

THEATRE NETWORK AUSTRALIA [TNA]

ADVANCING THE AUSTRALIAN
PERFORMING ARTS SECTOR

ANNUAL REPORT
JANUARY - DECEMBER 2017

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 emerging.

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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.

CHAIRS' MESSAGE

In mid-2008, a group of small to medium theatre company CEOs sent a flurry of emails and then sat around a table at the Meat Market to imagine what soon became Theatre Network Victoria. We wanted something to help fill the gaps, to advocate on our behalf and to help build the sector. We never imagined that conversation could eventually birth a national organisation, Theatre Network Australia, with four-year Creative Victoria and Australia Council funding, and with such reach, impact and resonance (a Senate Inquiry! 310 paying members! Four ATFs!).

After nine years with TNA (and eight as Chair), it's time to pass the baton on. My thanks to my TNV co-founders, and all fellow TNV and TNA Board and staff members over this time for their exceptional dedication to serving the sector. In particular, thanks to the extraordinary Alice Nash who has been my fiercely intelligent and dedicated Deputy Chair for eight years. If nothing else, I hope our legacy means that "industry gossip" remains a staple Board agenda item for all time. Finding Nicole Beyer as our founding Director has been the single best decision we ever made – Nicole is simply the best in the biz – an amazing collaborator, and an incredible force.

Looking back, it was impossible to imagine the things we have achieved at TNA. Looking forward, it is impossible to imagine the Australian performing arts without TNA's vital work building, advocating and creating a stronger, fairer and more creative sector. So most importantly, thanks to the performing arts sector – for constant inspiration, for making work that matters, for changing the world and for providing a community that has genuinely been an honour to serve.

Simon Abrahams, Outgoing Chair

What a time to be stepping into the role of Chair of TNA! I've taken a little moment to reflect on the dynamic beginnings of the organisation – a birthdate that coincides with the year I arrived in Melbourne, bright-eyed and determined to embed myself in the arts scene of Victoria. Determined to help, to lead, and to grow.

It is now my humble pleasure to be embracing the role of TNA's Chair at this point of the organisation's growth. Here we are now as a national endeavour, with four incredible Australian Theatre Forums under our belt. We constantly dig deeply into our theatre ecology, but also reach well beyond it, supporting artists and companies across many artforms and presentation contexts, including a new and dedicated focus on Circus and Physical Theatre (CaPT).

Looking forward I am excited by the possibilities of more sophisticated advocacy for our sector, as well as meaty and sometimes painful discussions about who we are as a community, so we may meet a future that's diverse, fair and sustainable.

Sincere thanks to TNA Board members Simon Abrahams, Alice Nash and Sarah Austin, who stepped down in late 2017. All founding members of the Board, all absolute bloody legends. We would've kept their wisdom, energy and expertise forever, had we not have time limits on Board tenure! TNA is incredibly grateful for their hard work and brilliant minds.

Annette Vieuxseux, Incoming Chair

EXECUTIVE DIRECTOR'S MESSAGE

I'm starting at the end of the year by acknowledging the incredible work done by our three departing founding Board members: Simon Abrahams, Alice Nash and Sarah Austin. The advantage of an industry Board is that all members have a deep interest in the work of the organisation, and an innate understanding of the changes needed to strengthen itself and its constituency. TNA has grown enormously under the vision and guidance of these three fabulous humans, and as Executive Director, I have felt so well supported by them. We marked their departure with an array of events, not least of which was awarding them with Life Membership of TNA.

Renewal is important, and our new Board wasted no time hitting the ground running – kicking off with a review of the Australian Theatre Forum (ATF), setting up the inaugural Circus and Physical Theatre (CaPT) advisory group, and overseeing the development of new initiatives.

The year started dramatically with the dismantling of Catalyst by the federal government in March, after a sustained campaign for two and a half years by the sector. My deep thanks to the colleagues I worked with on this campaign, especially ArtsPeak Co-convenor Tamara Winikoff, and Feral Arts legends Norm Horton and Sarah Moynihan. Thanks also to many, many others who did their own work to ensure that the government listened to us.

2017 was also the first of our four-year funding from the Australia Council and Creative Victoria, which gave us the much needed foundation (and staffing!) for a huge program of work: CaPT strategy; sector gatherings in Hobart, Perth, Brisbane, Darwin and Sydney, as well as two major conferences - ATF in Adelaide

and Victorian Theatre Forum (VTF) in Geelong; lots of advocacy work; exchange programs; an increased focus on our Young People and the Arts work, the small to medium Salary Survey and more.

