

POLYGLOT THEATRE

ANNUAL
REPORT
2020

polyglot
Theatre is child's play

ABOUT

Polyglot acknowledges that Aboriginal and Torres Strait Islander people are the Traditional Custodians of the lands on which we live and work, and we pay our deep respect to Elders past and present. For more than 65,000 years children and families have created, played and made art on these lands and continue to do so. We are grateful to be able to make our art on this country too. Always was, always will be.

OUR VISION

Polyglot places children at the heart of our art. Our vision is of a future where children are powerful: artistically, socially and culturally.

Polyglot's work is guided by three value areas:

- » Children are central to our art as collaborators and participants. Our work exists to give children the power to be in control and experience freedom of choice.
- » Our artistic approach is one of unbridled curiosity, rigour and daring; we champion innovation and invite the unexpected.
- » We work with respect, resourcefulness and a spirit of genuine collaboration in the pursuit of a sustainable future.

OUR MISSION

Polyglot's mission is to make innovative and daring theatre which provides children worldwide the opportunity for imagination and adventure through participation. We offer transformational, playful arts experiences that are alive and human in their content and connection, knowing that this offers something that is vital for children everywhere. We are committed to advocating for the right of all children to experience arts and culture, and to promoting the value of young people as a discerning audience from the earliest years.

Polyglot Theatre is a globally-renowned company based in Melbourne that creates, produces and tours Theatre for Young Audiences (TYA) all over the world. Polyglot's artistic approach of child-centred practice has earned our reputation at home and internationally as a leader in the TYA sector, celebrated for creating distinctive, collaborative works that are playful and conceptually robust. We involve kids from creative development through to immersive performances, and reach the broadest range of children by placing our work everywhere from the world's most prestigious theatres to the football grounds of regional Australia. Polyglot's strong working culture is a source of pride that extends from our office to our rehearsal rooms to our touring teams and is based on a spirit of collaboration, kindness, clarity and inclusion.

BOARD OF DIRECTORS 2020

Sarah Hunt – Chair
Mario Agostinoni – Treasurer
Jacob Boehme
Kathy Fox
Greg Ireton
Sandra Robertson
Dr. Mark Williams
From December – Matthew Hall, Rasika Mohan and Geoffrey Renton

STAFF 2020

Sue Giles AM – Artistic Director & co-CEO
Viv Rosman – Executive Director & co-CEO
Kath Fyffe – General Manager
Rainbow Sweeny – Producer
Julie Wright – Producer
Olivia Satchell – Development Coordinator
Erica Heller-Wagner – Marketing & Communications Coordinator
Sophie Overett – Administration & Operations Coordinator
Lexie Wood – Project Manager, Voice Lab
Fleur Brett – Bookkeeper

ARTISTS, FACILITATORS AND PRODUCTION STAFF

Christian Bagin, Tirese Ballard, Nick Barlow, Penny Baron, Tanja Beer, Juliet Bennie, Samantha Bannellick-Jones, John Marc Desengano, Rebecca Diele, Tina Douglas, Briony Farrell, Rhian Hinkley, Ashlee Hughes, Rhiannon Irving, Katrina Gaskell, Gwen Gilchrist Holmberg, Dan Goronszy, Dan Koop, Mischa Long, Lachlan MacLeod, Alana Marsh, Sylvie Meltzer, Bridget Milesi, Hannah Murphy, Steph O'Hara, Sam Osborn, David Pidd, Ian Pidd, Rose Pidd, Zak Pidd, Leisa Prowd, Tamara Rewse, Stefanie Robinson, Morwenna Schenck, Sonya Soares, Emily Tomlins, Afsaneh Torabi, Glen Walton, Justine Warner, Blayne Welsh



Tangle

Photography: Wendy Kimpton

ACHIEVEMENTS 2020

524

ARTIST
EMPLOYMENT
OPPORTUNITIES

07

IN PERSON
CREATIVE
DEVELOPMENT
SESSIONS

70

ONLINE CREATIVE
DEVELOPMENT
SESSIONS

17

IN PERSON
PERFORMANCES
DELIVERED

1598

PEOPLE REACHED
THROUGH ONLINE
WORKSHOPS

61

ONLINE
WORKSHOPS
DELIVERED

39

WEEKS WORKED
FROM HOME

934

PEOPLE REACHED
THROUGH IN PERSON
PERFORMANCES/
WORKSHOPS

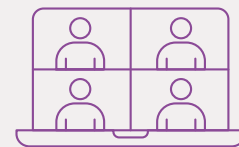
27

ONLINE
ARTIST
MEETINGS

06

NEW
GENERATOR
IDEAS SUPPORTED

140

ONLINE
STAFF
MEETINGS

15

POLYGLOT AT
HOME VIDEOS
CREATED

5193

POLYGLOT AT
HOME VIDEO
VIEWS

16

POLYGLOT SPOT
EDITIONS
PUBLISHED

105

VOICE LAB
ONLINE
CONVERSATIONS

147

VOICE LAB
(PHYSICAL)
CONVERSATIONS

02

ONLINE
DONOR
EVENTS

CHAIR'S MESSAGE



Photography: Ai Ueda



Sarah Hunt

Chair, Polyglot Board

2020. I write this message on the anniversary of when life as we knew it changed, almost without warning, due to the restrictions put in place to protect us from the COVID-19 pandemic. Across the globe, theatres, schools, community groups and many workplaces closed normal operations and this strange, unsettling period began. A year on, Polyglot is moving forward with cautious optimism; venturing out into a world that has dramatically changed and continues to evolve.

Polyglot's mission is *"to make innovative and daring theatre which provides children the opportunity for imagination and adventure through participation"*. With so much of the joy and impact of Polyglot's work being experienced through interaction, delivering our signature work for young people became very challenging when restrictions were imposed in late March. True to the company's character, those challenges were met with inimitable grit, determination, tenacity and innovation. We certainly never gave up hope. While many of the imposed changes have been especially challenging for Polyglot, others have enabled the company to show itself at its adaptable, creative, inventive best.

While a busy calendar of events was postponed, postponed again, or cancelled, some early events were able to take place. We celebrated the beginning of the year with a glowing season of *Light Pickers* at ArtPlay for Moomba Festival, and creative development sessions for a new project, *Parked*. Voice Lab was also busy connecting with children through several local and interstate bookings.

When the pandemic hit Australia, Polyglot swiftly moved its operations and communications online. Amidst the work of placing the company's schedule of international tours and local presentations on hold, new creative responses to the situation emerged. Polyglot's team of artists and staff focussed on creative development, generating brand new concepts for works, further developing others and creating a suite of online and at-home opportunities for children to stay connected through art. Existing works underwent COVID-safe adaptations in preparation for the eventual return of live performance, and Sue represented both Polyglot and the Australian TYA sector at a near-record number of national and international online events.

The results of the Australia Council's Four Year Funding for Organisations program for 2021-2024 were announced in early April, and we were deeply disappointed to learn that Polyglot was not successful in securing this vital investment. This means the challenges for Polyglot increase in future years. Polyglot was one of 49 previously-funded organisations that did not receive ongoing funding, highlighting the enormous gap between the innovation and creative excellence that the Australian small-medium arts sector generates and the reality of inadequate government investment. As a result, there is no longer any federally funded companies producing theatre for children in Victoria.

