

ANNUAL REVIEW 2018

MILK
CRATE
THEATRE





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ABOUT US

Milk Crate Theatre uses performing arts to change the story of homelessness. We provide creative opportunities for participants to build confidence, skills and social connections to help make positive life changes.

Our programs are run for, with and by members of the community that have a lived experience of homelessness and the complex issues associated including people with mental health, financial, emotional and physical support needs, addiction, trauma, domestic violence and people who are recently arrived.

Milk Crate Theatre works within a Community Arts and Cultural Development (CACD) model, meaning our work is community centred and collaborative. Professional practicing artists facilitate programs and projects where participants are encouraged to contribute ideas, share stories and engage in creative expression within a safe and supported environment.

We believe that by bringing communities together and working from a strengths-based approach, we can make positive impact on participant wellbeing.





THE CHAIR REPORT



Attending one of Milk Crate Theatre's workshops is a real privilege. I love the anticipation that something pretty special will be created. I love seeing regular participants welcome new participants into a shared, safe and creative space. And I especially love seeing those new participants become emboldened and more confident as they connect with others, find new expression and learn.

A Milk Crate Theatre workshop or performance may educate, challenge, stimulate or renew. Sometimes it might create a few laughs or a bit of time out.

It is easy to see the impact of Milk Crate Theatre through these opportunities.

But it is always best to hear directly from our participants how their time with Milk Crate Theatre impacts them. We have included the voices of a number of our participants in this Annual Review.

This Annual Review acknowledges the contribution of so many people who make our work possible, including our partners, our funders, the Government, our volunteers and program staff, our management, my fellow directors and our Artistic Advisory Council.

I would particularly like to acknowledge the contribution of our former CEO, Judith Bowtell, who provided strong leadership over the last two years as CEO, and before that, as a Board Member.

I extend a very warm welcome to Jodie Wainwright as our wonderful new CEO. I look forward to her leadership of our Company in coming years. Thank you to our amazing management team for supporting the Company so well during the transition period between CEOs.

Above all, I would like to acknowledge our participants. They use their passion, creativity, dedication and their artistry to bring to life the very core of Milk Crate Theatre: great art by and for our community.

Last year saw us support a record number of participants in a number of new ways. The Company is truly thriving as we welcome new community partners to collaborate on programs.

Particular thanks go to the Australia Council for the Arts and to Create NSW who have been with us from the beginning. We are privileged to have the support of some especially generous donors, some of whom choose to remain anonymous. We are so very grateful for your support, and hope that Milk Crate Theatre makes you proud.

We look forward to 2019, as we bring Natural Order, a unique, immersive multi-arts performance created, designed and delivered by our participants. This work is being led by our wonderful Artistic Director, Margot Politis. I hope you join us on the journey.

MICHAEL SIRMAI
Chair

Milk Crate Theatre has an incredible history of making performance work with, by, and for people who have lived experience of homelessness. As an artist who openly identifies as living with support needs, and having worked in the Community Arts and Cultural Development (CACD) sector for 16 years, it was truly an honour to be officially appointed as Artistic Director at the beginning of 2018.

For me, the most important part of this role is to design an artistic program that ensures true accessibility, fosters genuine skills development, and awakens the artistry of people who have historically been under-represented in the Australian artistic landscape. People who are generally older than the average 'emerging' artist; people who have had their lives interrupted by circumstance and systems; people who have spent much of their lives trapped in cycles of bureaucracy.

2018 was a special year in a number of ways. The year started with the launch of an 18-month creative process for our 2019 major work *Natural Order* - where a range of workshops would create small outcomes to be gathered for this immersive live installation work. The development has included screenwriting, screen acting, film, live performance, sound composition, visual arts and cabaret. These multiple art forms allow for ease of access for expression by people who respond to creative enquiry in different ways. Each of these workshops have been facilitated by practising professional artists, and included a trajectory of skills development followed by the making of material - an exciting and highly collaborative project!

Our Developing Artist Program continued in 2018 with the launch of Pathways which provided a next-level challenge for some of the Headway graduates, who were each paired with professional artist mentors to create their own individual performance works for the first time.

