



ANNUAL REPORT 2018

LET'S PLAY.

LET'S PLAY.

Chief Executive Officer & Executive Producer

Helen Hristofski

Artistic Director

Matt Edgerton

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Cover Image by Daniel Grant

A Ghost in My Suitcase

Left to Right: Frieda Lee, Alice Keohavong and Amanda Ma.

COMPANY OVERVIEW

Artistic Vision

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

Mission

Our mission is to give children transformational experiences through exquisitely crafted story-telling and performance.

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: Push theatrical convention, connect with a range of respected artists across disciplines and collaborate with all levels of the theatre industry. Create relevant and high quality work through great writing, performance and design.

Respect: Treat children as complete human beings with their own ways of seeing the world. Welcome artists, staff and audiences from a diverse range of locations, circumstances and culturally and linguistically diverse backgrounds.

Bravery: Be brave in achieving our goals by taking creative risks to ensure that our performances and programs inspire and challenge children.

Sustainability: Ensure Barking Gecko's financial future through a strong business model; be conscious of our environmental impact; and encourage the sustainable practices of those we interact with over the long term.

A WORD FROM OUR CHAIR.

Bev East

Chair

Across another remarkable year we have been both future focussed and taking a trip down memory lane!

We have continued to deliver on our strategic intent to craft extraordinary theatre productions which can tour for many years and underpin this work with our Creative Learning programs including Gecko Ensembles and Living Lectures.

Speaking of extraordinary theatre - *A Ghost in My Suitcase* was front and centre for much of the year with a special school season in July creating the opportunity for WA children to review the show, provide feedback and quite literally shape the final production.

We then took our ghostly tale for its world premiere season at Melbourne Festival, to be followed early in 2019 by Sydney Festival before returning home to Perth Festival where we will celebrate the 21st time a Barking Gecko show has featured in Perth Festival over the past 30 years.

Bambert, the little wooden puppet man, with the big glasses and tall stories returned to Australia to win more fans in seasons of *Bambert's Book of Lost Stories* throughout regional Western Australia and Sydney - where he starred at the iconic Sydney Opera House in September.

Meanwhile, behind closed doors there was music, dancing and delicious cooking smells emanating from the creative development room... It is with great excitement that we announced in our 2019 Season a co-production with Black Swan State Theatre Company *Fully Sikh*. It will be unmissable, as Sukhjit Kaur Khalsa leads us in a poetic procession through her life growing up as a "brown hairy Sikh girl" in the suburbs of Perth.

All of this only happens because of the critical financial support we receive from the Australia Council, Department of Local Government, Sport and Cultural Industries, Healthway and valued corporate supporters such as Woodside Energy, Hawaiian and Tianqi.

And 2018 was also a time for us to look backwards. Ahead of our 30th year in 2019 we have spent time piecing together the company's proud history - a remarkable tale of survival

in these challenging funding times, when many other theatre companies have folded, but also a tale of contribution to the growth of the arts sector in Western Australia. The energy and commitment behind Acting Out which morphed into Barking Gecko Theatre Company in 1989, also nurtured and spun out to independence such iconic company's such as Yirra Yaakin Theatre Company, Awesome International Arts Festival for Bright Young Things and seeded the creation of Sensorium Theatre.

Some of Western Australia's most eminent community members have graced the Board of Barking Gecko or played leadership roles in the Company over these years. None more so than Professor Fiona Stanley AC who has over many years has poured her boundless energy, intellect and passion into creating a better future for our children - including through opportunities to experience, and be immersed in the arts.

Reflecting upon our past allows us to understand the rich contribution Barking Gecko has made to the fabric of our communities in Western Australia, nationally and internationally. We will spend time in 2019 celebrating that and sharing Gecko stories to spark a deep desire within individuals, companies and communities to find ways to grow their support for our work.

It is a little sobering to realise the giant shoulders upon which the current Board and Company leadership stands. We hold in our hands a precious legacy built through the remarkable passions and vision of those who have gone before us and a lot of blood, sweat and tears.

We must continue to honour that through a focus on brave and excellent work - from Productions to Ensembles, Living Lectures to Creative Learning.

