



# 2022

## IMPACT REPORT



Image from DUST  
Photo by ©Robert Catto



In all that we do, we acknowledge that the foundations of Milk Crate Theatre are on Gadigal land of the Eora Nation and that wherever we create, we walk in the footprints of the ancestors that were here before us.

We pay respects to the tradition of storytelling of the First Peoples, practiced by the earth's longest living culture and pay homage to this.

We embrace those stories of the past and continue to share stories of the now. We pay respect to Elders past, present and to walk side by side, hand in hand for a healing future.

Sovereignty was never ceded, and we acknowledge those who have nurtured and respected the land for generations before us.



Image: Collaborative Artist  
Photo by Liam O'Keefe

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# 2022 SNAPSHOT



## CELEBRATIONS

### RETROSPECTIVE EVENT

with a selection of performances from seminal works across our 23-year history



## NEW WORKS

### DUST

Main stage development & performance

### LOVE PROJECT

Creative development & showing with ACON

### WATERLOO

6 short films from Waterloo Housing Estate

### THE DAYDREAMERS

A short film by people living with disability



## AUDIENCE

**1144** live audience members

**4689** online video views



## COMMUNITY

- **124** unique Collaborative Artists with complex lived experiences
- **171** workshop sessions – equivalent to 143 weeks of workshops
- **3474** hours of service provided to our community in 2022



## SOCIAL IMPACT



**86%** reported feeling healthier



**89%** have a sense of being a part of a community



**93%** have improved self-worth



## TEAM

- **28** Professional artists & Arts Workers
- **9** Collaborative Artists paid to devise/perform
- **8** Core team



## AWARDS

- Way Ahead Mental Health Matters Awards – Winner in the Media and Arts Category
- Sydney Metro Business Awards – Winner Outstanding Community Organisation
- Corporate Responsibility Awards – Awarded Most Community-Focused Workshop Program Provider NSW

## WEBSITE/SOCIAL STATS



**5,978** visitors. **8,832** sessions.



**3,970** followers **87,316** reach



**1,857** followers **9,790** reach



# WELCOME FROM THE CHAIR & CEO

2022 was a year of celebration and rebuilding for Milk Crate Theatre. Following a tough two years with programs significantly impacted by COVID, we were finally able return to the floor and do what we do best: bring community together to create provocative and transformational performance works. We are delighted to welcome you to our 2022 Annual Review detailing our creative and social impacts.

## ARTISTIC IMPACT

This year, Milk Crate Theatre really stamped our mark on the arts landscape, sharing our stories on stages alongside many of the more mainstream organisations. The work Milk Crate Theatre presented is all devised with and by community, enabling community members with diverse lived experiences to be genuine producers of their own narratives. Our stories are important, offering a new lens to some of society's most pressing issues, both challenging and expanding perspectives to inspire positive change in the world.

Along with much of the sector, we entered the year with many projects on our books that had been postponed or rescheduled due to COVID which resulted in a year that felt like eighteen months of projects wrapped into twelve. The year was anchored by two major performances; Milk Crate Theatre: A Retrospective celebrating 23-years of Milk Crate Theatre at Sydney Town Hall in May and DUST performed in the Richard Wherrett Studio at Roslyn Packer Theatre in September. In addition to our major works, we brought six short films to life in collaboration with the community in Waterloo and held more community workshops than ever before.

## TRANSFORMATIVE CREATIVE PRACTICE

This year we have strengthened our position as a market leader in the Impact space with the release of our first Impact Report in July 2022 sharing the impact of creative engagement on people with complex lived experiences. We have now embedded our Impact Measurement Framework across our programs and have included a full year of measures of impact in this report. We look to share more in-depth reports looking at key focus areas such as Job Readiness in 2023. This reporting has been such an exciting step for Milk Crate Theatre, giving us real-time data to help us articulate the impact of our programs.

## FINANCIALS

We were able to deliver strong financial results in 2022; despite a challenging fundraising environment the team delivered a 28% growth in income to record our highest income levels since incorporation. This income supported a huge program of activity. With prudent budget management across the year, we managed to deliver a small return. This is an amazing achievement given the environment of the last couple of years and positions us for strong growth moving forward.

## STAFF & BOARD

2022 once again demonstrated that our community of artists, led by Jodie, Margot and the rest of Milk Crate Theatre's wonderful management team, can rise to any challenge. 2022 was a massive year, increasing our project and workshop offerings more than ever before – an incredible result that could have only occurred through the hard work of the MCT team.

We had some changes to our board with some long-term board members stepping down having worked closely with the new board members recruited in 2021 to ensure a smooth transition. We were delighted to have Susan Bannigan join Milk Crate Theatre as our new Board Chair in August 2023. With Susan joining, we farewelled Michael Sirmai who was a member of the Milk Crate Board since 2013 and Board Chair since 2016. In October, Lenore Robertson and Victoria Turner also stepped down from the board having also both served for over 9 years. We express our deepest appreciation for the contributions of our outgoing board members, especially for their support over the last couple of years throughout the pandemic; they leave the legacy of a strong organisation, ready to build its impact into the future.

## THANK YOU

We could not do the work we do without the support of a large number of funders and supporters. We would like to especially thank Create NSW, City of Sydney, Australia Council for the Arts, Office of the Arts, Australian Government RISE Fund, Department of Social Services, Sally White, Angus White, Matana Foundation for Young People, Robertson Foundation, James N Kirby Foundation, St. George Foundation, Westpac Foundation, Macquarie Group Foundation, Australian Turf Club Foundation, Edward C Dunn, Commonwealth Bank Staff Foundation, the Mary MacKillop Today Foundation and our many other donors. It is this expanding and ongoing support that gives us the confidence to stretch our ambition.

Finally, a big thank you to each and every Collaborative Artist, Facilitating Artist, Tech, Producer and Community Partner who collectively embed the special place that Milk Crate Theatre holds in Australia's cultural and social impact life.

We hope you enjoy this report sharing our successes in 2022 and we look forward to sharing more as we bring an exciting 2023 program to life!



SUSAN BANNIGAN, CHAIR



JODIE WAINWRIGHT, CEO



# ABOUT MILK CRATE THEATRE

**Milk Crate Theatre is the leading arts organisation in Australia working in the unique intersection of the arts, homelessness, mental health and disability.**



## OUR VISION

Milk Crate Theatre effects social change through the power of performance.



## OUR COMMUNITY

Our community of Collaborative Artists (participants) are generally living with, have experienced or are at risk of homelessness; living with mental health or disability support needs; have experienced domestic violence or come from First Nations and/or Culturally and Linguistically Diverse Communities.

We use the term 'Collaborative Artist' in place of 'participant'. This is to recognise the vital creative energy and experience individuals in our community bring to workshops, developments, productions and performances.



## OUR MISSION

We believe every person has the right to be truly heard and seen.

Working at the intersection of arts and impact, we provide a vibrant and inclusive space where artists of all backgrounds can come together to and create provocative and transformational performance works.

We offer deep and meaningful creative engagement that supports individuals who have not had access to traditional educational pathways to build capacity. Initially supporting increased confidence, skills and connections and through longer engagement facilitating increases in self-reliance, empowering aspirations and providing a gateway for future social and economic engagement.

Our works offer audiences a new lens to view some of society's most pressing issues, both challenging and expanding perspectives to inspire positive change in the world.



## OUR VALUES

### BELONGING

We put our Artists at the heart of everything we do, providing a safe and accessible environment for the community to connect and personally develop through creative practice

### ARTISTRY

We use a range of creative practices to develop skills and foster confidence and provide platforms for expression and open discourse for social justice and change

### COLLABORATION

We work collaboratively within our creative processes, and in partnership with arts, social purpose, government, corporate and funding partners to further our reach and impact

### RESPECT

We create an environment where the experiences, feeling and rights of everyone are respected and valued

