

POLYGLOT THEATRE



ANNUAL REPORT
2018

polyglot
Theatre is child's play



ABOUT

Polyglot Theatre acknowledges that Aboriginal and Torres Strait Islander people are Australia's First Peoples and the traditional custodians of the lands and waters in which we live, work and play. We acknowledge the Wurundjeri people of the Kulin Nation as the owners of the land on which Polyglot's office is based, and we pay our respects and give thanks to their elders past, present and emerging.



First On The Ladder
Photography: Simone Ruggiero

Polyglot Theatre is Australia's leading creator of interactive and participatory theatre for children and families. Our distinctive artistic philosophy has placed us at the international forefront of contemporary arts experiences for babies and children up to 12 years, meeting with professional acclaim and recognition around the world. Inspired by the artwork, play and ideas of children, we create imagined worlds where audiences actively participate in performance through touch, play and encounter.

At Polyglot we approach our work for and with children with curiosity, attention and respect. We know that as agents for cultural change, children can influence perceptions of place, space and art-making. Our works show the power and capability of the child to an adult audience.

With our child-centred focus, we generate contemporary, engaging theatre experiences that take us into unexpected artistic territory. We use simple materials to encourage creative confidence and participation. We take over public spaces and create transformational worlds, and we travel far and wide.

MISSION

Polyglot's mission is to make innovative and daring theatre which provides children worldwide the opportunity for imagination and adventure through participation.

VISION

Polyglot places children at the heart of our art. Our vision is of a future where children are powerful: artistically, socially and culturally. We are committed to offering transformational, playful arts experiences that are alive and human in their content and connection, knowing that in this, we offer something that is vital for children everywhere.

VALUES

We are guided in our work by three value areas:

- » Children are always at the heart of our art: as collaborators, instigators and audience. Our work exists to give children the power to be in control.
- » Our artistic approach is one of unbridled curiosity and daring; we champion possibility and innovation.
- » We work with respect, resourcefulness and a spirit of genuine collaboration, in the pursuit of a sustainable future.

BOARD OF DIRECTORS 2018

Tom Gutteridge – Chair (retired December)

Sarah Hunt – Deputy Chair
(Chair from December)

Mario Agostinoni – Treasurer

Belinda Bowman

Vanessa Cox (until March)

Kathy Fox

Mark Williams

STAFF 2018

Sue Giles – Artistic Director & co-CEO

Viv Rosman – Executive Director & co-CEO

Kath Fyffe – General Manager

Rainbow Sweeny – Associate Producer

Julie Wright – Associate Producer

Nami Nelson – Development Manager
(until July)

Olivia Satchell – Development Coordinator

Erica Heller-Wagner – Marketing &
Communications Coordinator

Lexie Wood – Company Administrator
& Project Manager – Voice Lab

Fleur Brett – Bookkeeper

Kate Kantor – Project Director –
5678 Film Club (until June)

Priya Namana – Project Producer
& Director – 5678 Film Club

Ian Pidd – Project Director –
First On The Ladder

Simone Ruggiero – Project Producer –
First On The Ladder

Lachlan MacLeod – Project Director –
Voice Lab

ARTISTS, FACILITATORS AND PRODUCTION STAFF

Polly Armstrong, Tammy-Lee Atkinson, Mikako Atsuchi, Christian Bagin, Tirese Ballard, Nick Barlow, Sharyn Brand, Elise Brokensha, Bernard Caleo, Andrew Callaghan, Michael Camilleri, Meropie Carr, Moses Carr, Adam Ciancio, Genevieve Cizevskis, Raquel Clarke, Ella Crumpen-Winmar, Tatsuya Cu, Ruben Cummings, Marcel Dorney, Amelia Ducker, Paula Duncan, Shae Duncan, Briony Farrell, Cassandra Fumi, Kate Geck, Skyela Gillon, Dan Goronszy, Mandy Haines, Lucy Harrison, Amrita Hepi, Jaimie-Lee Hindmarsh, Jonathan Homsey, Mika Hoshino, Kelly Hucker, Ashlee Hughes, Izumi Kaneko, Matt Kelly, Dan Koop, Jo Leishman, Lyndie Li Wan Po, Mischa Long, Georgia Lucy, Justin Marshall, M'ck McKeague, Sylvie Meltzer, Bridget Milesi, Neil Morris, Jodee Mundy, Hannah Murphy, Phillip Murray, Steph O'Hara, Sam Osborn, Jazi Othman, Rachel Perks, David Pidd, Rose Pidd, Zak Pidd, Valmay Pitt, Pambo Priyojati, Tamara Rewse, Ania Reynolds, Stefanie Robinson, Pip Runciman, Caleena Sansbury, Mitch Secrett, Jerome Smith, Demi Sorono, Lachlan Stokes, Sonya Soares, Maria Tri Sulistyani, Mai Tamura, Dekquitha Taylor, Emily Tomlins, Alana Tompson, Anna Tregloan, Jacob Turier, Ai Ueda, Richard Vabre, Glen Walton, Sarah Ward, Justine Warner, Naomi Wenitong, Jacob Williams

ACHIEVEMENTS 2018

ONE AWARD

SUE GILES' LIFETIME
ACHIEVEMENT GREEN
ROOM AWARD

23

CREATIVE
DEVELOPMENT
SESSIONS

+

136

PERFORMANCES

+

290

ARTIST
EMPLOYMENT
OPPORTUNITIES

03

SCHOOL
RESIDENCIES

+

107

COMMUNITY
PROJECT
SESSIONS

+

150

WORKSHOPS

REACHING MORE THAN

30,345

PEOPLE ACROSS
NINE COUNTRIES

The Generator supported:

TWELVE

LEADERSHIP OPPORTUNITIES
FOR EIGHT ARTISTS

+

TWO

CREATIVE DEVELOPMENTS

National touring
and activities:



New South Wales, Queensland,
Victoria, Western Australia



Victoria: Abbotsford, Ascendale, Balwyn,
Broadmeadows, Burwood, Clifton Hill,
Cranbourne, Dallas, Glen Iris, Glenroy,
Hoppers Crossing, Kew, Mentone, Oak
Park, Officer, Parkville, Pascoe Vale,
Pahran, Shepparton, South Yarra,
Springvale, Toorak, Warrandyte,
Werribee South, Westgarth, Wodonga

International
touring:



China



India



Indonesia



Japan



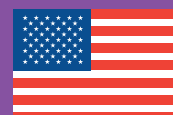
Macau



Singapore



United Arab
Emirates



United States
of America

CHAIR'S MESSAGE

2018 was a significant year for Polyglot: it was a time of movement, expansion, and change. And throughout this time of change, the company remained remarkably and quintessentially Polyglot to its core – executing the adjustment in a thoughtful, collaborative and imaginative way. Some of this change was kindled by the discussions that preceded Polyglot's 40th Birthday; through contemplating Polyglot's vision and objectives, reflecting on what Polyglot does so well, so uniquely, and deciding what the company needed to have in place in order to realise the vision of our leaders, co-CEOs Sue Giles and Viv Rosman.

One of the biggest achievements for Polyglot in 2018 was reaching its mammoth 40th Birthday fundraising goal of \$50,000. This target was a stretch for Polyglot and was achieved owing to the generosity of our Polyglot donors – many of whom were new to the company. Their generosity was matched by Creative Partnerships Australia and boosted by a substantial gift from the Besen Family Foundation, and we thank both organisations for this enabling and visionary support. Without our wonderful community of supporters, we simply could not have achieved what we did in 2018.

The monies raised contributed significantly to the move of the administration offices from South Yarra to the Abbotsford Convent. These new premises are ideal for Polyglot; not only do they offer more space, they also benefit from being surrounded by artistic companies with whom they sit cheek by jowl; who knows what creative cross-pollination will happen in such an environment?

I applaud Sue, Viv and the whole Polyglot team on the successful delivery of its diverse repertoire – to audiences at home in Melbourne, and as far-flung as Indonesia, Japan, Singapore, the United Arab Emirates, the USA and China. Touring to countries such as these highlights both the complexity of the logistics and the versatility of Polyglot's work. The child-centred creative experiences that Sue ignites, shapes and so carefully guides, transcends perceived boundaries of language, culture, physicality and age. In a time where the world is so fractured, the work of Polyglot serves to break down barriers, heals and encourages adventure, experimentation and self-expression.



40th Birthday
Photography: Sarah Walker

The success of these tours is owing to the cultural leadership of Sue and Viv who are committed to creating a company that is supportive and enables its team members to develop and take risks in a well-managed environment. I would also like to congratulate Sue on the publication of her Currency House Platform Paper – *Young People and the Arts: an agenda for change* – which not only inspired a packed audience at its launch at The Coopers Malthouse, but also prompted an invite to present the paper at an Industry Forum in Sydney where it received the same rapturous response.

Another change was the departure of Polyglot's Chair Tom Gutteridge. Tom served the Polyglot board for almost 10 years – first as a Board member, joining in 2009, and then for the last 5 years as Chair. Tom was deeply committed to Polyglot and guided the company from challenging times of under-funding to its current, stable, healthy situation. His passion and support for the development of Polyglot's projects – and the potential of the experience it could offer such a diversity of children – epitomised his ethos and his ability to see where creativity, lateral thinking and child-led exploration could enrich lives. We shall miss Tom but his positive impact remains and he will forever be a part of the Polyglot family.

