

A puppet theatre set featuring a large tree trunk on the left, a blue puppet hanging from it, and a landscape with mushrooms and a small structure.

**SPARE
PARTS**
puppet theatre

ANNUAL REPORT 2021

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 and inspire audiences across generations.

OUR VALUES

IMAGINATION. We create adventurous and enriching theatre that expands the way audiences see, feel and experience the world. We are courageous. We experiment with new ideas and push the boundaries of the art form. Our artistic offerings heighten the imagination. We create contemporary puppetry works, fusing puppetry, dance, new media, visual arts, music, theatre and adaptations of popular literary works.

JOY. We are an energetic, fun-loving and playful company. We bring joy to our audiences through offering a mirror to their lives and a window to the lives of others.

INCLUSION. Our work reflects the diversity of the communities we live in and present our work to. We strive to remove barriers to our work and seek opportunities to increase accessibility across performances, physical venues, employment and participation.

CELEBRATING WHAT IT IS TO BE HUMAN. Through puppetry we engage with timeless and universal issues, exploring and celebrating what it is to be human, reflecting diversity, connection, emotional literacy, our identity as Western Australians and connection to place.

EXCELLENCE. We strive for personal and professional excellence in everything we do. We treasure our audiences with an uncompromising commitment to quality. Our puppets are beautifully and superbly hand-crafted. We are leaders in the art form and artist development for puppetry.

SPARE PARTS PUPPET THEATRE
1 Short Street
Fremantle WA 6160
+61 8 9335 5044
www.sppt.asn.au

ABN 97 548 782 664





BOARD

David Hansen
(Chair)
Lisa Hamilton (Vice
Chair)
Ian Booth (Jan-Apr)
Kelly Carter
Dr. Leah Mercer
Dr. David Mofflin
Philip Mitchell
Lutfullah Ahmadi
Gloria Karageorge

STAFF

Philip Mitchell, Artistic Director & CEO
Natalie Bell, Executive Producer (Jan – June)
Katie Henebery, Executive Producer (Jul-Dec)
Michael Barlow, Associate Director
Susan Clarke, Producer
Megan Fitzgerald, Event Manager
Jackson Harrison, Production & Technical
Officer
Jansis O'Hanlon, Project Manager
Georgia Wesley Part-time Bookings &
Administration Officer
Elena Silva, Marketing & Communications
Officer
Karen Connolly, Finance Officer
John Michael Swinbank, Publicist

ARTISTS

Shane Adamczak, Mustafa Al Mahdi, Jono
Battista, Rebecca Bradley, Lee Buddle, Kylie
Bywaters, Eilish Campbell, Tamara Creasey,
Cezera Critti-Schnaars, Tamara Creasey,
Amberly Cull, Hannah Davidson, Carmel Dean,
Isaac Diamond, Malek Domkoc, Megan
Fitzgerald, Sean Guastavino, Jessica Harlond-
Kenny, Leon Hendroff, Shaun Johnston, Janet
Lee, Ming Yang Lim, Yi-Yun Loei, Sam
Longley, Nigel Luck, Fiona MacDonald, Tristan
McInnes, Harry Mitchell, Liam Murray, Michael
O'Meehan, Charlotte Otton, Nicholas Pages-
Oliver, Melanie Robinson, Tommy Seah,
Narelle Simpson, Kristie Smith, Claire Testoni,
Joni Tham, Ben Vanderwal, David Vikman,
Cecile Williams, Robert Woods.

Report from Chair

The past year was not without its challenges for performing arts organisations, however Spare Parts Puppet Theatre navigated through the obstacles with skill and determination.

With the effects of COVID-19 impacting the capacity to perform, we have worked hard to manage the risks posed by WA Government mandated responses to the pandemic. We have robust risk management procedures and we have been continuing to grow methods of income generation beyond the walls of our theatre. These include corporate partnerships and philanthropic support, as well as performance methods that can take place outside in festival and event environments, and via online media.

Financially, 2021 was a very successful year owing largely to foundation and philanthropic support, for which we are very grateful. Performance income and ticket sales were at times impacted by the pandemic - more than one season was impacted by lockdowns and capacity restrictions, resulting in some cancelled performances. Notwithstanding, the team at Spare Parts has managed to achieve outstanding results for the year overall.

