

GRIFFIN THEATRE COMPANY 2020 ANNUAL REPORT

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OPERATIONAL REPORT

In 2020 we faced significant challenges as a company and a community; the arts was one of the most significantly impacted industries in Australia as a result of the global pandemic. We also witnessed many moments when humanity shone through. Griffin's steadfast donors gave generously during such a difficult time. We found ways to connect with our community, despite the doors of the SBW Stables Theatre being closed for nine months. More than ever, Griffin invested in writers and artists, and used digital platforms to ensure new Australian stories found an audience.

We started the year with a sold-out season of David Williamson's *Family Values* at the SBW Stables Theatre and Canberra Theatre Centre before making the difficult decision to close the theatre on 13 March, four days before Matthew Whittet's *Kindness* was due to start rehearsals. Come September as restrictions eased, we were able to present our two remaining Main Season productions at the Seymour Centre—Mark Roger's *Superheroes* and Alma De Groen's *Wicked Sisters*—to limited-capacity audiences. Across the year, box office income dropped by around 40%.

Our two primary platforms for supporting emerging and independent artists—Special Extras and Batch Festival—were cancelled, as well as ATYP @ Griffin. Many generous Batch ticket holders chose to convert their tickets to donations, 100% of which was passed on to programmed artists. Just as operations ground to a standstill, Griffin was contacted by Google Creative Labs and following further discussions, we approached five artists to create a season of new online works—Griffin Lock-In—which streamed live over five nights reaching audiences of over 10,000. Griffin focused considerable time and resources on developing new works in 2020, undertaking several creative developments and online table reads, all within COVID-19 health guidelines.

To celebrate 50 Years of the Stables, we produced a 12-episode podcast series which explored the history of our iconic building and the many formative works performed on the Stables stage. A series of play readings were planned, but only two were presented: *A Hard God* by Peter Kenna and *The Story of the Miracles at Cookie's Table* by Wesley Enoch.

We once again presented the Lysicrates Prize, a playwriting competition that provides opportunities to established writers. In 2020 the Lysicrates Prize was awarded to Brooke Robinson for *Deoxyribo-Whatever Acid*. The 2020 Griffin Award, now in its 22nd year and presented online, was won by Dylan Van Den Berg for *way back when*.

Our connection with community throughout 2020 remained strong. We offered captioned performances for two Main Season productions and the two productions presented at the Seymour Centre were wheelchair accessible.

In 2020, Griffin subscriber numbers reached 1,802 by the beginning of May, on track to exceed target, but we finished the year with 1,553 as many subscribers elected to cancel subscriptions due to the theatre closure. In a wonderful act of generosity, however, numerous Griffin subscribers and individual ticket holders chose to convert their tickets to donations, and provided moral support through emails and on social media throughout the year.

We are incredibly grateful to the support we received in 2020 across philanthropy and in-kind sponsorship, reaching \$1,322,491 – a 22% growth in support for the company compared to \$1,080,691 in 2019. We also benefited from many generous Government stimulus packages, including Job Keeper which kept many of our artists and arts workers employed and a tax boost of \$100,000. We are grateful to the City of Sydney which allowed us to repurpose a grant to honour all contracts for cast and creatives for *Kindness* which had to be cancelled.

For the financial year ended 31 December 2020, Griffin generated an operating surplus of \$418,233 (compared to an operating deficit of \$25,584 in 2019). The company's reserves increased from \$253,113 as at 31 December 2019 to \$671,346, representing 21% of turnover.

Overall, Griffin's turnover reached \$3,129,061— an increase of 6% on the 2019 year (\$2,950,787).