### CHALLENGE

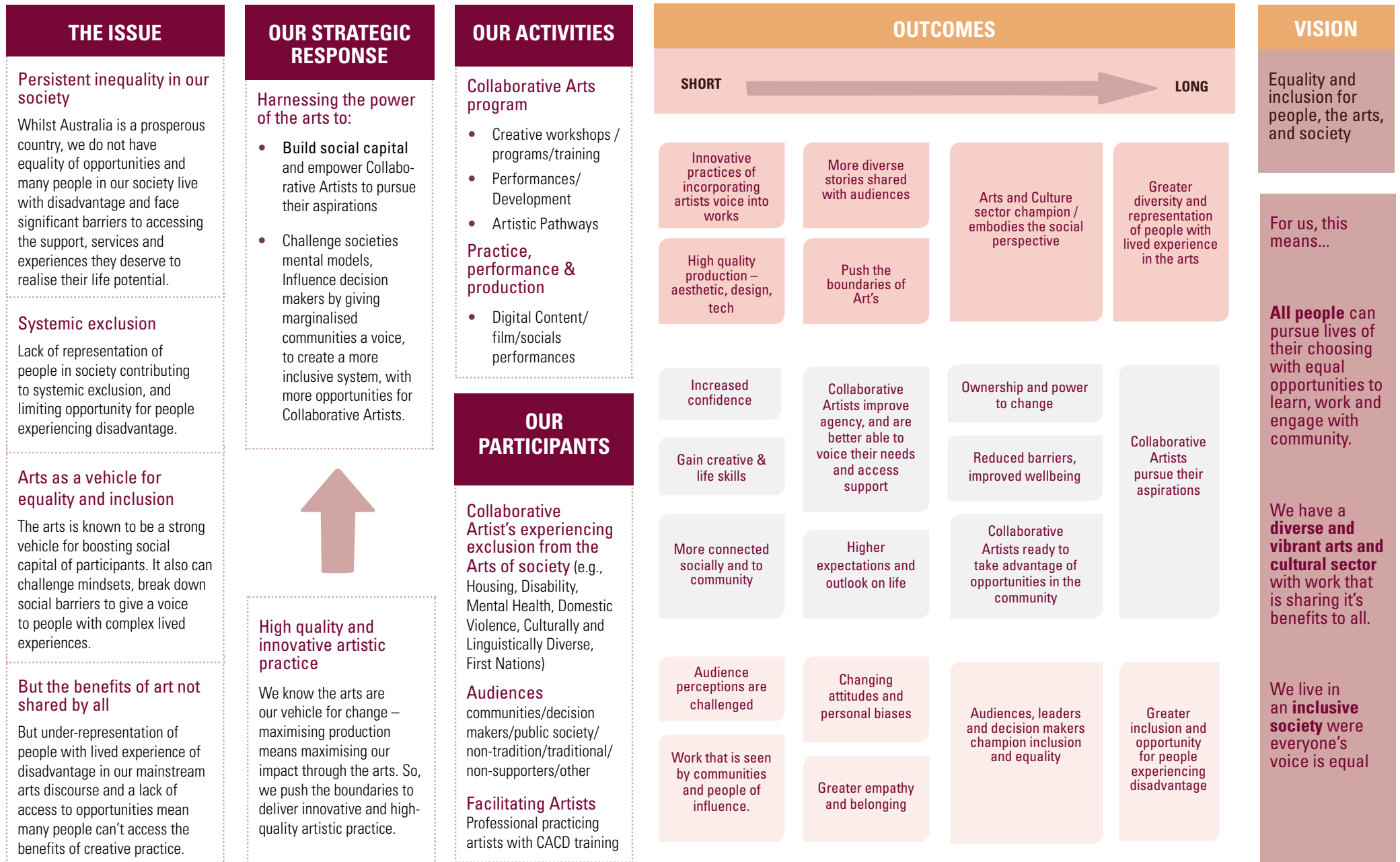
We challenge our Collaborative Artists and audiences; pushing the boundaries of what is expected and create work that makes you think about ability and social issues in a different light



Image from DUST  
Photo by ©Robert Catto



# MILK CRATE THEATRE THEORY OF CHANGE



## THE ISSUE

### Persistent inequality in our society

Whilst Australia is a prosperous country, we do not have equality of opportunities and many people in our society live with disadvantage and face significant barriers to accessing the support, services and experiences they deserve to realise their life potential.

### Systemic exclusion

Lack of representation of people in society contributing to systemic exclusion, and limiting opportunity for people experiencing disadvantage.

### Arts as a vehicle for equality and inclusion

The arts is known to be a strong vehicle for boosting social capital of participants. It also can challenge mindsets, break down social barriers to give a voice to people with complex lived experiences.

### But the benefits of art not shared by all

But under-representation of people with lived experience of disadvantage in our mainstream arts discourse and a lack of access to opportunities mean many people can't access the benefits of creative practice.

## OUR STRATEGIC RESPONSE

### Harnessing the power of the arts to:

- **Build social capital** and empower Collaborative Artists to pursue their aspirations
- Challenge societies mental models, Influence decision makers by giving marginalised communities a voice, to create a more inclusive system, with more opportunities for Collaborative Artists.



### High quality and innovative artistic practice

We know the arts are our vehicle for change – maximising production means maximising our impact through the arts. So, we push the boundaries to deliver innovative and high-quality artistic practice.

## OUR ACTIVITIES

### Collaborative Arts program

- Creative workshops / programs/training
- Performances/ Development
- Artistic Pathways

### Practice, performance & production

- Digital Content/ film/socials performances

## OUR PARTICIPANTS

**Collaborative Artist's experiencing exclusion from the Arts of society** (e.g., Housing, Disability, Mental Health, Domestic Violence, Culturally and Linguistically Diverse, First Nations)

**Audiences** communities/decision makers/public society/non-tradition/traditional/non-supporters/other

**Facilitating Artists** Professional practicing artists with CACD training

## OUTCOMES

SHORT

LONG

Innovative practices of incorporating artists voice into works

More diverse stories shared with audiences

Arts and Culture sector champion / embodies the social perspective

Greater diversity and representation of people with lived experience in the arts

High quality production – aesthetic, design, tech

Push the boundaries of Art's

Increased confidence

Collaborative Artists improve agency, and are better able to voice their needs and access support

Ownership and power to change

Collaborative Artists pursue their aspirations

Gain creative & life skills

Reduced barriers, improved wellbeing

More connected socially and to community

Higher expectations and outlook on life

Collaborative Artists ready to take advantage of opportunities in the community

Audience perceptions are challenged

Changing attitudes and personal biases

Audiences, leaders and decision makers champion inclusion and equality

Greater inclusion and opportunity for people experiencing disadvantage

Work that is seen by communities and people of influence.

Greater empathy and belonging

## VISION

Equality and inclusion for people, the arts, and society

For us, this means...

**All people** can pursue lives of their choosing with equal opportunities to learn, work and engage with community.

We have a **diverse and vibrant arts and cultural sector** with work that is sharing its benefits to all.

We live in an **inclusive society** where everyone's voice is equal

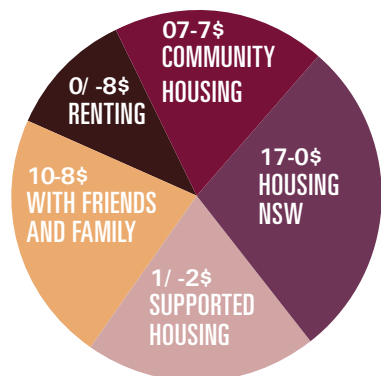


# COLLABORATIVE ARTISTS

## Participant Demographics

The following stats apply only to our adult community members.

### HOUSING SITUATION



### CULTURAL BACKGROUND


**23%** Culturally and Linguistically Diverse


**8%** First Nations


**9%** Overseas Born

### LIVED EXPERIENCE

(respondent could choose one or more of these factors)

 **32%** have lived experience of homelessness or are recovering from addiction.

 **63%** are recovering from or have lived experience of mental ill health or are a survivor of trauma.

 **61%** are living with one or both physical or neurological and/or learning disability.

### GENDER

**6.8%** identify as non-binary.

**49.5%** identify as female.

**43.7%** identify as male.

**52%** are dependent on the Australian welfare system as a means of their main source of income (Centrelink).



Image from DUST  
Photo by ©Robert Catto



Milk Crate Theatre was definitely the start to me rejoining the world. The applause from DUST, that first feeling when they were clapping, I guess it was adrenalin, 'just like whoa' ... I'll never forget the positive feedback, saying that 'I'm growing' and 'I've landed'.

I used to see myself as a shit kicker, but now I'm a shit kicker with a difference. I've learned I can survive.

KAMINI, COLLABORATIVE ARTIST



Image from DUST  
Photo by ©Robert Catto

# ARTISTIC DIRECTOR REPORT

2022 was a year of simultaneous electricity, and happy exhaustion. This state isn't necessarily unusual for us at Milk Crate Theatre; we've always been a small team doing big things! However, it would be remiss not to note that this year was a deep and intense time, with all of us in the arts sector carrying out our 2022 programs in addition to projects carried over since 2020. Our usual job is to focus on the present and plan for the future. Yet, this year presented a peculiar exercise in re-conjuring passions for past projects, that after being postponed again and again and again, would be realised now. As all creatives know, passion is not something that can easily be wielded or controlled.

The beautiful irony is that our only solution was to return to our mission and purpose; to remember why we are here, and what it is we are trying to achieve beyond "projects" — being on the floor, doing the work, and meeting these marks together. Practicing gratitude for the fact that we were (and still are) around, despite the massive upheaval of the pandemic, and being very deliberate in acknowledging what we have achieved, how hard we have worked, and ultimately, how lucky we are to have a community creating work that is insightful, beautiful, and so important.

You will see in the following pages the incredible body of work we produced in 2022: 6 films made by residents of the Waterloo

Housing Estate; the production of Milk Crate Theatre: A Retrospective — a show comprising of pieces from our extensive history of works; and, our major work DUST — which, after developing online for two years, was finally able to be performed at Sydney Theatre Company! Throughout this time, we also employed an incredible host of emerging and practising professional artists to run a large and ambitious workshop program.

As busy as it was, 2022 was a glorious celebration of who we are and what we do.

What excites me the most is that even though the company has worked in so many ways and with so many different people over the years, the core purpose has remained: to offer meaningful and genuine access to the arts and expression, for people who have not had regular, neurotypical, or privileged access to the arts.

Everyone deserves access to the arts, and we will be here for many years to come, ensuring that this happens.

**MARGOT POLITIS**  
ARTISTIC DIRECTOR



# MILK CRATE THEATRE: A RETROSPECTIVE

On 17 May 2022, Milk Crate Theatre hosted a magnificent performance night at Sydney Town Hall, celebrating the key moments from our rich history, with audience members enjoying a night of Theatre, Cabaret, Film and more!

We reflected on a remarkable history of socially relevant and paradigm-shifting

performance work. As a leading theatre company in making work specifically by and with people with lived experience of homelessness, mental health issues and disability, this retrospective represented the integral part Milk Crate Theatre has played in the development of community arts and cultural development in Australia.

