



About Us

Polyglot Theatre is a world-renowned contemporary theatre company based in Melbourne/Naarm making exceptional arts experiences for children and families.

Our unique brand of theatre encompasses a wide variety of forms and is shared with audiences everywhere, from the world's most prestigious theatres to the football grounds of regional Australia.

Our artistic and philosophical approach of child-centred practice has earned us a strong reputation at home and abroad as a leader in the theatre for young audiences (TYA) sector, celebrated for creating distinctive, participatory and inclusive works that are playful and conceptually rigorous. Access is fundamental to our work at Polyglot; we are driven by the right of all children to experience growth and resilience through creative play.



Vision

At Polyglot, children are central. Our vision is a world where all children are empowered: artistically, socially and culturally.



Mission

Polyglot's mission is to make transformational, playful arts experiences for children everywhere. Through immersive participation, our work gives children the agency to be in control, to communicate their ideas and imagination, and experience joy and connection.



Values

- Children are central – as participants, agents, creators and collaborators.
- Play – the basis for our creative exploration and vital for children's development, health and wellbeing.
- Equity – we respect all people and strive for equitable engagement. Access and inclusion are prioritised in everything we do.
- Sustainability – we make decisions holistically to ensure an environmentally, creatively and economically sustainable future.
- Leadership – we lead change with courage, conviction and care.
- Innovation – we approach our art and work with curiosity, rigour and daring.



Forest. Photo: Claudia Sangiorgi Dalimore.

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 respects to Elders past and present. For more than 65,000 years children and families have created and played 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.



L-R: Rumbalara Kids Collaboration. Photo: Darcy Kent. Paper Planet. Photo: Eva Gorobets, State Library Victoria. Front cover: Pram People (Hong Kong Edition). Photo: West Kowloon Cultural District Authority. Back cover: FLOAT. Photo: William Hamilton-Coates, MPavilion.

Polyglot People

Polyglot's strength lies in our people – our artists, our staff, our Board, and our audiences. Our people are key to the company's resilience and recognition, and the force behind our adaptability and constant innovation.

The company works with a co-CEO model of Artistic Director and Executive Director, who lead a multi-skilled and dedicated staff. A genuine partnership and collaborative approach powers Polyglot's leadership.

Polyglot has an expert Board of Directors, and an informal ensemble of highly skilled freelance artists who deeply understand the company's artistic approach and ethos - The Generator.

Children are central to our work, both as collaborators and as participatory audiences. Polyglot Inspiring People Society (PIPS) is a group of children who regularly contribute to new ideas, strategic planning and policy, and shared creative exchange.

Board of Directors

Sandra Robertson – Chair

Geoffrey Renton – Deputy Chair

Sandra Stoklossa – Treasurer

Matthew Hall – Secretary (until February)

Angela Aroozoo – Secretary (from February)

Romi Kupfer

Vivian Romero

David Ryding

Staff

Cat Sewell – Artistic Director & co-CEO

Kath Fyffe – Executive Director & co-CEO

Emily Tomlins – Associate Director

Lucy Day – Business Manager

Rainbow Sweeny – Producer

Julie Wright – Producer

Lexie Wood – Project Manager

Erica Heller-Wagner – Marketing & Development Manager

Matthew Siddall – Marketing & Access Coordinator

Sophie Overett – Administration & Operations Coordinator

Luke McLennan & Danni Faul – The Wandering CFO, Bookkeeper

Artists, Facilitators & Production Staff

Clement Baade, Tirese Ballard, Nick Barlow, Betiel Beyin, Maisy Butchart, Alice Coffey, Archie Coffey, Graham Coffey, Kallie-Lea Daley, Sophia Derkenne, Nathan Evers, Briony Farrell, Lana-Marie Filies, Gabriella Forsell, Hannah Jukes Frere, Katrina Gaskell, Sue Giles, Milly Grindrod, Kaite Head, Ashlee Hughes, Shamika Kentwell, Youbi Lee, Shuk Yin Lo, Mischa Long, Jacqueline Luty, Lachlan MacLeod, Kudakwashe Mapeza, Sylvie Meltzer, Jessica Moody, Steph O'Hara, Sam Osborn-Rassaby, Brooke Painter, David Pidd, Zachary Pidd, Alice Qin, Tamara Rewse, Morwenna Schenck, Lauren Sheree, Sonya Suares, Lauren Swain, Meg Taranto, Emily Tomlins, Afsaneh Torabi, Jennifer Tran, Justine Warner, Blayne Welsh, Dannielle Wright, Hugo Wright, Sunny Youngsmith

Inlet Dance Theatre:

Mason Alexander, Amelia Foreman, Libby Koba, Sabrina Lindhout, Emma McBride, Elizabeth Pollert, Stephanie Roston, Lauren Satink, Bill Wade, Katie Wilber

Rom for Dans: Tora Brekke, Ida Maria Halvorsen, Rakel Laupsa-Nesje, Camilla Myhre, Emma Öberg, Emilie Østby, Chollada Phinitduang

Polyglot Inspiring People Society (PIPS)

Archie, Ava, Charlie, Chester, Dash, Dolly, Fenna, Frank, Gabe, Goldie, Huxley, Julian, Lulu, Maisie, Mat, Milaan, Miro, Naiya, Oscar, Scout, Vivi, Wirran, ZayZay



