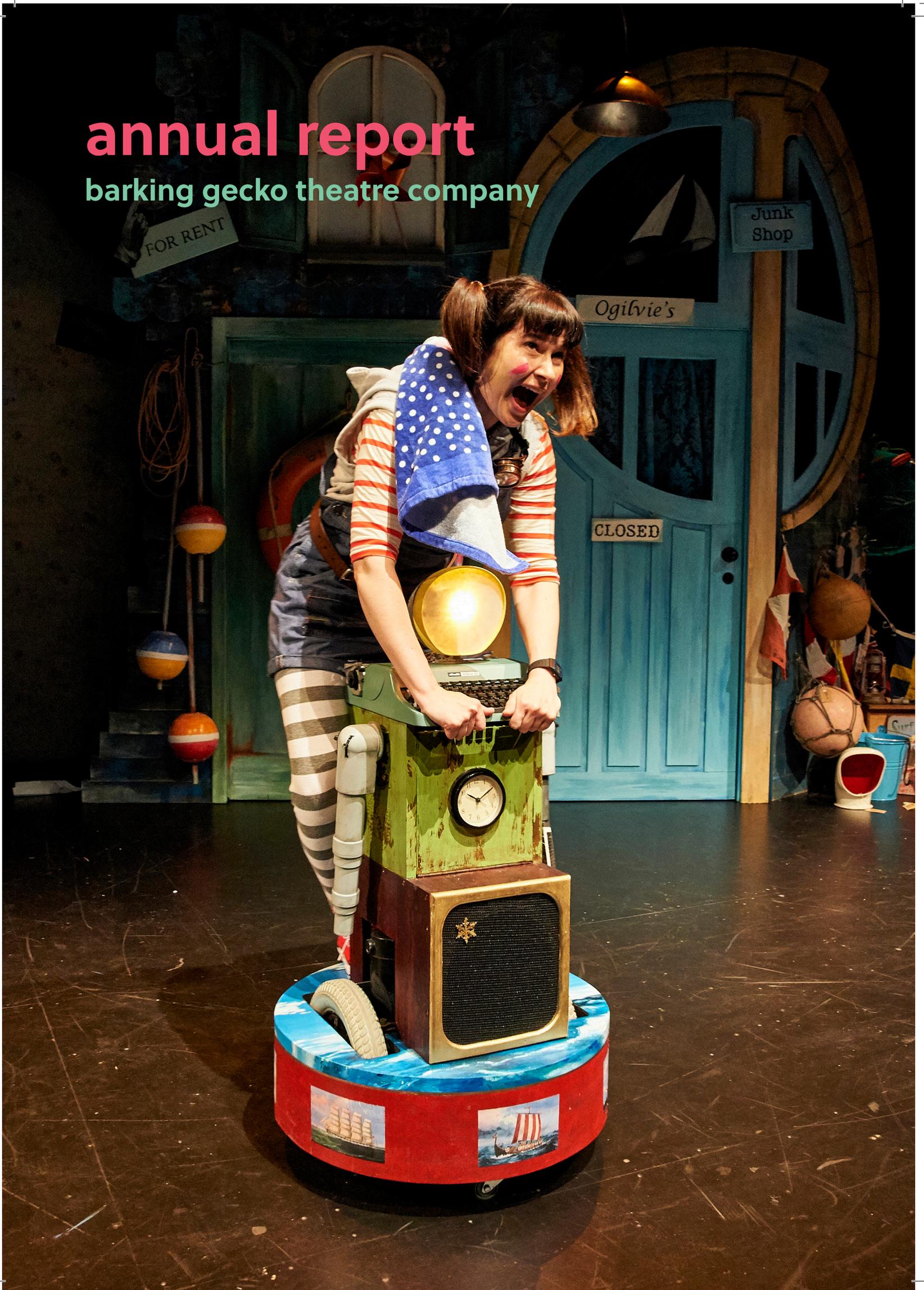


annual report

barking gecko theatre company





Chief Executive Officer & Executive Producer
Helen Hristofski

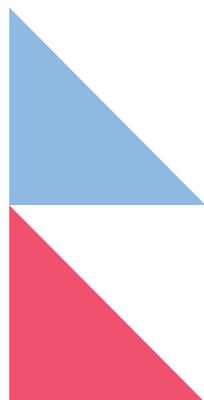
Artistic Director
Matt Edgerton

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Northbridge
WA 6003

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www.barkinggecko.com.au

ACN 052 424 683
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Cover Image: Jon Green





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 Theatre 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

