

VULCANA

ANNUAL REPORT 2025





**VULCANA ACKNOWLEDGES THE
TRADITIONAL CUSTODIANS OF THE LANDS
ON WHICH WE WORK, STUDY AND
CREATE, THE JAGERA AND TURRBAL
PEOPLES. WE PAY OUR RESPECTS TO
ELDERS PAST, PRESENT, AND EMERGING,
AND ACKNOWLEDGE THAT SOVEREIGNTY
WAS NEVER CEDED**

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WELCOMED

1337 Audience Members
2251 Workshop & Project Participants



DELIVERED

13 Unique Shows
84 Full Term Workshops
58 Holiday Programs
26 Circus Deliveries
32 New Works



EMPLOYED

35 Artists / Arts Workers 37



SUPPORTED

111 Independent Artists
13 Artists / Ensembles
through Vacant Room Residencies



6,134 FOLLOWERS



3,531 FOLLOWERS

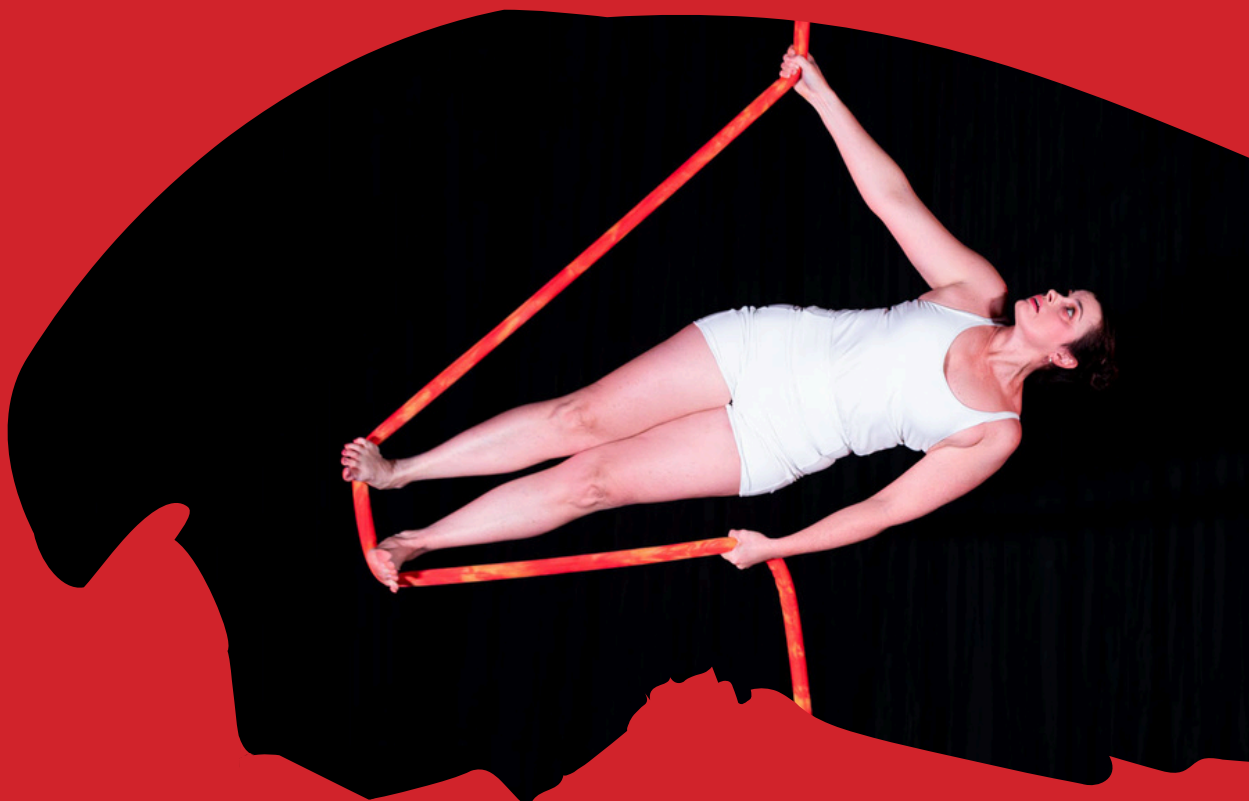


2,336 SUBSCRIBERS



SUPPORTED BY

21 Volunteers



Chair's Message



Bena Brown

2025 was the year of seismic celebration, honouring and change at Vulcana Circus. In 2025, Vulcana Circus turned 30 (and we put on the party of all parties)! Established in 1995 and originally in West End, Vulcana was founded in response to the need for a safe, non-competitive space where women could explore their physical potential through circus. Now Vulcana stands as Queensland's oldest women's arts organisation.

Vulcana would not have survived this long without the incredible, longstanding contribution of Celia White. After more than 4 decades performing, devising and directing, Celia moved into retirement. Celia White has made a significant contribution to Vulcana through her artistic leadership, generosity and commitment to inclusive practice. Her work has helped advance Vulcana's vision of creating spaces where diverse voices, lived experiences and bodies not often centred in mainstream performance are welcomed, valued and elevated.

Through her contribution to the organisation's artistic life, Celia has supported the development of work that reflects Vulcana's longstanding commitment to representation, access and community-led storytelling. Her practice has helped strengthen opportunities for women, non-binary and trans artists and participants to be seen on their own terms, and to bring greater diversity, courage and authenticity to the stage. Celia's contribution has left a lasting mark on Vulcana's artistic identity and on the many people and communities engaged through its programs. We thank her for her insight, care and dedication, and acknowledge with deep appreciation the enduring impact of her work.

During 2025, we also welcomed a number of fresh, new, passionate staff members who bring industry experience to their roles. We were so excited to introduce our new Artistic Director/CEO combo of Allie Wilde and Deb Cleland and we are so excited where you will take Vulcana in this next phase of life. Tessa Milton also commenced in Venue Manager, and moved into the Programs Manager position as we wished Angela Willock all the best as she embarks on motherhood.

