

THEATRE NETWORK AUSTRALIA [TNA]

ADVANCING THE AUSTRALIAN
PERFORMING ARTS SECTOR

ANNUAL REPORT
JANUARY - DECEMBER 2018

TNA.ORG.AU



Theatre Network Australia acknowledges the traditional lands on which we meet, gather, and work.

We pay our respects to Elders past, present, and emerging.

TABLE OF CONTENTS

ABOUT US	4
• TNA’S PRINCIPAL GOALS	5
• CO-CHAIRS’ REPORT	6
• TREASURER’S REPORT	7
• EXECUTIVE DIRECTOR’S REPORT	8
WE ADVOCATE	10
WE GATHER	13
WE CONNECT	16
WE INVESTIGATE	19
WE COMMUNICATE	21
WE FACILITATE	22
OUR PEOPLE	25
• STAFF	25
• CAPT ADVISORY GROUP	25
• BOARD	26
• DONORS	27
• LIFE MEMBERS	27
• PARTNERS	27



ABOUT US

Theatre Network Australia (TNA) is the leading Australian industry development organisation for contemporary small to medium and independent performing arts. TNA strengthens artists and arts organisations; influences cultural policy; facilitates critical debate; and advocates for a more robust, interconnected and innovative sector. TNA is a national organisation with a dedicated Victorian program.

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.

CO-CHAIRS' REPORT

With ten years behind us, there is so much to celebrate.

We have built a network from scratch, bringing the sector together as evidenced by our diverse membership across the small to medium, independent and major sectors. Importantly, TNA has achieved stable support for a multi-faceted voice for the sector as it faces new challenges which seem even more urgent than those faced in the past. And we have been working with other performing arts peak bodies to bring a united voice to key policy issues.

But we are in a period of unprecedented change – politically, socially, environmentally and economically. There is little leadership shown by our governments in relation to the intrinsic value of the arts, and why support for artists underpins our sense of national pride. The Australian performing arts in particular has been subject to significant challenges over the past few years: the impact of the 2015 Brandis cuts; funding crisis in the youth arts sector; folding of the Circus peak body Australian Circus and Physical Theatre Association (ACAPTA); the Major Performing Arts review; State government arts funding changes, cuts and delays - in NSW and SA in particular.

But arguably the most urgent issue is the steep rise in reported bullying and sexual harassment, and a wellbeing crisis with 44% of those working in the sector experiencing symptoms of moderate to severe anxiety. Safe Theatres has been a key focus for TNA as an important and urgent national conversation, and TNA has been working with our sector colleagues to support the

sector as it finds equitable ways to open the conversation and build consensus on a structured and safe way forward.

Whilst the challenges can weigh the sector down, there is resilience – and at TNA our forums have remained optimistic and have challenged our sector to think bigger. The overarching sentiment has been that if we commit to engaging with our culture and understand the rights of those around us, we are better equipped to advocate for change in our industry, to open doors for others, and to make rich and relevant work.

And so we move forward with the commitment to strengthen the sector and care for those in it. We will help the sector have deeper but safer conversations; make stronger, evidence-based arguments about value; and learn how to combat resistance. We believe that risk and experimentation are vital and can only thrive in a sector that is built on a robust and safe foundation.

Of course, none of this is possible without the TNA staff – Jamie, Bethany and Simone led by Nicole. It is an open door here at TNA, and you know your voice and your experiences shape our strategies and plans to continue supporting the sector.

We are also grateful for the collegiate and deeply committed contributions from our colleagues on the TNA board – our longevity and success as an organisation prove the board's robust and strategic contribution to TNA's vision.

Annette Vieuxseux & Jill Smith, Co-Chairs

TREASURER'S REPORT

I am pleased to report that Theatre Network Au Inc. (ABN: 34 431 743 893) has returned a breakeven result of \$1,645 for 2018, retaining reserves in the order of just over \$51k with a clean audit received. I congratulate the executive team for management of expenses totalling \$379,051 and income totalling \$380,696 to retain this financially sustainable result, particularly as the organisation has broadened its scope of engagement to include an expanded role for the Circus and Physical Theatre sector and ASSITEJ network. It is pleasing also to see the growth in membership fees for the organisation, representing a valuing and commitment from the sector for the work of TNA. Finally, we are sincerely grateful to all our partners, including our core recurring funding partners the Australia Council for the Arts who allow us to service the national agenda, and Creative Victoria, for our home state programs and support of Victorian artists. The 2018 audit was undertaken by Sean Denham and Associates and a full copy of the audited statements is available on request.



EXECUTIVE DIRECTOR'S REPORT

With 377 members across the country supporting us and engaging with us, 2018 was a full and productive year. As the second year with federal funding, we hosted sector events in Sydney, Hobart, Darwin and Adelaide, as well as our ongoing program of seminars, forums and peer learning meetings in Victoria. Our advocacy turned to the state level, ensuring that arts stayed well and truly on the agenda as Victoria went to an election; and using our federal role to undertake some advocacy in South Australia as it suffered through the worst arts cuts in history, and in NSW as the Minister interfered in funding decisions, and then delayed annual funding announcements. We also wrote submissions to reviews, including the review of the Major Performing Arts Framework, the NIACA consultation, and the Review of the Australian Charities and Not-for-profits Commission (ACNC) legislation.

