



**SPARE PARTS PUPPET THEATRE** is Australia's flagship puppetry company dedicated to the development and creation of the art form, having created over 80 new Australian works and performed to more than 2.2 million people.

## OUR VISION

Be internationally recognised as a Centre of Excellence in Puppetry.

## OUR PURPOSE

Through puppetry we share stories that connect audiences across generations.

## OUR VALUES

**IMAGINATION.** We create adventurous and enriching theatre that expands the way audiences see, feel and experience the world. **JOY.** We are an energetic, fun-loving and playful company. We bring joy to our audience through offering a mirror to their lives and a window to the lives of others. **EXPLORING WHAT IT IS TO BE HUMAN.** Through puppetry we engage with timeless and universal issues, exploring and celebrating what it is to be human. **INCLUSION.** We welcome all members of the community to connect with our performances and programs. We work hard to remove barriers and make our work inclusive and accessible to all. **EXCELLENCE.** We strive for personal and professional excellence in everything we do. We are leaders in the art form and artist development for puppetry.

SPARE PARTS PUPPET THEATRE

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#### BOARD

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Philip Mitchell  
Lutfullah Ahmadi (Aug – Dec)  
Gloria Karageorge (Dec)

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**Natalie Bell**, Executive Producer  
**Michael Barlow**, Associate Director  
**Susan Clarke**, Producer  
**Jackson Harrison**, Production & Technical Officer  
**Georgia Wesley** Part-time Bookings & Administration Officer  
**Elena Silva**, Marketing & Communications Officer  
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#### ARTISTS

Shane Adamczak, Etain Boscato, Rebecca Bradley, Lee Buddle, Kylie Bywaters, Karen Cook, Cezera Critti-Schnaars, Grace Crogan, Amberly Cull, Isaac Diamond, Daniel Dosek, Megan Fitzgerald, Kate Gregory, Sean Guastavino, Michelle Hall, Jessica Harlond-Kenny, Leon Hendroff, Shaun Johnston, Stefan Karlsson, Yvan Karlsson, Ciara Kerr, Janet Lee, Ming Yang Lim, Sam Longley, Nigel Luck, Giovanni Margio, Iona McAuley, Lee Neville, Jess Nyanda Moyle, Charlotte Otton, Nicholas Pages-Oliver, Rhiannon Petersen, Campbell Pollock, Melanie Robinson, Christian Schooneveldt-Reid, Narelle Simpson, Kristie Smith, Kellie Staben, Nora Stelter, Clare Testoni, Joni Tham, David Vikman, Tani Webb, Bryan Woltjen, Rubeun Yorkshire

## Report from Chair

We all know 2020 was an extraordinary year across the world, with government responses to the outbreak of the Novel Corona Virus unprecedented and the impacts felt across the whole of society. For live performance theatre in Western Australia, such as Spare Parts Puppet Theatre, this has meant, amongst other challenges, the closure of our Fremantle theatre from March to December 2020 and the cancellation of all live performances until a WA regional tour of *Hare Brain* in October 2020.

With challenges come opportunities, and this maxim was epitomised by Spare Parts Puppet Theatre in 2020. When it first became clear that an extended period of theatre closure was imminent, Spare Parts Puppet Theatre's Crisis Management Team launched into action and some excellent scenario analyses on financial and operational impact was performed resulting in significant outcomes, including:

- Decision to pay all artists who were scheduled to perform at Spare Parts Puppet Theatre in 2020, but for the cancellation of shows.
- Redeployment of focus and resources to creative development of new works.
- Development of online content and engagement with audiences.

It is relevant to note that the commitment to pay all live performance artists through to the end of 2020 was made prior to any government announcement of JobKeeper support but was felt appropriate by senior management and Board to support these artists who would otherwise face significant loss of income. The ability to make this commitment was also due to the strong financial position that Spare Parts Puppet Theatre established over the preceding years. The response from artists to this commitment was both overwhelming and uplifting, with many artists, some of whom were not even engaged by Spare Parts Puppet Theatre during the period, volunteering to help out in any way possible.

Commitment to creative development is of great importance to the vitality of the company, and the opportunity for increased focus in this pursuit in 2020 was invaluable, and we can all look forward to the premiere of *The One Who Planted Trees* in 2021, and other new works beyond.