It was our 40th Anniversary year in 2021 and it was celebrated with a whole host of community engagement activities including a **Design-A-Puppet** competition, **Puppet Tea** events for those of us who are 'young at heart' and a large-scale festival celebration in Pioneer Park. All of these activities were generously supported by Lotterywest, and have provided great inspiration to the organisation for its future growth.

One of the key achievements in 2021 was the wildly successful puppet musical **The One Who Planted Trees**. Directed by Philip Mitchell, the Spare Parts team delivered a critically acclaimed production which was extraordinarily artistically vibrant and ambitious. And yet again the set design was a treat to behold, a quality for which Spare Parts has become renowned. It also achieved some of the highest ticket sales in its recent history, with many new audiences walking through the doors of our theatre. A work of such scale and ambition was a fitting way to celebrate the Company's 40th year.

It was also fitting that Philip Mitchell and Associate Director Michael Barlow were honoured at the opening night of that season, when both were made **Life Members** of Spare Parts Puppet Theatre. We took the 40th Anniversary as an opportunity to honour the commitment, work and excellent service of both exceptional leaders of this organisation. With 50 years of service between them - Philip has been Artistic Director at Spare Parts for 20 years, and Michael has been at Spare Parts for 30 years - it would be difficult to overstate the impact of this consistency in artistic leadership for the organisation and its longevity. Philip and Michael have contributed broadly to the practice of puppetry in Australia and internationally, and to the development of new artists, and both have been extraordinary custodians of puppetry as an art form and ensuring our perpetuity.

Commitment to creative development is of great importance to the vitality of Spare Parts, and our increased focus in this pursuit in 2021 provided



great testament to this. Five new works were presented and we saw great engagement from our local community, peers, the media, as well as strong financial performance.

2021 was the first full year of performance seasons where our patrons could enjoy the redesign and refit of the foyer at our home in Fremantle. The renewed space inspired the installation of interactive puppetry displays throughout the year, as well as specially designed learning activities for each season. This has facilitated greater engagement with our patrons and the local community, and has extended the theatre experience. The space for Miss Lily's Fabulous Feather Bower had large tropical foliage and sitting areas, Rules of Summer saw the construction of an immersive 'pillow fort' for creative exploration of play using torches and shadow puppets. The One Who Planted Trees ushered a partnership with the globally recognised not-for-profit Trillion Trees and Carnival of the Animals showcased the talents of students at local schools with their animal creations.

My last full year as Chair of Spare Parts Puppet Theatre is to be 2021, as I resign from the role at the 2022 AGM. The last four years of service to this wonderful organisation as Chair, and seven years on the Board, have been gratifying and tremendously rewarding. I congratulate Philip and the team on their achievements over this time and I am proud to have been a part of the success of this organisation and to have played my role. I also thank the Board of Directors for their service and commitment to Spare Parts. I have thoroughly enjoyed working with them to steer the strategic direction and ensure the ongoing sound governance and financial strength of the company, and I look forward to continuing my involvement as a member of the Board. Spare Parts is delivering on its growth strategy with a dedication to creativity, developing ambitious and successful works, performing to audiences at our theatre in Fremantle as well as all around Australia and internationally. The art form of puppetry is indeed in good hands at Spare Parts Puppet Theatre.

I take this opportunity to thank all our volunteers, our sponsors, our donor circle, adopt-a-puppet parents, and of course our audiences for their continued support of Spare Parts Puppet Theatre. All are important members of the Spare Parts family and are fundamental to the ongoing success of the organisation.

It is my pleasure to share this Annual Report on the 40th year of continuous operations and congratulate the entire Spare Parts Puppet Theatre community for delivering another outstanding year.

