



BRINK PRODUCTIONS

Strategic Plan 2023 to 2026



BRINK

Extracts from full document



1 ACKNOWLEDGEMENT OF COUNTRY

We acknowledge and pay our respects to the Kaurna people, the traditional custodians of the ancestral lands on which we live and work. We acknowledge the living attachment and ongoing relationship of the Kaurna people, and First Nations People from all lands across Australia, to country and we respect and value their past, present and continuing connection to both land and culture.

PHOTOGRAPHY - COVER:
Walk of the Ancestors Lok., *Following George Walker* Shane Reid, *The World is Looking for You* Matt Byrne, *The Photo Box* Sam Roberts, *Symphonie de la Bicyclette* Shane Reid, *Memorial* Shane Reid

THIS PAGE:
The Aspirations of Daise Morrow Tim Standing



Drums in the Night PHOTOGRAPHY: Shane Reid

2 ARTISTIC RATIONALE

Brink exists to tell stories.

Stories unify and unite humanity. Stories transport us to worlds we might not otherwise reach, helping us to understand what it's like to walk in the ways of other people. Stories place us in history, connecting the 'here and now' to past and future – offering context, and reassuring us we are not alone. Stories are crucibles of life lessons learnt across millennia – collective wisdom and timeless warning. Stories awaken our imagination, creating the creators of tomorrow.

Stories are essential. They are the DNA of civilisation: transforming strangers into fellow travellers, and fostering empathy where no other opportunity exists.

We tell our stories to create a more compassionate society.

Brink believes deeply in the power of the theatrical artform to tell stories, in its ability to reshape our senses, elevate our perception and unveil our essential humanity. We believe it is vital that we hear from and share in the stories of peoples from all walks of life. There are so many powerful artists with unique stories who for too long have not had the opportunity to tell them. Today, Brink is working with more artists than ever before, empowering them to pursue their own visions on their own terms, to make their most resonant work. It is our ambition to fully align ourselves with the needs of

each artist, to respond acutely to the needs of each project, to assist them in reaching further than they have ever reached before, to successfully create the kind of illuminating, ecstatic, transformative experiences for their audiences that, we know, only the theatre can provide.

For over 25 years, the unifying element of Brink's work has been the deep faith we hold in the potency of our collaborations, both with our artists and with audiences. As we look now to the future, we recommit ourselves to the best of our legacy, as we also open ourselves up to new visions and opportunities, new conversations and new horizons, all for the betterment of our community, our artform and our society.

3 VISION AND MISSION

Vision

A more compassionate society

Mission

To generate a continuum of deeply moving, profound and important theatre that connects us all

The Bridge of San Luis Rey PHOTOGRAPHY: Chris Herzfeld



4 GOALS

- Goal 1 Empower a diversity of exceptional artists to make and present their most resonant work
- Goal 2 Activate pathways for arts professionals
- Goal 3 Bring our audiences to new theatre and our theatre to new audiences
- Goal 4 Sustain a viable and ethical organisation

Land & Sea PHOTOGRAPHY: Andrew Smart





When the Rain Stops Falling PHOTOGRAPHY: Wend Lear

6 EXECUTIVE SUMMARY

Brink exists to tell stories that contribute to the creation of a more compassionate society, and from our home on Kurna Yerta, Brink makes universal stories and shares them with the world.

For more than 25 years, Brink has successfully operated as an independent theatre company creating transcendent Australian stories. Brink are skilled and innovative makers, and highly

experienced producers. The breadth of our practice, the diversity of our collaborations, and the strength of our core team is the bedrock upon which our theatre is made.

‘what Brink are doing should be really applauded and there can never be enough of it, there can never be enough of this sort of support for independent arts. I love it!’