2020 OPERATIONS SUMMARY – KEY PERFORMANCE INDICATORS

Strategic Directions & Actions	Outcomes
1: Champion the Best Australian Stories	
Curate a season of at least 5 Australian works	5 programmed: 3 presented, 2 cancelled due to COVID-19
Premiere at least 3 new Australian plays in Griffin's annual Main Season	4 programmed: 2 presented, 2 cancelled due to COVID-19
Invest in 5 -week rehearsals for all Main Season works	3 productions @ 4 weeks only
Achieve at least 3 award nominations	6
2: Lead artistic thought and conversation	
Engage nationally with writers, artists, and audiences	Ongoing
Run at least 2 national playwriting competitions	Achieved
Deliver workshops, presentations, audience participation events	Achieved (12 key offerings): 6 Ambassadors workshops; 2 community performances; Griffin Award; Ambassador's play reading, 2 50-Year play readings
3: Provide relevant and accessible opportunities	
Produce the Griffin Ambassadors program for high school students	Achieved (93 participants)
Create opportunities for emerging theatremakers to present work at the Stables	Not possible due to COVID-19
Mentor artists and at least 1 Affiliate Director on a Main Season Griffin production	Achieved. Mentorships provided on <i>Superheroes</i> (Shari Sebbens) <i>Wicked Sisters</i> (Emily Clements) and <i>Green Park</i> (Elias Jamieson Brown)
Provide opportunities for Griffin Studio residents on an annual basis	2
Conduct open auditions annually	Achieved (140 auditionees)
Develop 1 work per year with a CALD playwright	6
4: Grow connections and deepen relationships	
Engage in at least 1 co-production each year	0
Achieve a combined average of 70% paid attendance across all Main Season shows	Achieved (79% average)
Present 1 regional or national tour	Achieved
Increase reach of 'owned' digital platforms annually by 2%	Ongoing
5: Operate an outstanding, sustainable business.	
Review Board Governance Policy (annual)	Achieved
Review staffing performance and organisational structure (annual)	Achieved
Best practice of negotiating and contracting with Artists (audited)	Achieved
Develop strategies for First Nations employment	Ongoing
Grow donation and cash sponsorship income by 2% pa	22%

Performance Key:

Target Exceeded



Target Met



On-going



Target Unmet



ARTISTIC DIRECTOR'S REPORT

Like every arts organisation across the world, the COVID-19 pandemic brought a year of massive upheaval for Griffin. Our year began with a triumphant sold-out season of David Williamson's *Family Values* which saw a huge number of first-time visitors the SBW Stables before a subsequent sold-out transfer to Canberra Theatre Centre. However, just before its third opening at Riverside Theatres Paramatta, the season was cancelled. On 13 March, we announced the temporary closure of the SBW Stables Theatre—with the cancellation of Batch Festival, the premiere of Matthew Whittet's *Kindness*, and the cancellation of *Family Values* in Geelong. Two months later on 14 May, we announced an extension to this closure, cancelling the seasons of Phil Spencer's *No Standing. No Dancing*, Oliver Twist's *FEAR*, Kendall Feaver's *Wherever She Wanders*, and Debra Oswald's *Is There Something Wrong With That Lady?*

Being just two weeks into my new job as Artistic Director and CEO at the time of this closure, I was heartened by the exemplary leadership of Griffin's Board. In our first crisis meeting, as theatres shut across the country, the Board voted to prioritise the financial security of Griffin's contracted and casual employees on cancelled shows—including actors, creatives and Front of House staff. Fees were to be paid well above the minimum we were contractually obligated to pay, and casual staff were retained, with their job descriptions altered... all before JobKeeper was even a rumour. I was enormously proud, at this time, to be associated with a company who stood by its artists in this way.

This massive disruption also occurred, ironically, in the midst of what was to be a year-long program celebrating 50 Years of the SBW Stables Theatre, which was to include a series of play readings celebrating works by writers including Debra Oswald, Wesley Enoch, and Hilary Bell, as well as an accompanying podcast series.

With our doors shut to audiences, the 50 Years Podcast became emblematic of a pivot Griffin took into the digital space—where we had many unexpected successes over 2020. A partnership with Google Creative Labs meant that we were able to launch in March (only a couple of weeks after the closure of the SBW Stables) our Griffin Lock-In series of responsive digital theatre works. Over five nights, these works—by Jordan Raskopolous, Black Birds, The Dollar Bin Darlings, Harriet Gillies, and Roshelle Fong—clocked up over 10,000 views. Roshelle Fong's work, *Thirsty!*, was picked up as an international case study by Google Creative Labs for their *Theatre, Made For The Internet* series.

The digital theatremaking capacity that Griffin developed early during the pandemic put us in excellent stead for the months ahead. We presented the Griffin Award online, creating short videos of the shortlisted plays and running the ceremony as a live broadcast. In collaboration with AsiaTOPA, I and Associate Artistic Director Tessa Leong participated in Virtual Lab—working on digital developments with artists from Singapore and Malaysia. Our Griffin Ambassadors program evolved to run a successful online writing workshop, culminating in a digital play reading.

