

THEATRE
NETWORK
(VIC)

ANNUAL REPORT.

JANUARY - DECEMBER
2014

“ TNV STRENGTHEN THE ENTIRE THEATRE SECTOR.
VICTORIANS ARE BLESSED TO HAVE THIS TINY
POWERHOUSE THAT WORKS SO HARD AND SO
TACTICALLY TO SUPPORT AUSTRALIAN THEATRE
WHENEVER AND WHEREVER IT MOST NEEDS IT.”

CLARE CARMODY, ARTS INDUSTRY COUNCIL (VIC)

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2014 Victorian Theatre Forum: Power Play,
Melbourne Theatre Company
Photo: Matthew Deutscher

ABOUT US

TNV PROVIDES CULTURAL LEADERSHIP TO SHAPE THE CONTEXT IN WHICH GREAT THEATRE IS MADE.

BASED IN VICTORIA, THEATRE NETWORK (VIC) IS A NATIONAL SERVICE ORGANISATION FOR THE PROFESSIONAL, NON-PROFIT THEATRE INDUSTRY. WE AIM TO STRENGTHEN THE WHOLE SECTOR BY BUILDING CAPACITY IN THE SMALL TO MEDIUM AND INDEPENDENT SECTORS, AND INCREASING CONNECTIONS AND COLLABORATIONS WITH THE MAJOR COMPANIES.

OUR CURRENT GOALS ARE:

LEADERSHIP – To be the leading industry service organisation for the professional theatre sector.

CONNECTION – To increase connection and dialogue within and between all those involved in professional theatre making in Australia, and those we wish to influence and inspire.

VOICE – To be a voice for the theatre sector and to help the sector articulate its own voice.

KNOWLEDGE – To build and share a body of knowledge about theatre with our members, our colleagues, our partners, government and others.

To reach these goals, we run a diverse program of activity: producing the biennial Australian Theatre Forum; running an annual Victorian Theatre Forum; running many other workshops and events alone or in partnership with other organisations; undertaking research and facilitating dialogues about the performing arts to increase the knowledge base and evidence about our industry; meeting with politicians, government staff, the media and others to represent the issues of this sector and to make change; compiling a monthly e-news bulletin with relevant industry information and opportunities; and talking to and working with our members and other arts colleagues on initiatives to continually develop and improve the environment in which we all work.

In addition to our current goals and activity, by 2021 we will continue to strive for the following:

We want performing artists and arts workers to feel supported, to be connected to their peers, to be confident in navigating the systems they have to work in, to get the artistic and business development they need, and to be working in an industry that values and promotes their work in all its glorious diversity. We want them to make the best theatre possible.

We want more Indigenous theatre professionals to be in leadership positions, and equally we want the people and the work in our sector to be more reflective of our richly diverse society. We want the small to medium and independent sectors in particular to claim and to attain greater funding support; bigger, more engaged and more diverse audiences; more touring and presentation opportunities in Australia and overseas; and more recognition for their work's social, cultural and economic contribution.

To achieve this, TNV is increasing its capacity for longer-term projects; we are developing a greater presence around Australia; and we are strengthening our research and documentation to support our advocacy.



CHAIR'S MESSAGE

There's some scary things happening in the world at the moment. Sometimes these are the things to put our work into perspective. Do we care about a piece of theatre when the world has bigger fish to fry? And then I remember – it's because of the terrible things in the world that we need to make theatre. We need theatre that has an impact. It might be overtly political or it might offer an escape from a dark time. Theatre makes us understand ourselves and our world in new ways. It makes us comprehend context. It makes us challenge our own senses of self. It makes us feel, in a world that can make us so numb.

At TNV, we believe that no one does this better than the indies and the small to medium organisations. We are working off the smell of a rag. It's not even an oily one, as we've run out of money for oil. I'm so proud of what this sector achieves. Every week I see theatre that changes my life – sometimes in tiny ways, sometimes shifting me fundamentally to the core.

“
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If you're reading this annual report then you probably agree with me. At TNV we will fight to shape the context in which great theatre is made. We make the sector stronger, advocate to government to make our collective voices heard, upskill artists, producers and managers and bring people together to foster our community. We're now the national service organisation for theatre and we use that word – service – deliberately. We are here to lead, but we are also here to serve. We're only here because we believe the people who make and see theatre matter.