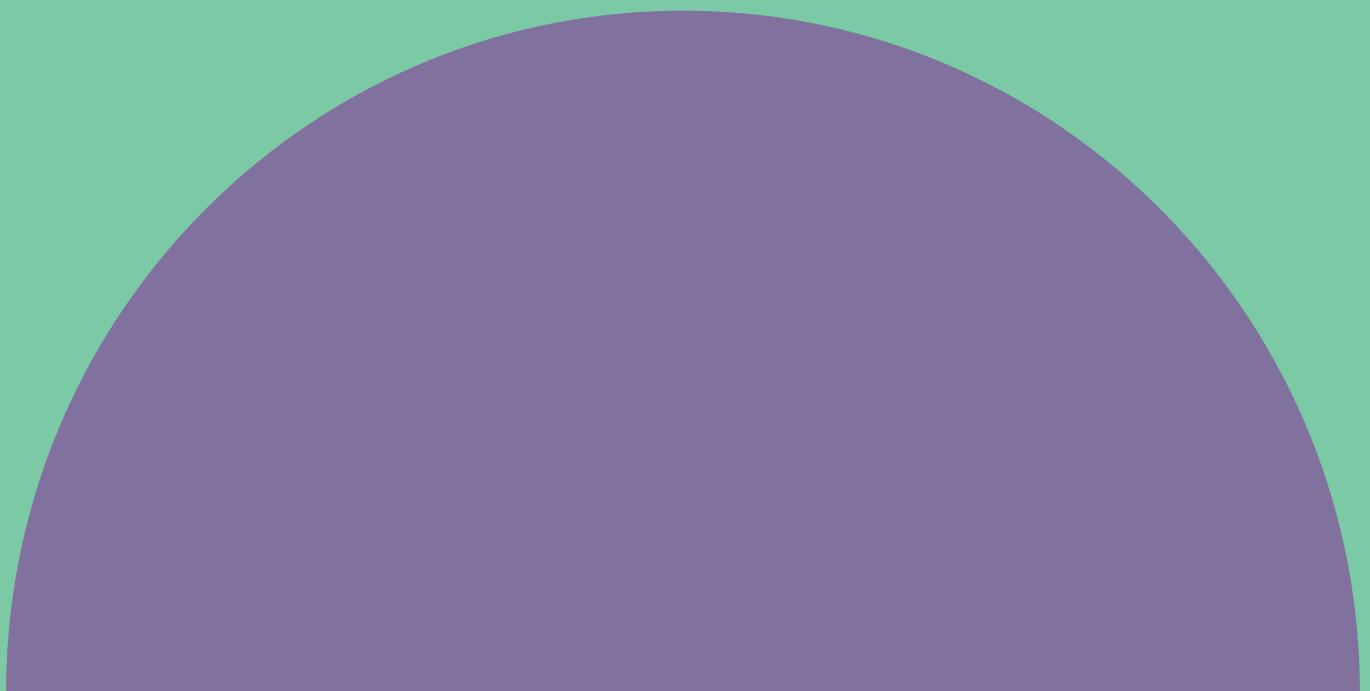
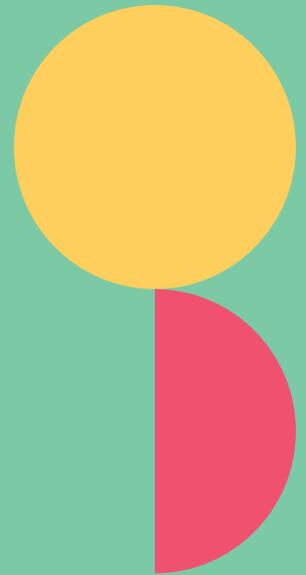
Excellence: Collaborate with leading artists across a range of disciplines. Thoroughly resource and rigorously develop our work, providing an environment where experimentation is possible and artists are able to create exceptional theatre.

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



My first year as Chair of Barking Gecko Theatre Company has been a rewarding, fun and busy time!

I am constantly amazed by how much this dynamic Western Australian institution achieves with a modest budget, dedicated team and a big, big heart and passion for creating outstanding theatrical experiences for young people.

This year Barking Gecko has toured *Bambert's Book of Lost Stories* internationally and across Australia to major capital cities, sell-out shows and great acclaim.

We have taken another 2016 hit, *In a Dark, Dark Wood* to Darwin where it won hearts and praise. I enjoyed the delightful *Saltbush* earlier in the year and feel a little sad that did not get reach we were hoping for as it was a beautiful piece of creative dance and storytelling.

Topping the year off an incredible team of talent artists conceived of, dreamed about and delivered an Australian-first show where a Robot stars alongside human artists, makes terrible jokes, doing magic tricks and literally saving a life. *My Robot's* world premiere in November had Perth talking about this beautiful work that was a funny, moving and timely exploration of loneliness, fitting in and being accepted in this digital, chaotic and crazy world we all live in. The show was a hit and will tour Australia and the world in years to come sharing its story of courage and magic across the globe.

Exciting creative developments have been underway – but that's under wraps, so you'll just have to trust me that yet more innovative, world-class artists joined us in Perth working to ensure Barking Gecko continues to produce outstanding, challenging and brave 'mind food' for young people (and us not-so-young folk too) into the future.

Off-stage we took a moment to commence a refresh of our brand – focussing on making the most of our legacy for being brave and open and respecting young people's capability.

We have a new sponsor development approach. In addition we worked co-operatively with the sector to align on and implement a new ticketing system.

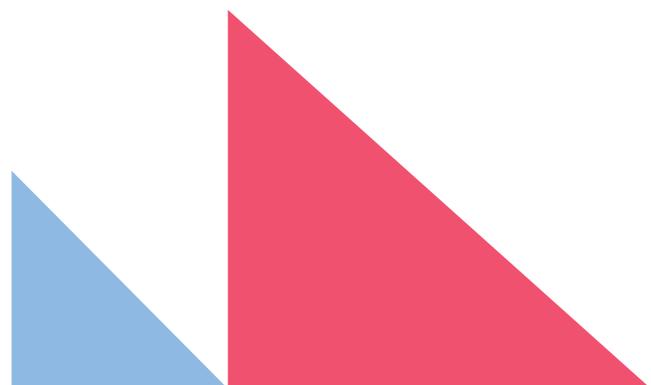
And finally, our Gecko Ensembles expanded to Broome and Kununurra during the year – in large part thanks to generous donations by supporters of BGTC. The Ensembles continue to represent a special opportunity to enrich the lives of young people across the state, supporting development of their well-being and esteem and giving them licence to explore their creativity and personality. This program is a very special part of who we are and we are committed to ensuring it can flourish into the future.

The achievements are large, the staff are few, so I pay tribute to CEO and Executive Producer Helen Hristofski and Artistic Director Matt Edgerton for being the driving forces, and acknowledge all our team for their commitment. Importantly too I acknowledge the Australian Government through the Australia Council for the Arts and the Western Australian Government through the Department of Culture and Arts and our superb corporate supporters Woodside Energy and our many generous private donors. We literally cannot do this without you!

Finally to my fellow Board Directors who are committed to ensuring the vibrant future of this great company, thank you for all you contribute. Special mention to former Chair Roger Martin who stepped down early in 2017 upon taking on a senior government role, but who did much to set up the year for success.

Barking Gekco understands that our kids matter. I know you do too, so please continue to support us to make this world, their world, a better place.

Bev East
Chair



“The art experience and the theatre experience, gyms for the soul, generate heat and exercise the imagination, empathy, creative thinking, patience and tolerance. A gym for the soul is a place where personal investment is required and the return is real”

Anne Bogart, What's the Story: Essays about art, theatre and storytelling.

