



**LA BOITE**

**STRATEGIC PLAN**

**2016-20**



“Theatre that matters” ABC Arts

By 2020 La Boite will be a locally embedded, nationally significant and internationally connected contemporary theatre company, with an unrivalled reputation for our relationship with artists and audiences by creating and presenting outstanding work for and with them.

In our iconic Roundhouse Theatre we will perform new work to a growing audience, work which has been developed from deep relationships with our Artists-in-Residence and community. With our expanded touring capacity and deep network of relationships we will connect with audiences nationally and internationally. We will value and represent diversity in all we do. We will have an innovative and diversified revenue base, of which 60% will be earned, non-grant, income, enabling us to fund the scope of our ambitions.

## VISION

A locally, nationally and internationally impactful theatre company known for its daring, passion and connectedness.

## MISSION

To create exhilarating theatre that embraces audiences and elevates artists through engagement with its community.

## WE VALUE

### Process

At the core of La Boite are the artists and their process. We believe in long term investment in development. We believe in discipline, patience and flexibility in our creative interactions.

### Respect

We embed diversity in all we do. We acknowledge the traditional owners where we create and are responsive and inclusive with our audiences, artists and staff.

### Relevance

We make work that is connected to our communities locally and globally. We respond to our environment, provoke change and encourage debate.

## CORE PROGRAMS

Production Season

Artist-in-Residence and HWY Development Programs

Youth and Participation Programs

Touring Program

## INTRODUCTION

La Boite holds an iconic 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 that focus continues. The stories, ideas and voices of our city and country are many and varied and La Boite seeks to represent and engage this beautiful and rich diversity.

La Boite has delighted generations of audiences and launched the careers of hundreds of artists. It has consistently renewed itself, responding to the times with gritty courage. It is a champion of change.

In 2015 we celebrated our 90th Birthday with a 1920's Ball attended by over 400 people; launched an industry leading online archive which will be a living history of the Company's work; Artistic Director Todd MacDonald launched his first season; we produced *Prize Fighter* by Future D. Fidel to significant national critical praise during Brisbane Festival; and the La Boite team of both new and existing staff are galvanised behind the leadership team of Artistic Director Todd MacDonald and General Manager Katherine Hoeppe.

We've taken the learnings of the past six years, which has seen the company capitalise on its history, reframe its relationship with artists and audiences, reposition itself as the most high-impact theatre company in the region, and establish development programs which will support the artists of now and the future. Each year we will engage with up to eight Artists-in-Residence, in whom we will invest time and resources to enable the creation of new work. La Boite Indie will become La Boite HWY, a laboratory of new work where our Artists-in-Residence will explore

and share work and ideas, with other artists and with our audiences. Creating new work like *Prize Fighter*, work that is embedded in its community and speaks to audiences, takes time and resources to develop. La Boite is the industry-leading company which can make this investment in Brisbane.

La Boite acknowledges that boundaries have blurred – between artforms, between artists and audiences, between large and small organisations, between the subsidised sector and the independent sector, between the many cultures and identities that make up our diverse society, and between the states of our nation. Diversity is a big idea. And La Boite has embedded this idea at its core. It means we want to reflect the diversity of the communities we work with. Diversity of artist, audiences, form and culture. Diversity in our income streams and in our partnerships.

2014 was a standout year for audience numbers, with over 34,415 people attending performances in La Boite venues. Over the life of this plan we will grow these numbers through marketing strategies to attract and retain audiences, touring activities and through strategic partnerships with community and arts organisations.

La Boite embarks on this strategic plan with considerable strengths: a hungry, youthful audience unique in the theatre sector, high critical approval, a strong brand, good governance, energised leadership, expanding corporate and philanthropic relationships, very strong support from the state government, and a diverse suite of partnerships that keep the art alive to the present.

We also enter it with ambitious plans which require increased resources to support. We will continue to carefully align our business operations to support our vision, and are focused on building our resources to ensure that promise turns to reality.



## ARTISTIC PLAN

We leap into 2016 committed to being **Daring, Deep and Diverse**.

The following principles guide our artistic rationale and drive our ongoing assessment of our artistic and cultural vibrancy. We acknowledge that a holistic approach to our plan will drive and feed every aspect of the company. We will ensure that we singularly focus all our activities toward our vision.

### We will create meaningful supported pathways for artists

The engine room of La Boite is the artists. La Boite is continuously striving to find meaningful ways to develop new works with these artists. We endeavour to develop artists and in turn develop the company and its systems to support them. We will commit financially to the long term development and presentation of resident independent artists and companies, further putting the development of quality, diverse and daring artists at La Boite's core. Our Artists-in-Residence will be at the centre of the work that we commission, develop and present.

### We value community participation

We actively seek new and deeper community partnerships that will engage diverse artists and audiences. This approach takes time and trust but ultimately creates more meaningful and resilient relationships. We recognise that we live in an era of social participation, one in which people expect a social as well as aesthetic dimension to their arts experience and a deeper level of ownership. We seek to provide theatre experiences that engage communities in multiple ways. We are driving a cultural shift that augments the traditional audience with a new, young, young-at-heart, and culturally diverse theatregoer attuned to this new era. We will offer a range of programs to make meaningful connections with young people. We will continue to expand our connections with our under 30s audience who currently make up 40% of our total audiences.

### We are a Theatre-in-the-Round and offer unique experiences

We recognise that the Roundhouse Theatre offers audiences and artists a unique experience. It is a communal space where engagement is inescapable. We strive to present in-the-round as often as possible to strengthen the brand of the experience and develop a hunger for it in our audiences. We will ensure our theatre grants audiences a new level of creative authority; an emphatically democratic space that at times may extend beyond the walls of the theatre and deep into our communities.

### We will embed diversity in all we do

We will create theatre, not just plays: theatre that embraces movement, music and digital expression as well as the spoken word. It will be diverse, deeply connected and relevant; challenging perceptions of artists and audiences alike. We aim to converse with the times – to unpack the past and scrutinise the present as a means of expressing our aspirations for the future. We seek to collaborate with artists who represent the world in which we live. A rich and diverse palate of expression is vital for us to represent our society and to engage with audiences in a meaningful way.

### We will be a theatre without borders

In Australia and around the world we will collaborate with organisations large and small, near and far: major organisations, key organisations, festivals and boutique theatres. An authentic national conversation is critical. We will work across state borders from a leadership position, strengthening Queensland's creative voice to enable a genuine national dialogue.

### Platforms to deliver our Principles and Artistic Vision

#### 1. Production Season

Each year La Boite will deliver a season of productions that will draw from our Artist-in-Residence Program, engaging with our community partners, audiences and strategic plan. We will continue to offer a diverse array of style and form, of works that intersect with the education curriculum for our student audiences, and works that will have a broad audience appeal.

#### 2. Artist-in-Residence and HWY Development Programs

These programs are designed to extend the depth and rigor of our Production Season. Long term development seeks to lift quality, depth of engagement and the relevance of our programs. The Artist-in-Residence Program allows deeper supported relationships with artists and ideas, and La Boite HWY is our platform for exploring and sharing ideas with artists and audiences. Open and transparent in their structure, our development programs will invite the artistic community and broader audiences to buy into works in their early stages – seeking to increase patronage of these works if and when they are programmed in our production season. The invitation to our audiences to engage with the development process also acknowledges the increasing desire for participation and curation in the way audiences access art and entertainment.

#### 3. Youth and Participation

The youth based audiences, for which La Boite is famous, are nurtured and developed through our youth and engagement programs. We continue our successful Ambassadors program, grow our Young Actors Company at our Kelvin Grove home and in regional centres, and seek to further engage with our schools audiences through deeper and more designed engagement for students and teachers. Participation is further nourished through our Acting Masterclass program, internships and volunteers program.

