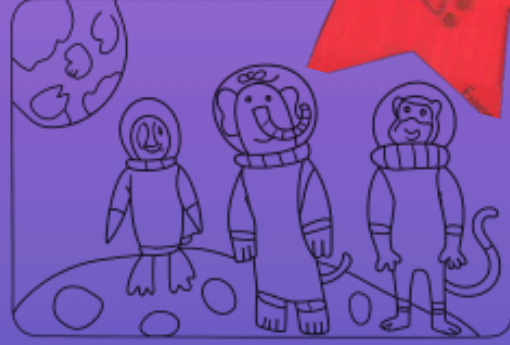
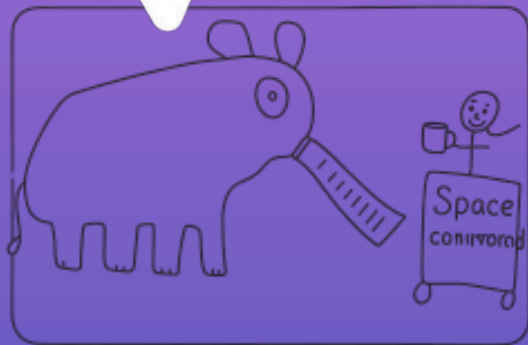




Impact Report

STELLARPHANT
2026

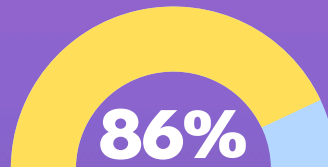
6,031 people, 34
performances, 50 schools,
7 venues, Perth to Port
Hedland to Esperance.

STELLARPHANT at a Glance



Access

Who gets to participate?



teachers indicated that it was the first time students had seen live theatre



Belonging

Who feels its for them?

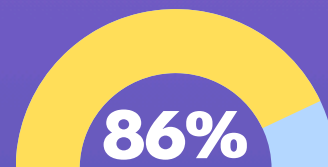


of kids told us they felt welcome watching the show



Wellbeing

How kids feel about themselves and others

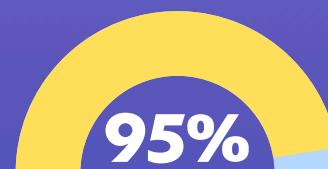


of kids said the show made them want to try again when things are hard



Capability

Creativity, collaboration, resilience, problem solving, curriculum

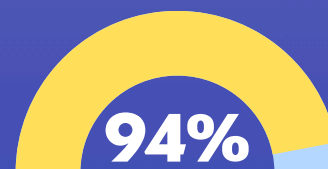


of parents said it sparked critical discussion at home



Equity

Did we provide resources to better access participation?

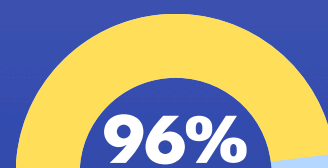


of students attended through subsidised or free programs



Quality

Artistic Merit



of schools said the show was well produced and presented

Methodology

6,031 total audience	1,351 student surveys	23 School Culture Counts Surveys	75 GP Culture Counts Surveys	50 Schools	7 Venues, 34 Performances
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This report draws on data collected across STELLARPHANT's full 2026 season: 15 April - 29 May.

Student feedback was gathered via hand-completed survey forms immediately after performances, scanned and transcribed for analysis.

General Public (GP) and School feedback was collected through CultureCounts, a nationally recognised arts impact platform, with respondents rating experience across seven artistic dimensions and six impact metrics on a 0-1 scale.

Attendance and postcode data was drawn from ticketing records, with school bookings categorised as INSPIRE (free ticket + bus + CLR + follow-up incursion), Access (free ticket + bus + CLR), or Paid.

Where student and GP data appear together, methodological differences are noted — student results are response-rate based; GP results are averaged scale scores. Both are indicators of impact, not statistically representative samples.

2026 Tour

Perth

Subiaco Arts Centre:

General Public Season (GP):

15 - 18 April

Schools Season: 21 - 24 April

Koorliny Arts Centre: 29 April - 9 May

Don Russell Performing Arts Centre: 5-7 May

Kalamunda Arts Centre: 12 - 15 May

Regional WA

Red Earth Arts Precinct,

Karratha: 20 - 21 May

Matt Dann Theatre & Cinema,

Port Hedland: 23 May

Esperance Civic Centre: 29 May



Barking Gecko Arts respectfully acknowledges the Traditional Custodians of Country throughout Western Australia, and Lands to which we travel nationally. We pay our respects to Elders past and present and acknowledge their deep historical and spiritual connection to culture, country, waterways, rivers and seas. We are honoured to create our work on Whadjuk Boodja, the ancestral lands of the Noongar people.

Performing on Country: Whadjuk Boodja (Subiaco, Kalamunda, Koorliny, Don Russell), Kariyarra, Ngarla and Nyamal Country (Port Hedland), Kapa Kurl Wudjari People of the Nyungar Nation and Ngadju People (Esperance), Ngarluma people (Karratha)

Access

A right not a privilege



6,031 people reached



72% free tickets (4,324 people)



131 community tickets given free through 6 organisations



23,736 contact hours



7 venues (Perth to Port Hedland to Esperance)



7,709km total return travel across all venues



All-time record for a children's show at Matt Dann Theatre, Port Hedland



Full access day (Relaxed, Audio Description, Auslan, tactile tour) + sensory tools available all week



Access



"I never went to the theatre before so I was excited."

