

LA BOITE THEATRE LTD
ANNUAL REPORT 2016

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Company Profile



La Boite's mission is to create exhilarating theatre that embraces audiences and elevates artists through engagement with its community. We are daring, deep and diverse.

La Boite holds a unique place in the hearts and minds of artists and audiences in Brisbane. For the past nine decades La Boite has represented the adventurous and alternative. There has always been a strong focus on the development of new work and artists, and today it is no different.

The stories, ideas and voices of our city and country are many and varied, and as such La Boite seeks to represent and engage in this beautiful and rich diversity; the diversity of form, of ideas, ethnicity, gender – of identity.

Theatre has the capacity to embrace difference in so many ways. We push the boundaries of form by collaborating with some extraordinary partners to stretch theatrical, physical and musical boundaries. We play with contemporary circus, opera, classical text, the theatrical and extraordinary international talents. This varied menu aims to enliven and inspire our existing audiences and draw new audiences to share in the La Boite experience – the experience and magic of live performance in our unique Roundhouse Theatre.

PRODUCTION SEASON

Each year La Boite delivers a season of professional productions that features new Australian work, fresh international theatre, great texts of the past, and collaborations with diverse artists and organisations from across the nation and beyond. We include work for children and young people and regularly present works regionally and nationally. In 2016 we collaborated with partners as diverse as CIRCA, Opera Queensland, Brisbane Festival and State Theatre Company of South Australia to present new work in our Production Season for our audiences at the Roundhouse Theatre and beyond.

ARTIST-IN-RESIDENCE & DEVELOPMENT PROGRAM

These Programs are designed to extend the depth and rigour of our Production Season. Long term development seeks to lift quality, depth of engagement, and the relevance of our programs. In 2016 we engaged with six Artists-in-Residence who worked on our production season, and developed new work for our seasons in 2017 and beyond. Work in development was showcased through the inaugural HWY Development program, a two week festival of showings, workshops, master-classes and forums.

YOUTH & PARTICIPATION PROGRAM

Young artists and the youth based audiences, for which La Boite is famous, are nurtured and developed through our Youth & Participation programs. The Ambassadors Program is a year-long program for around 100 high school and tertiary students from across Brisbane and beyond. Ambassadors attend all productions for free, meet with creative teams, enjoy free workshops, learn about La Boite programs, and take a leadership role in introducing the work of La Boite to their peers, schools, and families. In 2016 we continued the Young Actor's Company, our weekly classes for high-school students, and offered four School Holiday Workshop programs. We offered 32 weeks of Acting Master-classes for adults, professional development workshops for teachers, curriculum-based workshops for school students, and internships for tertiary students and recent graduates.

TOURING & REGIONAL ENGAGEMENT

La Boite has always had a strong relationship with regional and remote Australia. We strategically seek out partners with national and international touring experience with the intent to work closely to extend the exposure of our productions and increase La Boite's capacity for touring in the future. In 2016 we collaborated and partnered with key sector partners to create work which will have a touring life in 2017 and beyond, and continued to offer our Young Actor's Company workshops in the Moreton Bay region.

2016 Strategic Goals and Performance Measures



GOAL 1: PRODUCE AND PRESENT COMPELLING THEATRE

Successful collaborations on productions with Circa, State Theatre Company of South Australia, Brisbane Festival and Opera Queensland

10

NEW AUSTRALIAN WORKS DEVELOPED THROUGH HWY AND ARTISTS-IN-RESIDENCE PROGRAM

92%

OF AUDIENCES SURVEYED RATE THEIR OVERALL SATISFACTION AS GOOD OR EXCELLENT

3

NEW AUSTRALIAN WORKS PRODUCED

5

PRODUCTIONS PRODUCED OR PRESENTED

3

MATILDA AWARD NOMINATIONS

Review: Powerful, Collaborative and Awe-inspiring – Artshub

GOAL 2: DEVELOP ARTISTS AND NEW WORK

Two productions in the 2016 season, *The Tragedy of King Richard III* and *Snow White* were developed by La Boite 2016 Artists-in-Residence Daniel Evans and Suzie Miller

6

ARTISTS-IN-RESIDENCE WORKED ACROSS A RANGE OF PROJECTS

10

PROJECTS DEVELOPED OR SHOWCASED THROUGH HWY PROGRAM

GOAL 3: CONNECT AND COLLABORATE WITH DIVERSE COMMUNITIES AND ARTISTS

Co-production of *Straight White Men* with State Theatre Company of South Australia, enabling extended employment opportunities for Brisbane artists, and new audiences of 4,167 in Adelaide

29%

OF ARTISTIC ENGAGEMENTS WENT TO CULTURAL AND LINGUISTICALLY DIVERSE OR INDIGENOUS ARTISTS

308

PARTICIPANTS IN FIVE YOUTH AND PARTICIPATION PROGRAMS OFFERED, INCLUDING 106 AMBASSADORS

49%

OF ALL ARTISTIC ENGAGEMENTS WENT TO FEMALE ARTISTS

Community Partnerships with MDA Ltd and Yeronga State High School.

GOAL 4: BUILD AND RETAIN DIVERSE AUDIENCES.

5,547

STUDENTS ATTENDED LA BOITE PRODUCTIONS WITH THEIR SCHOOL

3,106

FIRST-TIME VISITORS TO LA BOITE.

18%

OF AUDIENCES TO OUR PRODUCTIONS ARE BORN OUTSIDE AUSTRALIA

40%

OF OUR AUDIENCE WAS AGED 30 OR UNDER

32,049

TOTAL ATTENDANCE

OVER 13,400

SUBSCRIBERS TO E-NEWS

20%

INCREASE IN BRAND EXPOSURE NATIONALLY

GOAL 5: BUILD LONG TERM SUSTAINABILITY

5.9%

INCREASE IN SPONSORSHIP, PHILANTHROPIC AND FOUNDATIONS INCOME

64%

OF TOTAL INCOME WAS EARNED INCOME (NON-GRANT INCOME)

1466

KILOWATT HOURS OF PERFORMANCE LIGHTING PER MAINHOUSE PRODUCTION. 1.6% DECREASE ON 2014 LEVELS

SECURED STATE AND FEDERAL FOUR-YEAR FUNDING 2017-2020

7% DECREASE IN STAFF TURNOVER

MAINTAINED RESERVES OF 8%

Chair's Report



When I look back on the history of the La Boite Theatre Company, I see a constant ability of the company to connect with the community and to lead and embrace change. In this way, 2016 was an exciting and in many ways a landmark year for La Boite. As with any landmark year, there are great successes to celebrate as well as great learnings for the company.

