



ANNUAL GENERAL REPORT 2020

ACKNOWLEDGMENT OF COUNTRY

La Mama Theatre and The La Mama Courthouse are on traditional land of the people of the Kulin Nation. We give our respect to the Elders of these traditional lands and to all First Nations people past, present and future. We acknowledge all events take place on stolen lands and that sovereignty was never ceded.

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LA MAMA OFFICE STAFF



Back Row (Left to Right)

Solange Parreguez (Social Media), **Hayley Fox** (Venue Manager), **Amber Hart** (Front of House Manager)

Middle Row (Left to Right)

Sophia Constantine (Marketing & Communications), **Isabel Knight** (Weekend Manager), **Tessa Spooner** (General Manager), **Elena Larkin** (Admin Support)

Front Row (Left to Right)

Liz Jones (Artistic Director & Co-CEO), **Caitlin Dullard** (Co-CEO & Creative Producer... with Rothko), **Maureen Hartley** (Learning Program Producer)

Not Pictured: **Adam Cass** (Script Assessor / Marketing Design)

SUPPORT STAFF & COMMITTEE

LA MAMICA CURATORS

La Mama Poetica **Amanda Anastasi**

La Mama Musica **Gemma Horbury**

La Mama Cabaretica **Susan Bamford Caleo & Isabel Knight**

La Mama Cinematica **Tessa Spooner**

FRONT OF HOUSE STAFF

Amber Hart, Caitlin Dullard, Maureen Hartley, Solange Parreguez, Sophia Constantine, Tessa Spooner, Susan Bamford-Caleo, Laurence Strangio, Dennis Coard, Zac Kazepis, Phil Roberts, Dora Abraham, Hayley Fox, Dani Hayek, Andreas Petropoulos, Isabel Knight

COMMITTEE OF MANAGEMENT

Chair: **Richard Watts** Deputy Chair: **Dure' Dara**

Treasurer: **Ben Grant** Secretary: **Caitlin Dullard**

Members: **Caroline Lee** (until May), **David Geoffrey Hall** (after May), **David Levin, Helen Hopkins, Sue Broadway, Beng Oh** and **Liz Jones**

FUNDAMENTAL PURPOSE, MISSION, VALUES

LA MAMA THEATRE: FACILITATING FEARLESSLY INDEPENDENT THEATRE MAKING

La Mama is Australia's most vital, responsive, inclusive and diverse home of independent theatre-making. We believe in the power and possibilities of theatre and art for all people.

La Mama is committed to a diversity of artistic approaches, to innovation and to exploring minority as well as general concerns. A vital space and prolific production house, La Mama has given initial exposure and support to thousands of playwrights, directors, actors, and technicians as well as poets, musicians, performance artists and experimental film-makers.

Our Mission is to discover, uncover, and provide a platform for new voices and ideas through theatre and art.

Our Fundamental Purpose is to provide independent artists from across Australia with opportunities to develop, practice and present work, by:

- **Enabling art making:** Our unique programming and presentation model provides artistic teams with a production budget, 'no-rent' venue access, marketing, ticketing, front of house, technical support and 80% box office return, allowing artists to focus on making art.

- **Enhancing opportunities for artists:** Our programs support artists in Presentation, Creation, Outreach, Festivals, Engagement and Multi-arts.
- **Empowering artistic freedom:** As a hub for truly independent theatre in Australia, our commitment to minimal intervention in the creative process supports artistic risk and freedom.
- **Engaging audiences as a community:** We offer an affordable and hospitable cultural experience that appeals to a broad range of people.
- **Equipping independent artists with skills to thrive:** We provide services to independent artists including script appraisal, industry advice, advocacy, sharing opportunities and a space to connect, reflect, develop and create.

Our Fundamental Values:

- **Artistic freedom:** We do not impose artistic parameters.
- **Artist driven:** Artists are at the core of our programming, programs and pathway opportunities.
- **Theatre for all:** We value participation and inclusivity for all (artists and audiences alike).
- **Diversity at our core:** Works by First Nations artists, artists with a disability, artists from all cultures, ages and genders are not labelled 'diverse', they are celebrated, championed and regularly programmed.
- **Celebrating creativity:** We encourage exciting, adventurous, intimate, ambitious, risk-taking theatre and art.

ARTISTIC DIRECTOR'S REPORT

It is with dismay that I consult our Summer / Autumn brochure for 2020 to see that of the planned 22 productions for that season we managed to mount only 8 ½ before the Covid disaster struck! In the second half of the year only one production made it to the stage. In all there were 44 cancelled productions

In the first few months of 2020 we did participate in the Midsumma Festival with three works, our beloved annual HOMOPHONIC concert series included. We also participated in the AsiaTOPA festival with two productions: one a co-production with Mainteater from Indonesia; the other a LaTrobe Uni/Hong Kong Uni collaboration.

Our VCE Theatre Studies presentation of Merilee Moss' RUNNING WITH EMUS had to be cancelled after a week as everything went into major lockdown.

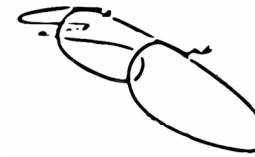
While in lockdown many artists struggled on using zoom in all sorts of creative ways. Bagryana Popov and the cast of Chekov's SEAGULL even managed a live production via zoom with actors performing from regional Victoria and interstate. It was quite thrilling.

We had online presentations from The LaMamigas: Poetica; Musica; Cabaretica; and Cinematica. We ran a very successful La Mama For Kids online. A La Trobe University / La Mama co-production LA MAMA NORTH FRINGE 2020 presented 4 on-line events. One festival that did manage to triumph over the

Covid disaster was the 2020 SENIORS' FESTIVAL which "RE-Imagined" itself over 27 weeks with hundred of online events. I was selected as one of the featured *elders* and our planned stage production of DEAR IDA was presented online. It was an excellent festival.

Our opening up in December was a very exciting event for us. We returned to theatre life with Elnaz Sheshgalani's beautiful play IRANIAN BAUHAUS, an excellent playreading featuring three Filipino women's work, and a wonderful Poetica.

Happily there are positive signs for an ever brightening future and one of these must be that all 44 productions were offered a season in 2021 and 43 of these have accepted! We love our artists and do our best to care for them. Viva La Mama.



Liz Jones

Co-CEO, Artistic Director

"This has been such a very difficult time for live performance and many artists, technicians and craftsmen and women have struggled in a profession that is already fraught with insecurity. Maybe that always present insecurity has made them more able to survive this pandemic with wit and courage. Their imagination has already translated itself, in these new circumstances, into inventive, entertaining and moving ways to communicate, thanks of course in large part to the internet. Human beings have told each other stories for as long as they have been on the planet. The beautiful culture of theatre will live for as long as we stay here. The creative urge of writers, designers, dancers, singers, actors, musicians, directors, will never be suffocated and in the very near future will flourish again with a new energy and a new understanding of the world we all share. I can't wait!"

- Helen Mirren, World Theatre Day Message 2021

LA MAMA HIGHLIGHTS, NEWS & REVIEWS

THE INNOVATIVE ONLINE HISTORICAL PLATFORM [LA MAMA: THE BIGGEST LITTLE THEATRE IN AUSTRALIA](#) CREATED IN ASSOCIATION WITH LA MAMA'S PRESERVATION COORDINATOR FIONA WISEMAN AND MELBOURNE UNIVERSITY WON THE 2020 VICTORIAN COMMUNITY HISTORY AWARD AND THE DIGITAL STORYTELLING AWARD IN THE VICTORIAN PREMIER'S HISTORY AWARDS.

SOCIAL MEDIA FOLLOWS: 26,132

TOTAL WEBSITE VISITORS: 30,878 (84.1% NEW VISITORS)

TOTAL E-NEWS SUBSCRIBERS: 8,355

PRINT REVIEWS: 15

ONLINE REVIEWS: 46

RADIO INTERVIEWS: 3

LA MAMA SUPPORTED, PRODUCED AND PARTNERED WITH 10 ONLINE PROJECTS IN 2020.

LA MAMA SUPPORTED 326 ARTISTS!

WHOLESOME HOUR VIDEO ATTRACTED 17,000+ VIEWS, 237 COMMENTS, 218 LIKES AND 192 SHARES.

VICTORIAN SENIORS FESTIVAL:

OUR ARTISTIC DIRECTOR LIZ JONES WAS FEATURED IN THE VICTORIAN SENIORS FESTIVAL AND INTERVIEWED AS A RENEGADE AND GAME CHANGER BY BEC REID. POSTED ON FACEBOOK IN MAY (852 PEOPLE REACHED, 40 POST CLICKS).

LA MAMA NEWS & REVIEWS

AUSTRALIA COUNCIL FUNDING CUTS:

In April 2020 the Australia Council for the Arts cut La Mama's triannual funding. This announcement generated a large media focus for La Mama. The story was covered in The Age, Sydney Morning Herald, ABC News, Limelight Magazine, Time Out, Arts Hub and The Guardian. We ran an awareness campaign with a survey as the Call to Action to lobby the government and bring awareness for the need for additional support. The community and media supported La Mama to gain the data to prove our importance and relevance in the cultural landscape.