MJ O'Neill also commenced in the Marketing and Philanthropy Manager role. With so many changes, the staff have continued to provide a safe, inclusive, supportive, generous and fun space for trainers, student, parents, and our community more broadly.

Fundraising was a major focus for our team in 2025. Following specialist upskilling in philanthropy from a generous Vulcana community member, we applied for and received two infrastructure grants.

We also had a hugely successful AusArts Giving Day, raising over \$10,000 in one week, and matched funding campaign to deliver our flagship performance of Body Code in the Kingston Butter Factory. We also hosted a movie night to raise funds for our Youth Performance Troupe equipment. Thank you Vulcanistas, friends and family for your generous support, and believing in what we do.

Our 2025 program reflected Vulcana's values – providing performance opportunities and audience experiences not usually part of the mainstream arts sector, and demonstrating our continued acts of brave, strong and daring.

Vulcana Circus continues to thrive, adapt and shift alongside an uncertain and changing world. We do this because of the people that work for us - the meaningful and deep connections they build with our community, the passion they have for the work that Vulcana commits to, and the tiny acts of resistance and rebellion that ensure Vulcana is a values-aligned organisation. Thank you from the bottom of our hearts to all staff.

Thanks to our incredible trainers who bring their vast experience, dedication, energy and passion to the floor (and air!) for every Vulcana class. You embody Vulcana's values every second you are in the Vulcana space. Thanks also to our Board of exceptional volunteers – thanks for your time, commitment and willingness to support Vulcana as an organisation.

Looking forward to 2026 – the creative inspiration, the building of community, and more of brave, strong and daring that we are known for!

[outgoing] Artistic Director's Message

Celia White

After eighteen years, I stepped down from the role of Artistic Director in September 2025. For most of the time I have lived in Magandjin, I have been working, playing, creating, and learning with all of you. Vulcana has formed the context, community and major area of creativity that has been central to my life in this city and state. It's been an incredible privilege to work alongside such a vibrant community of staff, board-members, trainers, participants, artists, volunteers, partner organisations, parents, and families for so many years.