The successes during the year were the result of tremendous effort, inspiration and dedication by a group of people committed to La Boite including Artistic Director and CEO, Todd MacDonald, in programming his first full season for the company, General Manager Katherine Hoeppe, whose tireless dedication to the company stretched across a broad spectrum of achievements, the dedicated staff and volunteers, the Board and of course all of the artists who are the core of what we do.

When I weigh up the achievements, I am reminded of one of the most valuable assets of a company like La Boite which you will never find on any financial balance sheet – discretionary effort. The discretionary effort of people who love, live and breathe La Boite keep this company moving forward year after year and it is with great pride that we thank you all for this effort.

While there are many successes to point to during the year, the core of La Boite is the artistic season. Todd MacDonald's first programmed season in 2016 set the direction for La Boite for the years to come and delivered some exhilarating theatrical highlights for the year, combining acrobatics (in *When One Door Closes*) and opera (in *Snow White*) with both classic theatre (in *A Streetcar Named Desire*) and ground-breaking new works (in *The Tragedy of King Richard III* and *Straight White Men*). These works were all, of course, delivered with La Boite daring and passion.

The commitment to diversity in all its forms and to connecting with all members of our community was proudly carried through the whole season.

On top of the programmed season, there were many other significant achievements for La Boite during 2016, including:

The corporate structure of La Boite was changed from an incorporated association to a company limited by guarantee. This modernizing of the company was a significant step towards streamlining La Boite's corporate and governance processes and supports the longer term strategy of the company to extend its reach across more communities and more activities.

The company also undertook a significant refresh of its strategic plan during the year. This revitalized strategy set a new foundation for La Boite as a community leader and provided a platform for the company to continue to push the boundaries of influence nationally and internationally.

The success of La Boite's applications for quadrennial funding from both Arts Queensland and the Australia Council during the year, against the backdrop of much uncertainty in the arts funding landscape, was a resounding validation of the strategy and vision of the company and provides confidence and momentum as we launch into 2017.

We also owe our gratitude during the year for the support of the Queensland Government and QUT and the generosity of philanthropists who backed the future of La Boite at the Roundhouse Theatre by funding substantial and critical renovations to the theatre building. These renovations will revitalize the theatre precinct, will make the Roundhouse a destination and will enable La Boite to better utilise the spaces both within the theatre and in the foyer and bar. La Boite also commenced operation of the foyer bar late in 2016 and we are looking forward to welcoming our patrons to the renovated bar and theatre when the works complete in the first half of 2017.

Despite these successes, each of which speaks to the importance and influence of La Boite in the community, 2016 was not one of financial success. After three years of surpluses, our results were severely impacted by the uncertainty of the arts funding landscape (from both government funding bodies and private foundations), and falling short of box office and sponsorship targets. However, the management and Board of La Boite have responded to the deficit in this difficult financial year with renewed enthusiasm and commitment to 2017 and we are confident we are on strategy and on target for success in 2017. It is nevertheless critical that we continue to deepen our connection with all parts of the community in striving for ongoing artistic and financial success.

We look forward to the continued support of the extended La Boite family to achieve this in 2017 and beyond, and we'll see you at the theatre this year!

JULIAN MYERS
CHAIR
APRIL 2017



Artistic Director's Report

2016 marked my first program at La Boite and I am extremely grateful to have had a year to get to know the company in 2015. I had many great learnings and we devised a framework to approach making La Boite the most relevant and impactful theatre company in Australia. We have boldly stepped up to this challenge and are backing up our ideas with action. We have achieved many of our goals and still have a wonderful journey ahead, a journey that will be ever evolving, inclusive, challenging and rewarding.

The 2016 season was critically acclaimed across the productions and was a year that saw our profile rise nationally with four Helpmann Award nominations for our 2015 production of *Prize Fighter* which went on to be programmed at Belvoir Theatre as a part of the Sydney Festival in 2017. At times we struggled with audience numbers in an uncertain political and economic year. Offering a bold season of works and looking for new audiences the company has previously not engaged with is a challenging task - audience and artist development is a long game and a conversation that we are committed to through our vision to create work that speaks to our community, it will take time to build that conversation.

2016 was a season of broadly diverse works that connected us with great companies and artists in Queensland and nationally. Our first collaboration was with Australia's most prolific and lauded contemporary circus ensembles CIRCA. This company is a remarkable Brisbane-based organisation that tours internationally more than any other in Australia. We collaborated on *When One Door Closes* to create a vibrant and death-defying circus work that wrestled, rolled and somersaulted through some of the cannons best known female characters - Hedda Gabbler, Nora from *A Doll's House* and Miss Julie. This work is now touring internationally and we are already planning our next collaboration.

The Tragedy of King Richard III was a radical response to the famous work by William Shakespeare in the context of the exhumation of the real King Richard's body from under a carpark in Leicester in 2014. It was a striking work of bold design, concept and form that challenged our company in all aspects. The work was also an opportunity for me to make my debut as a performer in the Roundhouse - deepening my understanding of this extraordinary venue we call home. *The Tragedy of King Richard III* was bold and exhilarating and a work that thrilled audiences. The intelligence brought to the work by Daniel Evans and Marcel Dorney was second to none.

One of the more fascinating works of the season was our co-production with the State Theatre Company of South Australia. *Straight White Men* by the extraordinary US/Korean writer Young Jean Lee really pushed our buttons. It is a work of incredible sophistication that flipped social norms of the dominant ideology and reflected back at the white audiences and theatre establishment, a story of privilege through a savagely funny comedy. There were stumbles along the way in the making of the work but I do believe we learnt an enormous amount from throwing ourselves into this debate and engaging in these politics.

Snow White was our spectacular Brisbane Festival/Opera Queensland (OQ) co-production which was the result of a long journey with OQ via an Interconnections grant from the Australia Council for the Arts. This seemingly unlikely collaboration wove together the talents of OQ's world famous Artistic Director Lindy Hume with La Boite Artist-In-Residence Suzie Miller and the extraordinary talents of Melbourne based composer Zulya Kamalova. With a brilliant cast this work shone and was a highlight of the Brisbane Festival.

To end an already ambitious year of new and previously unseen works, La Boite produced the epic Tennessee Williams classic *A Streetcar Named Desire*. Producing this work was an enormous undertaking that again stretched the company to work in new ways, but also allowed us to work with a wonderfully diverse cast of actors and musicians who brought the work uniquely to life, honouring the text yet keeping it relevant to today.