QUOTES:

'For a lover of culture, going over the list of who missed out is shocking. Companies of the calibre of La Mama, Australian Theatre for Young People, Polyglot [...] are some of the most significant cultural organisations in the country. There can be no pretence that they have failed to win funding because they lack merit. They aren't getting funding because there isn't enough money.' **Ben Eltham, The Guardian**

'Carlton's La Mama Theatre, one of the leading independent theatres in the country with a 50 year history of producing original works, has been stripped of its federal funding in a move that has shocked Melbourne's already reeling theatrical community.' **Nick Miler and Linda Morris, The Age**

'The Rabble had a long, largely unheralded gestation at La Mama – the mother of much independent Melbourne theatre – before becoming internationally recognised feminist theatre mavericks.' **Cameron Woodhead, The Age**

LA MAMA'S IMPACT SURVEY: SUMMARY

In response to Australia Council's decision to cut funding to La Mama after 50 continuous years, we decided to conduct a survey. The survey involved 2,565 participants. Here are the key findings:

- **99.1%** agreed or strongly agreed that the federal government should provide the Australia Council of the Arts with a recovery package to ensure the survival of La Mama and other small to medium arts organisations.
- **99.42%** of audience participants highly valued their La Mama experience.
- **97.37%** value the opportunity La Mama gives the community to engage in the arts.
- **99.59%** of people value the support La Mama gives artists in the community.

When asked if there was anything else participants would like to communicate an overwhelming 1,395 people left an outpour of support. Here are just few examples that we thought best captured the overall sentiments:

'La Mama theatre is the beating heart of independent theatre in this city and country. It is a more than an organisation or a company, it is a community of artists and audiences. La Mama forges connections between people and art. It breaks down barriers and embraces. La Mama lives and breathes. It welcomes. It dreams. It is completely iconic but the most important thing about La Mama is that it's alive with ideas, conversation, inspiration, inclusivity, talent, dedication, kindness and passion. La Mama is more than a theatre, it is the birthplace of so much that we celebrate artistically. Through the art created and the conversations generated, we understand and see so much more about who we are as a society and a culture. We gain perspective, question, debate, reflect and appreciate. La Mama is home to so many artists and audiences. It's a genuine community and its value to our culture is profound.'

'La Mama not only provides professional opportunities, training, and employment to people involved in the creative arts sector. It also makes their important, thought provoking performances more accessible to the general public. La Mama takes this responsibility to social equity very seriously, including bringing performances to school children throughout Melbourne and across the state. For decades, La Mama's commitment to touring, and to community development, has enabled school children and community groups across Victoria to participate in the creative arts, and to think more fulsomely and productively about matters of social justice. La Mama supports the telling of local stories, of little known stories, of stories of minority and marginalised individuals and groups.'

'La Mama is the heart, soul and lifeblood of Australian theatre. For the last five decades it has nurtured and supported our performers, playwrights and production teams. It has been absolutely essential for the creative arts community. There are new generations of creative artists as well as well established artists all working together in this vital theatre. The future of Australian Theatre is at stake. This greatly loved theatre is vital for the survival of theatre in this country.'

'It would be like ripping the theatre heart straight out of Melbourne. Whether you know it or not your life has been impacted by La Mama. Whether it is you as an artist or even those sitting in their couch saying ooh I like that actor....they most probably had a start on the stage in this wondrous place. It is like the Aunt you know is always there. It's the foundation of what we do and who we are. It holds the artists of past and present together and its survival will ensure ours as a community.'

'La Mama has been an inspirational arts institution that has weathered many storms and challenges (re fire, etc.). The values it stands for must be upheld if we are to have a healthy society coming out of isolation, into celebration, professional employment for artists of many kinds, into political and ethical discourse, and as visionaries for a vibrant, new world post c-19 when we will need to challenge constraints of power and uphold and expand human rights.'

'La Mama and its community inject a creative and artistic element into the life of many Australians, whether in Melbourne or elsewhere in our country and abroad. It contributes to a culture of creativity felt throughout society Every dollar spent on La Mama is returned in the income it generates in other businesses, but mostly in the talent which is developed, and which sustains us as a thinking, feeling, creative society in every sphere.'

'La Mama provides access for literally hundreds of artists every year. It has pioneered accessible and diverse theatre practice, has been at the forefront of presenting Indigenous voices, has been the ultimate playwrights' theatre, and has made connections to schools, community, other theatre companies and theatre training courses. It is not just a company - it is indispensable cultural infrastructure.'

'I have been going to La Mama shows since I was a child - it was one of my first experiences of theatre and has been a place where I consistently go to to experience a whole range of shows. My memories of all the shows that I've seen there are so interwoven with my memories of my life that I can't imagine a Melbourne without it.'

'La Mama theatre has provided opportunities to some of Australia's most renowned and successful writers, directors and actors early in their career, and continues to do so. However, it not only provides opportunities for diverse playwrights, directors and actors to develop and hone their craft, but also supports poets and musicians through La Mama Poetica and La Mama Musica. It deserves continued funding from the Australia Council, as an important and irreplaceable artistic institution in Melbourne and the country's cultural life.'

'My current solo theatre show, Happy-Go-Wrong, would not have had the incredible reach and critical success it has had without La Mama. This now, multiple award-winning show (and twice Green Room Award-nominated) exists as it does because of La Mama's early support of it via its excellent Explorations program. This show has gone on to tour even internationally and has given a creative and important voice to people living with chronic illness and disability.'

'I have had a reciprocal relationship with La Mama through our regional remote venue in Gippsland. La Mama gives artist "on the ground freedom to create". This mentality is a vital stepping stone in a society of manufactured entertainment. La Mama is essential to Melbourne but also provides a critical support service to regional areas of Victoria.'

'I work in the tourism industry and as a result get to understand firsthand why visitors, both domestic and international, are attracted to Melbourne. At face value Melbourne looks very generic. It is only when a visitor gets under the skin of the city, down at the street level, they start to get drawn to it and start to love it. Resoundingly it is the diversity of community, food and diversity of culture and, the Melbournians passion for these things that they fall in love with. This took a long time to build, but can be eroded away quite quickly if we discard institutions like La Mama. Now, more than ever, we need to support La Mama.'

'Melbourne's arts scene is unique. What makes it so is a heady mix of eclectic innovative passionate and insanely talented artists, designers, musicians, composers, actors, Cabaret performers, puppeteers, acrobats, poets, rappers, singers and more. They need a home, one they embraces their passion individuality and vision. La Mama is that place and if the Australia Council is true to their vision of enriching the cultural life of this country they would support La Mama.'

To describe La Mama, a few words in particular kept coming up. This is how frequently those words were used: Community - 520, Important - 340, Vital - 254, Essential - 162, integral - 122, La Mama as the Heart of Melbourne/theatre/community - 114, Unique - 106, Icon - 84, Crucial - 82, Critical - 68, Home - 60.

To view the 1,395 responses in full, please [click here](#).

SHOW REVIEW QUOTE HIGHLIGHTS: (BEFORE LOCKDOWN IN MARCH 2020)

'A haunting fusion of Indonesian and Western performance traditions, Hades Fading uses spellbinding visual theatre, bilingual text and gamelan music to explore contemporary themes through ancient mythology.'

Cameron Woodhead, The Age ★★★★★

'As a director, though, Vadiveloo is very talented: the synergy between screen art and live performance rarely breaks down, and the performances are sculpted into a series of memorable and imaginative provocations.'
(Unsuckle) **Cameron Woodhead, The Age ★★★★★**

'Kim Durban has masterfully directed her cast to work in a comfortable measured tempo that best serves Merilee Moss's poetic text. She imbues the work with clarity and nourishes its musicality.' (Running with Emus)
Suzanne Sandow, Stage Whispers

'Homophonic! is a magically unique experience which produces nothing less than musical utopia' **Patricia Di Risio, Stage Whispers**

'Mazzon writes and performs Clara with wit, charm, and great sensitivity.'
Lucinda Naughton, Theatre Travels

(Post lockdown December 2020)

'Hypnotic, striking and alluring, Iranian Bauhaus is a mesmerising story of the human condition.' **Ross Battaglia, Milk Bar Mag**

'A strongly feminist work, reclaiming the feminine in creation myth, in history, and in the world's engagement with art and storytelling.' (Iranian Bauhaus) Liza Dezfouli, Arts Hub

'This is one show to look forward to with the upcoming 5-week cycles of La Mama Poetica in 2021 and experience first-hand poetry readings from Australia's established and emerging poets!' **Angela Perez, BeMelbourne ★★★★★**

ONLINE REVIEW HIGHLIGHTS:

'The indefatigable Liz Jones, who helped to establish La Mama with Betty Burstall in the 1960s, hits the target precisely when she invokes a 1973 speech from Gough Whitlam, which stresses breadth of engagement as more important than any simple notion of excellence to a healthy artistic climate.' (on Seniors Festival) **Cameron Woodhead, Sydney Morning Herald ★★★★★**

'La Mama Poetica online undoubtedly shows that a digital context can be a genuine and authentic way to keep artists and their audiences truly connected.' **Patricia Di Risio, Stage Whispers**

'What impressed me most about Freshly Minted was the incredible variety of styles and techniques used across the program. It is true that most of the pieces were reacting to the pandemic in some form or another, but the variety of responses was intriguing and exciting.'
Samsara Dunston, What Did She Think? Blog ★★★★★

'Rather than shelve the show they'd worked so hard to create, Monk and her team – the women-led collective Girls Act Good – decided to make a 5-part podcast for La Mama instead. Much like the premise of Ladies of the Bay, which explores themes of friendship, community and the resilience that occurs when tragedy strikes, the group drew on their collective strengths and learned how they could turn the play into a podcast instead.' **Sabine Brix, Arts Hub**

'The form is well-thought out and precise, and this show is an excellent introduction to topics that more children should be educated about but which are sometimes overlooked in educational productions. The themes explored include self-love, controlling emotions, using words to ask for help and learning sign language.' (Super Jenny) **Gully Thomson, Witness Performance**

'This isn't just static filming of live performance; PO PO MO CO understand and make the online thing work.' (The Wholesome Hour)-
Michael Brindley, Stage Whispers



COMMITTEE OF MANAGEMENT REPORT

Last year was a challenging year for the La Mama community and the arts sector as a whole, due to the impact of COVID-19.