Thank you to outgoing Artistic Director Matt Edgerton for bringing his considerable artistry, integrity and boundless enthusiasm to the role for the past three years. And of course in January 2019 we welcome incoming AD Luke Kerridge who given his role as Adapter and Director for *Bambert*, you might say 'returns' to join the Gecko family.

CEO and Executive Producer Helen Hristofski continues to not only lead BGT, but also to be a fearless advocate for the importance of children's theatre and participation in the arts. My thanks to her, the Barking Gecko administrative and production teams and our teaching artists. My thanks also to the Board for their continued contribution to the company.

We commit to holding safe the legacy of the past 30 years. We ask you to support us to build the future together.

“We hold in our hands a precious legacy built through the remarkable passions and vision of those who have gone before us and a lot of blood, sweat and tears.”

A WORD FROM OUR ARTISTIC DIRECTOR.

Matt Edgerton

Artistic Director

This is my last year at Barking Gecko Theatre and I feel more than ready to hand on the role of Artistic Director, knowing the company is thriving and growing. We are making work that tours to major festivals and around the world. We are performing regularly at the Sydney Opera House. The Creative Learning program is growing at a phenomenal rate and we are delighting children and theatre critics alike. This year was a big one!

Bambert's Book of Lost Stories was the first show that I worked on after joining Barking Gecko in 2015 and I am thrilled that in 2018 it is still touring. I'm also thrilled that its director, Luke Kerridge, is going to be spending more time with Barking Gecko in 2019. But more of that later! This year *Bambert's Book of Lost Stories* wowed audiences on its WA regional tour and then played at the Sydney Opera House.

2018 also marked the long-awaited premiere of our major new work *A Ghost in My Suitcase*. I found the novel, written by Gabrielle Wang, at the end of 2015 and Barking Gecko has been developing the work ever since. After numerous creative developments, including two trips to China, we premiered at Melbourne Festival in October 2018. The show was only made possible with the investment of national festivals – Melbourne, Perth and Sydney – through the Major Festivals Initiative fund. Having three national festivals invest in a work is a first for Barking Gecko and was a huge amount of work behind the scenes for Helen and myself, and I'm incredibly proud of what this allowed us to create.

There were a large number of glowing reviews from Melbourne and to be fair, a couple of critical ones. It's the nature of ambitious art to provoke passionate responses – a show that pleases everyone is usually too safe. Most resonant with our artistic intentions, were the write-ups in *The Age*, who gave the production 4.5 stars and followed up by singling the show out in their best-of-2018 wrap up as "a sublime children's book adaptation... that showcased the best of what Australian artists can achieve with major festival backing". This is an especially gratifying thing to read because it is exactly what Helen and I had been talking about for three years.

We were aware that Barking Gecko is a little company and we were simply unable to do this kind of work without significant investment. The backing of three festivals allowed us to make

a work of ambition and scale and I'm very proud of the journey we went on to make it happen and the result we achieved.

The industry's leading publisher, Currency Press, have asked to publish the play script of *A Ghost in My Suitcase*, with an introduction from myself. The production plays at Sydney and Perth Festivals in 2019. And best of all, every season features loads of inspired kids, trying out the ghost fighting moves in the foyer afterwards.

Our *Living Lecture* series continued in schools in 2018, with a tour of *Living Lecture: Macbeth*. These two-hour, interactive sessions, designed for high school students, were met with genuinely warm and engaged audiences wherever we toured. The success of this program has been built on finding actors who have a big expressive range and great facility with language to allow them to meet the text, coupled with a passion for talking about these big, complex and beautiful plays. I have such a personal pleasure in being able to work on these plays and connect with a teenage audience and it has been wonderful to see the program's reach grow each year.

Creative Learning is an element of the company I am extremely proud of, with a huge growth in participation and reach of our programs since I arrived at the company. Gecko Ensembles continued to expand around the state in 2018, with new ensembles in Midland (taking Perth locations to five), Karratha and Kununurra.

We again ran our Fresh Ink program for emerging WA writers, in partnership with ATYP and again the feedback was that our Perth writers were the strongest in the country. In partnership with The Blue Room Theatre, we supported the development of a new theatre production for children, which received a public reading for Winter Nights.