#### 4. Touring & Regional

La Boite will expand and develop deeper touring relationships for our productions regionally, nationally and internationally. Productions are assessed from inception for tour compatibility and constructed with that in mind. We have strategically sought 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. Our international engagement will be further embedded in our programs through the Artist-in-Residence program and a series of international collaborations, mentorships and engagement opportunities.

La Boite will seek meaningful collaborations with regionally based companies to make work with and for regional artists and audiences.



## GOALS & STRATEGIES

### Goal 1: Produce and present compelling theatre

Creating a program of vital and compelling theatre will ensure we have a strong connection to a broad audience. Audiences demand experiences that will engage them, make them feel alive, allow them to reflect and be entertained. We seek to collaborate with the most exciting and skilled practitioners. We have a vision to engage locally, nationally and internationally to ensure we are of world standard whilst remaining relevant to our Brisbane community.

To achieve this we will:

- Present an annual season of exhilarating productions
- Produce and present new Australian work
- Commit to working with a diversity of voices
- Connect with international collaborators
- Influence and engage with the local, national and international cultural conversation

Performance Measure	Current	2016	2017	2018	2019	2020
Number of productions produced annually <sup>1</sup>	6	5	5	5	5	5
Positive audience response to artistic quality through survey	>80% good or excellent	>80% good or excellent	>80% good or excellent	>80% good or excellent	>80% good or excellent	>80% good or excellent
Significant Local, Statewide, National and/or international collaborations <sup>2</sup>	3	4	4	4	5	5
New Australian Work developed and/or presented						
• Productions	4	3	3	3	4	4
• Developments	4	6+	6+	6+	6+	6+

### Goal 2: Develop artists and new work

At the heart of creating high quality relevant theatre must be an investment in development which engages in long term consultation, research and creative exploration. This process is at times focused on the artist or artists and at other times the project itself. The development of artists is the development of their sustainable practice and therefore an investment in their ideas and outcomes, and in the sector as a whole.

To achieve this we will:

- Expand the Artist-in-Residence Program (AIR), aligning it closely with the Production Season of the Company
- Provide opportunities for creative development, presentation and sharing of projects through La Boite HWY development program
- Support independent and emerging artists

Performance Measure	Current	2016	2017	2018	2019	2020
Number of Artists-in-Residence engaged annually	5	6-8	6-8	6-8	6-8	6-8
Projects developed and/or showcased through La Boite HWY	n/a	6-10	6-10	6-10	6-10	6-10
AIR projects progressed to full production at La Boite	1	2	2+	2+	3+	3+

<sup>1</sup> 2015 figures exclude La Boite Indie, but include family programming

<sup>2</sup> Includes co-producing, residencies, artist exchanges

### Goal 3: Connect and collaborate with diverse communities and artists

La Boite believes that to be relevant as an artistic organisation we must represent the community in which we exist. This connection must reflect the depth and diversity of the community and be built respectfully, thoughtfully and compassionately. It also manifests in the nurturing and development of relationships with collaborating organisations and community partners – who when brought into the process become the vital portal of community engagement, audience development and artistic relevancy.

To achieve this we will:

- Embed Diversity Action Plan/practices in the organisation
- Encourage diverse artists, theatre workers and community members to participate in the activities of the Company
- Increase engagement with and participation of young people
- Continue to provide internship opportunities & a vibrant volunteers program
- Engage in sector development
- Engage with regional, national and international communities

Performance Measure	Current	2016	2017	2018	2019	2020
Measure and grow diversity of artists <sup>2</sup>						
• % CALD <sup>0</sup> and Indigenous artists engaged	36%	>25%	>25%	>25%	>25%	>25%
• % female artists engaged	53%	50%	50%	50%	50%	50%
Growth in youth and participation programs <sup>3</sup>						
• Number of programs offered	4	5	5	6	6	6
• Participation in programs	325	+5%	+5%	+5%	+5%	+5%
Number and depth of community partnerships						
• Number of formal community partnerships	2 (MDA ACPA)	2	2	3	3	3
• Positive measured feedback from partners	>80%	>80%	>80%	>80%	>80%	>80%
Regional/National/International Tours or Transfers	2	At least 2 annually	At least 2 annually	At least 2 annually	At least 2 annually	At least 2 annually

### Goal 4: Build and retain diverse audiences

Audiences are key to our success. We have a loyal following and strong under 30s base. We strive to diversify our audiences through audience development strategies and partnership/programming choices. Our organisational commitment to diversity – of artistic forms, age, gender, sexuality and culture – reflects the diversity of audiences on which we focus. An embedded and layered dialogue with our artists, their communities and our audience, ensures that we have a stable base that is anchored in its relevancy to the community. One that is growing and evolving as we are.

To achieve this we will:

- Build new audiences
- Increase audience diversity
- Increase production season paid attendance
- Engage on multiple platforms
- Encourage audience retention through deeper engagement including discourse, public forums and development showings

Performance Measure	Current	2016	2017	2018	2019	2020
Growth in total attendance numbers <sup>5</sup>	31,733	+10%	+10%	+10%	+10%	+10%
Measure and grow diversity of audience						
• % CALD identified audience	TBD	Establish baseline	+10%	+10%	+10%	+10%
• % Indigenous identified audience	TBD	Establish baseline	+10%	+10%	+10%	+10%
• % under 30s audience	40%	40%	40%	40%	40%	40%
Increased brand <sup>4</sup> exposure across print, digital and broadcast media	397	400+	425+	450+	475+	500+

<sup>0</sup>Note: Culturally and linguistically diverse (CALD)

<sup>2</sup>2015 figures are production season and development program

<sup>3</sup>participants in young actors company, holiday workshops, Ambassadors Program and acting masterclasses

<sup>4</sup>Number of La Boite Theatre mentions

<sup>5</sup>Total attendance growth includes projections for all activities including touring, regional, youth & participation; as well as in-theatre attendance.

**Goal 5: Build long-term sustainability**

La Boite seeks to grow the work we do, and deepen our commitment to the development of artists and new work. This requires growth and stability in organisational capacity and resources. We use the term sustainability to acknowledge not only our commitment to environmental sustainability, but also to building a company which is resilient to external threats including funding, economic and political change and uncertainty.

To achieve this we will:

- Grow existing income streams
- Diversify income streams
- Control expenditure
- Build reserves
- Implement robust risk mitigation strategies
- Enhance IT capabilities
- Maintain venue and assets
- Invest in existing staff training and reward
- Maintain good governance
- Work towards environmental sustainability

Performance Measure	Current	2016	2017	2018	2019	2020
Grow sponsorship, philanthropic and foundation income/contra	\$500K+	+17% <sup>4</sup>	+5%	+5%	+5%	+5%
Maintain reserves at >15% (net assets/ expenditure)	14.4%	>15%	>15%	>15%	>15%	>15%
Increase % earned income (non-grant income)	59%	>60%	>60%	>60%	>65%	>65%
Decrease core staff turnover	36% <sup>5</sup>	<20%	<20%	<20%	<20%	<20%
Work with environmental partner to measure and decrease carbon emissions	N/A	measure	reduce	reduce	reduce	reduce

<sup>4</sup> Recongrises higher growth in first two years of strategy to employ full-time experienced Development & Philanthropy Manager, then stabilised growth over rest of plan period

<sup>5</sup> 18 months to November 2015



## LA BOITE HISTORY AND CONTEXT

La Boite is Australia's longest continually running theatre company, celebrating 90 years in 2015. The Roundhouse is the country's only purpose built theatre-in-the-round. Located in the inner-urban setting of Kelvin Grove, La Boite is Brisbane's second tier theatre company, and a vital segment of the city's theatre ecology as it occupies the space between independent practice and the major theatre company, Queensland Theatre Company. Originally housed in the iconic 200 seat Hale Street Theatre, since 2004 La Boite has occupied the 400 seat Roundhouse Theatre on the Queensland University of Technology campus in the heart of the Kelvin Grove Urban Village.

