

THEATRE NETWORK AUSTRALIA [TNA]

registered as Theatre Network Victoria Inc.

**ADVANCING THE AUSTRALIAN
PERFORMING ARTS SECTOR**

**ANNUAL REPORT
JANUARY - DECEMBER 2016**

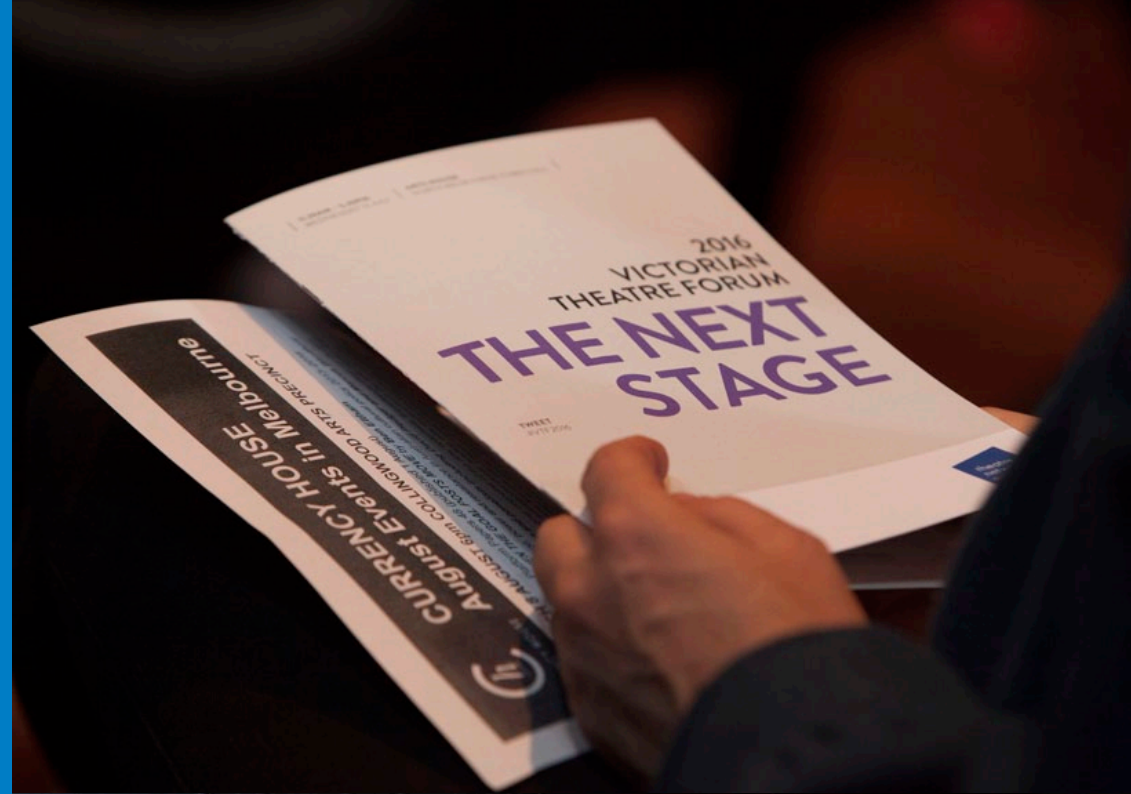
TNA.ORG.AU



Theatre Network Australia acknowledges the different lands on which we meet, gather, and work, especially the Boon Wurrung and Wurundjeri people of the Kulin nation where our office is based. We pay our respects to Elders past, present, and future.

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ABOUT US

TNA is the leading industry development organisation for the performing arts, prioritising independent artists and small to medium companies.

A national organisation with a dedicated Victorian program, TNA strengthens artists and arts organisations, influences cultural policy, facilitates critical debate and networking, and advocates for a robust, interconnected and innovative sector.