2018 was the year that #metoo became part of the public discourse in Australia, and in March 2018 in Melbourne on the lands of the Kulin nation, Safe Theatres Australia, led by Eryn Jean Norvill and Sophie Ross, ran the inaugural Safe Theatres Forum. TNA took on several of the outcomes from the forum, including running sector meetings and workshops across the country during 2018 and into 2019.

As a part of shifting the culture to make it safer for everyone, we continued to champion gender equity and are proud to have launched The List – a directory of Female, Non-Binary and Trans Technical Artists initiated and compiled by Emma Valente, Lighting/Video Designer and Co-Artistic Director of THE RABBLE. The sector needs independent artists to take leadership, so at TNA we strive to do everything we can to support and platform their work.

In 2018, in honour of TNA founding board members Simon Abrahams and Alice Nash, we awarded the inaugural Indie SMASH Bursary to Katie Sfetkidis. The bursary encourages and enables a break-through independent artist or producer to continue adding their voice to the Australian performing arts sector. We also provided award support to the Green Room Awards Association, Melbourne Fringe and Deakin University – Catalyst Festival.

We reported on the realities of making it as an independent artist or arts worker in Australia in our first survey of this kind – THIS IS HOW WE DO IT: Working trends of independent artists, creatives, and arts workers. We cannot say it enough – the independent and small to medium sector continues to punch above its weight, and we must do more to support and strengthen it.

It was ripe then to partner with Next Wave in our annual Victorian Theatre Forum. Next Wave artists Timmah Ball & Azja Kulpińska in conversation with Hannah Donnelly's opening keynote 'Art\$: What do I tell them it costs?' was rightly juxtaposed with advocacy and government relations consultant, Neil Pharaoh's provocation to the delegates 'Arts, Advocacy, Arrogance and Funding – Why arts need to speak differently to government.' Neil urges us to be smarter and tougher, and we need to listen!

The launch of Sue Giles' Currency Paper Young People and the Arts: An Agenda for Change led to two industry forums in Melbourne and in Sydney for the theatre for young audiences and youth arts sector, solidifying our role as the Australian centre for the International ASSITEJ Network. We also picked up our rhythm rolling out our Circus and Physical Theatre strategy and hosted a national gathering as part of Sidesault at Circus Oz.

Of course we also continued the work that members love – the e-news is one of the most popular services we provide, with feedback continuing to express deep gratitude for the concise, relevant, targeted opportunities and updates on the urgent issues.

None of our work is possible without our myriad, deep and long-standing partnerships – we are proud of our approach in working in a supportive, collegiate and consultative way in everything we do.

Having a team of four of us means our service capacity for members and the sector is at a peak – Simone has implemented new effective systems that have improved workflow and she keeps us all on track; Bethany continues to co-design and direct the programs of work as well as looking after the work on ASSITEJ and Jamie drives our communications and our profile and is the lead on our Circus and Physical Theatre work. All three of them have taken on outreach work, speaking opportunities and facilitation of meetings, ensuring that TNA's impact is expanding and is not invested in one person. My deepest thanks to this rockstar team!

My thanks to the board, especially the executive Annette Vieuxseux, Jill Smith and Lou Oppenheim who provide a constant touch-point and support me and the team in a time when we need big picture vision alongside attention to the small stuff. They do this so well.

Special thanks to Jill for keeping the Chair's seat warm for Annette since she started her maternity leave halfway through the year. Jill has gone above and beyond her duty, including stepping in for me at meetings with politicians as we started our work towards the 2019 federal election.

Nicole Beyer, Executive Director

WE ADVOCATE

2018 STATE ELECTION: ARTS, CULTURE & CREATIVE INDUSTRIES FORUM

We consistently met with the three major parties – Labor, Liberal and the Greens – in the lead up to the Victorian State Election in November. To keep members in the loop, advocacy bulletins were sent to members, encouraging and supporting them to do their own grassroots advocacy in their local electorates. We also led the Arts and Culture topic at the local Albert Park Candidates Forum held at the Alex Theatre in St Kilda on 30th October.

As one of the council members of Arts Industry Council of Victoria (AICV), we co-hosted a forum in the lead up to the Election. AICV invited representatives of the Labor Party (Martin Foley), the Liberal Party (Heidi Victoria) and the Greens (Sue Pennicuik) to expand on their respective vision for our State's cultural future and to field questions from the floor. AICV also published a media release detailing its priorities in order to ensure a dynamic, diverse, cohesive and inclusive creative industry.

SAFE THEATRES – ADDRESSING SEXUAL HARASSMENT AND BULLYING

In March a group of 47 people from across the Australian theatre sector released a joint communique about the inaugural Safe Theatres Forum that took place on the 18th and 19th of March 2018 on Wurundjeri land in Melbourne. TNA was in attendance and took on several of the outcomes from the forum, including running sector meetings and workshops across the country. The communique included:

"We have all agreed to be the custodians of change. We made a long-term combined commitment to create workplaces free of harassment and bullying; workplaces that are safe, where policies and procedures are clearly communicated and understood, where avenues for complaint and redress are available which respect the rights of all parties involved."