Finally, I would like to acknowledge and thank my fellow Board members for their commitment, expertise and energy – which guides Polyglot to evolve and thrive.

Sarah Hunt
Chair

"*Cerita Anak (Child's Story)* is beautiful, magical, moving and profound – a fine example of an art experience that brings cultures together, explores our humanity and develops empathy for others."

Greg Elliott,
InDaily



Cerita Anak (Child's Story)
Photography: Indra Wicaksono

EXECUTIVES' MESSAGE



Each year at Polyglot sees this extraordinary company seek new adventures and punch well above its weight in the creation and delivery of arts experiences for the young. 2018 was no exception. The discoveries and new relationships this year took us into places we've never been; through touring, residencies, creative developments, and into a brand new home!

2018 saw us celebrating Polyglot's 40th Birthday – an exciting and important landmark that culminated in the move to our beautiful new headquarters at the Abbotsford Convent. It was a chance to bring our past, present and future together; to acknowledge our history and look towards a bright future for the company. We were delighted to see our vast community gather around us for this birthday year and so encouraged by the generous support for our move and for the company's work. A huge thank you to our wonderful donors, our philanthropic partners in trusts and foundations, our sponsors and funders at all levels of government.

Amidst the celebrations, the company was as busy as ever touring locally, nationally and internationally, developing new work and delivering ambitious collaborative projects in communities and schools.

Cerita Anak (Child's Story) had a sell-out season at Perth International Arts Festival and then another in Jogjakarta, taking this Indonesian/Australian collaboration back to the place where it began. It then went on to Adelaide for OzAsia Festival and was selected to showcase at IPAY in early 2019. The work continues to delight and move audiences where ever it goes.

We were honoured to return to Minami Sanriku in Japan, still recovering and re-building after the tsunami of 2011, to deliver *Paper Planet* to five schools and for a public community presentation. It was a beautiful, playful tour with collaborating company Acchi Cocchi, which left us in no doubt that we had reached the hearts and imaginations of the townspeople.

Paper Planet also proved its popularity as a work that is engaging and effective for children with neuro diversity and disability. We commenced a three-year partnership with the Victorian Department of Education

and Training to create a specific version of this work for schools catering for this demographic.

In November, *Ants* toured to India for Australia Fest – a six-month celebration of Australian culture across 20 cities in India, presented by the Australian Government. The tour was Polyglot's first to the region, and it was a great example of Polyglot's ongoing contribution to Australia's soft power initiatives – offering our distinctive brand of Australian innovation, creativity and fun as ambassadors for our home city of Melbourne.

Tangle had an intensely fun and dusty tour to Abu Dhabi at the invitation of New York University – our second adventure there. Our team also delivered a program of classes and training sessions for NYU Abu Dhabi students and Early Childhood teachers, using the child-centred focus of *Tangle* to illustrate creative process in other contexts.

Our major three-year Kids' Collaboration projects passed their half-way points: *5678 Film Club* resulting in a series of wild new films and screenings, and *First On The Ladder* kicking goals in Shepparton and Moree with play workshops, radio broadcasting, animation and music videos. Our teams have found these projects to be truly life changing.

Voice Lab came to the end of a two year project with Anglicare and Gandel Philanthropy, and subsequently we found a fascinating array of partnerships waiting in the wings. Voice Lab is attracting increasing interest from diverse areas including local government, social services and early childhood education – organisations eager to find out from children how they think, feel and perceive, so that systems and cultures can shift to make them feel more welcome and more powerful.

It's a challenge to choose highlights from this wonderful year and the projects we've mentioned were just the tip of the iceberg. We couldn't make any of this happen if it wasn't for the incredible people we work with. Polyglot's staff, who work so hard and with such skill, dedication and inspiration to support the art; Polyglot's core artists and production staff, who make the work and take it everywhere with professionalism and deep connection to the concepts and philosophy of the company; and Polyglot's Board who support us, think with us and share a vision with us for the future. Thank you all.

Sue Giles
Artistic Director

Viv Rosman
Executive Director

“Some parents shed tears of sweet relief. Well, not relief, more a sudden emotional overflow thanks to the sheer beauty, and interactive fun, of this simple yet superbly executed production”

Simon Collins, The West Australian
Cerita Anak (Child's Story)

INDUSTRY LEADERSHIP

In January, Executive Director Viv Rosman attended the New York 2018 International Society for the Performing Arts (ISPA) Congress in New York City for the second year in her capacity as an Australian ISPA Fellow for 2017-2019. The fellowship is supported by the Australia Council for the Arts, and Viv presented *Cerita Anak (Child's Story)* in the Pitch New Works session. Associate Producer Julie Wright represented Polyglot at the International Performing Arts for Youth Showcase 2018 in Philadelphia.

January also saw Artistic Director Sue Giles fly to Macau to present a series of talks and workshops about creating theatre for babies at Macau City Fringe Festival. She then travelled to Nuremberg for the biannual ASSITEJ International Executive Committee meeting.

In early February, Currency House published a Platform Paper written by Sue – *Young People and the Arts: an agenda for change* – launched to an audience of industry peers at Malthouse Theatre. The publication was received with enthusiasm in Melbourne and at an industry forum in Sydney in May, and a second print run was ordered.

Generator artists Mischa Long and Stefanie Robinson delivered a professional development workshop for Japanese artists at the Asia Theatre for Young Audiences Festival in Tokyo. *The Space Talks To Me* – creating sensory environments for neuro-diverse children drew artists into the process and philosophy behind creating immersive spaces for children with diverse needs.



Photography: Theresa Harrison

In April, Sue was acknowledged for her extraordinary work in the Australian arts industry with a Lifetime Achievement Award at the 35th Annual Green Room Awards. She wrote, *"It's such an honour to be recognised by this amazing community that is the performing arts in Victoria. I'm so lucky to have had the support of Polyglot backing my every idea... and am so proud of the work we do for and with children all over the world."*

In June, Generator artists Tirese Ballard and Dan Goronszy delivered a professional development workshop for teachers on visual improvisation in the United States of America, alongside the presentation of *Ants* at the Ann Arbor Summer Festival, Michigan.

In August, Sue and Viv attended the 2018 ASSITEJ Artistic Gathering in Beijing, with artists Mischa Long and Stefanie Robinson who again presented *The Space Talks To Me*. Sue also instigated and led a delegation of 17 Australian participants at the event, supported in part by Creative Victoria and the City of Melbourne.

In October, Viv attended the Shanghai Performing Arts Fair and Julie attended the Borak Arts Series in Adelaide in conjunction with the season of *Cerita Anak (Child's Story)* at OzAsia Festival. Sue appeared on a panel at this event, discussing Polyglot's experiences of international collaboration.

In November, Sue attended the 2018 Play Symposium, a Play Activation Network ACT event, and delivered the final keynote speech of the conference.

"One of the highlights of each ISPA Congress is the Pitch New Works session – the only session that's purely about the art. After a competitive selection process, 10 productions from around the world are given seven minutes to present to the delegates. I was thrilled that *Cerita Anak (Child's Story)*, Polyglot's co-production with Indonesia's Papermoon Puppet Theatre was selected to pitch. It was an incredible honour to have this opportunity – *Cerita Anak (Child's Story)* was the only Australian work and the only work for young audiences. The pitch was incredibly well received and people loved the look of the production. I left New York this year feeling like the international network I've built over the last two and half years has consolidated strongly. Being at ISPA magnifies the relationships I have with international peers – with a focus on connection and discussion, it confirms that they are genuine, based on respect and curiosity, and far-reaching."

Viv Rosman

THE GENERATOR

The Generator is Polyglot's responsive artistic leadership and development program. It creates opportunities for Polyglot's core artists to take the lead in the development of new productions, undertake artistic leadership roles and receive professional development opportunities within the company. This capacity-building program supports Polyglot's artistic vibrancy and sustainability by increasing the pipeline of new work, developing artistic leadership skills and supporting succession planning. The program aims to further develop artists trained in Polyglot's distinctive and internationally-renowned child-led practice.

In 2018, Generator initiatives included:

- » A three-day intensive for three artists – Jodee Mundy, Lachlan MacLeod and Dan Goronszy – focusing on creative leadership, concept development and directorial roles.
- » *Light Pickers* – development of stage two of this new work for the very young from Mischa Long with Stefanie Robinson and Glen Walton, hosted by ArtPlay.
- » *Clippy* – a new interactive sound workshop designed by Glen Walton, trialled and delivered.
- » International professional development workshops: *The Space Talks to Me* – creating sensory environments for neuro-diverse children designed by Mischa Long and Steanief Robinson, and *Polyglot Play* – creativity and child-centred practice designed by Tirese Ballard and Dan Goronszy.
- » Singapore school residency: intensive residency for United World College of South East Asia designed and delivered by Dan Goronszy and David Pidd.
- » Ongoing mentorship provided by Sue Giles and Polyglot's producing team to a cohort of six artists – Dan Goronszy, Lachlan MacLeod, Jodee Mundy, Emily Tomlins, Stefanie Robinson and Mischa Long – through a range of structured and informal meetings, creative development projects and the development of new workshop programs.

PROJECT PARTNER

- » Besen Family Foundation



Singapore school residency
Photograph courtesy of United World College of South East Asia



TOURING AND INTERNATIONAL DEVELOPMENT

In 2018, we shared our unique, experiential, participatory theatre and practice with children and adults in nine different countries.