In 2014, we had 180 financial members join our organisation for the first time. We were bowled over by this extraordinary level of engagement from our industry. When people are happy to put their money where their mouths are, you know that you're doing ok. We are humbled by such an overwhelming show of support. TNV's proudly industry-only board is made up of movers and shakers – my thanks to them, but especially to departing Board members Emily Sexton and Erin Milne (Treasurer and one of TNV's founding members), both of whom have left legacies that will stay with us well into the future. We welcomed a new member Catherine Jones and an old, with Brad Spolding returning to the Board after what we call his 'TNV sabbatical'.

I am indebted to my wise and passionate colleagues, especially Treasurer Jill Smith and Deputy Chair Alice Nash, whose extraordinary contributions to this organisation and to the sector have been unsung for too long. But most of all I want to acknowledge the incredible work of TNV's Director Nicole Beyer. I hope our industry knows what they've got with someone as dedicated, clever, strategic and well connected as Nicole working tirelessly on their behalf. TNV's great success is due to Nicole's energy and passion.

Now, back to that rag – let's work together to get some oil on it, shall we? And plenty of it...

SIMON ABRAHAMS
CHAIR OF THE TNV BOARD

DIRECTOR'S MESSAGE

Now in our fifth year of existence, TNV has made a big contribution to the performing arts industry in Victoria and across Australia. We are still small – less than 2 equivalent full time staff members – but we are growing and we have the sector's support behind us.

The big shift for us in 2014 was to introduce financial membership. We had a body of work and a list of achievements that we could show to the sector, and we felt that the time was right for us to ask the sector to make a contribution. We were quite overwhelmed with the response: over 180 artists, producers and organisations signed up as financial members, many of them sending notes of support that outlined the value of our work. The income from memberships gives us some uncommitted funds to use as we wish, and really has meant that our very modest core funding from Creative Victoria (for which we are grateful) can be stretched further. TNV remains an organisation working on behalf of the entire sector, but we now have a core group of members to consult with, report to and keep in mind as we undertake our advocacy and sector development work.

In 2014, our program of work was as full and as diverse as ever. The Victorian Theatre Forum, *Power Play*, held at Melbourne Theatre Company's Southbank Theatre, was a more curated event this year, with a panel talking about political theatre, and breakout sessions which put cultural diversity, indigenous theatre, Deaf theatre and women in theatre, unapologetically at the top of the agenda. Our surveys show that this work has already had a profound impact on the policies and practices of independents and small and large companies. We change the conversations, we provide the skills and resources, and we give encouragement and authorisation.

We also co-produced the very successful 2014 Annual Touring Workshop with Regional Arts Victoria and Victorian Association of Performing Arts Centres; which is also growing each year and becoming more tailored to the needs of the sector. This model of a workshop run by the three key service organisations for performing arts has the potential to be rolled out in other states and territories.

Throughout 2014 we worked on the development of the 2015 Australian Theatre Forum (held in Sydney in January 2015) – appointing the curator David Williams and Producer Simon Wellington, securing the grants and sponsorships and key partners, and finalizing the framework and program for the 3-and-a-half day event. By the end of 2014, it was already sold out, with over 320 registered delegates and another 80 speakers and keynotes locked in.

Our advocacy in 2014 included working with the Arts Industry Council (Vic), of which I was co-convenor, towards the 2014 Victorian state election – in particular putting the small to medium arts sector back onto the agenda, and asking the key

political parties to articulate their plans to support this sector. Our work during 2013 and 2014 with Shadow Minister Martin Foley was beneficial, so that when the Labor party took office, his new role as Arts Minister was well informed by the many meetings and discussions with the Arts Industry Council (Vic).

In 2014 we also had an influence on the way that producers and artists interact with the touring and presentation world, through our role on the Performing Arts Touring Alliance and the Australian Performing Arts Centres. A key outcome of this work is that the Long Paddock marketplace will be replaced by a more equitable and valuable Performing Arts Exchange (PAX) at the 2015 APACA conference.