2020 also provided the opportunity to focus on redesign and refit of the foyer at our home in Fremantle, and the result has been a far greater utilisation of space and the installation of interactive puppetry displays throughout, and greater opportunities for use as a creative learning centre and audience engagement, as well as a more welcoming entrance to the building.

Planning for our 40<sup>th</sup> year celebrations in 2021 continue, and whilst we must continue to be agile in this regard, particularly in the current environment, there is much for our community to look forward to.

The Board at Spare Parts Puppet Theatre continues to be fully engaged and high functioning. It has assisted and guided the highly professional and agile staff through a particularly challenging period whilst continuing to pursue options around the redevelopment of our theatre in Fremantle, and ensuring the ongoing sound governance and financial strength of the company. I also welcome Lutfullah Ahmadi and Gloria Karageorge who both joined the Board in 2020, and have immediately made significant valuable contributions.

I would like to take this opportunity to thank the Board, all of the staff and volunteers for the delivery of yet another highly successful year – in any measure, Spare Parts Puppet Theatre has outperformed in 2020. I would also like to thank our sponsors, our donor circle, adopt-a-puppet parents, and of course our audiences for their continued support of Spare Parts Puppet Theatre.

It is my pleasure to share this Annual Report on the 39<sup>th</sup> year of continuous operations and congratulate the entire Spare Parts Puppet Theatre community for delivering another outstanding year. There is much to look forward to as we continue to strive towards our vision to be internationally recognised as a centre of excellence in puppetry.

**David Hansen**  
Chair



## Report from Artistic Director / CEO

With robust policies and management plans in place combined with an extraordinary and agile team 2020 was navigated with professionalism, empathy and a testament to the talent and deep connection to community Spare Parts Puppet Theatre has enjoyed for the past 39 years.

Financially, with the cashflow boost and JobKeeper payments, what looked like a terrifying financial situation transformed into a positive position where great productivity, creative engagement and development occurred.

In April, the Spare Parts Puppet Theatre Board, after comprehensive financial modelling and scenario planning, endorsed a recommendation to postpone the public seasons for 2020 with a commitment to pay all contracted artists. This decision encouraged agile creative strategies and exploration with these artists that has been beneficial for the company.

As of January, we had secured a number of national and international touring contracts for *String Symphony*. This activity was to be a source of a significant income and provide employment opportunities for many independent artists. Whilst these engagements were not realised due to the outbreak of Covid-19, it was an affirming acknowledgement of growth in our position as an internationally recognised centre for puppetry.

We were successful in securing an Australia Council Resilience Grant to undertake a creative development for *String Symphony*, including commissioning an original soundtrack. We believe this investment has strengthened the work while increasing its life span and appeal for future presentations.

*The Last Numbat*, commissioned by the City of South Perth, premiered at the South Perth Sounds Concert in February, just prior to the first Covid lockdown in Western Australia. This new work then performed in October in Port Hedland and in November for the opening of Boola Bardip, the new Museum. Using similar technology and manipulation to *String Symphony*, *The Last Numbat* has proven engaging through its simple story telling and audience participatory appeal.

Our new work for 2021, *The One Who Planted Trees*, enjoyed an unexpected two-week creative development as distancing rules relaxed. The additional investment of time in creative development enabled the early development of the design and script.

The year saw great investment in professional development for all staff and we initiated a number of activities engaging our creative artists, with some activities directly aimed at creating new and diversified income streams. These included the creation of Do-it-Yourself Puppet Packs, online puppetry workshops, interactive puppetry displays and creation of online content for enhancement of artform engagement.

We were thrilled our engagement with schools through both the rescheduled regional schools tour of *Hare Brain* and puppetry workshop offerings recovered well in the final quarter.

With a successful application to the Synergy Community Solar Fund, we are well on our way to reach our goal to achieve carbon neutral status by 2025 with the installation of a solar system at our Fremantle theatre. With the theatre closed to the public, we took the opportunity to transform the foyer into an agile creative learning centre to encourage deeper engagement with our audience and community. A larger venue redevelopment continued to be a priority through 2020 with a comprehensive design brief developed and significant resources dedicated to lobbying.

A highlight of the year was winning the 2020 Performing Arts WA Award (PAWA) for Best Main Stage Production for *On Our Beach*, our interactive and immersive puppetry work that premiered in October 2019. A testament to the artistic team's courage and talent to traverse new artistic exploration and experimentation in puppetry.