Our Developing Artist Program that has now been established as a result of Headway and Pathways, is incredibly unique in the Australian arts environment. Not only are there otherwise limited resources for people who have lived experience of homelessness to make their own work, but these Milk Crate Theatre Developing Artists were also all over the age of 50 years - proving that to 'emerge' as an artist does not have to be restricted by age.

2018 was remarkable in setting a precedent for our ongoing operations as an arts organisation, working firmly within a Community Arts and Cultural Development context. Participants in our programs are creating incredible work, through such a variety of avenues. I look forward to upcoming years when these expressions are put out into the world and we can continue to connect and engage with ever broadening communities.

MARGOT POLITIS
Artistic Director

THE ARTISTIC DIRECTOR REPORT





HOMELESSNESS IN AUSTRALIA

Homelessness is not just 'house-less-ness'. Experiencing homelessness means not having stable or secure housing, or a place to call home.

The Australia Bureau of Statistics (ABS) reported that 116,000 people were homeless on census night in 2016, representing 50 homeless people per 10,000. This includes those sleeping on the streets, in cars, at crisis centres and in overcrowded accommodation. This is an increase of 14 per cent from last census in 2011.

And in our local community the situation is even worse, with the population of people experiencing homelessness in Sydney increasing more than three times faster than the national rate. Homelessness jumped by 48 per cent in Sydney in the same period, an increase largely driven by domestic violence and housing costs. National property prices increased by 80% over the last 10 years while median household incomes only rose by 40%.¹

Since Milk Crate Theatre began working in this community in 2000, the profile of people experiencing homelessness and people at risk has changed. Between 2011 and 2016:

- More older Australians experience homelessness than ever before. There has been a 28% increase in the number of elderly people who have nowhere to live.
- There has been a 20% increase in the number of people who are sleeping rough.
- Increase housing costs have meant 613,000 people have fallen below the poverty line, almost 229,000 of whom were children.
- There was a 22% increase in the demand for homelessness services nationwide.²

¹ Australian Homelessness Monitor, commissioned by Melbourne-based community organisation Launch Housing, May 2018.

² Australian Homelessness Monitor, commission by Melbourne-based community organisation Launch Housing, May 2018.



OUR COMMUNITY

The Milk Crate Theatre community reflects the changing face of homelessness in Australia, the diversity of lived experiences, and the range of access and support needs unique to our community.

In 2018, Milk Crate Theatre's participants reported the following:

- **53%** were living in government supported housing
- **35%** were in private market accommodation
- **6%** were living in crisis housing, boarding houses or sleeping rough
- **29%** spoke a language other than English

Homelessness is often a result of complex issues which can include:

- chronic shortage of affordable and available rental housing
- domestic and family violence
- intergenerational poverty
- financial crisis
- long term unemployment
- economic and social exclusion
- severe and persistent mental illness and psychological distress
- exiting state care
- exiting prison
- severe overcrowding/housing crisis

In 2018, our regular participants disclosed the following support needs:

- **88%** identified as having a disability or mental health concerns
- **59%** identified as having support for their mental health
- **29%** identified as having a physical disability
- **37%** identified as being a survivor of trauma
- **20%** identified as having a neurological or learning disability
- **18%** identified as experiencing problems with alcohol and other drugs

Overall, 47% of Milk Crate Theatre's participants identify as having complex support needs, being defined as having three or more co-occurring lived experiences or issues.

OUR STRATEGIC GOALS

IMPACT

GROWTH

CREATIVITY

SUSTAINABILITY



IMPACT

IMPACT: Build confidence, skills and social connections through performing arts workshops and performances.

OUTCOMES

Throughout the year, Milk Crate Theatre participants reported that:

- 62% felt more confident and felt better able to connect socially with their peers,
- 47% had developed new performance-based and life skills, including teamwork,
- 42% of participants said that the workshops have supported them to make changes in their lives.

Participants commented:

- » *It gives me a nice memory to think about and it's great to see lots of people, good company*
- » *I've learnt new skills and gained confidence*
- » *(it) helped me have a reason to get out of bed, something to look forward to*
- » *I'm more aware of the time*
- » *Combination and harmonising with all (the) people of my workshop*

In all of Milk Crate Theatre's work, participant wellbeing comes first.

Milk Crate Theatre brings communities together and works in a strengths-based approach for a positive impact on participant wellbeing. We work within the Social Model of Disability, believe in the dignity of risk, and facilitate programs that are not based in respite or therapy, but have a firm focus on the arts to enable and build capacity.