STRENGTHENING THE SUCCESS RATE OF FUNDING FOR CIRCUS

To strengthen grant applications from the Circus and Physical Theatre sector (an issue drawn to TNA's attention by our CaPT advisory group), we embarked on collecting data from state and federal funding rounds to assess the success rate of Circus project applications. We started on home ground and contacted Creative Victoria to provide their findings.

Focusing on results from the last two years, Creative Victoria reported a higher than average success rate in all Circus applications received.

We then drove a communications campaign encouraging artists and arts workers to register themselves in both state and federal funding peer panels, to broaden the expertise on Circus projects within the funding system.

MAJOR PERFORMING ARTS (MPA) FRAMEWORK

As part of the MPA Framework review, we made a submission calling for a new portfolio of performing arts organisations that would support a 20-year vision for the sector. The portfolio would represent the major companies as well as approximately 60 smaller organisations that receive four-year funding, with eligibility based on consideration of the whole arts ecology.

We also hosted a meeting with some MPA organisations and small to medium companies, undertaking analysis of the review and to ensure we had done deep consultation. Additionally, we liaised a meeting with the Australia Council for the Arts to meet separately with the national peak bodies.

NATIONAL INDIGENOUS ARTS AND CULTURAL AUTHORITY (NIACA) SUBMISSION

As part of a collective of performing arts peak bodies, we support the development of NIACA and made a submission to Australia Council for the Arts' consultation process:

"We believe that an organisation which can protect and promote the rights of Aboriginal and Torres Strait Islander people's arts and cultures is urgently needed and we know that the development of such an organisation is supported by the broader performing arts sector across Australia, as represented by our respective memberships."

LEADERSHIP

TNA Executive Director, Nicole Beyer, was named recipient of the Sidney Myer Facilitator's Prize at an awards ceremony at Brisbane Powerhouse on 21 February. In her role as founding director of Theatre Network Australia, Nicole is recognised as a leading performing arts advocate, giving a voice to the small to medium / independent sector.

A lot of TNA's success as a service organisation is achieved through myriad conversations, meetings and a commitment to raising issues in every room, foyer and table we find ourselves at, emphasising the needs and public value of the small to medium and independent sector.

The following are a selection of the meetings and panels TNA staff worked on or spoke at: Australian Performing Arts Market (APAM) VIC Consortium; ARC 'Creative Convergence' Partner Meetings; Artsfront; Arts Industry Council (Vic); Victorian Creative State Advisory Board; Creative Victoria – Creative Commissions Assessment (Chair), Respectful Workplaces Advisory Group, Foundry 658 Accelerator, Regional Touring review meetings, Creators' Fund Assessment (Chair); Deakin University's Arts and Cultural Management Board; Confederation of Australian State Theatres; Green Room Awards Association; Live Performance Australia's Roundtable on Addressing Harassment and Bullying; Performing Arts Touring Alliance.

PERFORMING ARTS TOURING ALLIANCE (PATA) WINDS UP

In late 2018, PATA was wound up after 10 years of advocacy for national touring. Changes to the sector, and the need to avoid duplicating services, led to the Councillors, including TNA, deciding to close the alliance. An article in ArtsHub by Richard Watts celebrated PATA's achievements.

“We are proud of PATA’s many achievements, particularly hosting annual national forums in which key touring issues and priorities (changing programming needs; marketing and audience development, community engagement, the role of local government and data collection of touring activity) were identified by the sector and appropriate actions taken.”

– Rachel Healy, co-Artistic Director of Adelaide Festival and the most recent PATA Chair

“For producing companies and artists, PATA has been a useful forum to raise issues in a unified way, around unfair touring systems, and to address the difficulties faced by independents in particular. It is through PATA that Theatre Network Australia could advocate for Go Pitch funding – for supporting independent artists who are pitching at the state and national marketplaces. Go Pitch has now been rolled out at a state level (at Showcase Victoria) and nationally at PACA’s Performing Arts Exchange, and at Showbroker.”

– Nicole Beyer, Theatre Network Australia

FAIRER ARRANGEMENTS FOR ARTISTS

Throughout 2018 TNA continued to pursue its Go Pitch campaign, for fairer support for independents at markets. TNA congratulates Victorian Association of Performing Arts Centres (VAPAC) and Regional Arts Victoria (RAV) – for the first time, Showcase Victoria 2019 will be providing a free registration for pitching artists and producers.

WE GATHER

INDUSTRY FORUMS – YOUNG PEOPLE AND THE ARTS: AN AGENDA FOR CHANGE BY SUE GILES

MELBOURNE, 2 FEBRUARY

In partnership with Malthouse Theatre and Currency House, TNA launched Platform Paper 54, bringing 120 of our colleagues from the youth arts and theatre for young audiences sector together for this forum. Sue Giles delivered a keynote address, “Don’t Stray from the Path;” we heard firecracker updates from young people involved in House of Muchness, Polyglot, and St Martin’s Youth Arts; followed by an industry panel moderated by Sarah Austin: “Whose Theatre Is It Anyway” featuring Jennifer Andersen (ArtPlay), writer and dramaturg Julianne O’Brien, Mary Harvey (Arts Centre Melbourne), Matt Kelly (The Listies), and independent artist Sara Strachan.