**Philip Mitchell**  
Artistic Director / CEO





Image: *Beanstalk*. Photo by Rebecca Mansell

# Beanstalk

NEW WORK WORLD PREMIERE

*Beanstalk* is a fresh take on the classic story *Jack and the Beanstalk*, told from the Giant's point of view.

Director: Philip Mitchell  
Writer: Sam Longley  
Designer: Bryan Woltjen  
Puppet Maker: Jackson Harrison  
Lighting Designer: Kristie Smith  
Composer: Lee Buddle  
Costume: Nora Stelter  
Production Manager: Jackson Harrison  
Stage Manager: Megan Fitzgerald  
Set Electrics: Steve Berrick  
Performer: Sam Longley

Do we really know what happened that day the Groundler Jack turned up unannounced in Brian's cloud making kitchen? Was it a grim fee-fi-fo-fum bone crunching horror story? Or a clear case of giant as a victim of a horrible crime, maybe several crimes? Who knows? *Beanstalk* is the story of Brain the cloud Giant in his cloud kitchen.

Have you ever been accused of something you didn't do? Picked on because of the way you looked? Well Brian has, and he has had enough. He needs you to get into that train, bus or car (or even walk) and get down to the theatre to hear and see his story so you can decide!

*Beanstalk* is an original object theatre puppetry performance written by Sam Longley. Due to the postponement of the general public season, 2020 saw the schools' season and opening night of *Beanstalk* held in December. These performances operated under the 60% Covid capacity restriction and additional performances were added to accommodate the numerous school requests for this popular show. The season received a substantial amount of positive feedback from teachers and reviewers.

Schools Season | 27 November – 11 December

# 2486

Attendance

# 23

Performances

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## FEEDBACK & REVIEWS:

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★★★★★ "Sam Longley is the star here as he brings Brian the Cloud giant and the rest of the characters to life so beautifully and navigates the little set and all its wonders deftly... A wonderful start to a huge season for this great local institution. 5 stars out of 5."


- Victoria Wyatt, ArtsHub.

"Very funny, very charming, this was obviously and audibly adored by the youngsters in the audience, but has plenty for grown-ups to love."

- Kimberley Shaw, Stage Whispers

"Sam is an amazing performer, and this show is excellent fun."

- Asha Grandage, Junior Reviewer SeeSaw Magazine





**3,212**

Attendance

**36**

Performances

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**FEEDBACK & REVIEWS:**

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*“The puppeteer’s manipulation of the puppets made them come alive. The characters were portrayed with such tenderness that I became engaged on a visceral level”*

- Audience member

*“Director Michael Barlow has brought together an extraordinary team to create this enchanting production that follows the Little Prince on his exploration of the universe.”*

- Theatre People

*“Simon Clarke’s adaptation, and Michael Barlow’s leadership of a strong team, recreate the magic of the source material and this is a show that will mesmerise audiences of all ages.”*

- Stage Whispers

## **The Little Prince**

*Adapted from the book by Antoine de Saint-Exupéry*

Director: Michael Barlow  
Adapting Writer: Simon Clarke  
Designer/Puppet Maker: Jiri Zmitko  
Consultant: Lee Buddle  
Lighting Designer: Karen Cook  
Puppet & Set Construction: Jiri Zmitko, Kipling Smith  
Production Manager: Jackson Harrison  
Performers: Kylie Bywaters, Shane Adamczak

*Saint-Exupéry’s delightful tale follows a curious prince who leaves his tiny planet to go on an extraordinary adventure across the universe, where he discovers that the really important things in life can only be recognised with the heart.*

General public season | 13 Jan – 1 Feb

## Artist Training & Development

### Artist in Residency (AIR) Program

Recognising there was a gap in our artist development programs to support established artists, we introduced a residency program in 2020. Young artists were accessing training opportunities through our workshop program and WAAPA partnership, but we identified a need for a pathway for more established artists to have their work supported, and potentially lead to presentation within the company's main season. This led to the establishment of the Artist in Residency Program in 2020, which supported two artists in its first year, Clare Testoni and Jessica Harlond-Kenny.