The challenges of the year were led with brilliance, care and kindness by Sue, Viv and Kath. Polyglot's staff and artists stayed connected via regular online meetings, supporting each other through the long months of Melbourne's lockdown, and strengthening creative connections. In October, Viv announced her resignation after five outstanding years at the helm as Polyglot's Executive Director and co-CEO, and Kath Fyffe (Polyglot's General Manager of three years) was appointed to the role. This leadership transition ensured stability while enabling fresh energy and ideas, and demonstrates how effectively Polyglot has planned for succession.

The second half of the year also saw a Board recruitment process undertaken, with the aim to appoint members who reflect the diverse communities with which Polyglot proudly collaborates. Informed by the company's commitment to accessibility and inclusion, we engaged an external consultant who connected us with a wide range of organisations and communities to reach more potential applicants than ever before. As a result of this re-energised process, we welcomed Matthew Hall, Rasika Mohan and Geoffrey Renton to the Board in December, and look forward to their valuable contributions.

This year, more than any other previously, I give my heartfelt thanks to the generosity and the vision of the donors who stepped forward, many proactively, to offer their advice as well as their personal and financial support. At times of crisis like the one we

encountered in 2020, our donors become friends; people whose belief in the vision of the company gives it strength and helps to propel us forwards, ensuring that all young people will have the opportunity to engage with Polyglot's activities.

Similarly, this year more than any previously, I thank my fellow Board members who guided the organisation with focus and commitment throughout a turbulent time. Their support and dedication bring tremendous energy to Polyglot, and it is a privilege to serve the company alongside them.



Cerita Anak (Child's Story)
Photography: Alvin Ho

ARTISTIC DIRECTOR'S MESSAGE



Photography: Linda Vaughn



Sue Giles AM

Artistic Director

It is difficult not to fall into cliché when writing about the year 2020. What Polyglot and our staff, Board and creative teams experienced, was playing out a thousand-fold all over the country and the world. This was a year of intensely shared experience; of the awful disappearance of work and income for millions, of tragedy in families, of seeing our arts community buckle and warp and struggle to stay upright. It was also a year of incredible, cheerful courage, of wildly inventive and determined creativity, of neighbourhood cohesion and support, and of reaching out when people needed it.

For Polyglot it was a year of connection. Despite cancellation after cancellation and the sadness of watching our busy touring year disappear, we held onto what we consider to be the best of our company - our relationships with all the people who make Polyglot real.

The year began normally with a trip to IPAY in Philadelphia, making connections with presenters and other practitioners. Within the first two months we had a season of *Light Pickers* at ArtPlay, the beginning of a concept development of a new work *Bees*, and the first development of *Parked*, our collaborative work with Oily Cart in the UK. Voice Lab was listening to children in Boorondarah and Ipswich and our Generator team attended an inclusive practice training session with Caroline Bowditch. We were all set for a positive start to a busy year.

The wrap up of the year in this Annual Report includes the cancellation of many projects. Some postponed, but many gone forever. We are very grateful for the generosity and care of our presenting partners as everyone grappled with the implications of COVID-19 on our working lives. We also are grateful for the support Polyglot received during this time - from our donors, from new friends, from family and from the philanthropic sector which has shown real trust in the vision and ideals of the not-for-profit arts industry in this time.

We are so proud of Polyglot and what the company has achieved in this year. Together we have moved strategically and with energy into new territory, finding ways to engage audiences and provide challenging and interesting work for our Generator artists.

We have created new works through distance collaboration, discovering the importance and power of deep conceptual thinking. We've supported our people through daily staff Zooms and weekly artists Zooms over 39 weeks - maintaining vital links as the lockdown continued and people grappled with finding clarity, identity and purpose.

“We’ve supported our people through daily staff zooms and weekly artists zooms - maintaining vital links as the lockdown continued and people grappled with finding clarity, identity and purpose.”

The Executive team of Viv Rosman, Kath Fyffe and Sue Giles began Fair Play training through Diversity Arts Australia and Creative Victoria - a course of work that will assist Polyglot to become a more accessible and equitable organisation in the future. The importance of the Black Lives Matter movement around the world gave our internal discussions important focus among staff, Board and the Generator group. Our strategic plan includes greater diversity, access and equity across all our work and systems over the next four years.

In April we were devastated to receive news that, alongside 49 other small-to-medium companies, we were not successful in our application for Four-Year Funding from the Australia Council for the Arts. The fallout from this particular round,

in this particular year, was immense; especially for the Theatre for Young Audiences and Youth Arts sector. Like others, Polyglot was ranked highly but told there simply was not enough funding. Advocacy for children's theatre became a major focus for us and for other companies who were facing a very difficult future. Our mid-year campaign raised \$36,000 from supporters, family and philanthropic organisations - a real testament to the impact everyone was seeing on the arts community at this time.

The attitude of support and inventiveness shown by our incredible group of Generator artists was the foundation for courage and cheerfulness. Artists created online workshops, making it possible to playfully engage with children everywhere. Voice Lab did a remote engagement with children in Palmerstone, NT and continued a vital relationship with Satellite Foundation. The Generator catalyst sessions continued and here we found intense creativity not only possible but satisfying, bringing a strong sense of ensemble to our group and discussing concepts that lie at the very heart of our vision.

In October our Executive Director and co-CEO of five years, Viv Rosman, announced she was leaving at the end of the year for an exciting role in her home town of Sydney. This was deeply sad news for us all. Viv showed extraordinary leadership during 2020, making care for our people her first concern and responding with generosity, strategy and the necessary tenacity to secure Polyglot's future. In a typically thoughtful process, Viv remained with us part time while beginning her new role, in order to do a handover with Polyglot's new co-CEO and Executive Director, the marvellous Kath Fyffe. Polyglot is doubly lucky to have such a team during this time - keeping Kath's expertise, skill and deep knowledge of the Polyglot culture with us, and both leaders working in harmony to achieve the best result for the company and its people. In the same month we

also said goodbye to the inimitable Julie Wright who will work at ArtPlay for 12 months. This year also showed the leadership and determination of our Board and Chair, with a careful and deeply authentic recruitment process yielding three wonderful new members.

Throughout the year, making work and staying connected to each other were the elements that kept us energised and inspired.

We have to thank the children and families who have engaged with us in these strange times; our PIPS group held together with ingenious ideas and special deliveries; the children in Shepparton from the Rumbalara Football Netball Club community who joined us on Zoom to make and play and talk, and the kids who worked on some of our *Polyglot at home* videos. All the children who engaged with workshops, with Voice Lab, with online processes and who gave everyone joy as we walked our neighbourhoods over and over, with their pavement obstacle races, teddies, rainbows and heartening messages. Always we are grateful for child energy, hopefulness and wisdom; for giving it a go and turning anything into fun.

The year ended with a party at our home at the Convent. In real life, outside, together for the first time in many months. It was an emotional, joyful reunion. We had bright pink hula hoops for all, keeping distance in a fun way as well as providing a fabulous prop for an artist-led dance routine. We laughed, we cried and we celebrated our Polyglot community.