TNV's comprehensive yet clear monthly E-News bulletin is regarded as one the best and most relevant industry bulletins. Feedback includes: "your newsletters are the only ones I ever read because they're short and to the point, and every item is interesting." We understand that this communication is actually as important to our members and constituents as the bigger events and advocacy work.

Our new Program Manager, Bethany Simons, started in May, and she brings with her a diverse and creative set of skills, with an ability to get things done in not nearly enough time! As a performer and writer herself, she has a fundamental and deep understanding of the need for support by an organisation like TNV, and her empathy and rapport with members means she is always on the front foot with what TNV should be doing next. And she's a delight to work with in the office – obliging us if we need a little show-tune to cheer us up! Watch out for TNV: The Musical....

Along with our wonderful and witty long-time Business Manager Kim Webster, and project staff Simon Wellington and David Williams, we had a great team during 2014, supported so well as always by the Board, under Simon Abrahams' firm but gentle governance as Chair, Alice Nash's strategic brain as Deputy Chair, and Jill Smith's clever and perceptive eye as Treasurer. My thanks to departing Board members Erin Milne (a TNV founding member) and Emily Sexton, both of whom have changed how TNV works, and left lasting legacies. Much of what we have achieved seems nearly impossible – but we know that our members do the same, and it's why we love working so hard on their behalf.

As always, I'll sign off with a warm thanks to all of TNV's members, subscribers and colleagues – when I go to the theatre in the evenings and see the work that you make and the heart and soul (and sweat and tears) that goes into it, I am reminded of why TNV exists and why this is the truly the best organisation in the country to work for.

NICOLE BEYER
DIRECTOR OF TNV

TOWARDS OUR GOALS: ACHIEVEMENTS AND PROGRESS

LEADERSHIP: TO BE THE LEADING INDUSTRY SERVICE ORGANISATION FOR THE PROFESSIONAL THEATRE SECTOR.

TNV played an influential role in the **presenting and touring environment** throughout 2014. The TNV Director's role as a Board Member of Australian Performing Arts Centres Association (APACA), and a Councillor on the Performing Arts Touring Alliance (PATA) ensured that the small to medium producing sector had a strong presence and voice. The unprecedented attendance by artists and producers at the APACA conference changed the nature of the conversations, with delegates reporting a more diverse range of discussion and debate. The shift of management of Long Paddock and Cyberpaddock from Regional Arts Australia to PATA, will make the selection systems fairer and simpler for artists and producers and will help get more diverse work on the road.

TNV acts as the Lead Organisation in the **Theatre Network** alliance of the fledgling Theatre Networks and committees in each state and territory. TNV provides significant support and mentorship for the networks. In 2014 a highlight was Theatre Network NSW receiving \$80k in annual funding for 2015 from Arts NSW.

SPEAKING AT THE LAUNCH OF THEATRE NETWORK NSW, TNN COMMITTEE MEMBER JOHN BAYLIS SAID OF THE ORGANISATION'S INCEPTION: "OTHER ART FORMS HAD THEIR NAVA OR AUSSDANCE, BUT THEATRE IN NSW HAD NOTHING TO REPRESENT IT. AND WE HAD THE SHINING EXAMPLE OF THEATRE NETWORK VICTORIA [WHICH] HAS BEEN A WONDERFUL SUPPORT TO US OVER THE YEARS, BOTH TELLING US HOW TO DO IT AND ALSO PROVING THAT IT CAN BE DONE - WHICH IS REALLY IMPORTANT".

TNV **represents the sector's interests** on many Boards, panels and meetings. In 2014, the TNV Director was an invited panellist for Showcase Victoria; member of Deakin University's Arts Participation Incubator reference group; consulting advisor and planner for the Green Room Awards Association; invited speaker for Fringe Forum Developing Business Partnerships; Industry Consultant for 2014 APAM and she co-designed and ran the Big Ideas workshop at the APACA Harvest conference in Hobart in July.

At the centre of our work is the ambition for a **more diverse sector**, and we are leading the way amongst service organisations in this regard. At the 2015 Australian Theatre Forum, our focus was on indigenous and diverse voices. Rhoda Roberts, an indigenous arts leader, wrote that ATF was: "an important platform that enabled a diverse Indigenous creative voice...in an inclusive and safe environment, it was indeed a triumph."