SYDNEY, 30 MAY

The success of the Melbourne event led to a similar forum in Sydney, featuring firecracker updates from young people from Tantrum Youth Arts, Monkey Baa Theatre, The House That Dan Built, and Bankstown Poetry Slam. Moderated by Sue Giles, a panel discussion included independent writer Tasnim Hossain, Amy Matthews from Parramatta Riverside Theatres, Stefo Nantsou from Zeal Theatre, and Sarah Parsons from Outback Theatre for Young People. Our partners included Australian Theatre for Young People, Theatre Network New South Wales, Sydney Opera House, Currency House, Polyglot, and Create NSW.

VTF 2018 – IN THE ZONE: EMBRACING PLACE, SAVOURING DIFFERENCE AND TACKLING TABOOS

MELBOURNE, 9 MAY

In partnership with Next Wave and Testing Grounds, 126 delegates joined us for a day at Arts Centre Melbourne. Next Wave artists Timmah Ball & Azja Kulpińska were joined by Hannah Donnelly in their opening keynote ‘Art\$: What do I tell them it costs?’ followed by advocacy and government relations consultant, Neil Pharaoh’s provocation in the second keynote ‘Arts, Advocacy, Arrogance and Funding – Why Arts Need to Speak Differently to Government.’ Focused on change, the conversation continued with small-group discussions on Cultural Load, Human Rights and the Role of Arts and Culture, and Art, Collaboration and Protest.

“Thank you for producing such a great and thought provoking VTF on Wednesday and for developing such a full but broad agenda, which I feel responded really well to the range of delegates in the room.”

– VTF 2018 Delegate

CIRCUS AND PHYSICAL THEATRE (CAPT) NATIONAL GATHERING

MELBOURNE, 15 OCTOBER

In partnership with Circus Oz and Sidesault at the Melba, we were joined by over 60 artists and colleagues at the Circus and Physical Theatre national gathering to catch up on sector updates, discuss CaPT Sector issues and contribute towards future visions for the sector. The conversations focused on, “what’s one achievable sector change in the coming year?” Some key themes arising include: cross-sector collaboration and conversation, de-stigmatisation of mental health in the sector, and professional development for independent and early-career practitioners.

GRANT WRITING WORKSHOP

MELBOURNE, 15 OCTOBER

As another angle to our advocacy to strengthen grant applications from the Circus and Physical Theatre sector, we ran a grant writing workshop in partnership with Auspicious Arts which offered a brief overview of the funding environment and covered the fundamentals of developing a grant application for 30 participants.

SAFE THEATRES WORKSHOP

MELBOURNE, 9 OCTOBER

In Victoria at the Arts Centre Melbourne, we partnered with Safe Theatres Australia, Creative Victoria, Live Performance Australia (which recently released its Code of Practice to Prevent Discrimination, Harassment, Sexual Harassment & Bullying) and Arts Centre Melbourne, in consultation with Melbourne Theatre Company and Malthouse Theatre, to present a half day practical workshop session. The 142 participants delved deeply into the code, bringing it to life with real life scenarios and best practice responses.

ADDRESSING SEXUAL HARASSMENT ROUNDTABLES

HOBART, 15 JUNE

DARWIN, 10 JULY

Following the outcomes of the March Safe Theatres Workshop, in which TNA committed to running sessions in the states with no State theatre company, we hosted two member roundtables in Hobart and Darwin. Peers shared with each other where they were up to with policy and review with regards to addressing sexual harassment, and shared practical solutions for creating safer cultures within their organisations or their practice.

SECTOR GATHERING

DARWIN, 10 JULY

As part of the Darwin Fringe Festival, we met with our Northern Territory (NT) colleagues together with Annette Madden from the Australia Council for the Arts (invited to ensure that the NT sector could have some valuable engagement with her). Some key themes that arose included: seeing more NT work and representation across national stages and panels, sustainability for artists so they can remain living and working in regional areas, and the need for more support to connect with and attend interstate activities for networking and professional development.

MEET AND GREET

ADELAIDE, 1 NOVEMBER

As part of the Borak Arts Series during OzAsia Festival, we co-hosted a sector gathering with special guest Catherine Jones, Director of the Australian Performing Arts Market (APAM). Held at the Parasol Lounge of the Lucky Dumpling Market, 85 national and international delegates joined us to hear firecracker updates from our South Australian member companies. The presentations gave a strong picture of a very vibrant and diverse South Australian performing arts sector, punching above their weight in so many ways, despite a terrible blow to arts funding earlier in the year.