A part of the broader strategy of creating a company that is vital and relevant is developing our engagement with artists and audiences. This relationship is a symbiotic one. We made a concerted effort through our 2016 program to swing the door wide open to an array of diverse artists and forms, and thus a new audience who is hungry for this work. It has been an excellent opportunity to expand our family of artists and in turn open our doors to the audiences who follow them or will follow them into the future. Of the approximately 54 artists we employed on productions in 2016, 37 were debuts on our stage or behind the scenes. It is vital that this approach continues and that we invest in the broad array of talent available to us so that we reflect the community in which we live and work and give the next generation of artists' opportunities to work with La Boite.

At the heart of our artistic vision are the La Boite Artists-In-Residence and the La Boite HWY program. Our artists are the engine room of making, and HWY is the invaluable testing ground for ideas and currency. Each year La Boite invests in the development process of new Australian work through a continuing commitment to our Artists-in-Residence program. These artists develop the next array of work for our mainstage and we are already seeing the benefits of this investment. In 2016 our Artists-In-Residence were: Daniel Evans, Michelle Law, Ngoc Phan, Kim 'BustyBeatz' Bowers, Suzie Miller and Mark Shepard. They were key to the majority of our productions in 2016 and led us forward into 2017.

The inaugural HWY program also allowed us to create a mini festival as a platform to test the new ideas of these artists and importantly allowed us to create a pathway for new artists to approach La Boite about their work. Layered in to this lo-fi process-led platform was the opportunity to give back to the sector and engage more deeply with our local artists by offering a significant and layered program of workshops, discussions and forums. Combining skills development and rigorously facilitated panels we had a high level of industry engagement in the workshops and built a great platform for discourse in Brisbane that we hope to continue long into the future.

The engagement strategy was rounded out in 2016 with the redevelopment of our website, focusing on creating a user-friendly but also active space for audiences and artists to connect with us. This is vital to continue the development of audiences and artists in Brisbane but also to develop our national and international standing as a connected and relevant contemporary theatre company.

In 2016 we took many steps forward into the deep commitment we have made to our community and as we see the seeds of this investment begin to bloom in 2017, we look forward to our newly renovated venue and the continuing touring successes that await us in the future.

TODD MACDONALD
ARTISTIC DIRECTOR
APRIL 2017

2016 Season Summary

PRODUCTION SEASON

WHEN ONE DOOR CLOSSES

Created by Yaron Lifschitz, Libby McDonnell and The Circa Ensemble
6 – 23 April

THE TRAGEDY OF KING RICHARD III

By Marcel Dorney and Daniel Evans
Based on the Play by William Shakespeare
21 May – 11 June

STRAIGHT WHITE MEN

By Young Jean Lee
27 July – 13 August

SNOW WHITE

Created and Devised by Lindy Hume, Suzie Miller and Zulya Kamalova
3 – 24 September

A STREETCAR NAMED DESIRE

By Tennessee Williams
15 October – 12 November

LA BOITE HWY

20 June – 2 July

FESTIVAL OF AUSTRALIAN STUDENT THEATRE

30 September – 2 October

Number of performances/ programs	Total	Attendance	Paid Attendance	Box Office
Performance Program	102	23,493	18,172	\$689,679
La Boite HWY performances	19	506	506	\$5,952
La Boite HWY workshops	5	97	97	\$2,902
Youth & Participation Programs	20	1,197	906	N/A
Touring	22	4,167	3,442	N/A
Other Ticketing Income	26	2,589	2,202	\$21,894
Total	185	32,049	25,325	\$720,427



LA BOITE & CIRCA PRESENT

WHEN ONE DOOR CLOSSES

CREATED BY YARON LIFSCHITZ, LIBBY MCDONNELL

AND THE CIRCA ENSEMBLE

Season: 6 – 23 April

Number of performances: 18

Paid Attendance: 2979

Total Attendance: 3749

Box Office Income: \$105,317

CAST AND CREATIVES

Directors Yaron Lifschitz and Libby McDonnell

Dramaturg Todd MacDonald

Technical Director & Lighting Designer Jason Organ

Costume Designer Libby McDonnell

Original Music Composed by Oonagh Sherrard

Set Design Jason Organ, Yaron Lifschitz, Libby McDonnell

With: Nathan Boyle, Martin Evans, Nicole Faubert, Bridie Hooper, Todd Kilby, Brittannie Portelli and Duncan West.

REVIEWS

It took a bit of time to see the essence of the performance and then to fully appreciate the extension of our imagination. A really clever way to portray in a very professional way the challenges confronting women in a male dominated era. – Audience feedback

"This is dance in all its rawness and astonishment which makes you realise the sheer wonder of the human body" - The Daily Mail

"When One Door Closes is an extraordinary performance questioning the roles of men and women and redefining theatre" - Scenestr

"A jaw dropping, thrilling night at the theatre"- Aussie Theatre

"Marvellous to watch" - Absolute Theatre

CIRCA



PHILIP BACON
GALLERIES

A LA BOITE PRODUCTION

THE TRAGEDY OF KING RICHARD III

BY MARCEL DORNEY AND DANIEL EVANS

BASED ON THE PLAY BY WILLIAM SHAKESPEARE



LA BOITE & STATE THEATRE COMPANY PRESENT

STRAIGHT WHITE MEN

BY YOUNG JEAN LEE



Season: 21 May – 11 June
Number of performances: 21
Paid Attendance: 3579
Total Attendance: 4542
Box Office Income: \$130,004

CAST AND CREATIVE

Director Daniel Evans
Designer Kieran Swann
Lighting Designer Jason Glenwright
Composer Guy Webster
Movement and Fight Director Nigel Poulton
Assistant Fight Director Justin Palazzo-Orr
Dramaturg Lucas Stibbard
With Helen Howard, Amy Ingram, Todd MacDonald, Pacharo Mzembe, Naomi Price, Atticus Robb & Peter Rowland

REVIEWS

It was a well crafted and performed piece. Thought and discussion evoking. – Audience feedback

"This show not only asks how you to rethink history from a new perspective, but relentlessly demands your involvement" -Aussie Theatre

"If you like your theatre raw, this is absolutely the place to mark the 400th anniversary of Shakespeare's death" - Weekend Notes

"Exceptional performances from all of the cast" - Life Music Media

"It moved quickly and the audience loved it" Absolute Theatre

"The storytelling of this show is incredible, because it is also human" - The Stan Dup Ensemble