2015 Australian Theatre Forum,
Photo: Heidrun Löhner

CONNECTION: TO INCREASE CONNECTION AND DIALOGUE WITHIN AND BETWEEN ALL THOSE INVOLVED IN PROFESSIONAL THEATRE MAKING IN AUSTRALIA, AND THOSE WE WISH TO INFLUENCE AND INSPIRE.

TNV produced the **5th Annual Victorian Theatre Forum – Power Play** – at MTC’s Southbank Theatre for over 100 theatre professionals. Our first members’ only forum, we had a rich panel discussion on political theatre, diverse breakouts, and a more curated structure and format. The successful day-meeting model has been used by other states and we will use it to inform future state/territory local gatherings.

“CONVERSATIONS AT THE 2014 VICTORIAN THEATRE FORUM WERE SQUARELY FOCUSED ON POLITICALLY AWARE THEATRE-MAKING... THEATRE-MAKERS FROM ACROSS THE STATE GATHERED IN MELBOURNE ON TUESDAY FOR THE FIFTH ANNUAL THEATRE NETWORK VICTORIA (TNV) VICTORIAN THEATRE FORUM, A HALF-DAY OF DISCUSSIONS, FORUMS AND INDUSTRY UPDATES FOCUSED ON MAKING ART THAT IS PROVOCATIVE, RELEVANT AND TOPICAL.”

RICHARD WATTS, ARTS HUB, 27 AUGUST 2014.

We co-produced a national workshop on **Commissioning, Curating and Presenting**, with the Australian Performing Arts Centres Association (APACA), at the Brisbane Australian Performing Arts Market (APAM) with international guests Claire Sung (South Korea) and Paul Fahy (Ireland).

We secured over \$160,000 in funding towards the **Australian Theatre Forum 2015** and secured Sydney Festival as our presenting partner. We provided a discount on registration for members. TNV has grown the Australian Theatre Forum to be an influential sector development event.

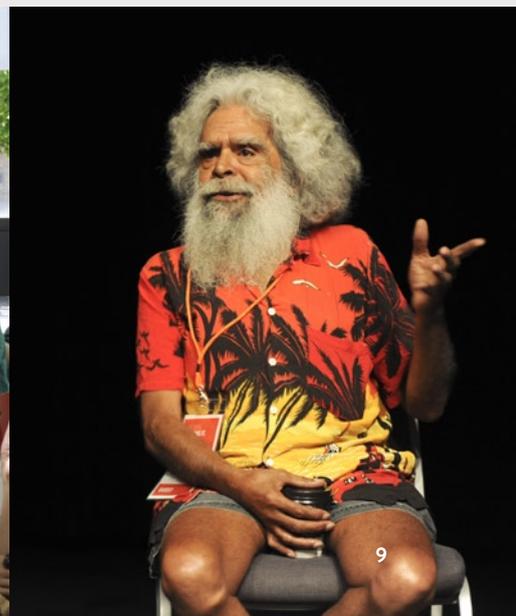
We sent 11 monthly e-news bulletins (February to December). One of the most popular segments, Industry Movements, advised of **107 industry movements** during 2014.

We also sent 10 special bulletins with invitations to TNV’s or our partners’ events, including a **complimentary ticket offer to a Melbourne Festival show**.

We have **2732 followers** on twitter, and we send out members’ info and events as well as other relevant opportunities. We also post members’ info on Facebook.



2015 Australian Theatre Forum
Photo: Heidrun Löhr



VOICE: TO BE A VOICE FOR THE THEATRE SECTOR AND TO HELP THE SECTOR ARTICULATE ITS OWN VOICE.

TNV's advocacy and **sector development program** provides a voice for the small to medium performing arts sector, through submissions and campaigns, meetings with Arts Victoria and Australia Council staff and advisors, representation of the sector in the media, and through consultation and documentation of key issues raised at network events and meetings.