We were thrilled to see yet again that the premise of our work is understood almost instantly by children everywhere – regardless of language and culture.

Attending key market development events saw the company connect with national and

international presenters and stakeholders, increasing Polyglot's visibility and paving the way for exciting opportunities. In 2018, company representatives attended the Australian Performing Arts Market, International Society for the Performing Arts Congress in New York City, International Performing Arts for Youth Showcase in Philadelphia, Asia Theatre for Young Audiences Festival in Japan, ASSITEJ

Artistic Gathering in Beijing, Shanghai Performing Arts Fair in China and Borak Arts Series in Adelaide.

INTERNATIONAL ARTISTS IN PERFORMANCE

Local artists are regularly invited to join our performing teams when we tour internationally. Invaluable assets to the touring company, they provide both the



language and cultural context to see our work accessed more effectively and meaningfully by local audiences. This is an opportunity for cultural diplomacy, creative exchange, and broadening the reach of our advocacy for the role of the arts in children's development. It also helps the company reduce its carbon footprint. In 2018 we worked with local artists in Singapore, Indonesia and Japan.

PROJECT PARTNERS

The Australian Government through the Australian Cultural Diplomacy Grants Program of the Department of Foreign Affairs and Trade, Australia-Japan Foundation and Australia Council for the Arts, the Victorian Government through Creative Victoria, City of Melbourne, International Society for the Performing Arts.

NEW WORK DEVELOPMENT



Manguri Wiltja
Photography: Bewley Shaylor



Light Pickers
Photography: Sarah Walker

HEAR ME ROAR

Hear Me Roar (working title) is a collaboration between Polyglot Theatre and Elbow Room Theatre.

This new work explores identity from children's perspectives. Through a series of workshops at ArtPlay as part of the New Ideas Lab and during Melbourne Fringe, we explored with children from babies to teens and their parents, played with notions of choice and disruption, and ended up with a delightful, wild, interactive structure that was a combination of Polyglot's child-centred practice and Elbow Room's political focus.

Creative team – ArtPlay

Co-Directors: Emily Tomlins and Sue Giles

Writer: Rachel Perks

Dramaturg: Marcel Dorney

Design: M'ck Mckeague

Sound Design: Steph O'Hara

Guest artists – Melbourne Fringe XS Program

Choreographer: Demi Soronos

Video artist: Kate Geck

Performer: Lachlan Stokes

Young people involved:

ArtPlay community as part of the New Ideas Lab

Polyglot Inspiring People's Society (PIPS)

Victorian College for the Deaf and Mahogany Rise Primary School

PROJECT PARTNERS

» City of Melbourne, Playwriting Australia, Melbourne Fringe

"The Polyglot team is well versed in making work collaboratively with children but for some of our team it is a new and exciting learning curve. Collaborating with young people threw our subject matter into the air and after only a couple of workshops we could already see the ideas taking different, more complex shapes... We are at a point now where the images we have created with the kids are all about paradigm shift – about taking a familiar and established mode and turning it on its head."

Sue Giles

LIGHT PICKERS

Light Pickers is a work-in-progress from The Generator.

Conceived by Polyglot artist Mischa Long for children aged 3 and under, *Light Pickers* was born from the premise that small children are irresistibly drawn to sources of light. Sculptural cardboard, recycled plastic and paper objects fill the space, light and sound emanating from them, inviting children to explore. As they play with the objects, pulling them into different configurations, the children create an ever-changing garden of light, transforming the space and inspiring fascination, delight and wonder.

In 2018, *Light Pickers* enjoyed a week-long creative development at ArtPlay, which included design and concept development and four public showings.

Mischa reflected on the process: *"It was such a joy to see this show continue to develop so strongly. From initial concept to where it is now has been such a fun journey, and I can't wait to see where we go with it next! We get to play with a whole new medium for Polyglot – light – and create something that still holds the agency of the child and opportunity for play that is a part of Polyglot's philosophy – to make magic, and fill the space with playfulness."*

PROJECT PARTNERS

» City of Melbourne, City of Stonnington



Light Pickers

Photography: Sarah Walker

MANGURI WILTJA

Manguri Wiltja is a collaborative project between FORM, Tjanpi Desert Weavers and Polyglot. FORM is an independent, non-profit cultural organisation that develops and advocates for excellence in creativity and artistic practice in Western Australia. Tjanpi Desert Weavers is a social enterprise of the Ngaanyatjarra Pitjantjatjara Yankunytjatjara (NPY) Women's Council created to enable women in the remote central desert to earn their own income from fibre art.

The first week-long development workshop for *Manguri Wiltja* – initially called *In Your Hands* – was held in Melbourne in 2016, exploring new creative ground and celebrating an innovative approach to the handmade. A second creative development period was held in Warakurna, in the Tjanpi Desert Weavers' community, in 2017. During this development, the work progressed through a swift and organic process that resulted in a playful environment, both physical and musical, based on the energy, skill and toughness of the local children, with the women's space – the Wiltja – firmly in the centre.

The third development was held in Perth at FORM's new home – The Goods Shed. The teams quickly re-established their connection, and the two weeks resulted in a playable artwork that was both exquisite and tough, intricate and simple. The playful space, where kids played on tyres and with sand, small creatures and imaginative games, was held together by the glowing,

colourful, delicate Wiltja at the centre, with adult participants adding to the manguri circles across the day.

In October 2018, Sue Giles and Sound Designer Justin Marshall returned to Warakurna to join the Tjanpi Desert Weavers in the creation and collection of sounds and music for the final presentation of *Manguri Wiltja*. They spent a week with the ladies; singing, playing music, listening to and recording the sounds of the community and connecting again with the extraordinary art and culture of the place.

The final outcome, an interactive weaving installation that invites children to play in art, will premiere at *Revealed* at Fremantle Arts Centre in 2019.

KEY COLLABORATORS

» Tjanpi Desert Weavers, FORM building a state of creativity

"It's interesting working with sound only on this trip, because it changes the way you listen and I've been super aware of the sounds in the community and how hard it is to try to capture this sense of space, quiet and distant sound in our space that will be basically pretty playful and physical and full of voices... When we listened back through all the stuff Justin has collected, there is a beautiful shape taking place. The raindrops and tins and stones complement each other beautifully – the wet and the dry – the harsh and the musical – and it became apparent that this sort of abstract musical sound across the big play space might be what was needed – rather than soundscape or songs."

Sue Giles

TOURING REPERTOIRE



Ants
Photography: Theresa Harrison



Paper Planet
Photography: Ai Ueda



Sound of Drawing
Photography: Sarah Walker



Cerita Anak (Child's Story)
Photography: Indra Wicaksono



Tangle
Photography: Theresa Harrison

ANTS

An interactive performance with giant *Ants* bringing children together in a gentle and unusual landscaping project.

Faced with hundreds of giant bread crumbs and three big insects, children are irresistibly drawn in to figure out what the *Ants* want them to do. Gradually, a world of meaning unfolds, illustrating the human desire for order and occupation as public spaces

are transformed with wavering lines and patterns. *Ants* is an enchanting investigation into the nature of work and independent action and illuminates children's relationship with public spaces.



Ants

Photography: Matheus Jose Maria

LOCATIONS

- » Warrandyte Festival, VIC
- » Glenroy Festival, VIC
- » Ann Arbor Summer Festival, Michigan, USA
- » Long Island Children's Museum, New York City, USA
- » Spring Jam, Wagga Wagga, NSW
- » Spring Into Gardening, Prahran, VIC
- » Australia Fest, Kolkata and Chennai, India

CAT CITY

A special, one-time-only event, *Cat City* was created to spread the message of the Melbourne Zoo community conservation campaign, *Safe Cat, Safe Wildlife*.

Cat City offered an immersive indoor play zone, full of cardboard tunnels and boxes, dangling paper on elastic, elastic traps and pits full of scrunched up balls, where

participants could make their own cat character and build and explore the world around them.

LOCATION

- » Melbourne Zoo, VIC

"The fun and games had for all ages, the output of new creative skills and most impressive of all, the message behind the scenes produced in a way that is so subtle, yet remarkable at the same time, makes this show well and truly the cat's pyjamas."

Gully Thompson,
13-year old reviewer

CERITA ANAK (CHILD'S STORY)

Climb aboard and be rocked and rolled across a strange ocean, dive to the bottom of the sea, hear stories on the wind and in the currents of the water and face great danger before coming to safe harbour.

Cerita Anak (Child's Story) draws its inspiration from the seafaring history in Java and a true tale of arrival in Australia told by a small boy. Combining immersive design, puppetry, visual spectacle, shadow imagery and sound, the show takes audience members, both young and old, as passengers and storytellers on this exquisite adventure, created by Polyglot and Indonesia's Papermoon Puppet Theatre.

In 2018, the audience view of the work expanded through explorations in Indonesia.

For the OzAsia festival season, there were two ways to experience the show: from inside the boat and from the seating bank outside. This greatly expands the future touring potential of the production.

LOCATIONS

- » Perth Festival, State Theatre Centre, WA
- » ARTJOG, Jogjakarta, Indonesia
- » OzAsia Festival, Adelaide, SA

"For adults, this intensely immersive experience creates the emotional resonance of a journey through peril towards hope: but for small children, it's the best playground ever."