We recognise that our distinctive 400-seat in-the-round space demands theatre that celebrates the theatrical. This has enabled a fluid, sensual, meta-theatrical relationship between actor and audience that is now a distinctive feature of the La Boite style. Ours is a fiercely democratic space, a big shared room, which has allowed audiences to feel remarkably free to respond in any way they wish.

La Boite is operationally funded by the Queensland Government through Arts Queensland, and the Federal Government through the Australia Council. Project funding, which has tripled since 2012, supplements this core funding to enable the running of programs in addition to an annual production season.

La Boite is now a fresh voice in the national conversation, collaborating meaningfully with local artists and organisations and across state borders. The Company's national profile was significantly enhanced by 2015's *Prize Fighter* which attracted national audiences and significant national press coverage. Artistic Director Todd MacDonald commenced in January 2015, and has a bold vision for the Company, launching his first season in October 2015. At the core of his program is an expanded and well-resourced Artist-in-Residence Program.

Each year the company produces and presents at least five productions in a performance seasons. Since 2010, we have produced or presented 34 productions playing over 800 performances, ranging across spoken word, digital expression, dance, music, puppetry, devised work, and theatre for families and young audiences.

Ours is a boisterous audience, populated by the young and the young at heart. In 2014, 41% of our audience of 34,415 were aged 30 or under, only a third of whom are school groups. In 2015, 53% were first-time visitors.

La Boite's commitment to the sector, and to emerging and independent artists, was most recently exemplified through La Boite Indie, which since 2010 has seen 31 works co-presented by La Boite with independent producers. From 2016 we will deepen this support through an expanded Artist-in-Residence program and La Boite HWY development program.

We seek authentic and deep partnerships, working with companies ranging from Sydney and Melbourne Theatre Companies, to Malthouse and Belvoir, to Circa, Force Majeure, Frantic Assembly, Brisbane Festival, Shake & Stir and Opera Queensland.

Diversity is now at the centre of all thinking at La Boite. We have embedded the work commenced by Theatre Diversity Associate Chris Kohn in 2013 – an initiative of the Australia Council and Arts Queensland – through an adopted Diversity Action Plan. In 2015 we have seen the genuine impact on the cultural diversity of the artists we engage and the audiences we attract, in particular with the festival work *Prize Fighter*.

We have grown our capacity to secure and retain private partners, with significant investment in our Development and Philanthropy Department. Our award winning Wall of Light donations program has raised over \$95,000.

We have recognised the need for depth in our marketing and development departments and have recruited experienced and well-credentialed managers. New General Manager Katherine Hoepper joins Todd MacDonald to lead a renewed and invigorated team into 2016.

Todd MacDonald has a long history of developing new work and emerging theatre makers both in the independent and S2M/Majors sector. Todd was the co-founder and Artistic Director of The Store Room in Melbourne for 10 years, was Artistic Associate at Queensland Theatre Company for four years, and commenced as Artistic Director/CEO of La Boite in January 2015. As an actor and director Todd has worked across theatre, tv and film projects. Katherine Hoepper has worked in senior management and producing roles in the arts sector for over 20 years. She established MAPS for Artists in Brisbane and has a depth of experience across major theatre companies, festivals and the small to medium sector.





## CHALLENGES AND OPPORTUNITIES

- Opportunity for increased engagement with QUT Creative Industries students and staff, and to capitalise on the commercial assets of the cafe and the theatre/ rehearsal room.
- Over 1000 residential apartments now open in Kelvin Grove Urban Village with a mix of socio-economic and ethnically diverse tenants represents an opportunity to grow local, diverse audiences.
- At just over ten years old, equipment and infrastructure upgrades to the Roundhouse Theatre are required. The Company and our landlord Queensland University of Technology (QUT) have also identified the need for a catwalk in the theatre, and an upgrade to the foyer, both of which provide opportunities for diversification of revenue streams.
- Opportunity to secure increased four-year funding in matching cycles from Arts Queensland and the Australia Council, with Emerging Key Organisation cap removed.
- New funding opportunities through Catalyst and Brisbane City Council.
- Increased capacity to attract and retain corporate partners, donors and foundations.
- Refreshing our support for independent and emerging artists and companies in a sector where other organisations are offering Indie presentation platforms.
- Opportunity for creation of new work for Commonwealth Games and associated arts programs, Gold Coast 2018.
- Strategic partnering to build touring capacity.
- Find ways to give our audiences a participatory experience by involving them in the development process of new work.
- Capitalise on the work of the Theatre Diversity Associate to address cultural diversity on our stage and in our audiences.
- Strengthen the La Boite Brand which has been enhanced through 90th Birthday celebrations in 2015.

## SITUATION ANALYSIS

### Location

La Boite is located on a university campus, within a planned Urban Village. Both QUT and the Kelvin Grove Urban Village have undergone expansion in recent years, with QUT opening the Creative Industries Two building in 2016 with 3000 students and 200 staff next door to La Boite. There is an opportunity for greater collaboration with QUT and for commercial exploitation of our café and facilities by this increased population.

### Government Funding

The Australia Council and Arts Queensland are both embarking on new four-year organisational funding programs 2017-2020. The ability to align funding from both bodies over a longer term will allow for longer range planning and greater organisational stability. Although the changes to federal funding in the past 12 months has meant the six-year funding program is no longer being offered by Australia Council, the return of some funds in November 2015 has meant a potentially greater pool of funds for the four-year applications. The new Catalyst Fund at the Ministry of the Arts provides opportunities for targeted funding applications for new projects. Brisbane City Council does not currently fund La Boite operationally, so there is an opportunity to build relationships at this level to move towards securing funding.

### Local and National Arts Industry

The #Freethearts campaign in 2015 has brought together the national arts sector and La Boite has taken a leadership role in advocating on behalf of the Queensland sector. Whilst recent decisions by the Federal Arts Minister has returned some money to the Australia Council, it is still likely that independent artists and small companies will be most affected by changes in funding. This is the sector still recovering from State level arts cuts and previous federal funding cuts. La Boite's role in sector development and support of independent and emerging artists is particularly crucial at this time.

With a changing sector in Brisbane and programming opportunities at venues and festivals like Brisbane Powerhouse, Anywhere Theatre Festival, FAST, 2High, Metro Arts, Brisbane Fringe Festival, The Judith Wright Centre for Performing Arts, Brisbane Festival's Theatre Republic and QPAC (now more commonly engaging with the independents), the sector demand for a profit share platform had been fairly met. This provides an opportunity to rethink the depth and form of engagement La Boite has with the sector.

### Economy

Current low interest rates are generally beneficial for our predominantly younger audience, those who may have mortgages and other debt. There is however a negative impact on older audience members who might be relying on savings and/or superannuation. An awareness of price sensitivity is required to remain attractive to those with less disposable income, although the larger young demographic of our audience is more likely to be affected by any future increase in interest rates.

### Competitors and Collaborators

La Boite operates in a fundamentally shifting competitive landscape with not only increasing bargaining power of consumers, but significant shifts in the ways audiences can consume live, recorded and online content. The threat of substitute products is extremely high and brand loyalty is continuing to be eroded. Rivalry among existing competitors is high, particularly with the increase of festival content and touring commercial productions. QTIx data indicates that La Boite ticket buyers are also significant consumers of musicals, popular music and live theatre sold through this ticketing agency, meaning these sectors are particular competitors. Brisbane is also now home to an increasing number of smaller theatre festivals including Anywhere Theatre Festival and Brisbane Fringe, which particularly target our significant under 30s audience. The Commonwealth Games will be held on the Gold Coast in 2018, and our 2016 partner Circa is producing the cultural program. This provides opportunities for creation of new work which could be seen by an international audience.