David Hansen
Chair



Report from Artistic Director / CEO

“I just assisted a lovely lady who is now bringing the third generation of her family! She was so excited to tell me, she brought her children, grandchildren and now she is excited to bring her great grandchildren! She also told me about how her grandchildren still reference the performances they saw as children.” - Georgia Wesley

Spare Parts Puppet Theatre’s 40 year anniversary was both an extraordinarily rewarding and challenging year. External circumstances impacted the organisation adversely along with a layering of activity that stretched resources to the limit. With courage and agility our team navigated the challenges and emerged stronger, now with an energised shared vision for significant growth and resourcing for 2022 and beyond.

The learning from this demanding year has been the need to invest in resourcing additional activity to enable greater growth in both productivity and income. 2021, through necessity and sound governance, has been a year that has launched us into a courageous growth strategy for the future – a timely vision as we look to our next 40 years.

The great affection for Spare Parts was demonstrated time after time with increases in philanthropy through the CPA Plus 1 program, a \$126,000 bequest, a new foundation partnership, audiences returning to the theatre in overwhelmingly large numbers including significant new patrons along with a continued demand for our festival and events program. The value and deep connection to community Spare Parts Puppet Theatre has enjoyed for the past 40 years was also celebrated with our Puppets in the Park celebration enjoyed by thousands.

Financially, with a generous bequest, compensation for the encampment in Pioneer Park from the Department of Local Government, Sport and Cultural Industries and a very popular season of *The One Who Planted Trees*, what looked like a challenging financial situation transformed into a positive position where great productivity and creative engagement and development occurred.

Synergy Community Fund provided us with solar panels to aid our journey to being carbon neutral.

Our venue has seen a continuous revolving door for the support of independent artists and their development of new puppetry work – Fizzy Rascals, Talya Rubin’s *Too Close to the Sun*, Yvan Karlsson’s *Otters and Urchins*, and Noemie Huttner-Koros’s *Mother of Compost*, have all utilised our expertise and venue. Our upstairs studio and



Photo credit: David Henry

theatre having very few dark days. SPPT also supported three independent artists in the Kolyang Hub initiative.

The Last Numbat, commissioned by the City of South Perth, and *String Symphony* performed at festivals around the state and managed some interstate touring.

We were thrilled to welcome Katie Henebery as our new Executive Producer, bringing an injection of new energy, rigorous analysis and an unbounded ambition for the company.

Five new works for 2021 were presented in our theatre, *The One Who Planted Trees*, *Beanstalk*, and *The Hive* along with two WAAPA productions, *The Augmented* and *Wonder*. *The One Who Planted Trees*, our first puppet musical, was critically praised by audience, peers and reviewers alike.

Our creative learning space has had enormously positive feedback with audiences loving a new interactive and creative learning environment for each season. It is our vision to continue to build creative learning as a central activity year round in our revitalised space.

We were thrilled with regional schools engagement with both our regional schools tour of *Beanstalk*, and object theatre puppetry workshop. In its 30th year, our Healthway partnership was celebrated with this outstanding work that balanced emotional and physical health for our audience of young people and their families.

On 6 November through support from Lotterywest we had over 4000 people come and celebrate in our park. On the day, *String Symphony* was presented as part of the IOTA Craft Triennial Festival, and 25 WAAPA 3rd year Performing Arts students performed a promenade work around the building culminating in a choreographed puppet journey through a history of SPPT shows. A new festival and event work was created, inspired by a 'design a puppet' competition where young person, Jaafar Shakur, designed a Bee puppet based on a story from the Quran.

2021 will see our Chair Dave Hansen passing the leadership of the Board on. Dave has been a long-time passionate supporter and champion of Spare Parts with seven years service on the Board and Chair for the past four years. Dave's unwavering support has been appreciated by us all and we are deeply grateful to Dave for his love, rigorous leadership and commitment to the company.

2021 has been a launching pad for an exciting and ambitious vision for Spare Parts and we feel ready to embrace significant change and growth through greater investment in our programs and the introduction of new initiatives.

Philip Mitchell
Artistic Director / CEO



KEY ACHIEVEMENTS

2021

200,176	Total audience in person
316,795	Total digital reach
13,195	Regional audiences reached
116	Activities in regional WA
74	Total employees
72%	Earned income
59	Artists employed
66	Artists trained
5	New works created



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 Brian the cloud Giant.