Restrictions around public gatherings, coupled with Melbourne's long, successive lockdowns meant that our theatre's activity was painfully curtailed. In 2019, La Mama welcomed 20,300 people through our doors; in 2020 that figure fell to under 4000 people as a direct result of the pandemic.

In the face of such challenges our artists rallied, demonstrating their resilience, ingenuity and creativity through the creation of new works online, as typified by our La Mama 4 Kids program. One such highlight was The Wholesome Hour, produced by PO PO MO CO, which received over 17,000 views following its digital premiere in August last year; another was Jennifer Monk's Super Jenny!, supported by the City of Melbourne's quick response COVID-19 arts grants.

The support of Creative Victoria's Strategic Initiative Fund, and later in the year the receipt of funding from the Federal Government's Restart Investment to Sustain and Expand (RISE) program were gratefully received – our sincere thanks to Federal Minister for the Arts the Hon. Paul Fletcher MP, Victoria's Minister for the Arts the Hon. Danny Pearson MP, and his predecessor in the portfolio, the Hon. Martin Foley MP, who has long been a champion of La Mama.

While there were some joys to celebrate in 2020, we also saw our Australia Council organisational funding withdrawn in April last year without adequate explanation; a loss which we shared with The Blue Room Theatre in Perth and Brown's Mart Theatre in Darwin – both vital homes for new and independent Australian theatre and storytelling – and many other colleagues around the country.

In the wake of the 2018 fire which gutted our Faraday Street theatre, the loss of this core Australia Council funding was devastating. The outpouring of support from the wider community, and in particular the unparalleled support of our philanthropic partners in the wake of the announcement, has provided great succour in our hour of need.

Throughout 2020 La Mama's staff demonstrated their own resilience by working from home and – once permitted – from a temporary office in the foyer of the Carlton Courthouse. Under trying circumstances they worked diligently to ensure that artists could be supported, works programmed for 2021, and restoration of the Faraday Street theatre could continue apace, despite the challenges of COVID.

On behalf of the Committee of Management, my sincere thanks to all the La Mama staff for their dedication and passion throughout these most trying of times – you're truly, collectively, miracle-workers.



Richard Watts

Chair, La Mama Committee of Management

CO-CEO REPORT

It is well documented that 2020 was a difficult year: globally, for the arts and also for La Mama.

In sync with the rest of the world, we shut our doors in March and remained closed until early December. In early April, we learned that our application to the Australia Council for organisational funding, which we have relied on for almost fifty years, had been unsuccessful. This was shocking and upsetting and made our future very vulnerable.

However once again, our community showed a level of support that strengthened us, and highlighted the value and need for La Mama. The fire in 2018 made it clear that La Mama was loved and the fundraising campaign of 2019 reiterated how far and wide the support for our little theatre was. But in 2020, when our core funding was withdrawn, again our community spoke clearly, through loud public voices, quiet messages of support and financial contributions: La Mama's role is essential to the future of Australian art. We must survive. We must be supported. We must continue to do what we have done for more than fifty years.

We'd like to thank every single voice that added to this chorus of support, every individual who wrote to their local MP, every dollar that was put into our account, every message of commitment, hope and love. Nothing went unnoticed and all of us at La Mama are very grateful. Thank you, too, to our wonderful landlords Working Heritage for their additional rent support throughout 2020.

Throughout the year, we were also generously helped by a number of philanthropic organisations. Thank you to Besen Family Foundation, Malcolm Robertson Foundation, Playking and one particularly generous anonymous donor for your contributions to our core operations, specific projects and the independent artists we exist to support.

Thank you too to Creative Victoria's Strategic Initiative Fund, who, across three rounds, allowed us to survive the disaster that was 2020.


And then, in December, we heard of significant RISE funding from the federal government. So despite the rocky start, by the end of 2020, we were back on our feet and looking forward.

The very active building site on Faraday Street was another very tangible light at the end of the tunnel. Rebuild La Mama worked through the year, making significant progress. Thank you to the entire rebuild team for pushing through in difficult circumstances: to Chroma Group, Far East Consortium, Cottee Parker, GJM Heritage, Phillip Chun, WSP, Ethos Urban, Relume Consulting, Glenn Hester Photography, Moray & Agnew and the vital Rob Cooke and Meg White. Thanks also to Heritage Victoria and Form 700 whose financial contribution to Re-build La Mama in 2020 was crucial.

Another positive in 2020 was the outcome of La Mama's partnership with Melbourne University and the La Mama: The Biggest Little Theatre in Australia archive project, which was awarded the 2020 Victorian Community History Award and the Digital Storytelling Award in the Victorian Premier's History Awards. Thank you to Rachel Fensham and Andrew Fuhrmann for their work.

In 2020 we farewelled Preservation Coordinator Fiona Wiseman, who had been at La Mama for more than thirty years and welcomed General Manager Tessa Spooner. On the committee, we said goodbye to long-term member Caroline Lee and welcomed David Geoffrey Hall. Again, we'd like to thank all the staff, front of house and committee for their generous work and commitment.

It wasn't the most fulfilling of years, but together with the La Mama community we got through it and 2021 is looking bright.



Liz Jones
Co-CEO, Artistic Director



Caitlin Dullard
Co-CEO & Creative Producer



PRIMARY PROGRAM

MIDSUMMA: THE CIRCLE

21 JANUARY - JANUARY 26

La Mama Courthouse

Written by **Jack O'Brien**

Directed by **Jack O'Brien**

Performed by **Luke Peverelle, Jack O'Brien, Stephanie Mehegan & Bridget-Grace Driver**

Set design by **Isabella Hunt**

Lighting design by **Marty Shlansky**

Sound design by **Ben Roy Keene**

MIDSUMMA: THE TOP SECRET VIOLIN CASE

21 JANUARY - JANUARY 26

La Mama Courthouse

Cast: **Alana Hunt, Sasha Čuha, Kirri Büchler, Sofia Chapman, Dave Evans, Will Tait, Dave Houston**

Outside Eye **Görkem Acaroglu**

Set construction **Alana Hunt**

Projection art, set paintings and ferrets **Sofia Chapman**

Lighting/ Sound operator **Teri Steer**

Sound design / Musical Director **Sofia Chapman**

MIDSUMMA: HOMOPHONIC!

30 JANUARY – 1 FEBRUARY

La Mama Courthouse

Directed and produced by **Miranda Hill**

Performed by **3 Shades Black:**

Violin: **Natasha Conrau, Zachary Johnston**

Viola: **Phoebe Green**

Cello: **Katherine Philp**

Double Bass: **Miranda Hill**

Flutes: **Laila Engle**

Clarinets: **Robin Henry, Karen Heath**

Oboe: **Ben Opie**

Percussion: **Thea Rossen, Dan Richardson**

Poet: **Eleanor Jackson**

The Consort of Melbourne: **Katherine Norman, Leonie Thomson, Jenny George, Alex Ritter, Spencer Chapman, Robin Parkin, Lachlan McDonald** Directed by **Steven Hodgson**

Lighting design: **Joy Lee**

Sound design: **Joy Lee, Alice Bennett**

Stage Manager: **Alice Bennett**

REHEARSAL FOR DEATH

6 FEBRUARY – 9 FEBRUARY

La Mama Courthouse

Created, Directed, and performed by **Rebekah Stuart** and **Sophie Thompson**. Sound Design by **Sophie Thompson** Operating Stage Management & Lighting Design by **Jordan Carter** Photography by **Rebekah Stuart** and **Peter Baka**

UNSUCKLE

11 FEBRUARY – 16 FEBRUARY

La Mama Courthouse

Created by: **Harriet Wallace-Mead, Isabella Vadiveloo** and **Josiah Lulham**

Directed by: **Isabella Vadiveloo**

Performed by: **Harriet Wallace-Mead** and **Josiah Lulham**

Sound Design: **Jess Keeffe**

Design: **Freya Allen**

Stage Manager: **Christa Jonathan**

Lighting Designer: **Kit Cunneen**

Mentor: **Lara Stevens**

PRIMARY PROGRAM

CLARA: SEX, LOVE & CLASSICAL MUSIC

18 FEBRUARY – 23 FEBRUARY

La Mama Courthouse

Writer, Producer & performer: **Elena Mazzon**

Director: **Catriona Kerridge**

Musical Director: **Stefania Passamonte**

Voice & Movement: **Peter Warnock**

ASIATOPA: HADES FADING (HADES MEMUDAR)