In 2025 we created many new projects including an inaugural festival, Tipping Point, a new Agitate Incubator to support more professional and emerging performers to create their own work, and finally a new and ambitious performance project Body Code, in collaboration with artists with disabilities and from the Deaf community.

I will be back in 2027 to create the next version of our Circus in a Tea Cup program in partnership with QPAC and survivors of domestic violence, to be presented in the Cremorne Theatre.

Thank you for travelling with me. I sign off with love and excitement for what comes next for Vulcana – and for me!

Celia White



[incoming] Artistic Director's Message

Allie Wilde-Rose

It was fitting that it required two people to step into the enormous (and much missed!) shoes of Celia White - myself and Deb Cleland, incoming CEO.

Heartfelt gratitude to all Vulcanistas - trainers, staff, former staff, students, board members and our extended community - for your support, advice, institutional knowledge, dedication, hard work, commitment, generosity, friendship, laughter and ...for your patience, as we hit the ground running.

We have worked, and continue to work, really hard to find our feet - and it is all of the above that makes the late nights, complex reporting forms, endless grant applications, proposals and spreadsheets so, so worth it.

The final months of 2025 were focussed on delivering and applying for venue upgrades - this means we finally have a bit of air conditioning, and a wooden floor in the main training venue. We have been working with lighting wizard Winter Cyan to install permanent lighting to make holding events easier and more affordable, and have painted the back walls black so we can present (and document) our wonderful performers in the best possible way. More painting improvements as well as hopefully a couple of murals on walls to come in 2026, as well as (crossed fingers) more substantial accessibility improvements.



We were also busy trying to get some additional funding and partnerships for the 2026 program, including access and inclusion measures for the 2026 community show, a LGBTQIA+ outreach program, among other projects. We participated in the Giving Day for the Arts, successfully raising \$10 000 thanks to the generosity of our wonderful community.

Over the next year we are looking forward to continuing to work alongside everyone, and getting to know all you more, as well as delivering a jam-packed artistic program of performances, outreach, community classes, workshops and professional development for artists, facilitators and staff.

If you have a dream for Vulcana, come and talk to us. We are always eager to hear from you!

Home of the Brave, Strong & Daring

Vulcana Circus is a not-for-profit arts and recreation organisation that works with the circus traditions of inclusiveness, strength, excitement and courage to transform and empower individuals and communities.

From our independent Arts Hub in Brisbane, we create a safe space where children, women, trans and non-binary students can develop strength and confidence through training in, and performance of, circus skills. We create a space where participants, artists and students can collaborate to explore their creativity, and produce artworks supported by creative development structures, creative mentorship, resources, space and audiences.

Vulcana aims to ensure an expanded engagement with diverse and underrepresented communities through targeted cultural partnerships and creative collaborations. Vulcana is committed to elevating the storytelling of these communities by providing platforms and pathways that give voice to their stories and bodies. It is a commitment to inclusion and diversity in our community and in our productions.

Our mission is to create a space for transformation. Vulcana continues to be a passionate driver of social change, explicitly placing artistic dialogue and expression at the heart of social change agendas.

Vulcana's Strategic Plan 2022-2025 is driven by

Artistic Ambition

Creating artistically ambitious experiences to deliver diverse and distinctive storytelling

Impactful Partnerships

Connecting diverse communities through artistic and cultural exchange

Sustainability

Growing a sustainable arts precinct and contributing to the vibrancy of Queensland's performing arts sector

Workshop Programs

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Our Vulcademy workshops continue to provide inclusive spaces for women, trans, and non-binary adults, while our Vulcana Youth program remains open to people of all genders. These programs span a range of offerings—from fun and fitness-based classes to structured skill development pathways for emerging and professional artists.

Alongside this, we deliver community workshops through our Circus Exchange program, as well as in-community, corporate, and in-school workshops through our Circus Delivery program. These initiatives support participants to build confidence, develop trust, increase body awareness, and spark creativity across diverse settings.

In 2025, we have maintained a strong commitment to delivering high-quality circus programming, with a focus on both skill development and creative practice. A key priority this year has been strengthening pathways for emerging and less experienced trainers, with structured opportunities for mentorship and collaboration alongside more experienced practitioners. This approach has supported knowledge sharing, built trainer capacity, and contributed to a more resilient and connected training team.