THEATRE NETWORK AUSTRALIA'S PRINCIPAL GOALS

STRONGER ARTISTS & COMPANIES:

Theatre Network Australia strengthens, supports and connects independent performing artists and producers, small to medium organisations and larger performing arts organisations.

STRONGER ARTS SECTOR:

Theatre Network Australia achieves progressive change in the arts industry and impels evidence-based, values driven cultural policy.

STRONGER ORGANISATION:

Theatre Network Australia is recognised for its effective leadership in the performing arts and galvanises an extensive, broad and diverse membership in Victoria and across Australia.

CHAIR'S MESSAGE

Theatre has an uncanny ability to rise, phoenix-like, from the ashes of whatever mess has been left us.

We inhabit other people's discarded buildings, transform pedestrian spaces, imagine big new ideas to solve the world's problems and yes, we thrive despite a series of bizarre and damaging policy decisions that disrupt our capacity to do all of this and so much more.

In this context, Theatre Network Australia has never been more important, especially in 2016 when we took such a strong role in the ultimately successful #freethearts federal political campaign, and played a leading role in running the national arts election debate.

Working together with our colleagues in other arts sectors, we were persistent, tenacious, and steadfast in our efforts to convince the Federal Government to reverse their damaging policy decisions. We analysed every single grant the Australia Council has ever given – in the most impressive spreadsheet you've ever seen – to try to understand the impact of Catalyst and the devastating Australia Council cuts. We argued loudly for the independent artists and the small to medium sector when our voices needed to be heard. And it worked.

But our work isn't done yet.

We're growing steadily – as our national work increases so does our national membership. Accordingly, our impact and our reach spread deeper and further.

We couldn't do it without our extraordinary members, first and foremost, the theatre makers of Australia. Thank you for your tenacity and your self-belief, and for your remarkable visions to help deepen our understandings of ourselves, and the world around us.

Thanks, as ever, to Creative Victoria for continuing to support our work, as it has done since providing that very first sector development grant in 2009. We also thank the Australia Council for the Arts, which in 2016 gave the green light to keep growing and shaping our work at a national level through four-year funding from 2017.

The Theatre Network Australia Board has always been exceptional, and in 2016 we welcomed Lou Oppenheim, Sam Routledge, and Ben Graetz, and bid farewell to Gorkem Acaroglu after many years of service. I am indebted to TNA's Deputy Chair Alice Nash for her wisdom, and Treasurer Jill Smith for her passion. I couldn't have done my work without their constant support and advice. Our first-class staff members make chairing this organisation a dream. In 2016 we bid farewell to the brilliant Kath Fyffe and welcomed Simone Schinkel. Bethany Simons left for a year of travelling around the world while somehow managing to do some work for TNA from some wifi-enabled corner of a small country somewhere. Thanks to them all. It's Nicole Beyer who is the heart and soul of TNA of course. I adore her, am motivated by her, and am constantly challenged by her. The theatre makers of Australia are incredibly lucky to have her, and fear not, the Board of TNA knows it.

And so as we look at 2017 and beyond, we can't rest, even for a moment. We may have helped close Catalyst, but there is much still to fight for, and there will always be a need to rise once again. We'll be here – imagining and advocating and passionately engaging – like those fiery phoenixes that we are.

Simon Abrahams

EXECUTIVE DIRECTOR'S MESSAGE

In 2016 we started modestly trading as Theatre Network Australia (TNA), in recognition of the national scope of our work. We have also increased our representation of the performing arts sector nationally to include hybrid and interdisciplinary work, dance, physical theatre and circus, and the Young People and the Arts Australia's (YPAA) constituency. Securing our four-year organisational funding from the Australia Council for the Arts (for 2017-2020), on top of Creative Victoria funding will mean we can cement our national role formally in 2017.

Membership grew again in 2016. A total of 267 financial members consisting of independent artists, small to medium organisations, and large companies across Victoria and Australia reflect the increasing sector support of our work.