### Partnering and Touring

National and international touring remains a key ambition of the company, and already two tours are scoped for 2017. However our perceived lack of experience in touring, particularly in international connections, is hampering our ability to access and present at touring markets like APAM.

### Cultural Diversity in Queensland

20.5% of Queenslanders are born overseas, 9.8% speak a second language at home and 3.6% of Queenslanders identify as Aboriginal or Torres Strait Islander<sup>6</sup>. This diversity is not reflected on Australian stages and screens, in the stories we tell, and in the audiences who attend the performing arts.

<sup>6</sup> MDA Annual Report 2013-2014. <https://mdaltd.org.au/publications/>

### Partnership Building and Servicing

The 2014-2016 Business Plan identified the servicing and retention of corporate partners and donors as an internal weakness. This has been turned around in the last two years with investment in experienced staff to attract and service sponsors and donors. The average contribution per donor has grown 69% from 2014 to 2015, in 2015 we had a 76% success rate in partnership proposals and most partners are now confirmed for two years. The implementation of the recently acquired Salesforce CRM will enable even better management of our many and varied partnerships.

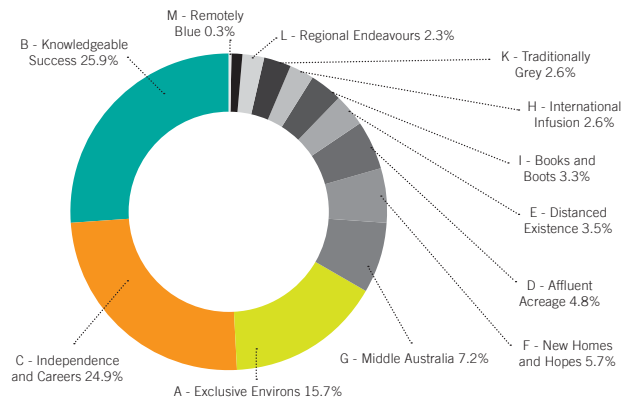
### Brand

La Boite is seen as a vibrant, high energy, young, feisty boundary pushing brand that celebrates and offers the unexpected. La Boite's brand is strong with audience, artists and arts workers allowing us to attract talented, experienced staff at all levels of the company despite the relatively low wages and fees available. The critical acclaim of *Prize Fighter* in 2015 has strengthened the brand in the national arts sector, as has our considered national partnering over the past five years.

### Markets

La Boite is traditionally strong in the under 30s market, with 41% of audiences in 2014 in this age group. When compared to Brisbane's population and current QPAC audiences, the younger Mosaic<sup>7</sup> segments are over-represented in La Boite's current audiences. Mosaic segmentation of our ticket buying audience indicates that 66.5% fit into the categories "Knowledgeable Success", "Independence and Careers" and "Exclusive Environs" meaning the majority of our audience are well-educated individuals and couples living and working in inner-Brisbane.

### Experian Marketing Services – Mosaic Demographic Segmentation – La Boite Audiences 2013 – 2015



La Boite audiences predominantly fall into one of the first three Mosaic Groups:

#### 1. B - Knowledgeable Success 25.9%

Well educated family & couple households in suburban areas of major cities. *Typical suburbs: Carina Heights, Sunnybank, Middle Park, Albany Creek, Ashgrove, The Gap, Mount Gravatt East. (18.3% of Brisbane population)*

#### 2. C – Independence and Careers 24.9%

Apartment-dwelling young and maturing professionals and students in city central locations. *Typical suburbs: Bowen Hills, Highgate Hill, East Brisbane, New Farm, Indooroopilly. (12.5% of Brisbane)*

#### 3. A – Exclusive Environs 15.7%

Families living in the most prestigious and affluent addresses in the country. *Typical suburbs: Brookfield, Bardon, Indooroopilly, Bulimba, Sunnybank, Clayfield (7.3% of Brisbane)*

<sup>7</sup> Mosaic Segmentation, QTIx October 2015.

Mosaic® is Experian Marketing Services' household based consumer segmentation system that classifies all Australian households and neighborhoods into 49 unique Types and 13 overarching Groups, providing a 360-degree view of consumers' choices, preferences and habits.

A geographical analysis of our ticket buying audience indicates they are primarily located in the inner-Brisbane postcodes, and in the affluent western suburbs. The expanding residential base at Kelvin Grove represents an opportunity to increase immediate audience base.

New priority target audiences include:

- Individual professionals in white collar jobs
- Corporate groups
- School groups
- Culturally diverse audiences through engagement with Community Partner Multicultural Development Association (MDA).

**Marketing Channels**

La Boite has seen a 10-20% increase in followers on social media platforms in the six months to November 2015 and the new Marketing Manager is driving strategies to increase on-line engagement and marketing strategies. Key relationships with advertising sponsors are enabling a greater spend on billboard and other outdoor advertising than is possible with current budgets.

Website	289,260 Page Views	Between 1 Jan – 17 Nov 2015
Facebook	22,305 Page Likes	Increase from 21,084 in Apr 2015
E-Newsletter	13,000+ Subscribers	Increase from 11,623 in Apr 2015
Twitter	6,148+ Followers	Increase from 5,024 in Apr 2015
Artist Register	1,200+ Subscribers	Increase from 998 in Apr 2015
Season Brochure	15,000 Printed copies and digital download on website	

**Participatory Society**

Today, people expect a social as much as an aesthetic dimension to their arts experience. They expect, somehow, to share in the tools, to influence, to comment freely, to experience a deeper level of participation and even ownership. They increasingly expect a more personalised experience of theatre, just as they can now personalise news sources, TV viewing, music playlists, phones and computers, and so many other aspects of their lives.

**Current Financial Situation**

	2013	2014	2015
Current assets	\$405,776	\$761,787	\$521,296
Non-current assets	\$185,797	\$184,907	\$255,415
Current liabilities	\$279,231	\$537,626	\$346,600
Non-current liabilities	\$8,365	\$2,593	\$20,020
<b>Net assets</b>	<b>\$303,977</b>	<b>\$406,475</b>	<b>\$410,091</b>
Total income	\$2,266,891	\$2,609,988	\$2,847,399
Total expenditure	\$2,239,761	\$2,507,490	\$2,843,763
<b>Net result</b>	<b>\$27,130</b>	<b>\$102,498</b>	<b>\$3,616</b>







## COMMUNITY ENGAGEMENT THROUGH PARTNERSHIP

### MDA COMMUNITY PARTNERSHIP

In 2015 the Multicultural Development Association (MDA) formally became La Boite's Community Partner after a number of years of collaboration. MDA is a resettlement, advocacy and education organisation based in Brisbane.

*"Together, MDA and La Boite strive to create fair, balanced and robust community dialogue about multiculturalism. We aim to steer the public narrative towards a version that not only embraces our cultural diversity, but also recognises how modern Australia, alongside our First Nations, is built on the back of a million-and-one journeys of those seeking better lives."* La Boite and MDA Partnership Agreement

This partnership is focused around a series of projects, cross promotional opportunities for employment and engagement, audience diversification and artistic development. In 2015 MDA and La Boite collaborated on a community engagement process for Future Fidel's production *Prize Fighter*. MDA hosted a community night which saw over 200 tickets sold through the Brisbane African community. In partnership with Brisbane Festival, the night continued with African food and music in the Theatre Republic. This relationship with MDA supported not only our audience development strategy to engage with diverse audiences, but also supported Future Fidel and the cast of *Prize Fighter* to connect with a community with tangible investment in the work they had made. La Boite and MDA are working together to create a new experiential work for young audiences around the experience of those living in refugee villages, for development and presentation in 2016-2017. Fundamentally both organisations recognise that diversity makes us strong.