Season: 27 July- 13 August
Number of performances: 18
Paid Attendance: 2534
Total Attendance: 2981
Box Office Income: \$93,858

Transfer

Season: 1 – 23 July
Venue: Space Theatre, Adelaide Festival Centre

CAST AND CREATIVES

Director Nescha Jelk
Designer Victoria Lamb
Lighting Designer Ben Hughes
Composer Busty Beatz
Assistant Director Alexis West
Accent Coach Simon Stollery
Fight Choreographer Duncan Maxwell
With Roger Newcombe, Hugh Parker, Chris Pitman, Lucas Stibbard, Merlynn Tong

REVIEWS

Funny, very thought provoking, moving, insightful and very enjoyable – Audience feedback

"Straight White Men is a razor sharp comedy that is as entertaining as it is crafty in its provocation, complete with an absolutely stellar cast under the direction of Nescha Jelk"-Aussie Theatre

"Young Jean Lee has created a brilliant juxtaposition of humour and discomfort, blatant advantage and complex constraint" – scenestr

"Loved the interaction between the actors who were individually brilliant and magic in their teamwork" -The Blurb

"Underlying the banter and shenanigans that go on in this piece are questions about what it means to be straight, white, male and privileged" - The Courier Mail

A LA BOITE, OPERA QUEENSLAND AND BRISBANE FESTIVAL CO-PRODUCTION

SNOW WHITE

Created and Devised by Lindy Hume, Suzie Miller and Zulya Kamalova



A LA BOITE PRODUCTION

A STREETCAR NAMED DESIRE

BY TENNESSEE WILLIAMS



Season: 3 – 24 September

Number of performances: 18

Paid Attendance: 4051

Total Attendance: 4636

Box office Income: \$171,482

CAST AND CREATIVES

Director & Co-Creator Lindy Hume

Librettist & Co-Creator Suzie Miller

Composer & Co-Creator Zulya Kamalova

Dramaturg Glyn Roberts

Musical Director Stephen Russell

Choreographers Rosetta Cook & Gavin Webber

Set Designer Sarah Winter

Costume Designer Karen Cochet

Lighting Designer Ben Hughes

Arranger/Orchestrator Thomas Green

With Kanen Breen, Silvia Colloca, Stephanie Pickett & Michael Tuahine

Musicians: Steve Russell, Kathryn McKee, Mikael Strand, Angus Wilson

REVIEWS

It was an insightful, brave, important look at an important aspect of mother-daughter relationships. – Audience feedback

"Silvia Colloca is extraordinary...her sexiness and vulnerability wrap around each other beautifully through the piece" - Brisbane Times

"This well-polished and aesthetically stunning opera-slash-theatre piece is gripping from beginning to end, being carried through by a powerful cast" –scenestr

"This gothic performance is unlike anything seen in Brisbane" - The Creative Issue

"Raunchy as hell" -The Courier Mail

"Magnificent theatrical entertainment"- The Blurb

Season: 15 October- 12 November

Number of performances: 27

Paid Attendance: 5029

Total Attendance: 5916

Box Office Income: \$188,978

CAST AND CREATIVES

Director Todd MacDonald

Set and Costume Designer Vilma Mattila

Design Consultant Kevin O'Brien

Lighting Designer Ben Hughes

Sound Design and Composer Guy Webster

Accent and Dialect Coach Melissa Agnew

With Bridie Carter, Alexander Forero, Travis McMahon, Ngoc Phan, Parmis Rose, Colin Smith, Guy Webster & Kristal West

REVIEWS

Overall it was a wonderful, thoughtful production, with an excellent set design. – Audience feedback

"Bridie Carter is indescribable brilliance in the role of Blanche Dubois and paired with McMahon, it is a religious experience to watch them perform" -Aussie Theatre

"We can only pity these characters, for there's no redemption possible, and yet the play is intensely poetic" - Daily Review

"The complexities of relationships are presented in such a manner that the play resonates as strongly today as it did in 1947" - Arts Review

"Wonderfully powerful" - Artshub

"If all you know of A Streetcar is the scene where Stanley shouts Stella...here is a fine opportunity to set the record straight" ABC Brisbane



[THE JOHNSON]

Art Series Hotel Group

Artist Development Programs



ARTISTS-IN-RESIDENCE

La Boite's Artist-in-Residence program provides the opportunity for a diverse range of independent theatre practitioners to develop new works and ideas within a community framework. La Boite's Artists-in-Residence are agents of change and the creative heart of the company; we recognise making great work requires time and development. Over the course of 2016, six artists took part in a curated program of master-classes and creative developments while building relationships with the theatrical community of Queensland and beyond. Our investment in long term development seeks to lift quality, depth of engagement, and the relevance of our programs. La Boite understands the subtleties and complexities in making new work and will continue to seek ways to best support it.

THE 2016 ARTISTS-IN-RESIDENCE WERE:

Kim 'Busty Beatz' Bowers, who was composer for La Boite and State Theatre Company of South Australia co-production *Straight White Men*. Kim's company Black Honey Company continued to develop *One The Bear* which will feature in La Boite's 2017 season.

Daniel Evans, who assembled a team of artists to unpack and re-imagine *The Tragedy of King Richard III*.

Michelle Law, who continued to work on her script *Single Asian Female* ahead of its premiere season for La Boite in 2017.

Suzie Miller, who co-created and co-devised *Snow White*, our co-production with Opera Queensland and Brisbane Festival.

Ngoc Phan, who appeared as Stella in *A Streetcar Named Desire* and continued to work on her script *My Father Who Lived in a Zoo* which featured in La Boite HWY 2016.

Mark Sheppard, who completed his residency with La Boite as Associate Producer, before taking a touring engagement for much of 2016



LA BOITE HWY

La Boite HWY is our exciting new annual development festival, which premiered in 2016. La Boite HWY was presented over two weeks in June/ July and consisted of a series of curated presentations, workshops, talks, forums, shows and masterclasses. La Boite HWY provided independent local artists the opportunity to join La Boite's Artists-in-Residence to develop and showcase their work-in-progress. Each night of the festival there were readings, demonstrations, and explorations of new pieces of theatre, created especially for our unique Roundhouse Theatre. La Boite's audience joined industry colleagues to share in this journey of creating new work.

The presentation program was complimented by a series of well-attended workshops and master-classes, and three forums open to the general public.