But celebrating this milestone comes with heartache. The impact of the Federal Arts Budget changes from 2015 started to be clearer in 2016, with some of TNA's company members missing out or receiving reduced funding, and for independents, the increased competition for project grants was equally devastating. TNA continued our work leading the #freethearts campaign, and worked with ArtsPeak to run the National Arts Election Debate, which put the Arts on the radar as an election issue. As the Catalyst grants rolled out, we exposed the inherent problems such as duplication (90% of Catalyst grants went to applicants previously funded by the Australia Council), opaque assessment processes, and major delays in notification. (We were pleased when the government axed Catalyst in March 2017 and returned the remaining funds to the Australia Council.)

In Victoria, TNA remains steadfast in representing the independent and small to medium arts sector, advocating to Treasury to support the Creative Industries Strategy with an increase in funding. I was pleased to be appointed to the inaugural Creative State Advisory Board, and worked directly with Creative Victoria advising on changes to the design of the Victorian Organisations Investment Program.

In 2016, TNA partnered with Arts House, supported by City of Melbourne, to deliver the 7th Annual Victorian Theatre Forum: The Next Stage, and the inaugural Independent Advice Salon. In both events, we broke form, rethinking modes of conversations: outdoor break out sessions in The Next Stage; and 18 one-on-one sessions for independent artists with an experienced producer/arts leader at the Salon. We particularly love this work that keeps the artists at the centre of our thinking – if we can help empower the independent sector, it will strengthen the whole sector.

With support from Creative Victoria, TNA ran the inaugural 200-delegate Creative Industries Forum at Arts Centre Melbourne, where we also launched the first of two platform papers for 2016 with our partners, Currency House. Justin O'Connor's keynote

kicked off a day of discussion and provocation around the impact of a creative industries model. This event also took the lead in ensuring that a wide range of sectors were represented through a quota system, and we implemented strategies around ensuring participation by people with disabilities, people from diverse backgrounds, Indigenous Australians, and we ensured gender parity in speakers/facilitators.

Our e-news remains one of the most relevant industry bulletins. Through the budget changes and the ensuing campaigns, TNA made it a point to keep our members informed and updated – we know that our advocacy is amplified if we share our strategies with the sector. We also provided specific support and advice on dealing with a negative outcome after the turmoil of the Australia Council's funding cuts with a well-received letter to the sector.

TNA's staff consistently put in above and beyond their formal roles. We pride ourselves on attracting highly talented and committed staff because we provide a fully flexible and supportive work environment. The incredible Kath Fyffe left in April to work full-time with Melbourne Festival after a year of service, and in August, Bethany took off on her radical sabbatical year of travelling after a committed three years with TNA. She remains a part of TNA compiling our monthly e-news from across the globe. In August Simone Schinkel joined us as Business Manager, before securing the ongoing position of General Manager in December. We also had the pleasure of working with super smart consultants Sam Ryan on finances, and Susie Thatcher, who built us a brilliant new database and prepared us for the transfer to our new domain name tna.org.au.

The TNA Board is arguably the most strategic, encouraging, and inspiring arts Board in Australia. Under the guidance of the executive Simon Abrahams, Alice Nash, and Jill Smith, the board continues to provide a healthy balance of compliance and strategy/vision. They make it their job to keep abreast of the broad political, social and cultural contexts, and within that, to keep thinking about the TNA membership and constituency, to ensure that our day to day work is as effective and as relevant as possible with the small level of resources we have. They allow me and the TNA team to have agency and flexibility, while making sure the operations are robust and tightly governed. I thank them from the bottom of my heart.

Finally, I echo Simon's acknowledgement that the art-makers are the reason we exist, with our members at the core of that. We thank-you for paying your fees, turning up to voice your hopes and concerns, and for supporting each other – you continually inspire us to keep on working towards a stronger, more sustainable, more diverse, and more integrated performing arts sector.