## DIVERSITY OF ARTFORM AND TOURING AMBITIONS

### CIRCA CO-PRODUCTION

Partnership and collaboration has always been at the heart of La Boite's work. A new partnership opens our 2016 season as we join Brisbane-based contemporary circus company Circa to make *When One Door Closes*. Circa are a nationally and internationally significant touring company with a strong reputation, but without a home venue in Brisbane. This collaboration speaks to our commitment to creating work across a diversity of theatrical forms and is a first for both companies. The relationship is born from a deep respect between the two companies and a desire to make a new work together which will delight audiences in Brisbane, and tour nationally and internationally in future years. Strategically, we seek to increase our touring capacity and reputation through this partnership with one of Australia's most successful touring companies.





## DEVELOPMENT OF NEW WORK THROUGH ARTIST-IN-RESIDENCE PROGRAM AND DEEP RELATIONSHIPS

### PRIZE FIGHTER - FUTURE D FIDEL

In 2013 Future D. Fidel, a refugee from the Democratic Republic of Congo, became a Writer-in-Residence with La Boite. He seeded the project *Prize Fighter* and underwent extensive professional practice development and script development with the company over a period of two years. Future was a 2014 and 2015 Artist-in-Residence at La Boite and *Prize Fighter* was programmed by La Boite and Brisbane Festival for a Mainstage season in 2015. The work continued to be developed and La Boite's relationship with MDA helped engage the community with the work. *Prize Fighter* was a huge critical success in the 2015 Brisbane Festival and opened pathways for new audiences and artists to come and engage with La Boite. We continue our relationship with Future advocating for him, advising and encouraging the next brilliant project. Future's journey through long term creative development and our Artist-in-Residence program could not have been delivered without dedicated development funding and the support of the Theatre Diversity Associate position that so successfully introduced Future to La Boite and championed his potential.



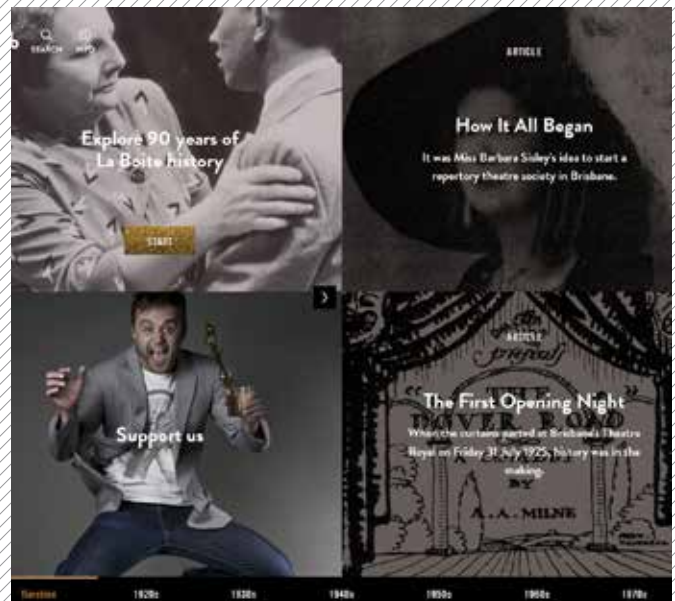


## SECTOR DEVELOPMENT AND CONNECTION WITH COMMUNITY:

### LA BOITE ARCHIVE

La Boite's open digital archive is a comprehensive online resource documenting the Company's 90 year history. The website creates access for the general public, artists, historians, and those with an interest in Brisbane's cultural history to explore La Boite's productions from the 1920s to today. The digital archive was launched in 2015 with a complete listing of La Boite's 788 productions, including production dates, venues, and the creative teams. This production information is complemented by over 2,000 digitised historical items including production posters, photographs, programs, season brochures and newspaper clippings which have been supplied by those who have been a part of La Boite over its 90 year history. These items are contextualised by articles written by La Boite's Historian Dr Christine Comans, which illuminate the social and political history that shaped the Company and its productions. In late 2015 Dr Comans spoke about the La Boite Archive at the Performing Arts History Network annual meeting where it was acknowledged that this was a one-of-a-kind industry-leading online archive in Australia. The Archive allows us to acknowledge our deep history, connect with alumni and document the work of the Company as it is happening. As a living archive and community resource, we also see the Archive as an important sector development exercise which will enable the arts community to contextualise the work of today in the work of the past.

[90YEARS.LABOITE.COM.AU](http://90YEARS.LABOITE.COM.AU)

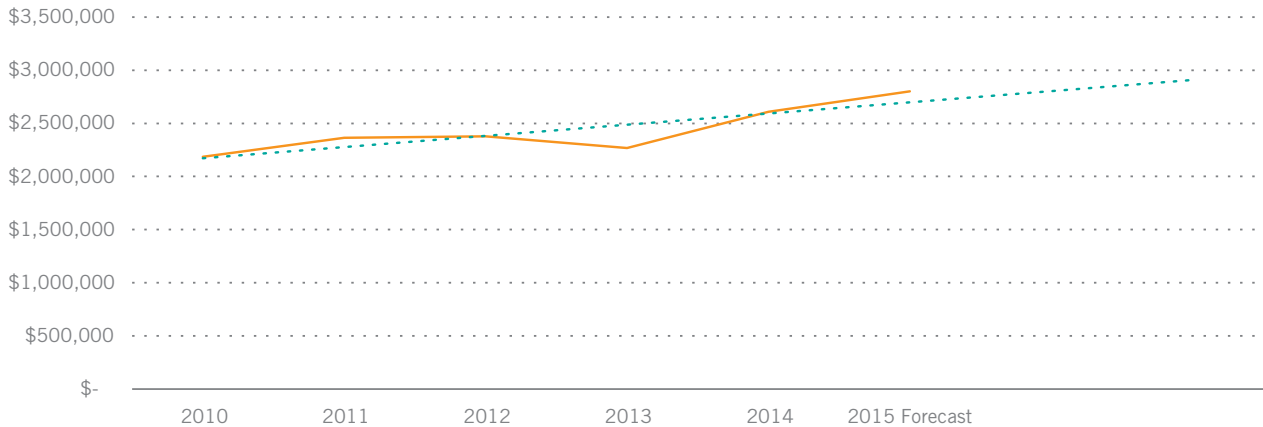


# FINANCIAL OVERVIEW

## Financial Overview

Over the five years of this plan, the Company's ultimate financial goals will be to increase revenue and core operating funding, and build reserves to ensure the long term sustainability of the Company. Our strategy is to grow existing income streams and further diversify revenue streams through venue hire, touring, workshops and corporate and private giving programs. Total income growth is in line with the upwards trend since 2010.

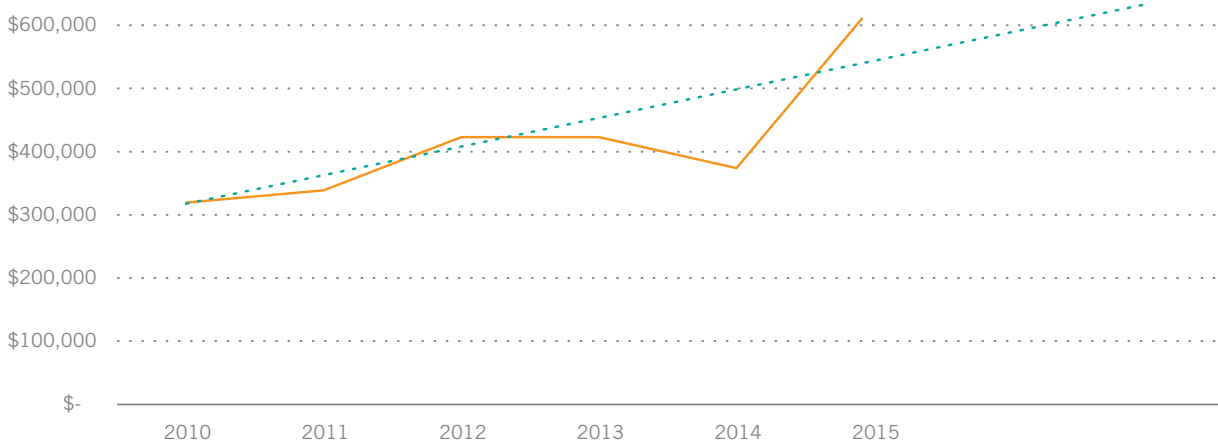
### Total Income Trend Analysis Projections



Our 2014-2016 Business Plan drove strategies to increase our reserves, through posting modest but increasing surpluses, and by the end of 2014 we had reserves at 16%. Our projections over 2016–2020 are to maintain reserves between 15% and 18%. This projection, while achievable based on operational strategies, will be challenged by increasing costs of managing the aging Roundhouse Theatre.

