



annual report 2016

barking gecko theatre company





Chief Executive Officer & Executive Producer
Helen Hristofski

Artistic Director
Matt Edgerton

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overview

Artistic Vision

Inspiring audiences of all ages to embrace a creative life full of curiosity, empathy and play.

Mission

To be a locally cherished, nationally significant theatre company that creates transformational theatre for audiences of all ages.

Purpose

Barking Gecko exists to create compelling, original theatre for audiences from age four through to young adults and beyond.

We exist to make great art that fires the imaginations of our youngest theatregoers: asking big, stimulating questions, pushing form and surprising audiences, to inspire a lifelong creative engagement with the arts.

Values

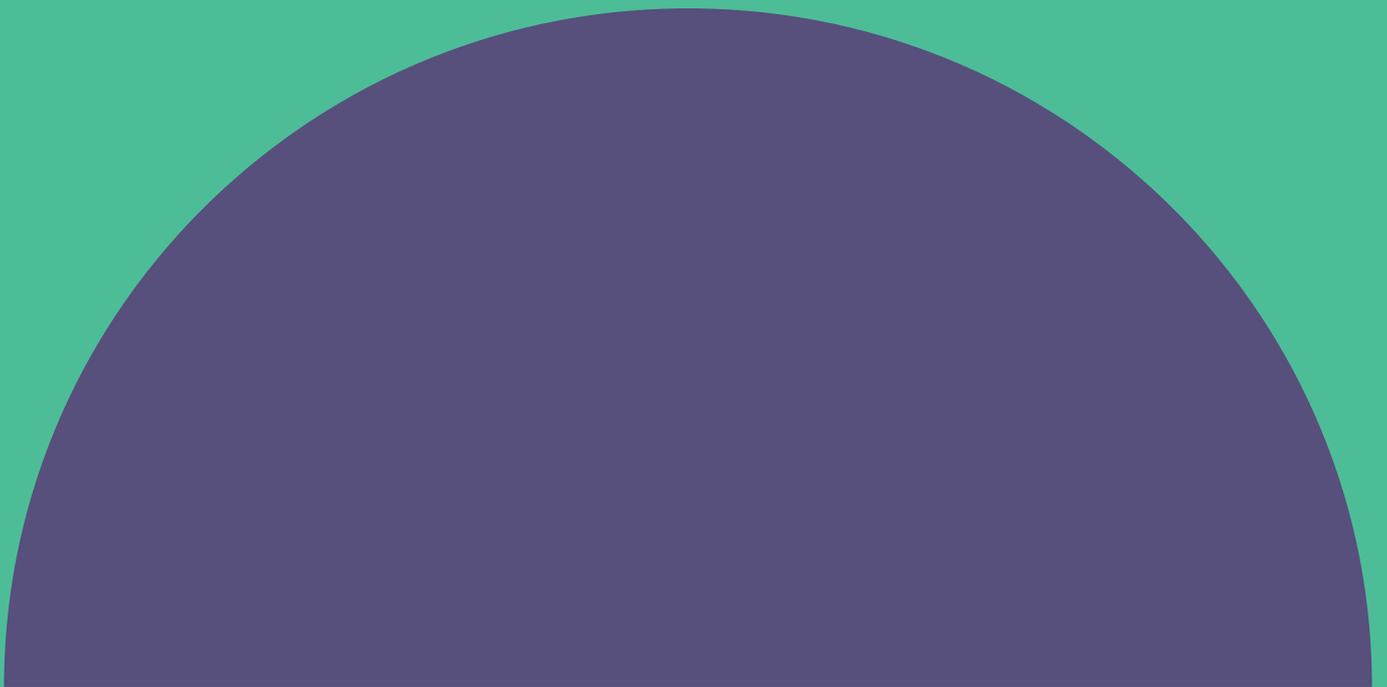
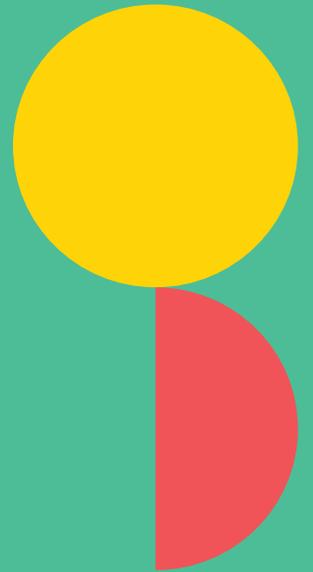
Excellence: Collaborate with leading artists across a range of disciplines. Thoroughly resource and rigorously develop our work, providing an environment where experimentation is possible and artists are able to create exceptional theatre.

Curiosity: Moving beyond familiar theatrical territory, engaging with diverse artists, communities, people of all ages, new emerging technology, new forms of expression and widely varied source materials.

Inclusivity: Connect with the broadest array of artists and audiences to ensure meaningful diversity across all areas of the company.

Legacy: Work to a strong business model that ensures a sound financial future; builds creative capacity in artists and audiences; and remain conscious of our environmental impact.

a message from the chair



When I look back on the work of Barking Gecko Theatre Company in 2016, it reinforces the great honour I feel in chairing this wonderful and dynamic Western Australian institution.

Barking Gecko has now been enriching the lives of Western Australian families for generations with its productions of quality theatre for young people. Barking Gecko's standing in the Western Australia theatre industry was formally recognised in 2016 when we were asked to become a company-in-residence at the State Theatre Centre of Western Australia in Perth.

While critical acclaim and industry recognition of our achievements is welcome vindication for the thought and effort that goes in to these productions, nothing is quite as satisfying as seeing young faces full of awe, wonder, excitement and laughter. Occasionally we also take pleasure in a little bit of fear and trepidation in the stalls as well. We were thrilled with the way audiences embraced our productions in 2016, with theatre that appealed to young children and older teenagers.

Our production of *Bambert's Book of Lost Stories* was nominated for a Helpmann Award for Best New Australian Work, and won the category of Best Presentation for Children, a pleasing follow-up to the four awards we received in 2015 for *The Rabbits*. In 2016 we remounted *The Rabbits*, a co-production with Opera Australia, this time for Sydney and Brisbane audiences. We were pleased to present the Australian Theatre for Young People's production of *Sugarland*, which dealt with the challenges facing a group of teenagers growing up in regional Australia. Our final production of the year was the delightful premiere of *In a Dark Dark Wood*, and reinforced the incredible directorial talent of our Artistic Director, Matt Edgerton.