We have also continued to grow and diversify our trainer base. This not only brings new skills and perspectives into our programs, but also strengthens organisational sustainability by ensuring continuity, support, and professional development within the team.

Through our outsourced workshop program, we have expanded our reach to new communities, delivering workshops both in-house and across Brisbane & Southeast Queensland. These engagements have enabled us to connect with a broad range of participants and continue building access to circus arts across communities.



Workshop Program Highlights

Vulcademy Adults 2025

- Workshop participants: **1238**
- Full term programs adults: **56**
- Holiday programs/specialty skill workshop: **28**
- Outsourced/Community workshops: **5**
- Classes participated in showcase: **15**
- See Saw Circus supported places: **12**
- Trainers employed: **28**
- Traineeships supported and employed: **4**
- Professional development programs delivered to trainers/trainees: **6**

Vulcana Youth 2025

- Workshop participants youth: **1013**
- Full term programs delivered: **28**
- Community workshops: **25**
- Circus trainers employed: **8**



Workshop Programs

In-House Workshops

We continue to support adult participants from a wide range of backgrounds to engage with circus in ways that are accessible, inclusive, and empowering. Our adult programs focus on developing circus skills alongside building confidence, resilience, and a strong sense of community. Through supportive and collaborative learning environments, participants are encouraged to challenge themselves, explore new physical and creative possibilities, and reconnect with movement and play.

For those interested in progressing further, we offer structured pathways that support skill development, creative practice, and performance opportunities, allowing participants to deepen their engagement and grow their confidence both in the space and beyond it.

For young people, our programs are designed to nurture curiosity, confidence, and resilience while developing core circus skills. We provide safe and supportive environments where youth participants can take positive risks, build trust with others, and explore their creativity.

Our programs support progression through accessible performance and development pathways, enabling young people to move from participation to more focused skill-building and presentation opportunities. With guidance from experienced trainers, participants are supported to grow at their own pace, build confidence in their abilities, and develop skills that extend into other areas of their lives.

Circus Delivery

We delivered a diverse range of circus workshops across birthday parties, schools, councils, corporate settings, detention centres, and festivals, bringing engaging and inclusive experiences to a wide variety of communities. These workshops were tailored to suit each context, ensuring participants of all ages, abilities, and backgrounds could safely take part while building confidence, teamwork, and creative skills.

Whether facilitating playful and memorable birthday celebrations, structured school programs, community-focused council events, professional team-building sessions, or meaningful engagement within detention centres, our approach remained consistent in fostering connection, trust, and positive risk-taking. Our presence at festivals further expanded our reach, inviting broad audiences to experience circus in an accessible and dynamic way.

Workshop Programs Cont.

Showcase 2025

This year we held our Youth and Adult Student Showcase at the end of term 3 – which was a huge success seeing two sold-out shows with standing room only.

Our Youth Troupe delivered a tiny cabaret style show that they had put together in just four weeks with the help of their trainers, working in ensemble and also giving each member a moment to shine.



It was an amazing show! I always applaud Vulcana for their commitment to diversity and inclusion with their performances as well as high quality shows!! The kids did an amazing job and I loved seeing how far they've all come on! Vulcana is our kid's second home and she adores every minute!

- Audience member



See Saw Circus

See Saw Circus provides sponsored places in Vulcademy and Vulcana Youth programs. See Saw Circus students can access Vulcana classes free of charge. See Saw Circus allows full participation across the four terms of workshops. Vulcana works with community organisations who refer students that could benefit from access to play and confidence building activities. Vulcana invites participants from community workshop and performance programs and offers places to adults who self-refer or are invited. Participants from our community partners were invited including performers from Body Code. In 2025 we supported approximately 4 participants per term.



