

MALTHOUSE

ANNUAL

REPORT

— 2022



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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, leaving audiences with something to say.

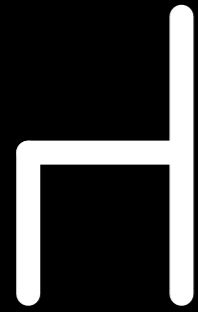
Welcome to Malthouse.

A NEW STAGE FOR THEATRE

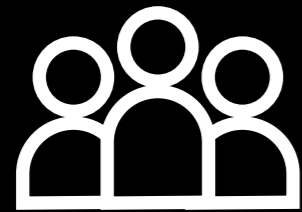
Malthouse's success in 2022 is a testament to the company's ability to adapt and respond to the challenges posed by the COVID-19 pandemic. The year saw Malthouse present an impressive 450 ticketed performances across its three presenting arms, which include Malthouse Theatre, Malthouse Outdoor Stage, and Comedy Festival at Malthouse. The success of Malthouse Outdoor Stage has led to its establishment as a permanent presenting arm of the company, showcasing diverse and eclectic talent in the heart of Melbourne's cultural precinct. Furthermore, Malthouse participated in Melbourne International Comedy Festival and presented a curated season of comedy for the first time since 2019, marking a welcome return to pre-pandemic times.

Malthouse's commitment to artist development remains steadfast, with the company continuing to provide opportunities for emerging and established artists to develop their skills and create bold new work. To this end, Malthouse changed its ticketing model, which enables more agile and responsive programming. This new approach has allowed Malthouse to better respond to the needs and interests of its audiences, as well as to the changing landscape of the performing arts industry and its artists.

As a critical part of Melbourne's performing arts landscape, Malthouse's bold and innovative work continues to have a positive impact on audiences, artists, and the local community. The company's ability to adapt and innovate in response to the pandemic has ensured that Malthouse remains at the forefront of the Australian performing arts industry, providing thought-provoking live theatre experiences and excellent hospitality to audiences near and far.



OVER 57,000 ATTENDANCES AT THE MALTHOUSE



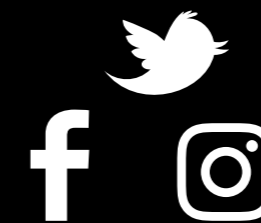
AUDIENCES
49% AGE 25-44
30% LGBTQIA+
38% CALD



12 NEW WORK DEVELOPMENTS
10 NEW COMMISSIONS



3,699 ARTISTS & 660 SHOWS SPOTLIGHTED ON STORIES OF M



7,230 NEW SOCIAL MEDIA FOLLOWERS



302,884 ONLINE VISITORS

I am proud to present the Annual Report for 2022, a year that saw Malthouse Theatre emerge from pandemic lockdowns and join audiences and theatre makers in facing a changed world.

Across the live performance sector, around Australia and the world, companies were filled with excitement to return to live performances, but first needed to navigate hesitant audiences, tight budgets, and the lingering impact of COVID-19; and Malthouse was no exception. Presenting its first full season since 2019, the company faced every hurdle with its characteristic ingenuity, resilience, and good humour, presenting a year of ground-breaking new Australian works with energy and commitment and welcoming audiences back to Melbourne's premier home of new theatre.

Co-CEOs Matthew Lutton and Sarah Neal presented a stunning season of works, from the extraordinary **The Return**, a First Nations work of epic scale and the result of five years' research and development; to more intimate works celebrating the zeitgeist of contemporary Australia such as **Stay Woke, K-Box**, and **Looking For Alibrandi**. Audiences were rewarded for their return with balmy nights of entertainment on the Malthouse Outdoor Stage, and truly original thrills delivered by a ground-breaking collaboration with Stephanie Lake Company, **Monsters**. This busy program reflected Malthouse's commitment to maintain connections with audiences and continue to develop and present new Australian works and support artists, despite past disruption.

I would like to thank our loyal supporter community of philanthropic partners, private donors, and sponsors whose unflagging commitment made many of these works possible. A special mention is due to those members of the Giving Circle for **The Return**, whose support enabled this powerful story to be realised onstage; and to the Sidney Myer Fund, whose ongoing support underpins the Malthouse Outdoor Stage and all the artists it provides opportunities to.

On behalf of my fellow Board members, I would also like to thank our government supporters: Office of the Arts, Australia Council for the Arts, Creative Victoria, and City of Melbourne for their crucial investment in the Malthouse. In particular,

Creative Victoria's landmark redevelopment project saw \$4.9 million committed to renovating and renewing the Malthouse, its amenities, foyer and courtyard. This vital capital investment will provide a foundation for many more years of successful operation for the company.

This year saw the departure of two Directors from the Malthouse Board. Nick Schlieper joined the Board in 2014 and made many significant contributions to governance over the years, not least his expertise as a working artist and theatre designer. Michael Kantor served as Director from 2015, following his tenure as Artistic Director of Malthouse Theatre, and his leadership and deep knowledge of the history and legacy of the company, as well as his expertise as a practicing theatre director, have been invaluable. We are deeply grateful to Nick and Michael and look forward to their ongoing relationship with Malthouse for many years to come.

In 2022 the Board nominated Lindy Hume AO and Jacob Varghese as new Directors, welcoming their respective artistic and legal expertise. The Board was also pleased to support the executive with oversight of reserves and financial management in the post-Covid recovery period; advocacy to and engagement with government stakeholders; and ongoing development and philanthropic support.

In 2022, we were energised by a triumphant return to the stage as Malthouse emerged from the lockdown era and forged ahead with drive and curiosity. On behalf of the Board and all at Malthouse Theatre, I extend my sincere thanks to our team, our supporters, and our audiences.



Fiona McGauchie /
Chair

'MALTHOUSE FEELS LIKE THE PLACE WHERE COMMUNITY ... AND HIGH ARTWORK CAN MINGLE AND MAKE NICE BEDFELLOWS. PROBABLY ALL THE BEST WORK I HAVE SEEN IN AUSTRALIA HAS BEEN ON ITS STAGES'

SURVEY RESPONDENT



The turmoil of 2020 and 2021 resulted in an abundance of creative energy in 2022. It was a year of returning to the familiar rhythm of premiering theatre while navigating a new environment of uncertainty as COVID-19 continued to impact the health of artists, staff and audiences. Despite the many challenges this brought, we were immensely proud of our Theatre Season.

The Return by John Harvey, co-directed by Jason Tamiru and Matthew Lutton, premiered at RISING after five years of development, bringing to stage historical truths about grave robbery and eugenics, and the healing power of repatriation. *The Return* is a signature First Nations work by Aboriginal and Torres Strait Islander artists for Malthouse Theatre that will have a future life sharing powerful storytelling with Australians and international audiences.

New work, as always, is core to Malthouse Theatre and 2022 was a year for professional debuts. Ra Chapman's **K-BOX** and Aran Thangaratnam's **Stay Woke** saw vivid new playwriting voices burst onstage. Established playwright Susie Miller re-invented the story of Anna Karenina as **Anna K**, Carly Shepherd created a mind-blowing solo show **Chase** and Matthew Lutton, Stephanie Lake and Emme Hoy created a terrifying new dance-theatre work **Monsters**—an experience that could only happen at The Malthouse.

At the centre of the 2022 theatre season was Melina Marchetta's classic, **Looking for Alibrandi**, adapted by Vidya Rajan and directed by Stephen Nicholazzo. The Merlyn Theatre was filled with three generations of Italian women and the aroma of passata, as we welcomed more than 7,600 audience members into the Alibrandi family and built on The Malthouse tradition of re-inventing Australian classics through a contemporary lens.

Our Theatre Season was complemented by the **Malthouse Outdoor Stage** program, which brought an entirely new array of live performance artists and audiences to our venue over the summer months. And as the weather grew cooler, we entered the fifth year of our curated **Comedy Festival** at Malthouse program, with the whole venue becoming a hub for the most innovative new comedic talent.

We also secured capital works investment from Creative Victoria, for improvements to our public spaces including The Malthouse foyer and our shared courtyard for the Malthouse Outdoor Stage; improvements that will be completed by mid 2023 to support the company into the future.

2022 was a year of forging ahead with renewed vigour and adaptability; leaving behind the elements of the 'pre-COVID' world that no longer served us, while steadfastly retaining our commitment to our purpose as Australia's most innovative new work theatre company.

Matthew Lutton
Artistic Director & Co-CEO

Sarah Neal
Executive Producer & Co-CEO



STAY WOKE, 2022



STAY WOKE

25 FEBRUARY – 13 MARCH

This script was commissioned by Malthouse Theatre through the support of the Malcolm Robertson Foundation.



‘This sharp, authentic comedy gives Australia’s woke generation a voice’

—THE AGE

VENUE	Beckett Theatre
TOTAL NUMBER OF PERFORMANCES	16
TOTAL ATTENDANCES	2,311

WRITER /
ARAN THANGARATNAM
DIRECTOR /
BRIDGET BALODIS
DRAMATURG /
MARK PRITCHARD

CAST /
ROSE ADAMS
BROOKE LEE
DUSHAN PHILIPS
KAIJU SUVARNA
SET & COSTUME DESIGNER /
MATILDA WOODROOFE
LIGHTING DESIGNER /
RACHEL LEE
COMPOSER & SOUND DESIGNER /
DANIELLA A ESPOSITO
STAGE MANAGER /
JESS KEEPENCE
INTIMACY CHOREOGRAPHER /
CESSALEE STOVALL



CHASE

16 – 20 MARCH

Presented by Malthouse Theatre, in association with HotHouse Theatre. This script was commissioned by Malthouse Theatre through the support of the Malcolm Robertson Foundation.

‘Funny, inviting, terrifying and incredibly confronting all at once, Chase is a chaotic force to be reckoned with’

—STEPHANIE LEE

VENUE	The Tower
TOTAL NUMBER OF PERFORMANCES	6
TOTAL ATTENDANCES	416

CONCEPT & PERFORMED BY / **CARLY SHEPPARD**
 DEvised BY / **CARLY SHEPPARD & KAMARRA BELL-WYKES, A DAYLIGHT CONNECTION**
 DIRECTOR / **KAMARRA BELL-WYKES**
 SET DESIGNER, SOUND & COMPOSITION DESIGNER / **SMALLSOUND**
 SOUND & COMPOSITION DESIGNER / **RICHIE BROWNLEE**
 LIGHTING DESIGNER / **KATIE SFETKIDIS**
 VIDEOGRAPHER / **DEVIKA BILIMORIA**
 VIDEO EDITOR / **ALEX MANSELL**
 STAGE MANAGER / **COINTHA WALKEDEN**
 PRODUCER / **ANNIE BOURKE**



THE RETURN

13 MAY – 4 JUNE



‘A masterfully written dark comedy... Spellbinding’

—TIME OUT

VENUE	Merlyn Theatre
TOTAL NUMBER OF PERFORMANCES	24
TOTAL ATTENDANCES	3,634

The Return is supported by the Victorian Government through Creative Victoria. A Malthouse Theatre and RISING co-commission. PRESENTED WITH THE GENEROUS SUPPORT OF / Dara Foundation, Bardas Foundation, Circle5 Foundation, Lorraine & John Bates, Canny Quine Foundation, and Pinky Watson.