ATF in Adelaide in October was perhaps our most catalysing and most controversial yet. Co-curators Alexis West and Steve Mayhew unapologetically put marginalised voices at the centre of all discussions, shifting the power in ways that were very uncomfortable for some, and incredibly life-changing for others. TNA acknowledges that we need to refine the framework of the ATF if we are to continue to lead these sector conversations and make them equally valuable for different parts of the sector, so we commissioned an independent strategic review by Andrew Bleby, and will release the new model in early 2018.

With the organisational change from TNV to TNA, we opened up national membership formally setting up a bundled package with Theatre Network New South Wales, and growing our total membership from 267 in 2016 to 310 in 2017. Our membership listing continues to be used by national and international colleagues wanting a picture of the vibrant performing arts sector in Australia, and members want to be part of this network and to support what we do. Massive thanks to the artists and companies who have stepped up to help us advocate for a stronger sector, not just by being members but by flexing your own advocacy muscles.

Lastly, thanks to my TNA colleagues, Bethany Simons, Simone Schinkel, Jamie Lewis and Kieran Swann. I am indebted to their generosity, goodwill, good humour, great ideas, and their deep support of TNA's goals.

Nicole Beyer

HIGHLIGHTS

The federal government dismantled **Catalyst** after a sustained campaign of two and a half years highlighting the damage to the small to medium and independent sector, and the duplication and waste in having a parallel arts funding program.

As part of our **National Engagement**, we held sector gatherings in Hobart, Perth, Brisbane, Darwin and Sydney, gathered for ATF in Adelaide, and VTF in Geelong.

Led by Co-curators Alexis West and Steve Mayhew, the **Australian Theatre Forum (ATF)** put First Nations peoples first, and put marginalised voices at the centre of all discussions. Through an Expression of Interest (EOI) process, independent artists and producers could attend ATF 2017 at a heavily subsidised rate. EOIs were assessed by peer panels from each state and territory – with a focus on ensuring representation of Aboriginal and Torres Strait Islander practitioners, those from Culturally and Linguistically Diverse backgrounds, People with Disabilities, regional Australians and professionals across spectrums of age, gender identity and sexual orientation. Out of 113 independent delegates, fifty-four were awarded a bursary towards travel and accommodation thanks to state funding agencies and TNA donors.

We began rolling out our **Circus and Physical Theatre (CaPT) strategy**, announcing the advisory group, and participating in a circus artform panel discussion as part of Circus Oz's Sidesault program on Risk and Innovation in Circus: What are the barriers and how can we lift them?

Nicole was awarded the **2017 Sidney Myer Performing Arts Facilitator's Prize**, recognising her work as a leading performing arts advocate, giving a voice to the independent and small to medium sector.

We became a National Centre Member of **ASSITEJ International**, supporting Australia's representative and ASSITEJ Vice President Sue Giles, through generous contributions from our Youth Theatre and Theatre for Young Audiences members.

We officially launched our new name **Theatre Network Au Inc** at the 2017 Annual General Meeting after members voted yes!

WE GATHER

VTF 2017: NO SUCH THING AS A FREE LUNCH

On Advocacy, Empowerment, and Asking For What You Need.

In partnership with Back to Back Theatre, sixty-one delegates joined us in Geelong for a day of dialogue, commiseration, and celebration – and planning, collaborating, and organising. Departing from the traditional format of keynotes and panels, delegates looked at the future in working groups over a long lunch.

ATF 2017: ABOUT TIME - Listen. Examine. Speak. Celebrate

In partnership with OzAsia Festival, over 300 delegates joined us in Adelaide across three days. Our keynote speakers include Jacob Boehme, Linda Kennedy, Dr Vanessa Lee, Hon. Kelly Vincent MLC, Teila Watson, Emma Webb, Jo Bannon and Andy Field from the UK, and Ivan Heng from Singapore. Delegates were also involved in driving the conversations in topics ranging from The Queer Space on the Australian Stage, Imagination For Adaptation, Diversifying Audiences, and Cultural Safety as a Key for Great Art, and more. ATF2017 ended with a silent reading of the outcome from keynote project *Performance Encyclopaedia* from Canada.