## CREATIVE TEAM

**DIRECTOR:** Margot Politis

**ASSISTANT DIRECTOR:** Bethany Simons

**HOSTS:** Lisa Griffiths and Graeme Rhodes

**PERFORMERS:** Harrison Bishop, Lana Filies, Owen Gill, Lisa Griffiths, Lily Hayman, Christa Hughes, Steve Konstantopoulos, Felix Morgan, Matthias Nudl, Darlene Proberts, Graeme Rhodes, Wayne Schmidt, Nick Vagne, Daryl Wallis, Lucy Watson

**GUEST PRESENTERS:** Maurie Voisey-Barlin and Beck Ronson

**PIANIST:** Daryl Wallis

**KEY SUPPORT ARTIST:** Lucy Watson

**PRODUCERS:** Margot Politis and Lucy Watson

**2021 PRODUCER:** Sarah Vyne-Vassallo

**PRODUCTION MANAGER:** Tyler Fitzpatrick, Paperjam Partners

**LIGHTING DESIGNER:** Liam O'Keefe

**SET AND COSTUME:** Margot Politis

**PHOTOGRAPHY:** Patrick Boland

**VIDEOGRAPHY:** Adam McPhilbin

**FRONT OF HOUSE/PRODUCTION SUPPORT:** Jessica Pantano, Liz Raleigh, Jessica Saras, Kasia Vickery

PROUDLY SUPPORTED BY:

CITY OF SYDNEY



Image of Christa Hughes & Cast  
Photo by Patrick Boland





# WATERLOO

**Waterloo. You've seen the towers. You've read the headlines.  
But do you know the neighbourhood?**

In 2015 the news broke in the Waterloo Housing community that residents would have to move from their homes due to plans for development in the area. Years later, these residents – some of whom have lived in the Estate for many years – have still not received certain information as to where they will be “relocated” to, let alone when.

Showcasing the artistic offerings of Waterloo Housing Residents, this curated celebration of creativity featured 6 short films by 6 members of the Waterloo Creative Ensemble. Developed and adapted in ensemble workshops over the last year – in person and online – WATERLOO offers viewers a creative lens into the Waterloo Housing Estate and poses the question: *do you really know the neighbourhood?*

## CREATIVE TEAM

**LEAD ARTIST:** James Dalton  
**SUPPORT ARTIST:** Bethany Simons  
**DIRECTOR OF PHOTOGRAPHY:** Adam McPhilbin  
**PRODUCTION MANAGER/PRODUCER:** Jessica Saras  
**COMMUNITY PARTNER REPRESENTATIVE:** Adam Antonelli

**CAST AND CO-CREATORS:**  
Flora Zaydenberg  
Garry Richards  
Larry Billington  
The Fresh Buddha of Sydney  
Rebecca Reddin  
Hana\_In\_Sydney

## PROUDLY SUPPORTED BY:



**CITY OF SYDNEY**



**debtfix.**

Image of Collaborative Artists Waterloo  
Photo by Bethany Simons



# DUST

Perception, deception and the longing to escape

Part Kafka, part ten deep breaths, entrancing, encompassing and intimate – Milk Crate Theatre’s new performance work DUST kicks up themes of perception, deception and the longing to escape.

A group of individuals find themselves trapped in a country motel during a dust storm, seemingly blown in by the arrival of a self-professed travelling sage.

As they are forced to share space, each person finds themselves at a point of reckoning with their own sense of purpose. Old wounds are

exposed, deceptions uncovered, and new dreams nervously announced – the charlatan taking unashamed pleasure in provoking his fellow prisoners in this veritable cave.

How do you know what you know? What is the truth anyway? Do you know what else is out there?!

*DUST* is an intimate and immersive experience of theatre, movement, lighting and sound, with nods to Outback Noir, the teachings of Plato, Surrealism, and *The Breakfast Club*.



## CREATIVE TEAM

Written and devised by Milk Crate Theatre Collaborative Artists and the Artistic Team

**DIRECTOR:** Margot Politis

**ASSISTANT DIRECTOR:** Lily Hayman

**KEY SUPPORT ARTIST:** Lucy Watson

**COLLABORATIVE ARTISTS AND PERFORMERS:**

Desmond Edwards, Lana Filies, Matthias Nudl, Darlene Proberts, Kamini Singh

**PRODUCER:** Jessica Saras

**PRODUCTION MANAGER:** Tyler Fitzpatrick (The Paperjam Partners)

**LIGHTING DESIGNER:** Liam O’Keefe

**SOUND DESIGNER:** Prema Yin

**SET & COSTUME DESIGNER:** Margot Politis

**SET & COSTUME ASSISTANT:** Sam Read

**PHOTOGRAPHY:** Robert Catto

## PROUDLY SUPPORTED BY:

THIS PROJECT IS SUPPORTED BY LINNEL HUGHES TRUST AND THE NORMAN H JOHNS TRUST







# DUST

Images from DUST  
Photo by ©Robert Catto



**“The fragility of human connection, our hopes, dreams and regrets are conveyed through the unity of design and performance”**

KATE GAUL - THEATRE TRAVELS



**“In seeing the work, we are part of its creation, by validating these people as artists and giving their voices space to be heard. In giving in to the experience, we become more enriched for having been a part of it, and connect with the storyteller’s inner world and experiences.”**

JULIAN RUMANDI - THE AU REVIEW





# THE DAYDREAMERS

Following our weekly workshop series focusing on theatre-making, storytelling and improvisation – the team at Milk Crate Theatre and Holdsworth Community created the short film “THE DAYDREAMERS”

Working together, participants learned to devise original performances guided by

professional facilitators Bethany Simons and Renata Commisso, building each week toward this special filmic piece. The film premiered at Holdsworth Community with family and friends in attendance, on Thursday December 1 2022 in celebration of International Day of People with Disability on Saturday December 3, 2022.

## CREATIVE TEAM

Written and devised by Milk Crate Theatre Collaborative Artists and the Artistic Team

**DIRECTORS/FACILITATING ARTISTS:** Bethany Simons and Renata Commisso

**COLLABORATIVE ARTISTS AND PERFORMERS:**

Christian Backhouse, Emma Glass, Aaron Lowman, Chloe Marrison-Greet, Alex James McDonald, Jessica Tisdall, Michael Stieber (Holdsworth Community Support Worker)

**DIRECTOR OF PHOTOGRAPHY:** Rolling Media Productions

**PRODUCER:** Jessica Saras

**EDITORS:** Rolling Media Productions and Bethany Simons

Filmed on Gadigal Land – Special thanks to UNSW School of Performing Arts and Media

## PROUDLY SUPPORTED BY:

THE ALLEGORY PROJECT IS FUNDED BY THE AUSTRALIAN GOVERNMENT DEPARTMENT OF SOCIAL SERVICES



“He was empowered by his big characters for the film, and he loved being able to deliver that with so much confidence and power.”

OBSERVATION ON A COLLABORATIVE ARTIST

Image from the Daydreamers shoot  
Photo by Jessica Saras



# LOVING OUR VALUED ELDERS

This series of weekly workshops over a 3 month period, explored new and very diverse methods of communicating and sharing aspects of those within the LGBTQIA+ community 'of a certain age'.

The group, lead by Dean Walsh and supported by Lucy Watson, worked with themes of trauma, healing, self and community, and how to evolve a sense of choice and play within individual expressions. They presented their workings in an open workshop performance in August, held at BrandX.

## CREATIVE TEAM

Written, Devised and Choreographed by Milk Crate Theatre Collaborative Artists and Creative Team

**LEAD ARTIST:** Dean Walsh

**SUPPORT ARTIST:** Lucy Watson

**SOUND DESIGN:** Andrew Batt-Rawden

**PROGRAM MANAGER:** Jessica Saras

**COMMUNITY PARTNER REPRESENTATIVE:** Russ Gluyas

**COLLABORATIVE ARTISTS AND PERFORMERS:** Kerry Bashford, Nigel Cox, Jo Dewar, Desmond Edwards, Trevor Pritchard, Che Ritz, Robert Thaik Han, Alison Vicary, Bianca Willoughby

**DIRECTOR OF PHOTOGRAPHY/EDITING:** Rolling Media Productions

Filmed on Gadigal Land – Special thanks to BrandX

PROUDLY SUPPORTED BY:



“What phenomenal stories! Loved the audience participation. So loose, mad, and liberating”

AUDIENCE MEMBER

Image from LOVE showing  
Photo by Jodie Wainwright



# WORKSHOPS

2022 began in somewhat of a slow and uncertain way in the workshop space as we all adjusted to a new way of living, working, and creating. Projects were pushed back and reimagined. Then, all of a sudden, we were running at full steam ahead with as many as 6 workshops happening simultaneously – the majority of them brand new partnerships with MCT.

We began a brand new workshop stream named ALLEGORY, engaging 4 different Disability Service Providers across Sydney. These inclusive workshops explored devised dance, theatre, improvisation and characterisation, with each series concluding in a small showcase for family, friends and community. We extended this program with Holdsworth Community and created the short film DAYDREAMERS, and hosted a wonderful screening with family, the Holdsworth Community followed by a Q&A!

We further explored storytelling through the art of filmmaking with the creation of 4 individual shorts within our workshops at Ozanam Learning Centre, 3 shorts from our smartphone filmmaking series with one of our youth streams and, of course, the evolution of our Waterloo project, which became a series of 6 short films – material all drawn from the workshop space.

While it was exciting to expand our workshop offerings with different art forms, it was simply a joy to be back in the room and connect on a weekly basis, sharing and collating stories and presenting them through theatre, movement, song and music.

In addition, we hosted a beautiful workshop showing in August at BrandX with our Loving Our Valued Elders series in collaboration with ACON, and a sharing of sketches dreamed up by the Waterloo Creative Ensemble with the Waterloo Circus!

I am amazed at the amount of work our Collaborative Artists produced across the entire workshop program in 2022, and how they leapt into it all with fierce enthusiasm, joy and humour. It was truly special to all be back in person.



**JESSICA SARAS**  
ARTISTIC PROGRAM MANAGER & PRODUCER

“The workshops helped me to have the confidence to inspire and support others in the group and in the community.”

