

Barking Gecko Theatre

2020

In Review



LET'S PLAY.

Barking Gecko Theatre acknowledges the traditional owners of country throughout Western Australia and their continuing connection to land and culture. We pay our respects to Elders past, present and emerging.

We are honoured to create our work on Whadjuk country, the ancestral lands of the Noongar people.

**Chief Executive Officer &  
Executive Producer**

Helen Hristofski

**Artistic Director**

Luke Kerridge

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ACN 052 424 683

ABN 23 052 424 683



# COMPANY OVERVIEW



## Cause

Enriching children's lives.

## Vision

Children that are courageous, creative and culturally engaged.

## Mission

To be a locally cherished, nationally significant theatre company.

## Objectives

- Create exquisitely crafted theatre for children and family audiences;
- Ensure our theatre is accessible to the broadest range of young audiences;
- Strengthen the WA theatre industry and its artists;
- Showcase the company's work nationally and internationally;
- Inspire and encourage creative learning in primary teachers, students and the broader community;
- Be a well-governed professional organisation that embraces artistic risk, innovation and is financially stable well into the future.

## Values

**Curiosity:** Curiosity is the beginning of all creativity. We lean into the unknown to discover new ideas. We celebrate the unusual, the outsider, the 'other'. We are curious about other perspectives, other stories, other possibilities.

**Quality:** We prize the well-crafted, the rigorous, the detailed, the exquisite. We work with leading artists to tell incredible stories. When it comes to creating theatre for young audiences our motto is: for the smallest, only the finest.

**Respect for Children:** We acknowledge the agency and capacity of young people. We speak to the whole child, in the here and now – not to audiences, or citizens of tomorrow. We listen to children's voices, consider the world from their point of view and build their perspective into the art we make.

**Leadership:** It takes courage to shape a new future. We embrace risk as an essential part of the creative process and moving a culture forward. We value legacy, take the long view and look to how leadership can be an act of service.



# WELCOME TO 2020 IN REVIEW

Much has been written describing 2020 as a year like no other. Certainly, it was a year that no one foresaw as the COVID-19 pandemic engulfed the world with devastating consequences. As the Barking Gecko family, we offer our sincere condolences to those who have lost loved ones to COVID-19.

Now more than ever, families and children need the arts. Barking Gecko provides opportunities for children to participate in, and experience the highest quality of live theatre, specifically tailored to young audiences. We are very, very proud of the work we create, and the impact it has on children's lives.

As COVID-19 resulted in theatres shutting down across the country, our planned artistic programme was severely curtailed. Nevertheless, we were still able to remount *Bambert's Book of Lost Stories* for a very successful Perth season, and resume our flourishing Gecko Ensemble program for Term 3. We were also busy developing an original new work, *HOUSE*, a magical and whimsical adventure featuring a flying house and a cast of memorable characters.

We were also excited to develop Isolate > Create > Connect. This was a project to bring together children during lockdown to produce a creative digital scrapbook. We were overjoyed with the response to the project, with children participating from throughout Australia, and as far afield as India.

We have been very proud of how the Barking Gecko executive and team have been able to face the year's challenges and adapt to new ways of working and new ways of engaging with audiences, against a backdrop of uncertainty. On behalf of the board, I thank them all very much.

Unfortunately, Bev East has stepped down from the Barking Gecko board to pursue a career opportunity in South Australia. Bev has made an incredible contribution with her compassionate, considered leadership. We offer her our very best wishes for the future.

Barking Gecko's continued success through 2020 and beyond is only possible as a result of the generous financial support of government, business and private donors. We thank you all for your ongoing support and confidence in Barking Gecko. We are proud of what we do and cannot do it without you.

Finally, I wish to thank my fellow board members who generously donate their time and expertise. It is a privilege to work with such an impressive group.

Despite the challenges, 2020 has been a very successful year. We look forward to continuing to engage, enchant and inspire young audiences for many years to come.

**Jeanette Roberts**  
Interim Chair

# THANK YOU CEO/EXECUTIVE PRODUCER



'When you lose something, you gain something else...'

## HOUSE

2020 was an unexpected ride. At the beginning of the year Barking Gecko Theatre's calendar was full of creative development, new work, touring and we were looking forward to engaging with thousands of children and families. By the end of the first quarter there were curves, pivots, social distancing and border closures bombarding our lives as a global pandemic and intense bushfires caused us to respond, reflect and at times redefine how we approached things. Barking Gecko responded to the pandemic by immediately putting our theatre productions, touring and weekly drama program, Gecko Ensembles, into hibernation.

In assessing how the company would navigate through the short term and thrive in a post pandemic world, we concluded Barking Gecko's mission and values are as important as ever, and the fundamental structure of the company's strategy is appropriate for the times ahead. In preparation for moving forward, we have re-scheduled major artistic productions, adjusted how children will access our programs and plan to bring forward our digital engagement strategy - particularly given the success and recent learnings from producing Isolate > Create > Connect.

At the end of an extraordinary year, the only thing to do is say thank you to the artists, children, parents, teachers, state and federal government employees, sponsors, donors and the extraordinary staff and board who ensured Barking Gecko remained faithful to its values and purpose. We sheltered artists, supported children and found ways to generate exquisite theatre.

In the following pages you'll find the facts, figures and particulars of programs we developed to provide safe creative spaces for children to process the pandemic, through to the ultimate triumph of determination in realising with care and courage Luke's first work as Artistic Director.