SAFE THEATRES WORKSHOP

SOPHIE ROSS AND
ERYN JEAN NORVILL
SAFE THEATRES AUSTRALIA

CREATIVE VICTORIA



WE CONNECT

MEMBERSHIP

“Being members of TNA connects us to the national sector, I love that TNA puts artists first.”

– Kyle Page, Dancenorth.

2018 saw a 21% increase in memberships at a count of 226 Independent members (from 172), and 150 Company members (from 138). But we don't just celebrate growth, in 2018 we are proud to have increased our depth of engagement with members, with the highest attendee numbers at events and gatherings, and the highest level of engagement on the phone, via email and via social media since we started membership in 2014.

We continued to operate under a T model and our membership model reflects this. The bar of the T is the national advocacy, policy input, national research, biennial Australian Theatre Forums, e-news and the state/territory gatherings – and the stem of the T is the deep program of work in Victoria funded by Creative Victoria. It is an honest, effective and well respected model. Following feedback, in November, we also updated our membership system to enable auto-renewals.

“State Theatre Company (of SA) is proud to be a member of TNA because they care about the arts sector – the majors, the small to medium, and the independents.”

– Jodi Glass, State Theatre Company South Australia

PEER LEARNING

MELBOURNE, 19 JUNE, 26 JUNE, 29 AUGUST, 26 SEPTEMBER, 2 NOVEMBER, 28 NOVEMBER

With the aim of making everyone's job easier by learning from each other, TNA co-ordinated 6 peer learning sessions in the second half of 2018. Topics discussed include: Addressing Sexual Harassment, Policies and Procedures, Victorian Election, Leadership – all in a 'cone of silence' environment. 43 members participated, with many attending multiple times.

“TNA's Peer Learning Network is absolutely vital. It helps me feel like I'm not alone when I am grappling with the big issues.”

– Sheah Sutton, Speak Percussion

ZOOM IN: ON THE STATE OF CIRCUS AND PHYSICAL THEATRE AT THE AUSTRALIAN PERFORMING ARTS MARKET (APAM)

Capitalising on the gathering of national and international delegates, TNA supported a breakfast event hosted by international circus advocate Yohann Floch (Fresh Arts Coalition Europe) and Brisbane-based director Chelsea McGuffin (Company 2). Here the Circus and Physical Theatre sector connected, discussed touring trends and market needs, and shared practice and actions for going forward. Themes arising included:

- The challenge of keeping the show alive (touring models, need to see, risk on the artist)
- Supporting diversity (style, form, aesthetic, scale)
- Audience development to match diversity (growth in sector, is our audience coming with us?)
- Are you buying work or companies?
- Nurturing the artists and creativity (support, creation spaces, critical thinking)
- Support for visibility (to match the need to see)
- Circular education, valuing each step (continuing to grow the art of the sector)
- Where is the market for innovative practice? (who is taking risks, difference between Circus and Physical Theatre)

SECTOR SUPPORT AT APAM AND VICTORIAN DELEGATION

Executive Director, Nicole Beyer was once again appointed as an Industry Consultant for APAM, providing support to delegates in navigating the market, and mentoring a group of first time attendees as part of the First Timers' Program. TNA also auspiced 23 Victorian companies supported by Creative Victoria to attend the 2018 APAM in Brisbane, and ran a meet and greet and briefing session in the lead up, providing valuable pitching advice to those showcasing work.



LIVE PERFORMANCE AUSTRALIA - TRAINING

Following the release of LPA's Code of Practice to prevent workplace discrimination, harassment, sexual harassment and bullying, LPA offered reduced rate training sessions to TNA members in the smaller states. Targeted at senior and middle management, the training sessions were designed to help managers understand their responsibilities and obligations relating to discrimination, harassment, sexual harassment and bullying in the workplace. TNA paid for places for nine members who found it extremely valuable.

ASSITEJ NETWORK - SUPPORTING AUSTRALIAN DELEGATIONS ABROAD

TNA is a National Centre member of ASSITEJ International (association for Theatre for Young People). We use our existing infrastructure, programs and networks to reach interested members with ASSITEJ opportunities and news, as well paying the membership fee to ASSITEJ International. TNA supports Australia's ASSITEJ representative, Sue Giles, in her work promoting the Australian TYA and Youth Theatre sector internationally, and reporting back to the sector here.

The opportunities through this international association are many, with over 100 countries as members, bringing people together around performance in a huge array of projects and artforms; information about festivals around the world; up to date trends in theatre; global movements; research; and advocacy at the core.

In 2018, Sue Giles and TNA provided advice and support for 14 artists from Victoria, one from Western Australia, one from Queensland and one from New South Wales who travelled to Beijing in August to attend the ASSITEJ Artistic Gathering. Sue advocated for funding support for the Victorians, and TNA designed a customised PDF programme to help the delegation navigate the complex and busy gathering.

With Sue Giles's guidance, TNA called for and evaluated applications for ASSITEJ Germany's Directors In Theatre For Young Audiences – An International Exchange at Theater Strahl, Berlin (to be held in June 2019). Thom Browning, from Imaginary Theatre in Qld, was selected as the Australian nominee from a competitive field. The assessment panel was Helen Hristofski, Kyle Morrison, Eva Di Cesare, Jessica Wilson, Jodie Farrugia, and Karen Therese.