*Creative team, Paper Planet at PHIVE.
Photo: Emily Tomlins.*



Achievements



41,255 People reached

85% Accessed our work for free

35% International

15% Regional/remote Australia

371 Artist employment opportunities

288 Performances delivered

407 In-school and kinder sessions

69 Kids Collaborations sessions

110 Sessions and shows in regional/remote Australia

11 International seasons across 4 countries

78 Creative development sessions

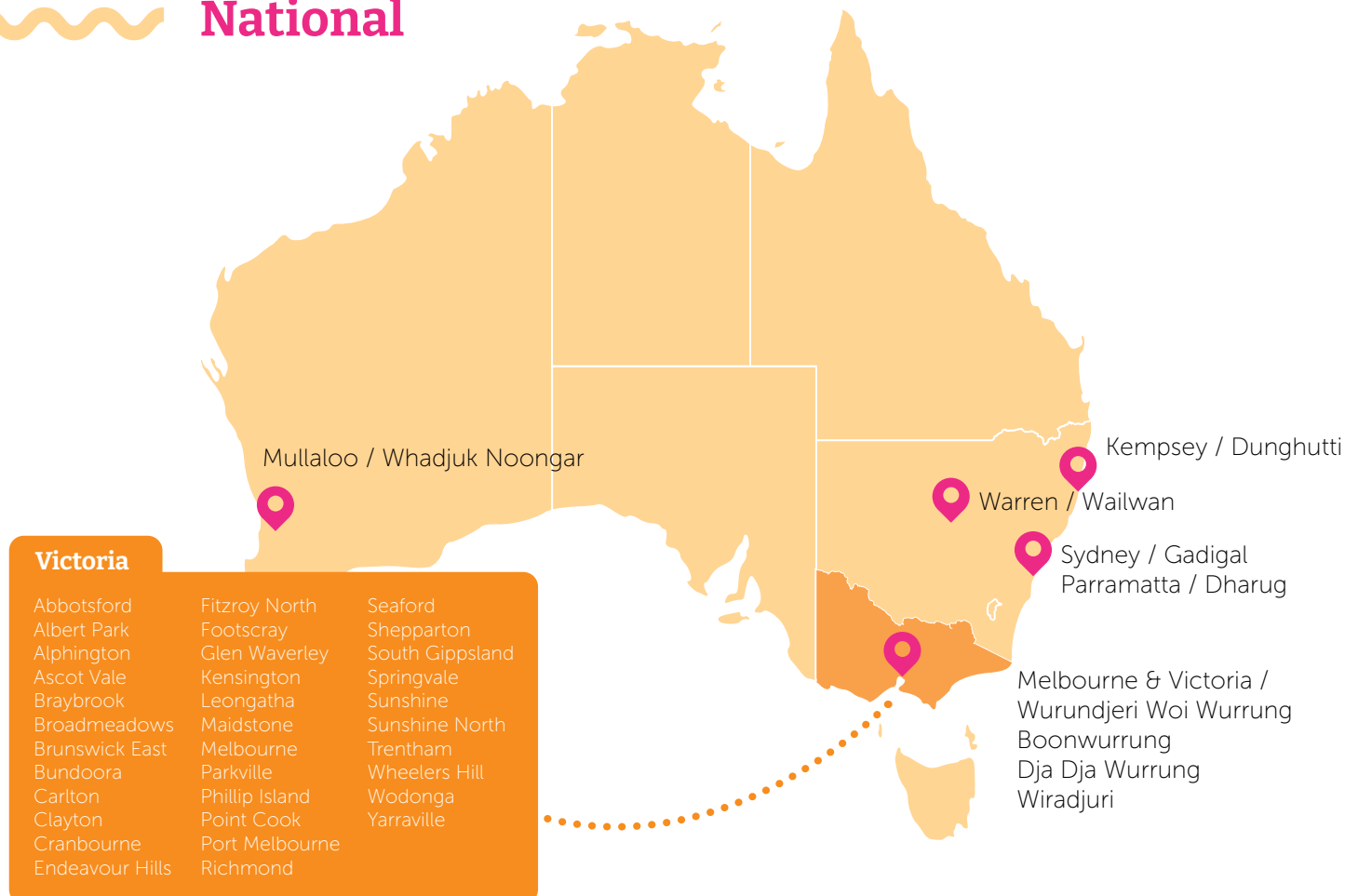
1 Award received

L-R: Us. Here. Now. screening. Photo: Sarah Walker. Pram People (UK Edition). Photo: Tom Arran, Freedom Festival Hull.

International



National



Leadership Reflection

2024 was filled with a rich diversity of programs, partnerships and new artistic discoveries. Marking the second year of co-leadership for Cat Sewell and Kath Fyffe, Polyglot's creative output and company culture flourished.

Through premiere seasons, our touring repertoire, in-school programs, Kids Collaborations and creative developments, Polyglot reached more than 41,000 children and families – an eight-year high – across five different countries. The company's achievements are testament to the expertise and generosity active in all our teams – on tour, in the rehearsal room, in the office and in the Boardroom. We thank all our people for strengthening Polyglot with their energy.

We are particularly proud of our ongoing investment in our artists through The Generator program, Polyglot's creative engine room. We continued delivering significant Generator activity, as well as expanding and deepening the program to meet increasing artist demand. This included important collaborations with other arts organisations and tertiary institutions. Through our learnings and successes, we secured new funding to support the professional development

Sandra Robertson, Chair
Cat Sewell, Artistic Director & co-CEO
Kath Fyffe, Executive Director & co-CEO

of Theatre for Young Audiences (TYA) artists across the state. The commencement of multi-year investment from Creative Australia in 2025, and the stability provided by our philanthropic funding champions, bring with them both responsibility and opportunity to focus on programs that benefit our whole sector.

The company's 2024 financial result of a deficit of -\$97,674 reflects the final year of staged strategic investment by the Board in key creative programs to deliver sustained impact. Polyglot's financial performance was boosted via renewed philanthropic partnerships, strong performance against earned income targets, and the news of several successful multi-year projects to start in early 2025.

Our reach and impact are made possible by our remarkable supporters, many of whom are bedrocks in Polyglot's 46-year history. We thank our presenting and collaborating partners, government agencies (federal, state and local), philanthropic bodies, sponsors and donors. By sharing our vision and investing in a world where all children are

empowered – artistically, socially and culturally – our champions provide vital stability from which our creativity and art can thrive. Nurturing these relationships is a daily privilege for our team, and we are grateful for our community of supporters.

Polyglot's dedicated Board enabled the delivery of several new policies, including action to support Board equity and diversity. In October, we commenced the important work of Polyglot's first Reconciliation Action Plan. In February, we farewelled our Secretary, Matthew Hall, and in December, our Deputy Chair, Geoffrey Renton. We thank them for their deep commitment and expertise. The guidance of all our Board members resonates throughout our organisation, and we thank them for their service.

Most importantly, it is the ideas and imaginations of our audiences that spark Polyglot's magic. Our biggest thanks go to the children, families and educators who create, play, adventure and so generously share with us.

Cat Sewell, Forest. Photo: Claudia Sangiorgi Dalimore.



“Polyglot's artistic achievements and strategic successes are the result of our people: co-CEOs Cat and Kath, The Generator artists and production crew, the staff team, my fellow Board members (past and present), and of course our incredible audiences - children and families around the world. I give my deep thanks to the many, many supporters who have made, and continue to make, Polyglot's work possible. We are grateful to the presenters, collaborators, funders, donors and sponsors who share our vision of a world where all children are empowered: artistically, socially and culturally.”

~ Sandra Robertson, Chair

“This year I really fell in love with our creative community. The artists we work with are such an extraordinary collection of human beings and together we create lasting impact with humour, care and courage. It was a full and remarkable program in 2024, with a huge breadth and depth of activity. It is an endless joy to see the smiles and engagement in children we work with and for, and a privilege to offer them the space and time to let their creative voices ring out.”

~~~~ Cat Sewell, Artistic Director & co-CEO

“I often think of Polyglot as a kind of glorious, stretchy tapestry, woven together by the many people that make up the company. In 2024, our skilled artists and production teams, dedicated staff, generous supporters and brilliantly creative audiences made a year of beautiful moments. That we did it together, each bringing our unique strengths, is the best bit.”

~~~~ Kath Fyffe, Executive Director & co-CEO

Artist Reflection

Emily Tomlins, Associate Director

At Polyglot’s core is community. Our shows are made with the people they are for. Sometimes this means a one-off, bespoke project. Often this means testing with representative groups and then continuing the art beyond geographic boundaries. It might mean adapting our work wherever we go. Sometimes it means reconnecting as staff and artists within the Polyglot HQ walls, or retreating to the ocean together to take a collective breath.

2024 saw us continue to grow and interconnect with others, from Warren in regional New South Wales to the United Kingdom, Glenroy to Hong Kong. First Nations communities, international arts festivals, Special Development schools, and one-off local celebrations. We visited hospitals, welcomed new artists into our sector, and strengthened our global relationships.

In July, *Us. Here. Now.* our two-year collaboration with The Venny, Kensington’s Adventure Playground and communal backyard for the children and families in the surrounding public high-rise housing estate, culminated in a huge community celebration and art event. Some months later, those children watched a video documenting the project on the Main Screen at Fed Square as part of Children’s Week. Travelling into the CBD by train, they took over the iconic public space, chanting *US HERE NOW* and witnessing their creativity reflected back to them in the middle of their city.

Emily Tomlins, Us. Here. Now. screening.
Photo: Sarah Walker.

Wherever we went in 2024, Polyglot experienced living proof that the power of community looms large and strong. And in all of these places we met children: creating art together, learning about the Traditional Custodians of their land, finding imagination and play in a sanitised hospital room, watching themselves front and centre on a big screen, and finding agency and magic inside their classrooms. We also met families: sharing their joy and struggles with others, finding moments to play together, and learning more about themselves and the people around them.

In the UK, the *Pram People* team had the great joy of collecting stories across London and in Hull. We collaborated with local grassroots organisations, who provide practical, logistical and spiritual support to young mothers, families, immigrants and refugees, as well as space to gather and connect in a meaningful way. It was an honour to be welcomed in, to form our own connections through our workshops, and then share this back during the performance seasons.

Throughout 2024, Polyglot was privileged to be a small part of many communities. As a company, we are exponentially richer because of these opportunities. It is these that remind us of the tiny, beautiful details that make life worth living, and Art worth making.





Polyglot centres the child's experience, empowering them to speak, interact, grow and create, in and out of performance spaces.