Disappointingly, in April we were advised by the Australia Council that our application to the Australia Council for Four Year Funding (2021-2024) was declined, deemed as unfunded excellence. It was a devastating blow for Barking Gecko Theatre and the communities we serve. As the Australia Council attempts to navigate an impossible financial situation it must be acknowledged that when the cuts inevitably came, once again, it was our nationally significant youth arts companies that were hit, sending a message to children, and the artists that create theatre for and with them, that they are dispensable in a shrinking arts ecology.

Now more than ever without our fiercely supportive donors and sponsors, the opportunities we provide for children would look very different. This year we were deeply humbled and encouraged by the generosity of our local community as we saw increases across all aspects of philanthropy and sponsorship. Thank you to each and every one for reaching into your pockets and inspiring us to confidently consider a bright future.

A sincere thanks and tribute to out-going Chair of the Board, Bev East for her passion and leadership over a number of years. Barking Gecko has been well supported by your sound guidance. Thank you. I look forward to welcoming the incoming Chair to Barking Gecko in the coming year and our thanks to Jeanette Roberts for filling the role of Interim Chair until then.

As we look to the future, our mission remains the same: to go on crafting exquisite theatre that inspires children to imagine the world anew. Never has there been a time when they need it more.

**Helen Hristofski**

*Chief Executive Officer & Executive Producer*



## A WORD FROM OUR ARTISTIC DIRECTOR

2020 will likely be remembered as a year that changed the world forever. Even as I write, it is hard to fully comprehend what that new world will look like. We find ourselves in a pattern of constant adjustment and continued unfolding. The past year has required us to think fast, dig deep and hold true to our values amidst the most trying of times.

The year began full of bright-eyed optimism and with a very full calendar – my first season as Artistic Director was to be one of Barking Gecko’s busiest in recent times. International, national and regional tours were all set to go, alongside the premiere of our newest work, *HOUSE*. It was during the final creative development of *HOUSE* in March 2020 that it became clear the year ahead was going to look radically different from the one we had planned.

The lockdown inspired us to think differently about how we stayed connected to our Gecko Ensembles, audiences, and children more broadly. Out of this desire a new project was born: Isolate > Create > Connect. Delivered in collaboration with ThinkArts, India, this project aimed to create a digital scrapbook of children’s creative responses to this unprecedented time in history. Across the ten week program we received submissions from as far and wide as Perth, Kolkata, New Taipei City, London, New York, Melbourne, Sydney, Adelaide, Brisbane, Bali, Kununurra, Bangalore and Mandurah! Isolate > Create > Connect gained national and international media attention and was a satisfying first foray into the digital realm for Barking Gecko.

Being in a fortunate position in Western Australia meant that our life returned to (a new type of) normal sooner than many of our national and international peers, meaning our Gecko Ensembles could resume in Term 3 and that one piece of our 2020 program could be realised – our schools season of *Bambert’s Book of Lost Stories*.

Over 5300 children and families came to see this Barking Gecko favourite and thanks to our Inspire Program, many of these children were attending the theatre for the first time. Sitting in those audiences – amidst gasps of wonder, deafening screams, infectious laughter and moments of intense silence – was electric, and a much needed balm after a difficult year.

And finally, in the last weeks of 2020, we stepped into the rehearsal room once again in preparation for the premiere of *HOUSE* in the 2021 Perth Festival. The opportunity to be gathering back together to make a new work at a time when so much of the world was still in various states of lockdown was not lost on us.

2020 has often been referred to as a ‘great pause’ but our experience at Barking Gecko has been anything but – it required us to work harder than ever before. The dedication our small but mighty team demonstrated throughout the past year was extraordinary, and I thank each of you for going above and beyond, and as always, with such good humour.

**Luke Kerridge**

*Artistic Director*

# 2020

## WHAT WE GOT UP TO

**5,314**  
CHILDREN &  
FAMILIES REACHED

**42**  
SCHOOLS  
REACHED

**ON STAGE**



BAMBERT'S BOOK OF  
LOST STORIES

**22**

PERFORMANCES

**GECKO  
DIGITAL**

**4,260**

PARTICIPANTS

**16, 235**

VIEWS

**6**

COUNTRIES

## ENABLERS

Donor Family 243

Partners 16

Wonder Club Members 15

# ARTS & ARTISTS

<b>New Shows in Development</b>	<b>03</b>
<b>Playwrighting Mentorships</b>	<b>04</b>
<b>Artists Under Commission</b>	<b>03</b>
<b>Artists Engaged</b>	<b>65</b>

**SCHOOL  
DRAMA™**

**3**

**TEACHERS**

**78**

**STUDENTS**

# ENSEMBLES

<b>Workshop Teaching Hours</b>	<b>1,002</b>
<b>Gecko Ensembles</b>	<b>14</b>
<b>Participants</b>	<b>3,474</b>
<b>Teaching Artists</b>	<b>14</b>
<b>Metropolitan Locations</b>	<b>05</b>
<small>Kwinana, Midland, Nedlands, Subiaco, Thornlie</small>	
<b>Regional Locations</b>	<b>03</b>
<small>Bunbury, Karratha, Kununurra</small>	

Barking Gecko Theatre presents

# BAMBERT'S BOOK OF LOST STORIES

Adapted for the stage by Dan Giovannoni & Luke Kerridge,  
from BamBERTs Buch der verschollenen Geschichten by  
Reinhardt Jung



**“I take my granddaughters to a wide variety of events but I don’t think I’ve seen them as engrossed & animated by a performance as Bambert.”**

— AUDIENCE MEMBER

**“Great production... Congratulations to Barking Gecko for surviving Covid and being up and running again!”**

— AUDIENCE MEMBER

*Bambert’s Book of Lost Stories* returned for a special encore season, notching up 93 performances since its premiere in 2016.