The quote above captures a conversation we've been having regularly around the Barking Gecko office and rehearsal rooms. We aim to make art whose invitation is impossible to resist: to create experiences so engaging and enjoyable that young people can't help but throw themselves into the experience and be changed by it. In 2017 this has been a common thread in our onstage work and our creative learning programs.

There were numerous onstage highlights this year each with their own invitation for participation. *My Robot* broke totally new ground for all of us at Gecko as we built a functioning onstage robot and cast it as a lead character in a theatre show. *My Robot* had a near-sellout season of very happy children aged 4+ and is well placed to tour the country and beyond in coming years.

Barking Gecko brought the beautiful interactive children's work *Saltbush* to Perth this year as part of the Barking Gecko season. This unique work fused Aboriginal dance and song with cutting edge technology. The show was responsive to the offers of children with regular invitations for participation throughout.

Barking Gecko returned to the world stage as *Bambert's Book of Lost Stories* made its International debut, touring to Kent and

Edinburgh and returning to Octagon theatre in Perth, and also playing Brisbane and Melbourne seasons, making new friends for the company in each location.

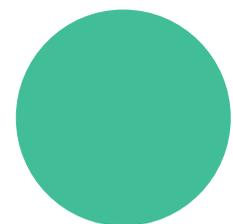
In A Dark Dark Wood toured to Darwin Festival in August and was warmly received by the Territorian audience. Revisiting this work with the benefit of distance was incredibly satisfying as we streamlined the storytelling and deepened its emotional weight. Our series of classic works for teenagers continued, with Living Lecture: *Romeo And Juliet* which toured around high schools in Perth for two weeks, getting terrific feedback from staff and students.

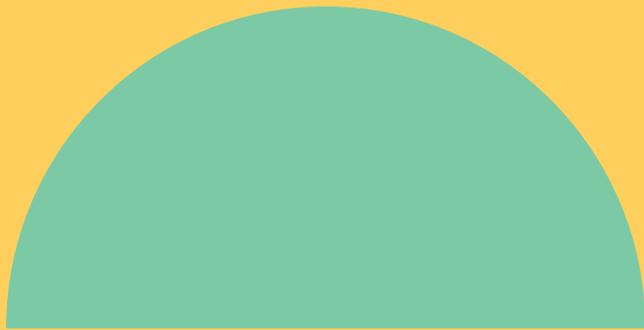
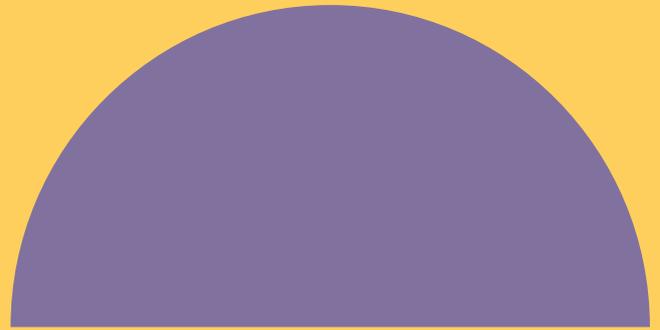
Gecko Ensembles have gone from strength to strength in 2017. This year we've had a big shift as we moved to company-wide term topics, integrating the artistic vision of the company with classes of every age. We've also moved to a more organic teaching rhythm in the year alternating between process and performance terms to allow young people space to learn and explore. The Ensembles expanded to a new locations in Kununurra, Toodyay and Midland. Our vision for a network of ensembles all around WA is getting closer and closer!

As a learning organisation, development is really important to us and both Helen Hristofski and I took up the opportunity to invest in our skills: Helen was offered a place in the Australia Council's national leadership program and I took on a month of training with Anne Bogart's SITI company in New York. These programs have shaped the artistic and strategic decision making at Gecko.

In 2017 we also bid a fond farewell to Roger Martin, thanking him for his exceptional work as Chair of the board and welcomed the legendary Bev East into the role. Bev has been a formidable Chair and the company has felt in safe hands as we've made exciting new work and planned for the future. With some incredibly exciting work in development, the company is well placed to keep giving young people an imaginative workout through 2018 and beyond.

Matt Edgerton
Artistic Director





artistic director's statement

executive report

This year was a triumph of celebration and collaboration as Barking Gecko Theatre Company travelled across the globe and engaged deeply with regional WA thanks to its unique strategic approaches.

In 2017, Barking Gecko was again galvanized to reach children wherever they gathered, be they at the world's finest international children's festival, Australian capital cities, venues across regional and remote WA, in schools, detention centres and the outer metropolitan suburbs of Perth.

Barking Gecko's unwavering commitment to artistic excellence and layers of access for a broad range of children and young people is inspiring and it's a privilege to work alongside people within and around Barking Gecko who are so committed to see the company thrive. When Barking Gecko Theatre Company flourishes, so do the children we come into contact with.

Artistically the company premiered *My Robot* by Finegan Kruckemeyer directed by Matt Edgerton. A key outcome of 2017 was the company building its touring capacity. The company returned to the Darwin Festival with *In a Dark, Dark Wood*

by Caleb Lewis, and *Bambert's Book of Lost Stories* journeyed to the Edinburgh International Children's Festival and Kent in the UK, followed by sell out seasons at the Arts Centre, Melbourne and Queensland Performing Arts Centre. At our home in Perth, Barking Gecko presented the internationally acclaimed production *Saltbush*, at the State Theatre Centre of WA to ensure Perth children did not miss out on the national tour of this seminal Indigenous work for children created by Compangie TPO and Incite Arts.

Barking Gecko punches well above its weight presenting 73 performances over five productions. Additional activities including Specialist Workshops, Gecko Ensembles and bespoke programs for schools and communities, delivered 9,800 hours of drama workshops and engaged with 16,000 children and young people.

As the company's reputation continues to ascend, with invitations to perform in capital cities and overseas, Barking Gecko ensures it is responsive 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.

The cost of travel for schools in outer metropolitan Perth is a significant barrier to attending our home, the State Theatre Centre of Western Australia. Capacity to book 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. Barking Gecko will continue to source funds required to help our enthusiastic schools attend our productions in future years.