Beanstalk is an original object theatre puppetry performance written by Sam Longley. Due to the postponement of the originally planned general public season in 2020 due to COVID-19, 2021 saw the first general public season of *Beanstalk* after its premiere in December 2020. The season received overwhelmingly positive feedback from attendees, who also enjoyed the engagement activities in our newly renovated foyer.

Beanstalk challenged a word-based writer to not write, rather to let the visual dramaturgy and design-driven process inform the writing. A new way of working that has resulted in a critically acclaimed new work that already has promise of an extended life of touring. This solo work was performed by Sam, while the regional tour was performed by Charlotte Otton and Sean Guastavino.

The approach to the puppetry was inspired by a Masterclass in 2018: when SPPT brought Agnes Limbos from Belgium to Perth to explore a refreshingly original approach to theatre with objects, Director Philip Mitchell was inspired to experiment with this new approach to puppetry.

The premise of the work was simple: to see the world from someone else's perspective – a timely and important springboard for conversations between adults and kids in a world where we often judge people on first appearance.

We are thrilled with the quality and response to the work and will continue to develop this approach to visual dramaturgy and the realisation of challenging relevant new puppetry works. Sam and Philip are now collaborating on a new work for 2023, thus supporting our desire to nurture new creative leaders in puppetry.

General Public Season | 11 January – 30 January

3153

Attendance

35

Performances

FEEDBACK & REVIEWS:

★★★★★ "Sam Longley has been kicking around Perth working as a comedian, actor, writer and director since the mid-nineties, but I can honestly say that far and away, this is the best thing I have ever seen him involved with.

Beanstalk is Longley's (most recent) baby, which took two years to develop and about five seconds to win over the audience. It's a fabulous kick-off to what will surely be a huge season for SPPT as it celebrates its 40th year.

Any show that makes its audience feel and empathise with its characters has a strong aura of magic – especially when said characters are made up of a variety of food types. You will laugh and cry along with the ups and downs of a loaf of bread, reel in horror at the squishing of a tomato, and be filled with wonder as a forest is conjured from various bunches of green vegies."

- 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



THE AUGMENTED

NEW WORK WORLD PREMIERE

Presented by Spare Parts Puppet Theatre in partnership with the Western Australian Academy of Performing Arts (WAAPA).

WAAPA's creative innovators, the Performance Making students, use puppetry, film and object theatre to tackle the big ideas and questions that Artificial Intelligence (AI) presents for humanity.

Director: Michael Barlow

Devised and performed by: 2020 3rd Year Performance Making students

Cast and Collaborators: Claire Appleby, Lily Baitup, Henry Boles, Breanna Boyd-Williamson, Samuel Bruce, Courtney Cooper, Scarlet Davis (Assistant Director and cast), Mariah Gonzalez, Riley Jackson, Elouise Martin, Emily Pates-Star, Tiernan Rennie, Maya Soni, Alexandra Wilde, Genevieve (Evi) Ruzsciska and Matthew Raven.

The Augmented took a speculative leap into the future and imagined a new vision of the changing nature of humanity. The work was inspired and challenged by ideas from Artificial Intelligence and evolution, using object theatre and figure-based puppetry to tackle some of the big questions AI presents for humanity.

This originally devised puppetry and object theatre work is an important vehicle in the training of these final year performance making students. The impact of this elective unit is immense. Since its introduction 12 years ago, we have seen a flourishing of artists pursuing puppetry in their work and Spare Parts employing numerous graduates in our programs.

The Augmented gave audiences the chance to see some of WAAPA's most exciting and creative performance makers in a large cast together for one last time before they graduate.

Interestingly the notion of augmentation took on new meaning when rehearsals were interrupted by the Western Australian snap lockdown on February 9. The cast showed incredible imagination and rigour submitting daily tasks in hand puppetry, object theatre and digital image construction – a kind of visual dramaturgy with video art.

Spare Parts values this partnership with WAAPA greatly and we are thrilled with its value to the Western Australian arts sector.