Alison Croggon,
Witness Performance

PAPER PLANET

Children's imaginations go wild in this world made of paper.

In a spectacular forest of tall cardboard trees, children and their adults are invited to fill the space with their own fantastic paper creations. Creatures, vines and flowers, costumes and secret constructions

are added to the world around them. *Paper Planet* is an ongoing, durational installation, and an experience that all ages find inspiring and utterly blissful.

LOCATIONS

- » Minami Sanriku, Japan
- » Cranbourne Gardens,
Royal Botanic Gardens Victoria



Paper Planet
Photography: Martin Reddy

SOUND OF DRAWING

Textures and technology come together in a soundscape of kids' own making.

On the long, broad drawing table, children wear headphones and hear their scratches, swirls, tapping and scribbles as they create their own artistic masterpieces and make their collective mark. The sounds of the pastel on the paper is picked up by

sensitive microphones and amplified, turning the physical action of drawing into a live soundscape. *Sound of Drawing* connects sound, gesture and artistic intention, drawing masterpieces from every participant.



Sound of Drawing
Photography: Sarah Walker

TANGLE

A giant weaving event that uses coloured elastic to create a vibrant, live interactive artwork made by children and their families.

An elastic ball is given to each participant to weave around golden poles. Before long, a dense, multi-coloured landscape is created, a space to play, explore and bounce in.

Featuring live music, *Tangle* is an event where children take the lead, building and contributing to an amazing and enchanting public artwork that everyone can enjoy.

LOCATIONS

- » Abbotsford Convent, VIC
- » Wyndham City Children's
Week Picnic, VIC
- » The Arts Center, New York
University Abu Dhabi,
United Arab Emirates

“Tangle is a magical, inspiring and creative show, one built on genius and imagination.”

Gully Thompson,
13-year old reviewer



Paper Planet
Photography: Ai Ueda



Sound of Drawing
Photography: Sarah Walker



Tangle
Photography: Theresa Harrison

INTERNATIONAL AND INTERCULTURAL COLLABORATION



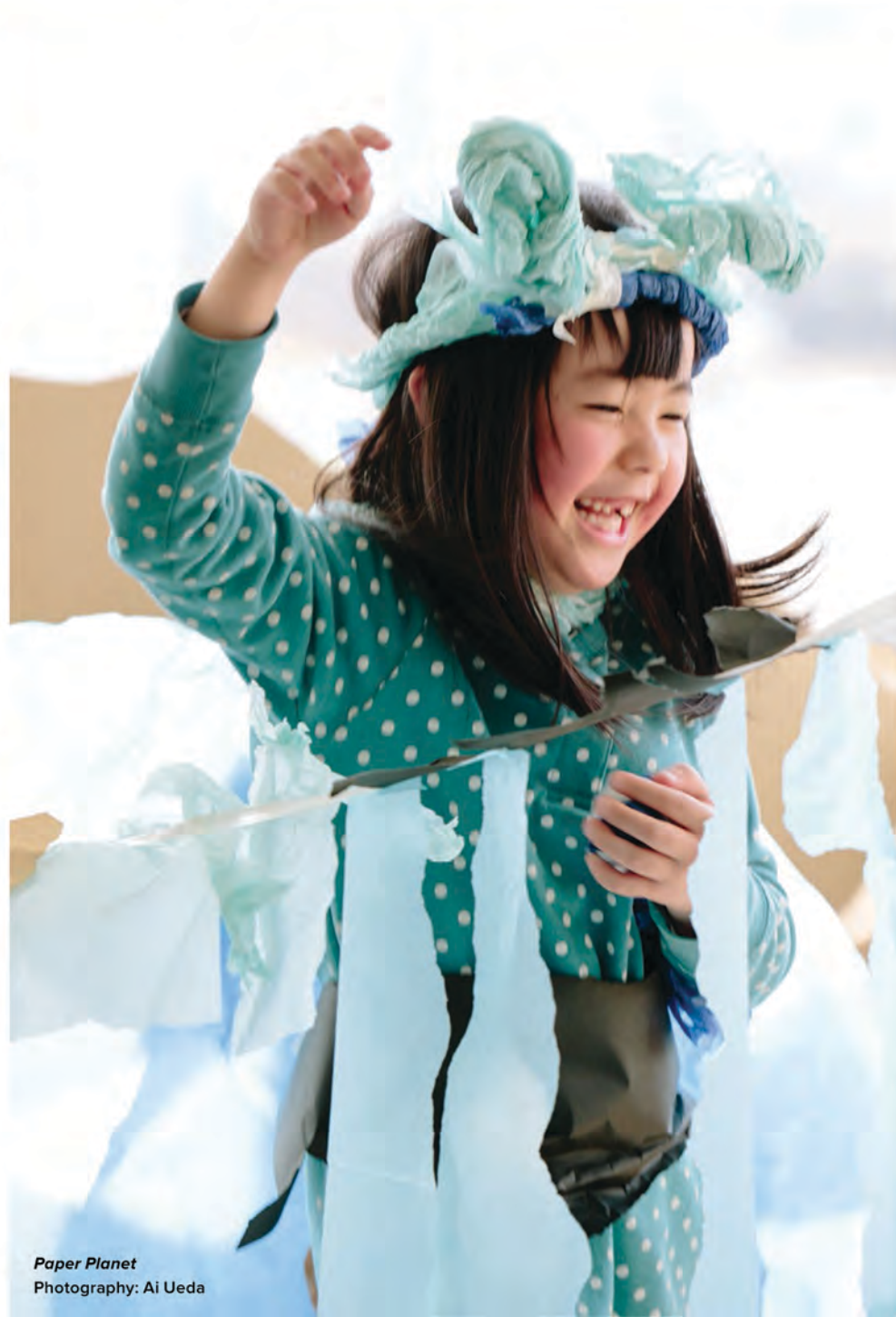
Cerita Anak (Child's Story)
Photography: Indra Wicaksono



Cerita Anak (Child's Story)
Photography: Indra Wicaksono



Paper Planet
Photography: Ai Ueda



Paper Planet
Photography: Ai Ueda

JAPAN

Polyglot Theatre was honoured to have the opportunity to return to Japan to deliver a community cultural engagement project in Minami Sanriku – a town devastated by the 2011 tsunami – for the fourth time. In collaboration with Acchi Cocchi, a Japanese organisation that focuses primarily on delivering music and arts projects in disaster-affected communities, Polyglot presented two public performances of *Paper Planet*, and *Paper Planet* workshops in all five Minami Sanriku elementary schools for students in Years 1 and 2.

Polyglot first travelled to the region in 2011, directly after the disaster, then in 2013 with a special installation of *We Built This City*, and in 2015 with *Kids Are The Boss*. The 2015 project was also delivered in collaboration with Acchi Cocchi. Polyglot is proud to support Australia's warm relationship with Japan through our creative engagement with the children and community of Minami Sanriku.

Alongside its regional, national and international touring practice, Polyglot is increasingly seen as an expert in the delivery of complex community cultural development projects. Of the 2018 tour

to Japan, Sue wrote, *"We have had such a full and emotional time with new friends and huge stories, with townspeople who are brave and optimistic and prepared to give the most they have for the happiness and future of their children. This project was right, in that we brought an experience to the kids that was as resonant for the adults, in terms of the town's spirit as well as seeing the children having fun outside the rules and structures of their school. Play was still a thing that seemed important there since the construction site of the town has only just opened up the potential for gardens and family areas."*

"This has been a powerful and wonderful experience...resonating deeply in my cells."

Stefanie Robinson



Paper Planet
Photography: Ai Ueda

KEY COLLABORATOR

- » NPO Acchi Cocchi

PROJECT PARTNERS

- » The Australian Government through the Australia-Japan Foundation of the Department of Foreign Affairs and Trade and the Australia Council for the Arts, its arts funding and advisory body, and the Victorian Government through Creative Victoria.

INDONESIA

Polyglot toured to Indonesia for the first time in April with theatre work *Cerita Anak (Child's Story)*, created in collaboration with Papermoon Puppet Theatre. For both companies, bringing the completed production back to the place where it began its development in 2015 was highly meaningful and marked an important milestone in our 10 year creative relationship. ARTJOG, the annual contemporary art fair based in Jogjakarta, in partnership with Padepokan Seni Bagong Kussudiardja presented seven free, sold out performances of the show.

Following the season at ARTJOG, Polyglot and Papermoon co-presented a new workshop performance at Makassar International Writers Festival (MIWF). MIWF is a unique event, with a mix of literature and cultural exchange, attended by more than 20,000 people every year. *Pulau Cerita*

(*Story Islands*) invited children and families to make their own tiny boats, and sail across imaginary seas to little islands where stories were told, music was played and wonderful things created. This playful performance was made in collaboration with local Deaf artists specifically for the festival.

"For Australian audiences, *Cerita Anak (Child's Story)* is like the story of boat people seeking asylum in Australia. For Indonesian spectators, they feel like they're being taken on an adventure on board a boat to a new world... When in Australia, many of the audience members could not hold back their tears. Maybe they were very sensitive watching the uncertain fate of the boat people... There is a layer that can be easily enjoyed by children, and then there is a deep meaning that can be grasped by adults."