TNV works with the **Arts Industry Council Victoria (AICV)** to ensure that the arts in Victoria is highly valued and is well supported by government. We also work to increase support for the small to medium and independent sectors in particular, which contribute to Victoria's vitality, yet are vulnerable to financial insecurity.

Federally, we work with our colleagues in **other service organisations** to achieve better support for the performing arts in Australia. These include the Australian Major Performing Arts Group (AMPAG), the Australian Performing Arts Centres Association (APACA), the Performing Arts Touring Alliance (PATA), and Ausdance National.

Valuing the small to medium sector and artists: TNV ran a campaign to counter the comments by Arts Minister Brandis about his priorities aligning with the major companies. We met with the Australia Council, we had our views published in the media, and we secured a commitment from the Australia Council's CEO to minimise the impact on the sector, and to continued conversations.

We met with the **Victorian Arts Minister Heidi Victoria** in our role as co-convenor of the Arts Industry Council (Vic), calling for an Arts Policy for Victoria, we introduced her to TNV's members at our inaugural members' function, and we continued meeting with her office during the year to ensure the small to medium sector's views and issues were understood.

We met with the leadership team at **Arts Victoria** throughout the year to discuss impacts of the new OIP program, the Vic Arts Grants, the need for improved communications and development of the sector. In partnership with LPA, we secured a written commitment from Arts Victoria that they would not exercise their right to claim the **IP of funded organisations**, under the new standardised government agreements.

We met regularly with **Australia Council** executive staff to ensure that the small to medium sector's interests were taken into account during the transition to a new Strategic Plan and Grants Program. We called for an updated research report based on the Cultural Ministers Council's 2002 **Examination of the Small to Medium Performing Arts Sector** (which led to increased funding). This call has been supported by ArtsPeak and is under consideration by the Australia Council.

Victorian Election 2014 – TNV met regularly with **Martin Foley, Shadow Minister for the Arts**, to ensure that the opposition's arts policies/promises are based on advice and information from the small to medium sectors as well as the more vocal big end of town. TNV joined with the AICV to seek responses from the political parties about their Arts Priorities. <http://aicv.org.au/our-work/>
<http://aicv.org.au/our-work/>

KNOWLEDGE: TO BUILD AND SHARE A BODY OF KNOWLEDGE ABOUT THEATRE WITH OUR MEMBERS, OUR COLLEAGUES, OUR PARTNERS, GOVERNMENT AND OTHERS.

TNV works in close partnership with Deakin University's **Arts Participation Incubator**. We contribute to the design of the professional development program, we share the outcomes through our network, and in 2014, we began working on a new initiative to digitally badge (accredit) TNV events.

We ran a **peer-learning circle** for General Managers and Executive Producers and we hosted a gathering for literary managers and playwrights with **Thomas Conway, Druid Theatre Ireland**.

In October we ran our annual **Touring Workshop** in partnership with Regional Arts Victoria and Victorian Association of Performing Arts Centres, which provides training for new and emerging artists and companies wishing to tour.

In November, we began the planning for TNV's 2015 **Small to Medium Salary Survey Report**, the fourth in the series. The report provides evidence of the low salaries and conditions in the sector. We worked with Creative Partnerships Australia to begin the search for a volunteer, through their Business Volunteer Program, to work on the 2015 report.

We ran two events in partnership with **Currency House**: in May, Julian Meyrick in conversation with Lally Katz (for #39 *The Retreat of our National Drama* by Julian Meyrick); and in November, a panel discussion on education and theatre (for #41 **Education and the Arts: Creativity in the Promised New Order** by Meg Upton with Naomi Edwards). Our partnership with Currency House is a valuable way to add to and expand the dialogues and debates about key issues that our industry is facing.

“ TNV OFFERS A NETWORK THAT CUTS STRAIGHT TO THE CORE – EVENTS, CONNECTIONS, DYNAMIC CONVERSATIONS, RELEVANT INFORMATION AND LOTS OF USEFUL NEWS. ”

MEG UPTON, DRAMA EDUCATOR AND RESEARCHER

GOVERNANCE & MANAGEMENT

INCOME GROWTH

2014 was the first year of triennial funding from Creative Victoria, achieved in 2013 through the government's new Organisations Investment Program. As a 'Developing A' organisation, we have three years to demonstrate our worth, and we can then apply for funding as an Established Organisation in 2016, for the 2017 – 2019 triennium.