ARTISTS' REFLECTION



**Lachlan MacLeod
and Sylvie Meltzer**
Polyglot Artists

2020 was an incredibly strange and tumultuous year for everyone around the world. As artists and performers, our industry was hit hard, and early, as social distancing measures came into force across the country. With the majority of our work based around public interaction, Polyglot very quickly went from a fully booked year, to no work for the foreseeable future. The rug had well and truly been pulled out from underneath us. Our industry would be one of the first directly impacted by the COVID-19 restrictions, and one of the last to begin emerging again almost a full year later. There was deep uncertainty over how we would survive individually and what would become of our beloved Polyglot in this new and incredibly hostile environment.

However, it seemed that while we were worrying about the future of Polyglot and its amazing work, Polyglot was worrying about us. Not just as artists, but as people and parents and individuals uniquely impacted by the pandemic. As a result, the support that poured out of Polyglot during this time was truly amazing. From grants and the financial fulfilment of cancelled contracts that lifted the weight and burden of fiscal uncertainty, through to emotional and wellbeing support with regular check ins; the generous support offered by Polyglot turned the experience around immensely.

Our artists meetings maintained a social and creative outlet to escape the mundanity and stress of lockdown. Alone but together, the Polyglot team actually felt like it became stronger during lockdown. Having a regular meeting of many of our core creative artists was a huge positive. In this respect, the lockdown actually aided our purposes. How else would we have been able to get so many of us together regularly at the same time?!



Light Pickers
Photography: Sarah Walker

As well as emotional support and catharsis, these meetings provided an opportunity to delve deeper into the things we do at Polyglot and why we do them. A chance to examine what was important to us as artists and as a company. It gave us the rare opportunity to tease out and solidify our working ethos and give voice to the incredible group of people in the company and the collective work that we have been doing.

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We are so often constantly flying forward from one thing to the next that having a chance to stop and settle and re-examine was a real benefit.

As days turned to weeks and months, there were diverse experiments with finding alternative ways for art and theatre making. We shared resources,

joined Zoom dance parties, held and participated in seminars, widened the circles of international collaboration and attended virtual festivals.

As we started to find a new normal and move forward with adapting Polyglot projects to the COVID landscape, new avenues emerged that showed a path out of the devastation. Taking our work online would present challenges but also great discoveries and new ways to engage with audiences both at home and across the globe. Far from being creatively stymied by the COVID restrictions, in 2020 there were some really significant projects to reflect on.

It was a fantastic experience to have regular online creative development meetings for *Bees*, the Generator new ideas pitching sessions and COVID-safe and accessibility audit sessions. They were a welcome oasis of creativity during lockdown and were hugely productive at building the groundwork for exciting new ideas.

Online workshops were a new venture and often logistically challenging. However, with *My Shadow Self and Paper and Tape Escape* we managed to write, film and edit two new online workshops with three artists in entirely different locations during lockdown.

The development of Voice Lab online opened up our audience to almost anyone on a planet with a device connected to the internet. Adapting this project meant we were able to speak to kids in all sorts of different places. The support that Polyglot gave the creative team to adapt this project allowed Voice Lab to hit a new stride and excel in spite of the pandemic. It created tangible work, a creative outlet and a point of connection for the team, and as a result of the adaptation we were able to speak to kids in all sorts of different places - homes, schools and communities - throughout Australia about life in lockdown. It allowed us to use Voice Lab's therapeutic benefits to let children express how they were feeling: their hopes, their fears, their

thoughts on connection and creativity, on wellbeing and family, on change and learning.

The experience of 2020 reiterated for us just how much Polyglot cares. About the work it creates. About the children it connects with. And about the artists that facilitate its many projects.

The online adaptation also opened up the possibility for international and multilingual sessions, and the ability to reach children in remote locations.

As a Polyglot artist in lockdown, it was hard not to imagine what it might be like if we turned the living room into a paper forest, wrapped string around all the furniture, or looked at a roll of masking tape and said, 'well this would make a cool pair of glasses'. Our thoughts kept coming back to, 'if we can't be at Polyglot then how can we bring Polyglot to us?' Creating Polyglot at home videos to share with families online felt like making something again - like connecting back to the work we loved to do. The experience of 2020 reiterated for us just how much Polyglot cares. About the work it creates. About the children it connects with. And about the artists that facilitate its many projects.

The way that Polyglot supported and creatively sustained us as artists during this turbulent period solidified just how much of a family we are. Supporting, talking, adapting, listening, dreaming, creating, sustaining. 2020 could have broken us, but instead the Polyglot family has emerged stronger, more unified and more resilient than ever before.

INDUSTRY LEADERSHIP

Polyglot's Artistic Director and co-CEO Sue Giles AM holds a number of roles within the international Theatre for Young Audiences sector. She is an ASSITEJ International Vice President, a member of the ASSITEJ Advisory Group (Australia) and a Theatre Network Australia Board member. Executive Director and co-CEO Viv Rosman was a fellow of International Society of the Performing Arts (ISPA) and in 2020 the executive team, joined by General Manager Kath Fyffe, participated in Diversity Arts Australia's Fair Play Project, funded by Creative Victoria.

In January, Sue and Producer Rainbow Sweeny attended the International Performing Arts for Youth (IPAY) conference in Philadelphia. In February, Viv attended the Asia-Pacific Arts Market (APAM) meet and greet event and mentor session. Sue attended Krokus Festival in Hasselt, Belgium, as one of 164 international TYA delegates. Then the virus hit.

2020 was a year when advocacy was urgent and involvement in our arts community intensely important.

2020 became a year of unparalleled big picture thinking as the arts industry all over the world struggled for survival, and the impact on children and families, on education and equity were most severely felt. 2020 was a year when advocacy was urgent and involvement in our arts community intensely important. Our involvement in the national and international conversation increased enormously in response.

Polyglot's co-CEOs engaged in advocacy in several areas:

ASSITEJ International, the global association of theatre and performance for children and young people, organised regional and global conversations in this time, and Sue Giles hosted eight of these for our Asia-Pacific region, involving Australian artists as speakers and contributors, as well as specialised discussions on child participation and the newly created ASSITEJ manifesto.



www.assitej-international.org/en/2020/09/assitej-manifesto-2/

Sue and Viv were involved in **national Youth Arts advocacy** gatherings as well as working with five other companies to lobby directly to Government and the Australia Council for the future support and consideration of TYA and Youth Arts in Australia, especially in the context of social cohesion and mental health of young people. This fed strongly into the general advocacy work through Theatre Network Australia and the newly formed national ASSITEJ Advisory Group.

Online **panels, hosting and speaking** opportunities included sessions with Drama Victoria, Sydney Opera House, Singapore Australia Cultural Leaders Forum, Pesta Boneka in Indonesia, IPAY kindling sessions, TYA/USA, VCA lecture for design students, ASSITEJ France, Think Arts in Kolkata India, Edinburgh Children's Festival, Betty Amsden Foundation, APAM WIRE#10, and Arts Managers Society Monash University.

Mentorships of arts workers took place through the Australia Council Innovation Games, Mammalian Diving Reflex, Kids Art Residency in Canberra, Playable Streets and ArtPlay, University of Melbourne and Deakin University.