Nicole Beyer

ADVOCACY

REPRESENTING YOUR ISSUES TO GOVERNMENT, MEDIA AND FUNDING BODIES

In 2016 TNA continued our work leading the **#freethearts** campaign with our colleagues, calling on the government to respond to the Senate Inquiry recommendations; voicing the sector's concerns in the media as the four-year funding results kicked in; and supporting the organisations who missed out on funding.

With an election called early, we worked with ArtsPeak to run a **National Arts Election Debate**, held in Melbourne on 8th June, with Minister Fifield, Shadow Minister Dreyfus and Greens Arts Spokesperson Bandt. The debate was completely booked out, and live-streamed across the country (<http://artspeak.net.au/debate/>). It was the first time in memory that the arts gained attention as an Election issue. Labour launched a costed and comprehensive Arts Policy, delivered by the leader of the opposition Bill Shorten.

As the government was re-elected and continued its **Catalyst** program, TNA continued to expose problems such as duplication: 90% of Catalyst funded organisations had been previous recipients of Australia Council grants. (In March, 2017, Catalyst was axed by the government).

As part of our Victorian program, we focussed on the launch of the new **Creative Industries Strategy**, advocating to Treasury to support the strategy with an increase in funding. As the strategy rolled out, Director Nicole Beyer was appointed to the inaugural Creative State Advisory Board, representing the independent and small to medium arts sectors.

TNA provided advice to Creative Victoria on changes to the design of the **Victorian Organisations Investment Program**, advising on streamlining and changes to the assessment framework.

EVENTS

DEVELOPING THE SECTOR AND CONNECTING YOU TO OTHERS

In February TNA once again partnered with the Australian Performing Arts Centres Association (APACA), to present a national workshop at the Australian Performing Arts Market (APAM) in Brisbane. The workshop **"Wants, Needs, and Desires"** explored what it means to make and present art that is relevant and desirable to audiences, and that builds social capital. The panel members were Shoshana Polanco, (La Teatreria, Mexico) and Philippe Bachman, (La Comete & 360 Network, France) joining locals Rosie Dennis (Urban Theatre Projects) and Jerry Remkes (Arts Centre Melbourne).

TNA produced the **7th Annual Victorian Theatre Forum – The Next Stage**, in partnership with Arts House. The program looked at ways to continue making art in a troubled climate – and had a theme of resilience and taking care, with keynote talks by Alison Robb (University Of Adelaide) and Willoh S. Weiland (Aphids), 5 sector updates, 8 breakout sessions, and 3 Out and About adventure breakouts.

TNA also ran an inaugural **Independent Advice Salon**, in partnership with ArtsHouse: 18 one-on-one sessions for independent artists with an experienced producer/arts leader. Participants found the one-hour sessions to be an invaluable opportunity for a focussed discussion on their career path, creative and business opportunities, and to have time to reflect on their practice.

In early 2016 TNA proposed an inaugural Creative Industries Forum to Creative Victoria, as a way to start to engage the arts sector within the new Creative Industries paradigm. With key partners secured, we ran the day-long major event at Arts Centre Melbourne on May 5th, with 200 delegates from across the creative industries attending. Minister Martin Foley gave an opening address, Keynote speaker Justin O'Connor launched his platform paper "After the Creative Industries: Why we need a Cultural Economy", and Creative Victoria's CEO Andrew Abbott gave a Q and A on the new Creative State strategy.

COMMUNICATIONS

KEEPING YOU INFORMED AND PASSING ON THE GOSSIP

We sent 11 monthly e-news bulletins (February to December). Our e-news is well regarded for its concise, relevant and interesting information. One of the most popular e-news segments, Industry Gossip, advised of **126 industry movements** during 2016.

We also sent **11 special invitations** to TNA's or our partners' events.

We have over **3500 followers on twitter**, and we send out members' info and events as well as other relevant opportunities.

We sent **7 Advocacy Briefings** to members with updates including the National Arts Sector meeting, the National Arts Election Debate, Labor's Policy launch, I Stand With The Arts campaign/s, the AusVotesArts campaign, and the outcomes of the four year funding program.