In 2017, with the support of Healthway Barking Gecko's Ensembles grew weekly drama classes for children aged 5 – 18 rapidly. Last year we set ourselves a goal of 20 Gecko Ensembles by 2020 and at the conclusion of 2017 we are delighted to have reached 15 across outer metro and regional locations.

Located within existing cultural venues, Gecko Ensembles bring children together to develop their creativity, critical thinking, and communication and collaboration skills. Barking Gecko's Ensembles are a meaningful year round commitment to activating cultural infrastructure with children and young people across the state and generating employment for WA artists in regional areas.

In 2016, Barking Gecko piloted its first regional Gecko Ensemble in Broome in 2017 we expanded Gecko Ensembles to Kununurra in partnership with Save the Children, Toodyay and Midland. Thank you to the Rowley Foundation and the Moore Family Trust for their support in establishing new locations.

I 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.

Development (sponsorship, philanthropy and fundraising) is critical to the company's operations and our capacity to connect children to their creativity, be it through making new productions, touring or meeting demand for the ever-growing Gecko Ensemble program. My thanks to Woodside our precious long term Development Partner whose staff are so collaborative in working with us to find innovative pathways that connect children to creativity.

Deep thanks also to Healthway for their unwavering support over 25 years, the University of Western Australia through its Cultural Engagement platform, the Girgensohn Foundation, Rowley Foundation, Moore Family Foundation and those brilliant individuals who annually donate to the company.

Barking Gecko Theatre Company gratefully acknowledges the critical investment made by the Department of Local Government, Sport and Cultural Industries in Western Australia and the Australian Government through the Australia Council, its arts funding and advisory body. I also deeply appreciate the confidence inspiring support

we have received through the Major Festivals Initiative in partnership with Perth, Melbourne and Sydney Festivals to ensure we are able to premiere our next major production in 2018.

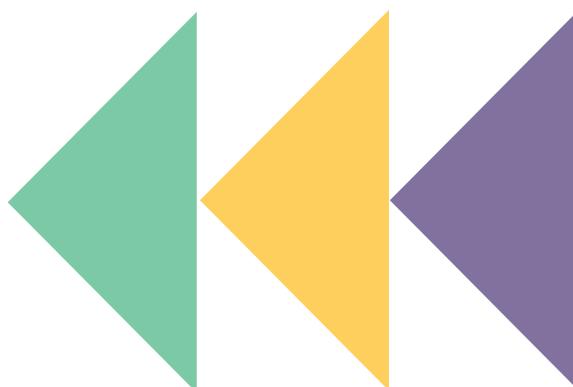
The 2017 financial accounts of the company show gains in revenue from 2016 to 2017 and the company's control over costs has continued to be strong, particularly when premiering significant new productions in a challenging in fundraising and sponsorship environment. The overall operating result was a surplus of \$137,465 resulting in an increase in the Company's reserves to \$469,777. This represents a reserves ratio of 30% against a target figure of 20%. Barking Gecko is meeting the challenge of balancing financial stability with artistic ambition and deepening regional engagement. The balance sheet continues to strengthen and the Company is in a strong financial position.

It has been another exceptional year for our locally cherished, nationally significant, joyful company. My thanks to outgoing Chair, Roger Martin for his years of service to the company and salute the dedication and wisdom of Barking Gecko's board members, lead by Bev East.

My thanks also to the extraordinary Matt Edgerton and incredible Barking Gecko Theatre team for going above and beyond all year. Next year we turn 30 and the company will have so much to celebrate!

Helen Hristofski

Chief Executive Officer & Executive Producer



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**.

2017 saw Helpmann Award winner *Bambert's Book
of Lost Stories* travel the world, visiting festivals in
the UK and friends on the other side of Australia
before coming home to delight audiences at the
Octagon Theatre, Univeristy of WA.

This tale of imagination and hope was presented by
an outstanding creative team, bringing characters
to life and leaving long lasting impressions on our
young audiences.

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 Maclaine, Amanda McGregor, Jo Morris, Tim Watts
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Season	Edinburgh International Children's Festival 29 – 31 May Gulbenkian Theatre, Canterbury 3 June Octagon Theatre, UWA 30 September – 1 October The Playhouse, Queensland Performing Arts Centre 12 – 15 October Arts Centre, Melbourne 25 – 27 October
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Performances	27
Total Audience	7,877



“The cast... all deliver faultless performances embodying heart, humour and vulnerability.”

– Australian Stage

“The eye-catchingly ornate set operates – like the narrative itself – on several levels.”

– Herald Scotland



PHOTO BY JON GREEN

“With the little ones in particular, their imaginations run wild. They’re not only standing on a lily pad, they’re worried about getting their feet wet if they fall off!”

– The Age



PHOTO BY REBECCA MANSELL

Act-Belong-Commit presents

saltbush



By Insite Arts & Compagnia TPO

Saltbush was a wonderful collaboration between Insite Arts and internationally acclaimed Italian company Compagnia TPO.

Saltbush celebrated the culture and landscape of Aboriginal Australia, taking audiences on an interactive journey with live dance, music, song and stories

An ensemble of Aboriginal artists collaborated with Insite Arts and the internationally acclaimed Italian company Compagnia TPO to create this highly acclaimed work.

Creative Team

Co-Artistic Directors

Davide Venturini &
Jason Cross

Dramaturgy

Sasha Zahra

Composer/Musician

Lou Bennett

Choreographer

Deon Hastie

Visual Artist/Designer

Delwyn Mannix

Digital Designer

Elsa Mersi

Technical Designer

Rossano Monti

Sound Designer

Spartaco Cortesi

Artistic Collaborators

Edoardo Donatini &
Francesco Gandi

Cast

Caleena Sansbury
Sani Townson
Sharni McDermott

Season

Studio Underground
State Theatre Centre of
WA

12 – 14 July

Performances

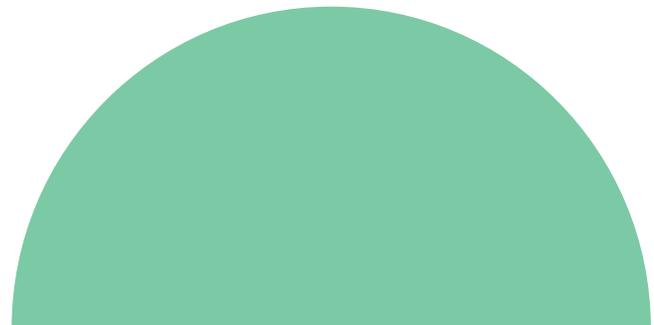
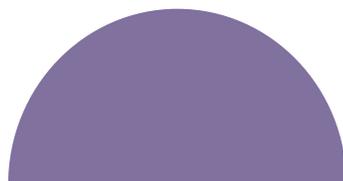
9

Total Audience

610

“Saltbush succeeds in engaging its audience through imagination, asking us to find ways to love this strange and beautiful country.”