PHONG, COLLABORATIVE ARTIST

Image from Waterloo Ensemble  
Photo by Shalene Connors



## INNER CITY BASED WORKSHOPS

### COMEDY FOR CAMERA

Ozanam Learning Centre, Woolloomooloo

We focused the entire year on comedy for camera, allowing a deeper level of skill to build scripts and performance, including essential tools for behind the camera work! This culminated in a series of filmed sketches, presented in December 2022.

Facilitating Artist: Graeme Rhodes

Support Artist: Sarah Easterman and Nick Vagne

Social Worker: Laura Hurstfield

38 WORKSHOPS HOSTED

173 INDIVIDUAL ENGAGEMENT

*"I have gained new skills... and am able to help my new friends here. People listen to my ideas... and only here. Thank you."*

Collaborative Artist

### LOVING OUR VALUED ELDER

ACON, Darlinghurst

A new partnership, these workshops explored new and diverse methods of communicating and sharing aspects of lived experience for those who identify as LGBTQIA+, ending in an open workshop presentation in August 2022.

Facilitating Artist: Dean Walsh

Support Artist: Lucy Watson

Sound Design: Andrew Batt-Rawden

17 WORKSHOPS HOSTED

126 INDIVIDUAL ENGAGEMENTS

*"Of course it is not always easy to get involved with new groups or new experiences, but to feel supported and treated with dignity can only improve our community going forward, and creativity is a great way to achieve this."*

Collaborative Artist

### COMMON GROUND

Mission Australia, Camperdown

With a new partnership, this series of creative storytelling workshops aimed to help the Senior Residents at Glebe and Camperdown from vulnerable groups to come together, reconnect and build resilience.

Facilitating Artist: Sarah Easterman

Support Artist: Renata Commisso

Social Worker: Laura Hurstfield

9 WORKSHOPS HOSTED

33 INDIVIDUAL ENGAGEMENTS

*"Sarah and Renata were great facilitators and brought out the best in participants. It was very enjoyable, fun, and got the creative juices flowing!"*

Mission Australia, Community Partner

### WATERLOO CREATIVE ENSEMBLE

Online & Waterloo

2022 saw the evolution of WATERLOO, a series of short films created during Sydney's lockdown in 2021 and filmed in February 2022. The films premiered in April 2022 at Factory Community Centre, in alignment with the final weeks of the public exhibition of the modified Waterloo (South) Planning proposal. We continued the creative workshops in-person in the latter half of the year, culminating in an open workshop showing of 'The Waterloo Creative Circus' in November 2022.

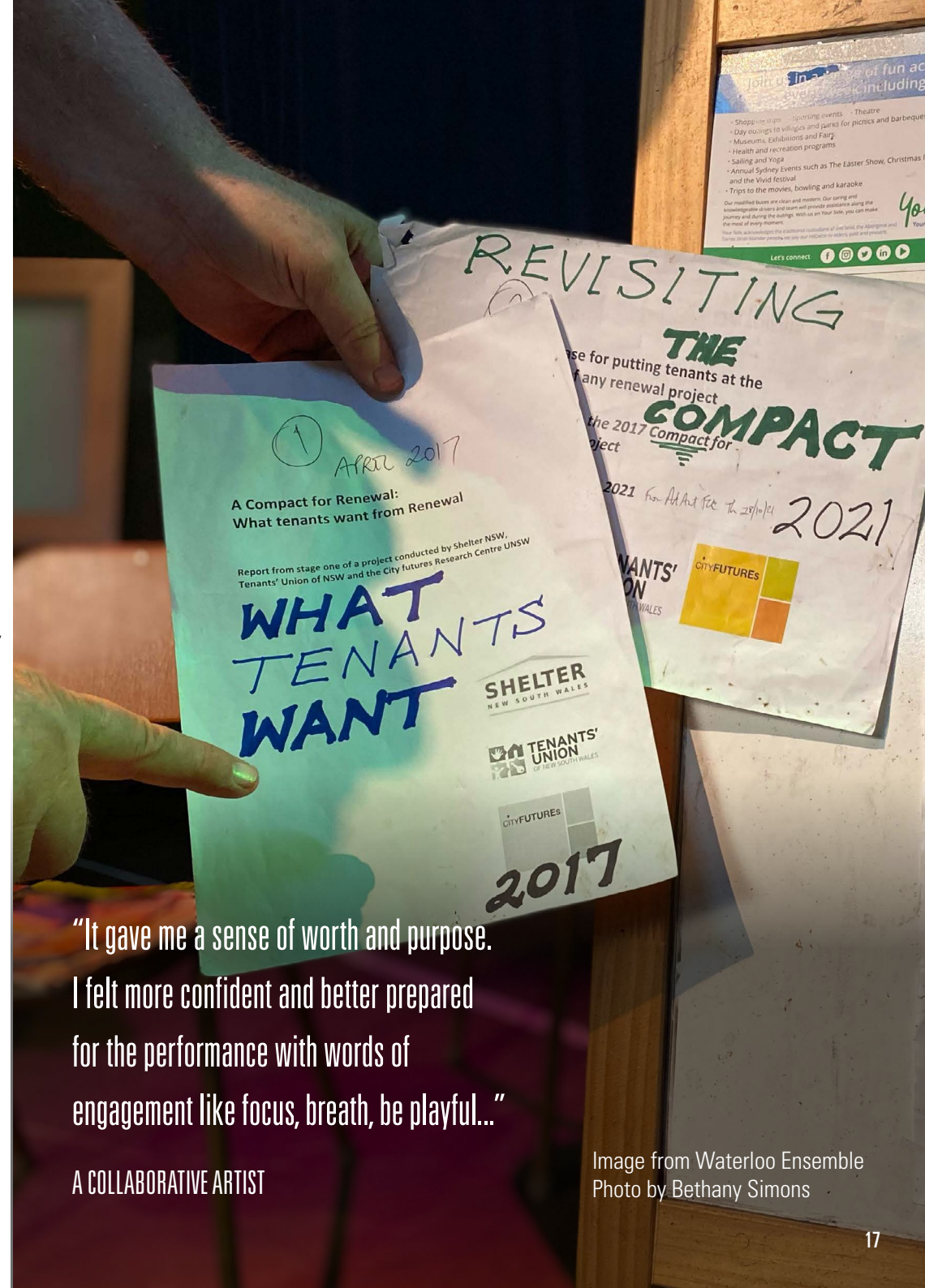
Facilitating Artists: Bethany Simons & James Dalton

Support Artist: Shalane Connors

Social Worker: Laura Hurstfield

19 WORKSHOPS HOSTED

101 INDIVIDUAL ENGAGEMENTS



*"It gave me a sense of worth and purpose. I felt more confident and better prepared for the performance with words of engagement like focus, breath, be playful..."*

A COLLABORATIVE ARTIST

Image from Waterloo Ensemble  
Photo by Bethany Simons





Image Holdsworth  
Community  
Photo by  
Bethany Simons

## ARTS AND DISABILITY WORKSHOPS

### EURELLA

*Eurella Community Services, Burwood*

This inclusive workshop series focused on movement, theatre-making, storytelling and improvisation to build skills around devising original stories. There was a community showing in December 2022.

**Lead Facilitating Artist:** Renata Comisso  
**Support Artist:** Micaela Ellis

**19 WORKSHOPS HOSTED**  
**101 INDIVIDUAL ENGAGEMENTS**

*"I learned lots of new things and it's fun!"*  
Sam, Collaborative Artist

### SUNNYFIELD

*Sunnyfield Intellectual Disability Services and Support, Dulwich Hill*

This inclusive workshop series focused on theatre-making, storytelling and improvisation to build skills around devising original stories. We ended this series with an in-house showing in November 2022.

**Lead Facilitating Artist:** Lucy Watson  
**Support Artist:** Jessica Saras

**8 WORKSHOPS HOSTED**  
**61 INDIVIDUAL ENGAGEMENTS**

*"The biggest achievement we had with Chris was the use of his voice! He has been extremely shy and quiet the entire series... about halfway through he started to use his voice in various exercises and was completely audible! He worked well with Lucy and responded to her notes on projection and delivered!"*  
Facilitating Artist's Observation

### HOLDSWORTH

*Holdsworth Community Services, Woollahra*

Beginning with a focus on theatre-making, storytelling, characterisation and improvisation, and through an extended engagement, this group created their own short film THE DAYDREAMERS, which premiered 1 Dec 2022 ahead of International Day for People with Disability followed by a Q&A with cast and crew.

**Lead Facilitating Artist:** Bethany Simons  
**Support Artist:** Renata Comisso

**23 WORKSHOPS HOSTED**  
**101 INDIVIDUAL ENGAGEMENTS**

*"I feel confident in life and also more spontaneous"*  
Aaron, Collaborative Artist

### STUDIO ARTES

*Studio Artes, Hornsby*

This inclusive workshop series explored dance, theatre and performance making culminating in a studio sharing in June 2022.

**Lead Facilitating Artist:** Chris Bunton  
**Support Artist:** Gabriella Green-Olea

**8 WORKSHOPS HOSTED**  
**78 INDIVIDUAL ENGAGEMENTS**

*"What a great group and energy – as well as ability to move and express themselves... sharing their feedback verbally at the end, of their extreme gratitude to Chris and I for coming and allowing them to 'find themselves' and express what they need to."*  
Facilitating Artist's Observation



# YOUTH WORKSHOPS

## YOUTH FILM MAKING WORKSHOPS

Hope Street, Woolloomooloo

In a new series in partnership with Angela Blake of SF3, kids were taught about filmmaking and what makes a good film/story and how to use their smartphones to tell their stories! The films from this round will be presented in 2023 at Hope Street Youth Centre.

Lead Facilitating Artist: Angela Blake (SF3)

Support Artist: Jessica Saras

8 WORKSHOPS HOSTED.

33 INDIVIDUAL ENGAGEMENTS.

## WEAVE YOUTH WORKSHOPS

Weave Youth and Community Services,  
Little Bay

A new series in partnership with Weave, were workshops aimed to build connection through games, movement, and improvisation.