Clare spent two weeks working in our studio to develop a new adaptation of the classic *The Secret Garden*, relocating the story to the city, and further exploring her work in shadow puppetry, projection and immersive theatre. Dramaturg Alexa Taylor joined Clare for intensive script development. The project is moving towards presentation at Spare Parts Puppet Theatre as part of a future season.

Jessica began development of her project, *HEART*, an interactive and performative exhibition, after several years of gathering responses to the questions: What does your heart look like? Why? From these seemingly simple prompts she explores empathy and connection through a deeply personal story in an intimate one-on-one experience. She continued development with the support of an additional grant from the City of Stirling in late 2020 with her Spare Parts Puppet Theatre residency scheduled for early 2021.

## Awards

### Performing Arts WA Awards

Spare Parts Puppet Theatre's 2019 new work, *On Our Beach*, written by Peta Murray was recognised at the 2020 PAWA Awards with five nominations and won Best Mainstage Production.



Image: On Our Beach. Image by Jessica Wyld.

## Works in development

### The One Who Planted Trees

Early investment in the development of a puppetry work is so rewarding and vital to creating work that is well considered. Given puppetry relies heavily on visual language it is essential to be able to see and experiment with scale, functionality and elements like projection to see how they come together to tell a story.

The post Covid lockdown two-week creative development was during what would have been the July school holiday season. The creative team focused on the refining of a third draft of the script with the aim of mocking up the set and exploring scale and staging. Designer Leon Hendroff presented a scale model as a starting point for the set exploration. The testing and exploration of the proposed designed gave way to exciting and very unexpected discoveries like the climax of the show revealing what is essential a baroque theatre made of paper for the finale of the work.

The start of the development was a Zoom reading with writers Amberly Cull and Nick Pages-Oliver remotely in Melbourne with the rest of the team. The time was a valuable investment in the development of this work and to bring the key artists together. The development resulted in stagger run of the show in a very rough talk walk through with the beginnings of animation samples and story boarding underway and given a clear map forward. The development enabled us to move the set design forward to construction and the journey to final design drawings of puppets.

Clare Testoni, digital designer, experimented with drawing styles, screen sizes, functionality of animation within the dramaturgy and the process to the realisation of 50 minutes of animation

### String Symphony

*Creative Development supported by Australia Council  
Originally Commissioned by the City of Joondalup*

Created by Leon Hendroff  
Directed by Rebecca Bradley  
Composition by Melanie Robinson

With an opportunity through Australia Council funding to invest in this iconic work, the development process engaged a creative team including designer Leon Hendroff and Director Rebecca Bradley focusing on script development, musical composition and performative rehearsal of this 'in demand' festival and event work.

As an emerging creative leader in puppetry, the development was facilitated by Director and Writer Rebecca Bradley, with her creative team comprising Nel Simpson, Sam Longley, Kylie Bywaters, David Vikman, Isaac Diamond, Joni Tham, Jess Harlond-Kenny, Ming Yang Lim, Leon Hendroff, Melanie Robinson and Jackson Harrison.

Melanie Robinson's original score was devised and composed during the early development and tested and rehearsed in the later part of the process.

A performance training workshop brought additional puppeteers into the process with Cezera Critti-Schnaars, Sean Guastavino, Rubeun Yorkshire, Nigel Luck, Janet Lee, Jess Nyanda-Moyle, Shane Adamczak, and Charlotte Otton being rehearsed into the new story.

# Covid Shutdown Activity

## At Home with Puppets

Rehearsals for *Miss Lily's Fabulous Feather Boa* began in March as information about Covid-19 was shifting from day to day. A new cast had assembled for the season, Cezera Critti-Schnaars and Ming Yang Lim, both joining the company for the first time, and Yvan Karlsson, returning after several years working and studying in the UK. By the end of the first day, it was clear the season would not be able to proceed so the cast set to brainstorming with director Michael Barlow to devise a plan for the coming weeks. We embarked on creating a series of puppetry videos we could quickly share with children at home to stimulate creative play and sustain a feeling of connectedness.

Within days the company moved to working from home and for the following five weeks the team met on video conference to create videos exploring shadow puppets, finger puppets, toy theatre, origami and found object puppets. Making the videos gave the cast many opportunities to develop ideas in making puppets, leading workshops, and performing and presenting for screen. The project was designed to give a mix of diversion and lots of away-from-screen activity as children experienced for themselves the satisfaction of their own creativity. In the process we made many valuable discoveries about working collaboratively online and began creative processes that lead to the development of the Bare-Hand Puppetry Workshop. A suite of 18 videos were created which continue to be offered as a free creative resource through the Spare Parts Puppet Theatre website.