This much-loved production has toured around the state, the country and the globe demonstrating the value of appropriately investing and growing Barking Gecko Theatre’s repertoire of exquisitely crafted productions. The aspiration of every Barking Gecko production is they surprise and delight thousands of children and families for years after their world premiere season in Perth.

## Creative Team

<b>Adapter</b>	Dan Giovannoni
<b>Adapter &amp; Director</b>	Luke Kerridge
<b>Designer</b>	Jonathon Oxlade
<b>Lighting Designer</b>	Chris Donnelly
<b>Sound Designer</b>	Ian Moorhead
<b>Dramaturg</b>	Matt Edgerton
<b>Production Manager</b>	Michael Maclean
<b>Stage Manager</b>	Emily Stokoe

## Performers

Nick Maclaine  
Amanda McGregor  
Jo Morris  
Igor Sas  
St John Cowcher

### Understudies

Emily Rose Brennan  
Isaac Diamond

## Season Dates & Venues

Octagon Theatre, University of Western Australia  
31 October – 20 November

<b>No. of Performances</b>	22
General Public	6
School Matinees	16
<b>Total Audience</b>	5,314
General Public	1,645
School Matinees	3,669

## School Matinees

Live Stream School Students 77

## Culture Counts Dimension Scores

Excellence	86%
Local Impact	90%
Meaning	85%

## Supported by



# GECKO DIGITAL

*Isolate > Create > Connect*

In partnership with ThinkArts, Kolkata



**Isolate > Create > Connect** In response to the suspension of in person Gecko Ensemble drama workshops due to COVID-19, Barking Gecko Theatre looked to the digital space to reimagine what was possible. In collaboration with ThinkArts in India, we created a new digital initiative to highlight the similarities and differences that children were experiencing across the globe.

Above all, we were conscious to provide ways for children to actively engage from their own homes. This guiding intention led to the development of a series of artist-led provocations, and **Isolate > Create > Connect** was born.

Over ten weeks, children aged 5 to 17 were set a creative task through a weekly video delivered by teaching artists from Australia, the UK and India, inviting them to create a small artwork capturing their perspective on the world in that moment. This has become a lasting record of how life in isolation during COVID-19 was experienced by young people.

Children were asked to create their own artwork with whatever tools they had at their disposal at home. Their responses took the form of writing, drawing, interviews, video, poetry, voice recording and other forms of storytelling.

Barking Gecko created an online gallery of all the creative contributions on our website, forming a digital scrapbook of children’s creative responses to this unprecedented time in history.

**Isolate > Create > Connect was designed to capture this once-in-a-generation event through the eyes of children, providing them with a way of interpreting the current circumstances and responding with their innate creativity.”**

— ARTISTIC DIRECTOR, LUKE KERRIDGE

## Provocations & Participating Artists

### A Day in The Life

Nishna Mehta (England, ThinkArts)

### Museum of Me

Miles Openshaw (Perth, Barking Gecko Theatre)

### Upside Down, Inside Out

Michelle Hall (Perth, Barking Gecko Theatre)

### Sounds Like Home

Asha Kiani (Perth, Barking Gecko Theatre)

### Fortress of Solitude

Ariana Paganetti (Karratha, Barking Gecko Theatre)

### Parent Portrait

Vikram Sridhar (Bangalore, ThinkArts)

### Little Book of Worries

Mark Storen (Perth, Barking Gecko Theatre)

### Message in a Bottle

Sanyukta Saha (Delhi, ThinkArts)

### Everything is Temporary

Kim Walsh (Perth, Barking Gecko Theatre)

### The New World

Luke Kerridge (Perth, Barking Gecko Theatre)

**View the Isolate > Create > Connect Highlights Reel at [barkinggecko.com.au](http://barkinggecko.com.au)**

<b>Digital Reach</b>	16, 235
<b>Participants</b>	426

Partner



# CREATIVE DEVELOPMENT





Image by Daniel James Grant

## HOUSE by Dan Giovannoni

*HOUSE* is the new work from playwright Dan Giovannoni and Barking Gecko's Artistic Director Luke Kerridge, the duo behind the Helpmann Award-winning *Bambert's Book of Lost Stories*. Featuring a cast of three loveable characters and a magical flying home, *HOUSE* is a heart-felt and hilarious tale of friendship and belonging.

The play explores loneliness and isolation, but also how resilience can lead us to a place of belonging. Ultimately *HOUSE* is a work of hope, that will offer children a unique way of interpreting our ever-changing world.

Following four years of creative development, *HOUSE* was scheduled to premiere in May 2020. The production was suspended for six months, commencing rehearsals in November. The production went on to its world premiere at the Perth Festival in early 2021.