Photography: Sarah Walker

THE GENERATOR

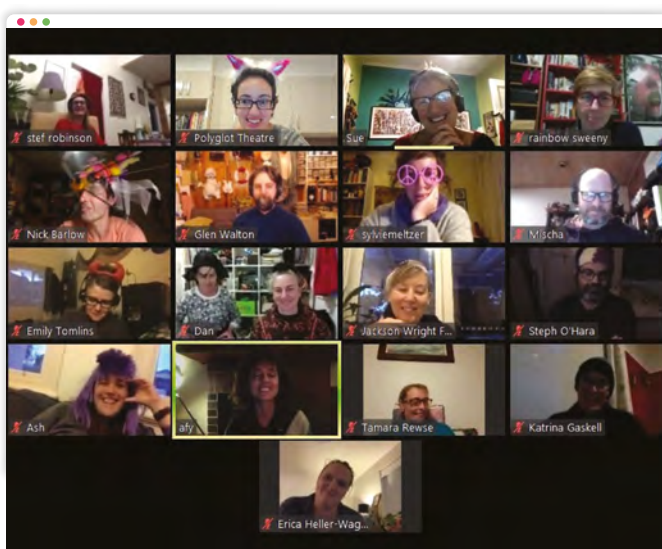
The Generator is a capacity-building program that supports Polyglot's artistic vibrancy and sustainability. In a usual year, Generator artists undertake artistic leadership roles, represent Polyglot at conferences, deliver training and mentorship to artists and educators, and participate in professional development opportunities. In 2020, the Generator program became a crucial connection point for artists, and a creative catalyst for new ideas and knowledge exchange with extraordinary impact.

The Generator is designed to create employment and capacity-building opportunities that support the sustainability of artists' careers in the independent sector. The impact of COVID-19 on this group, as with many freelance artists, swiftly sharpened our focus on keeping them together and creating meaningful employment opportunities. Connection took many forms, with regular Zoom meetings a high point for many as Generator artists and staff dropped in to catch up whenever they could, sharing the highs and lows of long months of lockdown. The importance of this shared time became clear, as the group talked deeply about art, life, work, Theatre for Young Audiences, children, education, politics, equity, creativity, change, risk, participation, theatre, and how to firmly embed Generator into the fabric of the company.

Generator-driven works continued to make up the majority of new work in development in 2020, embedding artistic rigour, new voices and diverse approaches across Polyglot. This extended to a newly developed pitch process, where Generator artists were invited to pitch new ideas to Polyglot's executive and producing team. We were delighted to support six projects at various stages of concept and creative development through this program in 2020. Artists worked together and also with new collaborators, broadening the scope of artistic voices feeding into Polyglot's creative engine room and paving the way for new artistic possibilities.

In 2020, Generator-led projects and initiatives included:

- » *Light Pickers* season at ArtPlay (show developed through the Generator program)
- » Creative development: *Bees*
- » Creative development: *Shadow Dance*
- » COVID-safe adaptations of repertoire work: *Ants, Boats, Paper Planet*
- » Development of online workshops: *Paper and Tape Escape, My Shadow Self, Professional Development for Teachers*
- » Development of Voice Lab online
- » Development of PIPS online
- » Six new ideas supported
- » Creating *Polyglot at home* videos
- » Writing for Polyglot Spot
- » Participation in inclusive practice training session with Caroline Bowditch, CEO – Arts Access Victoria



Polyglot Artists Zoom Meeting

TOURING REPERTOIRE

In response to continued local and international demand for our work, Polyglot had a busy year of touring planned for 2020. Highlights included international tours of *Cerita Anak (Child's Story)* to New York's Lincoln Center and *Ants and Paper Planet* to the United States of America and Canada. We planned to visit Minami Sanriku in Japan to continue our long term collaboration, and closer to home, our works were booked to delight and surprise children across Melbourne, Victoria, and interstate.

We were able to deliver the first of these presentations, a season of *Light Pickers* at ArtPlay for Moomba Festival before COVID-19 lockdowns came into place in Victoria in late March.



Light Pickers
Photography: Theresa Harrison



Light Pickers
Photography: Theresa Harrison



Light Pickers
Photography: Theresa Harrison

LIGHT PICKERS

Light Pickers is born from the premise that small children are irresistibly drawn to sources of light.

Babies, toddlers, and their adults are gently invited to enter a dark space, following a path of light. Abstract, organic shapes, flexible and light to handle, fill this space above and below, infusing the darkness with light and sound. The young participants touch, move and interact with the objects, transforming the dark space into ever-changing, glowing scenery. With the children's currents of creativity, the ebb and flow of the light picture shifts and changes throughout the session. Their exploration and play with the evolving tide of light and sound inspires fascination, wonder and fun.

Light Pickers sees the very young making choices that transform the space, giving meaning to an abstract scene. We see them navigate their way through the darkness as they play and connect with the light – a metaphor for hope and the power of creative minds.

Moomba Festival, ArtPlay, 7-9 March

“As a performer, the show allowed me the flexibility to respond to each bubble of play as it rose and adapt to each child according to their world; to scoot around on my knees with a 5 year old, to crawl with a toddler and to simply sit with a mesmerized baby and allow them to take it all in.”

Afsaneh Torabi, artist



Light Pickers
Photography: Theresa Harrison



Light Pickers
Photography: Theresa Harrison

NEW WORK DEVELOPMENT, ADAPTATION AND INNOVATION

PARKED

Parked is a new collaboration with Oily Cart (UK), commissioned by Arts Centre Melbourne, currently in creative development. It will be a theatrical experience specifically for children with profound and multiple disabilities, and for their families and carers.

Parked explores the sensory power of the natural world. The concept of biophilia – the innate human tendency to seek connections with nature – is key, and the work will use real plants to build an interactive, moveable design around the audience. The production aims for authentic participation and inclusivity, placing the person with the least access as the central driver of its design and performance, and as the expert in sensory language and perception.

The Artistic Directors of each company, Oily Cart's Ellie Griffiths and Polyglot's Sue Giles will co-direct the work.

In March 2020, Polyglot held a series of sensory workshops at ArtPlay, attended by families and school groups from Hume Valley School. These formed the starting point of the Australian arm of creative development for *Parked*.

CREATIVE TEAM

- » Sue Giles AM, Director
- » Dr Tanja Beer, Designer
- » Gwen Gilchrist Holmberg, Production Manager
- » Ashlee Hughes, Assistant Designer
- » Rainbow Sweeny, Producer
- » David Pidd, Performer
- » Leisa Prowd, Performer
- » Glen Walton, Collaborator

BEEES

Bees is a new Play Space work that is being developed through the Generator. It explores a buzzing, humming hive of activity, in which three-human sized bees - fascinating, strange and beautiful - busy themselves in the creation of a community alongside children who become bees themselves.

Inspired by the mysterious life and work of bees, this re-imagining of urban space will involve the slow uncovering of an invisible world. *Bees* uses ritual, non-verbal communication and the secret world of bee pathways to involve children and families.

Bees is being designed to be presented in a range of spaces and contexts, including outdoor festivals, parks and open courtyards, indoor theatre and museum foyers, and galleries.

During Melbourne's lockdown, the *Bees* artists collaborated online to explore how to seamlessly weave physical distancing into the experience, and the final work will be COVID-safe and universally accessible.

CREATIVE TEAM

- » Tirese Ballard
- » Nick Barlow
- » Lachlan MacLeod
- » Steph O'Hara
- » Emily Tomlins
- » Afsaneh Torabi

DESIGN MENTOR

- » Laurel Frank

INNOVATION: SHADOW DANCE

As new performance ideas took shape during the year, how they might be experienced in a COVID-safe context was an important consideration, and quite often a creative inspiration.