PERFORMANCES

- The Myth and the Real World** by Thomas Quirk
- The Hansel and Gretel Tapes** by Ben Schostakowski
- Single Asian Female** by Michelle Law
- My Father Who Slept in a Zoo** by Ngoc Phan
- Untitled** by Teila Watson
- Ice Age 2** by Angela Betzien, REAL TV
- In My Steps** by Future D. Fidel
- Human Remains in an Alpine Environment** by Maxine Mellor
- Look Mum...No Hands** by Idel-ability Arts
- The Mathematics of Longing** by Suzie Miller
- The Adventures of Wonderbabe the Terrible** by Kate McDowell

WORKSHOPS

- Producers Bootcamp
- Directing in the Roundhouse
- Design Process for Mainstage Productions
- Playwriting Masterclass
- Dramaturgy in the House

FORUMS

- Sticking It To The [*Straight White Men*] curated by Michelle Law & MC'd by Candy Bowers
- How Did I Get Here?
- What is the future of performance in Brisbane?

2016 HWY HIGHLIGHTS

- Workshops were attended at an 80% capacity
- Total audiences for showings was 506
- 12 artists supported to showcase their work
- 42 artists were involved in presentations



Youth & Participation Programs



The youth based audiences, for which La Boite is famous, are nurtured and developed through our Youth & Participation programs. We have a broad suite of programs for youth participants aged 6 to 25 and a range of open access participation programs. Our programs are inclusive and offer a number of scholarships and embedded engagements with diverse communities and schools.

AMBASSADORS

The La Boite Ambassadors program has been successfully running for eight consecutive years, with the primary aim of supporting passionate young artists to engage with La Boite while simultaneously increasing the company's audience reach. We love the Ambassador program because not only does it support the company to grow, but it provides the opportunity for youthful artists to gain a real insight into La Boite and the arts industry. In 2016, we asked 106 dynamic young adults who had been specially selected to become a La Boite Ambassador. Throughout the year, our Ambassadors were invited to attend all productions for free, network with professional creatives, observe open rehearsals and meet like-minded peers. They also participated in a review writing workshop facilitated by industry professional Stephen Carleton.

"Being a La Boite Ambassador gave me the opportunity to meet like-minded people who were interested in the arts. Seeing every La Boite production was a privilege because it gave me insight into what I could do in the future as a performer and a theatre-maker. I was glad to be a part of the company and to have the opportunity to introduce my friends and families to the world of theatre through the ambassador program." 2016 La Boite Ambassador

YOUNG ACTORS COMPANY

The Young Actors Company is an exciting training opportunity for young emerging performers between the ages of 12-18 years. In 2016 La Boite was delighted to have 33 enthusiastic students from Brisbane and Moreton Bay join The Young Actors Company, which ran for a total of twenty-weeks. During this time students were led by professional theatre practitioners who taught them a wide variety of acting skills, helping them to hone their craft as performers and theatre-makers. All members were also invited to experience La Boite's productions for free. To complete their program, the Young Actors Company participants used their experience and skills to create a theatrical performance for their parents and friends.

SCHOOL HOLIDAY WORKSHOPS

La Boite's School Holiday Workshops are a fantastic chance for children aged between 7-11 years to get creative with hands-on performance activities during the school holidays. Fifty little people participated in these week long classes in 2016, focusing on creativity, confidence building and collaboration. The 2016 workshops were: Circus with Clint Bolster and Circa, Puppetry with the Dead Puppets Society, Hip-Hop Theatre with Candy Bowers and Sammie Williams, and Musical Theatre with Cienda McNamara, Emma Dean and Katie Swan. All workshops ended with a custom made show for family and friends.

ARTIST RESIDENCY: YERONGA

Through a new partnership with Yeronga State High School, Youth & Participation Producer Claire Christian was able to offer skills based training workshops to 20 ambitious high school students. Over two school terms Claire delivered twenty-two workshops, and created two performance outcomes. This was the first year La Boite ran this program and we are delighted that our partnership with Yeronga State High School will continue in 2017.

SCHOOL GROUPS

In 2015, La Boite welcomed 163 school groups, from Warwick to Bundaberg, as well as greater central west Queensland and Brisbane metro. 5,547 students attended performances in our 2016 season. All teachers received an Education Resource Kit tailored to the production with pre- and post-performance activities.

MEET THE ARTISTS

Our post show discussions provide students, teachers and the general public with the opportunity to participate in an interactive discussion about the creative process and performance with the actors and creatives. These are held post performances at scheduled times and are highly beneficial for our audiences to engage with La Boite behind the scenes.

ACTING MASTERCLASSES

La Boite hosted four terms of acting masterclasses in 2016, offering the opportunity for actors to investigate different approaches to acting and performance with leading practitioners. Each series was made up of eight weekly 3-hour sessions held on Monday evenings in La Boite's Rehearsal Room and Theatre.

2016 tutors included Todd MacDonald, Claire Christian, Helen Howard, Michael Fitcher, Andrew Cory, Amy Ingram and Ngoc Phan. Forty actors

participated in these workshops.

ADDITIONAL WORKSHOP

La Boite is committed to the skills development of local artists and we strive to engage local, national and international artists to facilitate one-off workshops in their areas of expertise. In 2016, Suba Das from Curve Theatre in Leicester facilitated a workshop on Reading Shakespeare for 19 people to coincide with our season of *The Tragedy of King Richard III*. It was a great success and we look forward to offering even more opportunities such as this in 2017.

ARTISTS REGISTER

The Artists Register is a database of almost 1,000 artists (directors, actors, designers, writers, technicians etc) from all over Australia. Through this channel, La Boite sent out monthly email updates with information about upcoming events, audition notices, general industry news and opportunities, artist profiles and publicity for creative events and performances, as well as special ticket offers on a casual basis.



FAST: Festival of Australian Student Theatre

Touring & Regional Engagement



The Festival of Australian Student theatre, which was re-launched at La Boite Theatre Company in 2009, presents an annual line-up of adventurous new works from around the country, created by the next wave of contemporary Australian theatre-makers. The Festival brings together students, recent graduates and an audience of passionate theatre-lovers for a weekend of back-to-back performances, forums and invigorating artistic conversation.

In 2016 the festival ran from 20 September to 2 October in spaces at La Boite, QUT Creative Industries and Queensland Academy of the Performing Arts. Over 196 young artists from 14 Universities and Secondary Schools from around Australia presented work at the Festival, as part of an expansive three-day program spanning four venues and including 47 performances.