Across all forms of our work, our skilled artists engage them through their expertise in child-led, participatory practice.

Whether playfully participating in our shows, making art for their community in our Kids Collaborations, or having conversations with Voice Lab, Polyglot is dedicated to giving children the space to share in their own way, and elevating their valuable contributions and insights.

Highlights

- ~ Polyglot Inspiring People Society (PIPS): A consulting group of young people who contribute to the testing of ideas in the creation of new work, to productions already in programming circulation, and to the company's ever-deepening understanding of how children think and collaborate. They offer their opinions, creativity, energy and joy.
 - Creative developments: *Forest*, Royal Botanic Gardens Cranbourne (Feb); *Whirlwind*, Abbotsford Convent (June); *Art Tree*, Abbotsford Convent (Nov)
 - Public seasons: *Bees*, Children's Food Bowl Festival, Shepparton (Apr); *Sound of Drawing & Voice Lab*, Melbourne Design Week, Abbotsford Convent (May-June); *Paper Planet*, State Library Victoria (July)

"Voice Lab: Do you think it's important to be creative?"

Child: [Yes] Because if you're creative it boosts your imagination and then you can basically do anything you want in your mind."

- ~ University of Melbourne Early Learning Centre: Students and educators regularly participate in our testing and creative development sessions at Abbotsford Convent, with the children sharing feedback, reflections and drawings with us afterward.
 - Victorian College of the Arts two-week training residency (Apr)
 - *Art Tree* creative development (Nov)
- ~ Voice Lab: Our unique module for collecting the thoughts and opinions of children, Voice Lab's purpose is to listen to children's voices and use the information they provide to make meaningful changes that can improve their lives. At Abbotsford Convent, for Melbourne Design Week, it spoke to 42 children.
- ~ Audience feedback: Our artists, facilitators and production staff are highly attuned to our audience and collate statistical and anecdotal data and feedback in our show and workshop reports. When we can use a Polyglot survey to gather feedback directly, we include a question for the child/children, asking if they have anything to share with us in their own words.

Art Tree. Photo: Sarah Walker.

"A child told us a story about an eagle and a spinifex mouse at the beginning of a session... It was a beautiful moment of still space that enabled him to tell this story. He then became the eagle as we played together."

~ Artist workshop report, *Cubbyhood*



“My wings made me feel good.”

~ Child, VCA Residency at Abbotsford Convent



“It’s a kind thing to do.”

~ Child, Bees at Royal Botanic Gardens Cranbourne

“...After my 3 year old came home, they went straight to their blocks and played wordlessly for a long time, which is what they do after a big inspiration.”

~ Parent, *FLOAT* at MPavilion



“My son learnt so much and had such a great time! I was watching him cover himself in imaginary pollen after and during the bee show then doing the pollinating dance! Definitely made an impact on him!”

~ Parent, *Bees* at Royal Botanic Gardens Cranbourne

“Playing in the forest with the grown ups made me feel happy.”

~ Child, *Forest* at Royal Botanic Gardens Cranbourne

L-R: Child's drawing, VCA Residency reflection. FLOAT. Photo: William Hamilton-Coates, MPavilion. Bees. Photo: Royal Botanic Gardens Cranbourne.

Industry Leadership

Polyglot is recognised nationally and internationally as an innovator in child-led practice and an advocate of the artform.

We value exchange, shared training, conversation and reflection, recognising that many of our artists work in other TYA organisations.

We regularly share policies, expertise and international market insight with peer companies and independent artists. By lifting each other up, we strengthen the quality, resilience and capacity of the sector as a whole. We advocate across industry for the necessity of arts and culture for children, and their right to access it.



Top: Cat Sewell, Hong Kong International Cultural Summit. L-R: PAC Australia Impact Awards. Photo: Sarah Lockwood. Kath Fyffe, Performing Arts Market Seoul.



Highlights

Our Pathways and Creative Exchange program continued to grow. This is designed to bring new and diverse ideas and voices into the company, with a focus on reciprocal creative and leadership opportunities:

- Creative exchanges continued with Rawcus and The Venny; first creative exchange with Contemporary Asian Australian Performance (CAAP)
- Third year of the annual Victorian College of the Arts two-week training residency, led by Associate Director, Emily Tomlins
- Creative development with Starlight Foundation Australia, culminating in *Confetti Yetti* performance at Monash Children's Hospital

Professional development workshop delivery: MPavilion (VIC), Segerstrom Center for the Arts (USA), Starlight Foundation Australia (NSW, VIC), Isabel Henderson Kindergarten (VIC) and The Centre for Community Child Health, Royal Children's Hospital (VIC).



"It was such a rich experience... We all embraced the chance to listen and think deeply about current challenges and opportunities, and distil them to resonate in our individual sectors and communities."

Kath Fyffe, Singapore-Australia Cultural Leaders Forum

- ~ PAC Australia IMPACT Award winners: national recognition of our partnership with Arts Centre Melbourne to share *When the World Turns* in Victorian specialist schools.
- ~ Cat Sewell delivered keynote address for Playgroup Victoria's 50th anniversary conference, *Generations of Play*.
- ~ Upholding safety and wellbeing best practice through ongoing policy review, development and sharing.
- ~ Participation in: inaugural Hong Kong International Cultural Summit, hosted by West Kowloon Cultural District Authority; International Society for the Performing Arts (ISPA) Congress; Showcase VIC, Singapore-Australia Cultural Leaders Forum, hosted by Australia-Singapore Arts Group (ASAG); Bangkok International Children's Theatre Festival (BICTFest), Asian Theatre for Young Audiences (ATYA) meeting; Australian Performing Arts Exchange (APAX); Alter State Symposium; Performing Arts Market Seoul (PAMS); Engaging China: Creative Sector Forum.

"This was truly one of the most unique things we've been able to offer families in our community. It was executed brilliantly by the Polyglot team. They were all so incredibly kind, talented, and true experts in this child-led, play space work... We also received comments from many staff members, from ushers to administrators to security, who had never seen the space used in that way... It was an unforgettable experience."

~ Bethany Umbach, Senior Manager, Education Programs, Segerstrom Center for the Arts (USA)



"The interactive element of Polyglot's work allowed me to learn how vital and more connected audiences feel when they are invited to participate."

~ Student, VCA Residency

"As adults we have the opportunity to introduce children to this world of imagination and knowledge, but we also have a responsibility to make sure that all children are provided this introduction, and that this relationship with curiosity and possibility continues. We can educate ourselves on the importance of these experiences, and not downplay them as extracurricular. We can advocate for these experiences to be valued in our schools and our communities. We can help to nurture a culture that places value on Art and creates spaces where the boisterous, the quiet, the energetic and the curious can all be given the confidence to speak up, empathise with others and imagine better realities."

~ Emily Tomlins, Associate Director - Polyglot Theatre, 2024 World Day of Theatre for Young People

Top: Forest. Photo: Claudia Sangiorgi Dalimore. L-R: Paper Planet creative team, Segerstrom USA. Catch the Light. Photo: Sarah Walker. Forest. Photo: Claudia Sangiorgi Dalimore. Us. Here. Now. Photo: Sarah Walker.

The Generator

The Generator program is Polyglot's creative engine room.

It embeds the vitality of our valued, independent artists across the organisation to ensure we create the strongest work for children and families everywhere.

Offering leadership to the Theatre for Young Audiences (TYA) sector and increasing artistic exploration, diversity and sustainability, the program is distinctive through its reciprocity.

Generator artists gain the opportunity to pursue their ideas, develop as leaders, build career sustainability and ambition, and hone their skills. Polyglot gains an injection of new voices and approaches, a team of people contributing to the vision of the company, and an increased capacity to make sophisticated work for new and underserved audiences.