ASTRID PILL, LEAD ARTIST –
I HIDE IN BATHROOMS

Now, in a time of great societal uncertainty and sector need, we are embracing a wider community of makers. In a post-COVID/ climate-changing world where producing locally now outvalues producing globally, Brink is uniquely equipped to fill a cultural void in South Australia – to support more local leading, and emerging, independent artists to make their own work.

Over the coming four years Brink will continue to make the work for which it is renowned and will stage a series of major new works whilst also creating extraordinary opportunities for more independent theatre-makers through the Brink Production Hub. We will empower a diversity of exceptional artists to realise career-defining shows for new audiences hungry for new experiences.

Brink will leverage our skills, resources, and networks to work with a multitude of new partners to deliver a program of mainstage,

touring and community works. A marketing and development specialist will join our small team to help to diversify our income streams and reach new markets, with a key focus on regional, remote and national touring. A strong financial scaffold will continue to support every project we undertake, with clearly defined and achievable funding pathways, new and established commissioning and presentation partnerships, and carefully aligned fundraising strategies.

We are driven by a deep commitment to the principles of reflection and regeneration at all levels, and we continue to seek new ways to become more effective as an organisation. Central to this is a strong governance structure, with a refreshed Board, the appointment of a new Chair, the imminent recruitment of a First Nations director, and the commencement of the Reflect RAP process to ensure that every stratum of the organisation echoes Brink's core values.

All companies evolve, and this is Brink's moment to reshape our story. As the company is transforming, the art we make and the opportunities we provide to independent artists are also transformative. As we look towards the next 25 years, Brink will continue to provide transformational experiences for audiences in our mission to create a more compassionate society.

“Undoubtedly, the people at Brink know they are making art; but it is their drive to achieve new things through collaboration, and their fervent desire to tell stories in new ways, which defines their work, and makes them so important to contemporary South Australian theatre.”

LOWDOWN MAGAZINE

History and highlights

Brink Productions began in 1996 when seven young actors identified a gap in the cultural life of South Australia.



Drums in the Night PHOTOGRAPHY: Shane Reid

Inspired by the great theatre ensembles of the world, Michaela Cantwell, Lizzy Falkland, Victoria Hill, Richard Kelly, David Mealor, John Molloy and Paul Moore shared a vision for a new theatre company that would put great writing and acting at the heart of its collaborative practice.

In 1998, Brink was awarded the South Australian Government's New Theatre Venture, transforming the organisation from a dedicated collective to a public company limited by guarantee. Between 1996 and 2004 the company produced more than 20 shows. In 2000 Brink presented the world premiere of Howard

Barker's 9-hour epic *The Ecstatic Bible*, in co-production with his UK company Wrestling School for the Adelaide Festival of Arts.

In 2004 Chris Drummond was appointed Artistic Director, bringing a vision to create original theatre through collaboration with artists from different disciplines and backgrounds. His productions at Brink have been presented by most major theatre companies in Australia.

In 2008 Brink staged the world premiere of *When the Rain Stops Falling* by Andrew Bovell, in collaboration with visual artist Hossein Valamanesh, at the

Adelaide Festival of Arts. Brink toured the original production nationally in 2009/10 and the play has gone on to have countless new productions around the world. In 2018 Brink staged its acclaimed adaptation of *Memorial* by Alice Oswald at the Adelaide and Brisbane Festivals and Barbican, London as part of the worldwide Centenary of Armistice commemorations. That same year *The Aspirations of Daise Morrow* (an adaptation of Patrick White's *Down at the Dump*) toured nationally and internationally with sell out seasons at the Galway Festival and 5-star reviews in Edinburgh.

Brink's plays have entered the canon and school curricula, are the subject of PhDs and have been published here and overseas.

A number of Brink's plays have also received new productions from companies including the Almeida, the Lincoln Center, Teatro Español, Tim Robbins' The Actors' Gang, Black Swan Theatre Company and Tasmania Performs. Additionally, Chris is increasingly invited into training facilities such as NIDA, Flinders University and AC Arts to share his process with the next generation of theatre makers.