In early May, we sent a letter to the sector in advance of the outcomes of the Australia Council's four-year funding program, advising those waiting on results on how to plan for dealing with a negative outcome. Although the independent sector weren't directly impacted by this announcement, it was a watershed moment in the arts, after the turmoil of the Australia Council's funding cuts. Feedback to us was that people were grateful to TNA for providing an ongoing supportive and caring role.



RESEARCH AND ACTION-BASED LEARNING

BUILDING KNOWLEDGE AND SHARING IT

In 2016 TNA extended its relationships with **Australian universities**, working on the Creative Industries Forum with Flinders University and Monash University, joining an ARC Linkage grant with Melbourne University (see below) and continuing our role on the board of Deakin University's Arts and Cultural Management program.

In addition to Justin O'Connor's launch at the Creative Industries Forum, we continued our successful partnership with Currency House, promoting and launching the Platform Papers. In August we launched Ben Eltham's Platform Paper "When the Goal Posts Move", at Circus Oz's Spiegeltent in Collingwood. Michelle Bennett (RRR) facilitated a conversation between Ben Eltham and David Pledger.

The second event was on the 11th August at the Tower Theatre, The Coopers Malthouse, with 46 attendees. The three recipients of Currency House's Cultural Leadership Mentorship: Didem Caia, Duncan Graham, and Jeremy Neideck each read from their writing, supported by their mentors, Ann Tonks, Julian Meyrick and Judith McLean respectively (Leigh Tabrett stood in for Judith). Networking followed the event.

In 2016, TNA joined (as an Industry Partner) in an application for an Australian Research Council Linkage grant, led by Melbourne University - **Creative Convergence: Enhancing Impact in Regional Theatre for Young People**. The application was successful and the research project will begin in 2017.

In 2016, on behalf of Macquarie University, TNA brokered a request to Australian independent performing artists to participate in **Professor David Throsby's 2016 Artists' Survey**, his sixth national survey into the circumstances of professional practising artists. Our final 'opt-in' lists were 242 contacts. Once the survey is complete in 2017, we will promote and distribute the results.

In October we co-produced the annual **Touring Workshop** in partnership with Regional Arts Victoria and Victorian Association of Performing Arts Centres, at Malthouse Theatre. The workshop provides training for emerging artists and companies wishing to tour. This year Regional Arts Victoria announced changes to its touring program, Country Arts SA's Craig Harrison introduced delegates to the National Touring Selector platform, and Auspicious Arts ran a workshop on budgeting for touring.

LEADERSHIP

ENSURING THAT THE ARTS INDUSTRY IS FAIRER FOR ARTISTS AND COMPANIES

Through the TNA Executive Director's role as a Councillor on the Performing Arts Touring Alliance (PATA), we continued to ensure that the small to medium producing sector has a strong presence and voice. Throughout the process of endorsing a new consortium to run the national performing arts marketplace – with Adelaide's ShowBroker as the successful model – we spearheaded a push for a **Go Pitch** strategy, to ensure that Independent artists are financially compensated for their direct costs in pitching work at the marketplace. The Go Pitch strategy was included as a key plank of the market, and was implemented successfully in early 2017.

We provided reciprocal benefits to our partner Australian Performing Arts Centres Association (APACA) – playing a role as a Connector between 6 pitching producers and a tailored selection of presenters, and sitting on the assessment panel for the Performing Arts Exchange (PAX). TNA continues to promote and support a **greater diversity of work** to be presented in Australian venues and festivals.

We quietly rolled out our name change to Theatre Network Australia, with the official processes of registration, domain changes, and branding completed in early 2017.

Throughout 2016, TNA staff were involved in many other **industry events and activities**: on the steering committee for ArtsFront; invited speaker for RRR and Arts Hub; as a panellist at Showcase Victoria; Youth Arts Summit advisor for the Australia Council; consulting advisor and planner for the Green Room Awards Association; and representing our members at various conferences and sector events.