The Festival of Australian Student Theatre continues to grow with the support of La Boite Theatre Company, Queensland University of Technology and the Queensland Academy of Creative Industries, and is rapidly asserting itself as a leading showcasing and networking opportunity for young artists in Queensland and across Australia.

THE FESTIVAL OF AUSTRALIAN STUDENT THEATRE 2016 WAS PRODUCED BY:

- Artistic Director** Matt Seery
- General Manager** Nathan Booth
- Technical Manager** Jeremy Gordon
- Marketing Manager** Jess Bunz
- Logistics Manager** Nick Seery
- Logistics Coordinator** Jade Ellis

In 2016, La Boite partnered strategically with companies experienced in national and international touring, and those who, like La Boite, seek audiences beyond their home base. These programming decisions mean that in 2017 the following productions from 2016 and 2015 will be touring nationally and internationally.

PRIZE FIGHTER (2015): Sydney Season January 2017, Belvoir and Sydney Festival

THE WIND IN THE WILLOWS (2015): National Tour June-August 2017

WHEN ONE DOOR CLOSES (2016): Canadian Season May 2017

STRAIGHT WHITE MEN (2016): Adelaide Season July 2016 prior to Brisbane Season

During 2016, La Boite staff continued to network with national and international presenters, and to take advantage of opportunities to both pitch productions for touring, and to participate in national and international markets. These included:

- ArTour Touring Showcase, Gold Coast, March 2016: Todd MacDonald pitched *Prize Fighter*
- Australian Performing Arts Market, Brisbane, February 2016: Todd MacDonald, Katherine Hoeppe and Glyn Roberts all attended sessions, met with national and international presenters and

participated in networking events

- Showcase Victoria, Melbourne, May 2016: Glyn Roberts pitched *Prize Fighter*
- International Society for the Performing Arts (ISPA) Congress, Melbourne, June 2016: Katherine Hoeppe attended this international congress, and networked with national and international presenters.
- Hong Kong, August 2016: Todd MacDonald travelled to Hong Kong to meet with Hong Kong Repertory Theatre to establish relationships for future potential collaborations
- Performing Arts Exchange, Melbourne, August 2016: Todd MacDonald pitched *Prize Fighter*
- APACA Conference, Melbourne, August 2016: Todd MacDonald and Katherine Hoeppe attended this touring focused event

In 2016 we again presented Young Actor's Company in the Moreton Bay region, and have commenced discussions with venues and organisations in other south-east Queensland regions to establish YAC programs in their regions. Youth & Participation Producer Claire Christian has also developed a new project to work with and support teachers in regional Queensland schools for which we are seeking funding partners to pilot in 2017 or 2018.



Diversity

The work La Boite commenced with Chris Kohn and Joon-Yee Kwok through the Arts Queensland/Australia Council Theatre Diversity Associate project (2012-2015) was embedded in the new La Boite Strategic Plan 2016-2020. The strategic plan sets out targets for diverse artistic appointments, in line with community representation of Culturally and Linguistically Diverse (CALD) and Indigenous peoples.

In 2016, 29% of artistic engagements went to CALD or Indigenous artists, including four out of six Artists-in-Residence. This investment flows through to future years, as evidenced through the programming of Michelle Law's *Single Asian Female* in the La Boite 2017 season.

Our continued relationship with our Community Partner, refugee resettlement agency MDA Ltd led to the creative development of *The Village* in 2016, prior to a full season which has been programmed for 2017. This development was an opportunity for the creative team to work with performers, refugees who are now living in the community in Australia and our partners in the educational sector to explore stories and frameworks for the telling of these important stories. Performers Ngoc Phan, Joyce Taylor, Akram Hazara and Gideon Mzembe worked with director Todd MacDonald, Dramaturg Claire Christian, Designer Mo Assaad and Sound Designer Wil Hughes to create a 60 minute work which was showcased in two performances to invited guests including students, teachers and community members.

We continued to support the Lotus Asian Australian Playwriting Program, and the Morsels from the Heart event as part of Brisbane City Council's BrisAsia Festival in February 2016 saw performances of extracts from five scripts by Brisbane-based Asian Australian playwrights.

Venue Activities



VENUE HIRE

In 2016 we welcomed a number of community and corporate groups in to our venue as external commercial or in-kind venue hirers including emerging and established artists, local theatre-makers, dance companies and schools.

Users of our unique Roundhouse Theatre and Rehearsal Studio included LOTUS Asian-Australian Playwriting Project/Brisbane City Council, QUT, Terra Nemo Theatre Company, Forte School of Music, Precision Dance Company, Brisbane Festival, Majestic Artists, Tres Chic and Speak-Up speech and drama studio.

We hosted a total of 17 performances which were attended by approx. 2300 patrons and offered a total of \$45,000 worth of community venue hire in-kind to local community groups and emerging artists. Our dedicated volunteers donated a total of 193 hours work across all outside events.

OPEN HOUSE

In 2016, La Boite participated in Brisbane Open House on Saturday 8 October. We opened the theatre, foyer and rehearsal rooms to the general public during our *A Streetcar Named Desire* bump-in and over 30 people took tours of the venue and sat in on technical rehearsals.

DIGITAL ARCHIVE

Launched in 2015 to celebrate the company's 90th anniversary, La Boite's Digital Archive is an extraordinarily complete collection of 90 plus years of trailblazing theatrical activity. It includes programs, venues, dates, photographs, lists of creative teams, reviews, newspaper clippings and memorabilia of all sorts. It also features a set of articles by content creator and curator Dr Christine Comans that illuminates the company's history decade by decade.

The archive has not stopped at 2015 but will continue to be a dynamic repository for every La Boite season into the future. The 2016 Season has already been recorded.

A unique feature of the archive is its interactive capability and since its launch Dr Comans has received many contributions from the La Boite community and general public including an array of comments, personal stories, photographs and assorted memorabilia.

The archive is accessed at 90years.laboite.com.au

Partnerships

LA BOITE'S THRIVING ARTISTIC ACTIVITY IS UNDERPINNED BY A STRONG COMMUNITY OF CORPORATE SUPPORTERS. WE PRIDE OURSELVES ON OUR ABILITY TO CREATE AND SUSTAIN LONG-TERM PARTNERSHIPS THAT BECOME AN EXTENSION OF THE LA BOITE FAMILY. WE ARE EXTREMELY GRATEFUL FOR OUR CORPORATE PARTNERS' CONTINUED SUPPORT.