ASSITEJ MEMBERSHIP CONTRIBUTORS

Arts Centre Melbourne; Australian Theatre for Young People (ATYP); Barking Gecko Theatre Company; Carclew; DreamBIG Children's Festival; Geelong Performing Arts Centre (GPAC); La Mama; Melbourne Fringe; Patch Theatre Company; Polyglot Theatre; ReAction Theatre; Samarpan Theatrical Arts; Shopfront; Slingsby; Sydney Opera House; Terrapin; Windmill Theatre Company

WE INVESTIGATE

AUSTRALIAN THEATRE FORUM (ATF) REVIEW

In order for us to rethink and re-articulate the purpose, values, key elements, and priorities for ATF into the future, we engaged consultant Andrew Bleby to undertake an independent review. A discussion paper was then sent to members and stakeholders, and feedback was sought. It is clear that as the sector delves into more challenging and difficult conversations around leadership and the dismantling of power structures, strong facilitation is crucial. One consistent piece of feedback was that ATF should remain focused on being a space for forward looking discourse of Australian performing arts practice.

UNIVERSITY PARTNERSHIPS

We continued our role as an Industry Partner Investigator on the multi-year Australian Research Council (ARC) Linkage grant project, led by Melbourne University, titled Creative Convergence: Enhancing Impact in Regional Theatre for Young People. Partners to the four-year project include Arena Theatre Company, Bell Shakespeare, Geelong Performing Arts Centre, HotHouse Theatre and Melbourne Theatre Company. To visualise and analyse touring in Victoria, one outcome of the project in 2018 was Circuit – an innovative and visually engaging tool representing mainstage and education shows, workshops and residencies presented by theatre companies in Victoria.

Executive Director, Nicole Beyer continued her role on the board of Deakin University's Arts and Cultural Management Program (ACM), contributing to a board review, and the promotion of the ACM courses. The ACM Program's research outcomes are shared through TNA's networks and events, and TNA's understanding of and engagement with members informs the directions of the research investigations.

THE LIST: FEMALE, NON-BINARY AND TRANS TECHNICAL ARTISTS

We supported Emma Valente, Lighting/Video Designer and Co-Artistic Director of independent theatre company, THE RABBLE, to publish a directory of designers for live performance prioritising gender equity, encouraging theatre makers to hire more diversely in the areas of Lighting Design, Sound Design and Composition, and Video Design and Animation. Following the launch, Emma spearheaded discussions with the State theatre companies, and The List has steadily grown in numbers as the word spread.

'THIS IS HOW WE DO IT: WORKING TRENDS OF INDEPENDENT ARTISTS, CREATIVES, AND ARTS WORKERS'

We released the report from our first survey designed to gather data that reflects the realities of making it as an independent artist or arts worker in Australia in the hope that the findings presented would provide solid provocation for discussion, evaluation, and benchmarking. The survey results illustrated a mixed financial reality, and painted a picture of a vibrant independent sector built on peer exchange, mentorship, and skill-sharing. Some of the interesting outcomes are around respondents' identifications between 'Emerging', 'Mid-Career', and 'Established', and the striking differences in trends between these classifications, such as:

Full-time artists complete an average of 14 projects per year - a project every 3.5 weeks, though 65% of "Established" respondents still supplemented their Independent arts practice with other employment.

15% of 'Established' respondents identified as Culturally &/ Linguistically Diverse, compared to 34% of 'Emerging' respondents indicating a more difficult path for CALD people.



WE COMMUNICATE

TNA'S E-NEWS – THE BEST STUFF

TNA's E-news continues to be one of the most popular and well respected industry bulletins. We prioritise searching for only the most relevant and useful opportunities and news items. We then edit the copy to its essence so that the reader can easily find the crucial information. We continue to get very high open rates, with nearly 90% open rates from subscribers across a year, and close to 50% per edition. We have 3039 subscribers. In addition we have sub-sector lists for our Theatre for Young Audiences and Youth Theatre sector (905), and our Circus and Physical Theatre sector (644).

“Your newsletter is the bomb!! Seriously, congrats on these. I love receiving them.”

– E-news fan, June 2018.

ADVOCACY AND MEMBER BRIEFINGS

In addition to the E-news, CaPT bulletins and ASSITEJ Network news, TNA sends member-only advocacy or special topic bulletins. In 2018, over 25 notices included: updates on LPA Draft Industry Code of Practice, TNA's responses, and the final release; special funding opportunities and notices (Australia Council and Creative Partnerships Australia); updates on the Victorian touring review; opportunities for indies to attend the PAC and RAA conferences and Liveworks; MPA framework survey, updates and consultation dates; Victorian Election advocacy news; and early advocacy updates on work towards the 2019 Federal Election.

STAYING SOCIAL

With over 4000 twitter followers, we tweet real time opportunities and news, and promote and retweet other great tweeters! We also have 1553 facebook followers and 1023 instagram followers.