— Year 4 student, Access Program

Breaking Geographic Barriers

STELLARPHANT was made to travel, and it did. Across 34 performances at 7 venues, the production reached 6,031 people and generated 23,736 contact hours, spanning a geographic footprint from Esperance in WA's south-east, through Perth's metropolitan and outer-metropolitan communities, north to Karratha and Port Hedland in the Pilbara. The total return travel distance across all venues was 7,709km.

INSPIRE and Access programs for Schools

95% of school bookings attended through INSPIRE or Access programs, pathways designed specifically for schools with an ICSEA (Index of Community Socio-Educational Advantage) lower than 1062.

- **17 INSPIRE Schools** (free theatre excursion + bus + educators resource + incursion workshop)
- **29 Access Schools** (free theatre excursion + bus + educators resource)

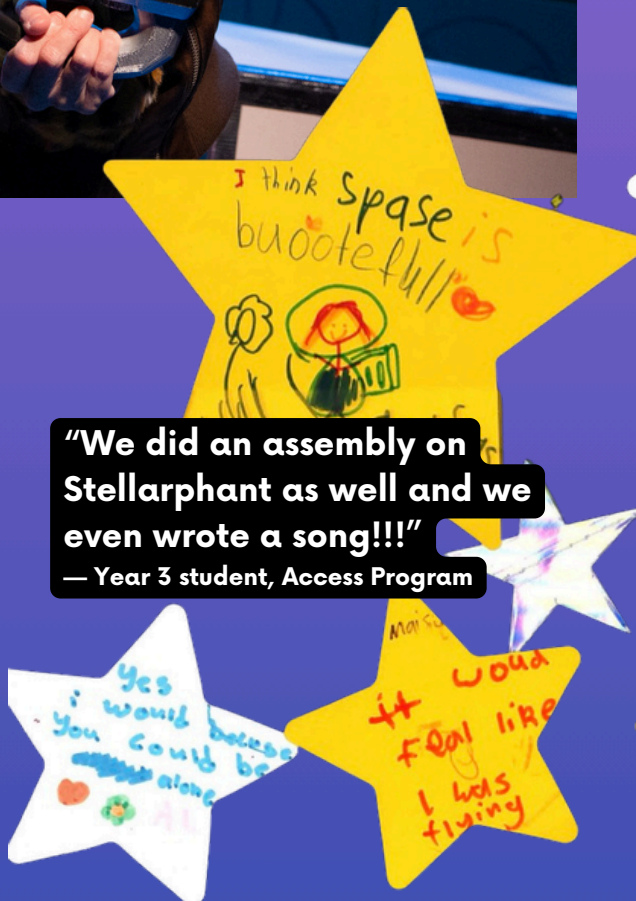
All school bookings also received a free copy of the STELLARPHANT Book signed by the Author James Foley.

Community Partners

During the Subiaco Arts Centre public season, 131 tickets were made available free of charge through six community organisations: the Fathering Project, MacKillop Family Services, Down Syndrome WA, Foundation Housing, Foodbank, and Kiind. Reaching families and children who face the greatest barriers to cultural participation.

"We did an assembly on Stellarphant as well and we even wrote a song!!!"

— Year 3 student, Access Program



Access

"The financial cost of taking students to a theatre is extremely high for many of our families, so this excursion was very much appreciated by our classes. We have a lot of students who have never seen a live theatre production before and this was an eye-opening experience for them"

— Teacher, INSPIRE Program



Cost is Biggest Barrier to Participation

72% of all tickets were offered for free. In addition, the cost of purchasing a ticket was subsidised down to \$16 (before booking fees) from the full value of a ticket (\$75). 94% of schools and 61% of families who attended STELLARPHANT surveyed outlined that cost is the biggest barrier to attending arts events. This matches current Australian trends, the Creative Australia Creative Transformation: Results of the National Arts Participation Survey found that 60% of Australians cite cost is the biggest barrier to attendance, and more than 55% missed out on events they wanted to attend due to cost. Barking Gecko removed this barrier and brought the show into venues, schools and communities that rarely access professional live theatre without active intervention.

Disability Access

The full access program went further still. On Saturday 18 April, a dedicated access day offered a Relaxed Performance, Audio Description, Auslan Interpretation, and a Tactile Tour. Quiet zones, free tactile and sensory tools, and a targeted access guide were available to all families throughout the entire Subiaco season.

First Arts Experience

For many students, STELLARPHANT was their first live performance. One teacher engaged in the Access program wrote: "Many of our students had never attended a live performance — and this was only highlighted when discussing it back at school the following day."



"I loved it because we could go on the bus! It was fun!"

— Year 3 student, INSPIRE Karratha



Belonging

Every child deserves to believe
creativity belongs to them



91% of students felt welcome
watching the show



75% of students said the
story felt like it was for
someone like them

WELCOME

96% of GP respondents felt
welcome and comfortable in
the theatre space



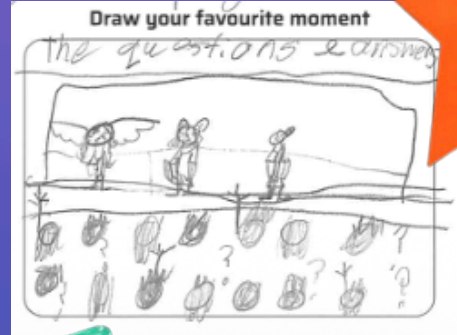
91% of GP respondents said
that STELLARPHANT made my
child feel like their dreams
matter



91% of school respondents
said the show was relevant
for their students

**"It made me not feel like the
only one"**

— Year 7 student, Access Program



**"I enjoyed going back to
Koorliny Arts Centre because I
do performing arts there"**

— Year 5 Student, INSPIRE Program



Belonging

Baaabara Eweing
Sheep
(Ovis aries)

"Future Astronaut."