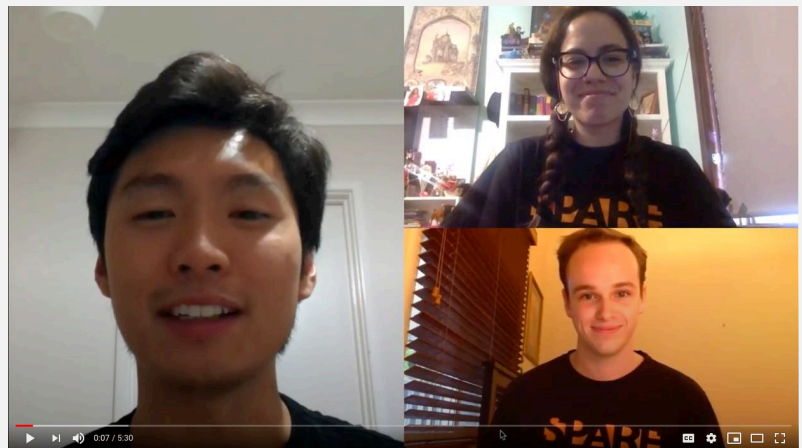


### AT HOME WITH PUPPETS - GARDEN PUPPETS

The garden is a magical place full of different colours, textures and shapes, providing the perfect...

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#spppuppetcraft  
At Home With Puppets Part 1  
303 views · Mar 26, 2020

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## Online Partnership with WASO

During term two all Western Australian schools were either home or remote schooling and Spare Parts Puppet Theatre teamed up with the Western Australian Symphony Orchestra (WASO) to make the filmed recording of their 2019 Carnival of the Animals collaboration available for online use during term two free of charge for educational purposes. This included a 'how to make a school of fish puppet' video released via the new online learning website module.



### CARNIVAL OF THE ANIMALS - MAKE A SCHOOL OF FISH PUPPET

We are delighted to share this unique 2018 collaboration between the West Australian Symphony Orchestra and...

[READ MORE](#)

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## Bare-Hand Puppetry Online Workshop

The idea to create a new online performance and workshop emerged from the Miss Lily team and an overarching goal to offer creative stimulation and connection to audiences. Bare-hand puppetry was chosen as an accessible form of puppetry, as well as its expressivity and creative flexibility.

Company associate artist Jessica Harlond-Kenny worked remotely with Associate Director Michael Barlow to devise the performance and workshop across April and May, the height of the first wave of Covid-19. The work addressed the experience of isolation, subverting the idea that boredom was something to be avoided, and instead exploring the possibility that boredom is a necessary state that allows children to discover their creative instincts.

A twenty-minute performance was filmed almost entirely in Jessica's home, reflecting the setting in which the work might be viewed and as a subtle acknowledgement that we were all in the same situation together. An original score was commissioned from Melanie Robinson for the film and then workshops began being trialled with groups in different settings. Kylie Bywaters joined the team as an additional workshop leader as we trialled the experience with classroom groups, children from multiple different households and some at Perth Children's Hospital.

The project explored new territory for the company, as a first step into presenting performances online and live interactive workshops delivered via video conference. The potential for this mode of engagement to reach audiences dis-advantaged by distance or access will be explored as the workshop is promoted across WA and further afield. A second online offering is planned for development in 2021.



## Creative Learning and Audience Engagement

With the *Rules of Summer* season postponed, the performers were engaged remotely on creative development and creative learning focused tasks. A strategy to engage more deeply with our audience was developed and the *Rules of Summer* performers were tasked with creative learning activities for each of the works in the 2021 program. The activities would feed into creative learning resources as well as engagement activities in the foyer around each performance season.

Along with the engagement activities the performers worked remotely to create short video clips that related to each of the shows in the 2021 season. It was also an opportunity to have some critical analysis of the first *Rules of Summer* season and plan to inform the 2021 restaging.

A man wearing a blue baseball cap and a high-visibility yellow-green vest over a dark blue t-shirt is focused on working on a puppet. The puppet is a white, rounded character with a blue cap on its head. The man is holding the puppet's head and adjusting its internal mechanisms, which include a clear plastic container and various wires. The background is dark, and the lighting is dramatic, highlighting the man's face and the puppet's details.