These Creative Learning programs are only as good as our teaching artists, and in 2018 we lost one of our finest, Rani Middleton, who passed away at the age of 34. Rani will be sorely missed in our teaching artist team and, inspired by donations from her friends, the company is setting up the Rani Middleton Scholarship to fund a Gecko Ensemble place for a regional student who otherwise can't afford to attend.

2018 is my last full year as Artistic Director. Luke Kerridge will be commencing in the role in January 2019, and will be sole Artistic Director from March 2019. Luke is well known to the company as the director of the wonderful *Bambert's Book of Lost Stories*. His passion for theatre for young people and his exceptional skills as a theatre maker put the company on track for a very bright future indeed.

I'd like to conclude by thanking Helen Hristofski and my wonderful colleagues at Barking Gecko, Bev East and the Board, all the artists who have worked with me over my years at the company, and the many children who have taught me so much. It has been a great chapter in my life as an artist and I'm truly grateful for the opportunity to be the creative leader of Barking Gecko over these years.

“There is a special providence in the fall of a sparrow. If it be now, tis not to come. If it be not to come, it will be now. If it be not now, yet it will come. The readiness is all.”

William Shakespeare

Hamlet

A WORD FROM OUR EXECUTIVE PRODUCER.

Helen Hristofski

Chief Executive Officer & Executive Producer

In 2018, Barking Gecko Theatre continued to lead as a nationally significant and inspirational theatre company. Alongside premiering new productions, the company continues to expand its touring and Creative Learning programs while securing the company's ongoing financial stability.

In 2018, Barking Gecko Theatre premiered *A Ghost in My Suitcase*. First commissioned in 2016 the project attracted a strategic development grant from Department of Local Government Sport and the Creative Industries (DLGSCI), Play King Foundation support and a Major Festival Initiative (MFI) Seed Funding. Subsequently in 2017, Perth, Melbourne and Sydney Festivals co-commissioned the production through the MFI, which ensured essential pre-production investment. *A Ghost in My Suitcase* was a demonstration of Barking Gecko's ability to land a significant new Australian work through skilfully navigating a tri-festival collaboration, securing multiple investment partners and engaging a team of artists from right across Australia.

As well as being a ripping tale, *A Ghost in My Suitcase* is a clear demonstration of Barking Gecko's celebration of diversity: in the casting; the powerful depiction of female characters both young and old; and exceptional female artists on the creative team. After the wash-up of the multi-year financials, statistical reporting and critical feedback, the impact of *A Ghost in My Suitcase* is most eloquently described in the following social media post:

"... I go to the theatre often, to be moved or simply to escape. Tonight mom and I were entranced by a story that was about us. I was struck by the feeling of wanting to cry simultaneously while I was beaming from ear to ear. Experiencing your difference as an identity is powerful. Celeste, played by Alice Keohavong, stated "I'm half Chinese, half French" to which Ting Ting, played by Yilin Kong, responded "so you're nothing". This hit me right in the guts.

As a child of mixed race in Australia, at times I felt, or was made to feel, like my identity was nothing. To see Celeste's strength as a Eurasian woman was stunning. Representation matters, matters, matters.... Thank you to the mighty little team at Barking Gecko Theatre for sharing this beautiful production."

That's the thing about theatre: once something is seen, it cannot be unseen and I'm enormously proud of this production and Matt Edgerton's exceptional creative leadership on it.

In 2018, Barking Gecko Theatre continued to successfully implement its touring strategy. With the support of CircuitWest, *Bambert's Book of Lost Stories* travelled 4,500kms around regional WA before heading across to the Sydney Opera House. We were successful in our Playing Australia funding application, which will see *My Robot* undertake a national tour in 2020 – our first major national tour in over 15 years will reach 21 venues. Touring ensures Barking Gecko is a significant employer of WA artists and crew, a creative partner with regional venues and proud ambassador for WA's creative industry.

In 2018, the Gecko Ensembles continue to flourish across WA. From humble beginnings four years ago, the Gecko Ensembles now stretch from metropolitan Perth 3,200 kms away to Kununurra. Located within existing cultural venues across the state, Gecko Ensembles bring children together to develop their creativity, critical thinking, communication and collaboration skills through weekly drama workshops, facilitated by locally employed teaching artists.