"Have the actors ever in their life felt the same problems like Stellarphant?"

— Year 6 Student, Access Program



Production Themes

STELLARPHANT is the story of an elephant who refuses to accept that the world of space exploration is not for her. For children who have been told, by systems, by institutions, or simply by the shape of the world around them, that certain things are not for people like them, this story carries particular weight. 91% of students felt welcome watching the show (yes or mostly). 75% said the story felt like it was for someone like them. In the general public survey, the theatre space was rated as welcoming and comfortable by 95% of respondents, and a safe space for people from different backgrounds by 97% of respondents.

Foyer Experience

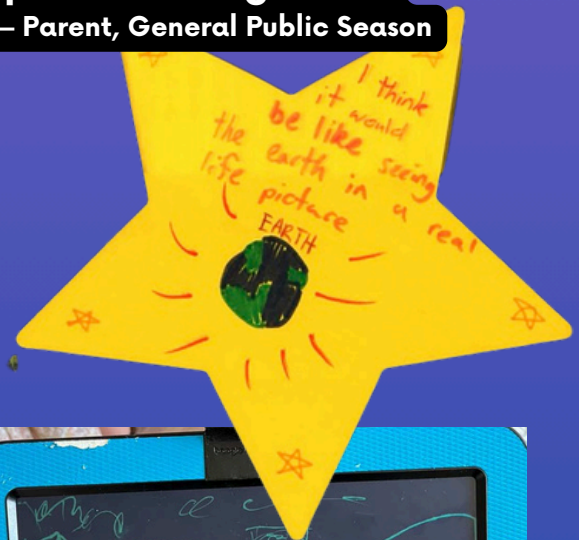
The foyer experience was designed to extend that sense of belonging before children even entered the theatre. Threshold posters reminded families: "No body is the wrong shape for space." Star cut-outs invited children to write or draw their answer to the question "Would you like to go to space?", making every child's dream visible and valued before the lights went down.

Diverse Audiences

Audiences identifying as LGBTQIA+ (16%), Living with a Disability (12%), Born Overseas (24%), Aboriginal or Torres Strait Islander (2%), Deaf or Hard of Hearing (3%), and those using a language other than English at home (3%) were all represented in the General Public Subiaco season, each describing a theatre space in which they felt genuinely welcomed.

"Amazing. Theatre sparks conversation and creates a special occasion to spend time together"

— Parent, General Public Season



Belonging



School Audiences

The 50 schools that attended through INSPIRE and Access are spread across 100 unique postcodes, tracing a corridor of more than 1,600 kilometres from Salmon Gums in the southern wheatbelt to Karratha on Kariyarra Country in the Pilbara. Within metropolitan Perth, the highest-volume clusters sit firmly in the outer suburbs: Parmelia, Wandi and Orelia (269 seats), Forrestfield (245), Balga (219), Gosnells (215), Leda and Wellard (213), Beckenham and Queens Park (208), and Maddington (205). These suburbs are more likely to share high levels of socioeconomic disadvantage and high levels of cultural diversity: schools in Maddington, Queens Park and Bramfield Park draw students from South Asian, Southeast Asian, Pacific Islander, and East African backgrounds, often first or second generation in Australia. In Balga and Wanneroo, significant proportions of Aboriginal and Torres Strait Islander students attend alongside families from refugee and humanitarian backgrounds. In Karratha, children from a transient resource industry community share classrooms with long-established First Nations families. These are precisely the young people for whom STELLARPHANT's story was built and the Access and INSPIRE program are bringing to participate.

Growing Belonging

Students attending through the Access program in Perth, many experiencing live professional theatre for the first time, felt most at home in the space (92% felt welcome), yet were slightly less likely to say the story felt like it was made for someone like them (75%). This is a reflection of something deeper about how cultural confidence is built. Children encountering theatre for the first time are still forming that relationship. Whereas children who grow up attending theatre arrive already holding a sense of ownership over it. What STELLARPHANT offered was a first experience that was safe, joyful, and welcoming. The work of cultural ownership is not completed in a single visit. It begins there. We hope to see this belonging deepen as children attend more experiences with Barking Gecko and children leave believing that the world of imagination, ambition, and creative expression is theirs.

"Incredible. The students I teach had not ever been to live Auslan interpreted theatre before and were blown away."

— Teacher, Access Program



Wellbeing

A show that made children feel brave, hopeful, and strong



60% of students felt excited by STELLARPHANT



21% of students felt brave after seeing STELLARPHANT



86% of students said the show made them think about trying again when things are hard



84% GP Audiences said that the story encouraged their child to persist even when told "no."

"This show really inspired me about life — when things are hard, don't give up."