In late 2020, Generator artist Steph O'Hara commenced early-stage development of an interactive digital projection installation called *Shadow Dance*: an immersive participatory space inviting audiences to create shadows using light projections. Using just their bodies, participants create creatures and narratives with their shadows, immersing themselves in a moving world. The work is complemented by a live sonic landscape, responding to and provoking audiences as part of the creative making. With manipulated live video and a responsive soundscape, this work plays with the digital double, provoking and transforming shape and motion into magical elements. Supported through the Generator pitch process, design, development and a trial of the technology will be undertaken in January 2021.

CREATOR AND LEAD ARTIST

- » Steph O'Hara

ARTISTS

- » Tina Douglas
- » Rhian Hinkley

**Boats**

Photography: Theresa Harrison

**Ants**

Photo courtesy of Harbourfront Centre Toronto

**Paper Planet**

Photography: Ai Ueda

COVID-SAFE ADAPTATION: BOATS

Much loved Play Space work *Boats* was the first work adapted for a COVID-safe performance context. This was planned to coincide with a season at Arts Centre Melbourne for their reopening in June, following Melbourne's first lockdown. However, this season was postponed as Melbourne went into a second, tighter lockdown.

As with many of our Play Space works, *Boats* is designed to take place outdoors with plenty of space, making audience numbers and density ratios easy to manage in a changing landscape. Significant work was undertaken in 2020 to adapt the set pieces to meet new government safety guidelines. In a COVID-safe environment *Boats* is performed with a modified set of easy-to-clean 'family bubble' sized boats.

While the intended season did not go ahead in 2020, *Boats* is now ready to set sail once public performance opens up again.

CREATIVE TEAM

» Hannah Murphy

COVID-SAFE ADAPTATION: ANTS AND PAPER PLANET

Following the COVID-safe adaptation of *Boats*, work began on planning the adaptations of several other Polyglot shows suited to the new performance context.

An online process of re-imagining *Ants* without 'crumbs' commenced, with the team exploring creative possibilities for pattern making and interaction without shared touch objects. The adaptation of *Ants* will continue in early 2021 when physical rehearsals and testing with audiences recommences.

Popular work *Paper Planet* was also re-imagined via remote creative sessions during lockdown. A modified layout was designed to allow for physical distancing within the installation, and tunnels and caves, formerly significant design elements, were replaced by more trees, vines and upright structures. For each existing work adapted, the focus on clever design and creative forms of participation was complemented by enhanced cleaning measures and physical spacing adjustments.

ANTS CREATIVE TEAM

» Tirese Ballard
 » Nick Barlow
 » Katrina Gaskell
 » Dan Goronszy
 » Hannah Murphy
 » Steph O'Hara
 » Ian Pidd
 » Rose Pidd

PAPER PLANET CREATIVE TEAM

» Tirese Ballard
 » Nick Barlow
 » John Marc Desengano
 » Gwen Holmberg Gilchrist
 » Ashlee Hughes
 » Mischa Long
 » Hannah Murphy
 » Zak Pidd
 » Emily Tomlins
 » Afsaneh Torabi

VOICE LAB

“COVID has been like a portal for us and I think we have a lot of opportunity after COVID to make the connections between community even better than they were before. We can come back out of COVID in a better way, so it’s made me really hopeful.”

Voice Lab participant



Voice Lab online



Q: What do you think it means for people to feel connected?

A: ‘It makes people feel like they have a place in this world and they are loved.’

In January, Voice Lab was used by the City of Booroondara to gather insights for its Children and Young People Action Plan. Voice Lab visited the Ashburton Library and the Hawthorn Arts Centre and spoke to 47 children aged 4-11 years about their experience living in the area. There was a general sentiment that if they could change something about their lives and the world, it would be to clean up the environment and to make people happier and kinder.

In February, Voice Lab travelled to Brisbane for the final stage of a project with Mission Australia’s Communities for Children, Inala to Ipswich. The project sought to discover what children would like to see in their community to make it the best it can be for children and young people. It also gathered feedback on Mission Australia’s programs and provided insight to local schools about issues that concern children about their school experience. Across the week, Voice Lab spoke to 100 children from seven primary schools in the region.

During the 2020 lockdown in Melbourne, the team created an online version of Voice Lab, offering children a space where they could have their voices heard and valued while grappling with schooling from home and being apart from their friends and families.





It gave children the opportunity to reflect on change and uncertainty, and to begin to process the pandemic's impact on their sense of the world and themselves. This new online mode also has the capacity to reach thousands of children who might previously have been unable to engage with Voice Lab due to geographical remoteness or financial constraints.

In September, Voice Lab online had its first outing with Satellite Foundation, an organisation that supports children with parents or carers with mental illness. Voice Lab and Satellite have worked together over several years, and it was exciting to launch the online mode together. Voice Lab spoke to the Satellite community about life, home, school and the lockdown, as well as the Satellite programs they have been involved with. The kids all found Voice Lab to be a welcome outlet for talking about their feelings after being at home for so many weeks.

In October, Voice Lab online attended City of Palmerston's Splash Your Ideas Around family day. In collaboration with Red Cross Communities for Children, Palmerston and Corrugated Iron Youth Arts, Voice Lab spoke to children about life in Palmerston.

During October and November, Voice Lab worked with the City of Darebin, speaking to children from primary schools in the area. Voice Lab asked the children about the impact of the Victorian lockdown, and how they felt about remote learning. Many kids mentioned that the schoolwork was hard without their teacher, although some had found that having extra time to spend on work that they wouldn't usually understand was very useful. Everyone missed their friends and families but were grateful to be able to keep in touch online.

VOICE LAB ONLINE - HOW IT WORKS



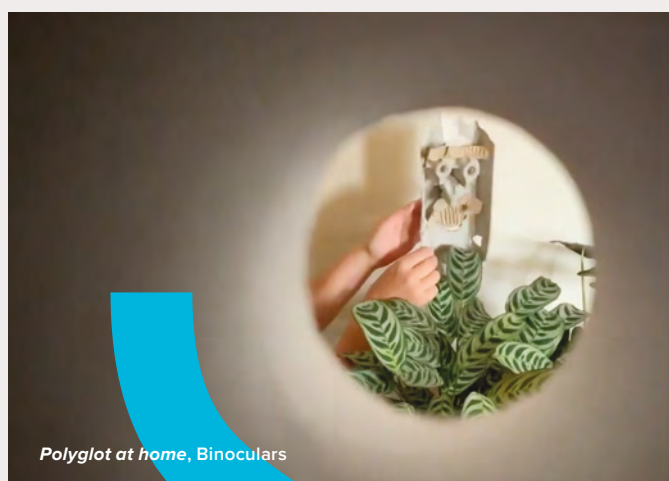
Voice Lab online takes place over Zoom, and children participate using any device connected to the internet. Using a link, they arrive in their Voice Lab session - a Zoom meeting - and are greeted by a friendly Polyglot facilitator, who checks that their technology is working. They discuss what is going to happen and ensure the child feels comfortable and ready to proceed.