Given the expansion of Gecko Ensembles the time was right for Barking Gecko Theatre to explore the emerging contribution of the program to the wellbeing of participants and engaged

research agency Patternmakers to independently evaluate the program and its impact. The key findings of the research were:

- Most participants agree that confidence (84%), working in a team (88%) and their ability to express their creativity (84%) are the biggest things participants take away and back into their life at home, at school and with their friends;
- 69% reported a positive impact on their sense of belonging;
- 64% reported a positive impact on ability to bounce back from challenges;
- 58% felt the program had a positive impact on their anxiety levels.

Barking Gecko Theatre will officially release *Gecko Ensemble Program: Impact Evaluation Report* in early 2019. We will continue to use the research framework to monitor our Gecko Ensembles and build on the growing body of international evidence of the importance of children engaging in high quality arts experiences. We also intend to advocate for increased public and private investment for Gecko Ensembles in order to implement the report's identified opportunities and respond to demand for the program in regional WA.

Barking Gecko is a keen supporter of emerging WA talent. We are pleased to continue to mentor and nationally profile emerging WA playwrights through the Fresh Ink program; and support independent artists through our financial investment in The Blue Room Theatre's Winter Night's program.

In August, Barking Gecko was thrilled to announce Luke Kerridge as its incoming Artistic Director commencing in January 2019. The company underwent a rigorous recruitment process to select its incoming Artistic Director, timed to ensure a smooth transition of leadership as Barking Gecko Theatre enters the next iteration of strategic planning in early 2019.

The company engaged Clarity Communications to support the development of a revised strategic marketing plan, which included launching the new Barking Gecko Theatre brand in June alongside our new website. We are grateful for Lotterywest funding support to realise this project.

In 2018, Barking Gecko Theatre officially joined the Tessitura consortium along with other leading WA performing arts companies. We acknowledge and thank the Perth Theatre Trust and the DLGSCI for enabling this critically important and powerful piece of CRM infrastructure to be made available to Barking Gecko through instigating the consortia.

Financially, Barking Gecko Theatre achieved gains in revenue and the company's controls over costs continue to be strong, particularly when premiering significant new productions with complex financial arrangements. In addition to productions the company's sponsorship and fundraising targets were met and Gecko Ensembles continue to perform strongly.

The 2018 financial result is that Barking Gecko Theatre achieved an operating surplus of \$126,426. With overall retained earnings reaching \$596,203, Barking Gecko Theatre is in a position to set up a Reserves fund for the first time. As of 31 December 2018 the Reserves fund has been established with \$200,000 for the specific purpose of ensuring the company is able to take advantage of opportunities that may arise outside of the annual budgeting cycle. With the Reserve fund in place, the company's retained surplus is still maintained at 20%. This is a stunning milestone achievement for the company.

As we look to 2019, Perth's locally cherished, nationally significant company is artistically, financially and strategically well positioned to continue to engaged with artists, children and families across the vast state of Western Australia and beyond.

My thanks to our Chair, Bev East for her enthusiastic service and to all the Barking Gecko Theatre board members for their continued advocacy and support. To the administration team, artists, teaching artists, sponsors and donors, government agencies and audiences, my deep thanks for everything we have achieved together in 2018.

It's with a tinge of sadness that we farewell the extraordinary Matt Edgerton and thank him for his exceptional years of service as Barking Gecko's fifth Artistic Director. It's been incredible to work alongside Matt across so many programs and shows – my thanks for all your intelligence, grace and wisdom.

Barking Gecko Theatre presents

A GHOST IN MY SUITCASE.

By Gabrielle Wang
Adapted for Stage by Vanessa Bates

“Superb family theatre.”

— THE AGE

“A production that will capture children and adults alike.”

— ARTSHUB



After three years of creative development, *A Ghost in My Suitcase* hit the Heath Ledger Theatre stage in front of 20 excited Perth schools. This visually spectacular adaptation of Gabrielle Wang’s award-winning novel featured a female-led ensemble of Asian-Australian actors, appealing across cultures and through generations.