NO TRAVEL INTERNATIONAL STRATEGY

CREATING CONNECTIONS INTERNATIONALLY WITHOUT GETTING ON A PLANE

In May, with the International Society of Performing Arts holding its 98th ISPA Congress in Melbourne, TNA published a promotional booklet outlining the ecosystem of the Australian performing arts sector, the key issues for the small to medium and independent sectors, and a list of all TNA members across Australia. We hosted a table at the **ProEx exchange**, and spoke to several international guests about Australia's performing arts companies and independent artists.

In September, TNA attended the Asia Pacific Performing Arts Centres Association Conference, and the OzAsia Festival in Adelaide, **creating new contacts with Asian presenters and producers**, and setting up relationships in advance of the 2017 ATF.

In October, in partnership with Abbotsford Convent, we invited TNA members to a roundtable discussion with Norman Armour, Artistic & Executive Director of the PuSh International Performing Arts Festival in Vancouver – establishing valuable connections and allowing relationship building in a cost effective way.



GOVERNANCE & MANAGEMENT

NATIONAL GROWTH PLAN - TNV TO TNA

Since establishment, TNA has had a national outlook, and has undertaken national work including the Australian Theatre Forum, national advocacy work, and national information and research (e-news, social media, salary surveys, online library). During late 2015 and 2016, we undertook an extensive strategic planning process, resulting in the plan for a new model – a national organisation with a dedicated Victorian program. We applied to the Australia Council for the Arts’ four-year funding process for modest organisational funding to extend our national work – primarily to run a new national engagement strategy of sector meetings in each state and territory, and to enhance the existing national work. We were successful in achieving the four-year funding, and began the rebranding and the business planning for the 2017-2020 period. In 2017, at the TNA AGM, we will be seeking members’ endorsement to formally change our name.

“Our deepest thanks to all at TNA for your unwavering support for the independent and small to medium companies and your unrelenting focus on driving the advocacy around this issue [Catalyst]!”

- Karilyn Brown, Performing Lines

FINANCE SUMMARY

In 2016, TNA experienced a very lean year like many small to medium arts organisations, with an income of \$149,067, and expenditure of \$148,606 leaving a small surplus of \$461. This builds our reserves to \$11,258. The Audit was undertaken by Sean Denham & Associates and signed off by them on 5th April 2017. A full copy of the audited statements is available on request.

INCOME DIVERSITY

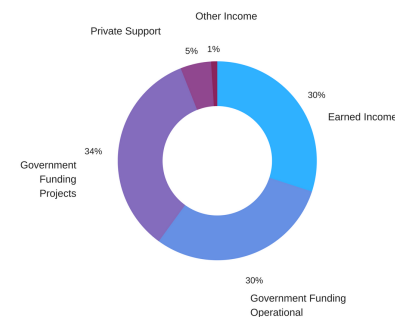
2016 was the third year of triennial funding from Creative Victoria, secured in 2013 through the government’s new Organisations Investment Program. As a ‘Developing A’ organisation, we had three years to demonstrate our value to the sector. (In 2016 we successfully secured organisational funding from Creative Victoria for the 2017 – 2020 period). Also in 2016, TNA secured a strategic initiative grant from Creative Victoria to run the inaugural Creative Industries Engagement Forum, leveraging further income and in-kind support from our project partners including Arts Centre Melbourne.

In addition, we received two significant project grants from the Australia Council and Arts South Australia towards the planning for the 2017 Australian Theatre Forum.

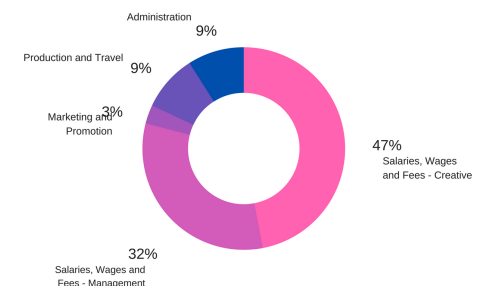
On a local level, we secured support from the City of Melbourne for the 2016 Victorian Theatre Forum.