WRITER / **JOHN HARVEY**
 CO-DIRECTOR & CULTURAL CUSTODIAN / **JASON TAMIRU**
 CO-DIRECTOR / **MATTHEW LUTTON**
 DRAMATURG / **MARK PRITCHARD**
 SET DESIGNER / **ZOË ATKINSON**
 LIGHTING DESIGNER / **PAUL JACKSON**
 COSTUME DESIGNER / **ZOE ROUSE**
 COMPOSER & SOUND DESIGNER / **JETHRO WOODWARD**
 TRADITIONAL VOCALS, YIDAKI, CLAPSTICKS / **JASON TAMIRU**
 DESIGN CONSULTANT (SET) / **CHLOE OGILVIE**
 CAST / **JIMI BANI, GHENOA GELA, DAMION HUNTER, ANGELICA LOCKYER, GUY SIMON, LAILA THAKER**
 CULTURAL DANCE & CERMONY / **CULTURE EVOLVES**
 YIKI YIKI (DIDGERIDOO) / **SEAN RYAN**
 UNDERSTUDY / **KRISTEL KICKETT, ARI MAZA LONG**
 STAGE MANAGER / **LYNDIE LI WAN PO**
 ASSISTANT STAGE MANAGER / **COINTHA WALKEDEN**
 COMPANY MANAGER / **LAURA HALE**



LOOKING FOR ALIBRANDI, 2022



LOOKING FOR ALIBRANDI

9 – 31 JULY

*Presented by Malthouse
Theatre and Belvoir.*

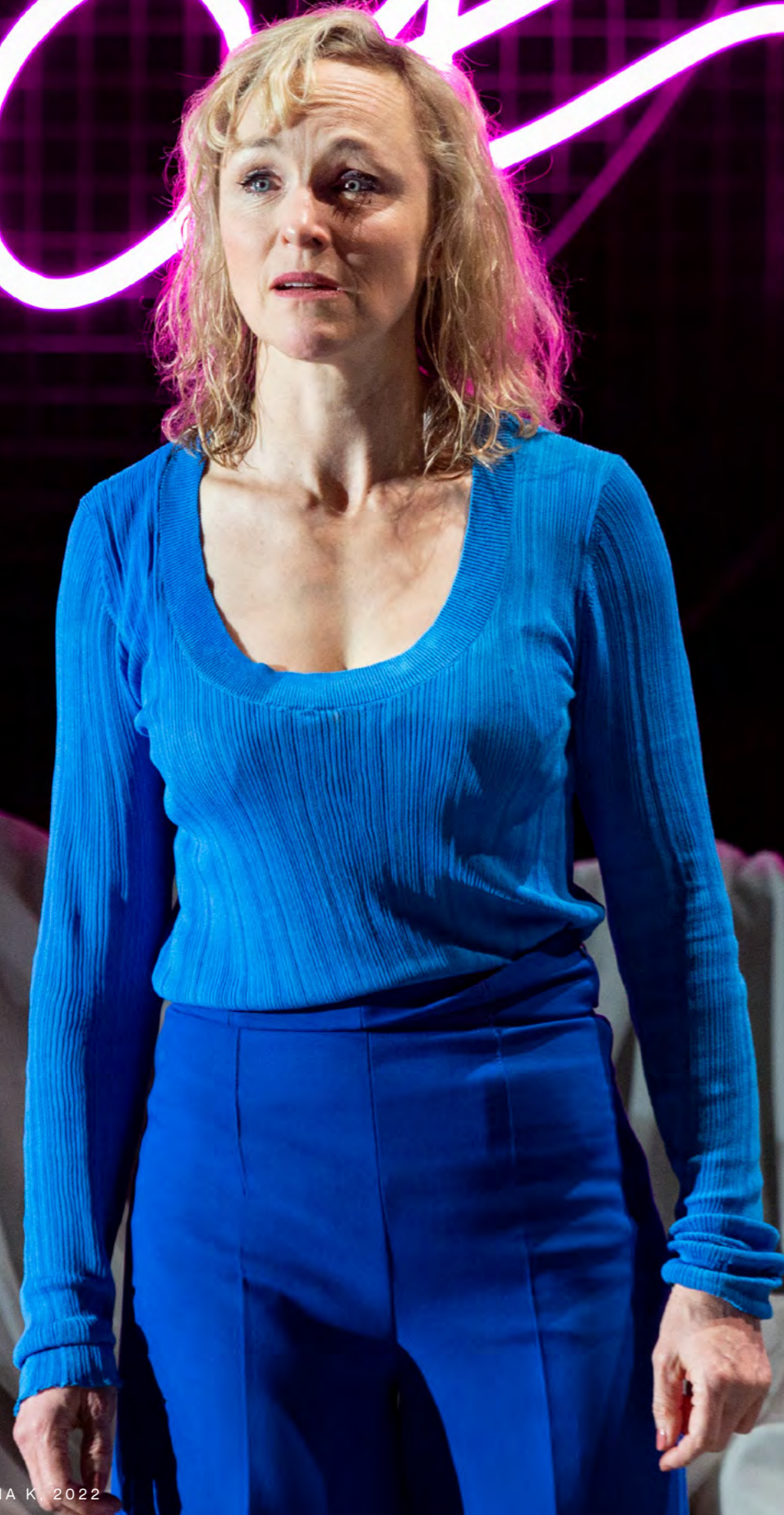


‘Bursts to radiant life on stage in this joyous sunbeam of a production’

—ARTSHUB

VENUE	Merlyn Theatre
TOTAL NUMBER OF PERFORMANCES	25
TOTAL ATTENDANCES	7,672

WRITTEN BY / **VIDYA RAJAN**
 based on the book by Melina Marchetta
 DIRECTOR / **STEPHEN NICOLAZZO**
 CAST / **JOHN MARC DESENGANO, ASHLEY LYONS, CHANELLA MACRI, LUCIA MASTRANTONE, HANNAH MONSON, JENNIFER VULETIC**
 SET & COSTUME DESIGNER / **KATE DAVIS**
 COMPOSER & SOUND DESIGNER / **DANIEL NIXON**
 LIGHTING DESIGNER / **KATIE SFETKIDIS**
 CHOREOGRAPHER / **ROSA VOTO**
 STAGE MANAGER / **CECILY RABEY**
 ASSISTANT STAGE MANAGER / **HARRY DOWLING**
 UNDERSTUDY / **CLARISSE BONELLO**
 MUSICIANS / **ROSA VOTO, RENATO VACIRCA**
 VOCAL COACH / **MATT FURLANI**
 DIALECT COACH / **PAULO BONGIOVANNI**
 CULTURAL & LANGUAGE CONSULTANT / **LUCIA MASTRANTONE**
 BESEN PLACEMENT (COMPOSITION & SOUND DESIGN) / **AIV PUGLIELLI**
 BESEN PLACEMENT (SET & COSTUME DESIGN) / **KARINE LARCHÉ**
 TRANSLATION / **MORENO GIOVANNONI**
 DESIGN INTERN / **CASEY HARPER-WOOD**
 DIRECTOR INTERNS / **TANSY GORMAN, STEPH LEE**



ANNA K 2022



ANNA K

12 AUGUST - 4 SEPTEMBER

*Presented by
Malthouse Theatre.*



'[Miller's writing is] exceptional well-crafted quality'

—ARTSHUB

VENUE	Merlyn Theatre
TOTAL NUMBER OF PERFORMANCES	23
TOTAL ATTENDANCES	3,882

WRITER / **SUZIE MILLER**
 DIRECTOR / **CARISSA LICCIARDELLO**
 CAST / **CALLAN COLLEY**
CAROLINE CRAIG
LOUISA MIGNONE
 SET & COSTUME DESIGNER / **ANNA CORDINGLEY**
 LIGHTING DESIGNER / **PAUL JACKSON**
 SOUND DESIGNER & COMPOSER / **JOE PARADISE LUI**
 STAGE MANAGER / **LYNDIE LI WAN PO**
 ASSISTANT STAGE MANAGER / **COINTHA WALKEDEN**
 VOICE ARTIST / **BRIGID GALLACHER, JING-XUAN CHAN**
 BESEN FAMILY ARTIST PROGRAM RECIPIENT (COMPOSITION & SOUND DESIGN) / **GRACE FERGUSON**
 BESEN FAMILY ARTIST PROGRAM RECIPIENT (LIGHTING DESIGN) / **HARRIE HOGAN**
 BESEN FAMILY ARTIST PROGRAM RECIPIENT (DIRECTING) / **MALITH WIJAYAWARDHANA**



K-BOX, 2022



K-BOX

2 – 18 SEPTEMBER



‘One of the best new plays to emerge from Melbourne’s theatre scene’

—TIME OUT

VENUE	Beckett Theatre
TOTAL NUMBER OF PERFORMANCES	16
TOTAL ATTENDANCES	1,993

Malthouse Theatre presents K-Box. Commissioned by Malthouse Theatre through the Living Now program, supported by Australia Council for the Arts and the Malcolm Robertson Foundation. With thanks to the Robert Salzer Foundation for supporting sound design on this production by Marco Cher-Gibard.

WRITER / **RA CHAPMAN**
 DIRECTOR / **BRIDGET BALODIS**
 DRAMATURG / **MARK PRITCHARD**
 CAST / **SYD BRISBANE, MAUDE DAVEY, JEFFREY LIU, SUSANNA QIAN**
 SET & COSTUME DESIGNER / **ROMANIE HARPER**
 LIGHTING DESIGNER / **AMELIA LEVER-DAVIDSON**
 SOUND DESIGNER / **MARCO CHER-GIBARD**
 STAGE MANAGER / **CECILY RABEY**
 BESEN FAMILY ARTIST PROGRAM RECIPIENT (COMPOSITION & SOUND DESIGN) / **GRACE FERGUSON**
 BESEN FAMILY ARTIST PROGRAM RECIPIENT (LIGHTING DESIGN) / **HARRIE HOGAN**
 BESEN FAMILY ARTIST PROGRAM RECIPIENT (DIRECTING) / **MALITH WIJAYAWARDHANA**
 VOCAL COACHES / **SUZANNE HEYWOOD, MARK WONG**
 CHOREOGRAPHER / **RACHAEL LEE**
 VCA STAGE MANAGEMENT INTERN / **ISOBELLE DE LIVERA**



MONSTERS

24 NOVEMBER – 11 DECEMBER

*A Malthouse Theatre
production, in association with
Stephanie Lake Company.*

‘The choreography is stunning
and the execution by the three
dancers...is exceptional’

—STAGE WHISPERS

VENUE	Merlyn Theatre
TOTAL NUMBER OF PERFORMANCES	18
TOTAL ATTENDANCES	3,118

WRITER /
EMME HOY
DIRECTOR /
MATTHEW LUTTON
CHOREOGRAPHER /
STEPHANIE LAKE
CAST /
ALISON WHYTE
SAMANTHA HINES
JOSIE WEISE
KIMBALL WONG
SET & LIGHTING DESIGNER /
PAUL JACKSON
COSTUME DESIGNER /
KAT CHAN
SOUND DESIGNER /
MARCO CHER-GIBARD
COMPOSER /
ROSALIND HALL
VOCALIST /
MARJORIE HANNAH
STAGE MANAGER /
LISA OSBORN



STAY WOKE

26 MARCH – 17 APRIL

VENUE	Darlinghurst Theatre Company
TOTAL NUMBER OF PERFORMANCES	24
TOTAL ATTENDANCES	2,113

CHASE

3 – 8 MAY

VENUE	Hothouse Theatre
TOTAL NUMBER OF PERFORMANCES	6
TOTAL ATTENDANCES	329



ADAPTING ALIBRANDI

8 JULY

VENUE	The Merlyn
TOTAL NUMBER OF PERFORMANCES	1
TOTAL ATTENDANCES	151

PANELLISTS /
MELINA MARCHETTA
PIA MIRANDA
STEPHEN NICOLAZZO
VIDYA RAJAN

A panel discussion presented in partnership with the Wheeler Centre.