Of course, theatre productions are not the only works the company undertakes. We have an extensive interactive education program which includes our Gecko Ensembles and Living Lectures, catering for 5-year-olds right through to university students. We look forward to expanding these programs in 2017. Thank you to our CEO and Executive Producer Helen Hristofski and the rest of the wonderful staff at Barking Gecko whose efforts are warmly appreciated by the Board.

As dedicated as our staff are, they could not deliver without the welcome financial support we receive from the Australian Government through the Australian Council for the Arts and the West Australian Government through the Department of Culture and the Arts. We are also grateful for the support we receive from our corporate partners, most significantly Woodside Energy, and our generous private donors. Private giving has been critical in the development of new theatre that has secured us so much recognition in recent years.

Lastly, I wish to thank my fellow Board members. They are a cohesive, enthusiastic and hard-working group who are determined to ensure that future generations of Western Australians continue to enjoy the work of this great company. I make special mention of Patria Jafferries, who left the board in June this year after four years as Chair and did so much to ensure the continued health of our company.

Roger Martin
Chair



I relished my first full year as Artistic Director in 2016.

It was a truly satisfying year artistically and I would like to thank all the artists, crew and creatives who wrote, directed, called shows, acted, packed trucks, designed costumes, lifted heavy things, and generally rolled up their sleeves and made it all happen. Together, we have created so many memorable and engaging experiences for the young people all over this state and I'm very proud of the work we've done.

Huge thanks to both Patria Jafferries and Roger Martin for their exceptional work at the helm of our dedicated and charismatic board. And to the visionary Helen Hristofski for her tireless leadership of the wonderful BGTC staff.

The itemised rundown of the year is listed elsewhere so I'd like to talk about 2016 through the prism of the artistic principles. The following have been our daily touchstones as we've made decisions and made art this year.

The idea of a call to action was the central part of our vision in 2016. Engaging with our community as creators rather than customers. This year our Gecko Ensembles have exemplified this more than any other area. Our term topics have allowed young people to explore the exact same questions we have been grappling with in our mainstage theatre. Young people have tackled *Hansel and Gretel*, *Sugarland*, *Bambert's Book of Lost Stories* and Shakespeare alongside us as co-creators. Touring *In A Dark Dark Wood* to Broome to an audience of children who had acted in their own version of the story in a Gecko Ensemble was the epitome of this idea in action.

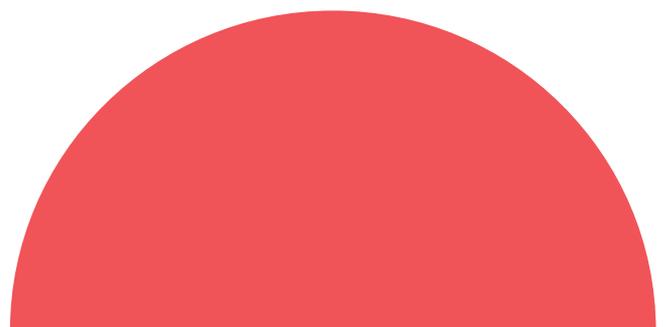
Curiosity is something we talk about in our vision statement and it is the essence of how we made work in 2016. Curiosity implies a careful, thoughtful enquiry: a far cry from "the show must go on" panic, which drives much theatre-making in this country. One of Barking Gecko's fundamental points of difference as a company is that we are unflinchingly committed to proper development times for work and rigour in our process of development.

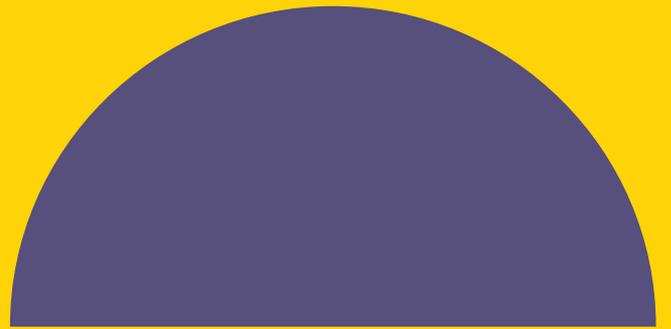
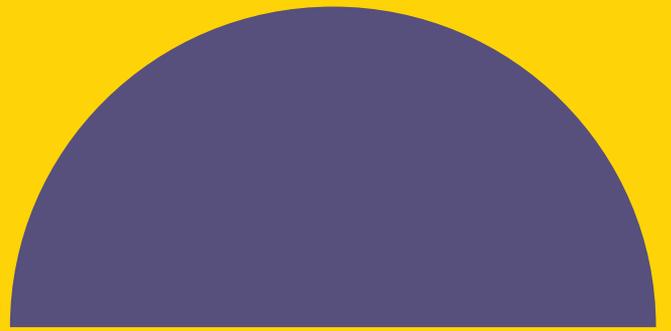
This has borne fruit in the ongoing interest in both of 2016's new works: our Helpmann Award winning *Bambert's Book of Lost Stories*, and the highly acclaimed *In A Dark Dark Wood*. Adjectives like 'masterpiece' (*Bambert*) and 'genius' (*Dark Wood*) are useful for the marketing collateral, but to me they speak to our working methods. The success is about our focussed, curious (and playful!) attention to detail, even more than the abilities of the artists involved. I should also mention 2016 saw two very successful developments, laying the foundations for future success.

Empathy is one of the key adjectives in our vision, and it is hard to pick a part of the company that this doesn't influence. *Sugarland* was a show in which Perth teenagers could see their own struggles reflected, through the experiences of kids from a very different corner of the country. Those that came connected deeply with the work.

Finally, inspiring play and playfulness is the last central element of our vision and I feel that our Living Lectures have achieved this. A "playful lecture" is a bit of an oxymoron, but if anyone's going to try that it's us. I feel like we were able to take *Macbeth*, one of world literature's tragic masterworks, and present it in a fun, engaging way that invited young people to be unafraid of this magnificent play.

Matt Edgerton
Artistic Director





artistic director's statement

executive report

It has been a complex year. In 2016 Barking Gecko Theatre Company navigated change across every aspect of the organisation.

We created new productions, piloted new initiatives, seeded partnerships, toured to new locations and achieved renewed operational funding. We also won a Helpmann Award and moved into our new home after nearly 30 years at the Subiaco Arts Centre.