– Artshub



WORLD PREMIERE

Barking Gecko Theatre Company presents

my robot

The Studio Underground at the State Theatre Centre of WA was transformed into Ophelia's seaside world for the premiere season of *My Robot*.

The performance followed the story of Ophelia as she discovers a mysterious box full of gadgets, parts and pieces. Her curiosity getting the better of her, Ophelia creates Olivetti a robot with a typewriter chest and an alarm click heart.

My Robot took audiences of all ages on a rambunctious adventure filled with robot antics, laughter, daring rescues and bewildered parents, all told with the care and artistry synonymous with Barking Gecko's award winning shows.

Creative Team

Playwright	Finegan Kruckemeyer
Director & Dramaturg	Matt Edgerton
Designer	Isla Shaw
Lighting Designer	Chris Donnelly
Composer & Sound Designer	James Luscombe
Robot Designer	Steve Berrick
Costume Coordinator	Nicole Marrington
Set Construction	Onstage Arts
Scenic Artist	Ruby Smedley

Cast	Arielle Gray St John Cowcher Sarah Nelson
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Season	Studio Underground State Theatre Centre of WA 10 – 25 November
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Performances	20
Total Audience	3,827

“This is children’s theatre at its best.”

– Seesaw Magazine

“Finegan Kruckemeyer’s script had the young audience giggling from the beginning, on side with Ophelia and marvelling at her inventiveness.”

– The West Australian



PHOTO BY JON GREEN

Darwin Festival presents
Barking Gecko Theatre Company's

in a dark dark wood

By Caleb Lewis

The children of Darwin were treated to the magical fantasy that is *In a Dark Dark Wood* at the Darwin Festival. This retelling of the classic Hansel and Gretel was strikingly original in its presentation to a new generation.

With spooky puppets, magical animals and fast paced storytelling, this theatre production takes audiences through a dark, dark wood and safely home again.



PHOTO BY JON GREEN

“Barking Gecko Theatre Company’s re-imagining of the scarytale Hansel and Gretel is so clever and so much fun its scenes will haunt you ... in a good way.”

– Perth Now

“Kids, parents and people who like to laugh and have fun will all love this show.”

– Perth Arts Live



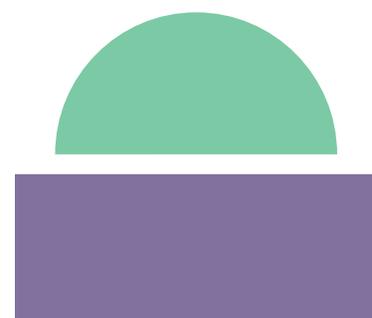
Creative Team

Writer	Caleb Lewis
Director	Matt Edgerton
Set & Costume Design	Lawrie Cullen-Tait
Lighting Design	Chris Donnelly
Sound Design	Ben Collins
Puppetry Mentor:	Chloe Flockart

Cast	Francesca Savige Scott Sheridan
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Season	Darwin Entertainment Centre 24 – 26 August
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Performances	5
Total Audience	559



living lectures

After the success of the 2016 inaugural Living Lecture Program at the University of Western Australia, Barking Gecko took Living Lecture into schools in 2017.

The Living Lecture program provided a deep encounter with a performance text for high school students and their teachers. The two-hour presentation was conducted by Barking Gecko's Artistic Director Matt Edgerton. The Living Lecture's were an entertaining mixture of performance and interactive presentation while providing a incredibly engaging education experience in schools.

Performances 11

Total Audience 1,672

“It really brought the performance to life for the students and the analysis and presentation of scenes greatly assisted in their understanding of not only the play itself, but of how drama as a medium works.”

– Living Lecture Teacher

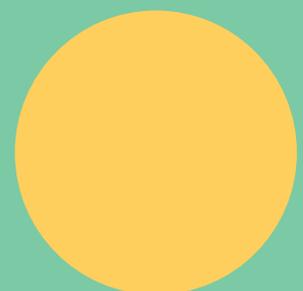
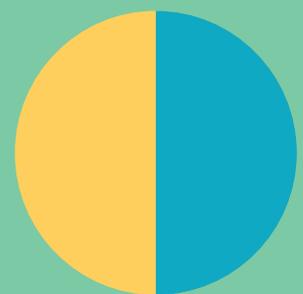
“The breakdown of the scenes and how to the lecture was presented as something not to be feared through use of subjects and matters that connect with the audience.”

– Living Lecture Student

workshops

During the school holidays, Barking Gecko offers young people the opportunity to participate in three days of fun drama workshops in a supportive environment. These School Holiday workshops were based on a particular theme, idea or question and had enrolments of children aged 5 – 17 years.

2017 also saw Barking Gecko hold a 5-day School Holiday workshop in Kununurra for the first time, in a successful partnership with Save the Children.



fresh ink

Barking Gecko Theatre Company proudly partnered with Australian Theatre for Young People in a national mentoring program for emerging playwrights. 2017 was Barking Gecko's first year bringing Fresh Ink to WA, and the only program of its kind in Australia.

The program is designed to create opportunities for committed and talented playwrights to bridge the gap into professional practice.

Fresh Ink pairs emerging playwrights with a mentor for a series of workshops that will result in a script delivered for rehearsal with a cast of professional actors.

“Totally unique in Perth’s landscape for emerging artists, incredibly generous, with support from incredible industry directors, writers, and actors.”

– Scott McArdle, 2017 Fresh Ink Writer, Perth



“The support of the Australian Theatre for Young People and Barking Gecko Theatre Company gave me the space to explore and develop ambitious ideas that I was passionate about bringing to the stage.”

