

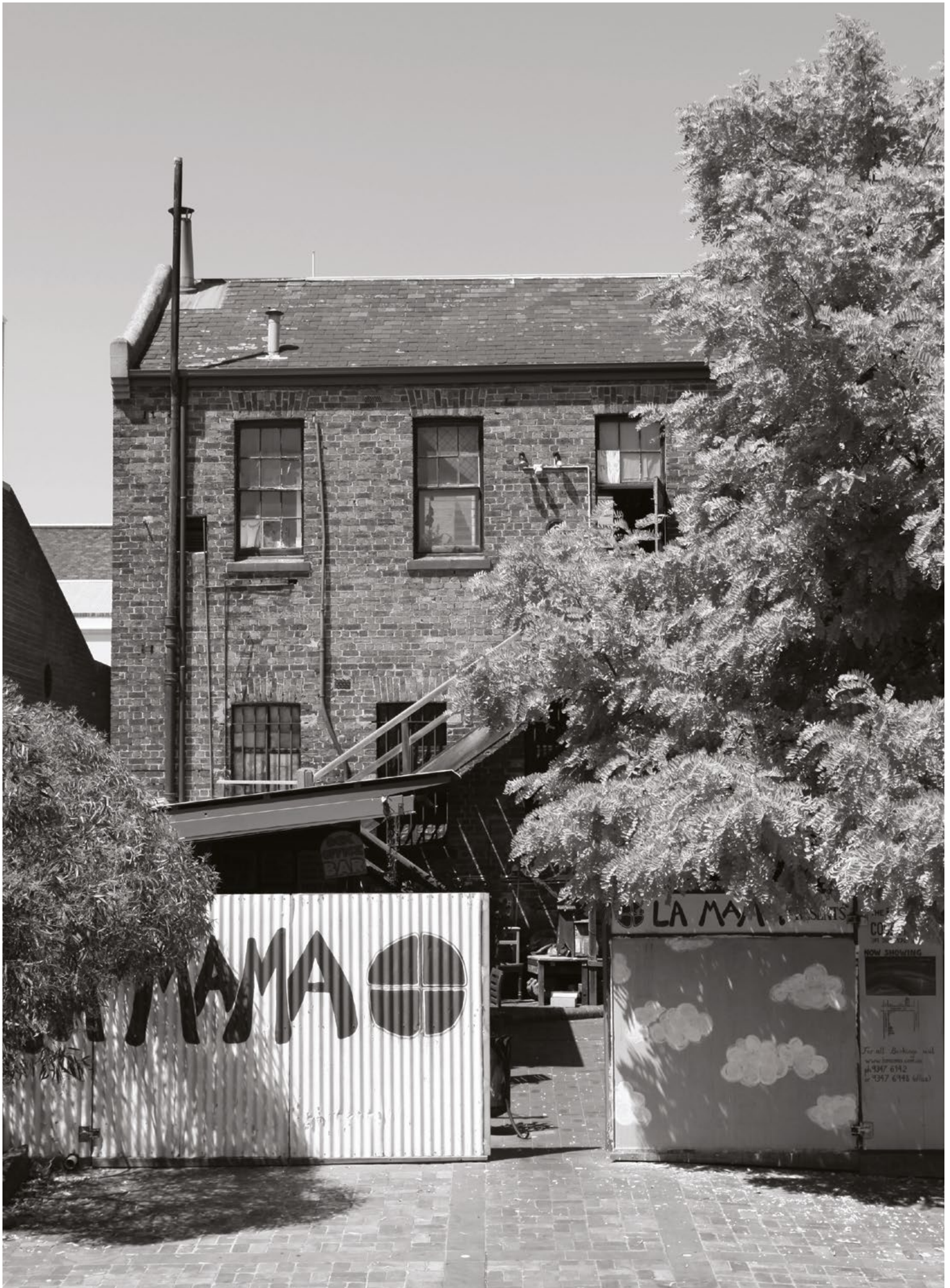
REBUILD



205 Faraday Street, Carlton

Help us rebuild historic La Mama Theatre
for the performing artists of the future.