Through the change, two critical aspects of what the company does remained the same. Firstly, our unwavering commitment to artistic excellence, and secondly ensuring a broad range of children and young people can access the work that we do. I'm inspired to work alongside those inside and around Barking Gecko who are so committed to see the company flourish.

Artistically the company premiered two new productions *Bambert's Book of Lost Stories* by Dan Giovannoni and Luke Kerridge, and *In a Dark, Dark Wood* by Caleb Lewis, which was also Matt Edgerton's splendid directorial debut for Barking Gecko. We were thrilled that our 2015 production of *The Rabbits*, a co-production with Opera Australia, was remounted for seasons in Sydney and Brisbane and later in the year the production's recording was released through ABC music.

The Company presented 71 performances within Australia to an audience of 21,303. Additional activities including Specialist Workshops, Gecko Ensembles and Story Inc, delivered 577 sessions and generated further participation of 7,542 children and young people.

As the company's reputation continues to soar, with invitations to perform in capital cities and overseas, Barking Gecko is mindful of how it can respond to the needs of children in outer metropolitan Perth and regional Western Australia, within our modest resources.

The outer metropolitan area of Perth has 75% of WA's population base, with the highest concentration of children and families of lower socio-economic advantage. Apart from limited support from Local Government for outer metropolitan venues, currently almost no funding flows to these areas from any significant funding body related to arts and culture. The cost of travel for schools in outer metropolitan Perth is a significant barrier to attending professional theatre, with the costs of transport to attend Perth CBD venues being three times higher than to a nearby venue. This capacity is also impacted by the low income levels for families in these areas and reduced school budgets that see a shift in focus away from providing young people with much needed exposure to quality performing arts experience and practice.

In 2016 with the support of Circuitwest, Healthway, Mandurah Performing Arts Centre and University Theatres at UWA, Barking Gecko toured *In A Dark Dark Wood* to Don Russell Performing Arts Centre (Gosnells), Kalamunda Performing Arts Centre and Mandurah Performing Arts Centre. Given the success of the initiative, Barking Gecko will

continue to pursue the investment required to tour outer metro venues annually to reach these young audiences. Further afield *In a Dark Dark Wood* toured to Beverley, Merredin and Broome Civic Theatre through the support of the Country Arts WA.

In 2016, the Company continued to develop Gecko Ensembles. International research unequivocally states that children who engage in high quality arts experiences do better socially, emotionally, and academically. Children who have these opportunities will become better citizens, reporting reduced boredom and increased participation in community service.

The Little Geckos (5 – 7 years), Junior Geckos (8 – 12 years) and Senior Geckos (13+) were expanded to five locations: University of Western Australia, Subiaco Arts Centre, Koorliny Arts Centre (Kwinana) and Kalamunda Performing Arts Centre.

Currently young people in regional Western Australia have limited opportunities to realise their full creative potential. In 2016, Barking Gecko piloted its first regional Gecko Ensemble in Broome with the support of Sarah Dobson and the Broome Civic Theatre and our superb Teaching Artist, Rani Middleton. The success of the Broome pilot has strengthened our resolve to ensure that young people in regional Western Australia are provided with a safe space to find their voice and explore their creativity.

I'd like to congratulate and warmly thank all of Barking Gecko's outstanding Teaching Artists who collaborate so beautifully with children in the Gecko Ensembles over 40 weeks of the year. In June, our dynamic and joyous Education Manager Christie Sistrunk finished up at Barking Gecko and we acknowledge and thank Christie for her wonderful service to the development of the Gecko Ensembles.

Development (sponsorship, philanthropy and fundraising) continued to deliver results in a challenging environment. Barking Gecko seeded many new partnerships and key results included re-signing Healthway as our major community partner and welcoming major donors into the company. In December, Barking Gecko bid farewell to our much-loved inaugural Development Manager Jo O'Farrell. We thank Jo for her tireless work in kick-starting this area of the organisation and for achieving significant increases in the company's sponsorship and philanthropic income during her time with us.

Barking Gecko was exceptionally pleased to be awarded multi-year operational funding from the Australia Council, particularly given the dramatic changes in the federal funding landscape in 2015/16. We are grateful for the ongoing investment from the Department of Culture and the Arts WA, and for the opportunity to relocate to the State Theatre Centre of Western Australia - the heart of Perth's cultural precinct. I would like to express deep thanks to Woodside Energy, Healthway, and the myriad of companies and donors that provide us with critical financial investment every year.

While 2016 financial accounts of the company show consolidation of gains in revenue from 2014 and 2015, the company's control over costs has continued to be strong, particularly when faced with increased challenges in fundraising income. Expenditure for 2016 came in at 7% less than budget. The overall operating result was a surplus of \$9,511 resulting in a slight increase in the Company's reserves to close at \$332,312. This represents a reserves ratio of 25% against a target figure of 20%. A significant task in the years ahead is to continue the progress made towards financial stability. The balance sheet continues to strengthen and the Company is in a strong financial position.

On reflection, it has been another exceptional year for this plucky, joyful and ambitious company. My thanks to Roger Martin and the Barking Gecko Board for all their wisdom and support, the extraordinary Matt Edgerton and incredible Gecko team whose commitment, passion and talent ensure children and young people can embrace a life full of curiosity, empathy and play.

Helen Hristofski

Chief Executive Officer & Executive Producer



WORLD PREMIERE

Barking Gecko Theatre Company presents

bambert's book of lost stories

Adapted for stage by **Dan Giovannoni**
and **Luke Kerridge** from *Bamberts Buch der
verschollenen Geschichten* by **Reinhardt Jung**

In this world premiere, Reinhardt Jung's internationally lauded novel was brought to life as a thrilling, inventive and remarkable production for adults and children alike.

Bambert's Book of Lost Stories was the winner of the 2016 Helpmann Award Best Presentation for Children and nominated for Best New Australian Work.



“a small, perfectly formed masterpiece that imaginatively explores the idea that stories can change the world.”

– The Australian

“A sweet tale of imagination and hope in an outstanding production, in which each and every element exceeds expectations.”