27 FEBRUARY – 1 MARCH

La Mama Courthouse

by **Mainteater**

Written and directed by **Sandra Fiona Long**

Translated by **Dr. Safrina Noorman**

Music direction by **Ria Soemardjo**

Performed by **Heliana Sinaga, Rinrin Candraesmi, Wawan Sofwan, Godi**

Suwarna, Ria Soemardjo, Sisca Guzheng Harp, Dasep Sumardjani

Set design and video by **Deden Jalaludin Bulqini**

Set design and costume by **Emily Barrie**

Lighting design by **Aji Sangiaji**

Sound technician **Pin Rada**

Stage management **Dasep Sumardjani**

Production Management **Bec Etchell**

Make up **Rachmajati Nilakoesoemah**

Produced by **Osi Presepti, Sahlan Mujtaba, Kath Papas**

Photography credit and documentation by **Muhammad Sa'iquddin**

Ashshofy (Musa Sa'iq)

Script consultancy **Maude Davey** and **Barbara Hatley**

Multilingual theatre consultant **Jodee Mundy**

ASIATOPA: THE WINTER'S TALE

4 MARCH – 8 MARCH

La Mama Courthouse

Written by **William Shakespeare**

Directed by **Bob Pavlich** (La Trobe Student Theatre) with initial support by **Rosalind Wong (Wong Lok Yan, HKSTG)**

Hong Kong casting direction by **Rosalind Wong**

Produced by **Kat Carrington**

Hong Kong co-producers **Rosalind Wong & Ujjwal Sharma**

Project Liaison **Helen Mayers**

Stage Manager and Tech Operator **Ujjwal Sharma**

Musical direction for Bohemia sections by **Paul Doogood**

Cantonese opera sung, choreographed, and recorded by **Vision Wong (Wong Chun Wai)**

Lighting and sound design by **Jacob Shears**

Costumes & Hong Kong support by **Vision Wong**

Performed by **Karen Jiawei Wang, Monica Tsz Yan Wat, Wincel**

Sagana Capiendo, Cole McKenna, Kevin Lorenzo Erodias de

Guzman, Kyo Wing See Cheung, Rohit Sharma, Evangeline Oster,

Paul Doogood, Lakshmi Ganapathy, Jayde Hopkins & William Foley

A co-production between **Hong Kong Shax Theatre Group** and **La Trobe Student Theatre**

RUNNING WITH EMUS VCE THEATRE STUDIES

11 MARCH – 22 MARCH

La Mama Courthouse

Writer: **Merrilee Moss**

Director: **Kim Durban**

Designer: **Adam (Gus) Powers**

Performers: **Julie Nihill, Sam Baxter, Elizabeth Sly, Kevin Dee** and **Gregory J Fryer**

(cancelled mid-season due to COVID – last show March 15)

PRIMARY PROGRAM

**LA MAMA NORTH FRINGE:
DOG / BRIEF DARKNESS / THE RAIN / ALI**
18 NOVEMBER
Online Event

Written by **Daniel Keene**
Dog performed by **Columbus Lane**
Brief Darkness performed by **Lakshmi Ganapathy**
The Rain performed by **Anastasia Kouloukas**
Ali performed by **Morgan-Belle Holmes-Bradshaw, Emily Uwland**
and **Zac Jansen**

LA MAMA NORTH FRINGE: THE RED BALLOON
19 NOVEMBER
Online Event

Written by **Hilary Bell**
Performed by **Chloe Deane-Johns, James Anderson, Nathan Milne, Lily Smith, and Lauren Nesbit**

**LA MAMA NORTH FRINGE:
THE DICTIONARY OF IMAGINARY PLACES**
19 NOVEMBER
Online Event

Written by **Anna Tregloan**
Performed by **Jack Busuttil, Claude Sarmiento, Morgan-Belle Holmes-Bradshaw, and Erica Vandenber**
Zoom management by **Rae Tuck**

LA MAMA NORTH FRINGE: BAD REPUTATION
18 NOVEMBER – 29 NOVEMBER
Online Event

Written and directed by **Doppelgangster**

Performed by **students of Sheffield Hallam University (UK) and La Trobe University (Melbourne)**

LA MAMA NORTH FRINGE: FRESHLY MINTED
22 NOVEMBER
Online Event

The Bugs by **Erin Miller**
The Cat by **Georgi McLaren**
The Same GOD, Last Night by **William Foley**
Palagi by **Brigid Charis**
Love or Euphoria by **Alyssa Trombino**
All Hail the Lizardman! by **Fergus Black**
The Covid Cave: An Experimental Musical by **David Rorkell**
Written and performed by La Trobe University students and alumni, including: **Erin Miller, Alyssa Trombino, David Rorkell, William Foley, Amy Parker, Fergus Black, Ben Barnett, Rachael Taylor, Georgi McLaren, Jessica Grant, Bryce Hosken, Tayla Harry, Julia Koutsodontis, and Brigid Charis**

IRANIAN BAUHAUS
DECEMBER 8 - DECEMBER 20
La Mama Courthouse

Created by **Elnaz Sheshgelani**
Lighting and projection by **Simon Bowland**
Sound by **Rick McLean**
Set Management by **Marlena Raymond**
Guest Artists:
Lamine Sonko – Thursday 10th December
Piotr Nowotnik – Sunday 13th December & Friday 18th December
Shirow – Saturday 19th December
and others

Advisory by **Grace Pundyk**
Translation in Conversation: **Dr Scott Welsh**
Documentary Makers: **Tessa Spooner & Jenna Grace**
Image and videography by **Rick Evertsz**

CABARETICA

7 FEBRUARY

La Mama Courthouse

MC: **Tina Del Twist (Wes Snelling)**

Chi Chi Ana Nina/Nic (Sophia Constantine)

George Munro

Curated by **Isabel Knight** and **Susan Bamford Caleo**

CABARETICA – LET’S DANCE

8 DECEMBER – 31 DECEMBER

Online Event

Featuring **Ben Grant, Maude Davey, Sophia Constantine, Lousie O'Dwyer, Greg Fryer, Oblique Strategies - Robert Stephens, Caitlin French, Elissa Goodrich, Nick Thorpe, Spescha Barakat, Mama Alto, Ella Fillar, Caleo Kids** and **Liz Jones**

Joseph Bamford Caleo: Video editing

Isabel Knight: Co-producer and co-director

Susan Bamford Caleo: Co-producer and co-director

CINEMATICA

OCTOBER 31

Online Event

Featuring **Jaimie Leonarder (AKA Jay Katz), and Aspasia (AKA Miss Death)**

Curated by **Tessa Spooner**

MUSICA - LISTEN FOR THE FUTURE

SEPTEMBER 29 – DECEMBER 31

Online Event

Listen for the future is a time capsule, an archive of ideas, with 28 artists featured in 24 #ListenForTheFuture videos.

Artists featured: **Belinda Woods, K. Travers Eira, Susan Bamford-Caleo, Karen Berger, Gracieuse Amah, ENF (Ensemble Newly Formed - Rod Gregory, Peter Murphy, Peter Simondson, Silvia Simons), Ania Reynolds, Patrick Francis, Sophia Constantine, James Hazelden, Chris Tomkins, Fotis Kapetopoulos, Nela Trifkovic, Teresa Blake, Ros Jones, Justin Ashworth, Rebeca Hart, Isabel Hede, Anna Liebrezeit, Elissa Goodrich, Carl Polke, Amanda Jones, Mark Morand, Holle Forster** and **Mary Walker**

Curated by **Gemma Horbury**

POETICA

17 OCTOBER

Online Event

Featuring **David Stavanger, Anne Elvey, Anisa Nandaula** and **Jocelyn Deane**

Curated by **Amanda Anastasi**

POETICA

15 DECEMBER

La Mama Courthouse

Featuring **Ali Alizadeh, Anne M Carson, Peter Bakowski** and **Thuy On**

Curated by **Amanda Anastasi**

LA MAMA PLAY READINGS

PLAY READING: MDRN LOVE

8 FEBRUARY

La Mama Courthouse

Written by **Cassandra-Elli Yiannacou**

PLAY READING: KEN AND BRENDA MAKE A BABY

7 MARCH

La Mama Courthouse

Written and Produced by **Leo Taylor**

FILIPINO PLAYREADINGS: THE GHOST SHIP | TABULA RASA | ORIGINAL GRACE

5 DECEMBER

La Mama Courthouse

THE GHOST SHIP by **Maria Theresa Belleza**

TABULA RASA by **Pneuma Lorena Lorenzo**

Directed by **Lloyd Jones**

Performed by **Amber Hart**

ORIGINAL GRACE by **Dr. Elsie Martinez Coscolluela**

Directors: **Kath Gordon, Lloyd Jones** and **Helen Doig**

Actors: **Lily Hall, Tamara Donnellan, Joe Cook, Renee Gorczynski, Amber Hart, Cecilia Low, Miles Paras, Felise Moralas** and **Elmira Jurik**

FREE PLAYREADING: #NO EXEMPTIONS

28 NOVEMBER

La Mama Courthouse

Written by **ANGELA BUCKINGHAM**

Directed by **SUSIE DEE**

Co-producer and performer **HELEN HOPKINS**

Co-producer and performer **CAROLYN BOCK**

Performer **TAHLEE FEREDAY**

Performer **SAHIL SALUJA**

Performer **LEE MASON**

Performer **IAN MOORHEAD**

by The Shift Theatre

LA MAMA 4 KIDS

LA MAMA 4 KIDS: THE POP PROJECT

14 JUNE – 19 JULY

Online Event

A weekly workshop series run by **Cassandra Fumi**

LA MAMA 4 KIDS: SUPER JENNY!