ATLANTIS, 2022



ATLANTIS

10 – 17 OCTOBER

The Suitcase Series is supported by Maurice Blackburn Lawyers, Girgensohn Foundation, and Cybec Foundation. The Suitcase Series also receives generous support from individual Malthouse Muse Donors.

‘This show completely changed the way I think about theatre. Suddenly it’s not just a dark room in which to tell a story, but can also be a platform for activism, a megaphone for important diverse voices, and a way to share a common vision of how we want our future to look. For the first time ever, I feel heard and seen—and excited!’

—AUDIENCE MEMBER (YOUTH)

WRITER / **CHANELLA MACRI**
 DIRECTOR & AUDIO VISUAL DESIGN / **ISABELLA VADIVELLOO**
 CAST / **KEVIN HOFBAUER**
KARL RICHMOND
KIRA SAMU
 SET & COSTUME DESIGNER & AUDIO VISUAL DESIGN / **KARINE LARCHÉ**
 LIGHTING DESIGNER / **KIT CUNNEEN**
 COMPOSITION & SOUND DESIGNER / **REX PELMAN**
 COMPOSITION & SOUND DESIGN MENTOR / **JETHRO WOODWARD**
 DRAMATURG / **MARK PRITCHARD**
 STAGE MANAGER / **COINTHA WALKEDEN**

VENUE	Beckett Theatre
TOTAL NUMBER OF PERFORMANCES	3
TOTAL ATTENDANCES	349

MALTHOUSE
OUTDOOR STAGE

22 JANUARY – 12 MARCH

TOTAL NUMBER OF EVENTS	25
TOTAL ATTENDANCES	4,491

Malthouse Outdoor Stage (MOS) is a mid-scale, custom-built amphitheatre that 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 events.





**LIOR & DOMINI
ANIMAL IN HIDING**

22 JANUARY

PRESENTED BY	RAZ Music
TOTAL NUMBER OF PERFORMANCES	2
TOTAL ATTENDANCES	203

ARTISTS / **LIOR, DOMINI FORSTER**



**PARVYN
SA ALBUM LAUNCH
WITH DJ MOHINI**

3 JANUARY

PRESENTED BY	Malthouse
TOTAL NUMBER OF PERFORMANCES	1
TOTAL ATTENDANCES	275

ARTISTS / **PARVYN, DJ MOHINI**



MEOW SINGS

4 FEBRUARY

PRESENTED BY	Meow Meow
TOTAL NUMBER OF PERFORMANCES	2
TOTAL ATTENDANCES	142

ARTISTS / **MEOW MEOW,
MARK JONES, DAN WITTON**



**A RESOURCEFUL HERO
STRUGGLING AGAINST
INCREDIBLE ODDS**

5 – 13 FEBRUARY

PRESENTED BY	Midsumma & RAWCUS
TOTAL NUMBER OF PERFORMANCES	6
TOTAL ATTENDANCES	351

RAWCUS

CREATIVE PRODUCER / **HARRIET DEVIN-DUNBAR** PROJECT/ PRODUCTION MANAGER / **ALANA HOGGART** CO-CREATOR/DIRECTOR / **KATRINA CORNWELL** CO-CREATOR/WRITER / **MORGAN ROSE** CO-CREATOR/RAWCUS ENSEMBLE / **CLEMENT BAADÉ, HARRIET DEVLIN, JOSHUA LYNZAAT, KERRY POKE, RACHEL EDWARD** SOUND DESIGNER / **DANIEL NIXON** VISUAL DESIGNER / **EMILY COLLET** DESIGN ASSISTANT / **XASHA CHUA-HUGGINS** TECHNICAL MANAGER / **JUSTIN GARDAM** STAGE MANAGER / **VIVIENNE POZNANSKI** RAWCUS ARTISTIC DIRECTOR / **KATE SULAN** RAWCUS EXECUTIVE PRODUCER / **JACQUE ROBINSON**

ST. MARTINS YOUTH ARTS CENTRE

CO-CREATOR/PERFORMERS / **ALICE QIN, ISAAC EDWARDS, HATTIE ELLIOT, BEN GOSS, BELLE HANSEN, SUMMER METCALF, OSCAR NELSON-SMITH, MAYA SANDON, RUBEN WATERS, VITO VAN HOUT** ASSISTANT DIRECTOR / **CASSANDRA GRAY** ST MARTINS ARTISTIC DIRECTOR / **NADJA KOSTICH** ST MARTINS ACTING EXECUTIVE DIRECTOR / **KIRSTIE ELLEM**

SUPPORT AND ACCESS TEAM

RAWCUS ENSEMBLE ARTIST SUPPORT / **RACHEL EDWARD** ST. MARTINS ENSEMBLE ARTIST SUPPORT / **ALICE QIN** CO-CREATOR/ ONE ON ONE ARTIST SUPPORT / **CAMERON WATERS** AUSLAN INTERPRETER TEAM / **KIRRI DANGERFIELD, SARAH FIELD, GUS BAGGER** DEAF INTERPRETER AND ACCESS CONSULTANT TEAM / **CATHERINE DUNN, SAM MARTIN, NILGUN GUVEN**



**GRACE CUMMINGS
STORM QUEEN ALBUM TOUR**

11 FEBRUARY

PRESENTED BY	Supersonic Events
TOTAL NUMBER OF PERFORMANCES	3
TOTAL ATTENDANCES	294

ARTISTS / **GRACE CUMMINGS, CAHILL KELLY**



**GERALDINE HICKEY AND A
BUNCH OF FUNNY MATES**

18 – 20 FEBRUARY

PRESENTED BY	Token Events
TOTAL NUMBER OF PERFORMANCES	3
TOTAL ATTENDANCES	925

ARTISTS / **GERALDINE HICKEY, ALEX WARD, JORDAN BARR, VIDYA RAJAN, CELIA PAQUOLA**

**SAM SIMMONS
BE A VERB**

22 – 27 FEBRUARY

PRESENTED BY	Token Events
TOTAL NUMBER OF PERFORMANCES	6
TOTAL ATTENDANCES	1,557

ARTIST / **SAM SIMMONS**



**GRAND SALVO
WITH 10 PIECE ENSEMBLE**

5 MARCH

PRESENTED BY	Mistletoe
TOTAL NUMBER OF PERFORMANCES	1
TOTAL ATTENDANCES	153

ARTISTS / **PADDY MANN, DJ VOYAGE OF THE DAWN TREADER**



**DAVE HUGHES
LIVE**

11 – 12 MARCH

PRESENTED BY	Token Events
TOTAL NUMBER OF PERFORMANCES	5
TOTAL ATTENDANCES	399

ARTIST / **DAVE HUGHES**



A NIGHT WITH UNCLE JACK

6 MARCH

PRESENTED BY	Mistletoe
TOTAL NUMBER OF PERFORMANCES	1
TOTAL ATTENDANCES	192

ARTISTS / **UNCLE JACK CHARLES,
NAMILLA BENSON**



SURVEY RESPONDENT

‘THE OUTDOOR STAGE SPACE HAS BEEN A GREAT MEETING PLACE FOR AUDIENCES AND CREATIVES DURING FESTIVAL TIMES, AND FEELS A BIT LIKE A FESTIVAL HUB’

**MALTHOUSE
OUTDOOR STAGE**

COMEDY FESTIVAL
AT MALTHOUSE



31 MARCH – 24 APRIL

TOTAL NUMBER OF EVENTS	13
TOTAL ATTENDANCES	9,797

In 2022 we welcomed Melbourne International Comedy Festival back to Malthouse with open arms. An array of emerging and established stand-up comics, cabaret artists, and un-categorisable storytellers of all kinds filled our venue to the brim. 2022 was the fifth year of Comedy Festival at Malthouse, cementing our venue as a major hub and the home of experimental and provocative comedy.



KUNGARI COMEDY
31 MARCH – 24 APRIL

VENUE	Playbox
TOTAL NUMBER OF PERFORMANCES	22
TOTAL ATTENDANCES	221



MADLINE STEWART: SO BRAVE

31 MARCH – 10 APRIL

VENUE	Tower
TOTAL NUMBER OF PERFORMANCES	10
TOTAL ATTENDANCES	303



STEPHEN OLIVER: BIGGER AND BLACKER

31 MARCH – 10 APRIL

VENUE	Merlyn
TOTAL NUMBER OF PERFORMANCES	9
TOTAL ATTENDANCES	741



THE ANNIVERSARY
31 MARCH – 17 APRIL

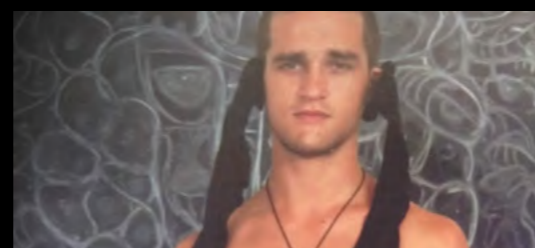
VENUE	Beckett
TOTAL NUMBER OF PERFORMANCES	12
TOTAL ATTENDANCES	654



LILY FISH: JOFUS AND THE PLANK

31 MARCH – 10 APRIL

VENUE	Playbox
TOTAL NUMBER OF PERFORMANCES	10
TOTAL ATTENDANCES	169



BARNIE DUNCAN: BUNNY
31 MARCH – 10 APRIL

VENUE	Tower
TOTAL NUMBER OF PERFORMANCES	10
TOTAL ATTENDANCES	277



JASON LEONG: HEATY
31 MARCH – 10 APRIL

VENUE	Beckett
TOTAL NUMBER OF PERFORMANCES	11
TOTAL ATTENDANCES	1,762



RUEBEN KAYE: THE BUTCH IS BACK

31 MARCH – 24 APRIL

VENUE	Merlyn
TOTAL NUMBER OF PERFORMANCES	19
TOTAL ATTENDANCES	3,901



DANI CABS: PONCHO: KEEP IT UP!

12 – 24 APRIL

VENUE	Tower
TOTAL NUMBER OF PERFORMANCES	12
TOTAL ATTENDANCES	236



MARIA ANGELICO: THE DISAPPEARING ACT

12 – 24 APRIL

VENUE	Playbox
TOTAL NUMBER OF PERFORMANCES	13
TOTAL ATTENDANCES	564



THE TRAVELLING SISTERS: THY—THUS—‘T WAS

12 – 24 APRIL

VENUE	Tower
TOTAL NUMBER OF PERFORMANCES	12
TOTAL ATTENDANCES	470



MORGANA O'REILLY: STORIES ABOUT MY BODY

13 – 24 APRIL

VENUE	Beckett
TOTAL NUMBER OF PERFORMANCES	11
TOTAL ATTENDANCES	296



DOM CHAMBERS: A BOY AND HIS DECK

19 – 24 APRIL

VENUE	Beckett
TOTAL NUMBER OF PERFORMANCES	6
TOTAL ATTENDANCES	481

The Engine Room is the research and development arm of Malthouse Theatre, encompassing the array of artistic experiments, artist development programs, new work 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.