The facilitator then turns off their own audio and video, the child's screen fills with colour and Voice Lab welcomes them to the space. The digital interface slowly changes colour throughout the session. At the centre is a glowing circle that reacts to voice and gently pulses as the conversation unfolds. The Voice Lab session is controlled by a performer who triggers pre-recorded questions and can 'go live' to speak directly to the participant if the conversation requires it.

The Voice Lab operator also has the ability to feed a soundscape directly to the participant, so that while the child is talking Voice Lab can bring elements to life sonically. If the child talks about going into space, they will hear a rocket blasting off. They describe a train pulling up and hear the hiss of a steam-train. They describe a field, and suddenly the air is filled with wind blowing on long grass.



POLYGLOT AT HOME



In March, when our 2020 touring engagements were cancelled, and in-person rehearsals and meetings were no longer possible, we asked ourselves: how can we stay connected, motivated and positive? How can we engage our audience?

We commissioned our artists to create videos of creative activities that kids and their families could do at home using simple household materials. Over 39 weeks, 15 videos were created by eight Polyglot artists, seven child co-creators and one artist's partner. In total, the videos amassed 5193 views.

RECYCLING

<https://youtu.be/P7Wkl8OowM>

What can you transform into using stuff from the recycling bin?

Polyglot artist: Nick Barlow

BINOCULARS

<https://youtu.be/lgoPVhTHojM>

What can you see through your binoculars?

Polyglot artists: Ashlee Hughes, Lachlan MacLeod

STICKY NOTES

<https://youtu.be/bGaVpFpnlvE>

What can you make with a window and some post-it notes?

Polyglot artist: Nick Barlow

DOLLY'S WORLD

<https://youtu.be/2kYZNPLCm8E>

What will you build in your Box City?

Polyglot artists: Sylvie Meltzer, Lachlan MacLeod

Co-creators: Dolly, Maisie, Chester

HOUSE PARTY

📺 <https://youtu.be/n28Xq21GfRc>

What does your dream house look like? Does it have a disco ball and a smoking chimney? What fabulous outfits are you and your family wearing?

Polyglot artists: Ashlee Hughes, Lachlan MacLeod

SHADOW SELF

📺 <https://youtu.be/ou64n4ZtNfc>

Using a few simple materials, make your very own 'Shadow Self'. What do they look like? What adventures will they go on?

Polyglot artist: Nick Barlow

UNDER THE SEA

📺 <https://youtu.be/6E7RByOsFzI>

Using simple materials, transform yourself into a sea creature and your home into a watery ocean wonderland. Scout for starfish and ride the waves in a washing basket.

Polyglot artist: Nick Barlow

VEGETABLE DANCE PARTY

📺 <https://youtu.be/mNfKF9gbdmg>

'Lettuce' leap into the crisper for inspiration! Use fruit and veggies to make some 'fungi' friends, then hit the dancefloor and boogie down to some classic 'beets'.

Polyglot artists: Afsaneh Torabi, Lachlan MacLeod

ADVENTURES IN DOLLY'S WORLD

📺 <https://youtu.be/3CkGpkMXnVI>

There's lots of things that we can't do right now because of the Corona Dragon. But we can use our imaginations! What adventures will you go on?

Polyglot artists: Sylvie Meltzer, Lachlan MacLeod

Co-creators: Dolly, Maisie, Chester

BLAST OFF WITH BRIONY

📺 <https://youtu.be/GhB7sdgjm8s>

Delve into your recycling to construct a super-spiffy rocket ship and then blast off into outer space for intergalactic adventures! Who will you meet and what will you discover amongst the stars?

Polyglot artists: Briony Farrell, Lachlan MacLeod

STORY WORLDS

📺 https://youtu.be/Zc2dictWb_0

How do you develop a Story World? Create and play with Daniel and Naiya, and learn how to fill your stories with curious characters and exciting adventures!

Polyglot artist: Sonya Soares

Co-creators: Daniel, Naiya, Nick McIntyre

FEATHERED FRIENDS

📺 <https://youtu.be/jLgatYEjqeg>

What kinds of feathered friends can you make? Maybe a bird you see every day, or a creature you've dreamt up in your imagination!

Polyglot artists: Briony Farrell, Lachlan MacLeod

PAPER MACHE MASKS

📺 <https://youtu.be/k-jOtPZ2b48>

How can you transform yourself into a fantastical, imaginary character? Easy – make yourself a paper mache mask!

Polyglot artists: Tamara Rewse, Lachlan MacLeod

Co-creators: Maeve, Francis

TALES OF A TOOTHBRUSH

📺 <https://youtu.be/PGFq9W-6GF0>

Is your toothbrush friend dreaming of an exciting adventure? You betcha! Where will you take them and what will you find?

Polyglot artists: Afsaneh Torabi, Lachlan MacLeod

KITCHEN DISCO

📺 <https://youtu.be/UKbM1mmloEc>

What kind of music do your kitchen utensils make? Which one will you play? The whole family can create and play!

Polyglot artist: Nick Barlow

POLYGLOT SPOT

In June, we launched Polyglot Spot as a way to keep our adult peers, audiences and friends connected with the company. 14 artists, nine staff members and two Board members shared their thoughts and reflections about Polyglot and the arts industry, memories from tours recent and long ago, and mused on how we worked together during lockdown. Over 26 weeks, 16 editions of Polyglot Spot were published on our website. These were also shared on our social channels and in various e-communications.



Photography: Greta Costello

ONLINE WORKSHOPS



Online workshop: *Paper and Tape Escape*



Online workshop: *My Shadow Self*



Photography: Ai Ueda

Polyglot's workshop program is designed to engage with schools, festivals, events and communities nationally and internationally, offering children a structured opportunity to discover their imaginative potential. Our experienced artists work alongside the children to gain the benefit of their insight and energy, to challenge their own preconceptions of what children think and how they act, and to be inspired by their ease of imaginative engagement. In turn, children are given attention and respect by the artists, made to feel their contributions are valid and interesting, and are part of a project that has a horizon often bigger than their own community.

Polyglot also offers professional development workshops for artists, teachers and early childhood workers. These focus on the application of Polyglot's child-led methodology in creative spaces and classrooms.

In response to COVID-19, Polyglot created new online workshops in both pre-recorded and live formats to remain connected to our workshop audience. These ensure that we can continue to safely share our unique practice and methods with children, teachers and artists – offering creativity and play when it's most needed. Excitingly, our online workshops are available for interstate and international partners too, without the cost and carbon footprint of flying.

Our three year project with the Rumbalara Football Netball Club, *Rumba Shopfront*, was put on hold. Instead, artists Dan Goronszy and Ashlee Hughes ran Zoom workshops with children and sent a creative gift package to every child in the Club at the end of the year, reminding them that we will be back in 2021. We thank our wonderful community partners at the Club and the Newsboys Foundation for their continued support of this project.



My Shadow Self

MY SHADOW SELF

Polyglot artists guide children through drawing, making and operating their own shadow puppet. Children explore their home environment as they project the tiny silhouette around the room, onto the roof, or into the bookshelf! This workshop uses simple materials to create visually impressive play and performance that children aged 6-12 adore.

City of Greater Dandenong - Greater Dandenong Children's Festival online, Bayside Gallery



Paper and Tape Escape
Photography: Ai Ueda

PAPER AND TAPE ESCAPE

Paper and Tape Escape demonstrates the endless possibilities for creativity and play with simple materials. Polyglot artists take children through a range of techniques for bringing creations to life with paper and tape. Participants also explore creating environments, costumes and headwear in this playful workshop for children aged 6-12.