— Year 5 student, INSPIRE Program



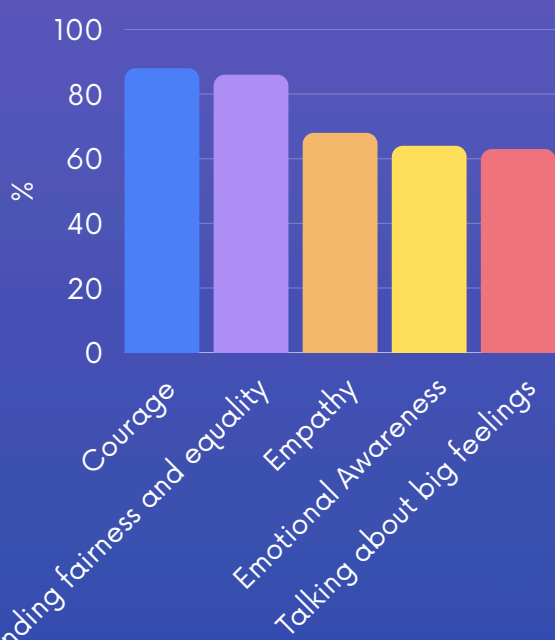
Word cloud of student responses to the question "the show made me feel"

"It made me feel like I am strong!"

— Year 3 Student, Access Program

The performance supported my child to explore:

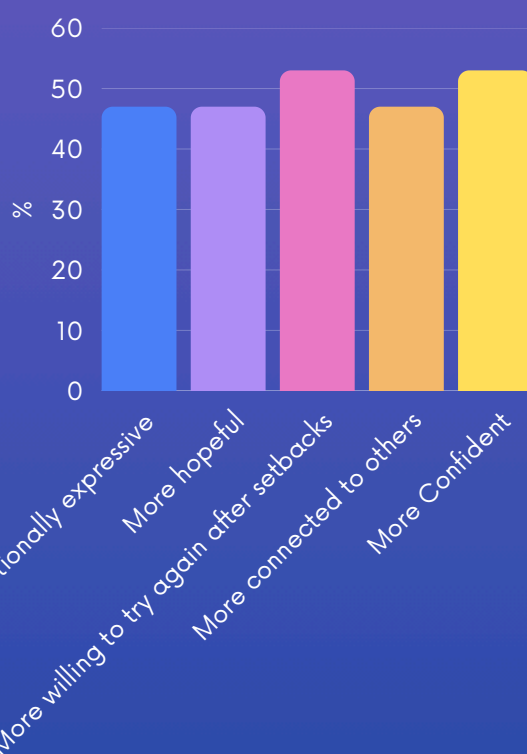
GP Audience Survey



Culture Counts Survey

After the performance, my students seemed

Teacher Survey



Culture Counts Survey

Wellbeing



Emotional Response

STELLARPHANT was designed to support the emotional wellbeing of its audience, and the evidence suggests it did. 60% of students said the show made them feel excited. Beyond excitement: 25% felt playful, 24% felt thoughtful, 21% felt brave, and 24% added their own words that didn't fit any category: inspired, motivated, safe, amazed, hopeful, grateful. 86% said the show made them think about trying again when things are hard. In the general public survey, the persistence score, how strongly the story encouraged audiences to keep going when told 'no', averaged 84%.

Sparking important conversations

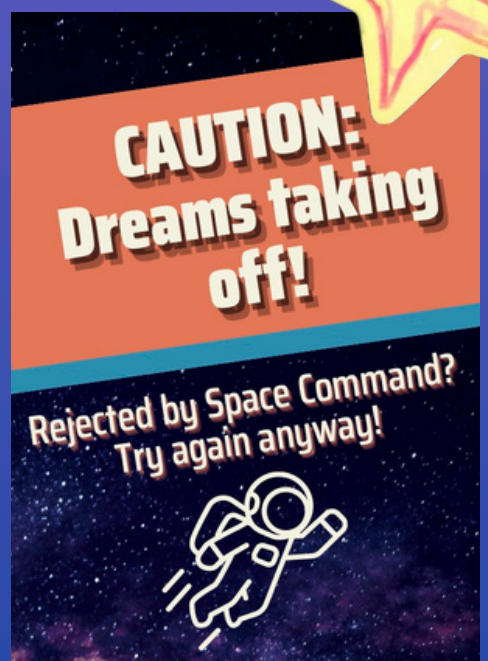
Parents and caregivers described children who left the theatre differently than they arrived: more hopeful, more emotionally expressive, more willing to try again after setbacks, more connected. Many described conversations sparked in the car on the way home, at lunch afterwards, at the dinner table that night about gender, fairness, persistence, and what it means to follow a dream.

Wellbeing core messaging

The foyer was designed to support this emotional journey from the moment of arrival, with a gentle sensory transition, ambient space-themed audio, and flexible quiet zones available throughout the season so that children could arrive feeling calm, open, and ready. STELLARPHANT's core message, that being told 'no' is not the end of the story, landed with particular power for the children who most needed to hear it. In the regional town of Esperance 42% of students said the show made them feel brave, nearly double the overall average.

"We loved the powerful message about following your dreams and left feeling hopeful and positive about the future."