Maria Tri Sulistyani,
Papermoon Puppet Theatre,
The Jakarta Post

KEY COLLABORATORS

- » Papermoon Puppet Theatre, Padepokan Seni Bagong Kussudiardja, ARTJOG

PROJECT PARTNER

- » The Australian Government through the Australia Council for the Arts, its arts funding and advisory body.

KIDS' COLLABORATIONS



Polyglot Theatre is dedicated to using the arts to affect social change and cultural empowerment.

Our Kids' Collaborations projects embed Polyglot within communities, working with schools, social services, councils, artists and advocates to create powerful and transformative experiences. Building children's resilience and confidence is the focus of all of Polyglot's Kids' Collaborations projects. The mutual trust and respect that flourishes between the children participating and the adults that surround them is significant proof that this program makes a powerful impact on community-building.



First On The Ladder
Photography: Simone Ruggiero

5678 FILM CLUB

5678 Film Club is a three-year project that supports young people making the transition between primary and secondary school in Collingwood, Melbourne.

It runs as a weekly after-school film club where Polyglot Theatre and professional filmmakers undertake creative workshops with participants from Grades 5-8. The young people are co-creators in the film-making process, giving them a platform to tell their own stories in their own way, and make exciting, innovative and challenging films with children's ideas and messages at their heart.

In 2018, a total of 24 sessions were delivered for 29 children over the year. Eight films were produced and participants explored social themes that were important to them, such as homelessness, climate change, economic stability, race and bullying. Film making skills developed included storyboarding, green screening, script writing, music composition and animation.

In 2018, the project continued to prioritise the strength of the relationships between the artists and participants. This built trust and confidence and gave the participants more creative freedom to follow their own artistic development process, which resulted in stronger creative outcomes throughout the year.

Three films were selected to screen in the Sydney International Festival of Films by Children (SIFFC), and two were screened at Little Big Shots Film Festival. Films were also screened at the Cairns Children's Festival, Peel Street Film Festival, Bargoonga Nganjin Centre in Fitzroy North and Collingwood Library. In November, Polyglot Theatre held a celebratory screening of the 2018 films at ACMI for industry representatives, the school community and members of the wider Polyglot network.



5678 Film Club
Photography: Theresa Harrison

5678
FILM CLUB

LOCATION

- » St Joseph's Primary School, Collingwood, Melbourne

PROJECT PARTNERS

- » City of Yarra, The R.E. Ross Trust, The William Buckland Foundation, ACMI

KEY COLLABORATORS

- » St. Joseph's Primary School, Academy of Mary Immaculate



FIRST ON THE LADDER

First On The Ladder is a three-year, art-meets-sport collaboration between Polyglot Theatre and Beyond Empathy, in partnership with Rumbalara Football Netball Club in Shepparton, Victoria and the Boomerangs Rugby Club in Moree, New South Wales. The project centres on the young people from these two Indigenous sports clubs – celebrating their culture and achievements through a range of creative experiences. 2018 was the second year of the project, and the season ran from March to September.

The opportunity for Polyglot to work collaboratively, to co-create and exchange would not be possible without the infrastructure, generosity and vision of Rumbalara Football Netball Club and the Moree Boomerangs Rugby Club. Polyglot is privileged to have access to the strength of family and culture, to the power of sport within regional communities, to the breadth of engagement these clubs make possible. For Polyglot, these Aboriginal-led organisations have opened up new understanding and appreciation of how art can speak, work and act.

In early March, First On The Ladder presented the Rumba Scavenger Hunt as part of the Shepparton Festival. Teams completed a series of challenges in the Shepparton CBD, including finding hidden artworks, trying to win a custom-made Adam Briggs soft toy from an arcade game, and collecting Yorta Yorta words.

School holiday intensive workshops were held in both Shepparton and Moree. Stop-motion animation with Georgia Lucy saw animated films conceived and created, and song, dance and film intensives with renowned artists including Philly (Phillip Murray) and The Last Kinection resulted in two songs with accompanying film clips.

Game days saw participants engage with facilitators to produce and broadcast Rumba Radio 88.8FM in Shepparton and Boomerangs Broadcast Corporation (BBC) in Moree, and express their creativity through play workshops, where they designed and painted flags, and created costumes and puppets from paper and tape.

Overall, 138 children were involved with Rumba Radio in Shepparton, with 202 children engaging in the play workshops. In Moree, 100 children were involved with Boomerangs Broadcast Corporation, and 169 children enjoyed the play workshops.

“First On The Ladder has increased the opportunities for young people to express themselves, and provided a new way for them to participate in the social and cultural fabric of the Club. Some children play both netball and football, then they’re on the microphone commentating games or dj-ing and singing along to favourite songs. Overall, First On The Ladder adds to the atmosphere of the Club, and promotes joy, fun and a sense of freedom through the use of imagination and self-expression.”

**Belinda Briggs,
Rumbalara Football Netball Club**

LOCATIONS

- » Shepparton, VIC
- » Moree, NSW

KEY COLLABORATORS

- » Beyond Empathy, Rumbalara Football Netball Club, Moree Boomerangs Rugby League Club

PROJECT PARTNER

- » The Australian Government through the Australia Council for the Arts, its arts funding and advisory body.



First On The Ladder
Photography: Simone Ruggiero



VOICE LAB

Voice Lab is a creative module for collecting the thoughts and opinions of children.

One at a time, children are invited into a beautifully designed, serene igloo where they are entirely alone. Here they have a conversation with the space itself – Voice Lab – with questions driven by a concealed artist who encourages detailed responses, gives time for thought and regards the child as the expert. Voice Lab encourages reflective thinking and the articulation of opinions and feelings. The discussion can be completely tailored to explore children's world views or to gather feedback on their experience of the arts at school or in their community.

In May, Voice Lab conducted the final round of post-transition interviews for its pilot program, *The Voices of Children on Transition*, which was developed in partnership with Anglicare Victoria – Communities for Children Frankston and Gandel Philanthropy. The major objective of this partnership was to gain a deeper understanding of transition experiences

across the school years, and improve processes around transition and children's services as a result of listening to children's thoughts and ideas.

Throughout the year, Voice Lab was used in myriad different ways. It spoke to 5678 Film Club participants to generate new ideas for films and it was used in Melbourne Fringe's XS program at ArtPlay where it spoke to children about rules and the power dynamic between children and parents. It also gathered feedback for Satellite Foundation, an organisation that runs programs for children of parents with a mental illness, and the Connie Benn Centre in Fitzroy.

On International Children's Day, Voice Lab worked with the City of Greater Dandenong to ask local children what they liked and disliked about living in the area. Voice Lab was also used by RedRoad Consulting for City of Port Phillip's Adventure Playground upgrade consultation.

LOCATIONS

- » Banyan Fields Kindergarten
- » Banyan Fields Primary School
- » Mahogany Rise Primary School
- » Monterey Secondary College
- » St. Joseph's Primary School Collingwood
- » ArtPlay, Melbourne Fringe
- » Satellite Foundation
- » Connie Benn Centre
- » City of Greater Dandenong
- » City of Port Phillip

PROJECT PARTNERS

- » Anglicare Victoria – Communities for Children Frankston, Gandel Philanthropy



Voice Lab

Photography: Theresa Harrison

"It's amazing. It is the most incredible space to give children the opportunity to just be themselves and to not have any expectation on them or to have anybody watching them."

**Nicole Bechaz, Teacher,
Banyan Fields Kindergarten**

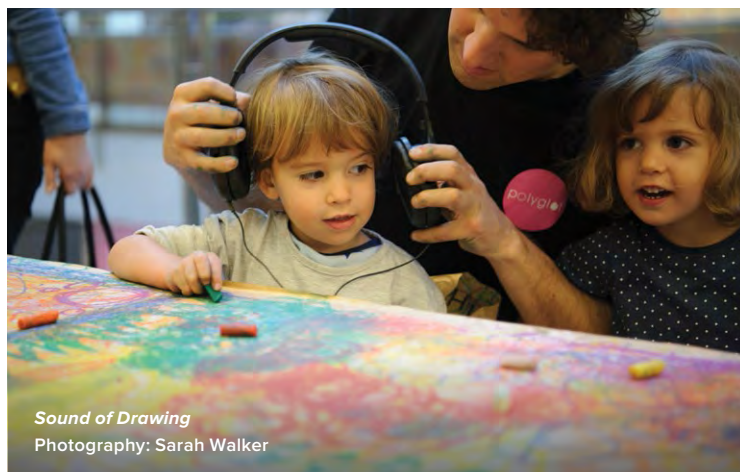
"Voice Lab is the best thing I have ever done, it made me feel like I was being heard."

**5678 Film Club participant,
St. Joseph's Primary School**

"What was very relevant as soon as we started doing Voice Lab was that there were some things that could be addressed for a student quite spontaneously... Care of students actually started to happen instantly. We're talking about Voice Lab as something that perhaps contributes on a system level, which it does, but in effect it's working to take care of students and it started to do that straight away."

**Keery Gibson,
former Community Liaison Worker,
Frankston North Schools Consortia**

WORKSHOPS



Sound of Drawing
Photography: Sarah Walker



Paper Planet
Photography: Martin Reddy



Warringa Park School Residency
Photography: Theresa Harrison



Sound of Drawing
Photography: Sarah Walker

Polyglot Theatre's workshop program engages with schools and communities throughout Australia and internationally, offering children a structured opportunity to discover their imaginative potential and ignite their creative learning capacity. In 2018, Polyglot delivered 150 workshops and 59 school residency sessions.