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 2022, after two years of lockdowns, we were able to welcome this work back into the building.

We commissioned a total of 10 new plays in 2022:

Karma is an Orange Cat by Racheal Oak-Butler
Electra by Matthew Lutton, Ra Chapman and Kamarra Bell-Wykes
Fever Pitch by Daley Rangi
Colin by Harvey Zielinski
As a Second Language by Adrian Chiarella
The Witness by Bridget Mackay
Marie & Woyzeck by Zoey Dawson
Telethon Kid by Alastair Baldwin
Christmas Island Project by Nabilah Said
The Hour of the Wolf by Keziah Warner

Six of these new commissions were led by our resident artists (**Bridget Balodis**, **Kamarra Bell-Wykes** and **Ra Chapman**). The resident artists approached writers and artists, managed pitches, selected projects for commission, and created the development timelines for these projects as lead dramaturges. This process introduced new voices to Malthouse whilst simultaneously allowing resident artists to lead commissions.

We also held creative development workshops for 11 new works:

Nosferatu by Keziah Warner
The Hate Race by Maxine Beneba-Clarke
Deep_State.pdf by Marcus Mackenzie
Telethon Kid by Alastair Baldwin
Under the Skin by Pamela Carter
This is Living by Ash Flanders
Looking for Alibrandi by Vidya Rajan
Anna K by Susie Miller
Monsters by Emme Hoy
An Exhaustive Treatise on Queer Desire by Rae Perks
Made in China 2.0 by Wang Chong

And one new work completed an international residency:

Nabilah Said travelled from Singapore to Christmas Island to complete a writing residency in September – October 2022.

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 twelfth year of the program, **Bridget Balodis** continued her three-year tenure as Director in Residence (2020–2022). In 2022 Bridget was Director of ***Stay Woke*** and ***K-BOX*** and lead the creative development of Keziah Warner's ***Nosferatu***, scheduled to premiere in 2023. At the conclusion of 2022, she will have completed the most comprehensive residency for a director at Malthouse and will continue freelancing as a guest director on a variety of commissions in the future.

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 *Nosferatu*, ***K-BOX***, ***Stay Woke***, ***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 2022 **Kamarra Bell-Wykes** and **Ra Chapman** continued their role 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***. In 2022 Ra Chapman's ***K-BOX*** had its world premiere on the Malthouse stage. Kamarra Bell-Wykes directed the world premiere of ***Chase*** by Carly Shepphard. Both Ra and Kamarra led the commissioning process and dramaturgical development of 2 new works each, co-developed an adaptation of ***Electra*** with VCA students, and supported the Artistic Director in programming and commissioning. In 2023 Ra will continue working with commissioned artists as a freelance artist, and ***A Daylight Connection***, an independent First Nations company led by Kamarra Bell-Wykes and Carly Shepphard, will join Malthouse as a company in residence.

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 Nation 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*** premiered at 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 2022 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 production operations. The Besen Family Artist Program is generously supported by the **Besen Family Foundation** and **Debbie Dadon AM**.

The 2022 Besen artists were:

Grace Ferguson

Sound Design & Composition

– **Anna K** and **K-BOX**

Harrie Hogan

Lighting Design

– **Anna K** and **K-BOX**

Malith Wijayawardhana

Direction

– **Anna K** and **K-BOX**

INDEPENDENT ARTISTS & SMALL-TO-MEDIUM THEATRE COMPANIES

Malthouse Theatre plays a crucial role in the theatre ecology, providing opportunities to a range of independent artists through residencies, development, and presentation as well as partnerships with theatre companies from the small-to-medium sector. We also offer in-kind support to independent artists, through professional and dramaturgical advice, industry connections, and rehearsal space where possible.

In 2022, artists supported through the provision of in-kind venue hire included **Peter Cole**, **Rising**, **Big Yellow Taxi**, **Just for Laughs**, **Olivia Satchell**, **Milke**, **Force Majeure**, and **Back to Back Theatre**.

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 2022, the participants in the Malcolm Robertson Writers Program were **Alastair Baldwin** and **Adrian Chiarella**.

Alistair Baldwin is a writer, comedian, thought leader, disabled ingenue and sometimes blonde based in Naarm/Melbourne. He has written for a number of TV shows, including ABC's *The Weekly* (seasons 4, 5 and 7), *Hard Quiz* (season 4 and 5), *Get Krack!n* (season 2) and *At Home Alone Together* (season 1). He is currently a staff writer on the upcoming Amazon Original series *Deadloch*. Alistair provides narrative development and joke writing services to projects across Australia – for various networks, SVOD platforms, apps and more famous comedians. In 2019 Alistair's play *Lame* was performed at Southbank Theatre as part of Melbourne Theatre Company's First Stage initiative and Malthouse Theatre chose him to participate in the Besen Family Artist Program – Writers' Development Workshop. In 2020 Alistair was selected to be part of MTC's Cybec Electric play readings, premiering an excerpt of his new play *Celebrity Skin* – which he is continuing work on with the support of a grant from Creative Victoria. He has a Bachelor in Screenwriting (Honours) from the Victoria College of the Arts, writing his final thesis on disability representation on Australian screens.

For Malthouse Theatre, Alistair wrote an original comedy **Telethon Kid**. Disability influencer and self-proclaimed child star Sam Harmer teams up with his childhood paediatric doctor to win the Geneuris Orphan Prize for research into rare conditions. When one thing leads to another after a few too many cocktails at the conference bar, a steamy affair turns into what Alistair calls 'a satirical and sexy ethics nightmare'.

Adrian Chiarella grew up in Sydney and is a graduate of the Australian Film, Television and Radio School. His career began editing previsualisation for Baz Luhrmann on the feature film *Australia*. Following this, Adrian worked as an editor, winning an Australian Screen Editors Award for Lucy Gaffy's acclaimed short film *The Love Song of Iskra Prufrock*. His other editing credits include Craig Boreham's feature film. Adrian directed and edited numerous promotional campaigns for Foxtel original Australian drama series including *Wentworth*, *The Devil's Playground*, and *The Kettering Incident*. His first short film as writer-director, *Touch*, earned Adrian an Australian Directors Guild nomination after screening at numerous festivals around the world. His second short film, *Black Lips*, was funded by Create New South Wales and SBS and has screened at numerous film festivals around the world including Palm Springs International Shortfest, Rhode Island Film Festival, St Kilda Film Festival, BFI Flare, Outfest Fusion, and Melbourne Queer Film Festival where it won best short film. His most recent short film, *Dwarf Planet*, was funded through the Australian Directors' Guild and premiered in competition at Clermont-Ferrand in early 2021. Adrian was a participant in Malthouse Theatre's 2021 Besen Writers Group.

For Malthouse Theatre, Adrian is writing **As A Second Language** with Ra Chapman as dramaturg. Inspired by Adrian's own experience of being mistakenly placed into an ESL class as a child, **As A Second Language** explores miscommunication, the search for a common language, and the complexities of growing up Chinese in Australia.

The Malcolm Robertson Writers Program is generously supported by the Malcolm Robertson Foundation.

PLAYWRITING INNOVATION AWARD

In 2021 Malthouse 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 **Rae 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*.

In 2022 Rae worked with Bridget Balodis (director) and Emma Valente to continue development on the work.

Rae 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). Rae'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. Rae'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. Rae is currently developing six-part comedy web series *Unicorn Hunters*. They have a Bachelor of Dramatic Arts from the VCA. Rae 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.

WESTERN EDGE PARTNERSHIP

Supported by Australia Council, Malthouse Theatre and **Western Edge** deepened their relationship through a formal collaboration. In 2021, the **Sub30 Collective** undertook a residency at Malthouse and in 2022 the project culminated in the delivery of a number of activities with and for the artists—including a performance showcase in the Beckett Theatre. The Sub30 Collective were the first ensemble of artists to go through the Western Edge Level Up Professional Development Program and this collaborative project aimed to place the artists at the forefront, address identified barriers to professional employment, provide development opportunities, and create pathways to the mainstage.

The Sub30 Collective artists involved in this collaborative project were:

Betiel Beyin

Yaw Dadzie

Leigh Lule

Michael Logo

Amarachi Okorom

Ras-Samuel Welda'abzgi

This project was assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.



Malthouse Education aims to encourage young people to engage deeply with all aspects of our work, provoking robust conversations, debate, and reflections on the world around us.

In 2022 we welcomed award-winning professional actor, director, and teaching artist **Lyall Brooks** into the renewed role of Education Coordinator, from where he continues to connect the next generation of artists to the company through attending contemporary productions, tours, bespoke workshops, and programs.

THE SUITCASE SERIES

Conceived in 2010, this premiere participatory theatre-making program still holds a unique and celebrated position in the Victorian theatre education landscape. The Suitcase Series empowers Year 9 and 10 students to tackle the greatest threat to their generation—climate change—while developing and expanding their theatre making skills, by devising their own works in response to a specially commissioned script.

In 2021, **Chanella Macri** was commissioned as our seventh playwright of the series. Developed over twelve months and premiering in October 2022, **Atlantis** uses Plato's ancient myth of a sunken city to explore Indigenous and Pasifika philosophies and modes of storytelling. Framed as a search for lost systems of knowledge that might help us understand our relationship to the environment, this fantastical play is ultimately about young people stepping into their power as future guardians of our country.

The Suitcase Series is designed as a potential vehicle to introduce new talent to Malthouse, and a bridge to their future involvement in mainstage productions. This year, emerging young director **Isabella Vadiveloo** led actors **Kevin Hoffbauer**, **Karl Richmond** and **Kira Samu** in a production designed by **Karine Larché**, **Kit Cunneen** and **Rex Pelman**, with Malthouse stalwart **Jethro Woodward** acting as design mentor.

Suitcase Series' dedicated web platform, developed in response to the program's pivot to digital participation during the 2020-2021 lockdowns, easily evolved into an online resource hub for teachers and students, providing access to comprehensive education resources including teachers' notes and class plans; inspiration boards for students with links to articles, images, podcasts and further research prompts; video interviews with the creative team; and technical information to support the transition from classroom to onstage performance.

The bespoke web portal also supported a hybrid participation model and shared communication space, allowing those schools taking part digitally to be just as engaged with their live-performance peers—and this year even gave two schools the chance to pivot to a last-minute online presentation when natural disasters prohibited them from travelling to the Malthouse.

Despite lower post-Covid audience numbers across the entire sector, and greater excursion-hesitancy amongst schools in particular, this year we enjoyed the participation of 635 students. 40% of those who attended were government schools, 15% were from low ICSEA institutions, and 30% travelled from regional areas (the furthest travelling from Albury-Wodonga). They were accompanied by 43 teachers, many of whom were graduate or student teachers gaining an exciting addition to their professional development.

'This was unlike any project I've ever done, for drama or outside of it. The requirements of having to be inspired by the Atlantis script and the ability to take lines from it and make it into our own play, completely up to our own imagination and decisions made this so interesting, at times challenging. I thoroughly enjoyed watching the shows done by other school kids as well as the professionals watching our performance and getting to hear what they thought about our work; it was all very special.'

—Student participant,
Christian College Geelong

'I can honestly say that each year, the program improves. This year was absolutely fantastic and a big part of that is due to the positive and inclusive environment that you cultivated on the day. I know my students had an absolute ball and enjoyed themselves so much that they are now begging for another performance opportunity (the Suitcase Series is normally their final performance in Year 10 for the year). To me, this is a massive sign of the success of the program in that it has ignited a passion for the arts.'