Lead Facilitating Artist: Aslam Abdus-samad

Support Artist: Peta-Joy Williams

8 WORKSHOPS HOSTED.

61 INDIVIDUAL ENGAGEMENTS.

*"Marni was very shy at first but each week participated more and more. Each week I felt her confidence grew and she communicated more. On observation Marni may have some social boundaries however I believe she was able to overcome many things. I feel the program was really great for her growth and confidence."*

Workshop Facilitator



Image Hope Street  
Photo by Jessica Saras

*"Huge impact made to our Youth Centre - confidence building, working together, taking turns, helping others, building self-esteem, Angela and both Jess show such passion to the program getting young people from day one."*

HOPE STREET

# SOCIAL IMPACT

In 2022, we developed and discovered a remarkable amount about the impact our programs have on our Collaborative Artists, Facilitating Artists, our community and arts partners, and audiences. We collected 75 surveys from Collaborative Artists, 24 from Facilitating Artists, 9 from community partners and 54 from audience members. We designed separate frameworks and surveys for the young people we work with and for Collaborative Artists identifying with neurological or learning disabilities. We also released our very first Impact Report which was shared with the social, government and arts sectors.

The table breaks down the outcome areas we were measuring in 2022 and the indicators which told us if any real or significant change was occurring. We broke down our outcomes into the short term, medium term, and long term.

Our three short-term outcomes represent an **AWARENESS** for the individual that they are beginning to conceptualise a shift or change in themselves. Our medium-term outcomes focus on a **WILLINGNESS** to act or make change in their lives. Finally, our long-term outcomes reflect an **ACTION** whereby the individual actively makes positive or significant change in their lives on their own accord.

**JESSICA PANTANO**  
IMPACT MANAGER



“It was an incredibly rewarding experience and initially something that I thought was completely outside my comfort. Your generosity, care and absence of judgment allowed me to step over my own barrier and enjoy myself. It was so liberating to experience something wonderful.”

**COLLABORATIVE ARTIST**

| OUTCOME                  | TIME FRAME          | INDICATORS  |
|--------------------------|---------------------|---|
| CONFIDENCE               | Short-term          | <ul style="list-style-type: none"> <li>• More confident</li> <li>• Self-expression</li> <li>• Pride in achievements</li> </ul>                          |
| CREATIVE AND LIFE SKILLS | Short-term          | <ul style="list-style-type: none"> <li>• Learning new skills</li> <li>• Able to manage life needs</li> <li>• Recognises their own creativity</li> </ul> |
| CONNECTION               | Short-term          | <ul style="list-style-type: none"> <li>• New friendships</li> <li>• Connection to community</li> <li>• Improved communication skills</li> </ul>         |
| AGENCY                   | Medium-term         | <ul style="list-style-type: none"> <li>• Help-seeking</li> <li>• Adaptability</li> <li>• Problem-solving</li> </ul>                                     |
| WELLBEING                | Medium to Long-term | <ul style="list-style-type: none"> <li>• Better health</li> <li>• Better self-worth</li> <li>• Coping mechanisms</li> </ul>                             |
| OUTLOOK                  | Long-term           | <ul style="list-style-type: none"> <li>• Life positivity</li> <li>• Having hope for the future</li> <li>• Sense of purpose</li> </ul>                   |



# SHORT TERM OUTCOMES

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Short-term outcomes (1-3 months) are based in the early stages of engagement with our programs, usually the time frame of a Milk Crate Theatre workshop. Unsurprisingly, the results are usually overwhelmingly positive, undoubtedly due to the power of arts-based process which contributes to increased confidence, connecting with others and learning something new.

The following data is based on the 51 responses from our city-based workshops and the percentages represent whether a respondent 'strongly agreed' or 'agreed' to a question.

## NEW SKILLS

---

This outcome refers to the learnings of both new performance-based skills like improvisation, voice work and performance as well as life skills like; communication (verbal or non-verbal), eye contact and other skills.



**91%** HAVE GAINED NEW CREATIVE SKILLS



**75%** HAVE GAINED SKILLS THAT HELP THEM MANAGE CHALLENGES IN THEIR LIFE



**93%** SEE THEMSELVES AS A CREATIVE PERSON



*“Teachers are patient and kind. Give us new skills expand our horizons in so many ways. Give us a shining light through all the good and bad things that come our way. I learned more about myself and others.”*

SANDY, COLLABORATIVE ARTIST

Image Retrospective  
Photo by Patrick Boland



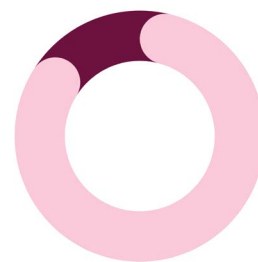
"I like having new people to meet!"

PAOLA, COLLABORATIVE ARTIST

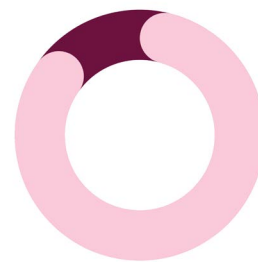
Image Sunnyfield Workshops  
Photo by Jessica Saras

## CONNECTION

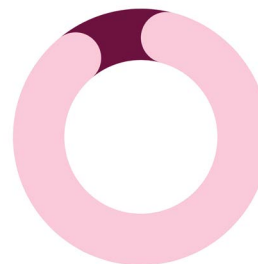
Through theatre-based practice, individuals are thrown into a group setting, and through play and preparation for performance soon develop a sense of connection to others, as well as improved social skills. Facing challenges like performing in front of an audience requires working closely in a group, and a need to depend on others. Because of this, our workshop spaces often create a sense of community.



**88%** HAVE MADE NEW FRIENDS.



**89%** HAVE A SENSE OF BEING A PART OF A COMMUNITY.

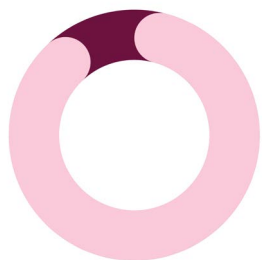


**93%** ARE BETTER AT INTERACTING WITH OTHER PEOPLE.

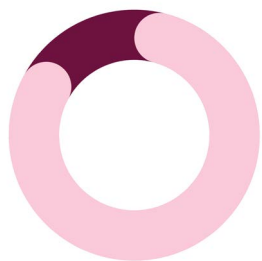


## CONFIDENCE

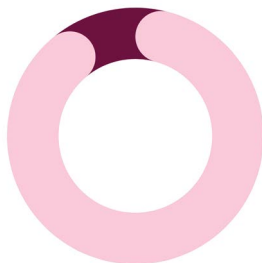
We found that improved confidence is the result of engaging with others and the learning of new skills. For instance, the challenges that come with performing to an audience and commitment it takes in areas like; self-motivation, learning to manage anxiety levels, listening to fellow performers, often yields immense rewards in improving confidence and a sense of achievement. Confidence leads to many of our medium- and long-term outcomes especially in seeking out further opportunities and improved self-esteem.



**92%** ARE MORE CONFIDENT.



**87%** ARE MORE CONFIDENT ABOUT THEIR ABILITY TO EXPRESS MYSELF MORE FREELY.



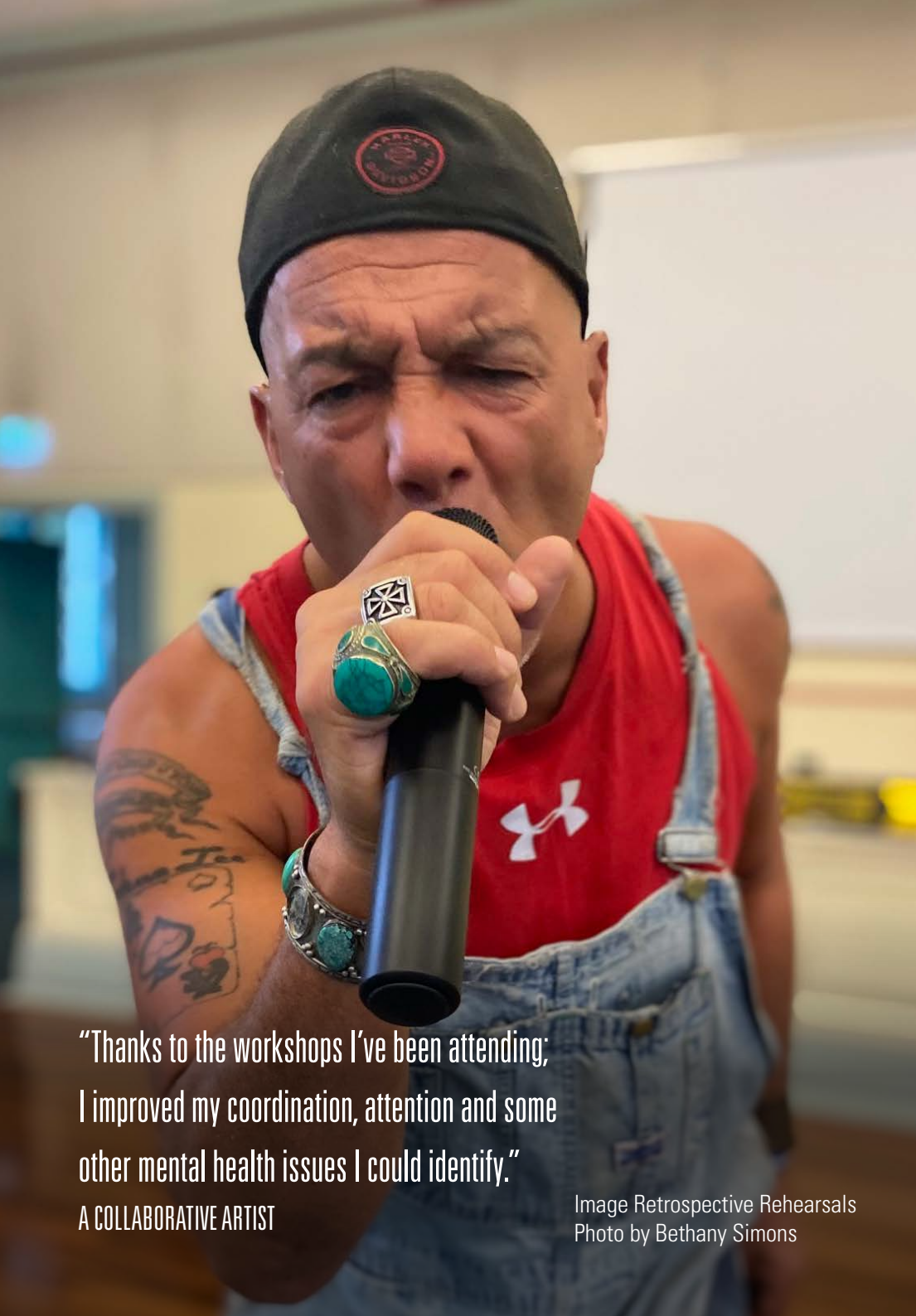
**93%** ARE PROUD OF THEIR ACHIEVEMENTS.