— Parent, General Public Season



Capability

What kids took home from
STELLARPHANT



86% of students said the show made them think about trying again when things are hard



95% of GP respondents said it sparked critical or reflective discussion



922 Students (69%) submitted a question to the creative team



87% GP respondents said that the show made learning more fun and engaging



83% of GP respondents said their child felt more confident expressing ideas and being creative after the show



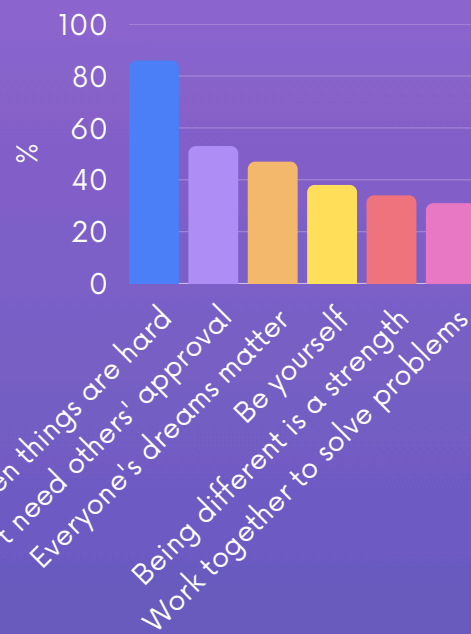
94% of GP respondents said their child learnt something new through the experience

"Was the elephant and other animals trying to go to space a metaphor for being different?"

— Year 6 student, INSPIRE Program

Key messages students heard in the story

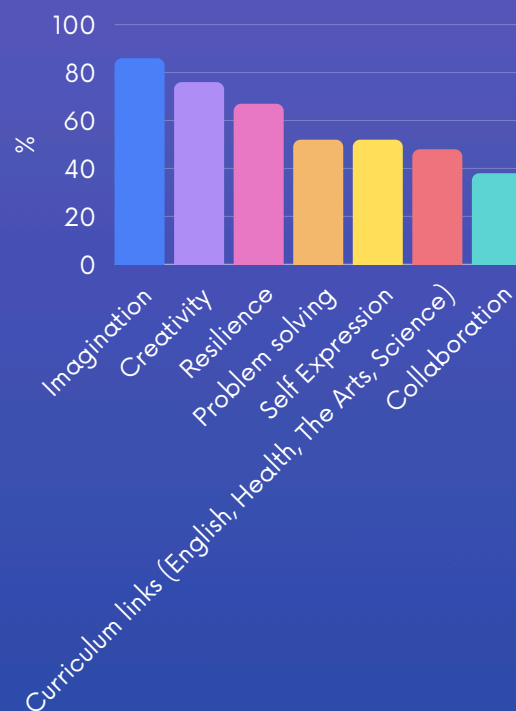
Student Survey



Handwritten feedback forms

The performance explored/strengthened

Teacher Survey



Culture Counts Survey

Did you enjoy going to the theatre to see *Stellarphant*? Tell us why!

because i like to watch new stories and its fun to go to watch something with friends.

What would you like to ask the creative team of *Stellarphant* (actors, creators, crew):

at first is it scary to perform in front of people

Draw your favourite moment

Capability

$$V_e = I_{sp}(G_0)$$
$$\Delta V = V_e \times \ln\left(\frac{m_0}{m_f}\right)$$

"Students talked about the way the actors played multiple characters. They were in awe. The theme of 'belonging' fitted in perfectly with our well-being program at school so this was well noted by students and they could resonate with the characters"

— Teacher, Access Program

Keytake aways

STELLARPHANT was a learning experience as much as an arts experience. Across both audiences, general public and schools, the show strengthened capabilities: imagination, resilience, creative confidence, and the ability to think critically about the world.

Students resonated with persistence message

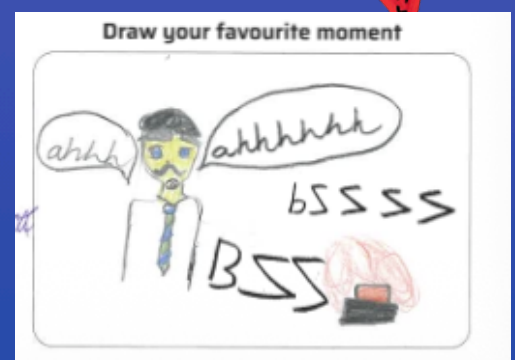
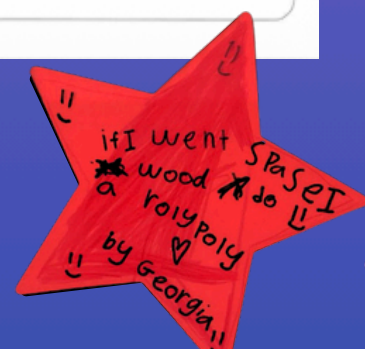
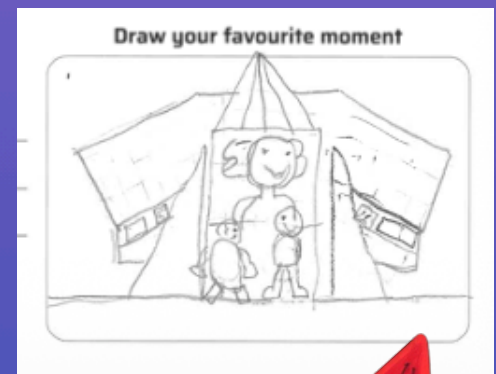
86% of students heard the message "keep trying when things are hard." 53% heard "you don't need others' approval." 47% heard "everyone's dreams matter." 38% "be yourself." These were the deliberate core of STELLARPHANT, and students articulated them with striking clarity.