## Hare Brain

Director: Philip Mitchell

Writer: Justin Cheek

Designer: Cecile Williams

Puppet Construction: Cecile Williams, Jiri Zmitko

Composer: Lee Buddle

Production Manager: Jackson Harrison

Performers: Daniel Dosek, Shaun Johnston

Devised in 2002, *Hare Brain* remains a well-loved and critically acclaimed work for the company. The one night only, public showing of the work was very well received and audiences expressing their desire to see it as a public season in the future.

*Hare Brain* performed by Daniel Dosek and Shaun Johnston both graduates of WAAPA and having completed the BPA Puppetry unit with SPPT, toured the work though the state on an 8-week regional schools tour during term 4, thanks to Healthway's Go for 2 and 5 message, Horizon Power and the Department of Culture and Arts (WA).

# Touring

## Go for 2&5 Regional Schools Tour

### Hare Brain

The tour delivered performances of *Hare Brain*, which explores themes of mindfulness through the modernised retelling of The Hare and the Tortoise fable. The tour also included hand puppet making and object theatre performance workshops. 4056 children watched a performance of *Hare Brain* and 1018 children took part in a hand puppet making or object theatre performance workshop as part of the 2020 Go for 2&5 Regional Schools Tour.

Performance Attendance: 4,056

Workshop Participation: 1,018

In partnership with Healthway, Horizon Power and the Department of Local Government Sport and Cultural Industries, Spare Parts Puppet Theatre, once again, toured its Go for 2&5 Regional Schools tour to regional WA including the South-West, Great Southern, Mid-West, Wheatbelt, Goldfields-Esperance and Gascoyne regions.

The eight-week, fourth term tour reach of over 5,000 people and targeting young people children, Indigenous people, rural and remote communities and disadvantaged groups. The tour delivered 40 performances, and 46 workshops across 35 schools and travelled over 5,000km

Schools visited as part of the Go for 2&5 Regional tour:

*Southwell Primary School*

*Hilton Primary School*

*Dandaragan Primary School*

*St Joseph's School Moora*

*Cervantes Primary School*

*Hillman Primary School*

*Wundowie Primary School*

*Mukinbudin District High School*

*St Joseph's School Boulder*

*St Lawrence Primary School Bluff Point*

*Geraldton Grammar School*

*St Johns School Geraldton*

*Leaning Tree Steiner School*

*Corrigin District High School*

*East Narrogin Primary School*

*Katanning Senior High School*

*Cranbrook Primary School*

*Great Southern Grammar School*

*Parklands Primary School*

*Woodbury Boston*

*Frankland River Primary School*

*Margaret River Independent School*

*Donnybrook District High School*

*College Row School*

*Australind Senior High School*

*South Bunbury Primary School*

*Carey Park Primary School*

*St Anne's School Harvey*

*Laverton School*

*Leonora District High School*

*Wiluna Remote Community School*

*Meekatharra District High School*

*Carnarvon Christian School*

*St Mary's Star of the Sea*

*Shark Bay School*

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### FEEDBACK & REVIEWS:

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*"[The performance] Encourages children to think outside the box and sparks creativity."*

- Teacher

*"The show was extremely well received, and we had nothing but positive feedback from staff and students alike"*

- Teacher, Mukinbudin Primary School

*"We have a few children with disabilities at our school and they were able to enjoy the performance and workshop too."*

- Teacher

*"The opportunity for students to see where the arts can lead them in the future"*

- Teacher

*"The opportunity to expose primary school children in a regional area to live theatre is such an important way to give them new perspectives on entertainment and story-telling."*

-Teacher

*"This is the funniest show ever"*

- student, Moora Primary School






Image: *The Last Numbat* at South Perth Sounds Concert. Image by Keifu Deng

## Festival & Event Works

Festival and Event works assist in raising the profile, income and artistic variety in Spare Parts Puppet Theatre's suite of works. These public showings are the perfect complement to the in-theatre works, as they have the ability to reach audiences that may not usually attend traditional theatre.