NATIONAL ENGAGEMENT

Sector gatherings were held in Hobart, Perth, Brisbane, Darwin and Sydney, including ATF info sessions, in partnership with local practitioners and organisations including ACCOMPLICE, All That We Are, Metro Arts and the Queensland Chamber of Arts and Culture, Performing Lines WA, Theatre Network New South Wales (TNN). The gatherings focused on sector visioning, leading with the question: What does ‘Great’ look like, and how do we get there?

MEMBERSHIP

2017 saw an increase in memberships at a count of 172 independent members (from 161), and 138 company members (from 106).

WE CONNECT

CANADIAN DELEGATION MEET UP

As part of our 'No Travel' international strategy, we hosted seven Canadians who were in Melbourne for Yirramboi First Nations Arts Festival. The complementary program introduced them to the sector beyond the festival, facilitated meetings with independent artists and companies, including a day trip to visit colleagues in Castlemaine and surrounds, and enabled TNA members to engage meaningfully with international visitors.

VICTORIAN TOURING WORKSHOP

We partnered with the Victorian Association of Performing Arts Centres (VAPAC) and Regional Arts Victoria (RAV) for the Victorian Touring Workshop held at the Darebin Arts and Entertainment Centre. We made sure to include a specific session 'Touring for Circus' as part of our CaPT strategy.

RESEARCH PARTNERS

TNA is an industry partner to the 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, Arthur, Bell Shakespeare, Geelong Performing Arts Centre, HotHouse Theatre and Melbourne Theatre Company.

At the 2016 Annual General Meeting, we hosted "up-to-now" research outcomes from the teams at Creative Convergence, and Deakin University's Employer Graduate Skills Survey.

Deakin University's Dr Hilary Glow and Dr Anne Kershaw led a discussion and workshop at ATF2017 based on research models focusing on diversifying audiences, and audience development models.

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 compile 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.

WE COMMUNICATE

ADVOCACY AND MEMBER BRIEFINGS

We sent fourteen advocacy and member briefings, including news of the dismantling of Catalyst, updates on ArtsPeak, and announcing the launch of Creative Victoria's Creative State Commissions.

We sent twenty-four special invitations to TNA's or our partners' events and opportunities.

A membership booklet celebrating TNA's constituency was created and mailed to all members. TNA's member listing is used by international presenters and colleagues wanting to get a snapshot of our industry. We promotes the membership list at national and international events and to visiting colleagues such as the Canadian delegation who visited in May.


E-NEWS, BULLETINS AND SOCIAL MEDIA

We sent eleven monthly E-news, compiled by Bethany Simons (from eleven cities whilst on her 'radical sabbatical'). One of the most popular e-news segments, Industry Gossip, advised of 131 industry movements.

TNA joined ASSITEJ International as a National Centre member, with the membership fee contributed by seventeen of our member companies. We sent targeted bulletins to the ASSITEJ and Young People and the Arts sector, including a National Youth Theatre and Theatre for Young Audiences newsletter compiled in partnership with Australian Theatre for Young People (ATYP) and Barking Gecko Theatre Company.

We sent targeted bulletins to the Circus and Physical Theatre (CaPT) sector, and invites to CaPT sector events, as we began rolling out our CaPT strategy.

We revived our Instagram account in the lead up to ATF, and organically grew our following by over 250 by the end of the year. We maintain an active and engaged social media presence over Instagram, Twitter and Facebook with a steadily increasing audience reach. We have a combined total of 5603 followers across social media, and 2293 subscribers to our monthly e-news.



2017
VICTORIAN
THEATRE FORUM
NO SUCH THING
AS A FREE LUNCH

FRIDAY 4 AUGUST
9:30AM - 4:30PM

BACK TO BACK THEATRE
80 LITTLE MALDEN ST GEELONG

TNA.ORG.AU

AND CLIP

ENTION





WE ADVOCATE

LEADERSHIP

TNA's role as Co-convenor and then Convenor of ArtsPeak over the last two and a half years has been instrumental in the #freethearts campaign, and in the subsequent dismantling of Catalyst. In late 2017, Nicole Beyer oversaw a review of ArtsPeak, resulting in a decision to take a breather, put the name and assets on the back-burner, and to actively support and endorse movements such as Arts Front and The New Approach.

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:

APAM VIC Consortium, ARC 'Creative Convergence' Meetings, Artsfront, ArtsPeak National, ArtTour's Queensland Showcase, Arts Industry Council (Vic), Australia Council's Four Year Funded Organisation Executive Meeting, Creative Industries Summit Working Group, Creative Victoria's Creative State Advisory Board, Creative Victoria – workshop facilitation, tender and assessment panels, consultations; Deakin University's Arts and Cultural Management Board, Green Room Award Association, JMC Academy Entertainment Business Management Review, Lorne Festival Review, Moreland City Council Arts Investment Program, PAC Australia's PAX Selection Panel, and Performing Arts Touring Alliance.