GP Audiences started family conversations

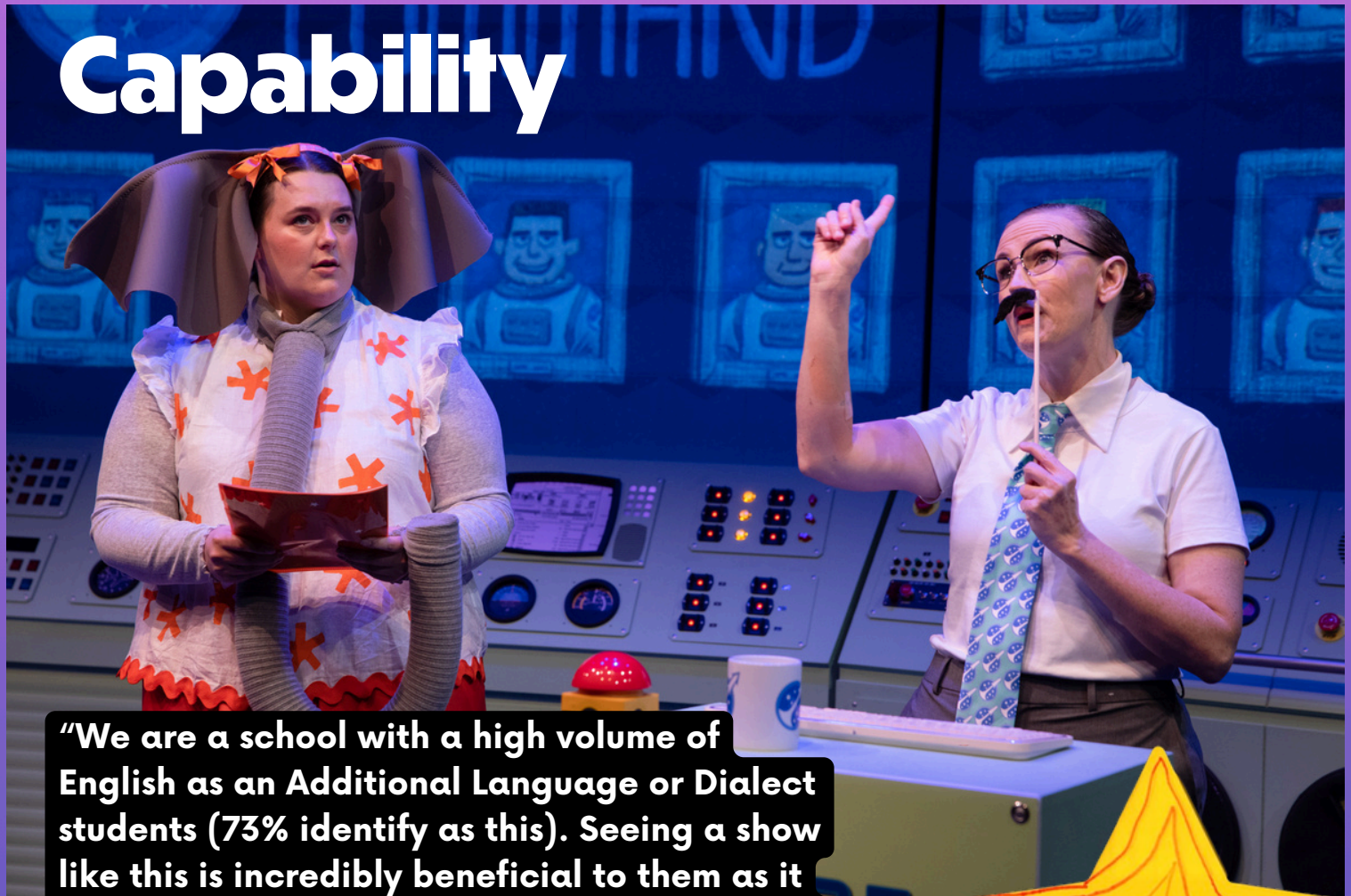
Perhaps most compelling: 95% of general public respondents said STELLARPHANT encouraged reflective or critical discussion — an exceptional outcome for a 60-minute children's production. Parents described children asking questions about gender equity, fairness, and representation. Teachers reported classroom conversations the following day that extended well beyond the show itself.

Fostering curiosity in children

The curiosity it sparked wasn't only thematic. 869 students, 64% of all survey respondents, submitted a question to the creative team. 10% of respondents asked some version of "How did you change your costume so fast?" a question that reveals genuine fascination with theatrical craft. Others asked about rehearsals, set design, script-writing, accents, smoke effects, and the physics of the rocket. These are children thinking like artists and scientists. Many of these questions were responded to in the Educator Resource Videos and subsequent INSPIRE workshops.



Capability



"We are a school with a high volume of English as an Additional Language or Dialect students (73% identify as this). Seeing a show like this is incredibly beneficial to them as it shows them alternative ways to communicate and get a message across in ways that I can only dream of achieving in my classroom."

— Teacher, INSPIRE Program

Inviting kids into the conversation

The foyer extended this curiosity further. Children were invited to answer two questions on star-shaped cut-outs: "Would you like to go to space? What do you think it would be like?" and, after the show, "Is there anything you are curious about?" These responses, to be curated and answered by the cast and creative team via the Imaginarium Gecko Mailbox, transform the performance into an ongoing dialogue. Children didn't just watch; they were invited into the conversation.