—Teacher, University High School

VCE THEATRE STUDIES THE RETURN AND LOOKING FOR ALIBRANDI

2022 saw both John Harvey's **The Return** and Vidya Rajan's **Looking for Alibrandi** gain coveted spots on the VCE Theatre Studies Playlist, offering students the opportunity to engage with (and connect their important final year's studies to) these two landmark Malthouse Theatre productions.

Schools were supported in their analysis and evaluation of both productions by a wide-ranging suite of education collateral including reimagined pre- and post-show Prompt Packs investigating the contexts, themes, design and execution of the works; cast Q&As at dedicated school matinee performances; a comprehensive resources dropbox containing images, designs, scripts, reviews, extra creative notes and further reading; and an on-demand digital Revisit The Play workshop of production footage excerpts, facilitated analysis, and curriculum-focussed provocations, all aimed at preparing students for their final exams.

We were excited to receive the two prestigious Drama Victoria Awards for our Playlisted productions this year. Best Performance by a Theatre Company for VCE Theatre Studies (**The Return**) and Best New Australian Publication for Drama and Theatre Studies Teachers and Students (**Looking for Alibrandi** Education Resources).

YOUTH AND EDUCATION
PROGRAM



At Malthouse we are committed to ensuring that everyone has an opportunity to enjoy the performances and programs we offer. We work hard to remove barriers and increase access to our works and our venue.

We offer a range of services to increase inclusion and make our theatre accessible

WHEELCHAIR ACCESS

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

AUSLAN INTERPRETED

Malthouse Theatre works in partnership with Auslan Stage Left to provide Auslan interpretation for certain performances and events across the year. In 2022, the following performances were Auslan interpreted:

The Return, Wednesday 25 May

Looking for Alibrandi, Friday 22 July

Monsters, Thu 8 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.

In 2022, the following performances were audio described:

The Return, Thursday 2 June

Looking for Alibrandi, Wednesday 27 July

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, and those living with anxiety or who have experienced trauma. Malthouse Theatre’s 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.

In 2022, the following performances were relaxed:

Anna K, Thursday 25 August 2022

K-Box, Saturday 17 September 2022

COMPANION CARD

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

HEARING ASSISTANCE

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

‘I FEEL VERY REPRESENTED AS AN ABORIGINAL & QUEER PERSON AND I’M JUST SO THANKFUL TO MALTHOUSE FOR CONTINUING THEIR REPRESENTATION OF PEOPLE WHO ARE LIKE ME. THANK YOU.’

SURVEY RESPONDENT

2022 saw the engagement of a fixed-term Equity & Inclusion Manager, an in-house consultancy and leadership role that was tasked with delivering the first twelve months of the Equity Action Plan. Creating this role was possible through the generous support of **Creative Victoria**.

Building on the achievements of 2021, in 2022 the Equity & Inclusion Manager

- / Delivered internal training, capacity building, systems design and upskilling to equip ongoing staff to deliver on the Equity Action Plan in future
- / Delivered training to full-, part-time, and casual staff
- / Provided guidance and resources to the Marketing & Communications team in the development of a style and terminology guide
- / Delivered culture and change management guidance, support, and advice to the leadership team
- / Provided vital rehearsal room and producing support to artists and creative teams

Although funding limitations meant this role was not able to be continued after 12 months, the transition of ownership of the Equity Action Plan to the Malthouse leadership team was successfully completed, and the EAP itself continues to be a living plan continuously progressed, reviewed, and renewed under the oversight of the Executive and Board.

A key part of the EAP delivered in 2022 was our Community Engagement program. For three of our mainstage productions—**Stay Woke**, **The Return**, and **K-Box**—we carried out community consultation and engagement, offered free and subsidised tickets to audiences who traditionally experience barriers to live theatre, and programmed Takeover Nights, where communities were invited to ‘take over’ the Malthouse for a night, programming live performance events around a mainstage production, with catering, foyer activation, and other hospitality initiatives to welcome new audiences into our venue. We saw over 260 attendances at the two events staged in 2022, with excellent feedback from our community partners and artists, and learnt that deep engagement with underrepresented audiences is vital to continue our artistic mission. Our 2022 Takeover Nights were generously supported by the **John T Reid Charitable Trusts**.

The commitment to ongoing and increasing inclusion and engagement work at Malthouse is fully embedded, and as we look to the future, we are excited at the creative opportunities this vital work will inform and support.



VOLUNTEERS

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

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

VENUE

A milestone capital investment into the Malthouse—the first in over 30 years—saw an exciting program of upgrades and renovations get underway. Investment of \$4.6 million by **Creative Victoria** saw works roll out in 2022, with a completion date in 2023.

These changes include:

- / Restoration and covering of the original Malthouse roof, dated from 1896
- / Foyer renovations, including new amenities, upgrade of existing amenities, and the creation of more seating
- / Creation of a new artists' green room for the Malthouse Outdoor Stage
- / Resurfacing of the Ngargee Courtyard, with new structures added to support MOS including a technical office and permanent stage footings
- / Renovations of the Malthouse Bar

VENUE HIRE

The Malthouse continues to support the Company's strategic vision to be a home for cutting-edge theatre. The venue has functioned to support Malthouse Theatre's objective to diversify our community, become a social hub for the arts and culture sector, and to be a place that is welcoming and inclusive. When our stages are not being utilised for own works, the theatres, rehearsal rooms, conference facilities, and event spaces are open to creative, commercial and corporate hirers, and event partners. In 2022 this included **RISING, Australian Art Orchestra, Just For Laughs, Glee Club, and ASLIA Victoria**, among others.

Venue Hire	2022	2021	2020	2019
Total Number of External Hires	8	14	19	59
Total Number of Ticketed Performances	29	276	35	382
Total Ticketed Attendances	5,121	1,334	570	38,863
Total dollar value of subsidised and in-kind venue hire provided to the arts sector	60,375	6,690	6,059	35,000



PHILANTHROPY

Philanthropic support forms a critical revenue stream for Malthouse Theatre. Tax deductible gifts from our generous supporters across Partnerships, Private Giving, and Trusts and Foundations provided support towards our six Malthouse Theatre development pillars Audience Access and Inclusivity, New Theatre, Indigenous work, Artist Development, Education Programs and Stories of M.

Resuming a full year of programming, Malthouse was finally able to stage the major First Nations story of repatriation and resilience—**The Return**, by John Harvey. Over five years a group of exceptional philanthropists came together to fund this major new work and it was a highlight to see **The Return** actualise on the Merlyn Theatre stage, being shared with audiences of all ages.

Receiving the Victorian Premiers Literary Award, John Harvey's epic tale was brought to life by Jason Tamiru and Matthew Lutton and was a true example of philanthropy working to bring urgent and important stories to a broader public awareness via the Malthouse stage.

PARTNERSHIPS

Malthouse is proud of our longstanding partnerships with the corporate sector, which continue to add strategic and cash value to our organisation. We were thrilled to welcome **Maurice Blackburn Lawyers** as a new education partner in 2022. Over the following five years we will collaborate with Maurice Blackburn to subsidise access to our education programs for disadvantaged school communities.

We gratefully acknowledge the ongoing and critical support of our core government funding partners The Australia Council for the Arts, the Australian Government's arts funding and advisory body, Creative Victoria, and special funding provided through the COVID-19 Arts Sustainability fund by the Department of Infrastructure, Transport, Regional Development, Communications, and the Arts.

PRIVATE GIVING

The Muse private giving program is one of our most important philanthropic groups within Malthouse Theatre's supporter community. Our giving theme of 2022 was **Stories of M**, which highlighted the launch of our new digital archive of the same name. To date we have shared with audiences' 650 stories on our stages, and hundreds more that have been developed through commissioning and script development. We asked our supporter community to help us write the next story of M and once again our community proved their generous natures with 250+ contributions at the Muse level throughout the year.

At the major gift level, Malthouse Foundation Muses enjoyed two intimate dinners throughout the year hosted by Malthouse Board Member Andrew Myer AM at the Myer Family offices. These dinners are an opportunity to enjoy a conversation in a relaxed atmosphere with some of Australia's most exciting artists which in 2022 included Pamela Rabe, Alison Whyte, and Stephen Nicolazzo.

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 look forward to another year of community building in 2023.

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 welcomed the **Girgensohn Foundation** as supporters in 2022, who will enable further access for secondary school children to our award-winning climate change and arts education program—The Suitcase Series. The **Sidney Myer Fund** also reaffirmed their support of the Malthouse Outdoor Stage. Following on from the Funds initial investment in stage infrastructure, which allowed Malthouse to leverage millions in additional support, the Sidney Myer Fund will now enable artistic programming on the stage which ensures this exciting new venue truly reflects the Malthouse creative spirit.

As detailed in the introduction to this section of the Annual Report, an extraordinary group of supporters came together to allow Malthouse to develop and present the landmark First Nations production **The Return**. Two exceptional Foundations—**Dara Foundation** and **Bardas Foundation**, supported this project with leading gifts. The scale of the production and the comprehensive development period this story required would not have been possible without their support.



FUNDRAISING & DEVELOPMENT



PARTNERS

GOVERNMENT



BEVERAGES



CORPORATE



MEDIA



TRUSTS AND FOUNDATIONS



PARTNERS

GOVERNMENT PARTNERS

COVID-19 Arts Sustainability Fund—an Australian Government initiative, Australia Council for the Arts, Creative Victoria, and Victoria State Government.

CORPORATE PARTNERS

Coopers (beverage partner), Scotchmans Hill (beverage partner), Roy Morgan Research (corporate partner), Maurice Blackburn Lawyers (corporate partner), Nous Group (corporate partner), Salus Body (corporate partner), House of Orange (corporate partner), King Living Furniture (corporate partner), Plakkit (media partner), The Saturday Paper (media partner).