TNA successfully achieves income diversity and is proud that in addition to the variety of grants received, our 2016 membership fees represented 20% of our income and donations represented 5% of our income, a good indicator of support from the sector for our work.

INCOME



EXPENSES



2016 PARTNERS

Partnerships are fundamental to TNA's work as a network, as they are evidence of strong relationships built within and outside of the sector. We acknowledge our partners as colleagues with whom we share ideas, plans and ways of working. This rapport and dialogue with partners strengthens morale, and deepens knowledge and understanding of key issues in the broader arts sector.

In 2016, TNA worked with 14 key project partners, and 15 advocacy partners who we have fostered strong working relationships with. We thank them all for their generosity and shared values and resources.

2016 PROJECT PARTNERS

Victorian Association of Performing Arts Centres (VAPAC), Regional Arts Victoria (RAV), Melbourne Theatre Company, Green Room Awards Association, Currency House, Australian Performing Arts Centres Association (APACA), Performing Arts Touring Alliance (PATA), the Australian Performing Arts Market (APAM), Arts House, Australian Plays, ASSITEJ Australia/YPAA, Deakin University's Arts and Cultural Management Program, Malthouse Theatre, The Wheeler Centre.

2016 ADVOCACY PARTNERS

Arts Industry Council Vic (including nine Victorian Service organisations); Arts Access Victoria; ArtsPeak including Feral Arts (and Arts Front), National Association for the Visual Arts (NAVA), Ausdance National, Diversity Arts Australia (Kultour), Chamber of Arts and Culture WA, and Arts Access Australia; Australian Major Performing Arts Group (AMPAG), APACA, PATA, Creative State Advisory Board (Victoria), Footscray Community Arts Centre, Theatre Network NSW; The #IStandWithTheArts, #FreeTheArts, and #AustVotesArts advocates across Australia.

STAFFING

Permanent staff in 2016 added up to 1.5 EFT. We bid farewell to Kath Fyffe in April after a year of service and in August, Bethany took off on her radical sabbatical after a committed three years with TNA. She remains connected to TNA writing our monthly e-news from across the globe. In August Simone Schinkel joined us as Business Manager, before securing the position of General Manager in December, and Nicole took on title of Executive Director representing the increasing national scope of the organisations' work.

NICOLE BEYER - EXECUTIVE DIRECTOR

Nicole has been with TNA since its establishment in 2009, overseeing its growth from a project based initiative to a nationally significant peak body.

SIMONE SCHINKEL - BUSINESS / GENERAL MANAGER

Simone joined us one day per week as Business Manager, taking over from Kath Fyffe who left in April 2016. From 2017, Simone takes up the role of General Manager at 0.6EFT.

BETHANY SIMONS - COMMUNICATIONS DIRECTOR

Bethany took extended leave from TNA in August 2016 to travel the world, but with typical loyalty to the sector, she continues to compile and edit the monthly TNA enews – a true foreign correspondent!

SUSIE THATCHER - COMMUNICATIONS / DIGITAL CONSULTANT

To take up some of the communications workload, we employed Susie one day per week from August 2016 to February 2017 to undertake two specific projects – a new Customer Relationship Management system Highrise, and an overhaul and transfer of the TNA website, to its new domain at tna.org.au.

BOARD

During 2016 members approved a change to our Rules of Association to allow for an extended year of tenure for board members, in order to facilitate a comprehensive board succession plan. 2017 will be the final year of board membership for Simon Abrahams and Alice Nash, as we transition to new Chair and Deputy Chair by the end of 2017.

SIMON ABRAHAMS (CHAIR)

Simon is a strategic arts consultant and creative producer with recognition as one of Australia's arts and cultural leaders. Currently the CEO and Artistic Director of Melbourne Fringe, his previous executive roles include the Wheeler Centre and Polyglot Theatre.