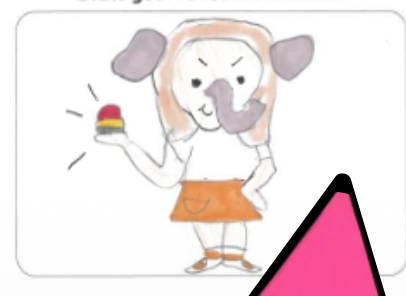
Wider impact: community and literacy

The impact extended beyond the performance itself. Dymocks Subiaco set up a pop-up bookshop in the foyer across two days of the season, and sold out of all stock. On one of those days, author James Foley was present in the foyer signing books. All schools received a signed copy of the book with one school noting that it now lives in the school library with a queue of students waiting to borrow it. When audiences leave a theatre and immediately buy the book, the story has done something real.

What would you like to ask the creative team of *Stellarphant* (actors, creators, crew):

Is it hard to act in front of a BIG audience?

Draw your favourite moment



Equity

breaking down barriers that keep live theatre out of reach



94% of all students attended through free Access or INSPIRE programs



72% of all tickets were free (4,324 people)



50% of all seats (GP + Schools) were in postcodes more likely to be identified as disadvantaged



82% of GP respondents said that The subsidised ticket price made it possible for me to attend



83% of school respondents said that cost was the biggest barrier to attendance



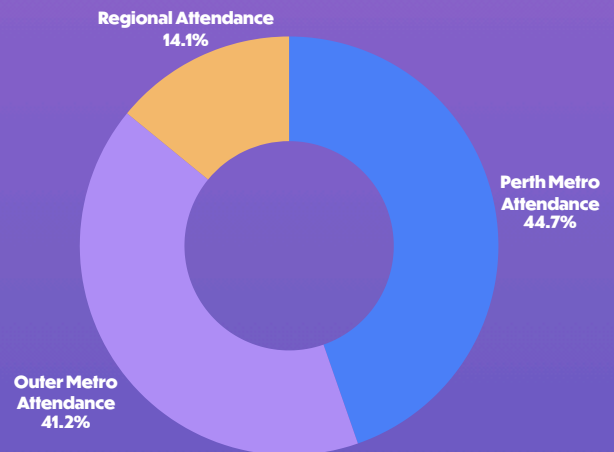
81% of school respondents used the Creative Learning Resource after their excursion

"This has been such a wonderful initiative for us as with the cost of living crisis in full effect, we know that families are struggling with anything additional from school."

— Teacher, Access Program

"I enjoyed going to the show because you can be yourself"

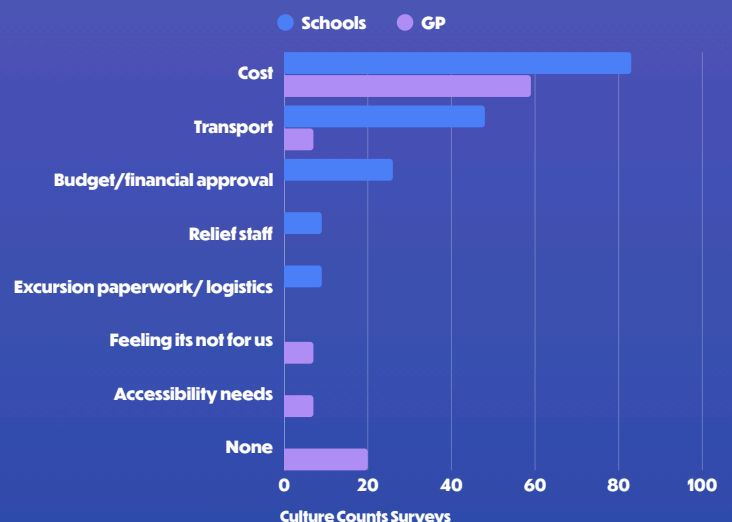
— Year 3 Student, INSPIRE Program



"It means we can access quality productions in our home town which is 750km from Perth"

— Teacher, INSPIRE Karratha Program

Biggest Barriers to Attendance
Schools compared with GP Audiences



Equity

"It was so accessible to my neurodivergent child. Love what you are doing in that space - thank you! Your access guide is really second to none and so needed. Legends!!!"

— Parent, General Public Season



A Right not a Privilege

Equity was at the core of delivering STELLARPHANT. The belief that transformative artistic experiences belong to every child, regardless of postcode, income, or circumstance, shaped every decision: where the show toured, how tickets were priced, what access services were provided, and which schools were invited to attend.

Diverse audience reach

94% of the 1,332 surveyed students attended through subsidised or free programs. When postcode data is analysed across all attendees (school and public combined), 50% of all seats were in identified disadvantaged postcodes. The contrast between the GP and school audiences tells the equity story most starkly: the top GP suburbs were Claremont, Subiaco, Floreat, some of Perth's wealthiest postcodes. The top school communities were Karratha, Maddington, Wellard, Esperance, among WA's most likely to be economically disadvantaged and geographically isolated. STELLARPHANT held space for both in the same season.

Subsidised ticket price impact

In the general public survey, 23% of GP respondents said they would not have attended without the subsidised ticket price. A further 13% said they might not have. The average equity score, measuring the importance of the subsidy to their attendance, was 82%. The full ticket value was \$75; GP audiences paid a maximum of \$22.99 inclusive of booking fees, with school groups paying \$16 per ticket (or attending free through the Access or INSPIRE programs).