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A message from La Mama



On the morning of 19 May 2018, La Mama was devastated by fire. This distressing event deeply affected both our artistic and local communities. On the day and subsequently we have been overwhelmed by the generosity of individuals, organisations and government departments. This support has boosted our morale and reminded us that so many in our community realise the vitality of La Mama, historically and in the future.

On that day and thereafter we made it clear that we *would* rebuild. The walls that remained were made secure and the bricks from the gables removed and stored.

The rebuild offers us exciting new opportunities: the chance to make La Mama far more accessible; the chance to create a dedicated rehearsal space; to improve front of house amenities and theatre facilities; to support the needs of future generations of artists, to make La Mama the best it can be.

The rebuild is our chance to re-imagine what La Mama *could* be while maintaining and celebrating all that we are. It's an opportunity to ensure we can continue to play our vital role in theatre creation in the decades to come.

We have confirmed an insurance settlement that will cover much of the original theatre's restoration, and are very fortunate to have received a significant contribution from the Victorian State Government.

To realise the full potential of our vision for a revitalised La Mama we are now calling on you, our beloved community, to help raise the remaining funds needed. We are tremendously excited about La Mama's future and urge you to consider supporting 'the home of independent theatre in Australia' – now and into the future.


Liz Jones
CEO
Artistic Director


Caitlin Dullard
CEO
Manager / Producer

On behalf of La Mama's Committee of Management and Staff

Maintaining the past; securing our future



This is a unique opportunity to support the future of Australian theatre.

We invite you to help us create a universally accessible space for artists and audience alike, restore a heritage site and together contribute to the ongoing development of La Mama as a home for diverse, independent arts in Australia.

Rebuilding La Mama will restore the existing theatre building and allow construction of an entirely new structure that will sit in front of and perpendicular to the existing building, along the Shakahari wall.

The old building will be restored to honour its original, intimate self but with completely new 21st century facilities and technology. The size of the performance space will not change, maintaining its mood, simplicity and magic. The internal staircase, trapdoor, fireplace and all the doors and windows – features that made our theatre so unique – will be reinstated.

A new, second building will house the administration team, taking the pressure off staff and artists who previously shared the increasingly crowded office/greenroom/dressing-room of the original La Mama. The annex will also allow for future organisational growth. The new building's ground floor rooms will provide a much-needed rehearsal space for artists by day and an undercover foyer space for audiences by night.

The Rebuild Project allows us to cater for the future needs of artists and audiences, in a way that the organic and early days of La Mama did not. Designed in close consultation with La Mama's key stakeholders, the design preserves our precious heritage, caters to the changing needs of our community, and looks to the future, ensuring La Mama can continue to provide an exceptional service to our artists, audiences and community.

“Like old La Mama, the design of new La Mama is simple and restrained. Ornamentation only resides in the elements that are engaged with; the doors, windows and shutters. The theatre is in the every-day... The architecture aims to respect and support the multitude of daily activities of this little village... The design desires to speak to La Mama's philosophical stance of being open, open to all.”

Meg White, architect

Who's involved

Independent architect Meg White will lead La Mama's restoration. As well as being an architect, Meg has worked for more than 25 years in theatre as a performer, designer and La Mama staff member. Her intimate knowledge of La Mama ensures that the theatre's spirit will be preserved. We have also been assisted by another long-term La Mama alumnus, heritage architect Allan Willingham, who prepared the 'scope of works' for the insurance claim.