Highlights

- ~ Associate Director: Emily Tomlins continued in this role, leading multiple projects.
- ~ Catalyst Days: Paid professional development opportunities for our artists to gather, share creative practice and play, and interrogate how and why we make our art.
 - **March:** Exploration of creative engagement with specialist schools, and reflective practice.
 - **June:** Building vocal confidence with local musician Juleiaah; testing new work concepts in collaboration with Polyglot Inspiring People Society (PIPS)
- ~ **Generator Camp:** Two-day in-depth Catalyst experience in nature on Bunurong Country, Phillip Island (Morrowl), offering our artists the opportunity to slow down, reflect, and find new perspective, while collectively strengthening their creative practice.
- ~ **Training:** Four new artists and production staff were trained to deliver touring works.
- ~ **Reconciliation Action Plan Working Group:** Three Generator artists are paid for their time to prepare for and attend regular meetings. The Working Group also includes staff and Board members.

*Top: Cubbyhood. Photo: Suzanne Phoenix.
L-R: Pram People (UK Edition). Photo: Tom Arran, Freedom Festival Hull. Forest. Photo: Claudia Sangiorgi Dalimore.*



"I have learnt as a Polyglot artist to really listen deeply to children, to notice the ways they want to express themselves and to meet them there with curiosity and openness."

~ Ashlee Hughes,
Generator artist



The Generator is generously supported by the Besen Family Foundation, the Canny Quine Foundation, the Sidney Myer Fund, and the Australian Government through Creative Australia, its principal arts investment and advisory body.



“The Catalyst Days stand out to me as they immerse me in creativity and introduce me to a pool of diverse talents and narratives that define Polyglot’s artistic family. They gather people from different creative backgrounds, skills, and knowledge. The days also allow the time and space to get to know other artists more personally, allowing bonds to form and friendships to grow. The Catalyst Days are a testament to Polyglot’s commitment to fostering creativity and collaboration.”

~ Betiel Beyin, Generator artist



“Perhaps what feels most significant about Camp is its purpose. This was something Cat would remind us of as we sat on the deck. Like last year, Camp is about slowing down, connecting with nature and each other, with no expectation of “results.” Stepping outside the never-ending grind of grant-writing, deadlines and project outcomes is a (very welcome) breath of fresh air. To have this time acknowledged as important work and paid as such, is a rare and valuable thing. I believe this investment in our relationships, is what ultimately makes our work richer, bolder and more magical.”

~ Briony Farrell, Generator artist



Top: FLOAT. Photo: William Hamilton-Coates. L-R: Art Tree. Photo: Sarah Walker. Generator Camp. Photo: Nick Barlow. Us. Here. Now. Photo: Sarah Walker.

Touring



Ants

An interactive performance that brings children together to explore the landscape around them.

Ants as big as humans work together intently, collecting and placing hundreds of giant bread crumbs, and children are irresistibly drawn closer to find out how they can join in.

- ~ ArtPlay's 20th Birthday Celebration, Melbourne, VIC (Jan)
- ~ Make it May, Art Gallery of New South Wales, Sydney, NSW (May)
- ~ Gasworks, Albert Park, VIC (Sep)
- ~ Antopia exhibition launch, Melbourne Museum, VIC (Dec)

Inlet Dance Theatre partnership:

- ~ Des Moines Performing Arts, Iowa, USA (Jun)



Bees

A joyful, interactive work in which children are welcomed into a world of community, communication, wonder and imagination.

- ~ Segerstrom Center for the Arts, California, USA (Mar)
- ~ Royal Botanic Gardens Cranbourne, VIC (Apr)
- ~ Stephanie Alexander's Kitchen Garden Foundation Children's Food Bowl Festival, Shepparton, VIC (Apr)
- ~ Ian Potter Foundation Children's Garden 20th Birthday Celebration, Royal Botanic Gardens Melbourne, VIC (Oct)

Inlet Dance Theatre partnership:

- ~ EarthFest, American Museum of Natural History, New York, USA (Apr)
- ~ Breckenridge International Festival of Arts, Colorado, USA (Aug)



Boats

Engaging children and families in accessible play that transforms familiar space into something wild, unpredictable and fun.

You will find *Boats* in the strangest of places – on dry land!

Children and their families use their imaginations and small colourful boats to go on exciting, sea-faring adventures across the wide-open oceans of town squares and park lawns.

- ~ Dream Day, Zoos Victoria & Association for Children with Disability - ACD, Melbourne Zoo, VIC (Oct)



L-R: *Ants*. Photo: Darren Gill, ArtPlay. *Bees*. Photo: Joe Kusumoto, Breck Create. *Boats*. Jason Lau, Arts Centre Melbourne. *Boats*, Dream Day. Photo: Rainbow Sweeny.

“My 7 year old autistic child LOVED it. Very engaged and says they felt happy because they get to be with nature.”

- ~ Parent, *Bees* at Royal Botanic Gardens Cranbourne



Paper Planet

In a tall cardboard forest, theatre and play merge in this universally accessible experience that families find utterly captivating.

- ~ Segerstrom Center for the Arts, California, USA (Mar)
- ~ Tempe Center for the Arts, Arizona, USA (Mar)
- ~ Kids Takeover: After Dark & school holiday workshops, State Library Victoria, Melbourne, VIC (Jul)
- ~ PHIVE, Parramatta Town Hall, Sydney, NSW (Sep-Oct)



Pram People

A moment in time for the children who ride in prams, and the adults who push them.

- ~ Joondalup Festival, Perth, WA (Mar)
- ~ *Pram People (Hong Kong Edition)*: WestK FunFest, West Kowloon, Hong Kong (Mar)
- ~ *Pram People (UK Edition)*: Greenwich+Docklands International Festival (GDIF), London; Barking Town Square, Creative Barking and Dagenham; Freedom Festival Hull (Aug)



Sound of Drawing

Texture and technology come together in an interactive soundscape, drawing meaningful creative contributions from children and adults alike.

- ~ Hyphen – Wodonga Library Gallery, Wodonga, VIC (Jan)
- ~ Melbourne Design Week, Abbotsford Convent, Abbotsford, VIC (June)

“Doing long whoosh drawings made the best sound.”

- ~ Child, *Sound of Drawing* at Hyphen - Wodonga Library Gallery



L-R: *Paper Planet*. Photo: Sarah Walker. *Pram People*. Photo: Travis Hayto, Joondalup Festival. *Sound of Drawing*. Photo: Theresa Harrison. *Paper Planet*. Photo: Eva Gorobets, State Library Victoria. *Pram People*. Photo: Travis Hayto, Joondalup Festival.

“Our boys were encouraged to use paper and other materials to craft their visions, fostering creativity and imagination. But most importantly it was an incredible sensory experience. Something that is important to neurodiverse families like ours.”

- ~ Kisha Gulley, *‘The Kisha Project - Empowering Black Motherhood’*, *Paper Planet* at Tempe Center for the Arts

New Work & Innovation

Polyglot delivered three world premiere seasons.

We were fortunate to undertake our *Pram People* community engagement process in both Hong Kong and the United Kingdom.

In collaboration with our presenting partners and local support services, Director Emily Tomlins and Sound Designer Lachlan MacLeod facilitated creative workshops with families and schools. Using simple materials, movement, sound, and storytelling, we explored the relationship between adult and baby. Personal stories and anecdotes were recorded, and woven into the soundscapes, embedding local voices and experiences in the performances.

Pram People (Hong Kong Edition)

Created in collaboration with WestK FunFest, *Pram People (Hong Kong Edition)* development began in 2023. The show premiered at the inaugural WestK FunFest in 2024, an annual inclusive arts festival celebrating creativity and diversity.

The premiere season of Pram People (Hong Kong Edition) was supported by the Victorian Government through the Creative Victoria International Engagement program. The development was assisted by the Australian Government through Creative Australia, its principal arts investment and advisory body. This programme was co-presented and co-produced by WestK and Polyglot Theatre.