– Jackson Used, 2017 Fresh Ink Writer, Perth

gecko ensembles

“Gecko Ensembles are an opportunity to express creativity and experiment with acting and drama in a safe, non-judgmental environment.”

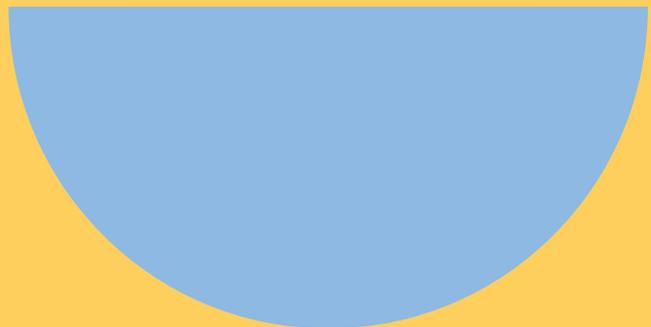
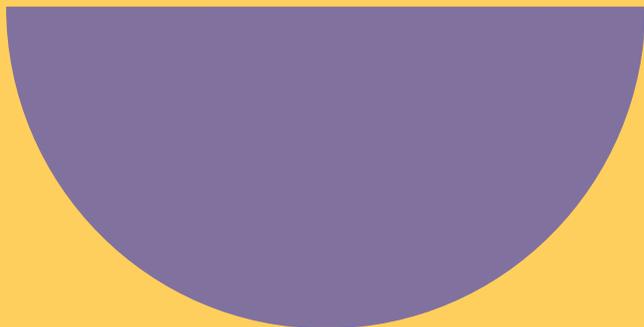
– Parent

“I like the way that drama is used to explore different themes, encourages thinking, participation and is a positive learning experience. It’s fun too!”

– Parent

“You get to express your feelings and express your imagination for everyone to see”

– Junior Gecko Ensemble participant



Gecko Ensembles is Barking Gecko's flagship creative learning program for young people. Gecko Ensembles support creativity and the development of theatre skills in children and young people.

In 2017, Gecko Ensembles continued to evolve with the establishment of our second regional location in Toodyay and third outer metro location in Midland. This year Barking Gecko delivered 421 workshops across 7 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. This ensemble not only explores acting fundamentals, script interpretation, audition techniques but also 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 into 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 2017 a total of 617 children from the ages of 2 – 5 years of age participated in Story Inc in the first half of the year.

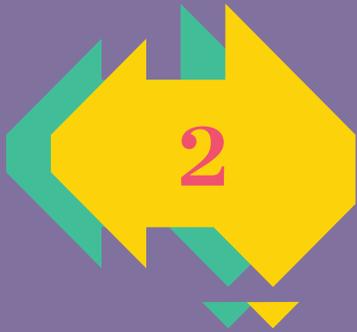
“I can be anyone or anything”

– Junior Gecko Ensemble participant

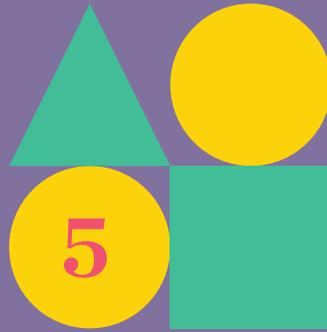


2017

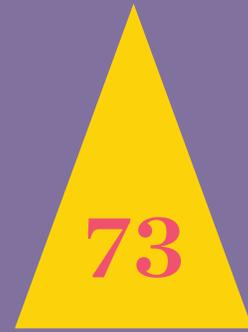
on stage



New Australian works



Productions



Performances

audiences & participation



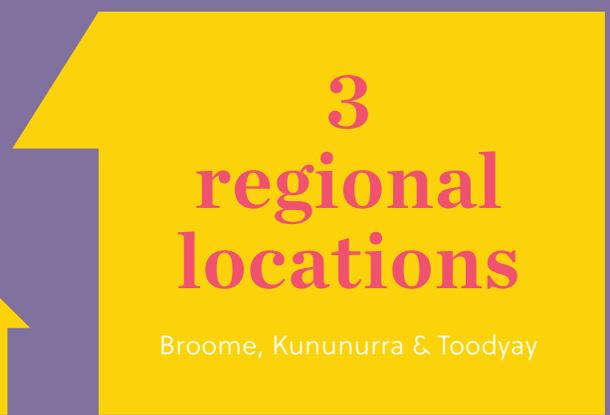
touring



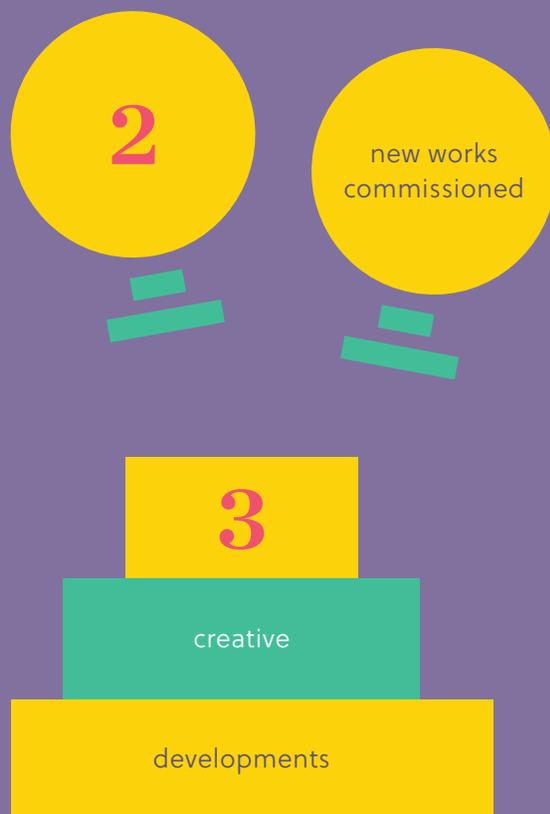
ensembles & workshops



locations



development & creative



thanks!

barking gecko gratefully acknowledges our wonderful cast of supporters.