– ArtsHub

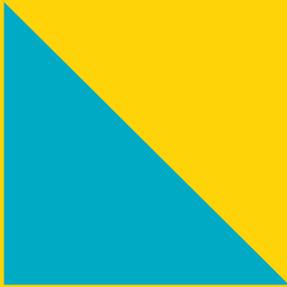


PHOTO BY JON GREEN

Creative Team

Adapter	Dan Giovannoni
Adapter & Director	Luke Kerridge
Designer	Jonathon Oxlade
Lighting Designer	Chris Donnelly
Sound Designer	Ian Moorhead
Dramaturg	Matt Edgerton

Cast	Igor Sas, Nick Maclaime, Amanda McGregor, Jo Morris, Tim Watts
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Season	State Theatre Centre of WA 9 April – 23 April 2016
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Performances	20
Total Audience	2,671



Barking Gecko Theatre Company presents

sugarland

By Australian Theatre for Young People (ATYP)
toured by Performing Lines

Following the lives of five teenagers and their local youth worker, *Sugarland* explored an unseen world of big responsibilities and simple pleasures, of complex issues and elusive solutions and gave insight to lives rarely seen on the Australian stage.

Barking Gecko's presentation of the Perth season was part of a national tour of *Sugarland*, which travelled to 17 venues across Australia and we congratulate ATYP on winning the Helpmann Award for Best Regional Touring production.

Creative Team

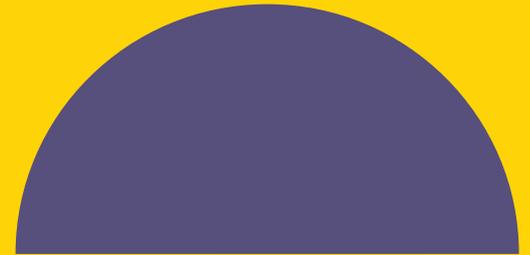
Writers	Rachael Coopes with Wayne Blair
Directors	Fraser Corfield & David Page
Set Design	Jacob Nash
Costume Design	Ruby Langton-Batty
Lighting Design	Juz McGuire
Sound Design	Guy Webster

Cast	Narek Arman, Eliza Logan, Xanthe Paige, Calen Tassone, Jonas Thomson, Dubs Yunupingu
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Season	State Theatre Centre of WA 27 – 30 May 2016
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Performances 4

Total Audience 677



“It is awesome to see people our age doing something so incredible that actually means something.”

– Audience member

“...The lively authenticity of the characters and their situations, and the wonderful performances by the entire cast, make it a vivid, sometimes excruciating, window into fragile lives in hard places.”

– The West Australian



WORLD PREMIERE

Barking Gecko Theatre Company presents

in a dark dark wood

By **Caleb Lewis**

In a Dark Dark Wood was a magical fantasy that brought *Hansel and Gretel* to a new generation in a strikingly original retelling of the Grimms' classic fairy tale. With spooky puppets, magical animals and fast paced storytelling, this theatre production took audiences aged 6 and over through a dark, dark wood and safely home again.

This production premiered at the Dolphin Theatre, UWA before embarking on Barking Gecko's inaugural outer metro touring initiative and then on to regional Western Australian venues.

Creative Team

Writer	Caleb Lewis
Director	Matt Edgerton
Set & Costume Designer	Lawrie Cullen-Tait
Lighting Designer	Chris Donnelly
Sound Designer	Ben Collins

Cast	Francesca Savige, Scott Sheridan
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Seasons	Dolphin Theatre - UWA, Kalamunda Performing Arts Centre, Don Russell Theatre, Mandurah Performing Arts Centre, Beverly Platform Theatre, Cummins Theatre - Merredin, Geraldton Grammar School, Broome Civic Centre
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Performances	22 Sept – 24 Oct 2016
Total Audience	22 2,959



“...nothing short of a triumph.”

– Perth Arts Live

**“Two clothes pegs. A bed sheet.
A torch. A bunch of sticks.
And a giant serve of genius.”**

– Perth Now



A Barking Gecko Theatre Company and Opera Australia co-production

the rabbits

Based on the book written by **John Marsden** and illustrated by **Shaun Tan**

The Rabbits featured an extraordinary Australian creative team. Award-winning vocalist Kate Miller-Heidke led a cast of singers and musicians, performing her own compositions and Lally Katz's enchanting libretto, with additional music from Iain Grandage in John Sheedy's adaptation of a revered classic.

“The Rabbits is theatre par excellence: fresh, relevant and sublimely brought to the stage by a clutch of outrageously talented creatives.”

– The Creative Issue

Creative Team

Composer	Kate Miller-Heidke
Libretto	Lally Katz
Adapter & Director	John Sheedy
Musical Director, Musical Arranger and Additional Music Designer	Iain Grandage Gabriela Tylesova
Lighting Designer	Trent Suidgeest
Sound Designer	Michael Waters
Indigenous Consultant	Rachael Maza

Cast

Kate Miller-Heidke,
Hollie Andrew, Jessica
Hitchcock, Lisa Maza,
Marcus Corowa, David
Leha, Kanen Breen,
Nicholas Jones,
Christopher Hillier,
Simon Meadows,
Robert Mitchell

Seasons

Sydney Festival Season
14 – 24 January 2016
Queensland
Performing Arts Centre
16 – 20 March 2016

Performances

21

Total Audience

14,657



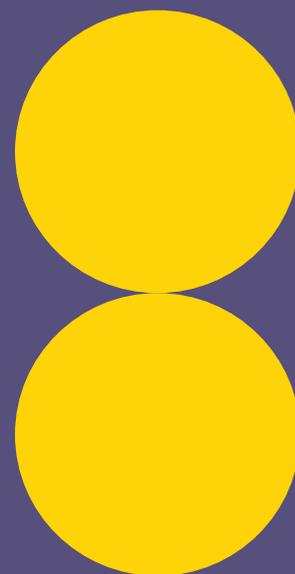


PHOTO BY JON GREEN

bgtc specialist workshops

Specialist Workshops are tailored according to the specific needs of a student or youth group. As well as covering specific curriculum content the workshops also support self-awareness and an understanding of students' own and others cultural values. In addition the workshops foster life skills including conflict resolution, creative problem solving, negotiation and teamwork, offering participants knowledge and skills essential for success in ongoing study or a career in the Arts. A total of 348 students received support in their creative learning this year.

Total no. of workshops	35
Locations	Perth and Port Hedland
Participants	316



the sleepover

An intrepid band of 60 parents and children joined us for the inaugural Sleepover on the stage of the Heath Ledger Theatre in 2016.