TRUSTS AND FOUNDATIONS

Bardas Foundation, Besen Family Foundation, Circle5 Foundation, Canny Quine Foundation, Crown Resorts Foundation, Dara Foundation, Girgensohn 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 2022

URANIA – MUSE OF THE STARS (\$20,000+)

Andyinc Foundation, Circle5 Foundation, Debbie Dadon AM, Carrillo Gantner AO, Girgensohn Foundation, The Humanity Foundation, Craig Reeves

CLIO – MUSE OF HISTORY (\$10,000+)

J Cowen, Jennifer Darbyshire & David Walker, Carrillo Gantner AO, Suzanne Kirkham, Richard Leonard & Gerlinde Scholz, Michele Levine, Simone Lourey, Fiona McGauchie & James Penlidis, Mary-Ruth & Peter McLennan, Alison & Peter Mitchell, Robert Salzer Foundation, Liz & Chris Schell, Janine Tai, The Vera Moore Foundation, Maureen Wheeler AO, Anonymous (1)

THALIA – MUSE OF COMEDY (\$5,000+)

John & Lorraine Bates, Canny Quine Foundation, Gjergja Family, Geoff & Christine Grenda, Christopher Reed, Anonymous (1)

MELOPMENE – MUSE OF TRAGEDY (\$2,500+)

Susanne Dahn, Anita & Richard Dammary, Rosemary Forbes & Ian Hocking, Colin Golvan AM QC & Dr Deborah Golvan, Michael Jankie & Vivienne Poznanski, Amy & Paul Jasper, Ann Kemeny & Graham Johnson, Michael Kingston, Lauren Mitchell & Bradley Shawyer, Stephen Mitchell & Lizzie Holland, Sue Prestney & Paul Glen, Robert Sessions AM & Christina Fitzgerald, Tom Smyth, Peter Templeton, Leonard Vary & Matt Collins AM QC, Rosemary Walls, Anonymous (1)

EUTERPE – MUSE OF MUSIC (\$1,000+)

Monica & Sam Abrahams, Anita & Graham Anderson, Marc Besen AC, Benjamin Briscoe, Kim Briscoe, Ken Briscoe, Nan Brown, Sally Browne Fund, Lynne Burgess, Ros Casey, Min Li Chong,

Jason Craig, Carman's Kitchen, Jennifer Darbyshire & David Walker, Mark & Jo Davey, Roger Donazzan, Mark Duckworth PSM & Lauren Mosso, Evelyn Firstenberg, Ben & Natalie Gilbertson, Nannette Hunter, Margaret Jackson, Dr Robert Karoly & Marguerite Hall, Julie & Michael Landvogt, Cameron Lewis, J Lowther, Ian Manning & Dr Alice De Jonge, Susan McLean, Norman Family, Tom & Ruth O'Dea, Sophie Padget, Rosemary & Roger Redston, Mike & Jane Rikard-Bell, Rohitha Rupesinghe & Mi Fon Lew, Viorica Samson, Simon Schofield, Lynne Sherwood, Dr Tim Smyth, Maria Solà, Fiona Sweet & Paul Newcombe, Pinky Watson, Jan Williams, Anonymous (2)

TERPSICHORE – MUSE OF DANCE (\$500+)

Jane Allan, Michael Arnold, Peter Berry & Amanda Quirk, Nina Bonacci, Jennifer Bourke, The Brownlee Family, Elise Callander, Yvonne Constantine, Andrew Costa & Ming Kang Chen, Cranberry Design, Rod Fuller, John & Helen Gibbins, Moreno & Anna Giovannoni, Iona Goodwin, Marguerite & Vincent Griffith, Luke Heagerty, Prof Michael Jefford, Irene Kearsey, Fiona Mahony, Jennifer & Tony Merlino, Sarah Morgan, George Morstyn, Jane Northey, Kaylene O'Neill, Charlie Powles, Pritchard Family, Anita Roberts, Jean Ross, Elizabeth Spence, Andrew D N Stocker, John Thomas, Dr Meg Upton, Penny Ward, Peter & Shirley Watson, Jillian Wells OAM & David Wells OAM, Gary Westbrook, Scott White & Martine La Fontaine, Anonymous (6)

ERATO – MUSE OF MUSIC (\$250+)

Abbey Pinkerton Family, Simon Abrahams, Mandy Battaini, Nicole Beyer, Katherine Brazenor, Lynette Campbell, Simon Campbell, Justine Charles, Michael Ciesielski, Fiona Clyne, Patrick Conway, Christina Costigan, Patrick Crummy, Mim & Phil Curtis, Alison Davies, Sue Donnelly, Marita Dunbar, Wendy Duncan, Louise Dunn & Chris Mason, Da Sheng, Mary Dyer, Kerry Elly, Bronwen Evans, Paula Fernon, Carolyn Floyd, Joshua Fry, Dr David & Julie Whittle, Nikki Gaskell, Dr Vanessa Gavens, Neil Gibbs, Dr Billie Giles-Corti, Linden Golding, Michael Golding, Jill Gregory, Joanne Griffiths, Robert Hoskin & Henry Gaughan, Arechea Hounsell, Dr Linda Iles, Dr Irene Irvine, Dr Mark Johnson, David Johnston-Bell, Val Johnstone, Pamela Joseph, Petra Kalive & Tim Stitz, B P Kevans, Mira & Dr David Kolieb, Stevie Lansdell, Mark Larsen, Fairbank + Lau, Rosie Leake, Richard & Janice Lewis, SL, Dr Kristina Macrae & Bruce Macrae, Michelle Mason, J Mavros, Pamela McLure, Glenn Munari & Maria O'Shannessy, Prof Robert Nordlinger, Linda Notley, Guy Obeid, Vanessa O'Neill, Brandon Pape, Gerard Powell, Jo Renkin & Geoff Hansen, Rosalba Renzella, Michael Riordan & Geoffrey Bush, Mikhail Rodrick, Dr Amanda Roe, Tim Roman, Anna Colbasso & Michael Taylor, Chris Teh, Peter & Lesley Thomas, Casini Tisseverasinghe, Kristen & Miranda, William Wallace, Jo Whyte, Barbara Yuncken, Meg Zerafa, Anonymous (16)



BOARD

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

— Audit, Finance and Risk Committee

— Development Committee

— 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 2022, key governance milestones included

— Careful oversight of reserves, ensuring excellent financial and risk management

— Assistance to the Executive with government advocacy and engagement

— Succession planning and recruitment for future Directors

— Guidance, oversight and advocacy for the Malthouse Upgrade Project initiated by Creative Victoria

— Ongoing development and philanthropic support to the Executive.

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 2022)

Fiona McGauchie (Chair)

Consultant, Egon Zehnder

Mary Vallentine AO

Arts Manager

Pamela Rabe AO

Actor and Director

Sue Prestney

Principal of Sue Prestney & Associates Pty Ltd.

Chartered Accountants

Debbie Dadon

Chair, Besen Family Foundation

Andrew Myer AM

Founder and Director, AV Myer Group

Deborah Cheetham AO

Artistic Director, Short Black Opera

Alan Wong

Chartered Accountant; Director, PwC Consulting

Jada Alberts

Actor, Director, Writer

Jacob Varghese

CEO, Maurice Blackburn

Lindy Hume

Artistic Director, theatre and festivals

STAFF

Artistic Director and Co-CEO

Matthew Lutton OAM

Executive Producer and Co-CEO

Sarah Neal

Cultural Consultant (First Nations)

Jason Tamiru

Senior Producer

Annie Bourke

Resident Artist

Ra Chapman

Resident Artist

Kamarra Bell-Wykes

Director in Residence

Bridget Balodis

Casting Manager

Marline Zaibak

Company Manager &

Associate Producer

Laura Hale

New Work Manager

Mark Pritchard (until September)

New Work Manager

Bernadette Fam (from November)

Creative Producer (MOS)

Linda Catalano

Education Coordinator

Lyall Brooks

Company Administrator

Allie Stapleton

Finance Manager

Ness Harwood

Equity and Inclusion Manager

Cessalee Smith-Stovall (until June)

Finance Administrator

Liz White

Finance Assistant

Connie Stella

Marketing &

Communications Manager

Davey Simmons

Digital Content Producer

Tamarah Scott

Senior Campaign

Marketing Coordinator

Jacqui Bathman (until September)

Campaign Marketing

Coordinator

Sabrina Alday (from November)

Brand Marketing Coordinator

Julia Antique

Graphic Design

Hours After

Publicist

TS Publicity, Tatia Sloley & Mary Thompson

CRM & Ticketing Manager

Prue Sutherland

Box Office Supervisor

Fiona Wiseman

Fundraising &

Development Manager

Alex Bellemore

Development Coordinator

Patrick Crummy

Production Manager

David Miller (until July)

Production Manager

Blair Hart (from August)

Technical Manager

Baird McKenna

Workshop Manager

Goffredo Mameli

Operations Manager

Dexter Varley

Head Technician (Lighting)

Rob Ballingall

Venue Head Mechanist

Ivan Smith

Head Technician (Sound)

Brendan Jellie

Head of Wardrobe

Delia Spicer

Production Coordinator

Tia Clark

Production Coordinator

(Parental Leave Cover)

Zoe Rabb

Set Builder

Elizabeth Whitton

Set Builder

Lennon Fowler

Venue Manager

John Byrne (until June)

Commercial Operations Manager

Danielle Giordano

Facilities Manager

Steve Hearne

Project Manager (Building Works)

Neil Fisher

Front of House Manager

Emma Corbett

Bar Manager

Ryan Jones

Box Office Staff

Paul Buckley, Emily Burke, Perri Cummings, Bronya Doyle, Mellita Ilich, Min Kingham, Isa Munhos, Emma Whitby, Liz White, Tim Woods

Front of House & Bar Staff

Briannah Borg, Dezi Boyle, Luke Brady, Mitchell Brotz, Louisa Carpinteri, Chiara Gabrielli, Dani Goder, Zoe Hadler, Catherine Hamilton, George Jefford, Sophie McRae, Hayley Newman, Texas Nixon-Kain, Leah Oliveria, Sarah Onn, Julie O'Reilly, Tamsin Otway, Ellie Roth, Katie Rowe, Claude Sarmiento, Lucy Seale, Lissie Shaw, Emma Shaw, Sequioa Simpson, Flynn Smeaton, Barney Spicer, Shannon Stevens, Riley Stow, Kenny Waite, Olive Weeks, Robert Wilkie, Hayley Wolters, Antigone Yannoulidis

Production & Technical Staff

Leia Alex, Jacinta Anderson, Georgia Bell, Gabriel Bethune, Suzanne Brooks, Nathan Burmeister, Edwin Cheah, John Collopy, Caitlyn Cunneen, Jo Foley, Sorrel Fuller, Justin Gardam, Robert Harewood, Stephen Hawker, Kelsey Henderson, Jodie Hope, Anna Kastrissios, Jessica Le Gall, Mikailah Looker, Eugene Mackinnon, Jason Markoutsas, Riley McCullagh, Tom McKeand, Sidney Millar, Sam Nix, Chris Payne, Ash Shearman, Jacob Shears, Darcy Smith, Jasper Spicer, Max Wilkie, James Wilkinson, Matilda Woodroffe

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	2022
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	7
	Number of students engaged through our education program	1,685
	% Audience identifies as CALD/POC or Deaf or disabled	19
	% Audience identifies as Indigenous	12
	% 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	2
	Number of new works by Australian writers presented as part of the annual season program	6
	Number of Australian writers commissioned per year	10
	Number of creative development workshops per year	11
Build capacity in the Victorian theatre sector.	Number of co-productions or co-presentations with S2M or independent artists per year	3
	Number of works of scale per year	1
	Number of partnerships with other organisations per year	5
	Dollar value of venue access offered to independent/ small – to – medium artists or organisations	60,375
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	2
	Number of First Nations/Indigenous writers commissioned per year	3
	Number of First Nations/ Indigenous artists engaged in development opportunities per year	20
Deliver pathways for emerging artists.	Number of leadership initiatives in response to sector challenges	3
	Number of artists engaged in professional artistic development opportunities	14
	Number of artists employed per year	170
	% Employment of female writers and directors on the mainstage each year	54



PLAYBOX THEATRE COMPANY LIMITED

ACN 006 885 463

**FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31st DECEMBER 2022**

PLAYBOX THEATRE COMPANY LIMITED
ACN 006 885 463
DIRECTORS' REPORT

The directors present this report on the Company for the financial year ended 31st December 2022.