La Boite Theatre Company is supported by the Queensland Government through Arts Queensland



La Boite Theatre Company is assisted by the Australian Government through the Australia Council, its funding and advisory body

Education Partner



La Boite HWY Partner



Community Partner



Match Funding Partner



Production Partner
When One Door Closes



PHILIP BACON GALLERIES

Production Partner
A Streetcar Named Desire

[THE JOHNSON]

Art Series Hotel Group

Accommodation Partners



Vocational Training Partner



Media Partner



Media Partner



Street Press Partner



Accommodation Partner



Video Partner



Season Partners



Philanthropy



Over the years, La Boite has developed the careers of dozens of new theatre artists; provided free and discounted tickets to young audience members; toured productions to regional and remote parts of Australia, and invested in our staffing, infrastructure and our unique home - the Roundhouse Theatre.

All of this is not possible without the strong and loyal support of our outstanding donors, who believe in our commitment to the future of theatre in not just Queensland but Australia and beyond. La Boite has seen its overall individual donor numbers for 2016 increase by 129%.

There was truly no better time to share your passion and support for La Boite. In October 2016 La Boite was successful in applying for a Creative Partnership Australia match funding grant. Every dollar donated to La Boite was matched by Creative Partnership Australia through their Plus1 Program, doubling your support and having twice the impact.

THE WALL OF LIGHT

2016 saw the last remaining tile completed on The Wall of Light. Over the past four years this focal structure has shone brightly in the La Boite Foyer honouring the names of 90 outstanding donors.

TAKE-A-SEAT

La Boite's Take-a-Seat program has encouraged over 110 donors to put their name on a plaque in front of a seat in the Roundhouse Theatre. Many donors have chosen this wonderful campaign to give a unique gift, mark a special occasion, or create a memorial tribute to a friend. This one-off donation of \$500 will see your dedication displayed for the life of the theatre.

AMBASSADORS CIRCLE & GIFT-A-TICKET

Donations received for both of these vital campaigns has allowed us to continue our commitment in the next generation of theatre makers and audiences.

Over the years La Boite has welcomed in excess of 1,000 Ambassadors through its doors, with 106 Ambassadors enjoying the experience in 2016. All these young theatre enthusiasts have been given the opportunity to attend all our productions for free, meet leading creative professionals and participated in free workshops throughout the year. La Boite prides itself in creating opportunity: your Gift-a-Ticket \$25 donations enable us to provide the opportunity for a young person to attend La Boite. Free and discounted tickets are provided to young people aged 15 – 25 every year, and your donation helps instil in a young person a life-long love of theatre.

GENERAL DONATIONS

In addition to our directional gift-giving programs, donors can contribute to La Boite's productions and other programs by donating to our general fund. General donations are also received through the newly-introduced Online Box Office Donations program.

Once again we are incredibly proud of our internal giving culture, in 2016 43.8% of our staff made a philanthropic gift to La Boite. As a company, La Boite donated over \$5,874 in tickets to community groups and charitable organisations.

CORPORATE PHILANTHROPY

In 2016 La Boite was fortunate to once again have many strong commercial Partners and Sponsors to help achieve our goals, and these partners played a crucial role in the provision of financial or logistical support throughout the year. It is with great pride and admiration that we also acknowledge those companies that have made a philanthropic donation as part of their commitment to La Boite's success. Actively participating in philanthropy increases brand awareness, raises profile and reputation in the local community and supports the development of the company's reputation as one interested in making our community a better place.

BEQUEST PROGRAM

Leaving a bequest to La Boite Theatre in your Will is an opportunity for you to ensure that we continue to extend the vision and growth of La Boite. Our bequest program can help those who would like to make a meaningful gift now, to be realised at the end of their life, to enjoy the special privileges this type of gift generates. All bequests to the La Boite Theatre are fully tax deductible.

Donors



Board, Staff & Volunteers



THE LA BOITE CIRCLE

On behalf of the Board and Staff of La Boite please accept our heartfelt thanks for your generous donations in 2016.

PLATINUM

Tim Fairfax AC, Gina Fairfax, Julian Myers, John B Reid AO, Lynn Rainbow Reid AM

NO DIAMOND

GOLD

Vivienne Anthon, Bruce Blocksidge, Sheryl Cornack, Lucy Coulson, Lana Gishkariany, Boris Krkljes, Dominic McGann

SILVER

Philip Amery, Ian Barfoot, Les Batros, Geoffrey Beames, Graham Bethune, Bill & Margi Brown Ash, Christine Comans, Sue Donnelly, Sean Dowling, Michael Dyer, Wesley Enoch, Kristie Frankhauser, Bruce & Kathryn Heiser, Katherine Hoepper, Rhys Holden, Richard Hundt, Rebecca Langdon, Nicole and William Lauder, Susan Learmonth, Tess Lye, Todd MacDonald, Fiona Mack, Paul Makeham, Jane Mallam, Jackie Maxwell, Karen Mitchell, Claire Moore, Collin & Marilyn Myers, Andrew Myles, Jill Nicklin, Fiona Poschelk, Mark Simic, Jessica Simpson, Anne Siville, Kaye Stevenson, Tenielle Stoltenkamp, Anthony Thomas, David Thomas, Violetta Totic, Marilyn Trad, Peter Wright, McCullough Robertson, BHP Billiton Matched Giving

BRONZE

Philip Anstis, Lewis Atkinson, Carolyn Barker AM, Catherine Barry, Samuel Boyd, Derek Cameron, Philip Cannon, Pauline Cattell, Robert Cleland, Lachlan Cross, Robert Ford, Mike Gowan, Adam Heroout, Elliott Hunt, Shari Irwin, Annette Kerwitz, Ross & Sophia Lamont, Tracey Lindstrom, Carl Martens, John McCollow, Noel McKenna, Dirk McNicoll, Kathryn Stevenson, Carolyn Upton, Muriel Watson, Marian Wheeler, Janice Wilson, Jazz Music Institute, Optikal Bloc, Positive Solutions, Scenestr,

FRIEND

Tracey Anderson, Jacqueline Armitstead, Olivia Bachelor, Andrew Backhouse, Sheryl Ballesty, Ashleigh Barrow, Jo Basada, Roslyn Bews, Kanchana Bishop, James Bourbon, Louise Brehmer, Helen Brodie, Lachlan Brown, Leigh Buchanan, Audrey Cadzow, Gary Camp, Elizabeth Clarke, Anna Clarkson, Christina Coogan, Anthony Coppens, Michelle Corfe, Anthony Costantini, Natala Crawley, Joanne Cromb, Margaret Crossman, Vera Ding, Roslyn Dudley, Allison Eckert, Liz Ellison, Geoffrey Ewing, Chris Evers, Ros Firster, Anita Frederiks, Fabienne Froster, Wendy Fry, Benjamin Garland, Michelle Gersbach, William Gore, Lynn Gray, Kathryn Hall, Sophia Hall, Helen Hambling, John Hanley, Claire Humbler, Heidi Irvine, Dias Jayasinha, Catherine Jempson, David Johnston, David King,