Image Retrospective  
Performance  
Photo by Patrick Boland

*"I am more confident at work."*

EMMA, COLLABORATIVE ARTIST



“Thanks to the workshops I’ve been attending; I improved my coordination, attention and some other mental health issues I could identify.”

A COLLABORATIVE ARTIST

Image Retrospective Rehearsals  
Photo by Bethany Simons

# MEDIUM-LONG TERM OUTCOMES

Our medium-term (3-12 months) outcomes focus on a willingness of our community to act or make change in their lives. The long-term outcomes (1-5 years) reflect an action whereby the individual actively makes positive or significant change in their lives on their own accord. These outcomes are more complex and nuanced information to gather from surveys, so we conduct interviews as well to gather in depth qualitative data.

## AGENCY

When we measure improved agency, we’re capturing the individual’s feeling of control over their choices and actions. Having strong agency means that individuals can act, seek out help when it is needed, and adapt with an open mind when life throws them challenges. In essence, it is capturing whether our programs help individuals take autonomy over their lives in a positive way.



**71%** ARE ABLE TO ASK FOR HELP WHEN THEY NEED IT



**78%** KNOW HOW TO CONSIDER DIFFERENT OPTIONS IN MAKING A DECISION

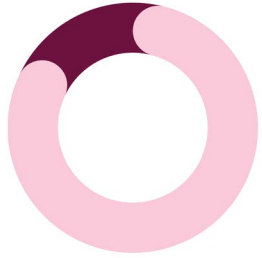


**93%** ARE ABLE TO ADAPT WHEN CHANGES OCCUR

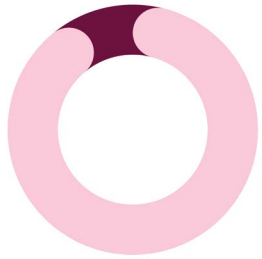


# WELLBEING

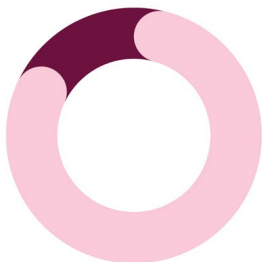
Ultimately, through arts-based practice, our outcomes are linked to improved wellbeing; increased self-worth, improved health, and learning better coping mechanisms.



**86%** FEEL HEALTHIER



**93%** HAVE A BETTER SENSE OF SELF-WORTH



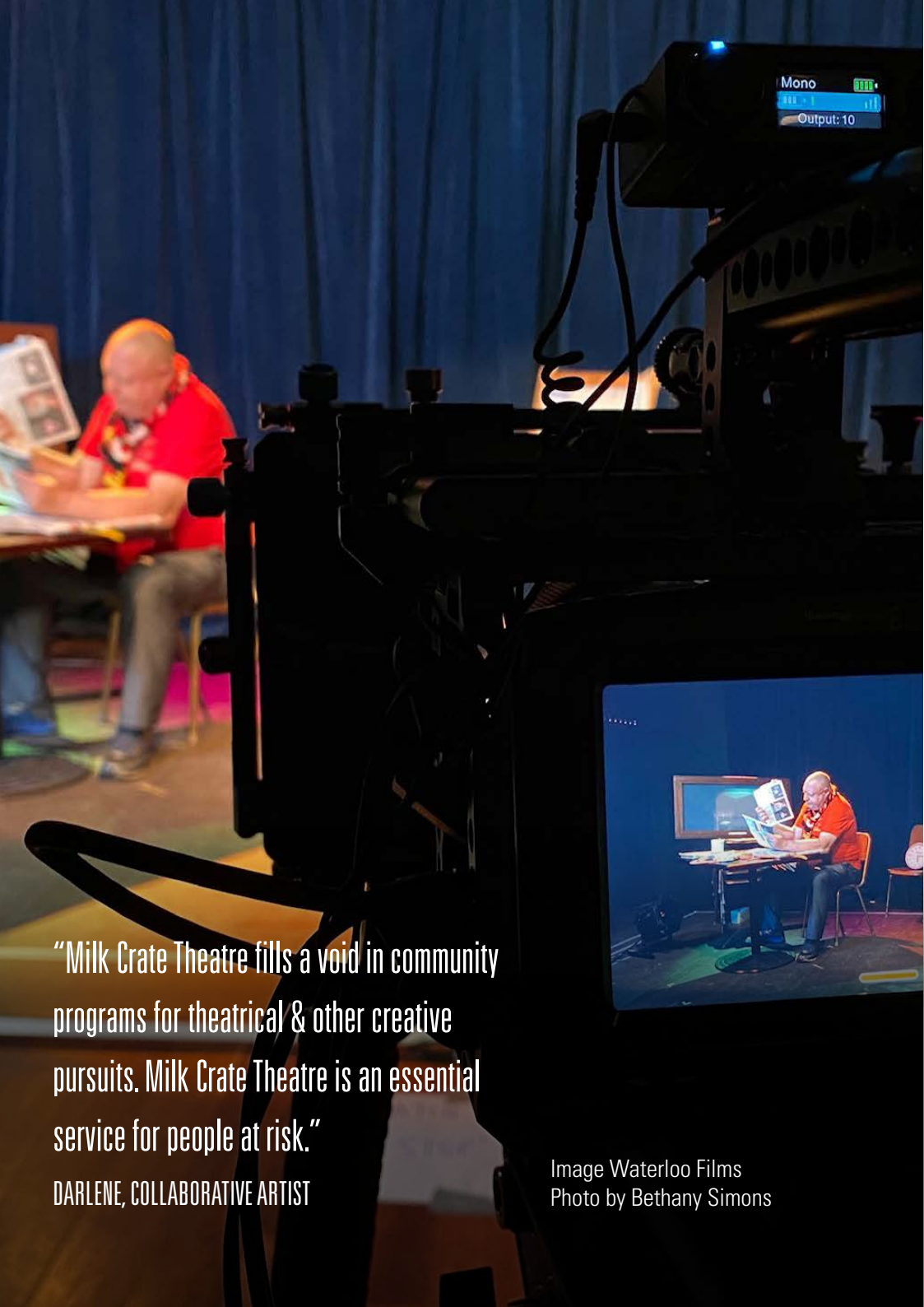
**86%** HAVE BETTER WAYS OF COPING WHEN THEY ARE DOWN



“I feel more healthy and its good for happiness and helped with my fitness and good for the future.”

A COLLABORATIVE ARTIST

Image Retrospective Rehearsals  
Photo by Bethany Simons



“Milk Crate Theatre fills a void in community programs for theatrical & other creative pursuits. Milk Crate Theatre is an essential service for people at risk.”

DARLENE, COLLABORATIVE ARTIST

Image Waterloo Films  
Photo by Bethany Simons

## OUTLOOK

Improved outlook reflects how individuals take action in breaking down social or personal barriers to actively make change in their lives and maintain a sense of positivity about future prospects.



**83%** ARE MAKING POSITIVE CHANGES.



**77%** HAVE A SENSE OF HOPE ABOUT THE FUTURE.



**78%** HAVE OR INTEND TO SEEK OUT OPPORTUNITIES IN THE COMMUNITY SUCH AS VOLUNTEERING, COURSES, FURTHER EDUCATION, OR EMPLOYMENT.

These extraordinary results prove that arts-based practice and engagement enables positive and significant change in the lives of our community. Engaging in the arts and improved wellbeing are inextricably linked, particularly for our community who are generally living with, or have experienced great adversity. Building from 2022, we aim to deepen our impact by honing into our artistic outcomes and further developing our long-term impact strategy — while we are still early in our impact journey, we are working towards a 5-year longitudinal study.



“I think that taking part in this project has taken me in several new directions. Or to be more precise, has reminded me about who I’m and what I need to do to be happy. As it turns out my life is not beyond repair, it just needs some TLC. It wasn’t always easy and I had quite a few internal and external obstacles to overcome. But it was well worth it. In the end, I feel that I have arrived in the beginning and - know the place for the first time. I’m now hopeful about my future and looking forward to new opportunities and challenges. Thank you all so much for financing and organising this priceless life experience.”