We actively seek out exciting contemporary practitioners who possess the insight and competency to challenge and inspire our participants in expansive new ways.

Our Social Worker provides participants with encouragement and support to grow their and work together as a team to deliver outcomes. She facilitates connection with other supports in the community where needed.

In 2017, Milk Crate Theatre's workshop process was endorsed by the Black Dog Institute as providing a challenging and cathartic experience that supported positive mental health outcomes including empowerment, self-worth, and skill acquisition.

We partnered with the Black Dog Institute to assess our impact on participant wellbeing through the development and post-production stage of Milk Crate Theatre performance, *That's The Spirit* (2017). The researchers found that participants had gained substantial benefits from their involvement.

The researchers found that participants had gained substantial benefits from their involvement:

"I've been attending Milk Crate Theatre for two years, Milk Crate has given me so much creativity, collaboration, not to mention a social worker...I can't express just how grateful I feel in my heart I received a family, a support, a future!"

- Desmond, Milk Crate Theatre Participant

SOCIAL CONNECTION

Participants noted a marked sense of increased socialisation and highly valued the ability to interact and connect with others working on the project

EMPOWERMENT

Participants felt greatly empowered by the process of discussion and acting out their experiences around depression. This led to a sense of control and ownership.

CATHARTIC

Participants enjoyed being able to discuss one another's experiences of depression and provided support and encouragement for each other.

SKILL ACQUISITION

Staff taught participants skills during the development of *That's the Spirit* that they used in their own lives. These were highly beneficial in dealing with personal issues.

CHALLENGE

Being given the chance to participate in a serious production and to 'rise to the occasion' engendered a sense of self-worth and accomplishment.

The social research company The Incus Group used these findings and further consulted with our artists, participants and staff to develop our Theory of Change and impact.



MILK CRATE THEATRE'S THEORY OF CHANGE

WHO WE ARE

Our programs are run for, with and by members of the community that have a lived experience of homelessness and the complex issues associated.

ACTIVITIES



Workshops



Creative Development



Performances



Multi-artform Projects



Films

OUTCOMES

Inclusive, respectful and supportive space

Feel valued and heard
Be supported.
Sense of pride.

Opportunity for creativity

Allows creative risk taking.
Willingness to work together.
See possibilities for change.
Build grit and determination.

New skills for self-expression

Goal setting.
Trying new ways.
Increased focus and concentration.
Take up new opportunities, etc.
education, employment.

Something enjoyable and fun

Be productive.
Make new friends.
See new opportunities for development.

IMPACT

CONFIDENCE

Increased confidence
Sense of self worth
Reduced anxiety



SOCIAL CONNECTIONS

Improved interpersonal skills
Social Connections



SKILLS

Sense of empowerment
Increased aspirations
Improved decision-making



CREATIVITY

CREATIVITY: Create new work using Community Arts and Cultural Development (CACD) best practice.

NATURAL ORDER DEVELOPMENT

Natural Order is a new performance installation work by Milk Crate Theatre, comprising live performance, film, visual art, sound and movement. In this ambitious project, developed across 2018 to be presented in Homelessness Week 2019, participants interrogate notions of power structures and the concept of social mobility.

The creative development for Natural Order is purposely rooted in inclusivity and accessibility. This process has been designed to put the ideas and inspirations of the participants at the fore; it intentionally encompasses a range of different art forms through which people can express themselves.

Natural Order is not primarily talking about homelessness; it investigates everything else around that. There are so many forms of homelessness, and so many issues and life circumstances that can be either the cause or the result of homelessness. Through creative investigations, we collaboratively narrowed in to focus on 'systems' – how they bind us, how they keep us trapped in cycles, and ultimately how they strip us of common modicums of freedom.

THE PROCESS

Across 2018 we held a range of workshops producing incremental outcomes to be collated for the final work in 2019.

Participants first learned the basics of scripting with Sarah Emery, and wrote their own individual scripts, prior to creating scripts as a group, relating to the theme of Natural Order, hierarchy and social mobility.

The development then moved into Screen Acting with Graeme Rhodes, taking elements of the full script, and crafting them as separate small pieces.