Svatoslav Kruglov, Susan Lawson, Michelle Leadbeater, Catherine Leather, Pamela Lemcke, Maddie Little, Frances Maguire, Toni Mann, Geoffrey Marks, Angela McGowan, Kate McNally, Bonnie McRae, Ian McVicar, Jane Muir, Gail Newman, Bronwyn Noakes, Chantelle O'Connor, Sandra O'Grady, James O'Hare, Sarah O'Sullivan, Michael Pinnock, Tim Poole, Mark Radvan, Ellen Rafferty, Angela Roff, Leah Rogers, Micah Rustichelli, Alex Satina, Caitlin Scarr, John Scherer, Ian See, Jake Shavikin, Russel Smerdon, Daniel Teh, Bill Thomas, Cheryl Thornely, Alana Tierney, Anne Varghese, Rosalind Virisheff, Rod and Gillian Walters, Jane Wheldon, Drew Whitiker, Jennifer Wilson, Mike Woodrow, Kym Woods, BMEG

LA BOITE WALL OF LIGHT SUPPORTERS

Actors and Entertainers Benevolent Fund QLD, Julieanne Alroe, Ari Anthon, Zarah Anthon, Ziva Anthon, APN Outdoor, Avant Card, Les Batros, Geoffrey Beames, David Berthold, Graham Bethune, Brenda Gibbons, & Jessie Bethune, Barry Stone and Michelle Boyd, Brisbane Airport Corporation, Bill Ash Margi Brown Ash, Bob Bryan AM, Bec Langdon & Julian Buckley, Peter Coaldrake, Christine Comans, Tenielle Stoltenkamp & Captain Cooper, Corrs Chambers Westgarth, Lucy Coulson, Davidson, Violetta Totic & Anthony Davis, Dendy Cinemas, Sue Donnelly, Sean Dowling, Michael & Jennifer Dyer, Nick & Dianne Eden, Emily, Dominic and Hilary Lye, Wesley Enoch, Epic Hair Designs, Tim Fairfax AC & Gina Fairfax, goa, Rhys Holden & Lucy Goleby, John Douglas Guppy, Heiser Gallery, Hemming+Hart Lawyers, HopgoodGanim, Leanne Muller & Robert Hubbard, Ian Barfoot Corporate Audit and Insurance Services, Wayne Katzmann, Andrea Kreiwaldt, Martin Kriewaldt, Kristie Fankhauser Kanvas4 Consulting, La Boite Staff 2015 Catarina, Jackie, Jess, Lou, Alan, Matt, Samuel, Sarah, La Boite Volunteers 2015 Proudly supported by MLC Advice Kelvin Grove, Rosie Lalevich, Lana Gishkariany, Andrew Myles and Natasha, Nicole Lauder & Bill Lauder, George Leader, James & Tess Lye, Todd, Bec, Ruby, Lola MacDonald, Anna and Nigel Markey, McCullough Robertson, Sean Mee & Sally McKenzie, Joy & Judith McLean, Media Super, Katherine Hoepper & Darren Mew, Karen Mitchell FCA, MLC Advice Kelvin Grove, Senator Claire Moore, Jim & Jill Nicklin, Susan Ellison and Kevin O'Brien, Philip Bacon Galleries, Ben and Fiona Poschelk, PricewaterhouseCoopers, Quest Kelvin Grove, QUT Creative Industries, Michael Snelling & Suhanya Raffel, John B. Reid AO & Lynn Rainbow Reid AM, Sarina Russo, Kent Maddock Sagacity Consulting, Sebcat, Adam Gardnir and Joseph Simons, Carolyn Simpson, Jessica Simpson, Southbank Institute of Technology, Strut & Fret Production House, DC8 studio, The Blocksidge Family, The Grin and Tonic Theatre Troupe, The Houghton-Russel Family, The Hundt Family, The Makeham Family, The Mallam Family, The McGann Family, The Myers Family, Paul & Maureen Tynan, ULA Group, Vena Cava Productions

ORGANISATION PROFILE

La Boite Theatre Ltd is a Not-for-Profit Company Limited by Guarantee.

LA BOITE BOARD OF DIRECTORS

Directors: Julian Myers (Chair), Richard Hundt (Treasurer), Vivienne Anthon (Deputy Chair), Graham Bethune, Gina Fairfax, Kevin O'Brien, Lynn Rainbow Reid AM & John Scherer

STAFF

Artistic Director

Todd MacDonald

General Manager

Katherine Hoepper

Creative Producer

Glyn Roberts (until March 2017)

Sanja Simic (from March 2017)

Associate Producer

Mark Sheppard (until February 2016)

Youth & Participation Producer

Claire Christian

Development and Philanthropy Manager

Jackie Maxwell

Development and Philanthropy Coordinator

Alana Tierney (to September 2016)

Roselle Foreman (from October 2016)

Business Manager

Glen J Player (until March 2016)

Finance & Administration Officer

Tennille Fink (March – October 2016)

Assistant Accountant

Roxane Eden (from November 2016)

Head of Production

Don Mackenzie

Head Electrician

Keith Clark

Venue Technician

Andrew Mills

Marketing Manager

Violetta Totic (on leave March to October 2016)

Marketing Consultant

Kristie Fankhauser (March to October (2016)

Marketing Coordinator

Samuel Boyd (to November 2016)

Stephanie Pickett (from November 2016)

Graphic Designer & Digital Marketing Coordinator

James Bourbon (to February 2017)

Claudia Piggott (from February 2017)

Venue Operations Manager

Jessica Ralph

Ticketing & Administration Officer

Sarah Maunsell (to December 2016)

Madeleine Little (from January 2017)

Moeko Reilly (from January 2017)

Front of House

Tom Bellas, Jess Bunz, Patrick Hayes, Emma Joenpolvi, Elizabeth Jones, Finley Kube, Maddie Little, Lucy Lott, Senayt Mebrahtu, Nathan Mills, Charlotte Moutrey, Remi Roehrs, Mikaela Sanders, Matt Seery

VOLUNTEERS

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ABN 53 773 048 867