TOURING

We successfully advocated for Go Pitch Funding for independents at ShowBroker, one of Australia's touring markets, held at the Adelaide Festival Centre in February. Go Pitch is an initiative that TNA has been campaigning for at each 'market', where independent artists and small companies have been unable to cover their costs of attending and showcasing work.

In March, we hosted Next Steps: Reaching Your Touring Goals at the Queensland Touring Showcase, a session focused on tips and strategies to gauge and maintain presenters' interest after attending marketplaces.

TNA has been involved in ongoing discussions around changes needed to the national touring environment, through our role on the Performing Arts Touring Alliance, and in Victoria through a working partnership between Victorian Association of Performing Arts Centres (VAPAC) and Regional Arts Victoria (RAV).

WE FACILITATE

SECTOR RESEARCH

We conducted the fifth biennial Salary Survey for the small to medium sector, and released the report in October free for members, and available for purchase by non-members. We received feedback that the survey had been used for internal benchmarking and adjustments of salaries.

In December, we conducted the Indie Survey, 'THIS IS HOW WE DO IT: Working trends of independent artists, creatives, and arts workers', with the report to be released in 2018.

ADVOCACY MASTERCLASS

In June, we partnered with Theatre Network New South Wales (TNN) to deliver an advocacy masterclass by Neil Pharaoh for NSW Theatre Producers Working Group and TNA/TNN members. This followed on from a successful Victorian masterclass TNA ran in 2016.

ARTIST DEVELOPMENT

We embarked on a tailored mentoring relationship with The Very Good Looking Initiative as part of their Best Emerging Ensemble award, which we supported alongside the Best Emerging Circus Performer awards at the 2017 Melbourne Fringe Festival. We also supported two Green Room Awards for shows presented in 2017, and offered complimentary individual TNA memberships to the winners of the 2016 Deakin Drama Recognition Award for Industry Standard Ensemble.

DOCUMENTATION

For ATF2017, we continued our partnership with AustralianPlays.org to document each keynote, worked with Feral Arts and our volunteers to scribe conversations from the breakout sessions, and extended the contracts of Co-curators Alexis West and Steve Mayhew to produce a series of podcasts to examine the ripple effects of ATF2017.

CURRENCY HOUSE

We hosted the launch of Currency House Platform Paper No. 53 The Jobbing Actor: Rule of Engagement by Lex Marinos at The Coopers Malthouse. The event saw Lex Marinos in conversation with Playwright Hannie Rayson. TNA values the long-form essays which allow the author an in-depth platform for reflection and discussion, and these launch events mean the impact of the essay can be shared with our members.

GOVERNANCE & MANAGEMENT

CAPT HANDOVER

Following on from two Circus and Physical Theatre sector reviews commissioned by Creative Victoria, in 2017 TNA began the roll out of our CaPT strategy and implementation plan in which TNA provides some of the services that ACAPTA used to provide including:

- Information, communication and networking
- Insurance for circus performance
- Sector meetings and conferences
- Advocacy of sector issues to decision-makers
- Business advice and benchmarking
- International engagement – ‘No Travel’ international strategy
- Circus and Physical Theatre membership and directory
- Support Street Performers Australia (SPA) to run the PASS program.

A CaPT advisory group was also established to ensure that the sector has a voice and that services provided by TNA are meeting their needs. Made up of [Kate Fryer](#), [Joshua Hoare](#), [Felicia Lannan](#), [Rockie Stone](#) and [Deb Wilks](#), the advisory group’s two key functions are:

- To maintain strong engagement and information exchange between Theatre Network Australia and the broad Circus and Physical Theatre industry locally, nationally and internationally.
- To offer guidance to TNA to ensure that its mandated service delivery to the CaPT sector is operating effectively and efficiently.

TNA will continue this work across the next 3 and a half years, to be reviewed and revised for 2021 and beyond.

TNA acknowledges the amazing work of previous ACAPTA staff and Board, especially former Director Gail Kelly, Administrator Kat Gill, Angela Pamic and Alex Talamo, and President Anni Davey. TNA also acknowledges ACAPTA lifetime members Antonella Casella and Kim Kaos for their services to ACAPTA.