David Malloy filmed these shorts at Giant Dwarf Theatre in Redfern, directed by Margot Politis. Participants attend one or two of the shoot days to film scenes, along with some extra improvised footage.

Physical Theatre with Scott Witt took place for two rounds at Alexandria Town Hall, where participants learnt the basics of physical theatre and slapstick.

In October, Margot Politis and James Brown conducted a four-day Sound and Emotion Intensive at International Screen Academy. Participants learnt about music in performance, and creating soundscapes using objects, instruments, theatre and movement. The skills developed in this intensive workshop will be used to create the soundscape for *Natural Order* in 2019.

In addition to our *Natural Order* development, many other workshops took place, including a 12-week bespoke creative play workshop led by Kay Armstrong, devising material for Parramatta called *Kay-Pop*.

Bespoke workshops were also conducted with Domestic Violence Services Management NSW (DVSM NSW) led by Kay Armstrong and Alicia Gonzalez, and another with the Women and Girls Emergency Centre, run by Cali Prince and Christie Woodhouse.





DEVELOPING ARTIST PROGRAM

The Milk Crate Theatre Developing Artists Program is a professional development opportunity for Milk Crate Theatre participants who are ready to pursue further levels of challenge.

It provides an opportunity for deeper skills development in the performing arts for participants who may not have had typical or traditional pathways to study, accessible entry into film, acting or art schools, or who have had to defer study due to issues relating to mental health, disability, duties as a carer, and/or homelessness.

Headway (2017) was a first-stage bridging program, allowing participants to learn the basic requirements for making the transition from performer to maker, or participant to leader; fostering autonomy, ownership, confidence and action. Pathways in 2018 was a second stage program that offered participants an even greater challenge – the opportunity to work one-on-one with a practicing professional artist in a structured, supported and tailored mentorship. Five participants created their own first-stage pieces of performance work, carving stronger pathways to the autonomy, empowerment and self-efficacy.

Georgina Wood worked with mentor Alyson Evans in learning about and producing a Forum Theatre work, which was presented in October at the Redfern Town Hall, and performed by a cast of Milk Crate Theatre participants.

In November 2018, the remaining four works were performed as moved readings by professional actors at Australian Technology Park:

Disoriented Individual by Pauline Trenerry, mentored by Donna Abela

Hunting Godzilla by John McDonnell, mentored by Teik-Kim Pok

Surely Shirley by Owen Gill, mentored by Platon Theodoris

The Winners Circle by Margaret Baldwin, mentored by Alison Bennett

RAISE THE ROOF

In 2018 Milk Crate Theatre launched its first scratch night, *Raise the Roof*, an opportunity for our participants and facilitating artists to gain experience performing their own work in front of live audiences. Presented twice at the Eternity Playhouse, in partnership with our founders Darlinghurst Theatre Company, the performances showcased the work of 11 members of the Milk Crate Theatre community and an international guest artist, Teatr Brama.

The two nights were a huge success and both audience members and artists enjoyed the fun, supportive event environment.

ON THE EDGE

On the Edge was the third in a trilogy of pieces by Milk Crate Theatre approaching themes of mental health, following *Wasted* in 2016 (addiction) and *That's the Spirit* in 2017 (depression). This piece explored issues of anxiety with young people at Evolve Housing for Youth, and seasoned older participants of Milk Crate Theatre.

As most of our audiences for these interactive works (previously Forum Theatre) have been schools, we wanted to make this show about young people, by young people. Facilitators Alice Williams and Felicity Nicol led creative investigations into the ways young people experience stress, and how we do or do not express it.

The workshops and development culminated in a short interactive theatre piece presented at Granville Town Hall, and at Riverside Theatres as part of their education program.

LOOKING AHEAD

Working from a strengths-based approach, Milk Crate Theatre will continue practicing under the key tenets of Community Arts and Cultural Development.

Following extensive consultation with participants, artists and community partners, we have decided that we will no longer work in the format of Forum Theatre, where actors are encouraged to enact lived experience. We will instead continue to interrogate, question and disrupt through a wide variety of art forms. We will continue to explore our ideas and visions through theatre, film, sound, movement and the visual arts – all of which contribute to contemporary performance practice in Australia and the world.