ARTISTIC PROGRAMS 2025



In 2025 we created Body Code, following on from the creative development started in 2024, in collaboration with the ensemble of performers and artists. Body Code was an ambitious performance project exploring the relationship between AI and performers with disabilities and from the Deaf community. This project invited collaboration between artists with lived experience of disability, a musician/composer/performer, videographer, guest artists and technicians and AI researchers at Queensland University of Technology. It was also supported by a Forge Factory residency at the Kingston Butter Factory, Logan, where the performance season was presented in November.

The project highlighted the potentials and risks of emerging AI technologies and how they can interact with and impact people living with disability. The feelings and ideas explored by the performance group continued to shift and change throughout the process as the reality of this new technology was experienced or realised by the performers. Over the 6 months of working together creating the production we all experienced the explosion of this technology that seemed impossible only a year before. We gained insights into its impacts, and possible opportunities, its inclusions and exclusions, its commercial imperatives and global ownership verses its open-sourced versions that we might claim and make our own. We developed our collective understanding of this technology and how relevant that might or might not be to each of us.

One of the major achievements of the project was sharing all the communication requirements of the group, from Auslan to the Qwerty Board, styles of speech, text to speech, and uses of spoken language. Everyone learnt from everyone else. And we found the performance language to share the richness of the group's communication and image making with audiences.



Our process was supported by the ongoing partnership with The Brotherhood of the Wordless, the support workers who accompanied artists throughout the process, and the research team at QUT, Laurianne Sitbon, Bree Hadley and Steph Hutchison.

I want to thank the performers and artists who contributed so much time to each other to find a common performance language together. It was a privilege to work with this team of performers and artists and to create together such a moving and important piece of theatre that impacted audiences.

Over three nights, 284 attendees saw the production, with the Sunday matinee audio-described and Auslan interpreted. More than a quarter of the audience surveyed reported having a disability (26%).

Many thanks to those who contributed to the devising process, Axel Flame, Dilsah De Rham, and Amanda Dell. Thanks to Josh Harris, Cassandra Bennet and the Vulcana team.

Body Code was supported by Logan City Council and The Kingston Butter Factory, Arts Queensland, Creative Australia and Kedron Wavell.



“This show had a lot of love and respect on stage. It spoke to my hopes and fears, challenged my assumptions, and made me think. I laughed and I gasped and I teared up and I clapped A LOT. The venue was beautiful and welcoming. Thank you for this remarkable show.”

- Audience member



“It was a really beautiful piece of work. I was taken by how much I felt seeing people who are often excluded from media and arts to be on stage sharing parts of themselves with us the audience. I cried many times at how touched I was and privileged I felt to witness that.”

- Audience member



“It was dignified and complex and profound and irreverent - it was all the things! Our community had a deep need to see ourselves represented and representing ourselves proudly.”

- Audience member



Agitate is masterclass, incubator and performance.

Vulcana invited Leah Shelton and Ghenoa Gela to share their processes of performance making with emerging and professional artists across circus, movement and theatre. As artists who have performed together and lead creative processes independently, this was their first opportunity to present a shared vision of their creative processes. They were very excited!

Ghenoa Gela is a proud Torres Strait Islander woman, who has had a lifetime of learning Traditional Torres Strait Islander culture and over thirteen years of professional artistic practice. Ghenoa navigates the arts across a variety of industries: Dance, Theatre, Comedy, TV and Film as a: Storyteller, Director, Writer, Choreographer, Movement Director, Dancer, Actor, Comedian, Host, Facilitator, Teacher and Mentor. She has created her own theatre works and worked with companies such as Force Majeure and Hot Brown Honey among many others.

Leah Shelton is a self-described Psycho-siren, who creates stylized, guttural, renegade feminist work soaked in cult references and dark humour. Based in so-called Australia, her work has taken her from the glamour of Las Vegas to the back streets of Kings Cross, from rigorous training in Japan to London's West End. With Lisa Fa'alafi, Leah is Co-Director of intersectional theatre disrupters Polytoxic, creating protest party works underpinned by diversity and collaboration.

Together over 5 days, they led 11 participating artists through processes to create new work, using play and creativity, how to experiment with their skills and ideas and how to draw inspiration from interactions with others. All artists were challenged, inspired and energised.