FINANCE SUMMARY

In the first year of four-year funding from both the Federal and State government (2017-2020), and due to it being an Australian Theatre Forum year, Theatre Network Au Inc.'s income in 2017 was \$519,619 and expenditure was \$481,110, resulting in a surplus of \$38,509, in line with the Board's plan to build back reserves. This builds our reserves to a solid \$49,767 and brings us closer to our target of 20% of turnover by 2020. The audit was undertaken by Sean Denham and Associates. A full copy of the audited statements is available on request.

“I am especially grateful for the advocacy role that the team at TNA has taken over the years, and in providing platforms for debate and conversation about what matters to all artists.”

- Olivia Allen,
Independent Artist

STAFFING

At TNA we value the rich contributions to the arts made by people from a variety of backgrounds, and we aim to have a diverse group of people working at TNA.

In 2017 TNA reached its greatest capacity to date employing six core staff in Melbourne and a Producer in Adelaide (across a total EFT of 2.87) as well as numerous contractors.

We understand the needs of people with family obligations and we provide a flexible working week, and part-time positions. We understand artists' working lives, and by negotiation we allow time-off for artistic practice and other commitments such as touring.



In real terms this has meant that in 2017:

- long-term employee Bethany Simons remained engaged with the organisation at 0.2eft, throughout her radical sabbatical, writing the highly regarded TNA e-news from 12 different countries and then, after touring her show, Reception: The Musical across Australia, has returned to TNA as the Program Director for 2018.
- Jamie Lewis, an artist of Singaporean background who had been mentored by Nicole Beyer (TNA's Executive Director), was formally engaged as Communications Coordinator in March at 0.6eft, taking over from Susie Thatcher who set up our new online systems early in the year.
- Simone Schinkel stepped up to an expanded role of General Manager in 2017 at 0.6eft, providing the organisation, and specifically the Executive Director, with much needed support. Simone took maternity leave in May, but continued to managed TNA's finances and reporting obligations from home at one day per week, returning to the office in October with baby in tow. Simone took on the key task of changing TNV to TNA; setting up our new database, and collaborating with ACAPTA and Creative Victoria on our new CaPT funding agreement.
- To cover Simone's other duties, TNA engaged Kieran Swann as Program Producer at 0.6eft. Kieran was responsible for the delivery of the VTF, finalising the small to medium Salary Survey, and supporting the ATF, alongside continuing his work as an artist in Victoria, Queensland and internationally. We bid farewell to Kieran in January 2018.
- Jennifer Greer-Holmes continued her work as the ATF Producer (0.4eft), based in Adelaide, but also traveling extensively while working.
- Nicole Beyer, TNA's Executive Director, was engaged at 0.9eft and after a busy year (and over eight years of working with TNA), the Board approved her taking eight weeks of well-deserved long service leave.

Our employment philosophy is based on generosity, empathy, and a commitment to deep work satisfaction for employees. We know that this is repaid in retaining committed, passionate staff members who live and breathe the values of the organisation.

Thanks also go out to our contractors including Sam Ryan, Bek Berger, Alexis West and Steve Mayhew.

2017 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.

SPONSORSHIP & FUNDING

Adelaide Festival Centre, Arts Queensland, Arts South Australia, Arts Tasmania, Australia Council for the Arts, Back to Back Theatre, City of Greater Geelong, Create NSW, Creative Victoria.

COLLABORATORS

ACAPTA, Access2Arts, ACCOMPLICE, All That We Are, Asian Dramaturgs' Network, Asia TOPA, AustralianPlays.org, Australian Theatre for Young People, Barking Gecko Theatre Company, Canada Council for the Arts, Circus Oz, Currency House, Deakin University, Green Room Awards Association, Melbourne Fringe, Melbourne Theatre Company, Metro Arts, Mullum Circus Festival, Ontario Arts Council, OzAsia Festival, Performing Lines WA, Polyglot Theatre including Sue Giles - Artistic Director and Australia's ASSITEJ Representative, Queensland Chamber of Arts and Culture, Regional Arts Victoria, The Coopers Malthouse, Theatre Network New South Wales, Toronto Arts Council, University of Melbourne, Victorian Association of Performing Arts Centres.

ADVOCACY PARTNERS

Arts Front / Feral Arts, Arts Industry Council (VIC), ArtsPeak, ASSITEJ, #FreeTheArts, and all of our members.