30 JUNE – 4 JULY

Online Event

Created and performed by **Jennifer Monk**

Music by **Natalie Jeffreys, Amanda Testro** and **Mick Girasole**

LA MAMA 4 KIDS: THE WHOLESOME HOUR

11 AUGUST

Online Event

Produced by **PO PO MO CO**

Performances by **Kimberley Twiner, Lily Fish, Ell Sachs, Angela Fouhy**, and **Jack Lewis**, and animation by **Sebastian Berto**



LA MAMA MOBILE

LA MAMA MOBILE:

LADIES OF THE BAY - THE PODCAST

16 OCTOBER – 18 NOVEMBER

Online Event

Created by **Jennifer Monk** in association with Girls Act Good

Director and producer: **Jennifer Monk**

Performers **Lisa Dallinger, Kelley Kerr Young, Lee McClenaghan, Jennifer Monk**

LA MAMA MOBILE:

THE SEAGULL CREATIVE DEVELOPMENT

8 OCTOBER - 16 OCTOBER

Online Event

Directed by **Bagryana Popov**

Sound Design: **Elissa Goodrich**

Dramaturgy: **Maryanne Lynch**

Produced by: **Lara Week**

Performed by: **Natasha Herbert, Todd MacDonald, Brian Lipson, Lucinda Howes, Bryn Chapman Parish, Carole Patulo, Marco Chiappi, Tom Consodine, Jessica Veitch and Osamah Sami**

In Partnership with La Trobe University



LA MAMA LEARNING REPORT 2020

VCE Playlist Production presented:

Running With Emus (VCE Theatre Studies Unit 3)

Launch at: Cohuna (regional Victoria) on Sat Feb 29, at 2pm and 6pm (2 outdoor performances) Attendance: 350

Season at La Mama Courthouse from Wed Mar 11 to Sun Mar 15 (7 performances only due to Covid lockdown which interrupted the season).

Total = 9 performances.

2 other productions were selected for 2020 VCE Playlists, but cancelled due to lockdown.

- *The Mermaid* (Drama Unit 3, was to be in May)
- *Three Sisters* (Theatre Studies Unit 4, was to be in August)

Both productions later rolled over to 2021 VCE Playlists.

1 x School Publication

Running With Emus (published with Currency Press, coordinated by La Mama Learning Producer).

Learning Program - miscellaneous activities:

- 1x 'Aside' podcast recorded for Drama Victoria, for *Running With Emus*.
- Fri Sept 11 - Learning Producer invited to be a keynote panel member for Drama Vic online conference *Kaleidoscope*.
- Monday 9th November La Mama Learning Producer took part in Drama Victoria Sector Consultation panel discussion/ strategy brainstorming 2021-2024 (online).



COMMUNICATIONS REPORT 2020

Introduction:

With serious lockdowns and restrictions due to the 2020 COVID-19 pandemic, La Mama's Marketing and communication's team focused on supporting artists to innovate their work to be presented online. The team predominantly utilised Facebook, YouTube, Webinar Jam and Zoom to support artists with new modes of working. In 2020, La Mama saw an impressive surge of 30,335 new visitors to our website.

During 2020 we continued sending our newsletter on Tuesdays. Although not every week, as we had some quiet time in the theatre due to the pandemic. We prioritised sharing opportunities for artists and promoting our online initiatives. From August, we started sending monthly updates on the La Mama on Faraday Street rebuild project that has been in effect since the 2018 fire. These updates included the construction advances, photos from the site and a time-lapse video, generously provided by Glenn Hester Photography.

Online engagement

- **E-news contacts 8,355**
- Facebook 13,733
- Twitter 7,483
- **Instagram 4,850**
- YouTube 66
- Media list contacts 457
- **Total website visitors 30,878**

Reviews

- Online Reviews total: 46
- Print Reviews total: 15
- Radio Interviews: 3

Website

Between January and December 2020 La Mama's website had:

- 39% of its traffic from organic searches on Google
- 30% traffic via Direct Links (typing URL links into the URL bar)
- 23 % traffic via Social Media. 93.4 % of this traffic came from Facebook.

La Mama had 15.9% returning visitors with 84.1% new visitors.

ATTENDANCE FIGURES

PRODUCTION NAME		Venue	Perf. No	Full	Conc
P R I M A R Y S E A S O N	CLARA	CH	6	73	41
	REHEARSAL FOR DEATH	CH	4	54	27
	RUNNING WITH EMUS (VCE)	CH	7	116	153
	UNSUCKLE	CH	6	124	88
	IRANIAN BAUHAUS	CH	11	199	118
	HOMOPHONIC!	CH	4	163	36
	THE CIRCLE	CH	6	33	20
	THE TOP SECRET VIOLIN CASE	CH	6	184	74
	HADES FADING	CH	6	136	118
	THE WINTER'S TALE	CH	5	114	108
	LOCKED IN	OL	1	30	0
	THE RED BALLOON	OL	1	16	0
	THE DICTIONARY OF IMAGINARY PLACES	OL	1	23	0
	BAD REPUTATION	OL	1	27	0
	FRESHLY MINTED	OL	1	21	0
L A M A M I C A S	CABARETICA	CH	1	22	14
	POETICA (DECEMBER)	CH	1	27	15
	CINEMATICA	OL	1	0	0
	POETICA (ONLINE)	OL	1	0	0
	CABARETICA (LET'S DANCE)	OL	1	0	0
R E A D I N G S	MUSICA	OL	1	0	0
	MDRN LOVE	CH	1	14	0
	FILIPINO PLAYREADINGS	CH	2	31	0
	KEN AND BRENDA MAKE A BABY	CH	1	16	0
O T H E R	FREE PLAYREADING #NO EXEMPTIONS	CH	1	0	0
	(LA MAMA 4 KIDS) THE WHOLESOME HOUR	OL	1	0	0
	(LA MAMA 4 KIDS) THE POP PROJECT	OL	6	0	0
	(LA MAMA 4 KIDS) SUPER JENNY!	OL	2	0	0
	(LA MAMA MOBILE) LADIES OF THE BAY	OL	5	0	0
	(LA MAMA MOBILE) THE SEAGULL	OL	1	0	0
	(LEARNING) RUNNING WITH EMUS COHUNA	COH	2	0	0
	LEARNING FORUM EVENTS	CH	5	0	0
TOTALS			99	1423	812

LEGEND						
CH	La Mama Courthouse		OL	Online		COH Cohuna
Guest	Other	Total	Capacity	Artists	Festival	Notes
40	3	157	450	4		New Australian Work
41	10	132	300	4		New Australian Work
54	2	325	525	8	VCAA SYLLABUS	New Australian Work
65	5	282	450	8		New Australian Work
59	1	377	385	12		New Australian Work
39	4	242	300	22	MIDSUMMA	New Australian Work
40	13	106	450	7	MIDSUMMA	New Australian Work
81	0	339	450	9	MIDSUMMA	New Australian Work
83	2	339	450	24	ASIA TOPA	New Australian Work
49	2	273	375	21	ASIA TOPA	New Australian Work
2	8	40	NA	7	FRINGE FEST	New Australian Work
0	12	28	NA	7	FRINGE FEST	New Australian Work
0	0	23	NA	6	FRINGE FEST	New Australian Work
0	0	27	NA	17	FRINGE FEST	New Australian Work
0	4	25	NA	21	FRINGE FEST	New Australian Work
15	0	51	75	5	LA MAMICA	New Australian Work
8	0	50	50	5	LA MAMICA	New Australian Work
0	74	74	NA	14	LA MAMICA	New Australian Work
0	77	77	NA	5	LA MAMICA	New Australian Work
0	199	199	NA	17	LA MAMICA	New Australian Work
0	910	910	NA	28	LA MAMICA	New Australian Work
1	0	15	75	3		New Australian Work
6	0	37	150	16		New Australian Work
0	0	16	75	3		New Australian Work
20	0	20	20	8		New Australian Work
0	17,000	17,000	NA	6		New Australian Work
18	0	18	NA	1		New Australian Work
0	2,334	2,334	NA	4		New Australian Work
0	100	100	NA	4		New Australian Work
25	0	25	NA	14		New Australian Work
0	350	350	400	8		New Australian Work
0	375	375	400	8		New Australian Work
646	21485	24366	NA	326		

ATTENDANCE FIGURES: COMPARISON

TOTAL ATTENDANCE 2020		Productions	Performances	Full Price
PRIMARY PROGRAM	TOTALS	15	66	1313
PLAYREADINGS	TOTALS	4	5	60
MUSICA	TOTALS	1	1	0
POETICA	TOTALS	2	2	27
CINEMATICA	TOTALS	1	1	0
CABARETICA	TOTALS	2	2	22
LA MAMA 4 KIDS	TOTALS	3	9	0
LA MAMA MOBILE	TOTALS	2	6	0
LEARNING	TOTALS	2	7	0
TOTAL 2020	TOTALS	30	99	1,423
TOTAL 2019	TOTALS	120	467	6,601
Increase/Decrease		-83	-368	-5,178

Note.

