

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.

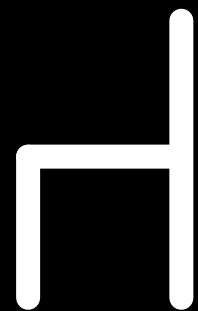
Welcome to Malthouse.

A NEW STAGE FOR THEATRE

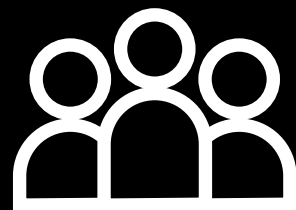
Malthouse's success in 2022 is a testament to the company's ability to adapt and respond to the challenges posed by the COVID-19 pandemic. The year saw Malthouse present an impressive 450 ticketed performances across its three presenting arms, which include Malthouse Theatre, Malthouse Outdoor Stage, 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.

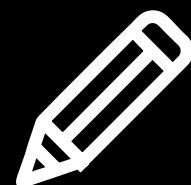
As a critical part of Melbourne's performing arts landscape, Malthouse's bold and innovative work continues to have a positive impact on audiences, artists, and the local community. The company's ability to adapt and innovate in response to the pandemic has ensured that Malthouse remains at the forefront 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



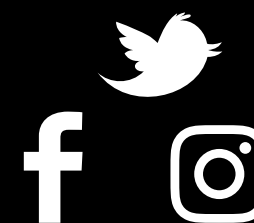
AUDIENCES
49% AGE 25–44
30% LGBTQIA+
38% CALD



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

'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'

MALTHOUSE THEATRE

MALTHOUSE THEATRE

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



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
KAIVU 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, 2022

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.



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

WRITER / **JOHN HARVEY**
 CO-DIRECTOR & CULTURAL CUSTODIAN / **JASON TAMIRU**
 CO-DIRECTOR / **MATTHEW LUTTON**
 DRAMATURG / **MARK PRITCHARD**
 SET DESIGNER / **ZOE 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

BESN PLACEMENT (COMPOSITION & SOUND

DESIGN) / **AIV PUGLIELLI**

BESN PLACEMENT (SET & COSTUME DESIGN) /

KARINE LARCHÉ

TRANSLATION / **MORENO GIOVANNONI**

DESIGN INTERN / **CASEY HARPER-WOOD**

DIRECTOR INTERNS /

TANSY GORMAN, STEPH LEE



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

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)

VENUE	Beckett Theatre
TOTAL NUMBER OF PERFORMANCES	3
TOTAL ATTENDANCES	349

WRITER /
CHANELLA MACRI
DIRECTOR & AUDIO VISUAL DESIGN /
ISABELLA VADIVELOO
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



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



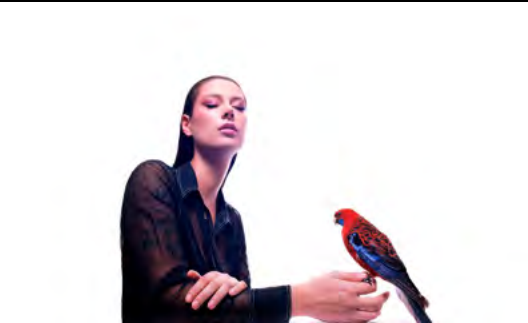
A Resourceful Hero
Struggling Against
Incredible Odds
5 – 13 February

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 BAADE, HARRIET DEVLIN, JOSHUA
LYNZAAT, KERRYIN 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

**‘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 THEATRE

MALTHOUSE THEATRE

**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



MADELINE 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, devisor, 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.





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	Graphic Design Hours After	Box Office Staff Paul Buckley, Emily Burke, Perri Cummings, Bronya Doyle, Mellita Ilich, Min Kingham, Isa Munhos, Emma Whitby, Liz White, Tim Woods
Executive Producer and Co-CEO Sarah Neal	CRM & Ticketing Manager Prue Sutherland	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
Cultural Consultant (First Nations) Jason Tamiru	Box Office Supervisor Fiona Wiseman	
Senior Producer Annie Bourke	Fundraising & Development Manager Alex Bellemore	
Resident Artist Ra Chapman	Development Coordinator Patrick Crummy	
Resident Artist Kamarra Bell-Wykes	Production Manager David Miller (until July)	
Director in Residence Bridget Balodis	Production Manager Blair Hart (from August)	
Casting Manager Marline Zaibak	Technical Manager Baird McKenna	
Company Manager & Associate Producer Laura Hale	Workshop Manager Goffredo Mameli	
New Work Manager Mark Pritchard (until September)	Operations Manager Dexter Varley	
New Work Manager Bernadette Fam (from November)	Head Technician (Lighting) Rob Ballingall	
Creative Producer (MOS) Linda Catalano	Venue Head Mechanist Ivan Smith	
Education Coordinator Lyll Brooks	Head Technician (Sound) Brendan Jellie	
Company Administrator Allie Stapleton	Head of Wardrobe Delia Spicer	
Finance Manager Ness Harwood	Production Coordinator Tia Clark	
Equity and Inclusion Manager Cessalee Smith-Stovall (until June)	Production Coordinator (Parental Leave Cover) Zoe Rabb	
Finance Administrator Liz White	Set Builder Elizabeth Whitton	
Finance Assistant Connie Stella	Set Builder Lennon Fowler	
Marketing & Communications Manager Davey Simmons	Venue Manager John Byrne (until June)	
Digital Content Producer Tamarah Scott	Commercial Operations Manager Danielle Giordano	
Senior Campaign Marketing Coordinator Jacqui Bathman (until September)	Facilities Manager Steve Hearne	
Campaign Marketing Coordinator Sabrina Alday (from November)	Project Manager (Building Works) Neil Fisher	
Brand Marketing Coordinator Julia Antique	Front of House Manager Emma Corbett	
	Bar Manager Ryan Jones	

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



MALTHOUSE

IMAGE CREDITS
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PIA JOHNSON
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