directors on the mainstage each year	57

\* Does not include planned works cancelled due to Covid disruption.

\*\* Goal could not be achieved in 2021 due to COVID-19 disruption



# DIRECTORS' REPORT

The directors present this report on the Company for the financial year ended 31st December 2021.

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  
Sue Prestney  
Pamela Rabe  
Nick Schlieper  
Mary Vallentine AO  
Deborah Cheetham AO  
Kian Yik (Alan) Wong Appointed 26 July 2021  
Jada Alberts Appointed 29 November 2021

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

As at 31 December 2021 the COVID pandemic was ongoing and Malthouse Theatre was subject to repeated lockdowns during 2021. Fortunately the format of *Because The Night*, the major production of the year, meant Malthouse Theatre was able to restart performances with minimal disruption. This production carried through until August 2021 and was able to provide significant business continuity with a flow-on effect to other commercial income sources such as the bar.

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
- Engage 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
- Provide multiple entry points for audiences through multi art form offerings on the Outdoor stage

### 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 Aboriginal and Torres Strait Islander 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
- Ensure public engaging venue hires are curated and align with company values
- Acquisition of new audiences through increased brand profile and awareness
- Build loyalty to Malthouse 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
- Offer a diverse program of music, comedy, cabaret, circus, live and screen art on the purpose built seasonal outdoor stage

**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 (Chair)

**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

**Kian Yik (Alan) Wong**

Director at PricewaterhouseCoopers Consulting (Australia) Pty Ltd  
Audit, Finance & Risk Committee

**Jada Alberts**

Actor, Playwright and Director

**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 2021, and the number of meetings attended by each director were:

ATTENDED	NUMBER ELIGIBLE	NUMBER ATTENDED
Fiona McGauchie	7	5
Michael Kantor	7	7
Debbie Dadon	7	7
Andrew Myer	7	7
Sue Prestney	7	7
Pamela Rabe	7	6
Nick Schlieper	7	6
Mary Vallentine	7	7
Deborah Cheetham	7	5
Alan Wong	3	3
Jada Alberts	1	1

**FULL BOARD DIRECTORS' MEETINGS**

**AUDIT, RISK & FINANCE COMMITTEE MEETINGS**

ATTENDED	NUMBER ELIGIBLE	NUMBER ATTENDED
Fiona McGauchie	7	6
Andrew Myer	7	4
Sue Prestney	7	7
Mary Vallentine	7	5
Alan Wong	3	3

**PEOPLE AND NOMINATIONS COMMITTEE MEETINGS**

ATTENDED	NUMBER ELIGIBLE	NUMBER ATTENDED
Fiona McGauchie	6	4
Michael Kantor	6	5
Nick Schlieper	6	4
Mary Vallentine	6	5
Alan Wong	2	2
Jada Alberts	1	1

**DEVELOPMENT COMMITTEE MEETINGS**

ATTENDED	NUMBER ELIGIBLE	NUMBER ATTENDED
Fiona McGauchie	6	3
Michael Kantor	6	6
Debbie Dadon	6	6
Andrew Myer	4	4
Deborah Cheetham	1	1
Alan Wong	2	2
Jada Alberts	1	1

**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 31 st December 2021, the total amount that members of the Company are liable to contribute if the Company is wound up is \$170 (2020 \$180).

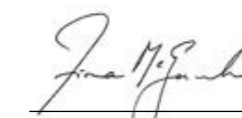
**AUDITOR'S INDEPENDENCE DECLARATION**

The lead auditor's independence declaration for the year ended 31st December 2021 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 2021 the pandemic was ongoing. Due to high vaccination rates in the community no further lockdowns have occurred and capacity restrictions are not anticipated. Malthouse Theatre has been able to resume normal operations.

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



Fiona McGauchie, Director



Sue Prestney, Director

Dated this 4th day of April 2022

## 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 2021 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**

**Cassandra Gravenall**

Partner

Geelong, 14 April 2022

*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 external audit, conducted via the Crowe Australasia external audit division and Unison SMSF Audit. 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.*