Development Partner



Principal Community Partner



Government Partners



Business Partners



Touring Partners

Saltbush



In a Dark Dark Wood

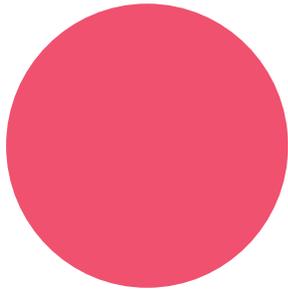


My Robot



Touring support



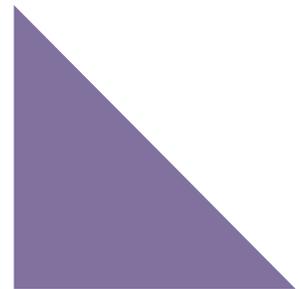


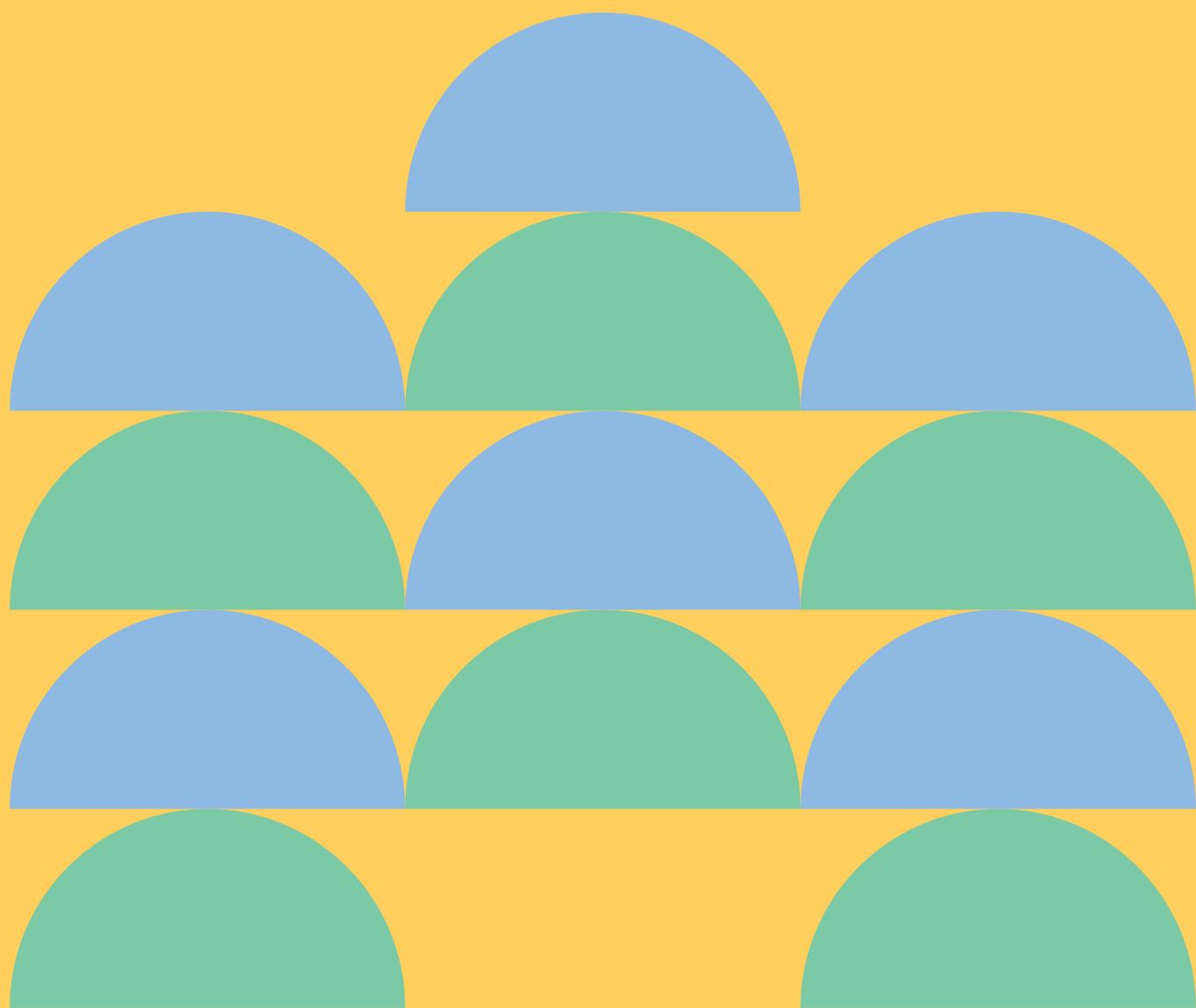
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Susan Stepatschuk
Cherry Wild
Joanne Cruickshank
Irene Jarzabek
Anonymous (2)



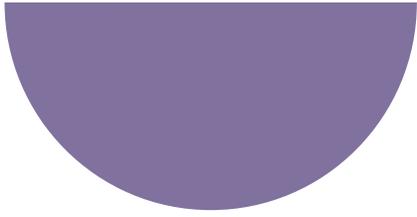


**artists &
teaching
artists**

Zoe Atkinson, *Designer*
Rachel Bartlett, *Teaching Artist*
Vanessa Bates, *Playwright*
Caitlin Beresford-Ord, *Admin*
Rohin Best, *Production*
Claudia Blagaich, *Production*
Anna Brockway, *Teaching Artist*
John Carter, *Production*
Rachael Chamberlain, *Teaching Artist*
Felix Ching Ching Ho, *Director*
Nadia Collins, *Teaching Artist*
St John Cowcher, *Performer*
Stevie Cruz-Martin, *Teaching Artist*
Alexandra Desebrock, *Teaching Artist*
Chris Donnelley, *Lighting Designer*
Renato Fabretti, *Teaching Artist*
Arielle Gray, *Performer*
Timothy Gray, *Teaching Artist*
Marlani Haerewa, *Performer*
Michelle Hall, *Teaching Artist*
Tyler Hill, *Production*
Craig Irons, *Performer*
Luke Kerridge, *Director*
Georgia King, *Teaching Artist*
Yilin Kong, *Performer*
Georgia Landre-Ord, *Production*
Elizabeth Louttit, *Teaching Artist*
Amanda Ma, *Performer*
Nick Maclaine, *Performer*
Michael Maclean, *Production*
Elizabeth MacNeil, *Teaching Artist*
Jay Masih, *Teaching Artist*
Francesca Mason, *Performer*
Amy Mathew, *Performer*
Amanda McGregor, *Performer*
Rani Middleton, *Teaching Artist*
Callum Millard-Webb, *Production*
Joanna Morris, *Performer*