2020 presented La Mama with the huge challenge of adapting our live theatre into digital experiences. In so doing, of the 24,335 attendees, approximately 19,694 were via online engagement.

Concession	Guest	Other	Total	Capacity	Artists
783	553	66	2,715	*	177
0	26	0	57	*	30
0	0	910	910	*	28
15	8	77	127	*	10
0	0	74	74	*	14
14	15	199	250	*	22
0	18	19,334	19,352	*	11
0	25	100	125	*	18
0	0	725	725	*	16
812	646	21,485	24,335	NA	326
4,444	4,449	4,886	20,380	*	1,163
-3,632	-3,803	+16,599	+3,955	*	-837



GOALS & KEY PERFORMANCE INDICATORS 2020

(From the 2016 – 2020 Strategic Plan)

La Mama has been working at capacity for a number of years. The key areas that are being addressed are those of sustainability, efficiency, continued relevance and responsiveness to a changing world. Please note these KPI's were created in 2016 before the following historic events that have greatly impacted our outputs:

- The fire of 2018.
- Australia Council funding cuts announced in 2019
- The impact of Covid-19 in 2020

Despite these significant obstacles, we have pivoted our efforts and remained buoyant throughout 2020. We increased our efforts to secure additional funding through the Arts Department's RISE initiative and a Covid Response grant through Creative Victoria which has seen us through the year in strong financial health in a difficult climate. We found creative ways to support willing artists to adapt their projects online and found new ways to reach audiences.

GOAL: TO DELIVER AN ARTIST DRIVEN CURATORIAL MODEL AT LA MAMA AND LA MAMA COURTHOUSE.

STRATEGIES:

- To read, assess and consider for programming all unsolicited scripts of new Australian works
- To evaluate and consider all project proposals
- To provide a supportive experience for programmed artists that allows for a focus on making art
- To program exciting, adventurous, innovative, relevant risk-taking art

MEASURES

Number of scripts accessed & appraised	2019 Actuals	90
	2020 Forecast	158
	2020 Actuals	102
Number of projects discussed and considered for programming	2019 Actuals	80
	2020 Forecast	108
	2020 Actuals	105
Number of productions that benefit from the standard model: production budget, 80% box office, marketing, technical, ticketing, administration and front of house (production and explorations).	2019 Actuals	49
	2020 Forecast	85
	2020 Actuals	10 Primary, 19 Other (La Mamica, Play Readings, Online Events)

GOAL: TO DELIVER EFFECTIVE PATHWAYS FOR INDIVIDUAL ARTISTS AND ENSEMBLES.

STRATEGIES:

- To provide a range of services and access points into, throughout and beyond La Mama
- To support selected work to move beyond the standard La Mama model, including into regional touring and industry collaborations
- To stay in conversation with regional, national and international industry partners
- To respond to innovative ideas for collaboration and exchange from cross-sector industries
- To participate in local festivals (Midsumma, Fringe, Comedy, Next Wave)
- To provide artistic leadership, advocacy, advice, consultation and a space for feedback and industry support
- To continue to be a launching pad for great Australian art and artists
- To provide Mentorships, Internships, Work Experience and Volunteer placements

MEASURES

Number of productions that continue to develop at la mama (ie. from playreading to exploration to primary production)	2019 Actuals	16
	2020 Forecast	14
	2020 Actuals	1
Number of productions that develop beyond la mama to other venues and festivals: including local, interstate, regional, international (including mobile and encore programs)	2019 Actuals	8
	2020 Forecast	14
	2020 Actuals	0
Number of special events that are given additional support by La Mama through partnerships and collaborations	2019 Actuals	4
	2020 Forecast	3
	2020 Actuals	4
Number of industry / advocacy events and conferences attended / public talks given	2019 Actuals	5
	2020 Forecast	5
	2020 Actuals	8
Number of la mama productions participating in broader festival contexts	2019 Actuals	9
	2020 Forecast	20
	2020 Actuals	5
Number of independent artists seeking general industry advice and support	2019 Actuals	150 (approx)
	2020 Forecast	200
	2020 Actuals	300
Number of volunteers, mentorships, internships and work experience placements (total).	2019 Actuals	33
	2020 Forecast	25
	2020 Actuals	25

GOALS & KEY PERFORMANCE INDICATORS 2020

GOAL: TO CELEBRATE, ENCOURAGE AND ADVOCATE FOR DIVERSITY IN ART: GETTING THE BALANCE RIGHT.

STRATEGIES:

- To nurture and provide opportunities for a diverse range of artists
- To program work that presents a diverse range of artistic styles and political, social and cultural ideas
- To program works by, encourage collaboration with, and nurture opportunities for a diverse range of cultures, indigenous artists and artists with a disability
- To actively remove barriers of access for economically and socially challenged communities and those living on the margins

MEASURES

Number of works and collaborations with youth artists and audiences	2019 Actuals	5
	2020 Forecast	5
	2020 Actuals	3
Number of works and collaborations with older generation artists and audiences	2019 Actuals	8
	2020 Forecast	5
	2020 Actuals	0
Number of works and collaborations with CALD artists and audiences	2019 Actuals	10
	2020 Forecast	5
	2020 Actuals	3
Number of works and collaborations with indigenous artists and audiences	2019 Actuals	6
	2020 Forecast	5
	2020 Actuals	0
Number of works and collaborations with artists and audiences with a disability	2019 Actuals	2
	2020 Forecast	5
	2020 Actuals	0
Number of programs/ events/ collaborations that actively create access to the arts for those living on the margins	2019 Actuals	1
	2020 Forecast	4
	2020 Actuals	0



GOALS & KEY PERFORMANCE INDICATORS 2020

GOAL: TO DELIVER A HIGH QUALITY, ACCESSIBLE EXPERIENCE FOR A BROAD AUDIENCE.

STRATEGIES:

- To provide a physically accessible, inviting and affordable experience
- To take measures to ensure a broad range of audience from a cross-section of the community are participating
- To question 'who is not here and why not?'
- To increase La Mama communications including hard-copy, website and online presence
- To program a range of events that attract a wide audience: La Mama Poetica, Musica, Cinematica, Cabaretica, Online events, Learning, Access and La Mama for Kids
- To keep ticket prices at \$30/\$20, remaining accessible but adapting to future changes

MEASURES

Affordable ticket prices (main season)	2019 Actuals	\$30 / \$20
	2020 Forecast	\$30 / \$20
	2020 Actuals	\$30 / \$20
Number of audience (not including online)	2019 Actuals	20,023
	2020 Forecast	27,000
	2020 Actuals	2,856
Acknowledgement of traditional ownership at all events and on all hardcopy marketing collateral	2019 Actuals	Ongoing
	2020 Forecast	Ongoing
	2020 Actuals	Ongoing
Indigenous flag and traditional owners plaque displayed at venues	2019 Actuals	Ongoing
	2020 Forecast	Ongoing
	2020 Actuals	Ongoing
Continued implementation of disability action plan	2019 Actuals	Ongoing
	2020 Forecast	Ongoing
	2020 Actuals	Ongoing

MEASURES (CONTINUED)

Free tea, coffee and cold water at all events	2019 Actuals	Ongoing
	2020 Forecast	Ongoing
	2020 Actuals	Ongoing
La Mama front of house participates in each event as part of the experience.	2019 Actuals	Ongoing
	2020 Forecast	Ongoing
	2020 Actuals	Ongoing
La Mama courtyard and forecourt are used as a community meeting space	2019 Actuals	Ongoing
	2020 Forecast	Ongoing
	2020 Actuals	Ongoing
Number of initiatives inviting specific audiences	2019 Actuals	18
	2020 Forecast	9
	2020 Actuals	6
Develop and implement a strategic marketing plan	2019 Actuals	Ongoing
	2020 Forecast	Ongoing
	2020 Actuals	Ongoing
Number of Poetica events	2019 Actuals	4
	2020 Forecast	4
	2020 Actuals	2
Number of Cabaretica events	2019 Actuals	NA
	2020 Forecast	NA
	2020 Actuals	2
number of Cinematica events	2019 Actuals	NA
	2020 Forecast	NA
	2020 Actuals	1
Number of Musica events	2019 Actuals	10
	2020 Forecast	10
	2020 Actuals	1
Number of La Mama 4 Kids productions	2019 Actuals	1
	2020 Forecast	6
	2020 Actuals	3
Number of La Mama Learning events: VCE syllabus productions, study sessions, workshops, tours	2019 Actuals	10
	2020 Forecast	14
	2020 Actuals	3
Number of access events	2019 Actuals	4
	2020 Forecast	6
	2020 Actuals	0

GOALS & KEY PERFORMANCE INDICATORS 2020

GOAL: TO DIRECTLY SUPPORT ART, ARTISTS AND AUDIENCES BY MAINTAINING THE UNIQUE LA MAMA FINANCIAL MODEL.