Community Engagement (2023)

- ~ Dalton International School
- ~ Love Empathy Academy
- ~ Sham Shui Po Council Community Services Center
- ~ Tuen Mun Integrated Service Community Center
- ~ Xiqu Center

Premiere (2024)

- ~ WestK FunFest, West Kowloon Cultural District, Hong Kong (Mar-Apr)



“We broke the record for most prams again! This morning was a triumph, the show glowed with all of the parents pushing together.”

- ~ Kaite Head, Stage Manager, *Pram People (Hong Kong Edition)*

Pram People (UK Edition)

The United Kingdom premiere encompassed three seasons, with community engagement taking place in each location. This was supported by Global Streets.

Polyglot's UK tour of Pram People was supported by the Victorian Government through the Creative Victoria International Engagement program.

Community Engagement (Aug)

- ~ Creative Barking and Dagenham, The Boathouse Studios
- ~ Global Streets, Discover Children's Story Centre
- ~ Freedom Festival Hull, Child Dynamix Community Nursery, Welcome House

Premiere Tour (Aug-Sep)

- ~ Greenwich+Docklands International Festival, London
- ~ Creative Barking and Dagenham, London
- ~ Freedom Festival, Hull

Top: Hong Kong. Photo: West Kowloon Cultural District Authority. L-R: UK. Photo: David Levene, GDIF. Photo: Tom Arran, Freedom Festival Hull.



FLOAT

Commissioned by MPavilion for its 10th anniversary season, *FLOAT* invited children 3-8 years and their families to create boats from leaves and offer them into the reflection pool within Tadao Ando's pavilion design. With a live musician responding to the creative energy, participants were gently guided through play and what it means to reflect by artists, who weaved through the stories and ideas that arose.

FLOAT was commissioned by MPavilion as part of the MStudio commissioning program. MPavilion is a flagship initiative of the Naomi Milgrom Foundation.

Premiere

MPavilion, Melbourne (Jan)

MTALKS (11 Jan): Play and the art of nature

Panel discussion with Cat Sewell, Jenny Anderson and Kathleen Gonzales on the joys of engaging children and families in arts experiences that connect to nature. The recording was later released on the MPavilion podcast.

We delivered a new public workshop collaboration:

Story Making

Presented by Abbotsford Convent for ACF20 Open Day, a free, public event marking its 20th anniversary, *Story Making* was Polyglot's first collaboration with Wurundjeri Woi Wurrung Cultural Heritage Aboriginal Land Council. Children and families

were invited to join an immersive celebration of the Wurundjeri Creation Story, meeting Bunjil and Waa, and exploring through spoken word, natural materials and play.

ACF20 Open Day, Abbotsford Convent (May)



We continued developing:

Forest

This is a new major performance work, set outdoors in a real forest. It invites families into a theatrical framework, imbued with the awe and wonder children have for nature. Utilising play as its foundation, *Forest* offers a participatory world that

gives children the agency to explore, create and express their own ideas and culture within it. Supported by Royal Botanic Gardens Victoria, we held public testing sessions in Cranbourne, and team development in local parklands.

Royal Botanic Gardens Cranbourne (Feb)

"[My family felt] Inspired. Connected. Our senses heightened, more open to our surroundings, more aware and present. More excited to be alive!"

Parent, *Forest* at Royal Botanic Gardens Cranbourne



"I saw the beautiful paper creations children made alongside their parents, and the layers of understanding that were unfolding in doing so. What a precious new appreciation of this land on which we make our art was gifted in that moment."



Kath Fyffe, Executive Director & co-CEO, *Story Making*



Top: *FLOAT*. Photo: William Hamilton-Coates, MPavilion. Middle: *Story Making*. Anne Moffatt, Abbotsford Convent. Bottom: *Forest*. Photo: Claudia Sangiorgi Dalimore.

We commenced developing three new projects:

Art Tree

A gentle, creative Play Space with natural materials and paint markers, *Art Tree* invites children and families to find their magic, connect through colour, and draw – everywhere! It is specifically designed to be an easily scaled installation for foyers, galleries, and other indoor public spaces. The development included testing with the University of Melbourne Early Learning Centre students and educators, and sessions with invited local families. *Art Tree* will premiere in 2025.

~ Abbotsford Convent (Nov)

Whirlwind

Whirlwind is a theatrical Play Space where the ridiculous is welcomed and creativity can float and fly. Filled with an array of recycled and discarded paper and fabric, the space is animated by many fans and many hands. Detritus reimaged. The air sweeps and swirls, children dance and ideas whirl. Early development took place with Generator artists and PIPS at a Catalyst day.

~ Abbotsford Convent (June)

Catch the Light

A collaboration with Flow Festival Australia, *Catch the Light* is a bi-lingual (Auslan and English) and bi-cultural exploration into connection and community. Two weeks of creative development, co-led by Deaf artist Jessica Moody and Polyglot's Associate Director Emily Tomlins, included workshops with 40 Deaf and hard of hearing students and their educators, and public sessions for a priority audience of 35 Deaf and hard of hearing children and their families. With emerging themes of light, a rare blue moth, and the symbolic connection to Deaf culture, the collaboration continues in 2025.

~ Abbotsford Convent (June)

~ Furlong Park School for Deaf Children, Sunshine North (July)

~ ArtPlay, Melbourne (Nov)

Catch the Light has been assisted by the Australian Government through Creative Australia, its arts funding and advisory body, and ArtPlay City of Melbourne.



“It was so incredibly joyous and very educational for us as artists as well. My mind is whirring with all the possibilities... But for now *Catch the Light* feels like a really good title. It evokes our moth friend - a symbol of the Deaf community, a transformative creature and a lover of light. It also evokes pride... and a sense of stepping into identity and visibility. These are all things that seem central to this piece as we go forward.”

~ Emily Tomlins, co-lead artist
- *Catch the Light*



Top & middle: *Catch the Light*. Photos: Sarah Walker. L-R: *Art Tree*. Photo: Sarah Walker. *Whirlwind*. Photo: Cat Sewell.

Innovation

Polyglot's ethos of adaptability empowers us to respond to new opportunities as the touring landscape shifts. We continue innovating to reach a broad audience.

This includes our local delivery partnerships, which contribute to our long-term sustainability practice, both environmental and financial. They also provide ongoing reciprocal creative exchange for our artists, led by Associate Director Emily Tomlins.

North America

Through our partnership with Inlet Dance Theatre in Cleveland, trained local teams can deliver *Ants* and *Bees* across the USA and Canada. This enables us to take up short seasons that would otherwise not be possible, delivering simultaneous tours in Australia and overseas, and to broaden our connections with presenting partners and audiences.

In 2024, Polyglot worked in partnership with Inlet Dance Theatre to deliver one season of *Ants*, and two seasons of *Bees*, reaching a total audience of 2,284 across 17 sessions. Our season of *Ants* with Des Moines Performing Arts included a day of shows with ChildServe, a specialty healthcare service for people with disability.



Norway

In 2023, Polyglot established a new partnership with Rom for Dans, in conjunction with Den kulturelle skolesekken (The Cultural Rucksack) Innlandet. Trained local teams can deliver a bespoke in-schools version of *Ants*, or *Maur*.

In 2024, the second year of our work together, we reached 5,410 participants across 104 performances.



“One family has seen *Ants/Bees* four times now over the years here in Des Moines, and their child thanked the *Ants*, he loves the show. Another child, who asked to be buried in a huge pile of crumbs (assisted by many little children), later explained to us that they want to do these types of shows when they grow up.”

~ Inlet Dance Theatre, *Ants* at Des Moines Performing Arts

Top & L: *Bees*. Photos: Joe Kusumoto, Breck Create. Middle: Kath Fyffe & Rom for Dans, Norway. R: *Ants / Maur*. Photo: Ida M Halvorsen.

Education

Polyglot's curriculum-aligned, in-school programs invite children to experience the joys of creativity and collaboration, while developing their critical thinking skills.

We tailor creative participation to individual children, and our experienced artists ensure an accessible, safe and welcoming space for all.