ALICE NASH (DEPUTY CHAIR)

Alice has been the Executive Producer & Co-CEO of Back to Back Theatre since 2003. Previously, she was Acting General Manager at the Next Wave and General Manager of the Big West Festival.

JILL SMITH (TREASURER)

Jill is the General Manager at the Geelong Performing Arts Centre. As the former General Manager of the Playbox Theatre, Jill oversaw the theatre's rise from its Exhibition Street home to its rebirth in 1990 at the CUB Malthouse.

SARAH AUSTIN

Sarah is a theatre maker, researcher and curator, and former Artistic Director of St Martins Youth Arts. Currently a PhD Candidate at Melbourne University, Sarah has experience working in companies and on projects in Australia, Europe, Asia and the UK.

BEN GRAETZ

Ben Graetz is a descendant of the Muran and Malak Malak Clans in the Northern Territory and of Badu Island on the Torres Strait Islands of Australia. Currently the Creative Producer with ILBIJERRI Theatre Company, Ben was the first Indigenous Creative Producer in Darwin NT, and created and directed The Garrmalang Festival.

CATHERINE JONES

Catherine is the General Manager of ArtsHouse, North Melbourne. Her previous executive roles include Chunky Move and Malthouse Theatre, and has been a board member of Arena Theatre Company, Chair of Kage, and on the Artistic Directorate of Hothouse Theatre.

LOU OPPENHEIM

Lou has been the General Manager of Circus Oz since 2013. She was previously the Director of Operations at the Melbourne Symphony Orchestra (MSO), and a Consultant with the Boston Consulting Group. Lou is also a board member for Melbourne Youth Music.

SAM ROUTLEDGE

Sam Routledge is a director and producer of contemporary puppetry, with a strong record of innovation in the form. Sam has been the Artistic Director of Terrapin Puppet Theatre in Hobart since 2012.

BRAD SPOLDING

Brad is currently the Director of The Substation. Brad has worked as a producer and artist manager for over 15 years creating environments in which artists can develop and stage new work. His previous executive roles include ILBIJERRI Theatre Company and Snuff Puppets.

ANNETTE VIEUSSEUX

Annette is Executive Producer of Lucy Guerin Inc. Previously Annette was Program Producer at Arena Theatre Company, and has worked across organisations such as Next Wave, Malthouse Theatre and National Theatre (UK).

THANK YOU

2016 DONORS

Simon Abrahams, Sarah Austin, Kristy Ayre, Simon Bedford, Hannes Berger, Sarah Berry, Nicole Beyer, Margaret Bourke, Claire Bradley Duke, Kevin Brennan, Rob Brookman, Sandra Bruce, James Buick, Kirsten Cameron, Alyson Campbell, Lee Casey, Circus Oz, Josephine Daly, Fleur Dean, Michelle Ely, Carrillo Gantner, Hilary Glow, Lucy Guerin, Tom Gutteridge, Caris Harper, Merle Hathaway, Jeannie Haughton, Louise Howlett, Catherine Jones, Beata Kaczmarek, Wendy Lasica, Jacinta Le Plastrier, Julie Marlow, Kim Marriott, Amy McMurtrie, Clare Mendes, Mike Mullins, Peta Murray, Alice Nash, Felix Nobis, Roslyn Oades, Gideon Obarzanek, Lou Oppenheim, Eddie Paterson, John Paxinos, Natasha Phillips, Ian Pidd, Polyglot, Yoni Prior, Jerry Remkes, Alison Richards, Sue Rider, Jim Rimmer, Megan Roberts, Michelle Robertson, PJ Rose, Simone Schinkel, Katrina Sedgwick, Narda Shanley, Jill Smith, Amber Stuart, Yana Taylor, Ana Tiquia, Dianne Toulson, Meg Upton, Mary Vallentine, Annette Vieusseux, Anne Virgo, Chi Vu, Frida Wallin, Mark Wilkinson.

2016 FUNDING PARTNERS