In 2014 we also began a long planning process towards an application for six year funding from the Australia Council for the Arts for 2016 onwards. In addition, we received a significant project grant from the Australia Council's Theatre Board and Major Performing Arts Board for the 2015 Australian Theatre Forum.

TNV is extremely effective at achieving significant, diverse income. For example, the Australia Council project investment for the past three years has leveraged over 190% additional earned and other grant and private support income.

DGR AND TCC STATUS

During 2014 TNV undertook the work needed to secure Tax Concession Charity status and Deductible Gift Recipient status. This involved setting up a Public Fund, overseen by a distinguished Public Fund Committee:

- Geoff Perry, CPA;
- Liz Jones AO, Artistic Director, La Mama;
- Jill Morgan AO, Executive Director, Multicultural Arts Victoria.

It also involved changing our constitution to ensure that it includes relevant clauses in the case of winding up the association and for how the public fund works. The new constitution was approved by members at the Victorian Theatre Forum on 26 August, 2014.

Tax Concession Charity status was approved on 1st July 2014, and DGR was finally achieved in the 2015 year (9 April).

This means that TNV is now able to offer tax deductibility for donations over \$2, made to our Public Fund, and will greatly increase our fundraising capacity.

STAFFING

While our staffing has grown since we started as a project in 2009, it is still very small for the volume of work that we achieve in a year. Permanent staff in 2014 added up to 1.5 EFT. We welcomed new part-time Program Manager Bethany Simons to the organisation in May, and Bethany settled in well, producing the 2014 Victorian Forum with style.

2014 PARTNERS

At TNV we almost always work in partnership and this has great benefits: it is more effective and it gives us access to different markets and new communities of interest. Building rapport and dialogue with partners strengthens morale, knowledge and understanding of key issues in society.

As a small organisation, having strong partnerships gives us greater exposure, and it means we have colleagues with whom to share ideas, plans and ways of working.

TNV worked with 14 key project partners in 2014, and there are another 16 organisations with whom we have strong working relationships. We thank them all for their generosity and shared values and resources.

2014 PROJECT PARTNERS:

Victorian Association of Performing Arts Centres (VAPAC), Regional Arts Victoria (RAV), Melbourne Theatre Company, Green Room Awards Association, Currency House, Deakin University's Arts Participation Incubator, Melbourne Fringe, Australian Performing Arts Centres Association (APACA), Performing Arts Touring Alliance (PATA), Sydney Festival, Seymour Centre Sydney, Sydney Opera House, the Australian Performing Arts Market (APAM) and the Victorian Arts Law Consortium.

2013 ADVOCACY PARTNERS:

Arts Industry Council Vic (including nine Victorian Service organisations), ArtsPeak national, Australian Major Performing Arts Group (AMPAG), APACA, PATA, Media Entertainment and Arts Alliance (MEAA), Ausdance National.

2013 THEATRE NETWORK AUSTRALIA PARTNERS:

Theatre Network NSW, Theatre Council Tasmania, Theatre Network ACT, Theatre Network Darwin, Theatre Network WA, Brisbane Powerhouse, Arts Industry Council SA and the South Australian Presenters Association.

FINANCE SUMMARY

Theatre Network Victoria's income in 2014 was \$211,939, and expenditure was \$208,725 leaving a small surplus of \$3,214. This builds our reserves to a decent \$31,165. The audit was undertaken by GC Perry and Associates and signed off by them on 15th April, 2015. A full copy of the audited statements is available on request.

“
TNV IS THE MOST
RELEVANT INDUSTRY
MEMBERSHIP I HAVE.
IF YOU WANT TO
KEEP UP WITH
WHAT'S HAPPENING,
I RECOMMEND IT.”