Paper Planet
Photography: Martin Reddy

WARRINGA PARK SCHOOL RESIDENCY

Polyglot has delivered residencies at Warringa Park School each year since 2016. In 2018, artists Mischa Long and Stefanie Robinson worked alongside neuro-diverse children with a variety of physical abilities throughout Term 4 to bring their instinctive creativity to the design, making and experience of different projects encompassing visual art, performance and sound. These resulted in an outcome for the school's end-of-year celebration.

CLIPPY

- » Oak Park Primary School

FEAST

- » Geelong Grammar Toorak – Early Learning Centre
- » Spensley Street Primary School, Clifton Hill

PAPER AND TAPE

- » Westgarth Primary School
- » Kids' Own Publishing, Abbotsford Convent
- » Aspendale Primary School
- » Pascoe Vale South Primary School

PAPER PLANET

- » Natari, Isatome, Shizugawa, Iriya, Tokura Elementary Schools, Minami Sanriku, Japan
- » Cohesion Festival, Lentara Uniting Care, Broadmeadows
- » Officer Specialist School
- » Hume Valley School, Dallas

SHADOW TRICKS

- » Genazzano Early Learning Centre, Kew
- » Murrindindi Shire Council
- » Fawkner Park Children's Centre & Kindergarten, South Yarra
- » Presbyterian Ladies College – Early Learning Centre, Burwood
- » St. Joseph's Primary School, Springvale
- » Belvoir Special School, Wodonga
- » Fintona Girls' School, Balwyn
- » St. Patrick's Parish Primary School, Mentone

SOUND OF DRAWING

- » Methodist Ladies College – Kindie, Kew

THEATRE CRAFT

- » Murrindindi Shire Council

DRAMA WORKSHOP

- » Sacré Cœur Catholic Girls' School, Glen Iris

SCHOOL RESIDENCIES

- » United World College of South East Asia, Singapore
- » Warringa Park School, Hoppers Crossing

SCHOOL HOLIDAY WORKSHOPS

- » Chongqing, Chengdu and Beijing, China

PROFESSIONAL DEVELOPMENT WORKSHOPS

- » Macau City Fringe Festival
- » Asia Theatre for Young Audiences Festival, Tokyo
- » 2018 ASSITEJ Artistic Gathering, Beijing
- » Ann Arbor Summer Festival, USA
- » Connie Benn Centre, Fitzroy
- » Melbourne Fringe, ArtPlay

PROGRAM SPONSOR

- » Lucas Dental Care

PROGRAM PARTNERS

Shadow Tricks workshops in regional Victoria are supported by Regional Arts Victoria's Education and Families program. *Paper Planet* workshops at Officer Specialist School and Hume Valley School are supported by the Victorian Government through the Department of Education and Training.

SINGAPORE RESIDENCY

In September, artists Dan Goronszy and David Pidd presented a two-week residency at United World College South East Asia in Singapore. The residency focused on how Polyglot creates its unique work and Dan and David developed a series of targeted performance-making workshops based on Polyglot's Paper and Tape and Theatre Craft models, their own practice, and the Drama curriculum of the school.

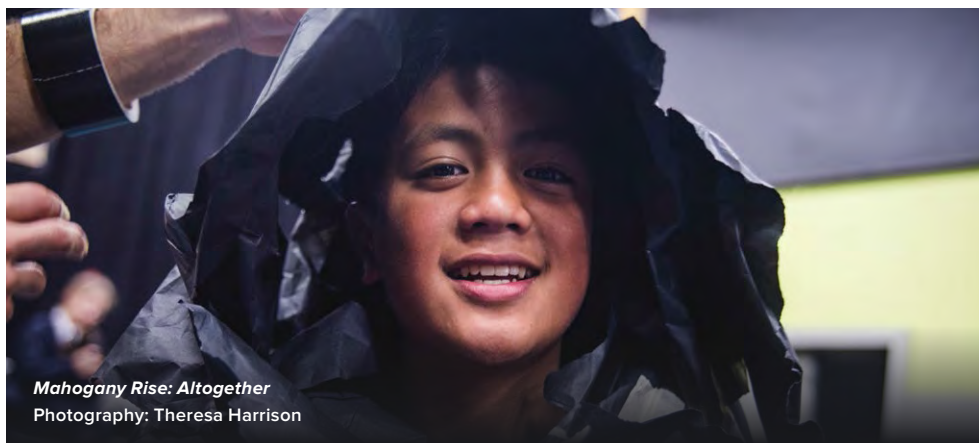
CHINA

Mischa Long and Stefanie Robinson delivered Polyglot workshops for primary school children in Chongqing, Chengdu and Beijing during the school holiday period. The Chongqing and Chengdu workshops were presented in collaboration with Yinzi Theater and the Beijing workshops were presented by the Sun Future Foundation.

"We are very excited to be given this opportunity. It gives us time and space to forensically explore the Polyglot workshop structure. To be taking a series of workshops, three to four a day, over two weeks, gives us as artists a chance to hone our craft. Similar to the run of a theatre show, we know we have the chance to improve as facilitators and also evolve our processes."

David Pidd, Polyglot artist
Singapore Residency

EVALUATION



MAHOGANY RISE PRIMARY SCHOOL RESIDENCIES

In 2018, Dr Ricci-Jane Adams and Dr Christine Sinclair delivered a longitudinal evaluation of Polyglot's seven-year relationship with Mahogany Rise Primary School. There were ten key findings from this evaluation, which was titled *Doing Polyglot*.

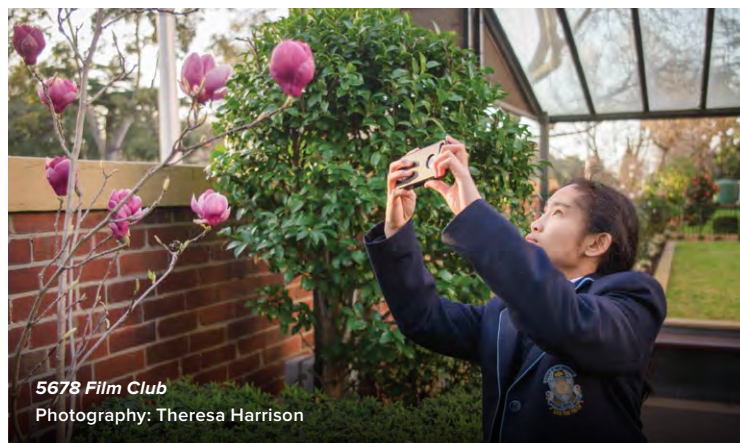
1. Sustainable and substantial funding sources are essential for multi-year extended school residencies to consistently achieve high quality, process driven artistic and socio-emotional outcomes for participants, which then accrue over time.
2. Polyglot residencies contributed to the Mahogany Rise transition program by building resilience, demystifying secondary school as a place and an institution and by allowing students to creatively explore transition related fears and thoughts.
3. The implementation of Polyglot's strategies for community engagement invited buy-in from key stakeholders. For example: preliminary briefings with staff prior to commencement of the program allowed for organisational, conceptual and pastoral input from the classroom teacher and at best, formalised their role in the partnership between school and theatre company. A culminating performance event brought families into the school at the invitation of their children, in a non-threatening and celebratory way.
4. When it is not possible to achieve the engagement of a key community stakeholder, the outcomes of the program can be diminished.
5. Community engagement builds incrementally, from year to year in a long-term partnership and positively contributes to an environment in which cultural change in the school community is possible.
6. Polyglot's child-led approach in their residencies at Mahogany Rise has played a key role in the consistent achievement of the five key social goals identified at the outset of the seven-year partnership.
7. The long-term evaluation of the Polyglot-Mahogany Rise partnership provides evidence that the Polyglot approach to arts residencies in the primary school context contributes to the development of several of the general capabilities identified as core to learning in the Australian curriculum.
8. Implementing the Polyglot process of working with children requires: highly skilled professional artists who have the capacity to work collaboratively and respectfully with children and other artists; strong and intuitive artistic leadership; logistic and practical support from skilled production staff.
9. A productive, respectful partnership between the classroom teacher and Polyglot artists is central to the management of the project and contributes to its ultimate success. Classroom teachers who are open to handing over their classroom to professional arts colleagues and to active participation in the workshops gain most from the experience for themselves and their students.
10. The introduction of a creative arts program at Mahogany Rise in 2017 indicates cultural change at the school, and the mentoring and support for a key staff member to fulfil that role suggests capacity building is taking place within the current staff.



Mahogany Rise: Altogether
Photography: Theresa Harrison



Voice Lab
Photography: Theresa Harrison



5678 Film Club
Photography: Theresa Harrison

VOICE LAB

Anglicare Victoria's Communities for Children (CfC) Frankston engaged Monash University to evaluate *The Voices of Children on Transition* project, looking at the impact on practices in the Secondary, Primary and Early Childhood education settings involved. The research team consisted of Dr Anne Keary, Dr Helen Grimmett, Professor Lucas Walsh, Dr Jane Kirkby and Dr Pennie White. The evaluation interviews were conducted over three stages with staff at Mahogany Rise Primary School, Monterey Secondary College and Banyan Fields Kindergarten as well as Polyglot's Voice Lab team.