Other consultants engaged on the project are:

- Architects for Documentation & Construction Services **Cottee Parker**
- Planning Consultant **Ethos Urban**
- Heritage Consultant **GJM Heritage**
- Building Compliance, Certification & Accessibility Advice **Philip Chun**
- Cost Consultant **Rider Levett Bucknall**
- Structural Engineer **Irwinconsult**
- Theatre Consultant & Architectural Lighting **Relume Consulting**
- Construction Advice & Project Support **Far East Consortium**
- Model Makers **Eloise Kent & Nicola Leong**
- Photographer **Glenn Hester Photography**
- Surveyor **Landair Surveys**
- Legal Support **Thomson Geer**

Project timings

Pending approvals from Heritage Victoria and City of Melbourne, it is anticipated works will commence in September, and be completed early 2021. La Mama and the consultant team have been liaising with Heritage Victoria and City of Melbourne with the aim of submitting documents for permit approvals in May–June 2019.

Project cost

The cost of rebuilding La Mama is anticipated to be approximately \$3 million. \$756,195 was paid out by QBE fire insurance (settled & confirmed), \$1 million confirmed by the Victorian State Government, \$50,000 from Heritage Victoria and \$30,000 from City of Melbourne. We intend to raise the remaining amount (some \$1,163,805) through a combination of private support (including philanthropic trusts and foundations, major donors, and a community-focused public fundraising campaign) and other levels of government. We expect to raise all necessary funds by 30 June 2019.

The fire

The La Mama Fire of Saturday 19 May 2018 was started by an electrical fault. Melbourne's Metropolitan Fire Brigade and insurers QBE found no evidence of arson or negligence. The electrical fault was caused by old wiring. Advice from insurers and relevant legal representatives states that the building was insured for the maximum amount possible. It is important to note that this insurance covered the theatre building only (so any new building, facilities or extension as part of the rebuild are not covered by this insurance figure).



"La Mama has contributed so much to our cultural life, to our dedicated artists, and to creative risk-taking and ideas since the 1960s. La Mama's role in our creative ecosystem is as important as ever. That's why the Andrews Labor Government has contributed \$1 million to help rebuild the theatre and set La Mama up for the next 50 years and beyond. I encourage you to be part of this important project which will ensure La Mama stands strong for future generations of artists and audiences."

Martin Foley, Minister for Creative Industries

(Left) *Hart* by Ian Michael & Seanna van Helten, 2016. Photograph by Julie Zhu.

(Above) Carlton book launch, 2004. Photograph by Zac Lawler.



Celebrating and preserving our history

With a rich history spanning over 50 years and a national profile, La Mama is Australia's home of independent theatre, with a distinct focus on artists. It plays a critical role in the national arts landscape as a place where relevant and risk-taking work can occur.

La Mama advocates for those seeking to expand the boundaries of theatre, champions artistic individuality, accessibility and freedom, and celebrates a diverse community of artists and audiences. By providing foundational resources and support for both new and experienced theatre makers, La Mama prioritises remuneration for artists, celebrates creative risk, and champions the development of new Australian work.

La Mama welcomes and supports artists and audiences from all sections of the community. Our unique model provides each production with a venue at no cost, a modest cash production budget, 80% of the box office, and the infrastructure (ticketing, front-of-house, marketing and technical support) to allow artists to focus on their art. This continues to be an attractive and rare proposition for artists at all stages of their career, and is in increasing demand.

La Mama is home to many and open to all.

History

La Mama Theatre at 205 Faraday Street was built in 1883 for Anthony Reuben Ford, a Carlton printer. The building in Faraday Street had been used as a workshop, a boot and shoe factory, an electrical engineering workshop and a silk underwear factory before becoming a theatre in 1967. It was established by Betty Burstall and modelled on "off off

Broadway" experimental theatre activities in downtown New York. Jack Hibberd's *Three Old Friends* was the first play performed in the tiny theatre. Since that time the crowded intimacy of La Mama has nurtured a host of playwrights, actors, directors, designers technicians, filmmakers, poets and comedians, including David Williamson, John Romeril, Tes Lyssiotis, Judith Lucy, Richard Frankland, Julia Zemiro and Cate Blanchett. La Mama has been called "the headquarters", "the birthplace of Australian Theatre," and was classified by the National Trust in 1999.