STRATEGIES:

- To continue and develop relationships with government, philanthropic bodies and financial supporters to maintain financial sustainability
- To continue to maintain affordable ticket prices
- Employment of an Outreach and Community Engagement Officer

MEASURES

Number of philanthropic quality relationships / grants	2019 Actuals	7
	2020 Forecast	4
	2020 Actuals	2
Number of significant private donations / sponsorships	2019 Actuals	600 + 7 *
	2020 Forecast	8
	2020 Actuals	5
Nontinued operational funding through local, state and federal government	2019 Actuals	Ongoing
	2020 Forecast	Ongoing
	2020 Actuals	Ongoing
Box office income (total)	2019 Actuals	\$286,343
	2020 Forecast	\$360,000
	2020 Actuals	\$53,799
Retained affordable ticket prices	2019 Actuals	\$30 / \$20
	2020 Forecast	\$30 / \$20
	2020 Actuals	\$30 / \$20
Development Officer is sustained through philanthropic funds	2019 Actuals	Through Creative Vic Relief Fund
	2020 Forecast	\$40,000
	2020 Actuals	\$0
Audited accounts present a surplus and comparative figures	2019 Actuals	Ongoing
	2020 Forecast	Ongoing
	2020 Actuals	Ongoing

* 600 Community donations, plus 7 major donations to Rebuild La Mama

GOAL: TO IMPROVE GOVERNANCE TO ENSURE LA MAMA CONTINUES TO THRIVE.

STRATEGIES:

- To ensure La Mama has an engaged and connected board that covers broad knowledge to provide artistic, financial, legal, marketing, advocacy, philanthropic and business expertise and support
- To ensure management procedures and protocols are effective, efficient, up-to-date, and in-line with obligations, legal requirements and ethical practice
- To recruit, retain and train staff who can effectively ensure that La Mama's history and original vision is treasured while accommodating current needs and the needs of future generations
- To implement procedures that adhere to best practice management for environmental sustainability
- To ensure organisational sustainability by gradually implementing a leadership succession plan
- To maintain La Mama's position as an institution of historical and cultural importance
- To support staff and board members to work in healthy conditions and not burn out
- To conserve and continue to improve the La Mama building, courtyard and forecourt (in line with Heritage Victoria's standards) and La Mama Courthouse (in consultation with landlords Working Heritage)

MEASURES

Board members cover artistic, financial, legal, marketing, advocacy, philanthropic and business expertise	2019 Actuals	Ongoing
	2020 Forecast	Ongoing
	2020 Actuals	Ongoing
All reporting requirements are met and approved by relevant bodies	2019 Actuals	Ongoing
	2020 Forecast	Ongoing
	2020 Actuals	Ongoing
Staff inductions for new staff and annual reviews for all ongoing staff members	2019 Actuals	Ongoing
	2020 Forecast	Ongoing
	2020 Actuals	Ongoing
Publish La Mama's Sustainability Action Plan	2019 Actuals	Published
	2020 Forecast	Ongoing
	2020 Actuals	Ongoing
Continued mentorship by current artistic director and increased responsibility for incoming Artistic Director	2019 Actuals	Ongoing
	2020 Forecast	Ongoing
	2020 Actuals	Ongoing
Updated, comprehensive archives are maintained in partnership with University of Melbourne	2019 Actuals	Ongoing
	2020 Forecast	Ongoing
	2020 Actuals	Ongoing
Renovations, repairs, and ongoing maintenance of all La Mama spaces	2019 Actuals	Ongoing
	2020 Forecast	Ongoing
	2020 Actuals	Ongoing



FINANCIAL OVERVIEW 2020

La Mama's overall finances are contained within three separate entities: La Mama Inc, La Mama Trust and La Mama Trust 2. Please see a summary below and audited accounts for each body in the pages following.

LA MAMA INC. is an incorporated association and a registered charity.

- **La Mama General** (Operations)
- **La Mama Box Office** (Box Office only. 80% belongs to artists)
- **La Mama Long Service Account** (Restricted reserves for LSL)

LA MAMA TRUST is registered for DGR status.

- **La Mama Reserves** (For the long-term investment of La Mama)
- **La Mama Trust** (Reserves used for operations.)

LA MAMA TRUST 2 (LA MAMA HOLDINGS) is the land and building at 205 Faraday Street.

- **La Mama Rebuild** (Only for the La Mama building)

LA MAMA INC.

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME FOR THE YEAR ENDED 31st DECEMBER 2020

	Note	31st December 2020 \$	31st December 2019 \$
REVENUE			
Grants			
Australia Council Core	2	309,090	306,030
Australia Council Other		0	30,000
Creative Victoria Core		225,000	225,000
Creative Victoria -Strategic Investment Fund No 1		63,354	0
Creative Victoria-Strategic Investment Fund No 2		187,460	0
Melbourne City - Core		80,000	80,000
Melbourne City - Other		4,000	0
Total Grants		868,904	641,030
Productions and Donations			
Box Office ,Venue		52,635	284,048
Donations		110,500	111,983
Auspiced productions		108,891	72,059
Total Productions and Donations		272,026	468,090
Other Income			
Project Funding and Script & Service Income		427	24,060
Interest Income		8	704
Other Income		1,147	73
Bar Sales		8,295	31,793
Business Support Fund Vic Government		20,000	0
ATO Job Keeper		302,400	0
ATO Cash Flow Boost		100,000	0
Total Other Income		432,277	56,630
Grant carried forward from last year		100,000	138,347
Income carried forward to 2021/Contract Liabilities		(539,871)	(100,000)
TOTAL REVENUE		1,133,336	1,204,097
EXPENDITURE			
Cost of Sales Front of house		7,080	24,684
Salaries and artist fees		636,174	552,019
Venue and Production		23,339	53,382
Marketing		23,558	64,868
Administration		97,355	154,685
Other Programs		5,031	14,237
Learning Program		0	120
Box Office Expense		53,799	232,251
Depreciation Expense		323	323
Auspiced Productions		92,174	76,335
TOTAL EXPENDITURE		938,833	1,172,904
Surplus (Deficit) for the year		194,503	31,193
OTHER COMPREHENSIVE INCOME:			
Other Comprehensive Income for the year		0	0
TOTAL COMPREHENSIVE SURPLUS FOR YEAR		194,503	31,193

LA MAMA INC. CONTINUED

STATEMENT OF FINANCIAL POSITION AS AT 31st DECEMBER 2020

	Note	31st December 2020 \$	31st December 2019 \$
ASSETS			
Current Assets			
Cash and Cash Equivalents	3	1,032,036	394,759
Trade and Other Receivables	4	3,707	15,527
Other Current Assets	5	16,926	27,517
Total Current Assets		1,052,669	437,803
NON-CURRENT ASSETS			
Property, Plant & Equipment	6	2,558	2,881
Total Non-Current Assets		2,558	2,881
TOTAL ASSETS		1,055,227	440,684
LIABILITIES			
Current Liabilities			
Trade and Other Payables	7	55,714	45,874
Provisions	8	132,455	114,167
Other Liabilities	10	646,457	254,545
Total Current Liabilities		834,626	414,586
TOTAL LIABILITIES		834,626	414,586
NET ASSETS		220,601	26,098
EQUITY			
Retained Earnings		220,601	26,098
TOTAL EQUITY		220,601	26,098

LA MAMA INC. CONTINUED

STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31st December 2020

	Retained Earnings	Total Equity
2018		
Balance at end of financial year	(5,095)	(5,095)
2019		
Surplus attributable to members	31,193	31,193
Balance at end of financial year	26,098	26,098
2020		
Surplus attributable to members	194,503	194,503
Balance at end of financial year	220,601	220,601

LA MAMA INC. CONTINUED

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31st December 2020

	Note	31st December 2020 \$	31st December 2019 \$
CASH FLOWS FROM OPERATING ACTIVITIES	13		
Grants Inc GST		955,794	705,100
Box Office Venue & Publications Inc GST		57,899	312,453
Donations and Auspiced Productions		219,391	184,042
Other Earned Income		10,856	55,926
Business Support Fund Vic Government		20,000	0
ATO Job Keeper		302,400	0
ATO Cash Flow Boost		100,000	0
Payments to Suppliers & Employees		(1,029,071)	(1,281,219)
Interest Received		8	704
NET CASH GENERATED (USED) BY OPERATING ACTIVITIES		637,277	(22,994)
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchases of Property, Plant and Equipment		0	0
NET CASH GENERATED (USED) BY INVESTING ACTIVITIES		0	0
NET INCREASE (DECREASE) IN CASH HELD		637,277	(22,994)
Cash and Cash Equivalents at the beginning of the year		394,759	417,753
CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR		1,032,036	394,759

LA MAMA TRUST ABN 74 925 853 734

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME FOR THE YEAR ENDING 31st December 2020

	31st December 2020 \$	31st December 2019 \$
INCOME		
Interest Received	7,497	9,874
Donations	607,473	1,146,203
Total Income	614,970	1,156,077
EXPENSES		
Donations to La Mama Trust No 2	281,534	1,148,736
Donation to La Mama Inc	60,500	0
Total Expenses	342,034	1,148,736
Surplus (Deficit) for the year	272,936	7,341