### Creative Team

<b>Story by</b>	Dan Giovannoni and Luke Kerridge
<b>Playwright</b>	Dan Giovannoni
<b>Director</b>	Luke Kerridge
<b>Set &amp; Costume Designer</b>	Charlotte Lane
<b>Composer &amp; Sound Designer</b>	Rachael Dease
<b>Lighting Designer</b>	Richard Vabre
<b>System Designer</b>	Tim Collins
<b>Contraptions Designer</b>	Philip Millar
<b>Dramaturg</b>	Jennifer Medway
<b>Stage Manager</b>	Georgia Landre-Ord
<b>Assistant Stage Manager</b>	Madeleine Young
<b>Production Manager</b>	Michael Maclean

### Performers

<b>Cathelijn</b>	Chanella Macri
<b>Elka</b>	Nicola Bartlett
<b>Piotr</b>	Isaac Diamond

A Barking Gecko Theatre and Perth Festival co-production

# GECKO ENSEMBLES



**“This is drama!  
In Gecko Ensembles  
we play, create and  
discover.”**

— DYLAN (AGE 9)



Gecko Ensembles is Barking Gecko Theatre’s flagship Creative Learning program for young people. Gecko Ensembles help young people explore their imaginations and tap into their creative potential. It’s where self-expression leads to self-confidence.

Every week for 9 weeks of the school term, groups of children come together in a supportive and guided environment to learn new skills. It’s a place where they can stretch their imaginations, play, create and discover.

There were some disruptions to Gecko Ensembles this year, however they restarted in Term 3 delivering close to 6,000 hours of workshops across 8 locations in metropolitan and regional Western Australia.

### 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 as an ensemble to develop their creative ideas and respond to topics presented by Barking Gecko’s Teaching Artists. 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 professional practice. Over the course of the year the Senior Gecko Ensemble work on a variety of fundamentals including devising, performance techniques and character development. The Senior Gecko Ensemble is a place where like-minded young people come together and expand their capabilities as an ensemble.

<b>Participants</b>	3,474
<b>Teaching Artists</b>	14
<b>Gecko Ensembles</b>	14
<b>Locations</b>	8

#### Supported by



Major Partners



Woodside

Development Partner

PETER AND ELIZABETH MOORE FAMILY FOUNDATION

Foundation Partner

# SCHOOL DRAMA™

In partnership with Sydney Theatre Company

“I feel so privileged to have been given the opportunity to have participated in this incredible program. The impact it has had in particular with my students engagement is something truly remarkable”

— PARTICIPATING TEACHER



School Drama™ is a professional learning program for primary school teachers. The program demonstrates the power of using drama strategies with quality literature for improving English and literacy in children.

Barking Gecko Theatre partners participating classroom teachers with one of our Teaching Artists over a school term and together the pair explores how drama strategies can be integrated into any area of English and literacy.

Now in its 11th year across Australia, School Drama™ increases teacher's confidence in using the Arts as a teaching tool. Evaluation of School Drama™ shows the program has a direct outcome of improving literacy outcomes in students.

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<b>Teachers</b>	3
<b>Students</b>	78

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## Supported by



Development Partner



PACKER FAMILY  
FOUNDATION

Inspire Partner

# WORKSHOPS

## School Holiday Workshops

During the school holidays, Barking Gecko Theatre offers young people the opportunity to participate in three days of workshops in a creative and supportive environment. School Holiday Workshops were based on a particular theme, idea or question and had enrolments of children aged 5 – 12 years old.

These 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.

## 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 2020, we presented tailored workshops from exploring and developing original solo productions with local metropolitan schools to Laban's Eight efforts and approaches to an introduction to headphone verbatim with visiting schools from Geraldton.

This 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.

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<b>Participants</b>	309
<b>Locations</b>	8
<b>Workshops</b>	13



# FRESH INK

In partnership with Australian Theatre For Young People

For the fourth year running, Barking Gecko Theatre proudly partnered with Australian Theatre for Young People (ATYP) to deliver Fresh Ink, a national mentoring program for emerging playwrights.

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

It also 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.

Throughout the year, four WA playwrights attended monthly meetings with mentor Will O'Mahony (online and face to face when possible) to hone their skills and build their writing capacity, culminating in the production of two short works.



## 2020 Fresh Ink

**Mentor**

Will O'Mahony

**Participants**

Rebecca Fingher

Sian Murphy

Daley Rangi

Rupert Williamson

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**Number of Sessions**

9

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**Supported by**



City of Perth

Community Partner

## Showings

**1st Reading**

26 June, Middar Room, State Theatre Centre

**Director**

Luke Kerridge

**Actors**

Alexandria Steffensen

Ben Sutton

**2nd Reading**

29 November, Middar Room, State Theatre Centre

**Director**

Emily McLean

**Actors**

Caitin Beresford-Ord

Marlanie Haerewa

Igor Sas



# WINTER NIGHTS

## In partnership with The Blue Room Theatre

Barking Gecko Theatre Company proudly provided funding for a third and final year to support a unique opportunity for local independent theatre artists to explore a new show for an all-ages audience.

This creative development saw Sam Nerida & Haydon Wilson mentored by Barking Gecko Artistic Director Luke Kerridge on their work *Whoops & Daisy*, with a focus on making work for neurodiverse young audiences.

The partnership allowed for the presentation of a work-in-progress showing August 2020.

Barking Gecko Theatre proudly supports WA artists to broaden the landscape and inclusivity of children's theatre in Perth.

## Work in Development

*Whoops & Daisy*

## Artists

Sam Nerida

Haydon Wilson

Pavan Hari



# OUR DONOR FAMILY

A heart-felt thank you to our wonderful donor family, for giving children and families the gift of theatre.

This list acknowledges donations to Barking Gecko of \$25 and above, made between 1 January and 31 December 2020.