The Incubator then ran over several months, that took this initial inspiration, invited more artists and continued to refine 18 new short works by 20 artists. It was facilitated by experienced artists, Celia White and Mayu Muto, to provide guidance and dramaturgy for artists to challenge themselves to refine their ideas, their intent and help shape the emerging work as they worked towards presentation.

The presentation over two nights of unique programming in the Vulcana Arts Hub to audiences, was supported by fabulous MCs Mary Ferguson and Anisa Nandaula, with technical assistance and lighting from Maddy Barnsdall.



"Agitate is such an important program for artists of all disciplines (not just circus) to be able to create their own works from scratch, and experiment with big ideas in a supported environment. For those who aren't professional performers, or who may not want to compete, it is a vital and rare opportunity to be able to perform your own work."

- Participant



"As always an awesome, quirky experience, celebrating and fostering diversity."

- Audience member



"...What a fabulous experience! Second time around I loved it just as much and hope I can try again for 2026. Working on a new act already. You have definitely put the fire in my belly."

- Participant



Test Site Festival

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This was a new and experimental addition to the Vulcana Artistic Program held over 2.5 weeks in April 2025.

With a focus on supporting emerging artists, Test Site aimed to be a platform for new works, experimentation and collaboration. The program included a suite of workshops by and for artists focused on practical skills to build their artistic practice.

This included speciality workshops in whip cracking and German Wheel. Participants also learned how to edit music, sew costumes, and market themselves.

A highlight was the Youth Open Day, which was a great event for us to welcome new members to the Vulcana community.

Some highlights of this totally free and well-attended event were circus workshops for toddlers and kids of all ages, and circus performances by the Vulcana Youth Performance Troupe and local arts company Sparkle Society.

To wrap it all up, Vulcanistas from across the ages came together to celebrate our 30th anniversary.





CELEBRATING 30 YEARS OF VULCANA

Tipping Point

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This was a repeat of last year's program that invited new and emerging performers to present new short works in a cabaret format. We again had an overwhelming response, and enough to deliver two incredible nights of performances.



"It has given people so much hope that there is space for them too and that their creativity and artistry and gifts are beautiful and needed and valued."



- Audience member



"Warm, joyous, inclusive and a brilliant and important opportunity for established and emerging artists to try new things in front of a great audience."



- Audience member



Open House Youth Cabaret

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Open House invited 19 young emerging artists under 20, from across Brisbane, plus the performance troupe, to present 15 short pieces in an event supported by the technical assistance of Vulcana resources. All of the young people did themselves proud, and we are greatly looking forward to welcoming them back into the space.

Vulcana's Youth Performance Troupe also presented their show 'Disconnected' which told the story of what happens when a group of circus kids have their phones confiscated and have to use all their skills to try to get them back, only to discover that group-based mischief was more fun than having their phones in the first place. This piece was co-created by the troupe with their trainers Emma Aitchison and Sam Hryckow.



Celia White attended Queer and Trans Workers Against Violence alliance (QTWAV) Forum in May as part of QLD Domestic Violence Prevention Month, discussing the changes happening and still needed for services delivering support to young people, including women and girls, to combat violence in all its forms, to ensure a safe space for trans, non-binary and diverse gendered people to get support and access to services. This extends to workers feeling safe to work in these traditionally “women” identified spaces and the need for these workers to be able to create a safe place for queer and trans clients to be able to ask for support.

Celia White also attended Amplifying Digital Accessibility Forum at the invitation of panel member Laurianne Sitbon from Griffith University. The forum was coordinated by the National Injury Insurance Scheme Qld and Something Digital. This was a very useful opportunity to feed into the Body Code creative development.

Dr Natalie Lazaroo (Griffith University) together with outgoing Artistic Director Celia White and the Circus in a Tea Cup Ensemble produced and published **Circus in a Tea Cup Book of Resilience and Nature Poems**. Published by Griffith Institute for Educational Research, it documents and reflects on the Vulcana Circus community performance project supported by Brisbane Domestic Violence Services/Micah Projects and Queensland Performing Arts Centre. This booklet serves to honour the words of the women who participated in Circus in a Tea Cup, which was performed to a public audience across three nights at the Cremorne Theatre (Queensland Performing Arts Centre, Australia) from 5 – 7 December 2024.