La Mama has operated out of its Faraday Street home since 1967. In 1998 the organisation took over management of La Mama Courthouse in Drummond Street, which is rented through Working Heritage, has a capacity of 80, and is curated as part of the overall La Mama program. Through a major fundraising effort, the La Mama community purchased the Faraday Street site in 2008.

On Saturday 19 May 2018, just short of the tenth anniversary of this fundraising campaign, the building on Faraday Street was gutted by fire. As the organisation works towards restoring its principle venue, performances continue to take place at La Mama Courthouse, with the company's administrative offices also based there. In May and June 2019, La Mama Explorations, the much-loved season of works in development, will be housed at The Burrow in Fitzroy.

In early 2021, La Mama will be rebuilt, and despite the trauma and devastation of the fire, there is an unprecedented opportunity for renewal that will bolster and extend services to artists; both in terms of the physical site and its facilities, and so too the breadth of programs, activities and services offered.



"I set La Mama up, as a space for writers and directors to perform in but also it was a space where people came, as audience, to participate in the creative experiment..."

Betty Burstall, 1987

(Left) *Tent* by Lloyd Jones, 1975.
Performed by Liz Jones.
Photograph by Ben Benadinavitch.
(Above) Betty Burstall, 1965.

“La Mama is a key organisation in the artistic ecology of Australia. It is an inspiration and a place of possibility. It is a vibrant and thriving home for theatre making, experimentation and presenting new work to audiences... My own artistic career could not have happened and could not have continued to develop and grow without the support of La Mama.”

**Bagryana Popov,
director & theatre
maker**



(Above) *Courage to Kill* by Lars Noren, 2016. Photograph by Jeff Busby.

(Middle) *Who*, 1969. Featuring performers John Hawkes, Martin Phelan & Lindsay Smith. Photograph by Lloyd Carrick.

(Bottom) Dressing room at La Mama. (Opposite, large) Performance space at La Mama.

(Opposite) *Discontinuities* by Lloyd Jones Ensemble, 2003.



"As an emerging artist, I cannot express enough gratitude for La Mama's ongoing support of new, emerging and mid-career artists; for seeing our potential and giving us a space, along with technical and monetary support. La Mama is an institution built on passion and care..."

Sandra Chui, theatre maker & performer

Join us in forging our future



“All those of us who serve La Mama as guardians of its legacy and custodians of its future were devastated by the fire – but equally we were buoyed by the outpouring of support from across Australia in the days and weeks that followed. We were reminded that it’s not just theatre-makers who love La Mama – it’s writers, painters, arts lovers, academics, politicians, poets – in short, people like you.

As we embark on the process of rebuilding La Mama, knowing that we have your support means so much to us – because your commitment guarantees that La Mama’s support for future generations of theatre-makers and storytellers will never wane. We look forward to sharing our future with you, and with the generations that follow. Thank you for joining us on the journey.”

Richard Watts,
Chair of the La Mama Committee of Management

**We invite you to
be involved in this
once in a lifetime
opportunity.
Together we can
meet this challenge.**

We urge you to consider making a gift to the Rebuild La Mama campaign as soon as possible and practical. There are various ways and methods to contribute. It could be a single one-off donation, or a pledge of multiple gifts over a number of years/months; it could be a bequest in your will. Please note that all gifts to La Mama are 100% tax deductible.

Your donation will be publicly recognised, or made anonymous, it’s up to you. Our gratitude for the support of donors will be expressed in various ways. There will be a prominent honour board in the revitalised, new La Mama, as well as an Opening Ceremony, which will feature your name inscribed on the theatre walls before their first coat of black. Donors will also feature in our annual reports and our website.