In a year of immense financial insecurity, we were buoyed by our donors and a number of philanthropic bodies. The SBW Foundation generously paused our rent for the first seven months of the pandemic. The Girghensohn Foundation offered above and beyond support to individual artists in the immediate wake of lockdown. The Playking Foundation enlisted Griffin to distribute funds to a range of theatre practitioners across Australia to keep artists working during the shutdown. And the Neilson Foundation provided an unprecedented gift to the company.

With our doors closed, the inside of Griffin became a hive of new writing activity. Since significant funding cuts in 2015, Griffin has been unable to commission or develop new work, with no programming pipeline. But in 2020, we commissioned an unprecedented *three* new plays by Adrian Russell Wills (supported by City of Sydney), Ang Collins (supported by Create NSW), and Jean Tong, Lou Wall & James Gales (supported by the Malcolm Robertson Foundation). We also engaged in a myriad of creative developments including *Jali* (programmed in 2020 as *FEAR*), *Pleasuredome*, *Green Park*, and *Orange Thrower*. These works and many others will arrive on our stage in 2021 and beyond—stronger and more assured for having arrived in our orbit over this wild, topsy-turvy year.

Declan Greene
Artistic Director

2020 ARTISTIC SUMMARY

MAIN STAGE PROGRAM – SBW STABLES THEATRE					
	Number of Performances	Total Audience	% Attendance Tickets		Income vs. Target (%)
			Paid (KPI = 70%)	Total	
<i>Family Values</i> Written by David Williamson Directed by Lee Lewis 17 January – 7 March	52	5323	93	97	149
<i>Superheroes</i> Written by Mark Rogers Directed by Shari Sebbens 25 September – 31 October	39	2464	71	84	82
<i>Wicked Sisters</i> Written by Alma De Groen Directed by Nadia Tass 6 November – 12 December	37	2599	82	94	92
TOURING					
<i>Family Values</i> Written by David Williamson Directed by Lee Lewis Canberra Theatre Centre	5	2732	83	89	NA

ARTIST DEVELOPMENT

Griffin Studio

The aim of the Griffin Studio is to establish career pathways for artists and to further contribute to the canon of great Australian plays developed and staged at Griffin. In 2020, the Studio Artists were Kirsty Marillier and Charlie Garber.

Griffin Scratch

Griffin Scratch is designed as an opportunity for independent artists to work up early drafts, share ideas in development and most importantly test work in front of an audience. While four Scratch nights were scheduled for 2020, we were only able to proceed with one, featuring early-stage works by four artists: Joseph Brown, Issy Phillips, Lachlan Philpott and Cassie Workman.

WRITING AND SCRIPT DEVELOPMENT

Griffin Award

The Griffin Award recognises an outstanding new play that displays an authentic, inventive and contemporary Australian voice. Judged by a panel of theatre professionals from national submissions, the prestigious award carries a \$10,000 prize for the winner and \$1,000 for each of the four other finalists through the support of Copyright Agency Limited's Cultural Fund. Griffin continued its commitment to accepting and assessing scripts from around the nation with 130 submissions received in 2020. The 2020 Griffin Award was awarded to Dylan Van Den Berg for *way back when*. The Griffin Award was streamed live on 25 June 2020.

The Lysicrates Prize

The Lysicrates Prize, now in its sixth year, provides a platform for established writers to develop new work. The competition is open to professional playwrights who submit the first act of a new play. The winner of the prize receives a full commission of \$15,000 and the runners up each receive \$1,000.

The Lysicrates Prize is a philanthropic initiative supported by The Lysicrates Foundation. In 2020, 50 submissions were received. The winner, voted by the audience members, was Brooke Robinson's *Deoxyribo-Whatever Acid*. Runners up were Katy Warner and Matthew Whittet.

EDUCATION AND ACCESS

Griffin aims to ensure it remains an accessible company for artists and audiences. Despite the limitations of 2020, the following initiatives were offered throughout the year to encourage participation and access points:

Griffin Ambassadors

In 2020, this education scheme introduced 93 senior high school students to Griffin from over 37 metropolitan and regional schools across NSW. These students became part of Griffin's creative life for a year, albeit during lockdown, with free tickets to shows when possible and online workshops from our associate artists. They attended performances of *Family Values*, *Superheroes* and *Wicked Sisters*, and participated in a 6-week online playwriting program. This resulted in an online play reading that came out of the program.

General Auditions

These were held in July 2020 in order to give new and emerging actors who are passionate about Australian plays access to Griffin. 140 actors attended the General Auditions in 2020.