## STATEMENT OF PROFIT OR LOSS & OTHER COMPREHENSIVE INCOME FOR THE YEAR ENDED 31 DECEMBER 2021

	NOTE	2021	2020
<b>Revenue from continuing operations</b>		\$	\$
Ticket Sales	2(a)	1,210,042	395,021
Co-production and touring fees	2(a)	5,694	138,263
Government Grants			
· Australia Council	2(b)	1,497,579	1,422,976
· Creative Victoria	2(b)	2,488,186	1,366,204
· Other	2(b)	755,025	15,675
· Jobkeeper and Cashflow Boost	2(b)	287,800	1,675,300
Fundraising and Sponsorship	2(c)	1,145,301	770,682
Venue Hire and Bar		661,004	175,447
Other revenue	2(d)	408,757	130,736
		<b>8,459,388</b>	<b>6,090,305</b>
<b>Expenses from continuing operations</b>			
Wages and oncosts - Permanent		3,229,828	3,412,589
Wages and oncosts - Casual		867,557	305,274
Payments to Artists and Creatives		1,304,699	504,689
Production and Touring		733,372	454,640
Marketing and Sponsorship		570,750	115,027
Venue costs		906,084	545,202
Other expenses	3	934,734	612,572
		<b>8,547,024</b>	<b>5,949,995</b>
<b>Profit/(loss) before income tax</b>		<b>(87,636)</b>	<b>140,310</b>
Income tax expense	1(m)	-	-
<b>Profit/(loss) before earnings from investments</b>		<b>(87,636)</b>	<b>140,310</b>
Earnings from investments	4	172,196	77,542
<b>Other Comprehensive Income</b>		-	-
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	198,405	(24,070)
<b>Total comprehensive income/(loss) for the year, net of tax</b>		<b>282,965</b>	<b>193,782</b>
Total comprehensive income attributable to members of the Company		282,965	193,782

The accompanying notes form part of these financial statements

## STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2021

	NOTE	2021	2020
		\$	\$
<b>CURRENT ASSETS</b>			
Cash and cash equivalents	5	1,625,487	2,231,660
Trade and other receivables	6	176,795	243,572
Inventories	7	54,427	46,430
Other current assets	8	162,937	218,707
<b>TOTAL CURRENT ASSETS</b>		<b>2,019,646</b>	<b>2,740,370</b>
<b>NON-CURRENT ASSETS</b>			
Property plant & equipment	9	789,437	659,465
Right of Use asset	14	15,347	-
Investments	10	3,151,442	2,845,502
<b>TOTAL NON-CURRENT ASSETS</b>		<b>3,956,227</b>	<b>3,504,967</b>
<b>TOTAL ASSETS</b>		<b>5,975,873</b>	<b>6,245,337</b>
<b>CURRENT LIABILITIES</b>			
Trade and other payables	11	433,475	393,614
Employee entitlements	12	407,845	329,445
Borrowings	13	21,500	21,500
Lease Liabilities	14	3,176	-
Contract and other liabilities	15	2,199,321	2,841,155
<b>TOTAL CURRENT LIABILITIES</b>		<b>3,065,317</b>	<b>3,585,714</b>
<b>NON-CURRENT LIABILITIES</b>			
Employee entitlements	12	30,523	53,488
Borrowings	13	41,208	62,708
Lease Liabilities	14	12,433	-
<b>TOTAL NON-CURRENT LIABILITIES</b>		<b>84,164</b>	<b>116,196</b>
<b>TOTAL LIABILITIES</b>		<b>3,149,481</b>	<b>3,701,910</b>
<b>NET ASSETS</b>		<b>2,826,392</b>	<b>2,543,427</b>
<b>EQUITY</b>			
Retained earnings	16	860,079	577,114
Reserves	17	1,966,313	1,966,313
<b>TOTAL EQUITY</b>		<b>2,826,392</b>	<b>2,543,427</b>

The accompanying notes form part of these financial statements

## STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31 DECEMBER 2021

	Accumulated Surplus	Reserves	Total
Balance at 1 January 2021	577,114	1,966,313	2,543,427
Profit attributable to the Company	282,965	-	282,965
<b>Balance at 31 December 2021</b>	<b>860,079</b>	<b>1,966,313</b>	<b>2,826,392</b>
Balance at 1 January 2020	383,332	1,966,313	2,349,645
Profit attributable to the Company	193,782	-	193,782
<b>Balance at 31 December 2020</b>	<b>577,114</b>	<b>1,966,313</b>	<b>2,543,427</b>