If you wish to discuss making a contribution to the Rebuild La Mama campaign please contact:

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Contact details & credits

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Committee of Management

Richard Watts (Chair)
Dure' Dara OAM
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Ben Grant (Treasurer)
Caitlin Dullard (Secretary)
Caroline Lee
David Levin QC
Helen Hopkins
Sue Broadway
Beng Oh
Dr Liz Jones AO

La Mama Theatre is a not-for-profit association incorporated in Victoria, with Australian Taxation Office endorsed Tax Concession Charity and Deductible Gift Recipient status.

All donations over \$2 are tax deductible. La Mama ABN 74 925 853 734 is on the Register of Cultural Organisations under Subdivision 30-B of the Income Assessment Act 1997.

La Mama Theatre is on the traditional land of the Kulin Nation. We pay our respect to all Aboriginal and Torres Strait Islander people, past and present, and we recognise their continuing spiritual and cultural connection to the land.

La Mama Theatre is registered by the Heritage Council Victoria and has received National Trust Status

La Mama's ongoing operations are financially assisted by the Australian Government through the Australia Council – its arts funding and advisory body, the Victorian Government through Creative Victoria, and the City of Melbourne through the Arts and Culture triennial funding program.



25,000

La Mama attracts an annual audience of over 25,000 people.

2,500

On average 2,500 school students from over 100 schools visit La Mama each year.

2,180

Shows were produced in La Mama's first 50 Years.

1,000

La Mama works with over 1,000 artists per annum.

50

Over 50 productions are staged at La Mama each year, which equates to over 750 individual performances and events. That's more than 2 per day!



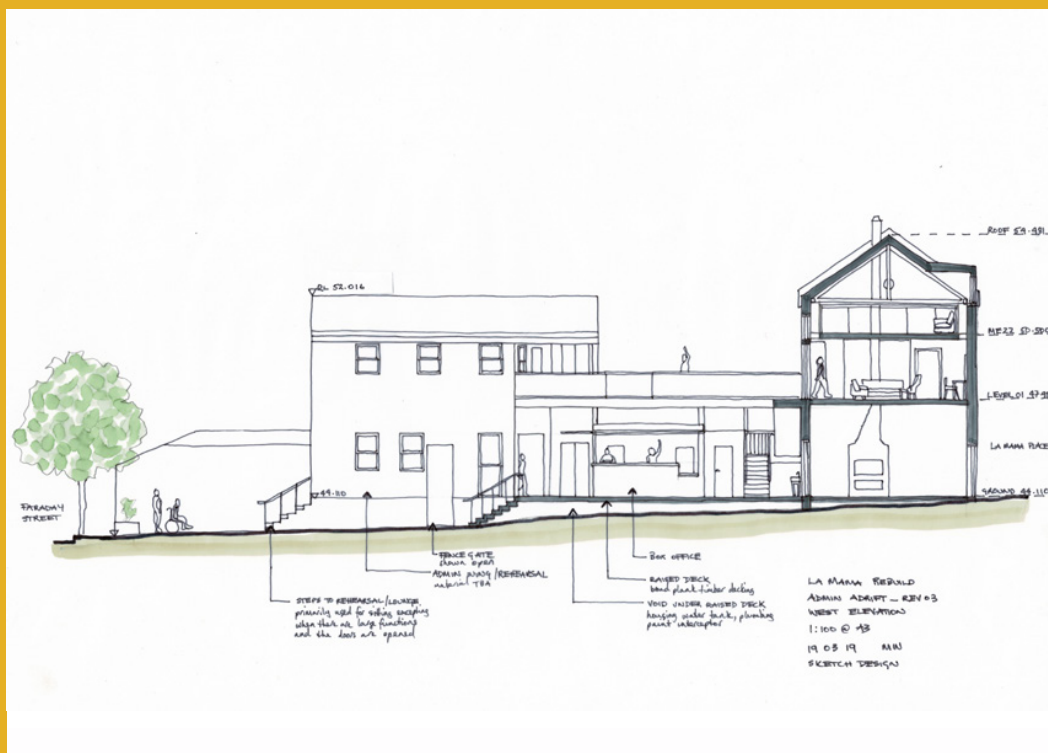
Concept sketch, view from Faraday Street

All drawings, images and associated documentation are pending authority approval.
Renders have been used to help illustrate the project but cannot exactly represent the final project.
The final materials and finishes may differ from those shown in the images. Renders by Cottee Parker Architects.