COLLABORATIVE ARTIST, FROM  
WATERLOO CREATIVE ENSEMBLE



Image Lisa and Graeme hosting our Retrospective Performance  
Photo by Patrick Boland

# AUDIENCE IMPACT

**“It is very grounding and centering to be at a Milk Crate event. It always makes me feel reconnected to what I care about. Thank you.”**

— AUDIENCE MEMBER, RETROSPECTIVE

Our live productions, *Dust* and Milk Crate Theatre: A Retrospective, as well as our many showings and performances in our workshop spaces attracted new and returning audience members from the arts sector, social services sector, government, funding partners and communities across Sydney.

We believe access to the arts should be available to all; however, many of our community wouldn't ordinarily see theatre, often due to financial and social barriers. We attempt to combat this by providing a free ticketing option to our audiences, as

well as marketing directly to community service providers across Sydney. Our current social impact outcomes for audiences are focused on challenging societal perceptions, increasing our reach, and ensuring our works are seen by communities and people of influence. Currently, we are making small but important impact through our work by breaking down barriers and building empathy between audiences and our community through presenting high-quality works created by and with people with lived experiences of disadvantage, not usually seen across mainstream stages.

**653**  
PEOPLE  
ATTENDED  
*DUST*

**291**  
PEOPLE  
ATTENDED  
*RETROSPECTIVE.*

**695**  
VIEWS OF THE  
*WATERLOO*  
SHORT FILMS.



**“I love how you’ve given a range of people who wouldn’t normally see / hear themselves in a produced art form like this a chance to express themselves.”**

AUDIENCE MEMBER

Image Retrospective Audience  
Photo by Patrick Boland



# AUDIENCE DEMOGRAPHICS

## IDENTIFIES WITH:



## HOUSING



- 9% living in Housing NSW or in Community Housing.
- 17% are experiencing homelessness or significant housing stress.
- 57% homeowner/renting privately.

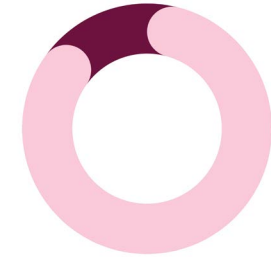
## CULTURE



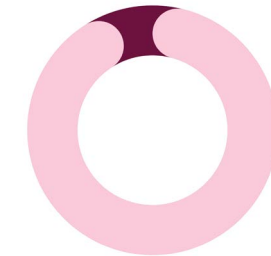
- 11% identify as Culturally and Linguistically Diverse.
- 6% identify as Aboriginal or Torres Strait Islander.
- 9% identify as overseas born.

## AUDIENCE IMPACT:

89%  
AGREED THAT THEY WILL TALK ABOUT THIS EXPERIENCE FOR SOME TIME



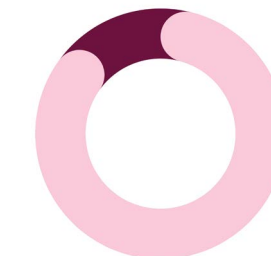
95%  
AGREED THAT THE PERFORMANCE COMPELLED THEM TO THINK ABOUT SOCIAL ISSUES THAT PEOPLE FACE.



54%  
HAD SEEN WORKS BY MILK CRATE BEFORE



89%  
SAID THERE WAS A HIGH CHANCE THEY WOULD ATTEND FUTURE WORKS BY MILK CRATE THEATRE



# AUDIENCES

**"AS SOMEONE WHO WORKS IN THE ARTS AND ALSO HAS A STRONG SENSE OF COMMUNITY AND SOCIAL JUSTICE, I LOVED THAT EVERYONE IN THE ROOM WAS TREATED AS THOUGH WE WERE ALL THERE AT THE SAME LEVEL. THE LINE BETWEEN AUDIENCE AND PERFORMER WAS ABLE TO BLUR AND IT ALLOWED EVERYONE TO BE OPEN TO SHARE THEIR OWN STORIES."**

— Audience Member,  
Retrospective

**"THOUGHT PROVOKING, AND THAT INDIVIDUALS CAN GAIN CONFIDENCE IN THEMSELVES AND INSPIRE THE AUDIENCE."**

— Audience Member,  
*Dust*

**"THE PERFORMANCE MADE ME PUT MYSELF IN THE SHOES OF OTHERS AND TRY TO UNDERSTAND THE WORLD AND ISSUES THEY HAVE FACED FROM ANOTHER'S PERSPECTIVE AND EXPERIENCE. IT MADE ME REALISE HOW FORTUNATE I AM AND HAS MADE ME INVESTIGATE WHAT MORE I CAN DO TO HELP OTHERS"**

— Audience Member,  
Retrospective

**"LOVED IT! FUNNY, TOUCHING, SENSITIVE, IMAGINATIVE. ALTOGETHER DELIGHTFUL."**

— Audience Member,  
*Dust*

**"I LOVE THAT MILK CRATE OFFERS AN OPPORTUNITY TO CREATE ART AND THEATRE FOR PEOPLE WHO MIGHT NOT OTHERWISE HAVE THE OPPORTUNITY. ACCESSIBLE AND INCLUSIVE ART AND THEATRE ARE SO IMPORTANT. YOU CAN SEE HOW MUCH THE PERFORMERS LOVED THEIR TIME ON STAGE AND HOW EMPOWERED THEY ARE!"**

— Audience Member, Retrospective



Image Waterloo showing audience  
Photo by Garry Richards



Image Retrospective Audience  
Photo by Patrick Boland



# GOVERNANCE & BOARD

Milk Crate Theatre is a public company registered as a not-for-profit through the ACNC (DGR1 status).

We are governed by a board of volunteer board members who bring a wealth of professional experience including legal, financial, artistic, management, community and philanthropy.

Our current board members and their bio's are listed to the right.

We operate the following committee's which are designed to support the organisation and the board to fulfill it's duties:

- Audit and Risk Committee
- Social Impact Committee
- Nominations Committee



**SUSAN BANNIGAN**  
**CHAIR | JOINED 2022**

Susan is a well respected leader with an executive career that has spanned over 30 years in the financial service and philanthropic industries in Europe, Pacific and Australia. She is a Chartered Accountant, member of the Australian Institute of Company Directors and holds a Bachelor's degree in Economics.



**RICHARD LEVINE**  
**TREASURER | JOINED 2016**

Richard brings extensive business experience having worked in a wide variety of financial, operation and general management roles, from start-ups to large corporates. He spent many years with Metcash (IGA, Mitre 10, Campbell's Cash and Carry) before owning and operating independent supermarkets.



**LAUREN O'SHAUGHNESSY**  
**BOARD MEMBER | JOINED 2017**

Lauren is passionate about philanthropy and has spent over 15 years working in the philanthropic sector for corporate foundations at Macquarie Group, Clayton Utz and AMP; and in the non-profit sector at MS Research Australia. Lauren holds a Bachelor of Arts in Communication and Social Inquiry at UTS.



**DIGBY HUGHES**  
**BOARD MEMBER | JOINED 2018**

Digby is a Senior Policy and Advocacy Advisor in the Homelessness and Community Sector. He has worked in the community sector for over 20 years in a range of roles including service delivery, advocacy, and management and holds a Bachelor of Arts (Hons) double majors in Political Science & Communication.



**PAIGE RATTRAY**  
**BOARD MEMBER | JOINED 2021**

Paige is currently Sydney Theatre Company's Director, New Work and Artistic Development, after holding the role of Associate Director. Prior to this, Paige was the Associate Artistic Director at Queensland Theatre. She is a co-founder of award-winning, independent theatre company ARTHUR, and a graduate of NIDA.



**KATINA VELKOU**  
**BOARD MEMBER | JOINED 2021**

Katina is passionate about social justice and has spent the past 20 years working alongside Sydneysiders, empowering and supporting them to achieve their personal goals. Katina brings in-depth experience across a range of sectors including disability, refugees, people seeking asylum, humanitarian entrants and more recently the child protection sector.



**KEVIN LEE**  
**BOARD MEMBER | JOINED 2021**

Kevin is deeply passionate about supporting people and communities to thrive. He is currently consulting to social purpose organisations and impact investing. Working closely with the social purpose sector to address the underlying drivers of disadvantage. He holds a Bachelor of Electrical Engineering (First Class Honours) from UNSW.



**GRACE LOGVYN**  
**COMPANY SECRETARY | JOINED 2020**

Grace currently works in Structured Finance with Bank of America. Grace is also engaged as a pro bono business consultant, providing consultancy services to domestic arts organisations, and is a passionate advocate for the local arts sector. Grace holds a Bachelor of Economics (Economics and Politics, with Distinction) from UNSW Sydney.

# MILK CRATE CORE TEAM

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**JODIE WAINWRIGHT**  
CEO

Jodie joined Milk Crate Theatre as their CEO in 2019. With a passion for the arts and a reputation for building strong and sustainable organisations that deliver on purpose, Jodie has been instrumental in the growth and success of Milk Crate Theatre over the last three years. Under her leadership, the organization has produced critically acclaimed productions with and by community and built a new impact framework that shows the transformational impact of the arts on community. Jodie holds a Bachelor of Commerce from the University of Sydney and is a passionate believer in the power of stories and their ability to bring communities together, bridge differences and most of all, connect with audiences and create change.



**MARGOT POLITIS**  
Artistic Director

Margot Politis is an impassioned artist and leader in the space of Community Arts and Cultural Development (CACD) best practice. For nearly 20 years, Margot has worked as a performer, director, choreographer, film director, and deviser of interdisciplinary and immersive performance works. Margot was appointed Artistic Director of Milk Crate Theatre in 2018, designing and directing the company's major productions Natural Order (2019), Tiny Universe (2021) with Natalie Rose (Shopfront Arts Co-op), MCT: A Retrospective (2022), and DUST (2022). Margot began her career performing with Adelaide's Restless Dance Theatre. In Sydney she worked 2009-2015 as the Accessibility Director at Shopfront Arts Co-op. Independently Margot has worked and studied with myriad companies and artists in Australia, the USA and the UK; and in 2016 premiered her independent work, The Forest Unyielding.