### The Last Numbat

NEW WORK – WORLD PREMIERE

*Commissioned by the City of South Perth*

Created by Leon Hendroff

Written and Directed by Philip Mitchell

Composition by Lee Buddle

Construction by Leon Hendroff, Julie Reeves, Jackson Harrison

In February 2020, a new large-scale, interactive, sculptural installation suspended from a five-metre truss made its world premiere at the South Perth Sounds concert.

*The Last Numbat* was realised as a creative response to The City of South Perth's request for a creative response to the Mend Street Jetty Frill Neck Lizard and Numbat installations. The creative team reflected on the success of String Symphony and its ability to enchant audiences with their active participation in bringing a giant puppet to life. The creative team wanted to use the giant puppet and engage an audience in storytelling speaking to themes of aloneness, extinction and mindfulness.

*The Last Numbat* is a work of scale that engages an intergenerational audience in the emotional journey of Numbat who thought she was the last numbat. The work was premiered at the South Perth Sounds Concert in February, then performed in Port Hedland, for Puppets in the Pilbara in October and for the opening of Boola Bardip, the new Museum during November.

# 18,100

Attendance

# 5

Performance days

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#### FEEDBACK & REVIEWS:

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“it was a fabulous performance/experience and we have received so many positive comments”

- Deena Appleby, Coordinator Cultural Development  
City of South Perth

“It was such a wonderful weekend and everyone who came just loved it!”

- Amber Evans, Senior Arts & Culture Officer  
Town of Port Hedland



Image: *The Last Numbat* in Port Hedland. Image by Town of Port Hedland

# Fundraising and Partnerships

## Existing Partnerships

2020 saw the renewal of an ongoing partnership with Healthway. This important partnership strengthened further as we again demonstrated the strong alignment of values and priorities between Spare Parts Puppet Theatre and Healthway, specifically to nourish the minds and bodies of young people and consequently contribute to healthy families and communities. During terms two and three a Spare Parts Puppet Theatre ran a poster design and colouring competition to drive engagement with schools and general public audiences whilst the theatre was closed for performances.



Fremantle Ports continued their support for the Access and Inclusion program in 2020. Their sponsorship was directly targeted at schools facing disadvantage within the Fremantle, Rockingham and Kwinana areas. Due to Covid restrictions, some of the schools were not able to travel to our Fremantle theatre, so we visited their school with one of our favourite touring works, *Hare Brain*.

This year also saw the renewal of the partnership with Horizon Power, which enables the Go for 2&5 Regional Schools Touring Program to be extended to the Mid-West and Gascoyne Regions, and offers further subsidised ticket prices and free workshops for these regions.



## Foundation Support

This year the Feilman Foundation support was the first of a new three-year funding commitment to the development of Spare Parts Puppet Theatre's collaboration with the 3<sup>rd</sup> year Performance Making students WAAPA (Western Australian Academy of Performing Arts) as a pathway to developing skills of emerging talented artists and developing an audience for adult puppetry works.



Image: *Hare Brain*. Photo by Philip Mitchell

# THANK YOU TO OUR DONORS

## 20 Champions for 2020

### *Donor Circle*

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Anonymous  
Anonymous  
Anonymous  
Carter Family  
Crossecom (Australia) Pty Ltd  
David & Fiona Mofflin  
Di & Bernie Bent  
Heather Tasker  
Lisa Hamilton  
Mary Ruth Squires  
"In memory of Margaret Cutler"  
Paul Holmes a Court  
Sam Budiselik  
Shelley Lewis  
Sue Crosse  
Tina Jackson

## Adopt-a-puppet Program

### *Gold*

Gibson Nolte  
Jennifer Player  
Leeanda Paino  
Maxwell Cacho  
Rotary Club of Fremantle  
Hon. Simone McGurk MLA  
Ted Rowohlt

### *Silver*

Gordon Havard  
Hannah Brenmer  
Hon. Kate Doust MLC  
Jan Rodgers  
Joy Crocker  
Katt Osborne  
Kay Aram  
Lance Holt School  
Lily Robertson  
Teresa Ruane

### *Bronze*

Aleksandra Schick  
Amelia  
Avalon Hasluck  
Beniamino  
Charlie E  
Charlie B  
Dorothea Hansen-Knarhoi  
Eamon Nowak  
Eleanor  
Ella Rose Perry  
Finn Pieter  
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Isaac and Hugo Passage  
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Madeleine Cox  
Matilda  
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Natalia Vollrath -Hale  
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## Thank you to our partners