APPENDIX 1 - 2020 PROGRAM OF ACTIVITIES

PROJECT ONE – Family Values

Family Values

By David Williamson

SBW Stables Theatre, Kings Cross: 17 January – 7 March

The Playhouse, Canberra Theatre Centre: 11 – 14 March

A celebrated federal judge.

His son, a born-again Christian.

His daughter, a Border Force officer.

Her partner, the captain of a Border Force ship.

His other daughter, a left-wing activist.

His wife, who has worked all her life to keep the family together.

Saba, an asylum seeker on the run from Nauru.

On the eve of his birthday, is it too much to expect his wife and three children celebrate with him?

For 50 years, David Williamson has shown us the best and worst of ourselves. A blackly comic drama situated squarely on the fault lines that divide Australia, *Family Values* is David at his angry best: furious that his generation has retired from defending the socially compassionate values on which they claim to have built this country. The play asks us to choose freedom over reputation, empathy over franking credits; to abandon a deeply flawed system for the sake of humanity.

David's belief that comedy can reveal our harshest truths is undimmed, and his hope that theatre can change hearts and minds remains an inspiration to the whole industry.

Director Lee Lewis

Dramaturg Van Badham

Set & Costume Designer Sophie Fletcher

Lighting Designer Benjamin Brockman

Composer & Sound Designer Steve Francis

Stage Manager Khym Scott

With Belinda Giblin, Danielle King, Andrew McFarlane, Jamie Oxenbould, Ella Prince, Bishanyia Vincent, Sabryna Walters

Outcomes

Family Values was presented at the Stables for an eight-week season of 52 performances to an audience of 5,323. The show achieved 93% paid attendance and 97% total attendance, with box office reaching 149% of target.

Critical Response

"A powerful, funny and poignant call to action" ★★★★★ Harriet Cunningham, [Sydney Morning Herald](#)

"This funny, moving and relevant play takes its place in the canon of great Australian plays" ★★★★★1/2 Judith Greenaway, [Reviews by Judith](#)

"Family Values' hits the stage like a theatrical tsunami" ★★★★★ Jo Litson, [Limelight Magazine](#)

"Fiery, funny, politically cunning and dramatically assured" ★★★★★ Diana Simmonds, [Stage Noise](#)

PROJECT TWO – Superheroes

Superheroes

By Mark Rogers

Seymour Centre, Chippendale: 25 September – 31 October

In Thirroul, Emily sits on the beach with her sort-of-ex-sort-of-not boyfriend, grappling with a life-changing decision.

In Mostar, Bosnia-Herzegovina, Jana goes out to get groceries and slams into the day-to-day reality of the European refugee crisis.

Superheroes is a play about two women on opposite sides of the world living small lives in a time of big politics. It's a play that parallels two very different lives to ask questions about what it means to take responsibility for your actions, and what it means to change your mind.

This play won the 2019 Griffin Award and the 2019 Patrick White Award. A chamber piece for three actors, it's a lyrical, inventive and deeply humane story from an exciting new voice. It's a play full of small surprises, not the least of which is finding a young Australian playwright who deeply believes in community, compassion and the essential good within humanity—despite what the daily news would have us think.

Director Shari Sebbens

Designer Renée Mulder

Dramaturg Declan Greene

Lighting Designer Verity Hampson

Sound Designer & Composer David Bergman

Associate Sound Designer & Composer Alyx Dennison

Stage Manager Khym Scott

With Gemma Bird Matheson, Claire Lovering, Aleks Mikic

Outcomes

Superheroes was presented at the Seymour Centre for a five-week season of 39 performances to an audience of 2,464. The show achieved 71% paid attendance and 84% total attendance, with box office reaching 82% of target.

Critical Response

"A play that spirals its way under your skin, it asks its audience to consider the damage that is done not just to others but to ourselves when we wilfully surrender responsibilities in our personal and political lives." ★★★★★ Kate Prendergast, [Limelight Magazine](#)

"The conflicted Jana is Rogers' finest creation: a woman partially aware of her moral folly, yet unable to exorcise the bedevilment of ingrained hatreds at the snap of her fingers, and Lovering softens her by infusing her with singular warmth." John Shand, [SMH](#)

"Rogers' scintillating writing is brought to life by Shari Sebbens' dynamic and vigorous direction. The show brims with passion, offering emotional intensity from start to end." [Suzy Goes See](#)

PROJECT THREE – Wicked Sisters

Wicked Sisters

By Alma De Groen

Seymour Centre, Chippendale: 6 November – 12 December

Alec Hobbes, famed genius, social Darwinist and artificial intelligence researcher is dead. But his computer algorithm lives on, still working away in his study, and his widow Meridee tiptoes around the machine much like she did around her husband for most of their marriage. Her friends Judith and Lydia turn up to shake their friend out of her isolation and self-neglect. What promises to be a weekend of laughter and wine turns comically savage when Hester arrives and truths about the past start to tear at the fabric of friendship.