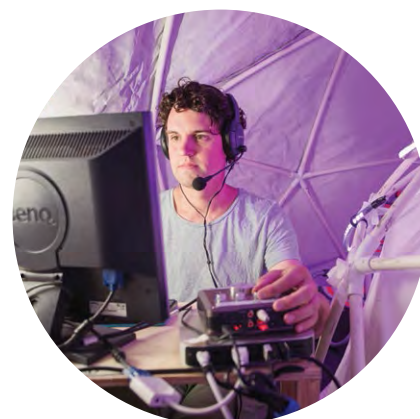
The research aims were to investigate:

1. The role of CfC Frankston's Children's Participation Officer in supporting the collection of children's voices;
2. The utilisation of children's voices in transition program design; and
3. The role of CfC Frankston's Children's Participation Officer in transition program design.

Monash University funded a second stage to the evaluation that took a more in-depth look at the Voice Lab data collected with a focus on:

1. How children's opinions resonate with adults;
2. Whether adults take action as a result of children's feedback.

The evaluation found that the 'project has the potential to impact on the work of educators and other professionals as architects of the transition experience. The project holds significant potential to stimulate important professional sharing and a critical review of continuity in transition processes. The lasting impression from the Voice Lab project is that students who participated in Voice Lab appreciate the opportunity to be heard. The chance to have a say and make change was important and supports the agency of children and students.'



Voice Lab
Photography: Theresa Harrison

5678 FILM CLUB

The socio-developmental impact of 5678 Film Club continued to be evaluated by Victoria University in 2018.

The project's impact is also being recorded through a documentary film, which looks closely into the stories of the people involved in the project. This film will ultimately become the record of 5678 Film Club, speaking to its impact and sustaining its potential beyond the project's current funding cycle.

"Participants say Film Club helps them develop creativity to address tensions apparent in balancing the cultural expectations of their parents versus those of their school and non-CALD peers."

**Carolyn Deans and Laurie Chapin,
Victoria University
5678 Film Club 2018 Program
Evaluation Summary**

"Just because I'm different, I can still do whatever I want to do. I can still be a movie star even walk on the red carpet...so what, I'm different - and that makes me unique."

**Participant,
Age 10**

FUNDRAISING AND SPONSORSHIP



40TH BIRTHDAY CAMPAIGN

Polyglot Theatre turned 40 in 2018 and we celebrated this important milestone with the most significant fundraising campaign in the company's history. This campaign supported our relocation to a purpose-designed new home at Abbotsford Convent, which allows us to meet the national and international demand for our innovative brand of participatory theatre for children and families, as well as our school workshops, community engagement projects and artistic development initiatives. Residence at Abbotsford Convent offers a fantastic opportunity for Polyglot, enabling new and exciting collaborations, providing more direct contact with families and children, and raising the company's profile.

Polyglot successfully raised \$51,820, more than any other individual fundraising campaign previously, and we welcomed almost 100 new donors. This campaign saw extensive re-engagement from old friends, and a momentous coming-together from our community. These efforts were greatly supported by Creative Partnerships Australia through Plus1 and a generous gift from the Besen Family Foundation.

We thank the generous donors who contributed to our 40th Birthday campaign:

The Betty Amsden Foundation, Skye Abraham, Monica & Sam Abrahams, Simon Abrahams, Arianna, Simon, Elsa & Saskia, Sarah Austin, Tiresa Ballard, Margaret Bartel, Penelope Bartlau, Bill & Jen Barlow, Bron Batten, Simon Bedford, Nicole Beyer, Nancy Black, Nadia Bobaly, John Bowman, Collette Brennan, Neredah Burns & Kim Sweeny, Samantha Butterworth, Melanie Chan,

John & Diana Chew, Chew-Burt Family, Michelle Chow & Michael Cameron, Graham Coffey, Laura Colby, Rodney Conn, Debbie Dadon AM, Catherine Davies, Fiona De Garis, Vedran Drakulic OAM, Anne Dunn, Kim Durban, Rev Fr Michael Elligate, Indigo Emerson, Dylan Engelman, Mandy Field, Belinda & John Fogarty, John Ford, Juliet Fox, Kathy Fox, Val Fox, Brianna Fyffe, Jenny & Loyd Fyffe, Katherine Fyffe & Cameron Goodall, Katrina Gaskell, Ruth Giles, John Gutteridge, Tom Gutteridge & Dr Angela Campbell, Fiona Gruber & Mark Williams, Arash Haile, Emer Harrington, Sam Hawker, Erica Heller-Wagner & Dave McCarthy, Graham Henstock, Linda Herd, Brett Hicks, Damien Hodgkinson, Grant Holman, Jessica Horey, Rudi Howells, Ashlee Hughes, Sarah Hunt, Greg Ireton, Kate Taylor & Clementine Ireton, Mark Jennings, Oscar Kalff-Long, Rita Khayat, Kids Thrive, Grazyna Tamara Krezlewska, Sarah Kriegler, Dan Koop,

Ben Laden, Carmen Lau, Fiona MacDonald, Lachlan Macleod, Lesley Macleod, Sarah Mayor Cox, Lesley McCarthy, James McCaughey, Bec McGuinness, Heath McIvor, Clare McKenzie, Kathleen McMahon & Rob Nerlich, Lucy McNamara, Avril McQueen, Phillip Millar, Kylie Morriggan, Jodee Mundy, Dr Anne Myers, Fairlie Nassau, Dave Nelson, Nami Nelson, Bruce & Charlie Alexander, Timothy Nelson, Dr Gail Nichols, Naomi Nicholson, Julie Obst, Lou Oppenheim, Angela Pamic, Emma Patterson, Ian Pidd & Sue Giles, Rose Pidd, Julian Pocock, Juanita Pope, Eda Ritchie AM, Megan Roberts, Stefanie Robinson, Barbara & Mark Rosman, Viv Rosman, Yael Rosman, Simone Ruggiero, Anna Schoo, Mitch Secrett, Cat Sewell, Greg Shalit & Miriam Faine, Antoinette Sharp, Jen Shaw, Sandy Shaw, Lucy Shepherd, Lynne & the late Tim Sherwood, Judith Smith, Gail Southwell, Alexandra Souvlis, Jim Stenson, Sarah Strachan, Sonya Soares, Rainbow Sweeny, Maggie Tekell, Naomi Tippet AM, Emily Tomlins, James Turnbull & Ruth Brown, Kel Twite, Dr Megan Upton, Merissa van Setten, Molly Wagner, Dr Fiona Wahr & family, Gabby Walters, Steve Watson & Partners, Arran Whitehouse, Jacob Williams, Peter Wilson, Lexie Wood, Hugo Wright, John & Coral Wright, Julie Wright & Phil Jackson, Nick Yan, Daisy Zhu, Anonymous (4).

POLYGLOT'S STORY MAP

As part of our fundraising efforts, we launched the Story Map – an interactive digital archive allowing our global community to share their favourite memories of Polyglot.

Presented as a map of the world, our audiences, friends and supporters are invited to add their own unique story to the location where their experience took place. We have memories pinned to New York, Shanghai and Jogjakarta, as well as Warakurna,

Port Macquarie and Melbourne, among many others. Featured in our 2018 end-of-year 'story-raising' campaign, Polyglot's Story Map lives permanently on Polyglot's website and continues to grow.



Story Map

POLYGLOT'S CIRCLE

The donors that form Polyglot's Circle are vitally important friends of the organisation. Together, they play a crucial role in strengthening Polyglot through both financial support and advocacy.

In 2018 Polyglot's Circle almost doubled in size, and we thank this group of generous donors for helping make our work possible.

SUSTAINING DONORS

- » Ausbridge Investments Pty Ltd
- » Debbie Dadon AM
- » Linda Herd
- » Greg Shalit & Miriam Faine

EMPOWERING DONORS

- » The Australian Decorative and Fine Arts Society Melbourne Inc. (ADFAS)
- » Greg Ireton & Kate Taylor
- » James McCaughey
- » Naomi Tippet AM

ENCOURAGING DONORS

Sam & Monica Abrahams, Simon Abrahams, Neredah Burns & Kim Sweeny, John & Diana Chew, Laura Colby, Fiona Gruber & Mark

Williams, Tom Gutteridge & Dr Angela Campbell, Sarah Hunt, Heath McIvor, Kathleen McMahon & Rob Nerlich, Fairlie Nassau, Ian Pidd & Sue Giles, Julian Pocock, Eda Ritchie AM, Antoinette Sharp, Lynne & the late Tim Sherwood, The Slome-Topol-Rosen Family Charitable Trust, Dr Fiona Wahr & Family, Daisy Zhu, Anonymous (1)

SHARING DONORS

Bill & Jen Barlow, Simon Bedford, Nicole Beyer, Margaret Billson, John Bowman, Chew-Burt family, Fiona De Garis, Vedran Drakulic OAM, Fogarty family, Kathy Fox, Ruth Giles, Emer Harrington, Erica Heller-Wagner & Dave McCarthy, Damien Hodgkinson, Grant Holman, Lucy McNamara, Fiona Menzies, Timothy Nelson, Naomi Nicholson, Dr Angela O'Brien, Lou Oppenheim, Viv Rosman, Maurine Treloar, James Turnbull & Ruth Brown, Dr Megan Upton, Gabby Walters, Steve Watson & Partners.