PROGRAM STAFF

DIRECTORS, FACILITATORS AND SUPPORT ARTISTS

Donna Abela	Mentor, Pathways Project
Kay Armstrong	Lead Facilitator, KAY-POP workshop
Hub	Lead Facilitator, DVSM Workshop & Women's Creative
Alison Bennett	Mentor, Pathways Project
James Brown	Lead Facilitator, Emotion & Sound Intensive ISA Waterloo
Emily Calder	Support Artist, KAY-POP workshop
Michael Cullen	Support Artist, Screen Acting & Filmmaking Workshop
Sarah Emery	Lead Facilitator, Screenwriting Workshop
Alyson Evans	Mentor, Pathways Project
Alicia Gonzalez	Support Artist, DVSM Workshop
Caleb Lewis	Lead Facilitator, Comedy Writing Masterclass
Jacqueline Marriot	Support Artist, Physical Theatre Workshop
	Support Artist, Women's Creative Hub
Duncan Maurice	Support Artist, Exodus Foundation
Sean McFerran	Support Artist, Taldumande Youth Workshop
David Molloy	Filmmaker, Screen Acting & Filmmaking Workshop
Felicity Nicol	Lead Facilitator, Exodus Foundation
Workshop	Lead Facilitator, Evolve Housing for Youth Creative
Grace Partridge	Lead Facilitator, Taldumande Youth Workshop
	Support Artist, Emotion & Sound Intensive ISA Waterloo
Teik-Kim Pok	Mentor, Pathways Project
Cali Prince	Lead Facilitator, WAGEC Workshop
Graeme Rhodes	Lead Facilitator, Screen Acting & Filmmaking
Workshop	
Platon Theodoris	Mentor, Pathways Project
Paul Walker	Support Artist, Screenwriting Workshop
Lucy Watson	Support Artist, Screen Acting & Filmmaking Workshop
Alice Williams	Lead Facilitator, Exodus Foundation
Workshop	Lead Facilitator, Evolve Housing for Youth Creative
Scott Witt	Lead Facilitator, Physical Theatre Workshop
Christie Woodhouse	Support Artist, WAGEC Workshop

PATHWAYS ARTISTS

Sean Barker
Michael Cullen
Richard Hilliar
Vashti Hughes
Tim Kemp
Wendi Lanham
Lex Marinos
Jacqueline Marriott
Linda Nichollis-Gidley
Nicholas O'Regan
Graeme Rhodes
Michelle Robin Anderson
Kate Walder
Lucy Watson
Alice Williams

FEARLESS ARTISTS

Sean Barker
Grace Partridge
Stephanie Brown
Owen Gill

VOLUNTEERS

Tom Burt
Katie Regan
Josh Shediak

In 2018 Milk Crate employed 42 professional and emerging artists, across 30 contracted facilitation roles.

We also engaged with professional photographers, videographers, filmmakers and graphic designers to document our work.

In 2018, Milk Crate Theatre expanded on the number of artforms offered through our programs. This allowed us to bring on exciting new artists and broaden our artistic opportunities and outcomes.

GROWTH

GROWTH: Deliver our programs to as many participants as possible

In 2018, we offered 37 opportunities for our participants, across 411 hours of workshops, creative developments, performances and other activities, further growing our reach and depth of engagement with the community. This included:

- Workshops over twelve months to develop Milk Crate Theatre's next major work, *Natural Order*
- Six new workshops (*On the Edge* and Pathways Developing Artists Program)
- Two performances to school audiences
- Five advanced mentor programs for developing artists
- End of Year performance opportunity for participants and supporters
- Nine Edge of Your Seat opportunities, to see live performances with professional theatre companies.

NEW PROGRAMS

In 2018, Milk Crate Theatre developed programs and partnerships to focus on groups with increased risk of experiencing homelessness. These included partnerships with:

- Taldumande Youth Service and Phoenix House where for 14 weeks Grace Partridge, Margot Politis and Sean McFarren led explorations around identity and social mobility, with young people in transitional housing situation
- Evolve Housing for Youth, where 18 young people experiencing housing instability and/or homelessness took part in workshops with Alice Williams and Felicity Nicol. The group used theatre games, voice exercises and devising techniques to create scenes around the theme 'anxiety', which culminated in the performance piece, *On the Edge*
- Homelessness NSW, where Margot Politis worked with Chris Hartley to develop a training program called the Lived Experience Advocacy Program (LEAP). This aimed to provide training for consumers of community and housing services to learn about advocacy, how to advocate for oneself, and to develop confidence in this
- The Exodus Foundation, where Felicity Nicol and Duncan Maurice led a pilot series of eight workshops with Guests of Exodus in theatre and performance