Researchers from QUT continued their collaboration with Body Code, collecting qualitative and quantitative data from audience members across the 3-day season at Kingston Butter Factory about perceptions around technology and people with disability. We look forward to seeing the results of their research next year.

CIRCUS EXCHANGE for Culturally and Racially Marginalised Youth

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The Circus Exchange project in 2025 again partnered with Milpera State High School, the refugee and migrant settlement school in Brisbane, to deliver circus and movement workshops to build self-confidence, increase wellbeing in vulnerable young people, building trust and understanding through physical interaction and creativity.

22 young people participated in the workshops delivered during school hours over one term, teaching stilt walking, juggling, acrobatics and aerial skills. In a new experiment, Milpera students came to train with our Youth Troupe once a week throughout the latter half of 2025, to foster cultural exchange and new friendships and experiences.

The workshops culminated in a spectacular performance with the Vulcana Youth troupe at a whole school fair, adapting the Youth Troupe's show 'Disconnected' to incorporate the special flair and skills of the Milpera students

Circus Exchange 2025 was supported by Arts Queensland, Creative Australia, Multicultural Queensland and the St George Thrive program, in partnership with Milpera State High School.



Vacant Room Residencies

13 artists groups, including ensembles and solo artists, were supported to create and/or present new performance work in 2025. They were given free access to rehearsal space and access to resources of the organisation including lights and sound equipment, props and costumes, transport, rigging and storage space. Vulcana hosted artists to deliver workshops and hold rehearsals at subsidized rates to ensure access to the resource of the venue.

Artists In Residence

- Suzon Fuks
- A Line in the Air
- Sparkle Society
- Grace Law
- Leah Shelton
- Lilikoi
- The Iron Maidens
- Francesca Jaiyeola
- Alicia Sketcher
- Mary & Bron
- Zen Zen Zo
- Hannah Indigo
- Beth Incognito

Hosting

- Polytoxic
 - Mayu Muto
 - Chaos Fae
 - Grace & Stef
 - Phoebe Manning & Sarah
Whitehouse (Outhouse)
 - Frankie & Mel
- ...among others!

Multiple independent artists rehearsed and developed works through Open Training opportunities offered weekly.



"I debuted my solo show and I couldn't have done it without the support of Vulcana."

- Francesca Jaiyeola



Sparkle Society Arts undertook a week long residency at Vulcana in 2025 to begin the development of a new circus work Minutia. The Vulcana Arts is a space uniquely suited to the creative development for this nature inspired circus work with direct access to parkland and the Brisbane River nearby. Thanks to this Vacant room residency we were able to secure performances and further funding for the production.



- Latonya Wigginton, Sparkley Society Arts

In 2025, the Vulcana Management Committee met on a monthly basis to review Vulcana's activities and financial position and drive strategic alignment. Rebecca Anderson was welcomed to the Management Committee, and we are very grateful for the skills and experience she brings to Vulcana. From an administration and governance perspective, the Management Committee's focus for 2025 was supporting the organisation to transition with new leadership, and additional staffing changes.

Board members continue to support the organisation through involvement at performance and fundraising events, connecting with members of the Vulcana community and constantly are role models of the values of Vulcana Circus.

Financials

The 2025 financial year was a period of growth and strategic investment for the organisation. Revenue increased by \$89,188 across multiple revenue streams, primarily by grant and operational funding, reflecting successful funding outcomes and continued recognition of the organisation's artistic and community value.

Increased funding enabled further investment in both people and infrastructure. The most significant rise in expenditure related to employee wages and associated costs, supporting artworkers and strengthening the organisation's capacity to sustain a skilled workforce. In addition, key venue upgrades were undertaken to improve safety and functionality. Total expenditure increased by \$82,637 compared to the prior year, consistent with these priorities.