**ALEX TRAVERS** Associate Artist

Alex Travers is a Maker, Mover and Playwright fuelled by curiosity and silliness, and with a passion for community-engaged practice. Alex trained at École Internationale de Théâtre Jacques Lecoq in Paris and has completed Arts and Education degrees from the University of Newcastle and the University of Canberra.



**JESSICA SARAS** Artistic Program Manager

Jess is a professionally trained and working actress with over 15 years of experience in this field, holding a BA in Acting for Screen and Stage from CSU Wagga. Jess has been a part of the Milk Crate Community in various roles since 2016, currently serving as Artistic Program Manager, managing workshop programs and providing key support for productions.



**JESSICA PANTANO** Impact Manager

Jess joined MCT in 2021 in the role of Impact Manager. Historically a producer, Jess has produced shows for Griffin, Belvoir and Redline Productions. Exposed to the power the arts can have in people's lives, Jess completed post grad studies at Sydney University in Human and Community Services and now works across the creative and social sectors.



**LUCY WATSON** Key Support Artist

Lucy has worked as a MCT facilitating/support artist since 2019 as our Key Support Artist. Lucy is a multi-disciplinary artist whose work spans and often combines writing, visual art and performance informed by acting, clowning, dance and storytelling. Lucy holds Bachelor of Arts with honours from Australian National University, and a Master of Arts from UNSW.



**MEG GOODFELLOW** Development Manager

Meg has worked in philanthropy and development in the arts sector since 2019. Most recently she was Development Officer at the Australian Theatre for Young People. Meg holds a Bachelor of Creative Arts (Honours) in Creative Writing from the University of Wollongong.



**DALE HOLLINGSWORTH** Finance Officer

For over 17 years, Dale has worked with some of the most ambitious arts companies in Australia. He founded ARTSANDBUSINESS to share his unique understanding of arts and not-for-profit organisations' financial and organisational requirements. He holds a Bachelor of Commerce, a Bachelor of Psychology and has studied Social Impact at UNSW.



**LAURA HURSTFIELD** Social Worker

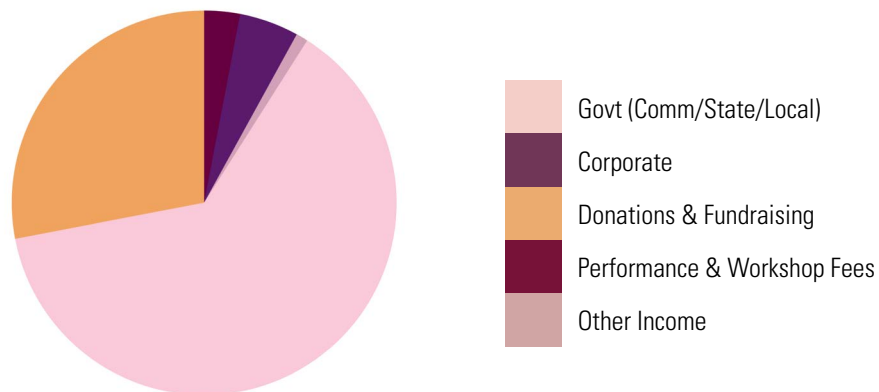
Laura is a Social Worker with over 15 years of experience. She has been working as a Consultant in Social Work and Welfare projects since January 2017. In 2013 Laura was voted International Triple P Practitioner of the Year. She is trained in Teen Triple P, Triple P standard, Incredible Years, Circle of Security, 1-2-3 Magic and Engaging Adolescents programs.



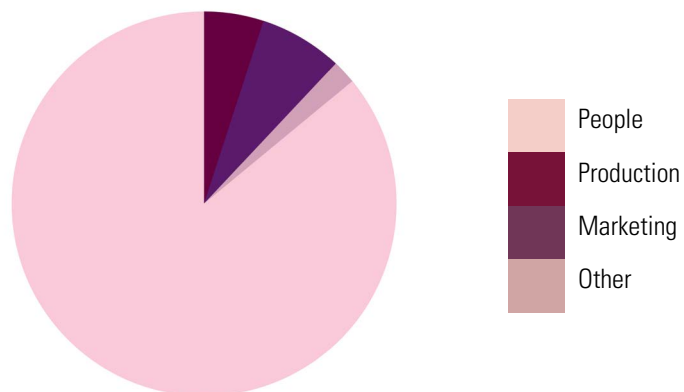
# FINANCIAL SNAPSHOT

Milk Crate Theatre and Board prudently managed budgets over the course of 2022 given the ongoing impact of the pandemic on our ability to deliver programs as originally intended. We are in a strong financial position and look to scale our impact and operations to meet increased demand for programs to reconnect and build resilience in communities going into the future. These figures provide a summary of our 2022 financials and should be read in conjunction with the Milk Crate Theatre's audited Financial Reports which is produced separately.

## INCOME



## EXPENSES



| REVENUE (\$000s)            | 2020         | 2021         | 2022         |
|-----------------------------|--------------|--------------|--------------|
| Govt (Comm/State/Local)     | 103.5        | 285          | 491.8        |
| Corporate                   | 45.6         | 42           | 40.4         |
| Donations & Fundraising     | 138.1        | 209.8        | 221.5        |
| Performance & Workshop Fees | 2.7          | 0.8          | 22.7         |
| Other Income                | 1.1          | 1            | 2.8          |
| COVID Support               | 181.9        | 70.3         | 0            |
| <b>Total Income</b>         | <b>472.7</b> | <b>606.9</b> | <b>779.2</b> |

| EXPENSES (\$000s)     | 2020         | 2021         | 2022         |
|-----------------------|--------------|--------------|--------------|
| People                | 350          | 512.6        | 654          |
| Production            | 1.7          | 17.5         | 51.5         |
| Marketing             | 3.6          | 25.1         | 14.5         |
| Other                 | 44.2         | 52.5         | 40.5         |
| <b>Total Expenses</b> | <b>399.5</b> | <b>607.7</b> | <b>760.5</b> |
| <b>Profit/(loss)</b>  | <b>73.2</b>  | <b>(0.7)</b> | <b>18.7</b>  |

| ASSETS              | 2020         | 2021         | 2022         |
|---------------------|--------------|--------------|--------------|
| Current Assets      | 616.4        | 772.2        | 749.7        |
| Non-Current Assets  | 6.7          | 2.3          | 3.5          |
| <b>Total Assets</b> | <b>774.5</b> | <b>623.1</b> | <b>753.2</b> |

| LIABILITIES              | 2020         | 2021       | 2022         |
|--------------------------|--------------|------------|--------------|
| Current Liabilities      | 320.9        | 463.6      | 421.2        |
| Non-current Liabilities  | 0            | 9.4        | 12           |
| <b>Total Liabilities</b> | <b>320.9</b> | <b>473</b> | <b>433.3</b> |

|                   |              |              |              |
|-------------------|--------------|--------------|--------------|
| <b>NET ASSETS</b> | <b>302.2</b> | <b>301.5</b> | <b>319.5</b> |
| <b>EQUITY</b>     | <b>302.2</b> | <b>301.5</b> | <b>319.5</b> |

# THANK YOU

Milk Crate Theatre warmly acknowledges the generous support of the following funders who enabled our 2022 programs and projects to flourish. As a not-for-profit organisation, we recognise that ongoing and significant support received from these organisations, many of whom have provided support to Milk Crate Theatre for many years, is essential for the company to ensure our programs can thrive and make a positive impact on our Collaborative Artists.



Milk Crate Theatre acknowledges those who donated in 2022 and supported us in making a real difference in the lives of the communities in which we work. We would not have been able to deliver many of our programs without the help of the following community members. We also thank the many other individuals who have contributed smaller amounts, donated anonymously, or supported our fundraising throughout the year.

- |                  |                      |                  |
|------------------|----------------------|------------------|
| A Moxon          | Karen Loblay         | Sandra Eldridge  |
| Adrian Lim       | Karen Fisher         | Sarah Marshall   |
| Alannah Maher    | Katerina Moraitis    | Sharyn Broomhead |
| Alex Batchen     | Katherine Sivieng    | Stevie Bryant    |
| Alison Bennett   | Katrina Douglas      | Susan Bannigan   |
| Amanda Douglas   | Katina Velkou        | Suzie Warrick    |
| Amy Lyden        | Keith Rovers         | Terry Donovan    |
| Angus White      | Kelvin Coe           | Umporn Tantipech |
| Anna Ashenden    | Kevin Lee            | Victoria Turner  |
| Anna Christie    | Kristen Costandi     | Vivienne Skinner |
| Astra Howard     | Kristen Moon         | Wailyn Mar       |
| Byron Barnes     | Lauren O'Shaughnessy | William Cook     |
| Cartiona Turner  | Lenore Robertson     | Yana Taylor      |
| Cynthia Nadai    | Lisa George          | Zoe McCormack    |
| David Sharp      | Madison McKoy        |                  |
| Digby Hughes     | Marcus Annett        |                  |
| Derek Schaefer   | Melissa Marshall     |                  |
| Edward C Dunn    | Meg Mumford          |                  |
| Grace Logvyn     | Michael Sirmai       |                  |
| Eugenia Langley  | Michelle Bold        |                  |
| Hannah Strout    | Monica Sayers        |                  |
| Helen Bauer      | Patrick O'Shea       |                  |
| Helen Lynch AM   | Patrick Tuttle       |                  |
| James Taylor     | Richard Levine       |                  |
| Jason Malone     | Rosemary Hannah      |                  |
| Jodie Wainwright | Rosemay Thorburn     |                  |
| Jude Batrac      | Sally White          |                  |
| Kaija Talviharju | Sam Thorp            |                  |





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