Ben Mortley, *Performer*
Sarah Nelson, *Performer*
William O'Mahony, *Performer*
Rhianne Perrie, *Production*
Guilia Petrocchi, *Teaching Artist*
Natalie Ryan-Brand, *Teaching Artist*
Taryn Ryan, *Performer*
Hayley Sanders, *Production*
Igor Sas, *Performer*
Scott Sheridan, *Performer*
Jessica Shilock, *Teaching Artist*
Christie Sistrunk, *Teaching Artist*
Sarah Ruby Smedley, *Production*
Courtney Stewart, *Performer*
Emily Stokoe, *Production*
Mark Storen, *Teaching Artist*
Sue Studham, *Production*
Sete Tele, *Production*
Jason Thelwell, *Production*
Amerlia Trenaman, *Production*
Gabrielle Wang, *Novelist*
Mararo Wangai, *Teaching Artist*
Timothy Watts, *Performer*
Brian Weller, *Mechanist*
Alex Woodmansey, *Lighting*
Rubeun Yorkshire, *Teaching Artist*

board members



BEV EAST, Chair

Bev East is the CEO of St John of God Health Care's Social Outreach services which provide support and capacity building services across Australia and internationally to Timor-Leste and PNG. 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, leading the company's Communities division, managing corporate affairs, risk and governance during the construction of the Pluto LNG Project, and managing state and federal government affairs activities. She is currently Deputy Chair of the Board of Volunteering W.A. Bev was also a senior adviser to state and federal ministers, held a state leadership role in the union movement and worked as a producer and presenter in radio and print media. Bev holds a Bachelor of Arts and a Diploma in Employee Relations from Curtin University. She is a graduate of AICD and a member of the Leadership WA alumni.

GREG CAUST, Deputy Chair

Greg Caust has been in the finance industry with Australia's largest financial services organisation, Commonwealth Bank of Australia, since 1990, leading finance professionals across most parts of Australia in corporate, regional and agribusiness, and Private Banking segments. Greg recently joined Murdoch University as Director Student Management, leading teams that support students

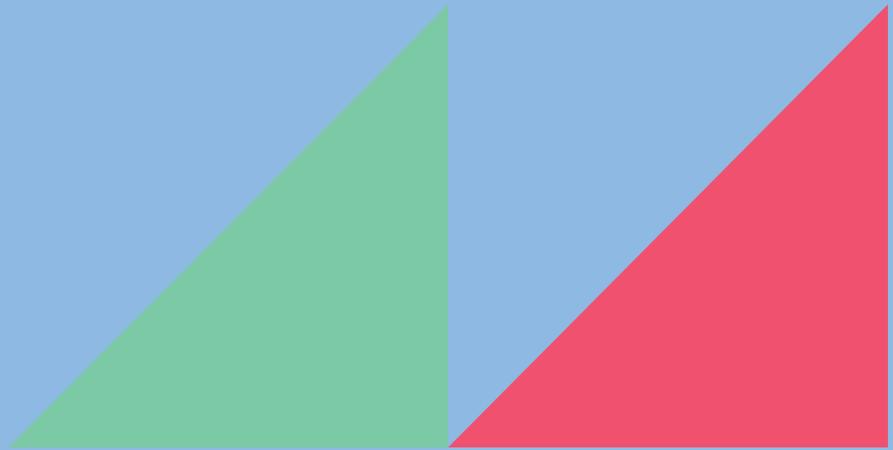
to be successful in their studies and careers. Greg holds a Bachelor of Business in Accounting and Economics, and a Masters of Business Administration specialising in Finance.

NICHOLAS CREED, Board Member

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.

RACHEL MCDONALD, Board Member

Rachel McDonald has directed for many of Australia's leading companies, with productions including La Voix Humaine for Opera Australia, The Pianist for Belvoir St Theatre/Sydney Festival, The Taming of the Shrew for Sydney Theatre Company, La Traviata for OzOpera national tour and Queen Lear for Melbourne Theatre Company. Rachel has also directed extensively for WAAPA and Sydney



Conservatorium and enjoys working with emerging artists. Writing credits include several projects for Musica Viva and the musical Susanna's Wedding. Rachel lectures in design, directing and acting at WAAPA, and is a board member at Barking Gecko Theatre Company. She recently directed La Boheme for Freeze Frame Opera and will work with them again on Pagliacci.

FRAN FERREIRA, Board Member

Fran Ferreira has over 20 years of international experience in Fortune 500 companies such as Chevron, Repsol and BHP in leading teams, streamlining business drivers, attending community needs, prompting growth, pursuing safety excellence, increasing efficiency and achieving strategic imperatives towards Company's Vision. Fran recently joined the executive team of Foodbank as Financial Controller bringing her corporate experience into the not for profit sector. 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 imaginarium of the little audience and to instigate their inquisitive minds.

JEANETTE ROBERTS, Board Member

Jeanette Roberts has more than 35 years' international experience in the oil and gas industry.

Her experience encompasses the entire oil and gas value chain, delivering projects all over the world, including Africa, Europe, UK, Former Soviet Union and Asia. She is an active participant in Australia's oil and gas industry is passionate about developing Aussie home-grown talent in the industry. Jeanette is engaged in policy development and industry leadership at State and Commonwealth level.

the team

**Helen
Hristofski**

CEO & Executive Producer

**Matt
Edgerton**

Artistic Director

**Anna
Kosky**

Producer

**Joy
Crocker**

Finance Manager

**Matt
McEwen**

Marketing Manager

**Sue
Stepatschuk**

Development Manager

**Renee
Conway**

Education & Administration Coordinator

**Hannah
Smith**

Education Manager



PHOTO BY REBECCA MANSELL