The organisation recorded a net loss of \$20,248 for the 2025 year. This result is primarily due to operational funding for the current year being recognised in the prior year, creating a timing difference between income and expenditure, rather than any underlying financial weakness. The organisation holds equity reserves, providing the capacity to absorb the loss without affecting financial viability.

Overall, the 2025 financial year reflects prudent financial management, strategic use of funding, and a clear focus on sustainability. The 2025 audit report confirms the financial statements present a true and fair view of the organisation's operations.

Management Committee

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Chair - Bena Brown

Secretary - Ash Jones

Treasurer - Brooke Sinclair

Member - Jess Harlen

Member - Nadia Okorn

Member - Denise Hookey

Member - Rebecca Anderson

Staff Members

Artistic Director - Celia White | Allie Wilde-Rose

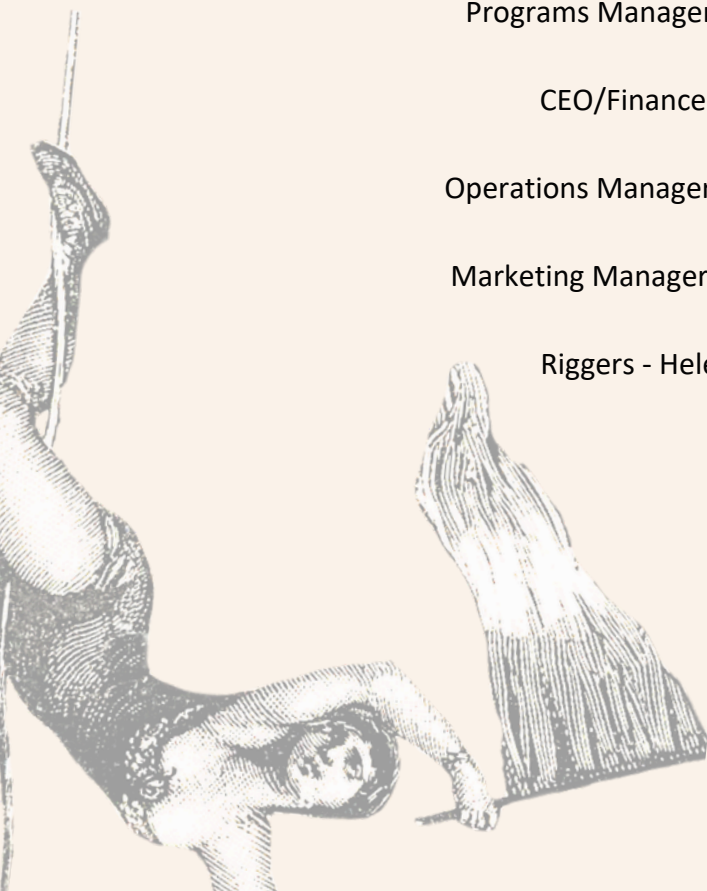
Programs Manager - Angela Willock | Tessa Milton

CEO/Finance Officer - Deborah Cleland

Operations Manager - Harlen Ferguson | Tessa Milton

Marketing Manager - Latonya Wigginton | MJ O'Neill

Riggers - Helen Clifford & Abbey Church



Thank You

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All of the Vulcanistas | Our Trainers and Trainees | Volunteers
Participants | Performers | Guest Artists and Consultants
Parents, Partners, Caregivers and Families | Donors
Arts Queensland | Multicultural Queensland | Queensland
Government | Brisbane City Council | Creative Australia | Australian
Cultural Fund | St George/Thrive | Kedron Wavell | Griffith University |
Queensland University of Technology | Milperra State High School |
Kingston Butter Factory | City of Logan | Councillor Lucy Collier |
Senator Di Farmer MP | Assistance designing and compiling this
report: Jack McKenna, Makenzy Reid & J'aime Cumming



VULCANA is supported by the Queensland Government through Arts Queensland



Vulcana acknowledges the Jagera and Turrbal peoples, the custodians of the lands and seas on which we live and seek inspiration. We pay our respects to all Elders past, present, and emerging. We recognise that this land now called Australia always was and always will be Aboriginal and Torres Strait Islander land and the great privilege it is to create and hold community here today.



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