Thanks to the support from the Major Festivals Initiative, *A Ghost in My Suitcase* also travelled to Melbourne Festival in October to play at the Arts Centre Melbourne.

A Ghost in My Suitcase brought together a talented, diverse creative team to create a work for families, about family.

Creative Team

Author	Gabrielle Wang
Playwright	Vanessa Bates
Co-Directors	Ching Ching Ho Matt Edgerton
Set & Costume Designer	Zoë Atkinson
Lighting Designer	Matthew Marshall
Composer & Sound Designer	Rachael Dease
Media Artist	Sohan Ariel Hayes
Fight Director	Andy Fraser
Puppetry Consultant	Michael Barlow

Performers

Celeste	Alice Keohavong
Por Por	Amanda Ma
Ting Ting	Yilin Kong
Female Ensemble	Frieda Lee
Male Ensemble	Imanuel Dado

Season Dates & Venues

Perth Pre-Premiere School Season
Heath Ledger Theatre, State Theatre Centre of WA
5 June – 7 June 2018

Melbourne International Arts Festival
The Playhouse, Arts Centre Melbourne
18 October – 21 October 2018

No of Performances	10
Total Audience	3,642

Supported by



This project has been assisted by the Australian Government’s Major Festivals Initiative, managed by the Australia Council, its arts funding and advisory body, in association with the Confederation of Australian International Arts Festivals Inc., Perth Festival, Melbourne Festival and Sydney Festival

“My favourite part of the play was when Celeste, Por Por and Ting Ting beat the ghost in the mansion and when Celeste and Ting Ting became friends”

— AUDIENCE MEMBER

Barking Gecko Theatre presents

BAMBERT'S BOOK OF LOST STORIES.

By Reinhardt Jung

Adapted for the Stage by Dan Giovannoni and Luke Kerridge

From *Bamberts Buch der verschollenen Geschichten* by

Reinhardt Jung.



“This intimate performance will leave you having to pick your jaw up off the floor.”

— TIMEOUT

12 | Images by Anna Kucera



“Captivated the whole time! Loved it.”

— AUDIENCE MEMBER

Beloved *Bambert's Book of Lost Stories* toured regionally and nationally in 2018, ensuring children in Karratha or Merredin get to experience the same award-winning work that also tours to the Sydney Opera House and beyond.

Everyone's favourite tiny man captivated audiences with his enormous love of writing and reminded us how stories connect us to the world and ultimately, the power of kindness.

Creative Team

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

Albany Entertainment Centre
30 June

Red Earth Arts Precinct, Karratha
6 July – 7 July

Performers

Regional WA Tour	Nick Maclaine
	Amanda McGregor
	Jo Morris
	Igor Sas
	Tim Watts
National Tour	Alexandra Aldrich

National Tour
Sydney Opera House
29 September – 6 October

No of Performances	25
Total Audience	3,980

Supported by



Season Dates & Venues

Regional WA Tour
Cummins Theatre, Merredin
22 June

Mandurah Performing Arts Centre
26 June – 27 June



Image by Michael Maclean

“It was a great opportunity to engage with how actors approach the roles and stimulating imagination and interest in Shakespeare.”

— TEACHER

Living Lecture

MACBETH.

The *Living Lecture* program provided a deep encounter with a performance text for high school students and their teachers with a specific focus on Shakespeare’s *Macbeth* in 2018.

This two-hour presentation was delivered by Barking Gecko Theatre’s Artistic Director Matt Edgerton and an ensemble of four actors. The *Living Lecture* was an entertaining mixture of performance and interactive presentation while providing an incredibly engaging education experience in schools.

No of Performances	15
Total Audience	1,933

“It really brought the performance to life for the students and the analysis and presentation of scenes greatly assisted in their understanding of the plays.”

— TEACHER



FRESH INK.

Mentor

Will O'Mahony

Playwrights

Geordie Crawley, Megan Hunter, Samantha Nerida



Barking Gecko Theatre proudly partnered with Australian Theatre for Young People for the second year in a national mentoring program for emerging playwrights.

Fresh Ink is the only program of its kind in Australia and is designed to create opportunities for committed and talented playwrights to bridge the gap into professional practice.