**STATEMENT OF CASH FLOWS**  
FOR THE YEAR ENDED 31 DECEMBER 2021

	NOTES	2021	2020
		\$	\$
<b>Cash flows from operating activities</b>			
Receipts from government grants		5,474,968	5,620,697
Receipts from patrons, sponsors		2,964,830	2,269,772
Payments to creditors and employees		(8,778,071)	(6,145,277)
Interest received		254	802
Dividends received		44,037	44,097
Payments of interest portions of lease liabilities		(580)	-
<b>Net cash (used in)/provided by operating activities</b>	<b>21</b>	<b>(294,562)</b>	<b>1,790,091</b>
<b>Cash flows from investing activities</b>			
Payment for plant and equipment		(308,970)	(261,978)
Payments for investments		(202,636)	(421,228)
Receipts from investment redemption		223,259	359,421
<b>Net cash (used in)/provided by investing activities</b>		<b>(288,347)</b>	<b>(323,786)</b>
<b>Cash flows from financing activities</b>			
Repayment of loan principal		(21,500)	(21,500)
Payments of principal portions of lease liabilities		(1,765)	-
<b>Net cash (used in)/provided by financing activities</b>		<b>(23,265)</b>	<b>(21,500)</b>
<b>Net increase/(decrease) in cash held</b>		<b>(606,174)</b>	<b>1,444,805</b>
<b>Cash and cash equivalent held at the beginning of the year</b>		<b>2,231,660</b>	<b>786,855</b>
<b>Cash and cash equivalent held at the end of the year</b>	<b>5</b>	<b>1,625,486</b>	<b>2,231,660</b>



# 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 04 April 2022 by the directors of the Company.

## ACCOUNTING POLICIES

### (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.

#### 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.

# NOTES

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)

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:



## NOTES

- 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.

#### (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

## NOTES

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 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.

#### (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.

## NOTES

**(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.

**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.

## NOTES

**(s) LEASES ACCOUNTING POLICY**

At the inception of a contract, in accordance with AASB16, the company assesses if a contract is or contains a lease. If there is a lease present, a right-of-use asset and a corresponding lease liability is recognised by the Company where the Company is a lessee. However, all contracts that are classified as short-term leases (lease with remaining lease term of 12 months or less) and leases of low value assets are recognised as an operating expense on a straight-line basis over the term of the lease.

Initially the lease liability is measured at the present value of the lease payments still to be paid at commencement date. The lease payments are discounted at the interest rate implicit in the lease. If this rate cannot be readily determined, the Company uses the incremental borrowing rate. Lease payments included in the measurement of the lease liability are as follows:

- fixed lease payments less any lease incentives;
- variable lease payments that depend on an index or rate, initially measured using the index or rate at the commencement date;
- the amount expected to be payable by the lessee under residual value guarantees;
- the exercise price of purchase options, if the lessee is reasonably certain to exercise the options; and
- payments of penalties for terminating the lease, if the lease term reflects the exercise of an option to terminate the lease.

The right-of-use assets comprise the initial measurement of the corresponding lease liability as mentioned above, any lease payments made at or before the commencement date as well as any initial direct costs. The subsequent measurement of the right-of-use assets is at cost less accumulated depreciation and impairment losses.

Right-of-use assets are depreciated over the lease term or useful life of the underlying asset whichever is the shortest. Where a lease transfers ownership of the underlying asset or the cost of the right-of-use asset reflects that the Company anticipates to exercise a purchase option, the specific asset is depreciated over the useful life of the underlying asset.

**Concessionary Leases**

For leases that have significantly below-market terms and conditions principally to enable the Company to further its objectives (commonly known as peppercorn/concessionary leases), the Company has adopted the temporary relief under AASB2018-8 and measures the right of use assets at cost on initial recognition.

**(t) 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

Two productions proceeded in 2021. Because The Night was a large-scale immersive experience which was scheduled to run from March until September but was closed prematurely in August due to lockdowns. SS Metaphor was staged on the outdoor stage in December. Staging of Monsters and two Fringe productions were cancelled due to lockdowns.

Ticket holders to cancelled performances 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. 17% (\$79k) of presold tickets for cancelled performances were donated back.