This event was a first for the city, the venue and for us!

We took guests backstage through the hidden parts of the theatre, shared some of our theatre-making secrets and everyone got to have their moment performing on the Heath Ledger stage.

Finally everyone fell asleep to the soft sounds of stories and exquisite harp playing.

“Simply - thank you. A fantastic introduction to the performing arts - and to the theatre specifically. It will be a powerful (positive) influence on him for many years to come.”

– Sleepover Parent, 2016.

living lecture: macbeth

In 2016, Barking Gecko began its brand new Living Lecture program by exploring Shakespeare's shortest and bloodiest tragedy, *Macbeth*.

The Living Lecture provided a deep encounter with a performance text for high school teachers and students. The three-hour presentation was conducted by Barking Gecko's Artistic Director and former Bell Shakespeare director, Matt Edgerton. The Living Lectures was an entertaining mixture of performance and interactive presentation.

Venue	Octagon, University of Western Australia
Date	7 June 2016
Performances	2
Total Audience	280

“Living Lecture: *Macbeth* was a turning point for my Year 10 class. As the emotional and psychological landscape of the play opened before them, they were inspired and excited to dig into this masterful piece... We won't be missing out on Living Lectures 2017!”

– Teacher, Living Lecture, 2016



gecko ensembles

“The Junior Gecko Ensemble is a wonderful program that allows any child to release their inner creative abilities. To see your child glow with joy and confidence after a session is priceless. I highly recommend this program to all kids.”

– Parent, 2016

“You feel really at home, surrounded by a group of kids who share the same passion as me.”

– Senior Gecko Ensemble member, 2016

“I feel happy. I just do.”

– Gecko Ensemble member, 2016



Gecko Ensembles is Barking Gecko's flagship creative learning program for young people. Gecko Ensembles support creativity and develop theatre skills in children and young people. In 2016, the Gecko Ensembles continued to evolve with the establishment of our first regional location in Broome. In 2016, Barking Gecko delivered 389 workshops across 5 locations in metropolitan and regional W.A.

Gecko Ensembles are streamed into three bands:

Little Gecko Ensemble (5 – 7 years)

Little Geckos love expressing themselves creatively and making new friends in this introduction to our Gecko Ensemble drama program. This first stage is designed to develop imagination, confidence and dramatic skills through a series of creative learning activities that are fun, collaborative and safe.

Junior Gecko Ensemble (8 – 12 years)

The Junior Gecko Ensemble is the perfect place for participants to have fun and lose themselves in the joy of drama, while also refining social, emotional and creative skills. Ensemble members enjoy extending themselves as they learn more about the craft of acting, developing character, playmaking and script interpretation.

Senior Gecko Ensemble (13+ years)

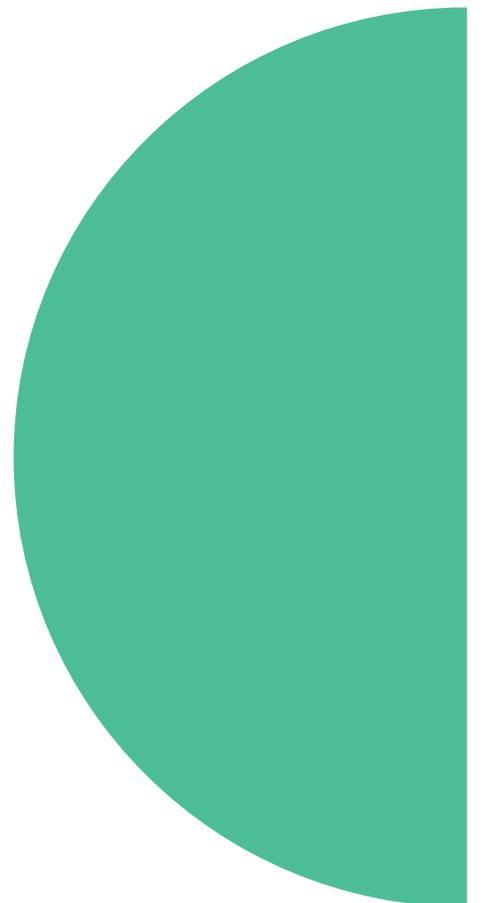
The Senior Ensemble is all about building theatre skills and professional practice in an environment of play, imagination and possibility. Over the year this ensemble explores acting fundamentals, script interpretation, audition techniques, and scene-work in a playful, supportive and professional environment.

Story Inc (2 – 5 years)

Barking Gecko Theatre Company's Story Inc. is a joyous exploration of the world of children's literature. Each week children embark on a new adventure as Barking Gecko Teaching Artists read from one of our favourite children's classics, inspiring young minds while fostering an early love of reading and the performing arts. In 2016 a total of 1,439 children from the ages of 2 – 5 years of age participated in Story Inc.

“It's been great to build confidence and social skills in a group environment. It gives preparation for kindy with mat time. Educational and fun!”

– Parent, 2016

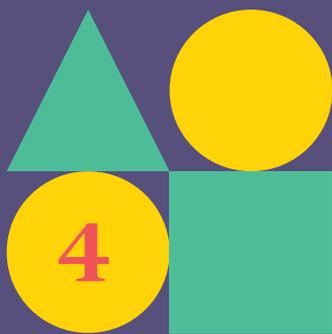


2016

on stage



Performances



Productions



New Australian works



Helpmann Award

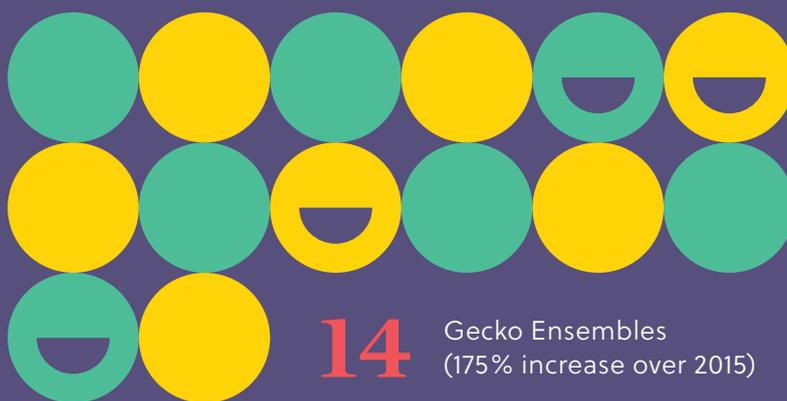
audiences & participation



touring



ensembles & workshops



locations – up from 2!