Throughout the year the playwrights produced two short works, as well as attended monthly meetings with mentor Will O'Mahony to hone their skills and build their writing capacity.

Fresh Ink creates industry links by pairing emerging playwrights with an industry mentor for a series of workshops that result in a script delivered for rehearsal with a cast of actors.

SAVE THE CHILDREN.



Barking Gecko Theatre and Save the Children partnered for the first time in 2018 to create a bespoke drama program with a cohort of young people who are participating in the Youth Intervention Partnership.

With the support of services and not-for-profits, the Youth Intervention Partnership aims to improve outcomes for young people with complex needs through the planning and delivery of community services.

Through this partnership students and Teaching Artists collaborated on drama processes and skills resulting in the exploration of their own creativity and imaginations. The program helped developed skills such as emotional identification, self-concept, impulsivity and working memory.

WINTER NIGHTS.

Barking Gecko Theatre proudly supported a unique opportunity for Perth theatre artists to develop a theatre show for an all-ages audience in partnership with The Blue Room Theatre.

The partnership allowed for the presentation of a new work-in-progress showing in the Studio. The creative development for Winter Nights saw Katt Osborne and Tyler Jacob Jones mentored by Barking Gecko Artistic Director Matt Edgerton.

Together, Barking Gecko and The Blue Room Theatre proudly supported WA artists to broaden the landscape of children's theatre makers in Perth.

Image by Marshall Stay

GECKO ENSEMBLES.

**“Confidence
in myself and
who I am has
skyrocketed.”**

— SENIOR GECKO
ENSEMBLE MEMBER

Gecko Ensembles is Barking Gecko Theatre’s flagship Creative Learning program for young people. These weekly drama sessions allow children to come together to explore their creativity in a joyful, safe and supportive environment. Gecko Ensembles support the creativity and development of theatre skills in children and young people.

In 2018, the Gecko Ensembles continued to evolve with the establishment of two new Gecko Ensembles in Karratha and Kununurra, and well as an expansion of our Koorliny Ensemble in Kwinana. This year Barking Gecko delivered over 8,000 hours of workshops across 8 locations in metropolitan and regional WA.

Little Geckos

5 - 7 years

The Little Gecko Ensembles are all about learning through creative play, exploring stories and characters and continuing to foster their curious and courageous imaginations. In this environment children develop confidence in their physical, vocal and imaginative expression through a creatively charged learning environment, as well as having a core focus on ensuring social and emotional wellbeing, building empathy and curiosity.



Junior Geckos

8 - 12 years

The Junior Gecko Ensemble is the perfect place for participants to have fun and lose themselves in the joy of drama. The Junior Geckos extend their mind, body and imagination as they work to develop new creative ideas and respond to topics presented. The Junior Gecko Ensemble has a focus on exploring creativity, testing boundaries and ideas all while learning new skills.



Senior Geckos

13 - 17 years

The Senior Gecko Ensemble has a fundamental focus on the discipline of acting and professional practice. Over the course of the year the Senior Geckos will work on a variety of fundamentals including devising, performance techniques, script interpretation and character development. The Senior Gecko Ensemble is a place where like-minded young people come together in a safe and supportive environment where they can push their capabilities as an ensemble.



Participants	4,904
Teaching Artists	14
Locations	8

WORKSHOPS.

School Holiday

During the school holidays, Barking Gecko Theatre 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 – 12 years old.

School Holiday Workshops provide a perfect access point for children that have often not participated in a drama class before as well as offering children who regularly engage with drama opportunities to continue to grow their imagination and creativity.

2018 also saw Barking Gecko continue to hold a 5-day School Holiday workshop for children in Kununurra through a successful partnership with Save the Children. This workshop was pivotal to the establishment of the ongoing Kununurra Junior Gecko Ensemble.

“When I saw the final showing for parents I realised how much they had learnt. The program had built their confidence.”

— SCHOOL HOLIDAY WORKSHOP PARENT



Image by Hannah Smith

Specialist Workshops

Barking Gecko Theatre offers a range of Specialist Workshops to Primary and Secondary schools and organisations focusing on all aspects of drama. In 2018 we presented a range of workshops from exploring Shakespeare at Kennedy Baptist to teaching and presentation skills with the Language Nest Program at Mirima Dawang Woorlab-gerring in Kununurra, and everything in between!