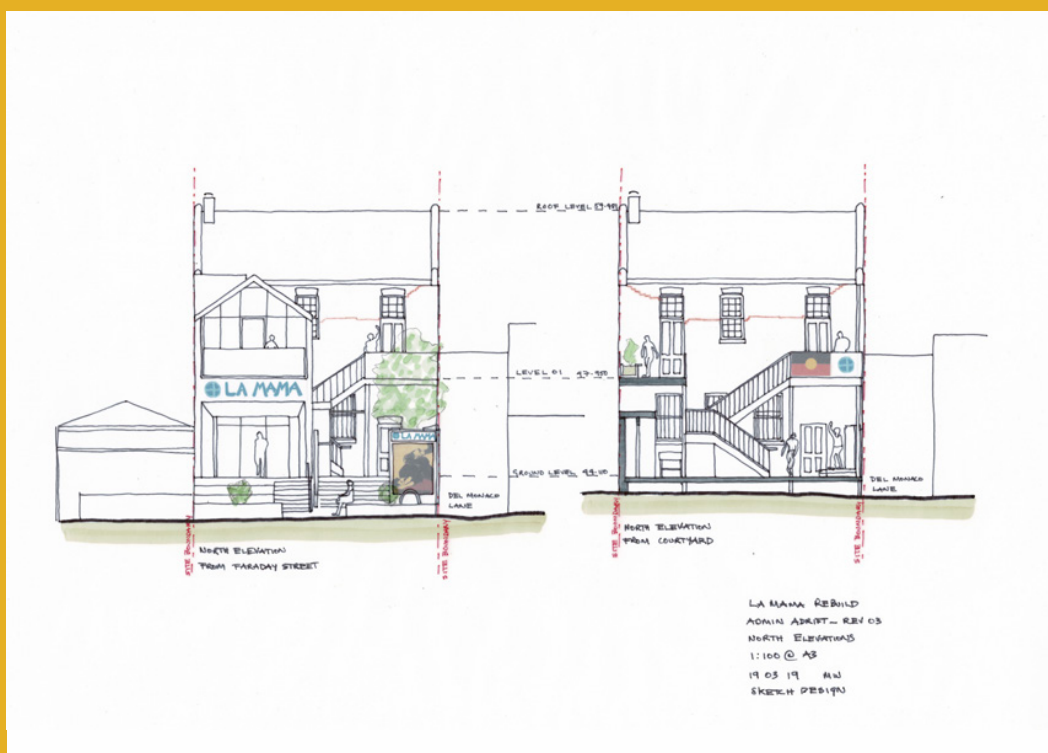
*For more information about the
Rebuild La Mama campaign, contact:*

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REBUILD
 **LA MAMA**



West Elevation



North Elevation

“Fifty years on, Melbourne is a very different city, but La Mama, its core principles intact, remains. In that half century, this tiny theatre has nurtured generations of talent... La Mama, one of Australia’s most influential theatre companies.”

Alison Croggon,
The Monthly

“One of the most vital theatre institutions in the country.”

Patricia Cornelius,
playwright

“This little theatre, since its creation in the sixties... has been a powerhouse generator of new Australian performance talent. It’s nurtured countless talented writers, directors, actors and designers... From the very start it has welcomed new talent and allowed that talent to take risks, find its feet, sometimes fail, but sometimes reveal itself as something about to transform our understanding of what’s possible in theatre.”

**David Williamson,
playwright**