When the World Turns: disability inclusive theatre in schools

A collaboration between Polyglot Theatre (AUS) and Oily Cart (UK), commissioned by Arts Centre Melbourne

Currently our biggest education program, *When the World Turns* is an invitation for students with disability and their educators to come on an adventure into the heart of a wondrous landscape, to become part of a wild place of the senses. In partnership with Arts Centre Melbourne and the Victorian Department of Education Strategic Partnerships Program, and with generous philanthropic and sponsorship support, Polyglot is touring *When the World Turns* into specialist and special development schools across the state (2024-2025).

Broadmeadows Special Developmental School (May)

Nepean School, Seaford (May)

Glenallen School, Glen Waverley (May)

Monash Special Developmental School, Wheelers Hill (June)

Endeavour Hills Specialist School (July)

Springvale Park Special Developmental School (Jul-Aug)

Ascot Vale Heights School (Oct)

Sunshine Special Developmental School (Oct)

Port Phillip Specialist School, Port Melbourne (Nov)

South Gippsland Specialist School, Leongatha (Dec)

When the World Turns: disability inclusive theatre in schools is a collaboration between Polyglot Theatre (AUS) and Oily Cart (UK), commissioned by Arts Centre Melbourne and generously supported by the Cassandra Gantner Foundation. The 2024 schools tour is further supported by Arts Centre Melbourne and the Victorian Department of Education Strategic Partnerships Program, a Bank of Melbourne Foundation Community Grant, Dr John Leaper OAM and Mrs Jenny Leaper OAM, Mr Mark Robertson OAM and Mrs Anne Robertson, Mr John Barlow, Maureen and Tony Wheeler, and Ian and Simone Carson. Polyglot thanks our ongoing plant sponsor ecoDynamics, and SÜK Workwear.

In the United Kingdom, Oily Cart also toured *When the World Turns*:

Springwood School, Manchester

Swiss Cottage School, London

Delamere School, Manchester

Beatlie School, Livingston, Scotland

Trinity Fields School, Caerphilly, Wales

Humberston Park School, Lincolnshire

Cubbyhood

Formerly *Family Forts*, this is a playful, creative project with children that investigates the experience of home, family and community from their perspective. In immersive, multi-day workshops with Polyglot artists, children explore storytelling and play through space-making.

Gowrie Clare Court Kindergarten, Yarraville (May)

North Maidstone Kindergarten (May)

Saltwater Kindergarten, Point Cook (May)

Braybrook Early Learning Centre (June)

Billy Button Early Learning Centre, Footscray (June)

Cubbyhood: A Window Exhibition, Braybrook Library (Jun-Jul)

These engagements were supported by the City of Maribyrnong.

Ants / Maur

Ants as big as humans work together intently, collecting and placing hundreds of giant bread crumbs, and children are irresistibly drawn closer to find out how they can join in. Gradually a world of meaning unfolds, with children's movement making lines and patterns, transforming school spaces and disrupting the everyday. *Ants / Maur* is delivered in partnership with Rom for Dans and Den kulturelle skolesekken (The Cultural Rucksack) in schools across Norway.

Schools across Møre og Romsdal and Innlandet (Apr-Jun)

Schools across Nordland and Akershus (Oct-Nov)





Paper Planet

Based on our popular show *Paper Planet*, this is a highly interactive and universally accessible experience, facilitating free play, making costumes and creatures, and manipulating paper. It offers an unusual and immersive environment within school grounds that illustrates the complexity, power and intricacy of students' creativity.

Broadmeadows Special Developmental School (Aug)



Wish Street

A collaboration between Satellite Foundation and Polyglot Theatre

Wish Street celebrates the unique and powerful intersection of theatre-making and family mental health awareness. With a focus on community, mental wellbeing and play, this in-schools residency program asks young people to build a large-scale world using craft and costume.

Footscray Primary School (Nov)
Trentham Primary School (Dec)



L-R: *Cubbyhood*. Photos: Suzanne Phoenix.

"It really is the most beautiful street where there's no houses but it's really interesting - it's the best place to be."

Student, *Wish Street*



Voice Lab

Voice Lab is our unique module for collecting the thoughts and opinions of children.

It is curious and pays close attention to what they communicate.

The original, physical mode is a beautifully designed, serene dome. Children crawl, by themselves, into a soft, comforting space filled with warm fluctuating light. Through headphones connected to the roof with a long cord, they speak to the space itself – Voice Lab.

In the online mode, Voice Lab operates over Zoom. It can be offered as an experience that children participate in from their own homes and devices, or in a centralised location, like a school or community centre. A lightweight, pop-up inflatable space is available, designed to imbue the online experience with the otherworldliness and magic that the original dome offers.

The theatrical premise of Voice Lab brings something unique to the way a child interacts; it provides a sense of ritual and focus, encouraging reflective thinking and the articulation of feelings. The questions can be completely tailored to explore children's worldviews and/or gather insight and feedback on their experiences in a variety of contexts.

In a world where the child's voice is often unheard, Voice Lab provides a way for children to have a say about their present and their future.



In action

In June, Voice Lab was presented alongside *Sound of Drawing* at Abbotsford Convent for Melbourne Design Week. It spoke to children about play, empowerment, creativity, and the Convent grounds.

"Voice Lab: Do you think it's important to be creative?"

Child: If you're creative it boosts your imagination and then you can basically do anything you want in your mind."



"Voice Lab: If your voice could be heard by the whole world, what would you say?"

Child: Please be kind and caring to each other and don't fight."



Voice Lab. Photos: Theresa Harrison.

Kids Collaborations

Rumbalara Football Netball Club

We were grateful to Rumbalara Football Netball Club for the opportunity to return for three 2024 Game Days, to facilitate creative play and making workshops with the Club's children.

While our engagement this year was brief, it was vital in maintaining the long-standing reciprocal connection between our organisations.

Polyglot pays our deep respects to the Rumbalara leaders and community for their generous friendship and support. Our Kids Collaboration provides invaluable creative and cultural development opportunities for Polyglot's artists and staff, enriching how we work, and the art we make and share.

Our workshops took place in August and September. In the first, the Polyglot team offered the Goulburn River as inspiration for a paper and tape session. In the second, we used natural materials to make sculptures. Our final workshop was a hugely busy t-shirt painting session. Everyone joined in, from toddlers to teenagers, and even the cardboard inserts and brown paper floor coverings became collaborative artworks that were proudly taken home.



Totems

Totems is an interactive experience that is being developed to tour regional and remote schools.

It focuses on animals and stories from different places and communities. The project is led by two Polyglot artists: First Nations writer Blayne Welsh, a Wailwan man, and designer and puppet-maker, Tamara Rewse. Using local totems or moieties, the story is formed by the community, with Blayne as writing lead, and Tamara as creative maker lead. Both artists facilitate and deeply engage with children in the re-telling. *Totems* is envisioned as an eventual three-part performance, with stories from three communities interwoven, that shares First Nations culture with students across Australia.

In 2024, we were grateful to take *Totems* to Blayne's Wailwan Country, collaborating with Warren Central School and Warraan Widji Arts. Through workshops with Blayne and Tamara encompassing drawing, making with simple materials, and creative play to inform story, the primary students developed a large-scale performance celebrating local totem, the Dhigarrbila (echidna).



In November, family, staff and community members gathered in the school hall, with the primary students proudly sharing the stories, characters, costumes and puppets they had created: Giidjaa (ants), Guduu (Murray cod), fisherman, Maliyan (Wedgetail eagle), a snake, two Mayi (large human figures), and of course many Dhigarrbilas. The performance was followed by morning tea, catered by the school canteen with support from secondary hospitality students.

Totems is assisted by the Australian Government through Creative Australia, its principal arts investment and advisory body, and the Malcolm Robertson Foundation.



L-R. Rumbalara. Photo: Lexie Wood.
Totems. Photos: Belinda Bell.