OUR COMMUNITY:

PARTICIPANT PROFILE

Numbers

Total participants in the overall program:.....282
Total new participants:.....104 (38% of total participants)

By Activity

Creative workshops:.....163
Creative developments:17
Performances:12
Young people's program:46
Women's program:.....44

Characteristics*

Gender:58% Men, 42% Women
Average age:.....46 years old
Cultural background:.....29% spoke language other than English
Access and support needs:88% identify as a person with a disability
Mental health support:59% disclosed having current case worker/
mental health support
Welfare support:60% disclosed receiving Centrelink
payments (majority Disability Support
Pension or NewStart Allowance)

SUSTAINABILITY

SUSTAINABILITY: Ensure a sustainable business model

Milk Crate Theatre has a vital role to play in the making of art and the wellbeing of people in Sydney experiencing or at risk of homelessness. We have a commitment to make a positive contribution for people and community. We are professional, passionate and collaborative about what we do.

We aim to remain relevant and provide something that people want. This includes building valued relationships with our participants, artists, partners, funders and other supporters.

Our financial sustainability is dependent on making sure our reputation to deliver remains sound, and our business model and finances are thoughtfully planned, deployed and monitored.

Over the past year we have developed stronger relationships with our partners and the funding community; initiated a fee for service product called CreateX to broaden our funding base and provide bespoke workshops; upskilled our staff with Mental Health First Aid and other training; improved financial systems; and further explored our evaluation systems for more useful and robust information.

LOOKING AHEAD

We will continue to push the boundaries of artistic expression and facilitate meaningful engagement in creating theatre and other art forms for our participants and artists.

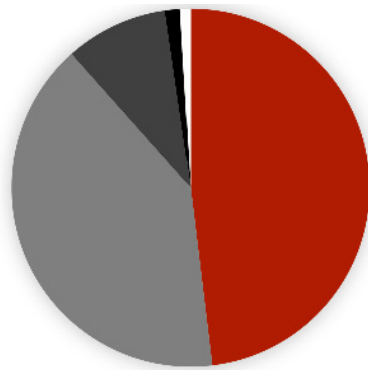
2019 will see the culmination of the performance work Natural Order (funded by Australia Council for the Arts, Projects and other supporters). This work challenges the traditional form of theatre-making by facilitating contribution by as many participants as possible, from across programs, as a unifying process. Bringing together film, sound, visual art and live performance from 18 months of workshops, participants are involved and represented in a number of ways, as opposed to only as performers.

We will seek deeper and stronger relationships for a common purpose with our partners, and diverse funding to support and expand our work. Our Board will continue to provide strong governance and fiscal oversight to ensure wise creative and fiscal decisions.



FINANCIAL RESULTS³

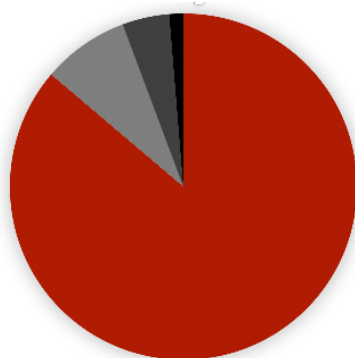
REVENUE	2018	%	2017	%
Government Grants	\$ 299,229	48%	\$ 337,045	60%
Donation	\$ 251,087	40%	\$ 157,716	28%
Performance and Workshop	\$ 57,725	9%	\$ 56,900	10%
Interest & Sundry	\$ 10,611	1%	\$ 10,611	2%
Reimbursements	\$ 5,862	1%		
Total	\$ 622,381		\$ 563,286	



MILK CRATE THEATRE REVENUE 2018

- Government Grants
- Donation
- Performance and Workshop
- Interest
- Reimbursements

EXPENDITURE	2018	%	2017	%
Salaries and on costs (incl artists fees)	\$ 492,141	86%	\$ 400,637	84%
Administration (incl insurances, IT, rent etc)	\$ 46,215	8%	\$ 48,461	10%
Marketing and promotion	\$ 25,050	4%	\$ 23,095	5%
Production costs	\$ 7,418	1%	\$ 3,489	1%
Total	\$ 570,824		\$ 475,682	