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)	Resigned 28 November 2022
Debbie Dadon AM	
Andrew Myer AM	
Sue Prestney	
Pamela Rabe	
Nick Schlieper	Resigned 30 May 2022
Mary Vallentine AO	
Deborah Cheetham AO	
Kian Yik (Alan) Wong	
Jada Alberts	
Lindy Hume AM	Appointed 28 November 2022
Jacob Varghese	Appointed 28 November 2022

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

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

Access & Inclusion (continued):

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

Name	Occupation/Title	Responsibilities
Fiona McGauchie	Partner, Egon Zehnder	Chair of the Board People and Nominations Committee
Debbie Dadon AM	Chair, Besen Family Foundation	Development Committee
Andrew Myer AM	Founder and Director, AV Myer Group	Audit, Finance & Risk Committee
Sue Prestney	Principal of Sue Prestney & Associates Pty Ltd. Chartered Accountants	Audit, Finance & Risk Committee (Chair)
Pamela Rabe	Actor and Director	
Mary Vallentine AO	Arts Manager	Audit, Finance & Risk Committee and People and Nominations Committee
Deborah Cheetham AO	Singer, Actor, Composer and Playwright	

Name	Occupation/Title	Responsibilities
Kian Yik (Alan) Wong	Director at PricewaterhouseCoopers Consulting (Australia) Pty Ltd	Audit, Finance & Risk Committee
Jada Alberts	Actor, Playwright and Director	
Lindy Hume AM	Artistic Director	
Jacob Varghese	CEO, Maurice Blackburn	

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 2022, and the number of meetings attended by each director were:

Full Board Directors' Meetings

	Number eligible To attend	Number Attended
Fiona McGauchie	6	6
Michael Kantor	6	5
Debbie Dadon	6	5
Andrew Myer	6	5
Sue Prestney	6	6
Pamela Rabe	6	4
Nick Schlieper	3	3
Mary Vallentine	6	6
Deborah Cheetham	6	3
Alan Wong	6	5
Jada Alberts	6	4

Audit, Risk & Finance Committee Meetings

	Number eligible To attend	Number Attended
Fiona McGauchie	6	5
Andrew Myer	6	5
Sue Prestney	6	6
Mary Vallentine	6	6
Alan Wong	6	5

Equity, People and Nominations Committee Meetings

	Number eligible To attend	Number Attended
Fiona McGauchie	6	6
Michael Kantor	6	4
Nick Schlieper	3	2
Mary Vallentine	6	6
Alan Wong	6	5
Jada Alberts	5	3

	Development Committee Meetings	
	Number eligible To attend	Number Attended
Fiona McGauchie	6	6
Michael Kantor	6	4
Debbie Dadon	6	3
Andrew Myer	6	6
Deborah Cheetham	6	2
Jada Alberts	2	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 Constitution states that each member is required to contribute a maximum of \$10 each towards meeting any outstanding obligations of the Company. As at 31st December 2022, the total amount that members of the Company are liable to contribute if the Company is wound up is \$160 (2021 \$170).

Auditor's Independence Declaration

The lead auditor's independence declaration for the year ended 31st December 2022 has been received and can be found on page 6 of the financial report.

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



Fiona McGauchie
Director



Sue Prestney
Director

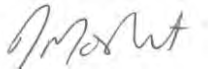
Dated this 3rd day of April 2023

PLAYBOX THEATRE COMPANY LIMITED
AUDITOR'S INDEPENDENCE DECLARATION UNDER DIVISION 60-40 OF THE AUSTRALIAN
CHARITIES AND NOT-FOR-PROFITS COMMISSION ACT 2012 TO THE
BOARD OF PLAYBOX THEATRE COMPANY LIMITED

I declare that to the best of my knowledge and belief, in relation to the audit of Playbox Theatre Company Limited for the year ended 31 December 2022 there have been:

- i) no contraventions of the auditor independence requirements as set out in the *Australian Charities and Not-for-profits Commission Act 2012* in relation to the audit; and
- ii) no contraventions of any applicable code of professional conduct in relation to the audit.

NFPAS
KESWICK SA 5035



Ian Mostert CPA
Registered Company Auditor No 539768

17 April 2023

Date

PLAYBOX THEATRE COMPANY LIMITED
STATEMENT OF INCOME AND RETAINED EARNINGS
FOR THE YEAR ENDED 31 DECEMBER 2022

	Note	2022 \$	2021 \$
Revenue from continuing operations			
Ticket Sales		1,153,836	1,210,042
Co-production and touring fees		516,746	5,694
Government Grants			
. Australia Council	2(a)	1,505,903	1,497,579
. Creative Victoria	2(a)	2,408,382	2,488,186
. Other	2(a)	1,505,000	755,025
. Jobkeeper and Cashflow Boost	2(a)	-	287,800
Fundraising and Sponsorship	2(b)	1,246,712	1,145,301
Venue Hire and Bar		730,901	661,004
Earnings from investments		190,927	201,152
Other revenue	2(c)	533,540	408,757
Change in fair value of financial assets		-	198,405
		9,791,948	8,858,945
Expenses from continuing operations			
Wages and oncosts - Permanent		2,899,730	3,229,828
Wages and oncosts - Casual		841,401	867,557
Payments to Artists and Creatives		1,281,639	1,304,699
Production and Touring		876,164	733,372
Marketing and Sponsorship		594,106	570,750
Venue costs		524,822	906,084
Other expenses	3	940,990	963,689
Change in fair value of financial assets		526,626	-
		8,485,479	8,575,980
Surplus/(deficit) before income tax		1,306,469	282,965
Income tax expense	1(m)	-	-
Surplus/(deficit) before earnings from investments		1,306,469	282,965
Other Comprehensive Income			
Items that will not be reclassified subsequently to profit or loss:			
None		-	-
Items that may be reclassified subsequently to profit or loss:			
None		-	-
Total comprehensive income/(loss) for the year, net of tax		1,306,469	282,965
Total comprehensive income attributable to members of the Company		1,306,469	282,965
Total Equity at the beginning of the period		2,826,392	2,543,427
Profit attributable to the Company		1,306,469	282,965
Total Equity at the end of the period		4,132,861	2,826,392

The accompanying notes form part of these financial statements

PLAYBOX THEATRE COMPANY LIMITED
STATEMENT OF FINANCIAL POSITION
AS AT 31 DECEMBER 2022

	Note	2022 \$	2021 \$
CURRENT ASSETS			
Cash and cash equivalents	4	1,854,569	1,625,487
Trade and other receivables	5	276,282	176,795
Inventories	6	72,882	54,427
Other current assets	7	313,111	162,937
TOTAL CURRENT ASSETS		2,516,844	2,019,646
NON-CURRENT ASSETS			
Property plant & equipment	8	705,917	789,437
Right of Use asset	13	11,872	15,347
Investments	9	2,796,039	3,151,442
TOTAL NON-CURRENT ASSETS		3,513,828	3,956,227
TOTAL ASSETS		6,030,672	5,975,873
CURRENT LIABILITIES			
Trade and other payables	10	411,276	433,475
Provisions	11	496,841	541,785
Borrowings	12	21,500	21,500
Lease Liabilities	13	3,176	3,176
Contract and other liabilities	14	912,001	2,065,381
TOTAL CURRENT LIABILITIES		1,844,793	3,065,317
NON-CURRENT LIABILITIES			
Provisions	11	24,053	30,523
Borrowings	12	19,708	41,208
Lease Liabilities	13	9,257	12,433
TOTAL NON-CURRENT LIABILITIES		53,018	84,164
TOTAL LIABILITIES		1,897,811	3,149,481
NET ASSETS		4,132,861	2,826,392
EQUITY			
Retained earnings	15	2,166,548	860,079
Reserves	16	1,966,313	1,966,313
TOTAL EQUITY		4,132,861	2,826,392

The accompanying notes form part of these financial statements

PLAYBOX THEATRE COMPANY LIMITED
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2022

	Note	2022 \$	2021 \$
Cash flows from operating activities			
Receipts from government grants		4,797,528	5,474,968
Receipts from patrons, sponsors		4,006,557	2,964,830
Payments to creditors and employees		(8,464,016)	(8,778,071)
Interest received		4,327	254
Dividends received		75,662	44,037
Payments of interest portions of lease liabilities		(844)	(580)
Net cash (used in)/provided by operating activities		419,214	(294,562)
Cash flows from investing activities			
Payment for plant and equipment		(109,498)	(308,970)
Payments for investments		(554,586)	(202,636)
Receipts from investment redemption		498,629	223,259
Net cash (used in)/provided by investing activities		(165,455)	(288,347)
Cash flows from financing activities			
Repayment of loan principal		(21,500)	(21,500)
Payments of principal portions of lease liabilities		(3,176)	(1,765)
Net cash (used in)/provided by financing activities		(24,676)	(23,265)
Net increase/(decrease) in cash held		229,082	(606,174)
Cash and cash equivalent held at the beginning of the year		1,625,486	2,231,660
Cash and cash equivalent held at the end of the year	5	1,854,569	1,625,486

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

Playbox Theatre Company Limited is a Company Limited by Guarantee and is a registered charity with the Australian Charities and Not-for-profits Commission.

The financial statements were authorised for issue on 03 April 2023 by the directors of the Company.

The principal activity of the Company 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, and provide a home for new Australian work.

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

The financial statements are general purpose financial statements that have been prepared in accordance with AASB 1060 General Purpose Financial Statements – Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities and the *Australian Charities and Not-for-profits Commission Act 2012*. The Company is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards.

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 are presented in Australian dollars which is the functional and presentation currency 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.

Grants Revenue

Government and other grants are recognised as follows:

- a grant that does not impose specific future performance obligations on the Company is recognised as revenue the earlier of when the grant proceeds are received or receivable;
- a grant that imposes specific future performance obligations on the Company is recognised as revenue only when the performance obligations are met; and
- a grant received before the revenue recognition criteria are satisfied, is recognised as a liability.

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.

(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:

- 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

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.

The entity's investments fall into this category of financial instruments.

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 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.

(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 in the statement of financial position comprise cash at bank and in hand and short-term deposits with an original maturity of three months or less where the investment is convertible to known amounts of cash and is subject to insignificant risk of changes in value.

(j) Borrowing Costs

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

(k) Goods and Services Tax (GST)

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

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

(l) 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*.

(m) 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.

(n) 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.

(o) Comparative Amounts

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

(p) 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.

(q) 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.

(r) 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.

(s) New or amended Accounting Standards and Interpretations adopted

The Company adopted AASB 1060 General Purpose Financial Statements – Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities during the current financial year. The transition has not impacted the accounting policies applied by the Company nor has it affected any reported amounts, except for the changes in equity now being presented at the end of the Statement of Income and Retained Earnings rather than as a separate statement.

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.