The Specialist Workshop program provides Barking Gecko Theatre with further opportunities to engage with students and communities and to extend participants' creativity in a range of drama processes and techniques.

Participants	1,753
Locations	58



Image by Louise Coghill

ON STAGE

01 New Australian Work

03 Productions

50 Performances



10,554
CHILDREN &
FAMILIES



LET'S PLAY



TOURS

Perth | Melbourne | Sydney
Albany | Merredin | Mandurah
Karratha

ENSEMBLES & WORKSHOPS

Workshop Teaching Hours 12,310

Gecko Ensembles 13

Participants 6,657

Locations 08

Nedlands, Subiaco, Kalamunda, Kwinana, Midland

Regional Locations 03

Broome, Karratha and Kununurra



DEVELOPMENT & CREATIVE

New Works 01

Creative Developments 04

Volunteer Board Members 07

Generous Donors 28

Artists Employed 70



THANK YOU



Barking Gecko Theatre would like to acknowledge and thank the following individuals who have demonstrated their deep and enduring engagement with Barking Gecko. Their support has helped build the theatre company we are.

\$5,000+

Bev East
The Girgensohn Foundation
Pelsart Charitable Fund
Peter and Elizabeth Moore

\$1,000 - \$4,999

Hristofski Family
Tim McInnis

UP TO \$999

Anonymous (2)
Anna Kosky
Barry Green
Beverley Shelbourne
Caroline Hannington
Cherry Wild
Chrissie Hogan
Claire Molloy
Crocker-Bisset Family
Greg Caust
Halley Family
Jacinta Sirr
Jennifer Frances
Jim Hawkey
Jo Morris
Margaret Sommerville
Rachel Coetzee
Scotch College
Stepatschuk Family

Donations to Barking Gecko Theatre are recognised for 12 months from the date of donation. This listing is current as of 31 December 2018.

PARTNERS.

Barking Gecko Theatre celebrates the support of our valued partners.

To learn more about our partnerships and to discuss opportunities for your business, contact development@barkinggecko.com.au or call (08) 6212 9399.

DEVELOPMENT PARTNER



GOVERNMENT SUPPORT



MAJOR PARTNER



CORPORATE SPONSORS

BUSINESS SUPPORTERS



ARTISTIC COLLABORATORS



A Ghost in My Suitcase

Fully Sikh

Regional WA Touring



Winter Nights

Fresh Ink

School Drama™



ARTISTS & TEACHING ARTISTS.