Investment in 2015 in an experienced full-time senior Development and Philanthropy Manager has seen a 169% increase in donations and 20% increase in sponsorship from 2014 to 2015. A campaign associated with La Boite's 90th birthday in 2015 drove some of this increase, and it is expected that we will see a small drop in private donations in 2016. In 2016 the focus will be on continuing significant growth through increasing foundations income, and we will then look to steady 5% annual growth in both cash and contra sponsorship and donations year on year for 2017–2020 based on previous trends.

### Sponsorship and Philanthropy Trend Analysis Projections





An increase in box office, sponsorship, philanthropy and other revenue streams is central to this strategic plan, with a particular focus on increasing income from trusts and foundations. We have also successfully leveraged our venue to increase venue hire income twenty-fold since 2012. In 2016 and 2017 we anticipate that long range initiatives including our Young Actors Company and touring projects will increase revenue. Over the life of this plan we aim to increase earned, non-grant income, from 59% to 65% of total income.

With a strategic focus on developing new work, and expanding the Artist-in-Residence Program, increases in expenditure over the life of this plan are concentrated in salaries, wages and fees for artists, and on production costs and program delivery costs. With current levels of operational funding it has not been possible to dedicate any core operating funds towards these activities, however we have successfully received project funding to implement Artist-in-Residence programs in recent years. Our strategic priority is to build our operating funds to enable and grow our development and Artist-in-Residence programs annually, without the instability of frequent project grant writing. Converting project funding into increased core funding with Australia Council is a key strategy for this stability. The 2017 budgets reflect the increase in core funding we will be seeking, matched with increases in artists wages and production costs, with small annual increases 2018–2020 to maintain the levels of these programs over the life of the plan.

In 2014-2015 the Company has invested in more experienced senior management in marketing and development, which has led to increased core wage costs. Investment is now required in the Youth & Participation programs to ensure their success. A dedicated part-time producer was engaged in 2015, though this role needs to grow to realise the successful community engagement and income-generating potential of these programs. Additional expenditure in administration salaries and wages for 2017 has been factored into our budgets, followed by annual CPI increases.

The costs to manage and operate the Roundhouse Theatre are increasing, as the venue and equipment ages and in relation to venue wages, casual labour and additional maintenance costs. In 2015 we successfully increased commercial venue hire of the Roundhouse and will continue to pursue this revenue stream to offset venue related costs. We will be leveraging the capacities of our workshop to generate income from this asset.

We are working with our landlord QUT to secure finance for venue renovations. We are looking at strategies to increase the income to the Company from the operations of the foyer bar/café, currently subleased to a third party.

Marketing costs will increase with additional requirements for website, IT infrastructure and additional digital engagement, and particularly as the company focuses strongly on audience building and retention. Travel costs to connect with interstate and international producers, presenters and events will increase across the life of this plan, as the company pushes the geographical boundaries of its work.

Following is the five year financial projection for the calendar years 2016–2020. These figures take into account a range of factors discussed in earlier pages including movements in the external environment and the KPI targets and associated strategies.