JENNIFER GREER HOLMES,
INDEPENDENT PRODUCER,
SOUTH AUSTRALIA

STAFF AND BOARD

NICOLE BEYER – DIRECTOR [0.8EFT]

Nicole joined TNV as its founding Director in May 2009. Nicole's arts management career began in New York where she worked for celebrated artist Marylyn Dintenfass in the 1990s. Past positions in Australia include CEO roles at Back To Back Theatre, Young People and the Arts Australia and Arts Access Victoria. She has worked as a consultant, worked for government and chaired many arts boards, including Arts Access Australia, Geelong Arts Alliance, Snuff Puppets and The Village Festival. She is currently Co-Convenor of ArtsPeak national, a member of the Executive of Arts Industry Council (Vic), a Councillor with the Performing Arts Touring Alliance, a Board member of the Australian Performing Arts Centres Association and a member of Deakin University's Arts Participation Incubator reference group. As the daughter of European immigrants, and the mother of adopted Chinese children, Nicole has a passion for and commitment to diversity in the arts. Nicole has a Masters of Public Policy and Management (MPPM) from Monash University (2013).

BETHANY SIMONS – PROGRAM MANAGER [0.5EFT]

Bethany joined TNV in 2014. A Green Room Award nominated writer and performer, Bethany's play *The Weather and Your Health* (VCE Playlist 2012) toured extensively throughout Australia and was awarded the RAVE Touring Award from Regional Arts Victoria for outstanding contribution to regional arts and culture. Her latest work, *Reception: The Musical* (VCE Playlist 2015), was awarded Best Cabaret in the 2014 Melbourne Fringe Festival and will continue to tour in 2015/16. Bethany is an experienced teaching artist, freelance producer, presenter and voice-over artist, has worked in event and administration roles for organisations including Australian National Academy of Music and Foundation for Young Australians, and writes for Aussie Theatre.

KIM WEBSTER – BUSINESS MANAGER [0.2EFT]

Kim joined TNV in 2011. She has worked in the performing arts industry for fifteen years. Past roles include General Manager of Theatre Works, The Women's Circus and the Darwin Entertainment Centre. She has been a board member for Arts Mark (Darwin) and the selection committee for Churchill Fellowship Award.

TNV BOARD MEMBER

INDUSTRY ROLE

Simon Abrahams CHAIR

Simon is a strategic arts consultant and creative producer with recognition as one of Australia's arts leaders. His senior programming and executive roles include the Wheeler Centre, Arts Centre Melbourne and Polyglot Theatre.

Alice Nash DEPUTY CHAIR

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

Jill Smith TREASURER

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

Nicole Beyer SECRETARY

Nicole joined TNV as founding Director in May 2009. She has held CEO roles at Back to Back Theatre and Arts Access Victoria amongst others.

Gorkem Acaroglu

Gorkem is a theatre director, writer and dramaturge, and currently Arts Participation Manager at City of Melbourne. Her interests lie in documentary theatre and the use of live interactive media in theatre.

Sarah Austin

Sarah is a theatre maker, researcher and curator, and former Artistic Director of St Martins Youth Arts. She is currently a PhD Candidate, Melbourne University.

Catherine Jones

Catherine has been Executive Producer of Chunky Move since 2012. Previously, she was part of the Executive team at Malthouse Theatre in the role of Associate Producer & Business Manager.

Chris Mead

Chris has been Melbourne Theatre Company's Literary Director since 2013. Chris was previously Artistic Director of PlayWriting Australia and Literary Manager with both Sydney Theatre Company and Belvoir.

Veronica Pardo

Veronica has been Executive Director of Access Arts Victoria for six years. She has held senior roles in the not for profit sector, with a focus on change management, policy and advocacy.

Brad Spolding

Brad is the new Director of Newport Substation. From 2011-2015, he was the Executive Producer of ILBIJERRI Theatre Company.

1. See TNV's comments in Michaela Boland's article in The Australian: <http://www.theaustralian.com.au/arts/visual-arts/small-companies-feel-a-chill/story-fn9d3avm-1226980835033> <http://www.theaustralian.com.au/arts/visual-arts/small-companies-feel-a-chill/story-fn9d3avm-1226980835033>

2. Cultural Ministers' Council (2002), Report To Ministers On An Examination Of The Small To Medium Performing Arts Sector.

3. National Celtic Festival and James Lawson's independent start-up Vessel brought Thomas Conway to Australia.