BEHIND THE SCENES – RADIO SEGMENT

TNA curated a monthly segment on Vision Australia's Behind The Scenes with Chris Thompson. The segment allowed us to feature our members and their work, and share conversations about practice and the sector with the wider general public.

To listen to the podcasts – head to tna.org.au and search for Vision Australia Podcasts.

WE FACILITATE

ARTIST DEVELOPMENT

We embarked on a mentoring relationship with Harley Mann of Dajinang Circus as part of his Melbourne Fringe Best Emerging Circus Performer award, and with Cassandra Fumi and Simone French as part of their Melbourne Fringe Best Emerging Performance Ensemble award, both supported by TNA.

We also supported two Greenroom Awards for shows presented in 2018, and offered complimentary individual TNA memberships to the winners of the 2017 Deakin Drama Recognition Award for Industry Standard Practice by an Ensemble.

As part of the Circus and Physical Theatre sector gathering, we awarded two bursaries to Marina Gellman and Lisa Goldworth from South Australia to support their participation in the gathering.

Awarded annually to one recipient per year from 2018 to 2022, the SMASH Independent Bursary of \$500 recognises existing and potential contribution to the sector, in honour of TNA founding board members Simon Abrahams (Chair) and Alice Nash (Deputy Chair). We awarded the inaugural Bursary to Katie Sfetkidis. The bursary enables a break-through independent artist or producer to continue adding their voice to the Australian performing arts sector. We are grateful to private donors for enabling this bursary including Jill Smith and Kim Marriott.

We commissioned Erin Milne from Bureau of Works to write an article to demystify the role of the producer for independent artists - Tips For Engaging An Independent Producer. The article was published on Artshub.

SECTOR DEVELOPMENT

MEAT MARKET CONSULTATION

TNA co-ordinated a 2 hour focus group for the City of Melbourne about the current and future usage of the Meat Market. Having originally engaged TNV in 2013 when separating from Arts House to become a venue for hire, with a specific focus on the small to medium and independent sector, this session was also an evaluation of progress. There were 13 paid participants.

ARTS CENTRE MELBOURNE CONSULTATION

TNA was engaged to facilitate six focus groups, to ensure that ACM's strategy and engagement with the small to medium and independent sectors remains relevant and meaningful and responds to the sector's current and future needs. TNA engaged consultant Merryn Carter to co-design and implement the project and the produced report detailing focus group outcomes will feed into the ACM's 2019-2021 strategic plan. By agreement with ACM, TNA staff attended all sessions, a valuable opportunity to hear directly and deeply from our sector about issues affecting their practice, particularly relating to presentation, audience development, and professional development needs.

ARTS WEST AND CURRENCY HOUSE

TNA brokered a new partnership between Currency House and our colleagues at Arts West – an alliance of arts organisations who reflect the arts and culture in Melbourne's west. Arts West was the most appropriate partner for the launch of Platform Paper: *Cultural Justice and The Right to Thrive* by Scott Rankin. TNA remained a partner, supporting and promoting the sold-out event at Footscray Community Arts Centre in partnership with Arts West and Big hArt.



OUR PEOPLE

STAFF

NICOLE BEYER - EXECUTIVE DIRECTOR

Nicole leads the organisation's advocacy work, builds and maintains partnerships, drives the strategic directions and is the main spokesperson for TNA. She been with TNA since its establishment in 2009. In her spare time she opshops with her two teenagers and travels with her family.

SIMONE SCHINKEL – GENERAL MANAGER

Simone runs the ship – she implements new systems, improves workflow, is the main funding liaison and keeps the team's workplans on track. She joined TNA in 2016. In her spare-time Simone runs around after two young kids and enjoys riding her bicycle.

BETHANY SIMONS – PROGRAM DIRECTOR

Bethany continues to co-design and direct the programs of work as well as looking after the work on ASSITEJ – Theatre for Young People and Youth Theatre. She also edits the e-news. She has been with TNA since 2015. When she's not at TNA, Beth is a writer, performer, and a teaching artist across Australia, and loves to travel.

JAMIE LEWIS – COMMUNICATIONS COORDINATOR

Jamie drives our communications and our profile and is the lead on our Circus and Physical Theatre work. She has been with TNA since 2017. Outside of her TNA work she is an independent artist, facilitator, dramaturg, and co-creator. She loves to cook Singaporean feasts for friends and is the resident chef at TNA.

All staff have taken on outreach work, speaking opportunities and facilitation of meetings, ensuring that TNA's impact is expanding and is not invested in one person.

CIRCUS AND PHYSICAL THEATRE (CAPT) ADVISORY GROUP

TNA's CaPT Advisory Group was established at the end of 2017 to maintain strong engagement and information exchange between TNA and the circus and physical theatre industry locally, nationally and internationally. In 2018. the five members met quarterly to advise TNA's work for the sector in research, networking, insurance, professional development, advocacy, business advice, international engagement, and resources. The five members are: Kate Fryer, Joshua Hoare, Felicia Lannan, Deb Wilks and Rockie Stone.

BOARD

ANNETTE VIEUSSEUX (CO-CHAIR)

Annette is Producer at Performing Lines. She was previously Executive Producer of Lucy Guerin Inc.