Alexandra Nell, *Performer*

Alexandra Aldrich, *Performer*

Alice Keohavong, *Performer*

Alison Van Reeken, *Performer*

Amanda Ma, *Performer*

Amanda McGregor, *Performer*

Ana Ika, *Performer*

Andrew Portwine, *Production Manager*

Andy Fraser, *Fight Director*

Anna Brockway, *Teaching Artist*

Ben Mortley, *Performer*

Ching Ching Ho, *Co-Director*

Chris Donnelly, *Lighting Designer*

Christie Sistrunk, *Teaching Artist*

Clare Moore, *Teaching Artist*

Dana Ioppolo, *Technician*

Damon Lockwood, *Teaching Artist*

Dan Giovannoni, *Adapter*

Emily Brennan, *Performer*

Emily Stokoe, *Stage Manager*

Frieda Lee, *Performer*

Gabrielle Wang, *Author*

Georgia Ivers, *Camera Assistant & Media Intern*

Georgia King, *Teaching Artist*

Giulia Petrocchi, *Teaching Artist & Performer*

Ian Michael, *Performer*

Ian Moorhead, *Sound Designer*

Igor Sas, *Performer*

Immanuel Dado, *Performer*

Jake Bramford, *Media Assistant*

Jay Emmanuel, *Performer*

Jessica Rogerson, *Stage Manager*

Jo Morris, *Performer*

Jonathon Oxlade, *Designer*

Libby Klysz, *Creative Learning Resources*

Liz Day, *Teaching Artist*

Luke Kerridge, *Adapter & Director*

Mararo Wangai, *Teaching Artist*

Mark Storen, *Teaching Artist*

Matt Edgerton, *Co-Director & Dramaturg*

Matt McCabe, *Stage Technician*

Matthew Marshall, *Lighting Designer*

Megan Hunter, *Playwright*

Megan Wood-Hill, *Teaching Artist*

Michael Barlow, *Puppetry Consultant*

Michael Maclean, *Assistant Production Manager*

Michelle Hall, *Teaching Artist*

Nadia Collins, *Teaching Artist*

Nick Maclaine, *Performer*

Nicole Marrington, *Costume Assistant*

Philip Lynch, *Performer*

Rachael Dease, *Composer & Sound Designer*

Rani Middleton, *Teaching Artist*

Renato Fabretti, *Teaching Artist & Performer*

Rhianne Perrie, *Stage Manager*

Sam Hayes, *Performer*

Samantha Nerida, *Playwright*

Sara Walker, *Costume Construction*

Shane Bowring, *Stage Technician*

Sohan Ariel Hayes, *Media Artist*

St John Cowcher, *Performer*

Stevie Cruz-Martin, *Teaching Artist*

Tim Collins, *Sound Operator & Programmer*

Tim Watts, *Performer*

Vanessa Bates, *Playwright*

Vicky Biorac, *Teaching Artist*

Will O'Mahony, *Creative*

Yilin Kong, *Performer*

Zoë Atkinson, *Set & Costume Designer*

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 WA. 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.



Jeanette Roberts

Company Secretary

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.

Fran Ferreira

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 Bachelors 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 little audiences to instigate their inquisitive minds.

Nicholas Creed

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

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. She recently directed *La Boheme* for Freeze Frame Opera and will work with them again on *Pagliacci*.

Tim McInnis

Tim McInnis is a fundraising executive whose career has spanned three continents.

Currently the Head of Development for Telethon Kids Institute in Perth, Tim has previously served as Director of The Royal Marsden Cancer Charity (London); Director of Development and Alumni Relations at Durham University (England); Assistant Dean of the University of Utah College of Humanities; and Senior Director of Development at Children's Miracle Network (Utah).

CHAIR

Bev East

BOARD MEMBERS

Fran Ferreira

Greg Caust

(Deputy Chair)

Jeanette Roberts

(Company Secretary)

Nicholas Creed

Rachel McDonald

Tim McInnis

CEO & EXECUTIVE PRODUCER

Helen Hristofski

ARTISTIC DIRECTOR

Matt Edgerton

(until March 2019)

Luke Kerridge

(from January 2019)

FINANCE MANAGER

Joy Crocker

EDUCATION MANAGER

Hannah Smith

DEVELOPMENT MANAGER

Sue Stepatschuk

MARKETING & DEVELOPMENT COORDINATOR

Aimee Hughes

PRODUCTION MANAGER

Michael Maclean

STAGE MANAGER

Emily Stokoe

TEACHING ARTISTS

Anna Brockway

Christie Sistrunk

Clare Moore

Georgia King

Giulia Petrocchi

Mark Storen

Megan Wood-Hill

Michelle Hall

Renato Fabretti

Damon Lockwood

Liz Day

Mararo Wangai

Nadia Collins

Rani Middleton

Stevie Cruz-Martin

Vicky Biorac

NATIONAL ARTISTIC ADVISORY GROUP

Damien Ryan

Finegan Kruckemeyer

Joanna Erskine

Rachel McDonald

Tim McGarry

Tim Watts

THANK YOU

Dr Richard Walley

Andrew Portwine

CircuitWest

Perth Festival

Perth Theatre Trust

Alice Jorgensen and the

State Theatre Centre of WA team

Thank you to the venues and staff that support our Gecko Ensembles:

The University of WA

Kalamunda Performing Arts Centre

Koorliny Arts Centre

Subiaco Arts Centre

Red Earth Arts Precinct

Midland Junction Arts Centre

Kununurra District High School

Broome Goolarri Media Enterprises

Our loyal audience members, donors and mums and dads that pick up and drop off their kids week in and week out.



THE TEAM.





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