Inviting schools and families

Beyond subsidised pricing, BGA removes a further barrier through a model of personal, trusted invitation. Families attending through community partner organisations and schools attending through the INSPIRE or Access programs are not expected to discover the program independently - they are personally invited through institutions and networks they already trust. This is significant because cost is not the only barrier to arts attendance: for many families and schools, a lack of awareness, a sense that 'this isn't for us', or simply not knowing where to start are equally powerful deterrents. By routing access through schools and community organisations BGA removes the discovery barrier alongside the financial one. This is reflected in the GP data: 78% of respondents said events like this feel accessible to families like theirs, and 49% received additional free ticket support, with several noting they heard about the show directly through an INSPIRE school program or were personally invited by Barking Gecko Arts.



"It was so funny and it helped me notice just because I'm different, doesn't mean I'm weak"

— Year 5 Student, INSPIRE Program

WARNING: May cause spontaneous imagination!

No dream is too big. Nobody is the wrong shape for space!



Quality

the key to unlocking the biggest impact



NPS 88 - Net Promoter Score



96% of GP and school survey respondents said STELLARPHANT was artistically high quality



97% of GP and school survey respondents said it was well produced and presented



94% of GP and school respondents said that its important that its happening here



93% of GP and school respondents said that it held their interest and attention



89% of GP and school respondents said that it moved and inspired them

"It was very fun. And my favourite part was when there were no lights and smoke and stars with magical sound from space."

— Year 3 Student, INSPIRE Program



"The set was incredibly built and designed - especially how sections were able to be opened up or repurposed for other settings/scenes. The acting was also extraordinary - particularly how the actors were able to jump between so many roles and make them distinct, and also give the impression of being animals with relatively minimal costuming"

— Parent, General Public Season



Quality

"This was a fabulous adaptation of an award-winning book. We loved everything about it. Keep up the great work!"
— Parent, General Public Season

Very High Quality Dimensions

The overall experience rating averaged 96%. The Net Promoter Score of 88 places STELLARPHANT among the highest-rated children's productions measured through the CultureCounts framework. Presentation (how well the show was produced) scored 98%. Captivation (did it hold your attention) scored 93%.

Production elements capturing imagination

All audiences named specific elements of the production unprompted: the modular set, the three-actor cast playing every role, the sloth (named individually by dozens of respondents), the quick-change costumes, the rocket built from existing set pieces, the low smoke at lift-off.

Connecting with James Foley's Book

Dymocks Subiaco set up a pop-up bookshop in the foyer across two days of the Subiaco season with author James Foley present for a signing on one of those days. Dymocks sold out of all stock. The appetite to take the story home was not incidental; it was evidence of how much the performance mattered.

Sparking Curiosity

Perhaps the most compelling quality evidence comes from the children themselves. A six-year-old asked why the smoke was thinner at the start than at the end. A Year 6 student asked whether the animal casting was a metaphor. A Year 5 student commented on the astrophysics. These are intelligent children who were critically engaging with the whole production.

Quality is the key to unlock impact

None of the outcomes described in this report, the belonging, the persistence, the moments of courage, the classroom conversations, the sense of being seen, would be possible without this. Quality is not incidental to STELLARPHANT's social and community impact. It is its condition. Children are perceptive, unforgiving audiences. They know, immediately, whether something has been made carefully for them or approximately for them. When the craft is real, when the costume change is seamless, when the smoke lands at exactly the right moment, when three performers make a world of a dozen characters, children open up. They invest. They take the story seriously because the story takes them seriously. That is when the deeper work becomes possible: the empathy, the resilience, the questions, and the dreams.



"I enjoyed STELLARPHANT because it was fun and joyful!"
— Year 6 Student, INSPIRE Program





STELLARPHANT

Cast

Hannah Davidson as Stella Phant

Tegan Mulvany as The Man, Panthera Tigre, Mrs Phant, Kirkey Eucalypt

Laura Maitland as King, Professor Arborious, The Sheep, Mr Phant, Another Man, Big Boss

Creative Team

Author & Illustrator: James Foley

Adaptor: Clare Testoni

Director: Sam Longley

Lighting Designer: Lucy Birkinshaw

Set & Costume Designer: Fiona Bruce

Sound Designer & Composer: Amaru Zachariassen

Video Designer: Roly Skender

Production Team

Production Manager: Stewart Campbell

Stage Managers: Shannen Moulton & Bel Hughes

Producer: Rebecca Nelson

Impact Report

Impact, Inclusion & Evaluation Manager: Brianna Wotzko

Data Entry: Clarina Arnino, Sabrina de Beer, Heather Bongiovanni, Nadia Bischof, Aiman Ridzuan, Emma Marbun, Kim Walsh, Brianna Wotzko

Photography: Daniel J Grant (Cover, Page 1, 4, 6, 7, 10, 12, 13, 15, 18) & Charismatic Photography (Page 5, 8, 19)

Synopsis:

Stella the elephant dreams of becoming an astronaut. The only problem is that Space Command says elephants can't go to space. Each application is met with a different rejection, but Stella remains persistent. With courage, creativity, and help from unexpected friends, she builds her own spaceship to prove that anyone can reach for the stars. Filled with humour, heart, and imagination, Stellarphant offers a cosmic journey about perseverance, equality, chasing dreams, and that heroes come in all shapes, sizes, and species.

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