## (b) GOVERNMENT GRANTS

2021	Unexpended Grants brought forward	Grants income received	Earned Grants Income	Unearned Income carried forward
<b>Australia Council</b>				
Core Grant	-	1,445,743	1,445,743	-
Project (Interconnections)	97,538	-	51,836	45,702
	<b>97,538</b>	<b>1,445,743</b>	<b>1,497,579</b>	<b>45,702</b>
<b>Creative Victoria</b>				
Core Grant	-	1,199,714	1,199,714	-
NGO Maintenance	-	202,306	202,306	-
Strategic Investment (Covid recovery) 2020-4681	219,330	114,718	334,048	-
Covid Infrastructure Grant 2021-2073	-	124,323	124,323	-
Responding to COVID Grant 2021-1544	-	54,500	54,500	-
Covid Recovery Grant 2021-2151	-	1,400,000	573,295	826,705
Project (Repatriation)	49,126	-	-	49,126
	<b>268,456</b>	<b>3,095,561</b>	<b>2,488,186</b>	<b>875,831</b>
<b>Other</b>				
Department of Education & Early Childhood	12,540	34,485	47,025	-
City of Melbourne	40,000	88,000	128,000	-
Department of Infrastructure, Transport, Regional Development and Communications (Office for the Arts) - RISE0170	550,000	-	550,000	-
Department of Infrastructure, Transport, Regional Development and Communications (Office for the Arts) - ICDAF0004	-	27,000	-	27,000
Licensed Hospitality Venue Fund	-	30,000	30,000	-
	<b>602,540</b>	<b>179,485</b>	<b>755,025</b>	<b>27,000</b>
<b>Jobkeeper / Cashflow Boost</b>	-	<b>287,800</b>	<b>287,800</b>	-
<b>TOTAL</b>	<b>968,534</b>	<b>5,008,589</b>	<b>5,028,590</b>	<b>948,533</b>

## NOTES

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

	NOTE	2021	2020
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## (c) FUNDRAISING AND SPONSORSHIP

Fundraising - Artistic Projects		190,792	-
Fundraising - General		817,509	575,278
Fundraising - Ticket conversions (Covid closure) *		79,000	169,046
Sponsorship - Cash		48,000	9,915
Sponsorship - Contra		10,000	16,444
		<b>1,145,301</b>	<b>770,682</b>

\* Ticket holders for cancelled performances and productions were offered the option of a refund or donating their ticket back to Malthouse. In 2021 17% (2020 34%) chose to donate.

## NOTES

NOTES	2021	2020
	\$	\$
<b>(d) OTHER REVENUE</b>		
Interest earned	254	802
Ticketing Services	262,811	34,770
Workshop External Commissions	1,700	24,296
Café rental	59,694	5,206
Other revenue from continuing operations	84,297	65,661
	<b>408,757</b>	<b>130,736</b>
<b>3—EXPENSES FROM CONTINUING OPERATIONS</b>		
<b>Other Expenses</b>		
Depreciation and amortisation	178,998	126,592
Amortisation - Right of Use asset	2,027	-
Audit fees	22,000	22,311
Finance Costs – external	3,320	4,093
Administration	402,601	264,178
Ticketing Services	113,953	125,724
Cost of Sales (Bar)	165,756	44,509
Other	46,079	25,165
	<b>934,734</b>	<b>612,572</b>
<b>4—TOTAL EARNINGS FROM INVESTMENTS</b>		
<b>Future Fund</b>		
Change in fair value of financial assets	140,167	(19,443)
Income earned	102,851	67,872
Gain (loss) on sales of assets	12,426	(27,608)
<b>Incentive scheme reserve</b>		
Change in fair value of financial assets	58,238	(4,627)
Income earned	57,645	37,278
Gain (loss) on sales of assets	(726)	-
Total earnings from investments	<b>370,601</b>	<b>53,472</b>

## NOTES

NOTES	2021	2020
	\$	\$
<b>5—CASH AND CASH EQUIVALENTS</b>		
Cash on Hand	7,020	5,730
Cash at Bank	418,159	305,877
Deposits at call	1,200,307	1,920,053
	<b>1,625,487</b>	<b>2,231,660</b>
<b>6—TRADE AND OTHER RECEIVABLES</b>		
GST	51,513	-
Sundry debtors	23,712	7,255
Accrued income	99,671	59,817
Accrued Jobkeeper revenue	-	174,600
Deposits paid	1,900	1,900
	<b>176,795</b>	<b>243,572</b>
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		
<b>7—INVENTORIES</b>		
At Cost:		
Workshop Consumables	24,450	28,200
Bar & Sponsorship Stock	29,977	18,230
	<b>54,427</b>	<b>46,430</b>
<b>8—OTHER CURRENT ASSETS</b>		
Prepayments	162,937	218,707
	<b>162,937</b>	<b>218,707</b>