Alma De Groen tosses ideas like grenades, and they will explode with even more force in 2020 than they did in 2002, when *Wicked Sisters* premiered at the Stables. Back then, Australian stages were bereft of fiercely intelligent, independent, brave, elegant, witty female characters over 50, so Alma wrote this play. Like Margaret Atwood, her writing of women was way ahead of its time, and we're thrilled to welcome her back onto the Griffin stage.

Disclaimer: *Wicked Sisters* wouldn't pass the Bechdel Test, because the women are talking about men: survival and men, ambition and men, murder and men, blackmail and men. But it's also about our future. Artificial intelligence. Ruthless competition. The issues women face in their fifties as they deal with life's lacerations. The struggle to stay relevant as we slide towards extinction.

Director Nadia Tass

Designer Tobhiyah Stone Feller

Lighting Designer Trent Suidgeest

Composer & Sound Designer, Video Designer Nate Edmondson

Stage Manager Isabella Kerdijk

With Di Adams, Vanessa Downing, Deborah Galanos, Hannah Waterman

Outcomes

Wicked Sisters was presented at the Seymour for a five-week season of 37 performances to an audience of 2,599. The show achieved 82% paid attendance and 94% total attendance, with box office target reaching 92% of target.

Critical Response

"It's these touches that make the play so taut... The ideas are just slipped in among the gossip, jocularity, cattiness and confessions, like spiking already strong drinks." ★★★½ **John Shand, The Sydney Morning Herald**

"Alma de Groen's *Wicked Sisters* is, more accurately, a play of big ideas: the fraying of the social contract; the singular economic plight of older, single women; the docile acceptance of social Darwinism as a governing principle." ★★★½ **Jason Blake, Audrey Journal**

"This modern, subtle and knotted production of Alma de Groen's 2002 play is both comic in observation of the way friends are with friends and irrational, biting and hurtful, in the way we can be with friends when wounded." ★★★½ **Judith Greenaway, Reviews by Judith**

PROJECT FOUR – SPECIAL EVENT

The Lysicrates Prize 2020

Sydney Conservatorium of Music: 31 January

The Lysicrates Prize is an annual competition that showcases some of Australia's most exciting playwriting talent. Playwrights submit the first act of a new play for the prize, to be assessed by a team of professional readers.

The three finalists receive a week's rehearsal with a professional director and cast, before a staged reading held at the Sydney Conservatorium of Music. The audience decide on the winning playwright who receives a full commission to finish their play.

The 2020 finalists were:

Brooke Robinson *Deoxyribo-Whatever Acid*

Katy Warner *The Party*

Matthew Whittet *No Need to Hide a Light When it Shines Like Hers*

Directors Rachel Chant, Sheridan Harbridge, Anna Houston

Designer Emma White

With Caroline Brazier, Shakira Clanton, Mathew Cooper, Duncan Fellows, Bobbie-Jean Henning, Steve Rodgers

Outcomes

The Lysicrates Prize 2020 was presented at the Sydney Conservatorium of Music for one night only to an audience of 452. The show was a free event and achieved 91% total attendance.

PROJECT FIVE – 50 YEARS OF THE STABLES

A Hard God

By Peter Kenna

SBW Stables Theatre, Kings Cross: 9 February

As part of celebrating 50 Years of the Stables, Griffin presented a series of rehearsed play readings across 2020 of seminal works from the Stables' canon. These readings are hosted by theatre aficionado John McCallum, former Griffin Script Club captain and theatre reviewer for *The Australian*.

The first play reading for the year was Peter Kenna's *A Hard God*.

Introducing the Irish-Australian Cassidy family: two brothers converge in the home of the third, bringing their grief, dismay, poetry and humour into the family home that has survived great hardship. While Dan, the rock of the family, supports his brothers with humility, and his wife Aggie is feisty in defense of her husband's health, their son Joe finds himself in a summer romance with his best friend Jack.