Tangle
Photography: Theresa Harrison

SPONSORSHIP

Polyglot is fortunate to have benefited from two key sponsors in 2018.

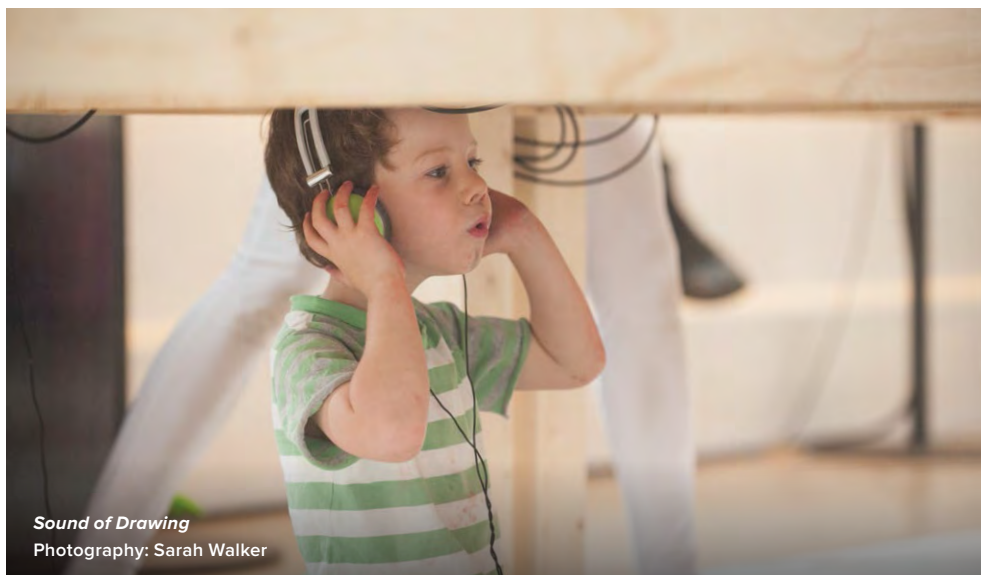
LUCAS DENTAL CARE

Lucas Dental Care began sponsoring Polyglot in 2010. The practice's generous contribution to Polyglot continued in 2018, supporting the School Workshop Program. Lucas Dental Care enables more children across Melbourne and Victoria to engage with Polyglot in their schools.

STUDIO BINOCULAR

Studio Binocular has supported Polyglot since 2016 and continued its sponsorship as Polyglot's Design Partner in 2018. Studio Binocular was instrumental in the design work required for Polyglot's 40th Birthday celebrations.

FUNDING PARTNERS



2018 PARTNERS

GOVERNMENT PARTNERS



GOVERNMENT PROJECT PARTNERS



PHILANTHROPIC PARTNERS



SPONSORS



Workshop Program
Sponsor

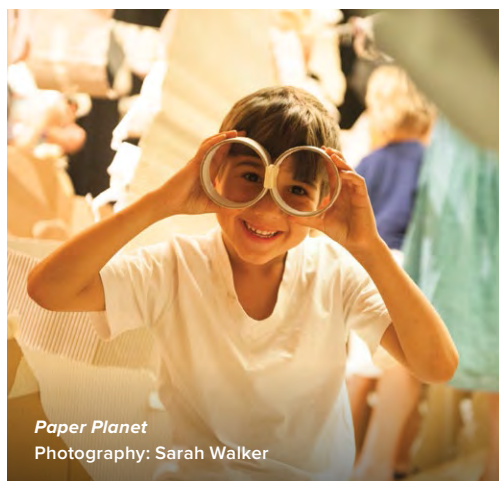


Design Partner



SUPPORTERS

THANK YOU



Paper Planet
Photography: Sarah Walker



Tangle
Photography: Theresa Harrison

Polyglot Theatre achieves extraordinary things because so many children and adults contribute their time, energy and passion to our creative and administrative processes. We wholeheartedly thank everyone who has created and played with us in 2018 – we couldn't do this without you.

KEY SCHOOL CONTRIBUTORS

Academy of Mary Immaculate, Banyan Fields Kindergarten, Banyan Fields Primary School, Mahogany Rise Primary School, Monterey Secondary College, St Joseph's Primary School, Victorian College for the Deaf

5678 FILM CLUB

- » Dr Carolyn Deans, Dr Laurie Chapin and the Victoria University Evaluation team
- » Christine Evely, Sophie Lieberman and the Australian Centre for the Moving Image (ACMI)
- » Alec Gutteridge, Alice Williams
- » Rachel Smith, Jon Cartwright, Sophie Fazzito, Simone Whitehead and St Joseph's Primary School Collingwood
- » Dr Meg Upton

FIRST ON THE LADDER

- » Kim McConville, Minna Lethbridge, Jemma Craigie and Beyond Empathy
- » Belinda Briggs, Kylie Briggs, Paul Briggs and Rumbalara Football Netball Club
- » Academy for Sport, Health and Education (Shepparton)

- » Kylie Benge, Mitchell Johnson, Chris Binge and the Moree Boomerangs Rugby League Club
- » Moree Sports Health Arts and Education Academy

VOICE LAB

- » Nicole Bechaz
- » Jodie Belyea
- » Keery Gibson
- » Jane Spencer
- » Cathie Valentine
- » Cynthia Valenzuela

POLYGLOT INSPIRING PEOPLE'S SOCIETY

Alice, Archie, Chester, Dante, Francis, Gabe, Hannah, Hope, Hugo, Louka, Lulu, Maeve, Maisie, Matilda, Milla, Min, Shasha, Zach

POLYGLOT FRIENDS

- » Acchi Cocchi
- » ArtPlay
- » Collette Brennan and Abbotsford Convent
- » Laura Colby and Elsie Management
- » Laura Cornhill, Krista Malloch and Studio Binocular

- » Elbow Room Theatre
- » FORM building a state of creativity
- » Inkburn Printing
- » ITelligent
- » Kwik Kopy South Yarra
- » Dr James Lucas, Megan Boyd and Lucas Dental Care
- » Malthouse Theatre
- » Dingding Mao
- » Kate McMahon, Rob Nerlich and mcmahon and nerlich
- » Toby Ovadia and Smart Records Group
- » Papermoon Puppet Theatre
- » Ping Pong Productions
- » Regional Arts Victoria
- » Gianna Rosica, Roslyn Buzza, the late Alan Dredge, and Gianna Rosica Accounting for the Arts
- » Sarah Walker Photography
- » Dr Chris Sinclair
- » Theatre Network Australia
- » Theresa Harrison Photography
- » Tjanpi Desert Weavers
- » Yourim (Rima) Lee
- » The staff of The Australia Council for the Arts, Creative Victoria, City of Melbourne, City of Stonnington, City of Yarra

FINANCIALS

STATEMENT OF PROFIT AND LOSS AS AT 31 DECEMBER 2018

INCOME	2018 \$	2017 \$
Grants		
Government Funding	1,019,881	861,729
Philanthropic Organisations	166,138	187,565
Other Grants	4,967	2,324
Total Grants Income	1,190,986	1,051,618
Other Earned Income		
Performance and Audience Sales	497,372	568,844
Resources Income	30,796	14,276
Sponsorship and Fundraising	70,788	48,174
Business Related Income	51,525	33,315
Total Other Earned Income	650,481	664,609
TOTAL INCOME	1,841,467	1,716,227
EXPENSES	2018 \$	2017 \$
Production Costs	845,734	747,276
Marketing and Promotion	54,019	96,712
Administration Costs	912,191	845,728
TOTAL EXPENSES	1,811,944	1,689,716
SURPLUS (DEFICIT)	29,524	26,511

STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2018

ASSETS	2018 \$	2017 \$
Current Assets		
Cash and Cash Equivalents	1,014,214	1,332,437
Other Current Assets	397,286	187,389
Total Current Assets	1,411,500	1,519,826
Non-Current Assets		
Property, Plant and Equipment	134,467	35,216
Total Non-Current Assets	134,467	35,216
TOTAL ASSETS	1,545,967	1,555,042

LIABILITIES	2018 \$	2017 \$
Current Liabilities		
Trade and Other Payables	106,077	113,647
Provisions	63,939	54,742
Other Current Liabilities	990,992	1,026,101
Total Current Liabilities	1,161,008	1,194,490
Non-Current Liabilities		
Provisions	1,504	6,621
Total Non-Current Liabilities	1,504	6,621
TOTAL LIABILITIES	1,162,512	1,201,111

NET ASSETS	383,455	353,931
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EQUITY	2018 \$	2017 \$
Retained Earnings	383,455	353,931
TOTAL EQUITY	383,455	353,931

Talk with us

Polyglot Theatre
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Social

Instagram @polyglottheatre
Facebook /PolyglotTheatre
Twitter @PolyglotTheatre
YouTube /PolyglotTheatre
LinkedIn /polyglot-theatre

The background of the entire page is a photograph of a young girl with blonde hair, wearing a light-colored dress and a beaded necklace. She is holding a large, glowing, white, circular object that resembles a ring or a wreath. The scene is dimly lit, with the primary light source being the glow from the object she is holding. In the bottom left corner, there is a large, solid magenta circle containing the Polyglot Theatre logo and tagline.

polyglot
Theatre is child's play