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## Wonder Club Giving Circle

Zelinda Bafle  
Michael Bisset  
Nicoletta Ciffolilli  
Susan Cullen  
Chantel Dyball & William Thompson

Beverley East  
Chris Hedges  
Janet Holmes à Court AC  
Faye Longmuir of Ord Minnett  
Mimi & Willy Packer

Linda Savage  
Annie & Rodney Silberstein  
Margaret Sommerville  
Lisa Telford  
Anonymous (1)

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## Annual Giving Program

**\$10,000+** Tim & Leonie Baldock

**\$1,000+** Monique Beaudoire & Steve Hogden  
Bev East Paula Rogers & Phil Thick  
Margaret Sommerville Mike Utsler  
Charlotte van Dongen

**\$500+** Crocker Bisset Family  
Hristofski Family Peth At Home Theatre Company Alan Gill

**\$250+** Simon Bedford  
Henry Boston Heneesha Deol  
Nathan Giles Dr Barry Green  
Janelle and Adam Marr

**\$100+** Dani Arlow  
John Barrington AM & Fiona Harris  
Nathan and Elly Bennett  
Nicole Beyer  
Leanne Bishop  
Dr Angelene Chester  
Nicole & Cameron Cherubino  
Peter and Elizabeth Conquest  
Evi Archa Fox & Charlie Bond  
Sue Giles  
Anna & Moreno Giovannoni  
Francine Gordon  
Natalie Jenkins  
Kalamunda Performers  
Kennon Family  
Viviana Lopez  
Roger Martin & Nadia Mitsopoulos Rachel McDonald  
Paul & Jo O'Farrell  
Deborah Pearson  
Danielle Prowse  
Jenny Simpson  
Richard Stuart  
Telders & Duhe Family  
Terri-ann White

**\$25+** Catherine and Leigh Archer  
Laurie Ball  
Alecia Benzie  
Kat & Courtney Bridge  
Claire Brittain  
Catherine Clissold-Jones  
Katherine Connor  
Vida Corbett and Bruce Robins  
Brittney Coutts  
Annalisa Cranby  
Liz Del Borrello  
Peter Dell  
Eva Di Cesare  
Lisa Danza  
Fiona de Garis  
Joanne Dumaresq  
Michelle Ezzy  
Giroud Family  
Theodore J. M. Fawcett  
Katie & Nathan Fielder  
L Fleming  
Janine Freeman MLA Mirrabooka  
From a Barking Fan  
Franklin & Milica Gaffney  
David Gagliardi David Geoffrey Hall  
Caris Harper  
Mark Hateley  
Fiona Hick  
Casper Dale Hogden  
Aimee Hughes  
The Hunt Family  
Liza Hutchinson  
MJ Ioannidis  
Tony & Kate James  
Irene Jarzabek  
Joanne Kee  
Luke Kerridge  
Peter R Kift  
Anna Kosky  
B & G Lightowlers  
Marie Limb  
Lucy and Grace  
Shelagh Magadza  
Jo Malone  
Jenna Mathie  
Andree McIntyre & Quentin Megson  
Chris & Rebecca McRae  
Miller Family  
Amanda Moloney June Moorhouse  
Monique's Selfless Birthday  
Sava Papos  
Zara Pease  
Tauí Pinker  
Michael Rees  
Jessica Rogerson  
Tegan and Ashleigh Rychen  
Shaunna & Mike  
B Shelbourne  
Jacinta Sirr-Williams  
Liam S. Smith  
Stark Industries  
Emily Stokoe  
Trish Temme  
Margaret Thompson  
Will Thompson & Chantel Dyball  
Andrew Threlfall  
Jo Trilling  
Rachel Vonk  
Avery Walsh  
William Walter  
Dianne Wheaton  
Chandra Woodley  
Anonymous (36)

**Up to \$25** 77 Donors

# BARKING GECKO PARTNERS

These organisations helped us make the magic happen in 2020.



Woodside

DEVELOPMENT PARTNER



PACKER FAMILY FOUNDATION

INSPIRE PARTNER



MAJOR PARTNER

TIANQI LITHIUM



City of Perth



WA Relief & Recovery Fund: COVID-19

COMMUNITY PARTNERS



THE UNIVERSITY OF WESTERN AUSTRALIA

INNOVATION PARTNER



PETER AND ELIZABETH MOORE FAMILY FOUNDATION

FOUNDATION PARTNERS



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Department of Local Government, Sport and Cultural Industries