“Gamba ngindu (thank you) Polyglot Theatre for partnering with us! Gamba ngindu Uncle Sooty for recommending Blayne to connect with us! It was wonderful to see the kids at Warren Central School so proud of their creations and growing understanding about the Wayilwan Nation - our homeland.”

Warraan Widji Arts

“My experience as an artist with the Rumbalara Kids Collaboration has been incredibly rewarding and such a joyful addition to my life. As a First Nations artist, it is not often I get to work with my community in such a meaningful way. One of the most valuable aspects of this project is the exchange between the children and us as artists. It’s not just about us teaching them; they contribute to the art as much as we do. We get to witness and nurture their creativity in a safe and judgment-free zone, which is truly special.”

Lauren Sheree,
Generator artist

Us. Here. Now.

2024 marked the second year of our two-year Kids Collaboration with The Venny.

Us. Here. Now. brings together Polyglot’s expertise in child-centred co-creation, with the knowledge and deep community connections held by The Venny. It upholds our shared commitment that the child is equal in the collaborative space and acknowledges the power of the child as playful expert.

In close proximity to the Kensington high-rise public housing estate, The Venny provides a supervised communal backyard and safe haven for at-risk children and young people. In our early discussions, The Venny identified a scarcity of opportunities for children in the community to explore theatrical and storytelling modes that would platform their views. Together we co-designed *Us. Here. Now.* as a response.

In 2024, we delivered 14 creative play and making workshops across a two-week July school holiday intensive, reaching 376 children. The thematic focus was the child’s voice and agency in representing who they are and what’s important to them at this moment in time. Participants were given the opportunity to express themselves and their relationship to their community through art and costume

Us. Here. Now. Photos: Sarah Walker.

creation, decoration, design, creative writing and interviews. They could choose how and when they took part, what they shared with others, and how they engaged in creative activities.

The intensive culminated in an interactive promenade performance at The Venny. Attended by 464 people, including the Lord Mayor of Melbourne, Nicholas Reece, it was a community celebration of the children’s creations and discoveries.

A short film documenting the project was created and screened at Fed Square for Children’s Week 2024. A special screening on the Main Screen was attended by 281 people, including 69 children, many of whom were featured in the film. It was then screened daily in The Atrium, sharing the experiences of local children with thousands of daily visitors to Fed Square.

Us. Here. Now. is supported by the City of Melbourne through the Arts and Creative Investment Partnership fund.



Access and Equity

Polyglot is committed to reaching the broadest audience possible, prioritising children who face the most barriers to accessing the arts.

Equity, inclusion and diversity are deeply embedded throughout the company, both creatively and organisationally, and our approach continues to evolve as we learn.

Highlights

~ Reducing financial barriers: We are proud that most Polyglot work can be presented free of charge, or at low cost, for children and families. With the support of our presenting partners and funding champions, 85% of our annual audience accessed our work for free, a 4% increase from 2023. All of our work in First Nations communities remains free for participants.

~ General & family access: Across 28 public season What's On listings, 27 included detailed access information, and 19 included a visual story. This empowers families to decide if an event is right for them, and provides resources to help them prepare.

~ Professional development: We continue to invest in equipping our staff and artists with skills and training to collaborate safely and meaningfully with our audiences and partners.

- 12 x staff and artists participated in Deaf Awareness Training with Melissa Bryson.
- 10 x artists, staff and Board members completed the Evolve Communities 7 Steps to Practical Reconciliation™ Aboriginal and Torres Strait Islander Cultural Awareness program.

~ Reconciliation Action Plan: In 2024, Polyglot commenced the important work of developing a formal Reconciliation Action Plan (RAP). The working group is comprised of artists, staff and Board members, reflecting our commitment to Reconciliation at every level of the company. Working group meetings will take place monthly in 2025, maintaining momentum and ensuring it remains a central focus for the organisation.



Catch the Light. Photo: Sarah Walker.



“In the context of Polyglot we focus on making work with, for and by young people and that is exactly what the [2024 NAIDOC Week] theme is all about: ‘Keep the fire burning! Blak, loud and proud.’ It’s about keeping the spark between the generations glowing, inspiring the people who come after us, just as people who came before us inspired us. It’s also about continuing to make sure that we are passing on the skills and pushing boundaries and

inviting mob into spaces (that we have had the privilege to be in) that they may not have ever been in (including us) if there weren’t people who continue to bring mob and other marginalised young people into these spaces. It’s about making sure there is not as many obstacles for the young ones coming up and to continue to pass on legacies that have been passed onto us.”

~ Lauren Swain & Lauren Sheree, Generator artists, ‘Blak Xmas’ - 2024 National NAIDOC Week



“The creativity, sensitivity and sense of magic from your performers has been inspiring.”

~ Educator, *When the World Turns*: disability inclusive theatre in schools

“I would like to do this everyday.”

~ Child, *Bees* at Royal Botanic Gardens Cranbourne



“Being outside, there’s just that little bit more room to come as you are: to move your body more, or to be a little bit louder, or to hide in a corner; there are different access points. And that’s the ultimate goal in my practice, and in everything we do at Polyglot; to always have lots of different ways to experience a creative work. It’s not about it always being comfortable, it’s about creating an environment where people feel safe enough to explore, and maybe head somewhere unexpected.”

~ Cat Sewell, Artistic Director & co-CEO, *Nature Play Week 2024*



L-R: Bees. Photo: Royal Botanic Gardens Cranbourne. Forest. Photo: Claudia Sangiorgi Dalimore. When the World Turns schools. Photo: Rainbow Sweeny. Us, Here, Now. Photo: Sarah Walker.

Our Supporters

Polyglot's supporter community provides vital stability from which we can create and share our art with children everywhere.

We are deeply grateful for the friendship and advocacy of our champions, who make up our strong foundation of multi-year investment, project-specific funding, sponsorship and individual giving. Thank you for sharing our vision and helping us achieve our mission.

Government - Operational Support



Government - Project Support



Philanthropic - Operational Support



Philanthropic - Project Support



Sponsorship

ecoDynamics collaborative energy, tireless commitment to the process and vision, and thousands of plants are integral to the great success of *When the World Turns*.



Lucas Dental Care have been proud sponsors since 2010. Their generous support ensures more children and families can access and enjoy Polyglot’s work.



SÜK Workwear ensures our *When the World Turns* team and production staff are dressed for success.



Polyglot’s Circle

Polyglot’s Circle is our annual individual giving program. The personal support we receive from these dedicated donors resonates throughout the company.

Inspiring \$10,000+

James McCaughey

Growing \$5000+

CBAH Asha Daan Trust

Sustaining \$2500+

- ArtsNational Melbourne (formerly ADFAS)
- Simon Bedford
- Julian Pocock

Empowering \$1000+

- Fairlie Nassau
- Rotary Club of Flemington Kensington
- Clarke Thuys

Encouraging \$500+

- Monica & Sam Abrahams
- Harri (C.M.) De Wijze
- Robert Niall
- Associate Professor Jill Sewell
- Dr. Kim Sweeny & Neredah Burns
- Molly Wagner
- Anonymous (1)

Sharing \$250+

- Simon Abrahams
- Jen & Bill Barlow
- Kathy Fox
- Kath Fyffe & Cam Goodall
- Émer Harrington
- Damien Hodgkinson
- Jayne Lovelock & Neal Harvey
- David McCarthy
- Lesley McCarthy
- Naomi Nicholson
- Ian Renard
- Geoffrey Renton
- Sandra Robertson
- Vivian Romero
- Viv Rosman
- Cat Sewell
- Lauren Thuys
- Anonymous (2)



Top: *When the World Turns* schools. Photo: Sarah Walker. L: *Sound of Drawing*. Photo: Theresa Harrison.

Thank You

Family

We thank the partners, families and friends of our artists, staff and Board members.