2 REVENUE FROM CONTINUING OPERATIONS

(a) Government Grants

2022	Unexpended Grants brought forward	Grants income received	Earned Grants Income	Unearned Income carried forward
Australia Council				
Core Grant	-	1,460,201	1,460,201	-
Project (Interconnections)	45,702	-	45,702	-
	45,702	1,460,201	1,505,903	-
Creative Victoria				
Core Grant	-	1,216,510	1,216,510	-
NGO Maintenance	-	103,042	103,042	-
Covid Recovery Grant 2021-2151	826,705	-	826,705	-
Project (Repatriation)	49,126	-	49,126	-
Sustaining Creative Organisations Fund	-	213,000	213,000	-
	875,831	1,532,552	2,408,383	-
Other				
Department of Infrastructure, Transport, Regional Development and Communications (Office for the Arts) - ICDAF0004	27,000	-	-	27,000
Department of Infrastructure, Transport, Regional Development and Communications (Office for the Arts) - CASF00279	-	1,500,000	1,500,000	-
Relationships Australia SA	-	5,000	5,000	-
	27,000	1,505,000	1,505,000	27,000
TOTAL	948,533	4,497,753	5,419,286	27,000

2 REVENUE FROM CONTINUING OPERATIONS (Cont)

2021	Unexpended Grants brought forward	Grants income received	Earned Grants Income	Unearned Income carried forward
Australia Council				
Core Grant	-	1,445,743	1,445,743	-
Project (Interconnections)	97,538	-	51,836	45,702
	97,538	1,445,743	1,497,579	45,702
Creative Victoria				
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
	268,456	3,095,561	2,488,186	875,831
Other				
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	-
	602,540	179,485	755,025	27,000
Jobkeeper / Cashflow Boost	-	287,800	287,800	-
TOTAL	968,534	5,008,589	5,028,590	948,533

(b) Fundraising and Sponsorship	2022	2021
	\$	\$
Fundraising - Artistic Projects	205,000	190,792
Fundraising - General	988,593	817,509
Fundraising - Ticket conversions (Covid closure) *	-	79,000
Sponsorship - Cash	28,000	48,000
Sponsorship - Contra	25,119	10,000
	1,246,712	1,145,301

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

(c) Other Revenue	2022	2021
	\$	\$
Interest earned	4,327	254
Ticketing Services	241,914	262,811
Workshop External Commissions	-	1,700
Café rental	80,000	59,694
Other revenue from continuing operations	207,299	84,297
	533,540	408,757

3 EXPENSES FROM CONTINUING OPERATIONS	2022	2021
	\$	\$
Other Expenses		
Depreciation and amortisation	193,019	178,998
Amortisation - Right of Use asset	3,475	2,027
Audit fees	24,575	22,000
Finance Costs – external	3,505	3,320
Administration	357,620	402,601
Ticketing Services	126,451	113,953
Cost of Sales (Bar)	153,554	165,756
Other	78,791	75,034
	940,990	963,689
4 CASH AND CASH EQUIVALENTS	2022	2021
	\$	\$
Cash on Hand	1,560	7,020
Cash at Bank	1,502,375	418,159
Deposits at call	350,634	1,200,307
	1,854,569	1,625,487
5 TRADE AND OTHER RECEIVABLES	2022	2021
	\$	\$
GST	20,720	51,513
Sundry debtors	121,850	23,712
Accrued income	131,812	99,671
Deposits paid	1,900	1,900
	276,282	176,795
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		
6 INVENTORIES	2022	2021
At Cost:	\$	\$
Workshop Consumables	55,450	24,450
Bar & Sponsorship Stock	17,432	29,977
	72,882	54,427
7 OTHER CURRENT ASSETS	2022	2021
	\$	\$
Prepayments	313,111	162,937
	313,111	162,937
8 PROPERTY, PLANT & EQUIPMENT	2022	2021
	\$	\$
Furniture and equipment	823,722	816,226
Less accumulated depreciation	(686,690)	(637,356)
	137,032	178,870
Theatre fixtures and fittings	993,869	928,179
Less accumulated depreciation	(451,427)	(349,273)
	542,442	578,905

8 PROPERTY, PLANT & EQUIPMENT (cont)

	2022	2021
	\$	\$
Workshop Improvements	233,861	227,085
Less accumulated depreciation	(207,417)	(195,423)
	26,443	31,662
TOTAL PROPERTY, PLANT & EQUIPMENT	705,917	789,437

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

2022	Furniture & Equipment	Theatre Fixtures & Fittings	Workshop Improvement	Total
Balance at the beginning of the year	178,870	578,905	31,662	789,437
Additions	13,396	89,327	6,775	109,498
Disposals	-	-	-	-
Depreciation Expenses	(55,234)	(125,790)	(11,994)	(193,019)
Carrying amount at the end of the year	137,032	542,442	26,443	705,917

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)
Carrying amount at the end of the year	-	178,870	578,905	31,662	789,437

9 FINANCIAL ASSETS

	2022	2021
	\$	\$
Future Fund	2,029,964	2,275,119
Incentive Scheme Reserve Deposit	766,075	876,324
	2,796,039	3,151,442

Investments in the Future Fund and the Incentive Scheme Reserve Deposit comprise Domestic Corporate Bonds, Alternative Assets, Property, Domestic Equities, and International Equities. These investments are categorised at fair value through profit and loss

10 TRADE & OTHER PAYABLES

	2022	2021
	\$	\$
Sundry creditors & accruals	411,276	433,475
GST Payable	-	-
	411,276	433,475

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

11 PROVISIONS

	2022	2021
	\$	\$
Current		
Employee entitlements - Annual leave	121,085	188,455
Employee entitlements - Long service leave	230,756	219,390
Writing Commissions	145,000	133,940
	496,841	541,785
Non Current		
Employee entitlements - Long service leave	24,053	30,523
	24,053	30,523

12 BORROWINGS	2022	2021
	\$	\$
Current		
Bank Loan – secured	21,500	21,500
Non Current		
Bank Loan – secured	19,708	41,208

Bank loan and overdraft facilities with National Australia Bank Ltd are secured by Registered Mortgage Debenture over the whole of the Company's assets but excluding funds held in the Incentive Scheme Reserve.

13 RIGHT OF USE ASSET AND LEASE LIABILITIES	2022	2021
	\$	\$
Right-of-use asset – Office photocopier (Fuji Xerox)		
Right-of-use asset recognised	15,347	17,374
Amortisation Charge for right-of-use asset	(3,475)	(2,027)
Carrying amount of right -of-use assets	11,872	15,347
Lease liability – Office photocopier (Fuji Xerox)		
Lease liability recognised/carried forward	15,609	17,374
Add interest expense	844	580
Less lease payments	(4,020)	(2,345)
Carrying amount of lease liability	12,433	15,609
Maturity – Office photocopier (Fuji Xerox)		
Within 1 Year	3,176	3,176
More than 1 Year but less than 5 Years	9,257	12,433
More than 5 years	-	-
	12,433	15,609

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.

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

As at 31 December 2022 The Company held no lease agreements as a Lessor.

14 CONTRACT AND OTHER LIABILITIES	2022	2021
	\$	\$
Others	54,980	119,089
Unearned Australia Council grants	2(b) -	45,702
Unearned Creative Victoria grants	2(b) -	875,830
Income received in advance	857,021	1,024,760
	912,001	2,065,381

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 2023.

15 RETAINED EARNINGS	2022	2021
	\$	\$
Retained earnings at the beginning of year	860,079	577,114
Net surplus/(deficit) for the financial year	1,306,469	282,965
Transfer to Future Fund Reserve	-	-
Transfer to Incentive Scheme Reserve	-	-
Retained earnings at the end of financial year	2,166,548	860,079

16 RESERVES	2022	2021
	\$	\$
Capital Assets Reserve	127,459	127,459
Future Fund Reserve	1,394,381	1,394,381
Incentive Scheme Reserve	444,473	444,473
	1,966,313	1,966,313

(a) Capital Asset Reserve	2022	2021
	\$	\$
Opening balance	127,459	127,459
Movement	-	-
Closing balance	127,459	127,459

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

(b) Incentive Scheme Reserve	2022	2021
	\$	\$
Movements during the year:		
Opening balance	444,473	444,473
Transfer from accumulated surplus/(deficit)	-	-
Closing balance	444,473	444,473

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

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

(c) Future Fund Reserve	2022	2021
	\$	\$
Movements during the year:		
Opening balance	1,394,381	1,394,381
Transfer from accumulated surplus/(deficit)	-	-
Closing balance	1,394,381	1,394,381

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

17 MEMBERS' GUARANTEE

The Company is limited by guarantee. If the Company is wound up, the Constitution 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 2022, the number of members was 16 (2021: 17)

18 CONTINGENT LIABILITIES

There are no contingent liabilities that have been incurred by the Company in relation to 2022 or 2021.

19 CAPITAL COMMITMENTS

As at the reporting date the Company did not commit any funds towards assets expected to be received on a future date.

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 2022 (2021: \$nil).

21 FINANCIAL ASSETS AND LIABILITIES

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

Financial Assets - 2022	Note	Amortised Costs	FVPL	FVOCI	Total
Current					
Cash and Cash Equivalent	5	1,854,569	-	-	1,854,569
Trade and other receivables	6	276,282	-	-	276,282
		2,130,851	-	-	2,130,851
Non-current					
Investments	10	-	2,796,039	-	2,796,039
Total financial Assets		2,130,851	2,796,039	-	4,926,890

Financial Liabilities - 2022	Note	Amortised Costs	FVPL	FVOCI	Total
Current					
Bank Loan	13	21,500	-	-	21,500
Trade and other payables	11	411,276	-	-	411,276
		432,776	-	-	432,776
Non-current					
Bank Loan	13	19,708	-	-	19,708
Total financial Liabilities		452,484	-	-	452,484

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

21 FINANCIAL ASSETS AND LIABILITIES (cont.)

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

22 KEY MANAGEMENT PERSONNEL REMUNERATION

The key management personnel of the Company consists of the Directors of the Company and the Co-Ceos and Company Administrator. Key management personnel remuneration includes the following expenses:

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

	2022	2021
	\$	\$
Key management personnel compensation:	410,757	400,669

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

23 SUBSEQUENT EVENTS

No matter or circumstance has arisen since 31 December 2022 that has significantly affected or may significantly affect the Company's financial position.

24 COMPANY DETAILS

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

The Principal place of business is: The 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 24, are in accordance with Division 60 of the Australian Charities and Not-for-profits Commission Act 2012 and:
 - (a) comply with AASB 1060 General Purpose Financial Statements – Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities, 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 2022, 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.

Signed in accordance with a resolution of directors made pursuant to section 60.15 (2) of the Australian Charities and Not-for-profits Commission Regulation 2013.



Fiona McGauchie

Director



Sue Prestney

Director

Dated this 3rd day of April 2023



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INDEPENDENT AUDITOR'S REPORT FOR PLAYBOX THEATRE COMPANY LIMITED

Auditor's Opinion

We have audited the financial report, being a general purpose financial report, of Playbox Theatre Company Limited, comprising the statement of financial position as at 31 December 2022, statement of income and retained earnings and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the directors' declaration.

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

- giving a true and fair view of the registered entity's financial position as at 31 December 2022 and of its performance for the year ended on that date; and
- complying with AASB 1060 General Purpose Financial Statements – Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities, and Division 60 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 entity in accordance with the 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 responsibilities in accordance with the Code.

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

Information Other than the Financial Report and Auditor's Report Thereon

The Board Members of the entity are responsible for the other information. The other information comprises the information included in the entity's annual report for the year ended 31 December 2022, but does not include the financial report and our auditor's report thereon. The annual report is expected to be made available to us after the date of this auditor's report.

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.

When we read the annual report, if we conclude that there is a material misstatement therein, we will communicate the matter to the Board Members.



CHARTERED ACCOUNTANTS
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The Responsibility of the Board Members for the Financial Report

The Board Members of the entity are responsible for the preparation and fair presentation of the financial report, and have determined that the financial report has been prepared in accordance with AASB 1060 General Purpose Financial Statements – Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities, and the requirements of the Australian Charities and Not-for-profits Commission Act 2012. The Board Members' responsibility also includes such internal control as management determines is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

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

A further description of our responsibilities for the audit of the financial report is located at the Auditing and Assurance Standards Committee website at: <http://www.auasb.gov.au/Home.aspx>. This description forms part of our auditor's report.

NFPAS

KESWICK SA 5035



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Ian Mostert CPA
Registered Company Auditor No 539768

Dated: 17 April 2023

MALTHOUSE