ASSITEJ MEMBERSHIP CONTRIBUTORS

Arts Centre Melbourne, Art Play, Awesome Arts Australia, Barking Gecko Theatre Company, Carclew, DreamBIG Festival, Geelong Performing Arts Centre (GPAC), Melbourne Fringe, Melbourne International Comedy Festival, Monkey Baa Theatre Company, Outback Theatre for Young People, Patch Theatre Company, Polyglot Theatre, Shopfront, Sydney Opera House, Terrapin Puppet Theatre, Windmill Theatre.

STAFF

NICOLE BEYER - EXECUTIVE DIRECTOR

Nicole Beyer is a leading Australian advocate for the arts, and a cultural policy expert, representing the arts industry through her many roles on boards, panels and in forums, and has been with TNA since its establishment in 2009.

SIMONE SCHINKEL – GENERAL MANAGER

Simone is a creative producer and project manager with extensive experience in arts and festival management. Prior to Joining TNA she worked for KAGE as their Executive Producer and General Manager.

KIERAN SWANN – PROGRAM PRODUCER

Kieran Swann is an artist, curator, producer, and facilitator; working in both performance and visual art. He joined TNA after completing his studies at Wesleyan University's Institute for Curatorial Practice in Performance, in Connecticut USA.

JAMIE LEWIS – COMMUNICATIONS COORDINATOR

Jamie is an independent artist, facilitator, dramaturg, and co-creator. She has experience in audience development, and consults on branding, marketing, and communication across arts organisations and small businesses.

BETHANY SIMONS – E-NEWS EDITOR

Bethany is a writer, performer, and a teaching artist across Australia. Bethany's evolving role at TNA includes producing TNA's events, and supporting the organisation's communications, membership, and business management and marketing strategies.

BOARD

SIMON ABRAHAMS (OUTGOING 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 roles include executive positions at the Wheeler Centre and Polyglot Theatre.

ALICE NASH (OUTGOING DEPUTY CHAIR)

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

JILL SMITH (OUTGOING TREASURER/INCOMING DEPUTY CHAIR)

Until recently, Jill was 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.

ANNETTE VIEUSSEUX (INCOMING CHAIR)

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 London.

LOU OPPENHEIM (INCOMING TREASURER)

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.

SARAH AUSTIN (OUTGOING BOARD MEMBER)

Sarah is a theatre maker, researcher and curator, and former Artistic Director of St Martins Youth Arts. Currently a PhD Candidate, 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. 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 positions with 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.

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 fifteen years creating environments in which artists can develop and stage new work. His previous roles include executive positions at ILBIJERRI Theatre Company and Snuff Puppets.

LYN WALLIS

Lyn is currently Artistic Director of Hothouse Theatre. She has worked as a director, producer, programmer, performer and teacher for over thirty years, with a practice focus on new Australian writing. Lyn was previously Director of Theatre for the Australia Council for the Arts.



THANK YOU

DONORS

Simon Abrahams, Jens Altheimer, Sarah Austin, Pippa Bailey, Simon Bedford, Nicole Beyer, Margaret Bourke, Sarah Brokensha, James Buick, Lee Casey, Annette Downs, Kim Durban, Julianne English, Katherine Fyffe, Benjamin Graetz, Lucy Guerin, Jeannie Haughton, Guy Hooper, Catherine Jones, Janet Watson Kruse, Kim Marriott, Steve Mayhew, Erin Milne, Eva Grace Mullaley, Jodee Mundy, Alice Nash, Lou Oppenheim, Bali Padda, Ian Pidd, Daniel Potter, Yoni Prior, Jerry Remkes, Alison Richards, Sue Rider, Adelaide Rief, Megan Roberts, PJ Rose, Simone Schinkel, Bethany Simons, Jill Smith, Brad Spolding, Tim Stitz, Amber Stuart, Alicia Talbot, Yana Taylor, Dianne Toulson, Meg Upton, Annette Vieusseux, Chi Vu, Yvette Walker, Mark Wilkinson; AustralianPlays.org, Back to Back Theatre, Brink Productions, Complete Works Theatre Company, ILBIJERRI Theatre Company, Intimate Spectacle, Lucy Guerin Inc, Polyglot Theatre, Urban Theatre Projects Ltd.

LIFETIME MEMBERS

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

CORE FUNDING PARTNERS



*We have chosen to print this report in-house in order to reduce printing costs, and prioritise access and inclusion training.
VTF2017 documentation photos by Todd Murphy Design; ATF2017 documentation photos by Ben Searcy and Feral Arts.*