creative partnerships australia

GOVERNMENT PARTNERS

PERTH FESTIVAL

SYDNEY THEATRE CO

ATYP Australian Theatre for Young People



The Blue Room Theatre

ARTISTIC COLLABORATORS

# 2020 ARTISTS

Shane Adamczak	<i>Teaching Artist</i>	Wyatt Nixon-Lloyd	<i>Performer</i>
Sadia Ahmed	<i>Teaching Artist</i>	Will O'Mahony	<i>Fresh Ink Mentor</i>
Nicola Bartlett	<i>Performer</i>	Miles Openshaw	<i>Teaching Artist</i>
Caitlin Beresford-Ord	<i>Performer</i>	Jonathon Oxlade	<i>Designer</i>
Steve Berrick	<i>Contraption Construction &amp; Programming</i>	Ariana Paganetti	<i>Teaching Artist</i>
Etain Boscato	<i>Production Staff</i>	Sanyukta Saha	<i>Teaching Artist</i>
Emily Rose Brennan	<i>Performer</i>	Igor Sas	<i>Performer</i>
Rob Butler	<i>Set Construction</i>	Ruby Smedley	<i>Scenic Artist</i>
Adriano Cappelletta	<i>Performer</i>	Vikram Sridhar	<i>Teaching Artist</i>
Samantha Chester	<i>Movement Consultant</i>	Alexandria Steffensen	<i>Teaching Artist and Performer</i>
Grace Chow	<i>Performer</i>	Bonnie Stokoe	<i>Production staff</i>
Tahlia Cole	<i>Installation Builder</i>	Emily Stokoe	<i>Stage Manager</i>
Tim Collins	<i>System Designer</i>	Mark Storen	<i>Teaching Artist</i>
St John Cowcher	<i>Performer</i>	Phoebe Sullivan	<i>Teaching Artist</i>
Rachael Dease	<i>Composer &amp; Sound Designer</i>	Ben Sutton	<i>Performer</i>
Isaac Diamond	<i>Performer</i>	Cameron Taylor	<i>Teaching Artist</i>
Chris Donnelly	<i>Lighting Designer</i>	Richard Vabre	<i>Lighting Designer</i>
Matthew Edgerton	<i>Director</i>	Kim Walsh	<i>Teaching Artist</i>
Dan Giovannoni	<i>Playwright</i>	Amy Welsh	<i>Ticketing Consultant</i>
Marlanie Haerewa	<i>Performer</i>	Elise Wilson	<i>Performer</i>
Michelle Hall	<i>Teaching Artist</i>	Brian Woltjen	<i>Production Staff</i>
Pavan Hari	<i>Performer</i>	Madeleine Young	<i>Assistant Stage Manager</i>
Mark Haslam	<i>Production Staff</i>		
Teresa Jakovich	<i>Teaching Artist</i>		
Asha Kiani	<i>Teaching Artist</i>		
Sukhjot Kaur Khalsa	<i>Performer</i>		
Georgia Landre-Ord	<i>Stage manager</i>		
Charlotte Lane	<i>Set &amp; Costume Designer</i>		
Troy Leenards	<i>Production Staff</i>		
Nigel Luck	<i>Teaching Artist</i>		
Nick Maclaine	<i>Performer</i>		
Chanella Macri	<i>Performer</i>		
Nicole Marrington	<i>Costume Construction &amp; Maintenance</i>		
Amanda McGregor	<i>Performer</i>		
Emily McLean	<i>Director</i>		
Jennifer Medway	<i>Dramaturg</i>		
Nishna Mehta	<i>Teaching Artist</i>		
Philip Millar	<i>Contraption Designer &amp; Construction</i>		
Ian Moorhead	<i>Sound Design</i>		
Jo Morris	<i>Performer</i>		
Sarah Nelson	<i>Performer</i>		



# BOARD MEMBERS

## JEANETTE ROBERTS

*Interim Chair as of September 2020*

Jeanette Roberts has more than 39 years' international experience in the oil and gas industry working with operators, FEED specialists and EPC contractors. Her experience encompasses the entire oil and gas value chain including concept development, FEED, project development, construction and asset support. She established Jeanette Roberts Consulting in 2014 to provide strategic and management consulting services. Her consulting practice covers a broad range of industry stakeholders including operators, EPCs, consultants, State and Federal Governments and academic institutions. She has a global client portfolio and works throughout Australia, Asia, Europe and North America. Jeanette was previously Country Manager for Kvaerner. Under her leadership, Kvaerner was involved in all of the LNG projects offshore Australia, including Browse, Scarborough, Ichthys and Gorgon.

## TIM MCINNIS

Tim is the Chief Advancement Officer at Curtin University, having commenced in the position in December 2019. He has more than 25 years' experience in fundraising and has previously served as the Telethon Kids Institute's Head of Development (Perth); 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).

## RACHEL MCDONALD

Rachel McDonald is the Artistic Director of Freeze Frame Opera. She has directed theatre and musical theatre for most of Australia's leading companies. Highlights include *La Voix Humaine* for Opera Australia, *The Pianist* for Belvoir, *La Traviata* for OzOpera national tour and *Queen Lear* for Melbourne Theatre Company. For Freeze Frame Opera she has directed *La Boheme*, *Pagliacci*, *Tosca* and *Rusalka*. Writing/adapting credits include three main-stage touring projects for *Musica Viva* and the musical *Susanna's Wedding*. Rachel is also a passionate educator, teaching at both WAAPA and Sydney Conservatorium.



## **PAULA ROGERS**

*Appointed 22 March 2020*

Paula Rogers has over 20 years' experience in management, sales, marketing and business development in other roles such as Publisher and CEO, General Manager, Professional Services BD, Communications and Marketing Manager. She has expertise in economic development, stakeholder engagement, communications, events development, management and execution including sales and marketing initiatives and fund raising. For 4.5 years Paula was the State Director of the Committee for Economic Development of Australia (CEDA) and developed a program supporting and promoting the social, environmental, and economic development of the State and Australia. She is an AICD graduate and was selected to be a part of the 2017 Director Pipeline Program, and graduated from the ELIAS Leadership program with the Centre for Social Impact in 2019. She is also on the board of North Metro Health Services (NMHS) and Edith Cowan College (ECC). With a B.Soc.Sci. from University College Dublin (UCD) Ireland,

## **GUY BOYCE**

*Appointed 26 July 2020*

Guy Boyce is the current General Manager of Sensorium Theatre in Perth. In addition to his role on the board of Barking Gecko, he is the current Chair of Writing WA, taking on this role in April 2019. Guy was Artistic Director/CEO of the Mandurah Performing Arts Centre, one hour south of Perth, from June 2010 to March 2020. MANPAC was subsequently awarded the APACA Drover Award as Performing Arts Centre of the Year for 2013. Guy Boyce is currently the Chair of CircuitWest and Writing WA. Prior to the shift to WA, Guy was Director of the Christchurch Arts Festival in New Zealand, presenting biennial multi art form festivals up to 2009.