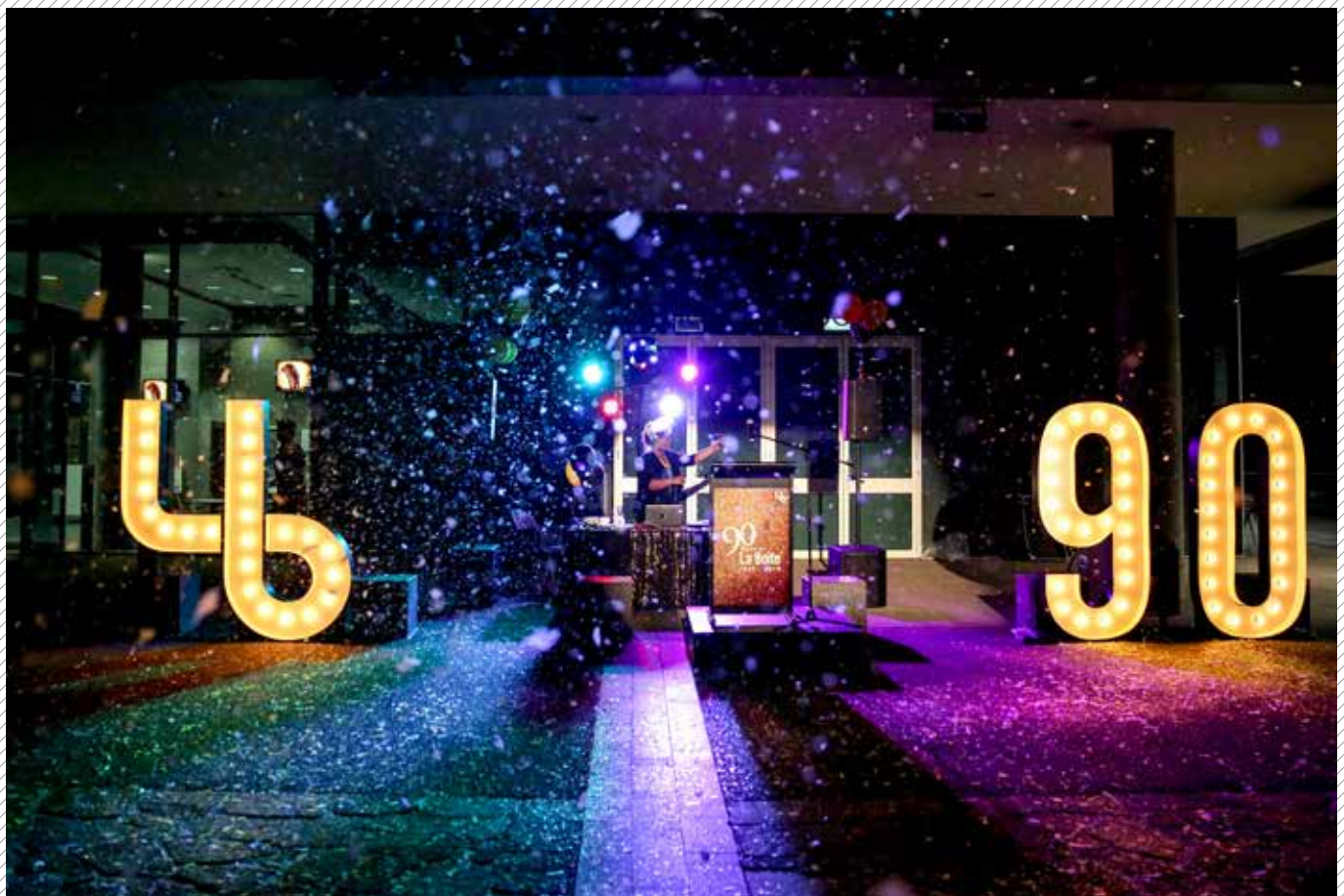


**Income and Expenditure**

<b>Income/ Expenditure</b>	<b>2016</b>	<b>2017</b>	<b>2018</b>	<b>2019</b>	<b>2020</b>
<b>Earned Income</b>					
Event Income	\$1,124,661	\$1,195,551	\$1,271,090	\$1,351,590	\$1,437,387
Sponsorship & Philanthropy Income	\$617,800	\$648,690	\$681,125	\$715,181	\$750,940
Other Earned Income	\$14,040	\$14,602	\$15,186	\$15,793	\$16,425
<b>Total Earned Income</b>	<b>\$1,756,501</b>	<b>\$1,858,843</b>	<b>\$1,967,400</b>	<b>\$2,082,564</b>	<b>\$2,204,751</b>
<b>Grants and Subsidies</b>					
Australia Council	\$260,191	\$250,000	\$250,000	\$250,000	\$250,000
Arts Queensland	\$679,700	\$850,000	\$850,000	\$850,000	\$850,000
Other Grants & Subsidies	\$61,691	\$90,000	\$95,000	\$100,000	\$110,000
<b>Total Grants and Subsidies Income</b>	<b>\$1,001,582</b>	<b>\$1,190,000</b>	<b>\$1,195,000</b>	<b>\$1,200,000</b>	<b>\$1,210,000</b>
<b>Total Income</b>	<b>\$2,758,083</b>	<b>\$3,048,843</b>	<b>\$3,162,400</b>	<b>\$3,282,564</b>	<b>\$3,414,751</b>
<b>Expenditure</b>					
Salaries, wages and fees	\$1,551,714	\$1,713,060	\$1,774,299	\$1,837,768	\$1,903,551
Production, Program and touring	\$478,208	\$541,718	\$566,996	\$589,675	\$613,262
Marketing and Promotion	\$424,074	\$441,037	\$458,678	\$481,612	\$503,285
Infrastructure expenses (Administration)	\$282,288	\$299,225	\$317,179	\$336,210	\$353,020
<b>Total Expenditure</b>	<b>\$2,736,284</b>	<b>\$2,995,041</b>	<b>\$3,117,151</b>	<b>\$3,245,265</b>	<b>\$3,373,118</b>
<b>Operating Surplus/Deficit</b>	<b>\$21,799</b>	<b>\$53,802</b>	<b>\$45,248</b>	<b>\$37,299</b>	<b>\$41,633</b>

**Balance Sheet**

<b>Balance Sheet</b>	<b>2016</b>	<b>2017</b>	<b>2018</b>	<b>2019</b>	<b>2020</b>
Current assets	\$537,622	\$585,692	\$633,441	\$668,240	\$712,374
Non-current assets	\$259,191	\$250,000	\$250,000	\$250,000	\$250,000
<b>Total Assets</b>	<b>\$796,813</b>	<b>\$835,692</b>	<b>\$883,441</b>	<b>\$918,240</b>	<b>\$962,374</b>
Current liabilities	\$352,775	\$345,000	\$345,000	\$345,000	\$345,000
Non-current liabilities	\$3,000	\$5,000	\$7,500	\$5,000	\$7,500
<b>Total Liabilities</b>	<b>\$355,775</b>	<b>\$350,000</b>	<b>\$352,500</b>	<b>\$350,000</b>	<b>\$352,500</b>
<b>Net assets</b>	<b>\$441,038</b>	<b>\$485,692</b>	<b>\$530,941</b>	<b>\$568,240</b>	<b>\$609,874</b>
balance at beginning of year	\$410,091	\$431,890	\$485,692	\$530,941	\$568,240
Operating Surplus (Deficit)	\$21,799	\$53,802	\$45,248	\$37,299	\$41,633
<b>Total Equity</b>	<b>\$431,890</b>	<b>\$485,692</b>	<b>\$530,941</b>	<b>\$568,240</b>	<b>\$609,874</b>
% reserves	15.8%	16.22%	17.03%	17.51%	18.08%
Total income	\$2,758,083	\$3,048,843	\$3,162,400	\$3,282,565	\$3,414,752
Total expenditure	\$2,736,284	\$2,995,041	\$3,117,152	\$3,245,265	\$3,373,118
<b>Net result</b>	<b>\$21,799</b>	<b>\$53,802</b>	<b>\$45,249</b>	<b>\$37,299</b>	<b>\$41,634</b>





**Key Business Risks**

**Qualitative Risk Analysis Matrix**

Likelihood	Consequences				
	Insignificant (1)	Minor (2)	Moderate (3)	Major (4)	Catastrophic (5)
Almost Certain (A)	M	H	H	E	E
Likely (B)	M	M	H	H	E
Possible (C)	L	M	M	H	E
Unlikely (D)	L	M	M	M	H
None (E)	L	L	M	M	M

**Level of Risk**

- E - Extreme risk - detailed action/plan required
- H - High risk - needs senior management attention
- M - Moderate risk - specify management responsibility
- L - Low risk - manage by routine procedures

Description	Cause	Likelihood	Consequence	Risk	Controls	Action Plan
<b>Reputational Risks</b>						
New artistic work becomes unavailable or lower quality	High quality artists move from Brisbane to other capital cities Lack of resources to invest in creative development and commissioning of new work Demand for new work decreases.	Possible	Moderate	High	Partner with other organisations to share costs and increase funds for developing new work Invest directly in the development of new work. Dedicate operational funds to development	Survey audiences and artists to analyse trends and impacts
Significant reduction in public approval for artistic work	Extreme artistic risk taking	Unlikely	Major	Moderate	Artistic self-evaluation, external panel evaluation. Surveying audience members. Board oversight of artistic program	Annual review and approval of artistic program by Board.
Inability to attract corporate partners and donors	Lack of corporate interest. Late campaigns to solicit support Ineffective messaging and targeting Slow development of suitable project.	Unlikely	Moderate	Moderate	Risk has been reduced with employment of experienced senior Manager Annual development plan with articulated key messages and timeline. Continued discussion with partner throughout the year including: reporting and obtaining feedback on partnership performance. Development timelines factored into artistic and other operational planning cycle.	Annual development plan messaging reviewed by the board
Artistic ambition stifled by funding	Overall lack of financial growth	Possible	Moderate	Moderate	Increased drive for philanthropic, corporate and venue hire income. Opportunistic matching of artistic ambition with adhoc available funding initiatives. Build new relationships with other funding sources (Foundations, BCC, Catalyst etc)	Increase targets for earned income. Annual review of available funding initiatives from Government and philanthropic trusts.



Description	Cause	Likelihood	Consequence	Risk	Controls	Action Plan
<b>Financial</b>						
Failure to secure long-term funding needs through corporate, philanthropy or government	Under resourcing of corporate development area Incompatibility of proposals and corporate business priorities Change in government priorities	Possible	Major	Medium to High	Board and additional resources continue to be directed to increase corporate development support Lobbying and addressing of government funding criteria Regular renewal and reinvigoration of product and program	Targeted fundraising campaign Government funding submission in line with guidelines and priorities Annual Artistic Assessment
Cutback of discretionary spend from patrons and corporates	External factors Economic downturn Interest rate rises	Possible	Moderate	Moderate	Review of box office predictions. Keep budgeted ticket income projections under 60%	Close monitoring and analysis of trends
Inability to cover increasing venue costs & maintenance	Larger venue with more equipment, but no relative increase in funding	Likely	Major	High	Implementation of reviewed asset mgt plan. OH&S review. Equipment audit.	Annual review of Asset mgt plan and venue OH&S
Production budget blow-out	Unexpected rise in costs of materials Inadequate contingency costing capacity in budgets	Possible	Minor	Medium	Strong financial reporting and control over budgets. Weekly expenditure reports.	Longer design deadlines and firm design briefs. Weekly review of budgets vs actual
Not achieving budgeted box office targets on productions	Unfavourable reviews External factors Increased competition Decreased disposable income	Possible	Minor to Moderate	Medium to High	Conservative budgets based on historical data and trends. Increased marketing activity and editorial coverage.	Stronger controls on pre-sale data. Research & review of audience trends. Increase mkt activity.