MILK CRATE THEATRE EXPENDITURE 2017

- Salaries and on costs (incl artists fees)
- Administration (incl rent)
- Marketing and promotion
- Production costs

#MILKCRATETHEATRE



CHANGING THE STORY OF HOMELESSNESS

THE MILK CRATE

BOARD

Michael Sirmai (Chair)

Richard Levine (Treasurer)

Digby Hughes

Lauren O'Shaughnessy

Lenore Robertson

Victoria Turner

STAFF

Judith Bowtell
CEO

Margot Politis
Artistic Director

Lisa Walton
Creative Producer

Paul Walker
Program Coordinator

Laura Hurstfield
Social Worker

Dale Hollingsworth (Art and Business)
Financial Consultant

Carolyn Grant (Avviso Public Relations)
Media/PR Consultant

Kathie Elliott
Fundraising Consultant

Grant Moxon
IT System Administrator

ARTISTIC ADVISORY COUNCIL

Lenore Robertson (Chair)

Dr. Jonathan Bollen

Graeme Rhodes

Donna Abela

Lex Marinos OAM

Kristina Tito

THEATRE TEAM

COMMUNITY PARTNERS

Milk Crate Theatre works across the city, inner west, eastern suburbs and western Sydney. We engage our participants through the support of a network of community services dedicated to delivering services to those who have experienced homelessness or social disadvantaged.

Ability Links (St Vincent de Paul Society)
Counterpoint Community Services
Domestic Violence Service Management NSW
Evolve Housing for Youth
The Exodus Foundation
Homelessness NSW

Pheonix House
Redfern Community Centre
St Vincent de Paul Society's Ozanam Learning Centre
Taldumande Youth Services
Women's and Girl's Emergency Centre

ARTS PARTNERS

The company is committed to artistic excellence and appreciate that this comes through strong creative partnerships:

Currency Press
Giant Dwarf
Shopfront Arts Co-op

Darlinghurst Theatre Company
International Screen Academy
Riverside Theatres Parramatta

EDGE OF YOU SEAT SUPPORTERS

Bell Shakespeare
Griffin Theatre Company
Riverside Theatres

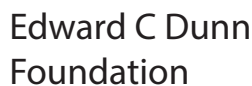
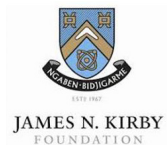
Darlinghurst Theatre Company
Powerhouse Youth Theatre

OUR SUPPORTERS

GOVERNMENT



FOUNDATIONS



BACKERS BOX

Richard Levine

Michael Sirmai

FRIENDS OF MILK CRATE THEATRE

Barker College Drama Captains

Annabel Dulhunty

Kathie Elliott

John Gleeson

Ann & Paul Hine

Eugenia Langley

Cynthia Nadai

Lenore Robertson

Vivienne Skinner

Pauline Trenerry

Helen Bauer and Helen Lynch AM

Sandra Eldridge

Annie Flint

Harriet Gordon-Anderson

Dale Hollingsworth

Rachel Lim

Lauren O'Shaughnessy

Michael Sirmai

David Sharpe

CONTACT US

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PO Box 27, Alexandria NSW 2015

ACKNOWLEDGEMENT OF COUNTRY

Milk Crate Theatre acknowledges the Australian Aboriginal and Torres Strait Islander peoples of this nation as the traditional custodians of the lands on which our company is located and where we live, work and create. We pay our respects to Elders, past and present, and to our shared future.

ACCESSIBILITY

We are committed to making our programs accessible to our community and wherever possible we will make arrangements to meet your access requirements. Please contact us for more information to let us know your access needs.

ASSISTANCE FOR PEOPLE WITH DISABILITY

Information can be provided in alternative formats upon request (i.e. large print and electronic).

To contact the National Relay Service, call: Type and Read, Type and Listen, or Speak and Read: 133 677.

Speak and Listen (speech to speech relay): 1300 555 727.

For interpreting assistance in languages other than English, contact the Translating and Interpreting Service,

TIS National: 131 450 and indicate which language you wish to use.