**1st ever
regional
ensemble**

Broome, WA

development & creative



thanks!

barking gecko theatre company gratefully acknowledges our wonderful cast of supporters.

Development Partner



Principal Community Partner



Government Partners



Business Partners



Touring Partners

Sugarland

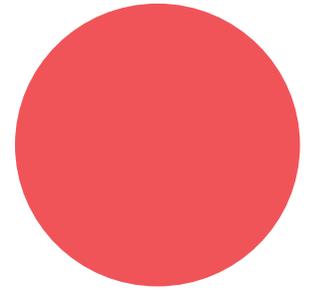


In a Dark Dark Wood schools touring



Outer Metro touring support



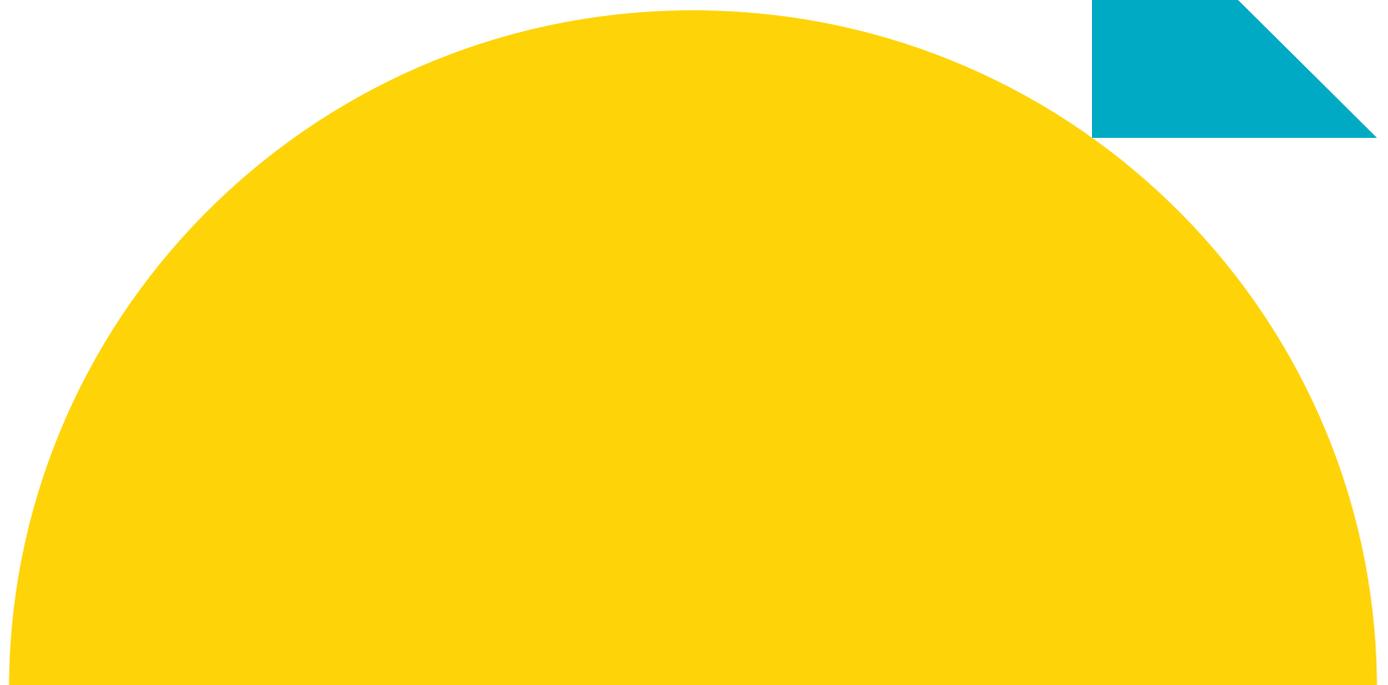
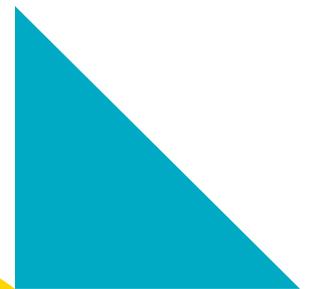