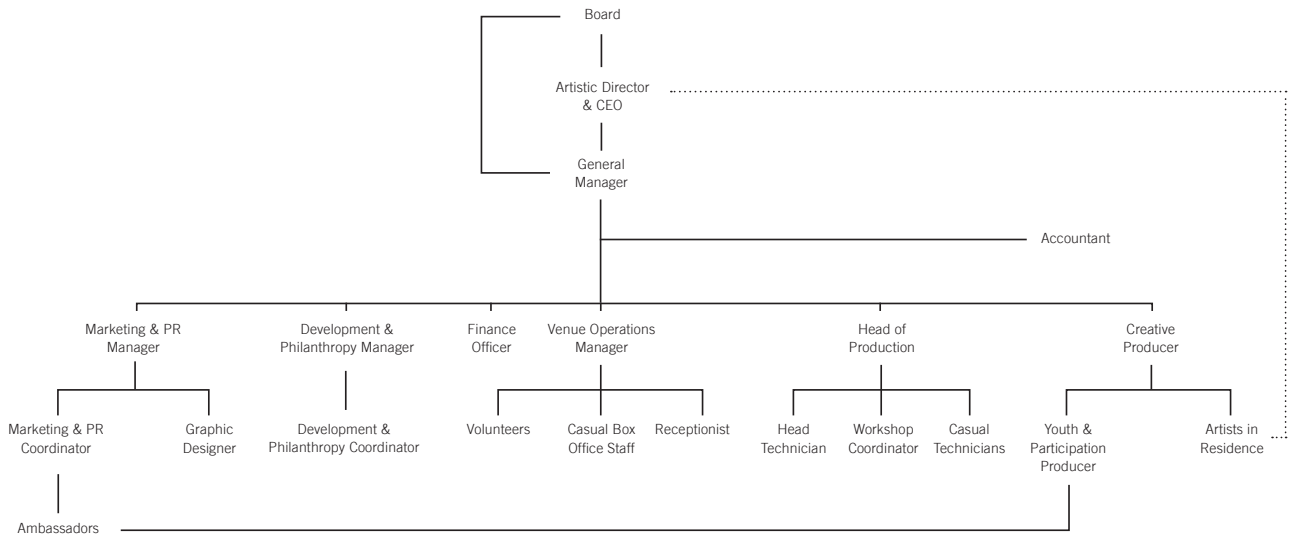
Description	Cause	Likelihood	Consequence	Risk	Controls	Action Plan
<b>Operational</b>						
IT network & security breakdown	Lack of maintenance. Equipment not upgraded. External or internal attack.	Possible	Major	High	High level of IT support and maintenance. IT audit – develop IT priority maintenance list. Increased IT maintenance budget	Ongoing review and update of procedures in consultation with IT & telecommunication experts
Failure to target audience	Marketing not reaching target audience. Lack of brand awareness. Inadequate distribution of materials.	Possible	Moderate	Moderate	Well researched marketing campaigns. Increased knowledge of audience trends and hubs. Strong brand. Experienced Manager.	Continued analysis of marketing data & external environmental trends.
Loss of key management and their corporate knowledge	Loss of one or more management team. Salaries for key mgt staff at lower end of industry standards.	Possible	Major	High	Succession plans in place Annual review of staff. Individual staff development plans. Appropriate IT systems and documentation to retain corporate knowledge	Review succession plan for senior management Review staff remuneration
Loss of access to venue due to extenuating circumstances	Fire, loss of lease	Unlikely	Extreme	High	Annual insurance review WHS policies in place Long term lease in place	Continue management of insurance/WHS Monitor lease Development of disaster recovery plan
Ineffectual Board	Time restraints. Inability to attract high calibre skilled members.	Possible	Moderate	Moderate	Succession plans in place Annual review of Board. Board sub committees in place	Annual review of succession plan for Board Annual Board self-assessment and satisfaction survey Annual review board incentives & development opportunities
Increased carbon output	Inadequate resources/expertise to address carbon reduction. Loss of stakeholder support if unable to address issue	Possible	Moderate	High	Investigate stakeholder expectations. Green partnership to address green issue.	Maintain plan to reduce emissions. Work with green partner to increase support

## MANAGEMENT

Name	Role	Title	Area of Expertise	Years on board end 2015
Julian Myers	Chair	Partner, PwC Australia.	Financial Management, Governance, Due Diligence, and Tax Law	4
Vivienne Anthon	Deputy Chair	Anthon Consulting and former CEO Australian Institute of Management Qld, ACT, NSW and ACT	Management, Innovation, Strategy and Learning	5
Richard Hundt	Treasurer	Lawyer, McCullough Robertson.	Financial Management, Law & Risk Management	2
Graeme Bethune	Board Member	Director, Office of Marketing and Communications, University of Queensland.	Marketing, Market Development and Strategy	1
Gina Fairfax	Board Member	Director, Rawbelle Management Pty. Trustee, Tim Fairfax Foundation.	Corporate Development, Fundraising and Philanthropy	5
Kevin O'Brien	Board Member	Architect and owner, Kevin O'Brien Architects. Professor of Design, Queensland University of Technology.	Major Projects, Architecture, Cultural Diversity	1
Lynn Rainbow Reid	Board Member	Director, Rainbow Reid Foundation. Trustee, Queensland Museum Foundation.	Artistic Development, Corporate Development, Fundraising and Philanthropy	5
John Scherer	Board Member	Strategy & Development Consultant.	Strategy & Business Development	4
Todd MacDonald	CEO/AD	CEO / Artistic Director, La Boite.		
Katherine Hoeppe	Secretary	General Manager, La Boite.		



**ORGANISATIONAL STRUCTURE**



**Staff Recruiting and Succession Planning**

With both a new Artistic Director/CEO and General Manager appointed in the last twelve months, and new staff in several senior management positions, the Company is currently anticipating a period of staffing stability. Succession plans are in place for executive and management staff. Position descriptions and contracts are up to date. Selection criteria are developed to assist the recruiting process of staff and all staff are supported through current contracts and annual performance reviews. Continuing executive staff, after three years, are offered periodical extensions to their contracts based on performance reviews.

A key contributor to successful staffing management and succession planning will be a high level Human Resources Policy to be developed by Executive Management and Board. As a medium sized organisation the focus will be on implementable processes and the incorporation of a concise induction manual. Staff levels of satisfaction and dissatisfaction, monitored through performance reviews will provide management with an overview of staff performance, particularly reducing the potential for burnout.

The Executive and Board are committed to building professional development opportunities through training, mentoring and short courses for all staff, and to continue to create a work environment which fosters teamwork and job satisfaction.

**Board Recruiting and Succession Planning**

La Boite is a member based organisation operating under the direction of a set of established Management Rules. The Board has oversight of the organisation and reports to members at Annual General Meetings. Board positions are re-nominated after every two years of service with Board Chair and Treasurer also required to renominate in alternate years. La Boite has an active Board of Management who are strategically recruited for their expertise and community position. The Board succession plan was successfully implemented in 2015 with the retirement of long-term Chair Paul Makeham and the elevation of Julian Myers from Treasurer to Chair and the role of Deputy Chair being expanded to ensure continuity at all times. Two new Board members joined existing long and medium term appointments at the 2015 AGM to ensure the Board retained a broad set of skills to lead the Company into the future.

Succession plans are developed for each Board area of expertise and a list of potential Board members is maintained for future openings. The La Boite Board meet bi-monthly and Board sub-committees are established to ensure adequate governance and to assist the executive team achieve the Company's goals.

Board sub-committees include the:

- Finance and Risk Committee
- Philanthropy & Fundraising Committee
- Marketing Committee
- Policy and Procedures Committee



**La Boite Theatre Company**

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**laboite.com.au**

La Boite Theatre Inc is a non-profit association incorporated under the Associations Incorporation Act 1981 (QLD). Incorporation Number 16228.