Friends

Association for Children with Disability (ACD)
Sue Giles & ASSITEJ International
Fatmata & ASRC Cleaning
Down Syndrome Victoria
Laura Colby & Elsie Management
Nick Crowther & Freerange
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Peter Wilson & MCA Insurance
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Playgroup Victoria
Jill Sewell & Mike & Sally Syme
Kate Sulan

Collaborators

Collette Brennan, Justine Hyde & Abbotsford Convent Foundation
Cynthia Nolan Myers, Mary Harvey, Arts Centre Melbourne & Alter State
Stephane Urruty, Tanya Dickson & ArtPlay
Professor Sharon Goldfeld AM, The Centre for Community Child Health & Murdoch Children's Research Institute
Tessa Leong, Sandi Woo & Contemporary Asian Australian Performance
Marie Anders, Anders Gaarder Karterudseter & Den kulturelle skolesekken (The Cultural Schoolbag) Innlandet
Sigrid Macdonald, Harriet Devlin & Flow Festival

Bill Wade, Libby Koba & Inlet Dance Theatre
Katrina Cornwell, Morgan Rose & Rawcus
Camilla Myhre & Rom for Dans
Belinda Briggs & Rumbalara Football Netball Club
Rose Cuff, Sylvie Meltzer & Satellite Foundation
Jonathan Brand & Starlight Children's Foundation Australia
Dr. Sarah Austin & Victorian College of the Arts, University of Melbourne
Danni von der Borch & The Venny
John Marc Desengano, Chanella Macri & Western Edge
Uncle Bill, Katrina, & Wurundjeri Woi Wurrung Cultural Heritage Aboriginal Corporation
Warraan Widji Arts

Presenting Partners

Jacqueline Handy, Megan Watts & American Museum of Natural History
Katy Green Loughrey & Art Gallery of New South Wales
Tamara Nuzzaci Park & Breck Create
Sarah Wickens & Creative Barking and Dagenham
Kevin Wratten, Global Streets & Greenwich+Docklands International Festival
Brooke Bridenstine & Des Moines Performing Arts
Shona Johnson, Brittany Barnes & Melbourne Arts Precinct Corporation (Fed Square)
Ian Morley, Katie Atkins & Freedom Festival Hull
Anna Garcia Solana & Gasworks Arts Park
Karen Gardner, Bronwen Garner & Hyphen – Wodonga Library Gallery
Lisa Estrano & Joondalup Festival

Paul Duboc, Rose Harriman & MPavilion
Jes Wawrzynski, Justin Wright & Museums Victoria
Christine Glasson, PHIVE & City of Parramatta
Émer Harrington, Kara Ward & Royal Botanic Gardens Victoria
Bethany Umbach & Segerstrom Center for the Arts
Avantika Banerjee & State Library Victoria
Katie Thorp & Stephanie Alexander Kitchen Garden Foundation (City of Greater Shepparton)
Eileen May & Tempe Center for the Arts
Winsome Tan, WestK FunFest and West Kowloon Cultural District Authority
Elizabeth Mason & Zoos Victoria



“It was fantastic to see ways in which children’s play can be celebrated and how powerful it can be.”

~ Educator, *Cubbyhood*

Schools

Carlton Primary School
University of Melbourne Early Learning Centre
Gowrie Clare Court Kindergarten
North Maidstone Kindergarten
Saltwater Kindergarten
Braybrook Early Learning Centre
Billy Button Early Learning Centre
Isabel Henderson Kindergarten
Broadmeadows Special Developmental School
Nepean School
Glenallen School
Monash Special Developmental School
Endeavour Hills Specialist School
Springvale Park Special Developmental School
Ascot Vale Heights School
Sunshine Special Developmental School
Port Phillip Specialist School
South Gippsland Specialist School
Footscray Primary School
Trentham Primary School

Funding Champions

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Sandy Shaw & Newsboys Foundation
Nick Somes & ecoDynamics
Dr James Lucas, Megan Boyd & Lucas Dental Care
Olivia McKenna & SÜK Workwear
Frankie Airey, Penny Miles & the Betty Amsden Foundation
Louise Joel & The Ian Potter Foundation
Geskeva Komba & VicHealth

Documentation

Claudia Sangiorgi Dalimore Photography
Alana Tompson & Said & Done Media
Sarah Walker Photography
Sam Osborn-Rassaby
Suzanne Phoenix Photography
Theresa Harrison Photography

“I love when play draws out qualities or aptitudes in children that they did not expect or yet know in themselves. The setting of Paper Planet and the roles we artists fulfill as ‘responders’ supports children to initiate and experiment, take risks and surprise themselves.”

~ Tiresa Ballard, Generator artist, ‘Reflections on Play’ - 2024 International Day of Play

“Numbers of spectators were at an all-time high on this [UK] tour, and it was great to see how we could include them. And they were very up for being included! Dancing was also at an all-time high. The end of the show was a celebration wherever we went, and parents were very moved by the simple act of taking a victory lap. Lots of bigger family units came with the babies, which meant our toy prams became a wonderful tool to keep older siblings engaged right ‘til the very end. I kept a pocket full of ribbons to make the return of the toy prams, in exchange for a colourful ribbon, smooth.”

~ Emily Tomlins, Director - Pram People, Associate Director - Polyglot Theatre



L-R: Cubbyhood. Photo: Suzanne Phoenix. Pram People (UK). Photo: David Levene, GDIF.

Financials

Statement of profit and loss as at 31 December 2024

| Income | 2024 | 2023 |
|----------------------------------|------------------|------------------|
| Grants | | |
| Government Funding | 471,648 | 528,040 |
| Philanthropic Organisations | 285,297 | 297,113 |
| Total Grants Income | 756,945 | 825,153 |
| Other Earned Income | | |
| Performance and Audience Sales | 800,730 | 797,923 |
| Resources Income | 30,348 | 34,789 |
| Sponsorship and Fundraising | 190,590 | 102,188 |
| Business Related Income | 45,808 | 42,832 |
| Total Other Earned Income | 1,067,476 | 977,732 |
| Total Income | 1,824,421 | 1,802,885 |
| Expenses | 2024 | 2023 |
| Administration | 936,499 | 902,695 |
| Marketing and Promotion | 33,353 | 51,709 |
| Production Costs | 952,243 | 935,343 |
| Total Expenses | 1,922,095 | 1,889,747 |
| Surplus (deficit) | (97,674) | (86,862) |

The company's 2024 financial result of a deficit of -\$97,674 reflects the final year of staged strategic investment by the Board in key creative programs to deliver sustained impact. Polyglot's financial performance was boosted via renewed philanthropic partnerships, strong performance against earned income targets, and the news of several successful multi-year projects to start in early 2025.

Statement of financial position as at 31 December 2024

| Assets | 2024 | 2023 |
|--------------------------------------|------------------|------------------|
| Current Assets | | |
| Cash and Cash Equivalents | 1,184,931 | 1,232,631 |
| Other Current Assets | 199,238 | 205,386 |
| Total Current Assets | 1,384,169 | 1,438,017 |
| Non-current Assets | | |
| Property, Plant and Equipment | 46,948 | 39,792 |
| Total Non-Current Assets | 46,948 | 39,792 |
| Total Assets | 1,431,117 | 1,477,809 |
| Liabilities | 2024 | 2023 |
| Current Liabilities | | |
| Trade and Other Payables | 66,815 | 83,152 |
| Provisions | 123,109 | 99,385 |
| Other Current Liabilities | 634,871 | 476,635 |
| Total Current Liabilities | 824,795 | 659,172 |
| Non-Current Liabilities | | |
| Provisions | 13,953 | 29,636 |
| Other Liabilities | 103,901 | 202,859 |
| Total Non-Current Liabilities | 117,854 | 232,495 |
| Total Liabilities | 942,649 | 891,667 |
| Net Assets | 488,468 | 586,142 |
| Equity | 2024 | 2023 |
| Retained Earnings | 365,330 | 376,142 |
| Reserves - Future Fund | 123,138 | 210,000 |
| Total Equity | 488,468 | 586,142 |

Let's get social

Instagram @polyglottheatre
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