Side by side, the teenage love story and the struggles of older generation in *A Hard God* show us ordinary Australians struggling to reconcile love and loss with faith and conscience.

Director Michael Gow

With Simon Burke, Jeanette Cronin, Jack Crumlin, Noel Hodda, Sacha Horler, Travis Jeffery, Steve Rodgers

Outcomes

A Hard God was presented at the Stables for one night only to an audience of 45. The show was a free event and achieved 43% total attendance.

PROJECT SIX – 50 YEARS OF THE STABLES

The Story of the Miracles at Cookie's Table

By Wesley Enoch

SBW Stables Theatre, Kings Cross: 22 November

This was the second play reading as part of celebrating 50 Years of the Stables.

In the 1870s a girl is born under a tree. When her birth tree is cut down, she follows it into the white man's world, where it becomes the kitchen table that she passes down through generations as the centrepiece of family legacy. Now, many years later, a young man and his mother fight over this table and the stories it holds.

Shari Sebbens directed this reading of Wesley Enoch's powerful family drama exploring culture lived, lost and found, the strength of family, and the binding power of stories.

Director Shari Sebbens

With Marlene Cummins, Wesley Patten, Angeline Penrith and Guy Simon

Special Thanks to Marion Potts, original director of *The Story of the Miracles at Cookie's Table*.

Outcomes

The Story of the Miracles at Cookie's Table was presented at the Stables for one night only to an audience of 45. The show was a free event and achieved 43% total attendance.

PROJECT SEVEN – SCRATCH

SBW Stables Theatre, Kings Cross: 28 February

Griffin Scratch is a platform for independent artists to test works-in-progress and ideas in front of an audience. It programs an eclectic array of writers, performance makers and artists from other performance mediums to present snippets of bold, challenging and ambitious ideas for the stage.

Only one of four Griffin Scratch nights was able to go ahead in 2020. Artists included **Joseph Brown, Issy Phillips, Lachlan Philpott** and **Cassie Workman**.

Outcomes

Griffin Scratch was presented at the Stables for one night only to an audience of 68. The event was free and achieved 65% total attendance.

PROJECT EIGHT – SPECIAL EVENT

Griffin Lock-In

Livestreamed: 21 – 25 April

What if a living room was a stage? What if your phone was a looking glass? What if 'staying in' became a night of interactive theatre? Welcome to *Griffin Lock-In*.

Here's how it works. We commissioned five of our favourite artists to create made-for-livestream works (with just a week's notice, mind you!). Once the Lock-In kicks off, every night for five nights, audiences were privy to a work via livestream on Griffin's YouTube channel.

Jordan Raskopoulos

Black Birds

Created by Ayesha Ash

In collaboration with Stelly G

Harriet Gillies & Xanthe Dobbie

In collaboration with Solomon Thomas and Marcus Whale

Design support by Hugh O'Connor

Dollar Bin Darlings

Created by Jonny Hawkins

In collaboration with Mikala Westall

Roshelle Fong

In collaboration with Daniel Last

Outcomes

Griffin Lock-In was live streamed for free over five nights to an audience of over 10,000.

PROJECT EIGHT – 50 YEARS OF THE STABLES

50 Years of the Stables Podcast Series

Published on Spotify

Episode 1: In the Beginning - Ron Blair, Lillian Horler, Anna Volska

Episode 2: Going Solo - Sheridan Harbridge

Episode 3: The Boys - Alex Galeazzi, Jeanette Cronin, Robert Connolly

Episode 4: First Nations Storytelling - Wesley Enoch, Meyne Wyatt

Episode 5: Running the Show - Lee Lewis, Karen Rodgers

Episode 6: Children of the Stables - Sacha Horler, Hilary Bell, Lucy Bell

Episode 7: Going Solo - Paul Capsis

Episode 8: Accepting the Challenge - Andrew Bovell, Ros Horin

Episode 9: The Secret Life of Stage Managers - Tanya Leach, Khym Scott, Amylia Harris

Episode 10: Holding the Man - David Berthold, Tommy Murphy

Episode 11: Back from the Brink - Peter Kingston, Bill Eggerking

Episode 12: Meet Declan Greene - Declan Greene

Outcomes

50 Year of the Stables podcast series was published on Spotify over a series of 12 months, with one episode published each month.