City of Greater Dandenong - Greater Dandenong Children's Festival online, Bayside Gallery

We also developed a version of this workshop for children with disability aged 6-12 years, in consultation with Arts Access Victoria.

*Brotherhood of St Laurence
NDIS, Creative Control*



Professional Development for Teachers
Photography: Theresa Harrison

PROFESSIONAL DEVELOPMENT FOR TEACHERS

In this professional development workshop for teachers, we focus on child-led practice, and how adults can facilitate authentic agency and become the learner, participant and observer. Through a series of highly interactive and collaborative exercises, teachers develop new skills and ideas, and expand on ways of seeing and being with children. This workshop offers a refreshment of traditional child/adult relationships, shifting perspective in order to imagine another way of approaching the teacher/learner model.

SCHOOL WORKSHOP PROGRAM SPONSOR



POLYGLOT INSPIRING PEOPLE SOCIETY (PIPS)

▼
Emily Tomlins,
PIPS Coordinator

PIPS is a consulting group of children drawn from Polyglot artists and families. They are involved in the creation of new work, in ways to play, in writing and drawing, thinking and talking. They offer their opinions and their creativity, energy and joy.

March 2020 created a sharp left turn for the re-ignition of the PIPS, just as it did for everything. The initial plan for 2020 was to re-create PIPS with a new generation of 5-12 year-olds. The intention was to meet regularly to test new ideas and shows for Polyglot, and to build a culture of fun and community amongst the new PIPS.

As the country, and most notably our industry, locked down, it was clear that staying connected was essential. It also provided an opportunity to begin PIPS softly, with an offer to engage as much or as little as each participant wished. A PIPS Online portal was created using the educational platform Canvas, offering activities and an invitation to share the creative outcomes with the other PIPS.

To create an ethos, and “culture of the space”, I consulted with PIPS alumni aged from 10-18 years. These consultations formed the backbone of the way this online world was approached, and what was on offer to the participants. It was also a brilliant way of understanding the effect PIPS and Polyglot had had on previous members. At this point, Nick Barlow and Briony Farrell joined me as PIPS team members to generate material for the online platform.

There was some great engagement with PIPS Online, but as it coincided with hard lockdown in Melbourne, and schooling from home, computer fatigue slowed the participation down. After more consultation, we decided to try an analogue approach, and thus our mail outs began. PIPS were sent pink

envelopes containing materials to make and create. They were encouraged to create their own badge and mask, make items to connect with their local communities, and decode a message which invited them to their first meeting in person, at Polyglot’s *Paper Planet*, presented by Footscray Community Arts Centre in January 2021.

The PIPS are a delightful, creative and intelligent group of young people who are enthusiastic about what they can offer Polyglot throughout 2021. While they haven’t all met each other, it’s clear that this group’s existence can be of great benefit to the company again. As 2021 will see significant development of new work, more ‘in real life’ meetings are slated for the PIPS. The adventure has only just begun, but it promises to be brilliant.



ACCESS AND INCLUSION

All children have the right to access art and creativity, and key to Polyglot's four year strategic plan for 2021-2024 is a focus on access and equity. The events of 2020 served to strengthen and deepen this commitment.

EQUITY STATEMENT

Polyglot prioritises building workplace diversity across all levels of our organisation, and we want to increase the accessibility and inclusivity of our practice and the representation of marginalised communities, including First Nations people, people with disability, people from culturally and linguistically diverse backgrounds and people who identify as LGBTQIA+. We commit to increasing the diversity of our staff, artists, Board and audiences through consultation, training, building sustained relationships and creating new pathways. Polyglot's mission is to provide all children the opportunity for imagination and adventure through participation. Their right to a cultural life underpins everything we do.

The principles of Universal Access (which begins with the needs of those with least access and therefore enables the broadest access) are embedded across Polyglot's diverse artistic program. In 2020, a deeper focus on equity across all aspects of the organisation and its people ensued, propelled by participation in the Fair Play Program alongside nine other significant arts and cultural organisations. Commencing in August, this program delivered by Diversity Arts Australia and funded by Creative Victoria "...seeks to address barriers to participation by underrepresented groups in Victoria's creative industries."



www.diversityarts.org.au/project/fair-play/

Polyglot's Executive team attended sessions with Fair Play mentor Kochava Lilit, who was matched with the company to provide expertise and the perspective of lived experience as we examined key aspects of inclusive and equitable organisational culture. A series of keynote addresses and Zoom workshops were attended by staff members, with opportunities for knowledge sharing in staff meetings. Staff also undertook professional development connected to this work outside of the Fair Play program.

The Fair Play Program will continue in 2021, with the creation of an Equity Action Plan that articulates current strengths and focus areas for greater equity across the organisation.

A consultative Board recruitment process was undertaken in the second half of 2020, actively prioritising members who reflect the diverse communities Polyglot engages with. The recruitment process connected the organisation with three new Board directors, elected in December, whose diverse perspectives and lived experience will inform Polyglot's leadership into the future.

FUNDRAISING



Photography: Theresa Harrison

The 2020 fundraising campaign was the second most successful in our company's history, trailing only the extraordinary 2018 birthday appeal. Surprisingly, in a year when financial uncertainty was widespread, more than a quarter of donations came from individuals who had never donated to Polyglot before. These individuals were community members, industry peers and parents – united by their wish to invest in the creative future of children in these uncertain times. This mission is now more important than ever and the support we received has allowed us to look ahead and reach the children who need us most.

COVID-19 shifted our fundraising focus to supporting our artists and adapting our work to respond to the impact of social distancing restrictions upon participatory theatre. These exceptional circumstances led to an unprecedented level of fundraising activity, as new and existing donors banded together to support Polyglot's community. Working entirely online, we connected more closely with our supporters than ever before, hosting our very first Zoom "morning tea" with donors to launch our mid-year fundraising campaign.

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 2020, we welcomed both new friends and old to Polyglot's Circle and we thank these donors for helping make our work possible in such adverse circumstances.

INSPIRING DONORS

- » Rebecca Giles Consulting
- » James McCaughey

GROWING DONORS

- » Linda Herd

SUSTAINING DONORS

- » David Hanrahan
- » Simon Bedford
- » Julian Pocock

EMPOWERING DONORS

- » The Australian Decorative and Fine Arts Society Melbourne Inc. (ADFAS)
- » Sarah Giles
- » John Gutteridge
- » Anonymous (1)

ENCOURAGING DONORS

- » Monica and Sam Abrahams
- » Katrina Gaskell
- » Ruth Giles
- » Sarah Hunt
- » Clementine Ireton, Kate Taylor and Greg Ireton
- » Elizabeth Leslie
- » Lou Oppenheim
- » Ian Pidd
- » Anne Satchell
- » Kim Sweeny and Neredah Burns
- » Naomi Tippet AM
- » Dr Meg Upton
- » Anonymous (1)

SHARING DONORS

- » Simon Abrahams
- » Samantha Middleton
- » Bill and Jen Barlow
- » Nicole Beyer and Kim, Min and Shasha Marriot
- » Nancy Black
- » Joseph Egan
- » Belinda and John Fogarty
- » Kathy Fox
- » Andrew Giles
- » Sue Giles AM
- » Émer Harrington
- » Erica Heller-Wagner and David McCarthy
- » Damien Hodgkinson
- » Lesley MacLeod
- » Lesley McCarthy
- » Heath McIvor
- » Nami Nelson
- » Naomi Nicholson
- » Sandra Robertson
- » Viv Rosman
- » Clarke Thuys
- » Molly Wagner
- » Dr Fiona Wahr and family



We would like to extend our thanks to every Polyglot donor for your support in 2020. You were crucial in helping us adapt to such a significant period of change.