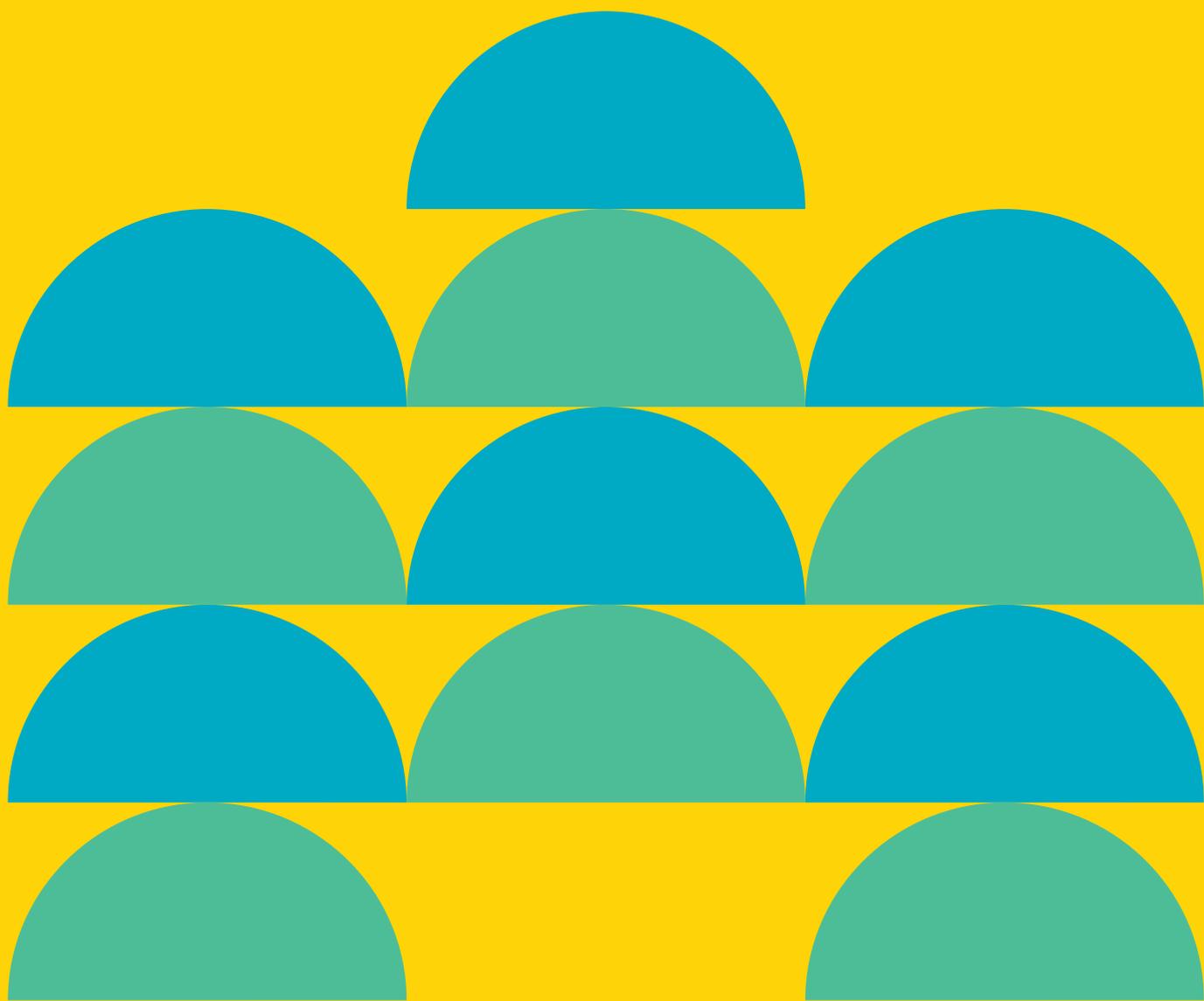
commissioning circle

Leonie & Tim Baldock
Flipside Burgers
Bev East
Girgensohn Foundation
Matt Edgerton & Amy Mathews
Dane Etheridge & Brooke Fowles
Steve & Helen Hristofski
Roger Martin & Nadia Mitsopoulos
Margaret Sommerville
Anonymous 1

donors

Monique Beaudoire & Steve Hogden
Crocker Bisset Family
Dr B. J. Green
Dr Dennis Gregory
The James Family
Peter Kift
Verity Klemm
Jane Morrison
Kerry O'Sullivan
Beverley Shelbourne
Ellen Zink
Anonymous 28





artists &
teaching
artists

Narek Arman, *Performer*
Hollie Andrew, *Performer*
Zoe Atkinson, *Designer*
Caitlin Beresford-Ord, *Performer*
Vanessa Bates, *Playwright*
Rohin Best, *Production*
Wayne Blair, *Playwright*
Kanen Breen, *Performer*
Emily Rose Brennan, *Performer*
Anna Brockway, *Teaching Artist*
Arnold Byenkya, *Production*
Felix Ching Ching Ho, *Director*
Rachael Coffey, *Production*
Nadia Collins, *Teaching Artist*
Ben Collins, *Sound Designer*
Rachael Coopes, *Playwright*
Fraser Corfield, *Director*
Marcus Corowa, *Performer*
Emily Criddle, *Production*
Stevie Cruz-Martin, *Teaching Artist*
Lawrie Cullen-Tait, *Designer*
Chris Donnelly, *Lighting Designer*
Dan Giovannoni, *Playwright*
Iain Grandage, *Musical Director*
Michelle Hall, *Teaching Artist*
Christopher Hillier, *Performer*
Jessica Hitchcock, *Performer*
Fleur Hockey, *Teaching Artist*
Chris Isaacs, *Performer*
Nicholas Jones, *Performer*
Lally Katz, *Librettist*
Emily Kennedy, *Performer*
Luke Kerridge, *Director*
Anna Kosky, *Production*
Georgia Landre-Ord, *Production*
Ruby Langton-Batty, *Costume Design*
David Leha, *Performer*
Caleb Lewis, *Playwright*

Eliza Logan, *Performer*
Nick Maclaine, *Performer*
Amy Mathews, *Performer*
Lisa Maza, *Performer*
Hayley McElhinney, *Performer*
Amanda McGregor, *Performer*
Juz McGuire, *Lighting Design*
Simon Meadows, *Performer*
Rani Middleton, *Teaching Artist*
Kate Miller-Heidke, *Composer/Performer*
Robert Mitchell, *Performer*
Ian Moorhead, *Sound Designer*
Jo Morris, *Performer*
Jacob Nash, *Set Design*
Will O'Mahony, *Performer/Creative*
Sophia O'Rourke, *Teaching Artist*
Jonathon Oxlade, *Production Designer*
David Page, *Director*
Xanthe Paige, *Performer*
Rhianne Perrie, *Production*
Guilia Petrocchi, *Teaching Artist/Performer*
Natalie Ryan-Brand, *Teaching Artist*
Igor Sas, *Performer*
Francesca Savige, *Performer*
John Sheedy, *Director*
Scott Sheridan, *Performer*
Sarah Ruby Smedley, *Production*
Trent Suidgeest, *Lighting Designer*
Calen Tassone, *Performer*
Jonas Thomson, *Performer*
Gabriela Tylesova, *Designer*
Michael Waters, *Sound Designer*
Tim Watts, *Performer/Creative*
Guy Webster, *Sound Design*
Rachel Woodward, *Teaching Artist*
Dubs Yunupingu, *Performer*
Gabrielle Wang, *Novelist*

board members

MR ROGER MARTIN, *Chair*

Mr Roger Martin is the Head of Corporate Affairs at GLX, The Global LNG Exchange. GLX is an online trading platform for cargoes of liquefied natural gas (LNG). The business was established in Australia, but the platform is operated out of Singapore. In his role as Head of Corporate Affairs, Roger has responsibility for relationships with governments that have significant interests in the LNG industry, either as a major buyer or major seller. Before joining GLX, Roger was vice president of corporate affairs at Woodside Energy, Australia's largest publicly listed oil and gas company. Prior to joining Woodside in 2004, Roger had a 12-year career in journalism, mostly as a senior political reporter. Roger spent seven years at The West Australian, before moving in 1999 to the national daily newspaper, The Australian. Roger has a Bachelor of Arts from Curtin University in Perth and a Graduate Diploma in Journalism from Murdoch University.