## **HENEESHA DEOL**

*Appointed 6 September 2020*

Heneesha is an Associate Consultant at Bain and Company, with experience in the mining, health and retail industries. Her work spans designing operating models, defining company strategy, and cost and performance improvement diagnostics. Prior to management consulting, Heneesha completed a Bachelor of Commerce degree with first class honours in finance from the University of Western Australia.

## **BEV EAST**

*Chair, Resigned 22 December 2020*

Bev East is Head of Government Affairs for Santos Ltd, a role she took on in late 2020, based in Adelaide. Previously Bev spent four years as the CEO of St John of God Health Care's Social Outreach providing community services across Australia and Timor-Leste. Bev also worked with Woodside Energy for nearly a decade. She began her career as a print and radio journalist before moving into Federal and State political roles. She has been Deputy Chair of the Boards of Volunteering WA and Women's HealthWorks. Bev holds a BA and Diploma in Employee Relations from Curtin University. She is a graduate of AICD and a member of the Leadership WA alumni.

## **GREG CAUST**

*Term completed 30 March 2020*

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 the University of Western Australia as Head of Service Delivery Centre, 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.

## **FRAN FERREIRA**

*Term completed 30 March 2020*

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 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 imagination of little audiences to instigate their inquisitive minds.



# THE TEAM

## CEO & Executive Producer

Helen Hristofski

## Artistic Director

Luke Kerridge

## Ambassador

Colin Petit, Commissioner for Children & Young People WA

## Finance Manager

Joy Crocker

## Producer

Sean Walsh

## Creative Learning Manager

Hannah Smith

## Philanthropy & Sponsorship Manager

Monique Beaudoire

## Marketing & Communications Manager

Aimee Hughes

## Production Manager

Michael Maclean

## Stage Manager

Emily Stokoe

## Publicist

Tracey Routledge, TR PR

## Visiting Scholar

Prof. Robyn Ewing AM

## Teaching Artists

Vicky Biorac

Anna Brockway

Stephanie Fitz-Henry

Michelle Hall

Asha Kiani

Georgia King

Karen Le Raye

Carla Nirella

Miles Openshaw

Ariana Paganetti

Kerry Shaw

Anna Stanton

Mark Storen

Kim Walsh



Image by Louise Coghill

# THANK YOU

Andrew Chew and Perth Theatre Trust  
Alice Jorgensen and the State Theatre Centre of WA team  
Jo Malone, GM Consulting  
Robert Marshall, Showscreens  
Paul Sherriffs, Mac After Dark  
Ryan Taaffe, Circuitwest  
University Theatres  
Monica Widjajana, Bento Box Design Studio  
Paul Callas, Tessitura Network

Bunbury Regional Entertainment Centre  
Don Russell Performing Arts Centre  
East Kimberley College  
Koorliny Arts Centre  
Midland Junction Arts Centre  
Red Earth Arts Precinct  
Subiaco Arts Centre  
The University of Western Australia

# 2020 KEY PERFORMANCE INDICATOR REPORT

Goal 1	To be a vibrant, creative company that ensures audiences from a young age access the finest theatre by challenging conventions, igniting conversations and embracing diversity.		
Strategies	KPI	Target	Results
Program an annual theatre season that has resonance at a local and national level	New Australian works	1	<p><i>HOUSE</i>, was due to premiere in May 2020, however the production was suspended due to COVID-19 until the end of the year. Rehearsals commenced in November for the work to premiere in Feb 2021 as part of the Perth Festival.</p> <p><i>Bambert's Book of Lost Stories</i> was able to be remounted in November. This production was relocated from Studio Underground, STCWA to the Octagon Theatre, UWA to accommodate increased audience capacities.</p>
	Number of productions presented	1	
	Number of tours beyond Perth premiere season	1	<p><i>My Robot</i> national and <i>Fully Sikh</i> WA regional tours, and <i>Bambert's Book of Lost Stories</i> tour to Maccau were cancelled due to COVID-19. BGT paid artists their full contract entitlements.</p>
	Annually increase BGT's reach	30,000	BGT's live performance audience was 5,134 Total reach 6,716.
Be recognised for exceptional productions	Number of capital cities / festivals invited to perform each year.	2	<p><i>Fully Sikh</i> generated interest from capital city festivals prior to COVID-19 disruptions. <i>HOUSE</i> was under negotiation with Darwin Festival, <i>My Robot</i> and <i>Bambert's Book of Lost Stories</i> in discussion with overseas presenters</p>
	Number of Reviews that rate productions highly	75%	<p><i>Bambert's Book of Lost Stories</i> was not reviewed as it was a remount production for a largely schools audience.</p>
	Average Culture Counts Platform	65%	<p><i>Bambert's Book of Lost Stories</i> achieved the following:</p> <ul style="list-style-type: none"> <li>• Excellence: 86%</li> <li>• Local Impact: 90%</li> <li>• Meaning: 85%</li> <li>• Average: 87%</li> </ul>
	Annual Award Nominations	4	<p>Major Award ceremonies were cancelled due to COVID-19, therefore there were no award nominations in 2020.</p>
Secure collaborative partnerships with national arts organisations from diverse disciplines to create works of significance		1	<p>Due to COVID-19, Barking Gecko recalibrated the partnership with ThinkArts, Kolkata from an in-person collaborative exploration across cultures to a digital engagement project, Isolate &gt; Create &gt; Connect.</p>