## NOTES

	NOTES	2021	2020
		\$	\$
<b>9—PROPERTY, PLANT &amp; EQUIPMENT</b>			
Work in Progress - Outdoor Stage		-	199,625
Furniture and equipment		816,226	795,997
Less accumulated depreciation		(637,356)	(571,944)
		<b>178,870</b>	<b>224,053</b>
Theatre fixtures and fittings		928,179	422,895
Less accumulated depreciation		(349,273)	(223,483)
		<b>578,905</b>	<b>199,412</b>
Workshop Improvements		227,085	220,365
Less accumulated depreciation		(195,423)	(183,991)
		<b>31,662</b>	<b>36,374</b>
<b>TOTAL PROPERTY, PLANT &amp; EQUIPMENT</b>		<b>789,437</b>	<b>659,465</b>

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

2021	Work in Progress	Furniture & Equipment	Theatre Fixtures & Fittings	Workshop Improvement	Total
Balance at the beginning of the year	199,625	224,053	199,412	36,374	659,465
Additions	129,728	20,229	152,294	6,720	308,970
Transfers from WIP	(329,353)	-	329,353	-	-
Depreciation Expenses	-	(65,412)	(102,154)	(11,432)	(178,998)
<b>Carrying amount at the end of the year</b>	<b>-</b>	<b>178,870</b>	<b>578,905</b>	<b>31,662</b>	<b>789,437</b>

**10—FINANCIAL ASSETS**

Future Fund	2,275,119	2,056,731
Incentive Scheme Reserve Deposit	876,324	788,771
	<b>3,151,442</b>	<b>2,845,502</b>

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	433,475	383,339
GST Payable	-	10,275
	<b>433,475</b>	<b>393,614</b>

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

## NOTES

	NOTES	2021	2020
		\$	\$
<b>12—PROVISIONS</b>			
<b>Current</b>			
Employee entitlements - Annual leave		188,455	104,351
Employee entitlements - Long service leave		219,390	225,094
		<b>407,845</b>	<b>329,445</b>
<b>Non Current</b>			
Employee entitlements - Long service leave		30,523	53,488
		<b>30,523</b>	<b>53,488</b>
<b>13—BORROWINGS</b>			
<b>Current</b>			
Bank Loan – secured		21,500	21,500
<b>Non Current</b>			
Bank Loan – secured		41,208	62,708

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—RIGHT OF USE ASSET AND LEASE LIABILITIES**

Right-of-use asset – Office photocopier (Fuji Xerox)			
Right-of-use asset recognised		17,374	-
Amortisation Charge for right-of-use asset		(2,027)	-
Carrying amount of right -of-use assets		<b>15,347</b>	-
Lease liability – Office photocopier (Fuji Xerox)			
Lease liability recognised		17,374	-
Add interest expense		580	-
Less lease payments		(2,345)	-
Carrying amount of lease liability		<b>15,609</b>	-
Maturity – Office photocopier (Fuji Xerox)			
Within 1 Year		3,176	-
More than 1 Year but less than 5 Years		12,433	-
More than 5 years		-	-
		<b>15,609</b>	-

The right-of-use asset and related liability refers to the lease of a photocopier from Fuji Xerox. The lease term is 5 years and the lease has been accounted for in accordance with AASB16.

## NOTES

	NOTES	2021	2020
		\$	\$

**14—RIGHT OF USE ASSET AND LEASE LIABILITIES (CONT...)****Low-value/'Peppercorn' Leases**

Playbox Theatre Company Limited currently leases premises at 111 Sturt Street, Southbank ('Workshop') and at 113 Sturt Street, Southbank ('Malthouse'). Both spaces are leased from Creative Victoria under a low-value, or 'peppercorn', lease arrangement. The Workshop lease is in an optional extension period until 30 September 2026, with an annual rental of \$115 per year. The Malthouse lease is currently expired and under renegotiation. Current rental is \$175 per year. The Company has adopted relief under AASB2018-8 in regards to these leases.

**As a Lessor**

The Company has entered into an operating lease on its property for the café space. The lease is currently set to expire on 31 May 2023 and is for management of the café operations at 113 Sturt Street, Southbank. The lease arrangement has been subject to rent relief and royalties in lieu of rent due to the impact of covid, with the rental income recognised by the Company in 2021 \$59,694 (2020: \$5,206).

**15—CONTRACT AND OTHER LIABILITIES**

Others		253,029	234,404
Unearned Australia Council grants	2(b)	45,702	97,538
Unearned Creative Victoria grants	2(b)	875,830	268,455
Income received in advance		1,024,760	2,240,758
		<b>2,199,321</b>	<b>2,841,155</b>

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 2022.