Collette Brennan, Samantha Butterworth, Melanie Chan, Kristen Clerke, Opal Costello, Kiah Davey, Juliet Fox, Valerie Fox, Jenny Fyffe, Megan Fyffe, Katrina Gaskell, Eric Heller, Katy Kalf, Dan Koop, Lachlan MacLeod, Katherine Masiulonis, Shannon McCarthy, Kylie Morrigan, Angela O'Brien, Julie Obst, Xavier O'Shannessy, Emma Patterson, Brandy and Mark Pearson, Sarah Penhall, Sarah Robertson, Yael Rosman, Simone Ruggiero, Olivia Satchell, Judith Smith, Peter Spitzkowsky, Hugh Stevenson, Ann Tonks, Yvette Turnbull, Michelle Van Graas, Linda Vaughn, John and Coral Wright, Ning Yan

SPONSORSHIP

Polyglot is fortunate to have benefited from two key sponsors in 2020.

- » **LUCAS DENTAL CARE**
Lucas Dental Care began sponsoring Polyglot in 2010. The practice's generous contribution to Polyglot continued in 2020, supporting the adaptation of our School Workshop Program to digital delivery. Lucas Dental Care enables more children across Melbourne and Victoria to engage with Polyglot in their schools.
- » **STUDIO BINOCULAR**
Studio Binocular has generously supported Polyglot since 2016 and continued its sponsorship as Polyglot's Design Partner in 2020. Studio Binocular is instrumental in the graphic design work required for Polyglot, capturing the playful nature of our practice with bright, bold colours and shapes.

2020 FUNDING PARTNERS

GOVERNMENT PARTNERS



Education
and Training



PHILANTHROPIC PARTNERS



BETTY
AMSDEN
FOUNDATION

CANNY QUINE
FOUNDATION

NEWSBOYS
FOUNDATION



THE PEGGY AND
LESLIE CRANBOURNE
FOUNDATION



SPONSORS



School Workshop
Program Sponsor

STUDIO
BINOCULAR

Design Partner

THANK YOU

FAMILY

We extend a huge thank you to the partners, families and friends of our staff, artists and Board members. Your unwavering support (and essential tea-making) ensured that we could keep Polyglot up and running during 2020.

AUSTRALIAN THEATRE FOR YOUNG AUDIENCES SECTOR

The support of the entire Australian TYA sector helped us move with hope through a difficult year of lockdowns and funding cuts.

KEY SCHOOL CONTRIBUTORS

- » Hume Valley School, Woodville Primary School

EDUCATION NEWS CONTRIBUTORS

- » Jennifer Andersen
- » Dr Sarah Austin
- » Dr Tanja Beer
- » Lachlan MacLeod

PIPS

- » Alex
- » Ava
- » Chester
- » Daniel
- » Frank
- » Freya
- » Gabe
- » Huxley
- » Indy
- » Izzy
- » Lulu
- » Maisie
- » Marly
- » Matilda
- » Naiya
- » Reema
- » Vivi

PIPS ALUMNI

- » Alice
- » Archie
- » Dante
- » Hugo
- » Min

POLYGLOT FRIENDS

- » Caroline Bowditch and Arts Access Victoria
- » Collette Brennan and Abbotsford Convent Foundation
- » Belinda Briggs, Kylie Briggs, Jacinta Traianidis and Rumbalara Football Netball Club
- » Jeff Challis, David Farrington and Aakonsult
- » Laura Colby and Elsie Management
- » Laura Cornhill, Sarah Costanzo and Studio Binocular
- » Mary Harvey, Wendy O'Neill, Clare Christensen and Arts Centre Melbourne
- » Ellie Griffiths, Zoe Lally and Oily Cart
- » Carla Gottgens Photography
- » ITelligent
- » Kochava Lilit, Margaret Mayhew, Maylei Hunt, and Diversity Arts Australia
- » Dr James Lucas, Megan Boyd and Lucas Dental Care
- » Toby Ovadia and Smart Records Group
- » Gianna Rosica, Roslyn Buzza and Gianna Rosica Accounting for the Arts
- » Peter Wilson and MCA Insurance Brokers
- » Theatre Network Australia
- » Steph Urruty, Tanya Dickson and ArtPlay



Cerita Anak (Child's Story)
Photography: Alvin Ho

FINANCIALS

STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2020

ASSETS		2020 \$	2019 \$
Current Assets			
Cash and Cash Equivalents		1,536,589	1,003,864
Other Current Assets		220,893	244,781
Total Current Assets		1,757,482	1,248,645
Non-Current Assets			
Property, Plant and Equipment		86,424	100,439
Total Non-Current Assets		86,424	100,439
TOTAL ASSETS		1,843,906	1,349,084
LIABILITIES		2020 \$	2019 \$
Current Liabilities			
Trade and Other Payables		65,505	75,774
Provisions		80,925	59,640
Other Current Liabilities		950,455	573,494
Total Current Liabilities		1,096,885	708,908
Non-Current Liabilities			
Provisions		2,929	4,608
Other Liabilities		229,200	229,200
Total Non-Current Liabilities		232,129	233,808
TOTAL LIABILITIES		1,329,014	942,716
NET ASSETS		514,892	406,368
EQUITY	Notes	2020 \$	2019 \$
Retained Earnings		414,892	406,368
Reserves - Future Fund	1	100,000	-
TOTAL EQUITY		514,892	406,368

STATEMENT OF PROFIT AND LOSS AS AT 31 DECEMBER 2020

INCOME	2020 \$	2019 \$
Grants		
Government Funding	613,228	932,986
Philanthropic Organisations	70,600	142,502
Other Grants	-	5,415
Total Grants Income	683,828	1,080,903
Other Earned Income		
Performance and Audience Sales	121,417	596,002
Resources Income	1,360	62,988
Sponsorship and Fundraising	71,047	59,987
Business Related Income	11,496	31,963
Government Support - COVID-19	349,250	-
Total Other Earned Income	554,570	750,940
TOTAL INCOME	1,238,398	1,831,843
EXPENSES	2020 \$	2019 \$
Production costs	377,372	824,230
Marketing and promotion	17,860	66,791
Administration costs	734,643	917,909
TOTAL EXPENSES	1,129,875	1,808,930
SURPLUS (DEFICIT)	108,523	22,913

NOTES

1. The designation of reserves to the Future Fund reflects the company's positive end of year result due primarily to receiving unbudgeted government support to relieve the financial effects of COVID-19. It is anticipated the financial impact of COVID-19 on Polyglot's operations will continue to be felt for some time. The Future Fund is a resource to mitigate future challenges in income generation.

The amounts presented in the financial statements have been rounded to the nearest dollar.





Talk with us

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polyglot
Theatre is child's play