MS BEV EAST, *Deputy Chair*

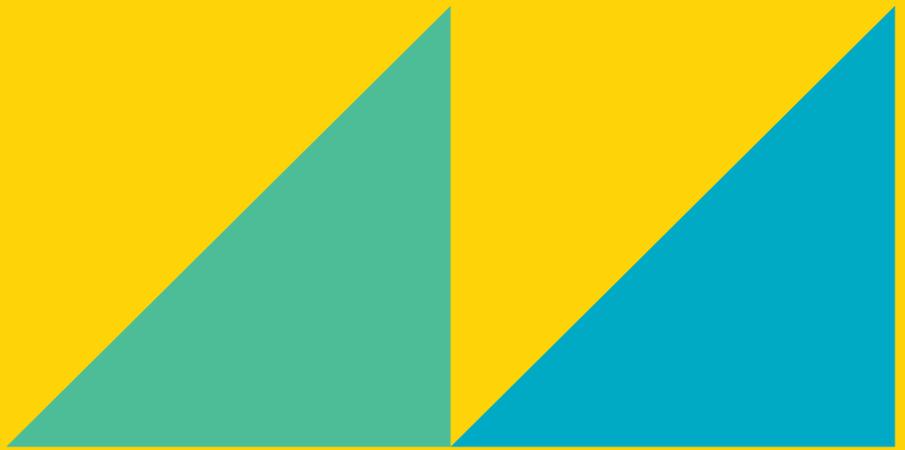
Bev East is CEO of St John of God Health Care's Social Outreach services which reach across Australia and internationally to Timor-Leste and PNG. Social Outreach provides services to vulnerable and disadvantaged people, including the Horizon House for homeless young people and the Raphael Services for women experiencing peri-natal difficulties. Prior to stepping into the Not-For-Profit sector, Bev worked with Woodside Energy, Australia's largest oil and gas exploration and production company for nearly a decade managing their community and government engagement. Bev's interest in broader social issues also saw her joining the Women's Healthwork's Board for four years until its amalgamation with a similar service. She is currently also Deputy Chair of the Board of Volunteering W.A.

MR NICHOLAS CREED, *Board Member*

Mr Nicholas Creed is a partner at Allens Linklaters where he assists clients in the financing of resources, oil and gas and infrastructure projects, telecommunications, property and general corporate finance, corporate treasury activities and public/private partnerships. Nicholas has 15 years' experience in acting on significant, keynote transactions including those nominated as deal of the year by IFLR Asia and Australasian Legal Business. In the late 1990s, Nicholas worked on secondment in the Banking and Capital Markets Group in the London office of international law firm Simmons & Simmons. He has also worked in Melbourne, Sydney and Hong Kong.

MR GREG CAUST, *Board Member*

Greg Caust has experienced a range of different industries across four different states of Australia, which has enabled him to develop a comprehensive skillset to support his current role as General Manager, Private & Relationship Banking at BankWest. Since joining the finance industry in 1990, Greg has largely led finance professionals across corporate, regional and agribusiness segments, and currently leads a team that delivers financial services to support the private wealth of individuals across Australia. He has a Bachelor of Business in Accounting and Economics, and an MBA specialising in Finance. Outside of Greg's role with BankWest, his passions include, supporting indigenous communities, women in business and diversity and inclusion in the workplace. Together with his wife Kellie, Greg also owns businesses in the sporting and IT industries.



MS RACHEL MCDONALD, Board Member

Rachel McDonald is a freelance director, writer and arts educator. She has directed for many of Australia's leading companies, with productions including *La Voix Humaine* for Opera Australia, *The Pianist* for Belvoir, *La Traviata* for OzOpera and *Queen Lear* for Melbourne Theatre Company. Writing credits include several projects for Musica Viva and the musical *Susanna's Wedding*. Rachel lectures in design, directing and acting at WAAPA.

MR MICHAEL MCCALL, Board Member

Michael is a graduate of Curtin University (1997), with BA English, as well as a graduate of the National Institute of Dramatic Art (NIDA) Acting Course (2001). In 2008, he completed Honours in Performance Studies, looking at the role the media plays for emerging playwrights, again at Curtin. He completed a Masters in film and television directing and screenwriting at the WA Screen Academy (2008-09). He is in the final stages of completing a PhD in Performing Arts at the Western Australian Academy of Performing Arts (WAAPA). Michael has worked professionally in theatre and film in Australia since 2002 as a performer, director, writer, dramaturg and script editor. Michael has been nominated for several awards in various facets of the Arts and Screen. Michael has also worked as an academic and lecturer for University of Notre Dame Fremantle, Curtin University, WAAPA and NIDA. Michael is a proud Equity member (since 2001), serving on the WA Equity committee (since 2002) and is currently Vice President of WA Equity.

MS FRAN FERREIRA, Board Member

Mrs. Fran Ferreira is a highly experienced finance and corporate affairs executive with international experience in leading teams and achieving excellence. On her previous role at BHP Billiton, Fran led one of the largest community investment portfolios in Australia. Fran recently established C&F Consulting where she works with business leaders from corporate, government and not for profit sector to shape business strategies into business plans, with clear outcomes and measurable impacts. Fran holds a Bachelor degree in Economics and Post Graduate degree in Economic Engineering. Fran has a passion for children's theatre and for the capacity to unleash the imagination of the little audience and to inspire their inquisitive minds.

MS JEANETTE ROBERTS, Board Member

Jeanette is a Senior Executive with more than 30 years' international experience in the oil and gas industry. In her role as Manager, she has been responsible for all areas of business management – finance, HR and project management. Jeanette's comprehensive skill set extends across the entire oil and gas value chain including project development and delivery. Jeanette is an active participant in the industry and has been involved in policy development at State and Commonwealth level. She has engaged in many of the key policy areas for the industry, and is passionate about developing Australian talent in the industry. Recently Jeanette was appointed to the State Training Board, to provide oil and gas advice on training and workforce development issues. Previous board appointments include the ACEPT Board, the Resources Sector Supplier Advisory Board and APPEA's representative as Chair of the Resources Industry Training Council.

the team



Helen Hristofski

CEO & Executive Producer

Matt Edgerton

Artistic Director

Anna Kosky

Producer

Joy Crocker

Finance Manager

Matt McEwen

Marketing Manager

Christie Sistrunk

Education Manager

Jo O'Farrell

Development Manager

Renee Stansall

Education & Administration Coordinator