<b>Goal 2</b>		Be a sustainable organisation that embraces artistic risk, operates efficiently and effectively and is financially stable well into the future.	
<b>Strategies</b>	<b>KPI</b>	<b>Target</b>	<b>Results</b>
Engage in a variety of co-producing and presenting models in order to create, resource and tour new productions	Partnerships resulting in creative development and production	1	<i>HOUSE</i> was confirmed as a co-production with Perth Festival for 2021.
	Investment % of pre-production expenditure in marketing and engagement activity to remount and tour productions	3%	<i>HOUSE</i> was re-budgeted to ensure it was professionally filmed at the earliest possible moment in order to mitigate against presenters not being able to come to Perth and see a performance due to border restrictions. Marketing and engagement activities have been planned for the premiere in early 2021. 220% of pre-production expenditure was invested. This increase was due to the fact that <i>Bambert's Book of Lost Stories</i> was professionally filmed for future digital broadcast. This expenditure increase was supported through a Lotterywest grant.
Implement Barking Gecko's annual budgeting framework	Ratio Surplus/expenditure	3%	24%. This increase was due to Job Keeper and Boost Funding.
	Company Reserves Ratio	20%	25%. This excludes Barking Gecko's production and touring reserve.
	Self-generated Income/Turnover Ratio	45%	28%
Have a diverse mix of income	Annually increase Gecko Ensembles revenue	10%	Gecko Ensembles were suspended in the first part of the year due to COVID-19, with a digital pivot to the Isolate > Create > Connect project. This was offered at no charge to participants in WA and beyond. The return to Gecko Ensembles after the COVID-19 shut down was steady with a final participation rate of 5% up on last year.
	Achieve annual budgeted box office targets across all productions	60%	<i>Bambert's Book of Lost Stories</i> remount season was moved to The Octagon, UWA which resulted in a significant increase in available capacity. The resulting box office was a 94% increase on the originally programmed STCWA season.
	Proportion of corporate sponsorship & private giving to total income	35%	Barking Gecko's corporate sponsorship and private giving as a percentage of Total Income was 21%. Excluding government support from COVID-19 (Job Keeper & Boost) from total income the result is 26%.
	Renewal of triennial DCA and Australia Council operational funding		In 2020, BGT is in its second year of operational funding from Dept. Local Government Sport and Creative Industries. BGT was unsuccessful in its application for Four Year Funding by the Australia Council, which was to commence in 2021.
	100% acceptance rate of acquittals & reporting		All acquittals and reports accepted.
Efficient and effective marketing that builds brand awareness and audiences	Ratio of marketing spend to Box office income	30%	<i>Bambert's Book of Lost Stories</i> spend was 8% which is low due to it being a predominately schools' season of a remount production.
	Number of publicity stories generated by Barking Gecko.	40	BGT achieved 53 publicity stories in print, radio and online in WA and national media outlets.

<b>Goal 2</b>	Be a sustainable organisation that embraces artistic risk, operates efficiently and effectively and is financially stable well into the future.		
<b>Strategies</b>	<b>KPI</b>	<b>Target</b>	<b>Results</b>
Efficient and effective marketing that builds brand awareness and audiences	Attend significant industry gatherings/conferences annually	3	Gatherings of all kinds were cancelled due to border restrictions and lockdowns in many Australian states.
	Annual increase website traffic to website barkinggecko.com.au	15%	Overall traffic to the website was down 8% (17,543 Page Users, 59,893 Page Views, 23,720 sessions). In the last quarter of 2020 Barking Gecko commissioned and implemented a new website with greater functionality and flexibility for new content.
	Annual Increase of social media audience	15%	Annual increase of social media audience. Overall a 20% increase in Barking Gecko's social media audience. Instagram 1,900 Facebook 6,200 Twitter 1,571 LinkedIn 319
Be an efficient organisation that has well integrated technology, skilled and highly motivated staff and board	Key operational infrastructure reviewed annually	Digital Strategy	Digital strategy review deferred due to the disruption of COVID-19
	Annual staff reviews completed and training requirements identified	100%	Staff reviews deferred due to the disruption of COVID-19.
	Level of staff turnover	1%	We farewelled Marketing Manager Aimee Hughes in December.
	Successful recruitment of max number of board members	Max 8 Members	Board recruitment is a rolling process. At the end of 2020 there were 6 board members.
	Annual board/governance review		Formal review not completed. In September the current Chair stepped down with an interim Chair in place at the close of 2020. In 2021 an external governance review is planned, with an external consultant engaged.

<b>Goal 3</b>	To be a centre of excellence that supports, inspires and encourages creative learning in young people beyond the school gates and into the broader community.		
<b>Strategies</b>	<b>KPI</b>	<b>Target</b>	<b>Results</b>
Engage with Education sector	Number schools attending productions	25	Reached 42 schools across metro and regional locations reaching 3,669 students from Yr 2-12.
	Deliver Living Lecture series of presentations	2	This program was not continued in 2020 after the transition to a new Artistic Director at the beginning of 2019.
	Participation at education conferences	2	Due to COVID-19 participation at in person events was not possible.





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