JILL SMITH (CO-CHAIR)

Until recently, Jill was the General Manager at the Geelong Performing Arts Centre. She was the former General Manager of the Playbox Theatre.

LOU OPPENHEIM (TREASURER)

Lou Oppenheim is the Senior Manager, Create Infrastructure, within the NSW Department of Planning and Environment. Lou was previously the General Manager of Circus Oz.

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. Ben was the first Indigenous Creative Producer in Darwin NT, and created and directed The Garrmalang Festival.

CATHERINE JONES

Catherine is currently Director of the Australian Performing Arts Market. She was previously the General Manager of ArtsHouse, North Melbourne.

ERICA MCCALMAN

Erica is a producer, project and production manager with Ballardong (Noongar), Irish convict, Scottish, and Cornish heritage. She is currently Special Events Producer at Darwin Festival, and a Consulting Producer. She was previously Creative Producer at Next Wave.

SAM ROUTLEDGE

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

BRAD SPOLDING

Brad is currently the Director of The Substation. His previous roles include executive positions at ILBIJERRI Theatre Company and Snuff Puppets.

LYN WALLIS

Lyn is currently Artistic Director of Hothouse Theatre. Lyn was previously Director of Theatre for the Australia Council for the Arts.

CASSIE MCGANNON (OBSERVER)

Cassie McGannon is an experienced policy and advocacy adviser. Cassie was placed with the TNA Board as part of The Observership Program.

DONORS

THANK YOU for entrusting us with your financial gifts in 2018.

Simon Abrahams, Jens Altheimer, Sarah Austin, Simon Bedford, Nicole Beyer, Margaret Bourke, Sheryl Bryce, James Buick, Merryn Carter, Sally Chance, Vanessa Chapple, Murray Dahm, Kim Durban, Rosie Dwyer, Iain Finlayson, Kathy Fox, Katherine Fyffe, Sue Giles, Benjamin Graetz, Jeannie Haughton, Catherine Holder, Catherine Jones, Jackie Kerin, Chris Kohn, Wendy Lasica, Kim Marriott, Jamie Lewis, Joel McGuinness, Wahibe Moussa, Alice Nash, Miki Oikawa, Lou Oppenheim, Bali Padda, Ian Pidd, Sumitra Puri, Jerry Remkes, Alison Richards, Sally Richardson, Jim Rimmer, Jarrod Rose, Simone Schinkel, Glenn Shea, Bethany Simons, Dave Sleswick, Jill Smith, Lauren Smith, Dianne Toulson, Meg Upton, Annette Vieusseux, Yvonne Virsik, Lyn Wallis, Janet Watson Kruse, Fiona Wilde, Josh Wright, Vanessa Wright, Arts In Sync, Back to Back Theatre, Intimate Spectacle, Lucy Guerin Inc., The University of Melbourne

LIFE MEMBERS

TNA acknowledges lifetime members Simon Abrahams, Sarah Austin, and Alice Nash for their incredible contribution as co-founders and Board members.

2018 PARTNERS

TNA's work is fundamentally built upon significant and sustained partnerships.

ADVOCACY PARTNERS

Arts Access Victoria, Arts Industry Council (Victoria), Ausdance National, Ausdance VIC, Australian Major Performing Arts Group (AMPAG), BlakDance, Blackfulla Performing Arts Alliance, Feral Arts/ArtsFront, Live Performance Australia, Museums Australia (Victoria), Music Australia, Music Victoria, PAC Australia, Performing Arts Touring Alliance (PATA), Public Galleries Association Victoria (PGAV), Media Entertainment and Arts Alliance (MEAA), Multicultural Arts Victoria, National Gallery of Victoria (NGV), Regional Arts Australia, Regional Arts Victoria, Symphony Services Australia, Theatre Network NSW, Victorian Association of Performing Arts Centres (VAPAC), Writers Victoria

PROJECT PARTNERS

AON Australia, APAM (Australian Performing Arts Market), Arts Centre Melbourne, Arts Tasmania, Arts West, ASSITEJ International, Auspicious Arts Projects, Australian Theatre for Young People, Borak Art Series, Brown's Mart Theatre, Circus Oz, Create NSW, Creative State Advisory Board (Victoria), Currency House, Darwin Fringe Festival, Deakin University's Arts and Cultural Management Program, Footscray Community Arts Centre, Green Room Awards Association, Malthouse Theatre, Melbourne Fringe, Melbourne Theatre Company, Next Wave, OzAsia Festival, Polyglot, Safe Theatres Australia, Sydney Opera House, Testing Grounds, The University of Melbourne – Faculty of Arts, Vision Australia Radio 'Behind the Scenes'

CONTACT US

WWW.TNA.ORG.AU

TWITTER: @THEATRENETWORKA

FACEBOOK: @THEATRENETWORKAUSTRALIA

INSTAGRAM: @THEATRENETWORKAUSTRALIA

222 BANK ST
SOUTH MELBOURNE
VIC 3205
(03) 8640 6014
INFO@TNA.ORG.AU



Australian Government