**16—RETAINED EARNINGS**

Retained earnings at the beginning of year		577,114	383,332
Net profit (loss) for the financial year		282,965	193,782
Transfer to Future Fund Reserve		-	-
Transfer to Incentive Scheme Reserve		-	-
Retained earnings at the end of financial year		<b>860,079</b>	<b>577,114</b>

**17—RESERVES**

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

**(a) CAPITAL ASSET RESERVE**

Opening balance		127,459	127,459
Movement		-	-
Closing balance		<b>127,459</b>	<b>127,459</b>

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

## NOTES

	NOTES	2021	2020
		\$	\$

**(b) INCENTIVE SCHEME RESERVE**

Movements during the year:

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

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		<b>1,394,381</b>	<b>1,394,381</b>

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.

**18—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 2021, the number of members was 17 (2020: 18)

**19—COMMITMENTS AND CONTINGENT LIABILITIES**

There are no contingent liabilities not otherwise disclosed or provided for in the accounts at 31st December 2021.

**20—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. There were no related party transactions in 2021 (2020: \$5,441).

## NOTES

	NOTES	2021	2020
		\$	\$
<b>21—CASH FLOW INFORMATION</b>			
Reconciliation of Net Cash Used in Operating Activities to Profit from Continuing Operations			
<b>Net profit</b>		282,965	193,782
Unrealised gain on investments		(198,405)	24,070
Depreciation/amortisation		181,025	126,592
(Profit)/Loss on sale of investments		(11,700)	27,608
Dividends reinvested		(116,459)	(61,052)
<b>Change in net assets and liabilities</b>			
(Increase)/Decrease in receivables		66,777	(30,713)
(Increase)/Decrease in other current assets		55,770	14,651
(Decrease)/Increase in payables		39,860	93,909
(Increase)/Decrease in inventories		(7,997)	5,972
(Decrease)/Increase in other liabilities		(641,833)	1,275,959
(Decrease)/Increase in provisions		55,436	119,314
<b>Net cash (used in)/provided by Operating Activities</b>		<b>(294,562)</b>	<b>1,790,091</b>

**22—FINANCIAL ASSETS AND LIABILITIES**

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

Financial Assets - 2021	Note	Amortised Costs	FVPL	FVOCI	Total
<b>Current</b>					
Cash and Cash Equivalent	5	1,625,487	-	-	1,625,487
Trade and other receivables	6	176,795	-	-	176,795
		<b>1,802,282</b>	-	-	<b>1,802,282</b>
<b>Non-current</b>					
Investments	10	-	3,151,442	-	3,151,442
<b>Total financial Assets</b>		<b>1,802,282</b>	<b>3,151,442</b>	-	<b>4,953,724</b>

Financial Liabilities - 2021	Note	Amortised Costs	FVPL	FVOCI	Total
<b>Current</b>					
Bank Loan	13	21,500	-	-	21,500
Trade and other payables	11	433,475	-	-	433,475
		<b>454,975</b>	-	-	<b>454,975</b>
<b>Non-current</b>					
Bank Loan	13	41,208	-	-	41,208
<b>Total financial Liabilities</b>		<b>496,183</b>	-	-	<b>496,183</b>

## NOTES

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

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

**23—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.

**24—KEY MANAGEMENT PERSONNEL REMUNERATION**

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

	NOTES	2021	2020
		\$	\$
Key management personnel compensation:		400,669	388,999

**25—SUBSEQUENT EVENTS**

On 12 March 2020 a global pandemic was declared. As at 31 December 2021 the pandemic was ongoing. Due to high vaccination rates in the community no further lockdowns have occurred and capacity restrictions are not anticipated. Malthouse Theatre has been able to resume normal operations. Management continues to review the ongoing operational capacity and reserves of Playbox Theatre Company Limited and, subject to any impact as a result of the covid pandemic 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

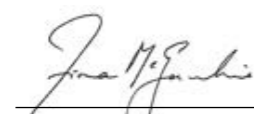
The Principal place of business is: The Malthouse 113 Sturt Street Southbank VIC 3006

# DIRECTORS' DECLARATION

## The directors of the Company declare that:

1. The financial statements and notes, as set out on pages 7 to 26, 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 2021, 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 4th day of April 2022

# 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 2021, 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 2021 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 25 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.

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*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 external audit, conducted via the Crowe Australasia external audit division and Unison SMSF Audit. 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 2021 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 Group 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**

**Cassandra Gravenall**  
**Partner**

Melbourne, 14 April 2022



**MALTHOUSE  
THEATRE**