STATEMENT OF FINANCIAL POSITION FOR THE YEAR ENDING 31st December 2020

	31st December 2020 \$	31st December 2019 \$
TRUST FUNDS		
Settled Sum	100	100
Retained earnings	691,373	418,437
Total Trust Funds	691,473	418,537
Movement in Equity Represented by:		
CURRENT ASSETS		
Trust – Sandhurst Account	292,431	26,383
Bendigo Bank Term Deposit	393,837	388,012
Trade and Other Receivables	0	0
Accrued Interest	2,913	1,850
Total Current Assets	689,181	416,245
NON-CURRENT ASSETS		
Artworks		
Artworks at Cost	2,292	2,292
Total Artworks	2,292	2,292
Total Non-Current Assets	2,292	2,292
TOTAL ASSETS	691,473	418,537
Liabilities		
Total Liabilities	0	0
NET ASSETS	691,473	418,537

LA MAMA TRUST ABN 74 925 853 734 CONTINUED

STATEMENT OF CHANGES IN EQUITY FOR YEAR ENDING 31ST DECEMBER 2020

	Settled Sum	Retained Earnings	Total Equity
Opening balance	100	411,096	411,096
Surplus (deficit) for year ended 31/12/2019	0	7,341	7,341
Balance 31st December 2019	100	418,437	418,437
Surplus (deficit) for year ended 31/12/2020	0	272,936	272,936
Balance 31st December 2020	100	691,473	691,473

STATEMENT OF CASH FLOWS FOR YEAR ENDING 31ST DECEMBER 2020

	Note	2020 \$	2019 \$
Cash Flows from Operating Activities			
Cash Inflows			
Interest Received		7,497	9,874
Donations		607,473	1,146,203
Total Cash Inflows		614,970	1,156,077
Cash Outflows			
Donations to La Mama Trust No 2		281,534	1,148,736
Donation to La Mama Inc		60,500	0
Total Cash Outflows		342,034	1,148,736
Increase (Decrease) in Cash at Bank Balance		272,936	7,341

LA MAMA TRUST (NO. 2)

STATEMENT OF PROFIT OR LOSS AND COMPREHENSIVE INCOME FOR THE YEAR ENDING 31ST DECEMBER 2020

	31 st December 2020 \$	31 st December 2019 \$
INCOME		
Donations from La Mama Trust	281,534	1,154,919
Income Grants	500,000	525,000
Grant Carried Forward	2,361,259	803,288
Interest Income	15,840	4,583
Grant Carried Forward to Next Year	(2,201,731)	(2,361,259)
Total Income	956,902	126,531
EXPENSES		
Donations to La Mama Inc	50,000	110,000
Bank Fees	17	0
Marketing	0	736
Depreciation	10,314	2,910
Building Expenses	2,502	12,885
Legal Fees	6,438	0
Total Expenses	69,271	126,531
Operating Surplus (Deficit) for the year	0	0
Other Comprehensive Income	0	0
Net Surplus (Deficit) for the year	887,631	0

LA MAMA TRUST (NO. 2) CONTINUED

STATEMENT OF FINANCIAL POSITION FOR THE YEAR ENDING 31st December 2020

	31st December 2020 \$	31st December 2019 \$
TRUST FUNDS		
Settled Sum	100	100
Retained Earnings	1,850,357	962,726
Total Trust Funds	1,850,457	962,826
Movement in Equity Represented by:		
CURRENT ASSETS		
Cash at Bank	654,820	2,218,498
Term Deposit	1,513,531	0
Total Current Assets	2,168,351	2,218,498
NON-CURRENT ASSETS		
Property		
Building at Cost	908,514	188,992
Accumulated Depreciation Building	(13,224)	(2,910)
Land at Cost	955,167	955,167
Total Property	1,850,457	1,141,249
Total Non-Current Assets	1,850,457	1,141,249
TOTAL ASSETS	4,018,808	3,359,747
Current Liabilities		
GST Payable (Receivable)	(33,380)	35,662
Rebuild Funds Carried Forward	2,201,731	2,361,259
Total Current Liabilities	2,168,351	2,396,921
Total Liabilities	2,168,351	2,396,921
NET ASSETS	1,850,457	962,826

STATEMENT OF CHANGES IN EQUITY FOR YEAR ENDING 31ST DECEMBER 2020

	Settled Sum	Retained Earnings	Total Equity
Opening balance	100	962,726	962,826
Surplus (deficit) for year ended 31/12/2019		0	0
Balance 31st December 2019	100	962,726	962,826
Surplus (deficit) for year ended 31/12/2020		887,631	887,631
Balance 31st December 2020	100	1,850,357	1,850,457

LA MAMA TRUST (NO. 2) CONTINUED

STATEMENT OF CASH FLOWS FOR YEAR ENDING 31ST DECEMBER 2020

	Note	2020 \$	2019 \$
Cash Flows from Operating Activities			
Donations from La Mama Trust		281,534	1,154,919
Income Grants inc GST		550,000	630,000
Insurance Settlement		0	755,947
Interest		15,840	4,583
Total Cash Inflows		847,374	2,545,449
Cash Outflows			
Donations to La Mama Inc		50,000	110,000
Marketing		0	736
Building Expenses		2,501	12,885
Building Costs Capitalised		838,565	203,330
Legal Fees and Bank Fees		6,455	0
Total Cash Outflows		897,521	326,951
Increase (Decrease) in Cash at Bank Balance		(50,147)	2,218,498
Opening Cash at Bank 31/12/2019		2,218,498	0
Closing Cash at Bank 31/12/2020		2,168,351	2,218,498



LA MAMA SUPPORTERS & PARTNERS

Thank you to all who supported La Mama in 2020. We are so grateful to all our philanthropic partners and donors, advocates, volunteers, audiences, artists, staff, Front of House, Committee of Management, the Rebuild La Mama team and our entire community. THANK YOU!!!

Operational Funding

La Mama is financially assisted by the Australian Government through the Australia Council for the Arts, the Victorians Government through Creative Victoria, and the City of Melbourne through the Arts and Culture triennial funding program.



Rent Support

We gratefully rent La Mama Courthouse from Working Heritage.



Artist Covid Support

Playking Foundation generously supported the professional development of 25 artists throughout Covid. The Malcolm Robertson Foundation and Besen Family Foundation kindly supported La Mama initiatives that will be implemented in 2021.



Rebuild La Mama

PROJECT TEAM

ARCHITECTS AND BUILDERS:

Design Lead: **Meg White**

Project Management Advice and Project Support: **FEC (Rob Cooke)**

Architects for Documentation and Construction Services: **Cottee Parker**

Architects

Builder: **Chroma Group**

La Mama Architectural History:

Allan Willingham



CONSULTANT TEAM:

We are grateful for the support of the wonderful consultant team:

Heritage: **GJM Heritage**

Building Compliance, Certification &

Accessibility: **Phillip Chun**

Structural, Services and Civil Engineer:

WSP

Planning: **Ethos Urban**

Cost: **Rider Levitt Bucknall**

Theatre Consultant & Architectural

Lighting: **Relume Consulting**

Surveyor: **Landair Surveys**

Photographer: **Glenn Hester**

Photography

Model Makers: **Eloise Kent & Nicola**

Leong

Legal: **Moray & Agnew Lawyers**

Donor Board and Design: **SWEET**

Sponsorship: **Form 700**



Rebuild La Mama Fundraising

Victorian State Government through the Community Support Fund.

Philanthropic Alliance: Gandel Philanthropy, John T Reid Charitable Trusts, Lord Mayor's Charitable Foundation, Sidney Myer Fund and one anonymous donor.

The Hugh Williamson Foundation, Heritage Victoria and City of Melbourne.



PROJECTS AND PARTNERS

La Mama productions partnered with, were co-presented and supported by:



PHOTO & IMAGE CREDITS

Front Cover

Iranian Bauhaus by Rick Evertsz

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La Mama office staff

Page 18 & 19

Unsuckle by Gregory Lorenzutti

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Clara by Sav Schulman

Page 25

Rehearsal for Death by Mischa Baka

Page 37

Jennifer Monk in Super Jenny

PO PO MO CO The Circle by Jacob Haskara

Page 39

The Circle by Jacob Haskara

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Running With Emus (photo supplied by Gregory J Fryer)

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Iranian Bauhaus by Rick Evertsz

Page 49

The Wholesome Hour by PO PO MO CO

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Thuy On by Poetica December Hero Image

Page 58 & 59

The Winter's Tale by Melissa Viola

Page 70 & 71

Homophonic! by Agatha Yim at Polyphonic Pictures

Back Cover

Rehearsal for Death by Mischa Baka



Office (03) 9347 6948

Email info@lamama.com.au

Web www.lamama.com.au

Office Hours:

Weekdays 10.30am - 5.30pm

Weekends 1pm - 3pm

Tickets

\$30 Full | \$20 Concession

Online bookings close

*4pm Mondays to Saturdays
and 2pm on Sundays*

Venue

La Mama Courthouse

349 Drummond Street

Carlton VIC 3053



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