Performance dates: Friday 19 and Saturday 20 February 2021

166

Attendance

4

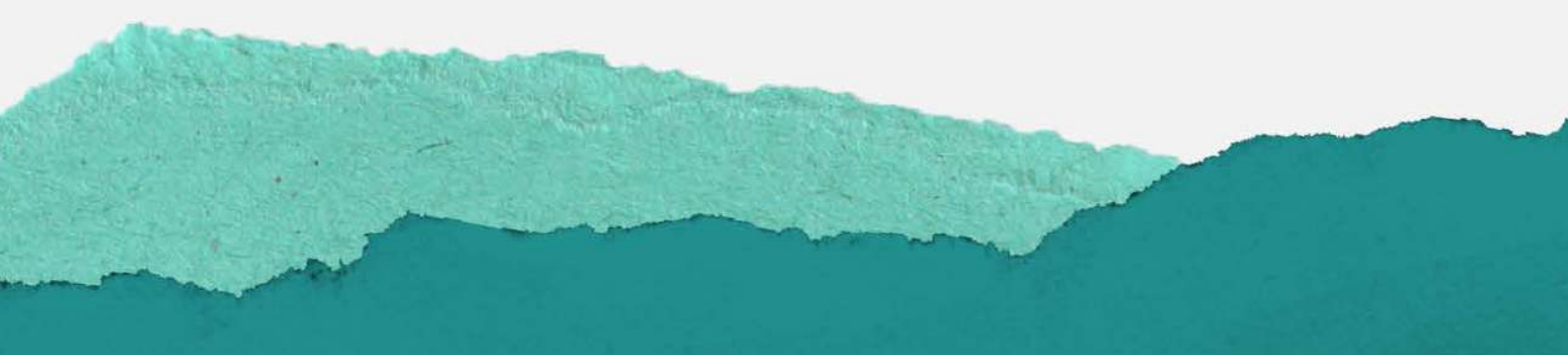
Performances

FEEDBACK & REVIEWS:

“Visually arresting. I left wanting more of the visual surprises and beauty.”

“We are so lucky to have this kind of visually beautiful work being made here in WA.”

“It changed my view of what puppetry is - totally awesome.”





Miss Lily's Fabulous Feather Boa

Based on the book by Margaret Wild & Kerry Argent.

Something so fabulous just has to be magic...

Director/Adapting Writer: Michael Barlow
Designer/Puppet Maker: Iona McAuley
Composer: Lee Buddle
Lighting Designer: Karen Cook
Puppet makers: Sanjiva Margio, Lyndell Darch
Production Manager: Jackson Harrison
Performers: Cezera Critti-Schnaars, Ming Yang Lim, Tristan McInnes

The guests at Miss Lily's Tropical Holiday House enjoy relaxing days and cheerful company – and no one needs it more than the lonely Last Potoroo.

When Miss Lily takes to the stage with her fabulous feather boa the timid Potoroo is filled with the feeling that she could do anything, if only the feather boa could be hers. Soon a plan is set in motion with very unexpected consequences.

Rambunctious families of koalas and wombats share the stage with the Potoroo and a dancing crocodile of incomparable glamour in this uplifting story that celebrates kindness, courage and a little marsupial pride!

Director Michael Barlow relished the challenge to revisit Miss Lily's Fabulous Feather Boa and dig deeper into its colourful characters again, including the irresistible force of Miss Lily's personality. Whether it's the magic of flying feather boas or the antics of a two-metre dancing crocodile, the show is full of joy.

Miss Lily's Fabulous Feather Boa featured a diverse and talented young cast with performers Cezera Critti-Schnaars (Hecate, Yirra Yaakin), Ming Yang Lim (Poorly Drawn Shark, The Blue Room) and Tristan McInnes (The Lucky Cat, Monkey Brain Theatre) all making their debut with the company. Michael seized the opportunity to nurture new puppetry artists Cezera and Ming and extend Tristan's development with the art form.

School Season 29 March – 1 April 2021
General Public 3 – 17 April 2021

3347

Attendance

34

Performances

FEEDBACK & REVIEWS:

"This was so much fun! Great storyline and humour for all!" Audience member

"...the audience really enjoyed the badminton game, especially when the shuttlecock flew into the audience by mistake! I liked it when the feather boa started to dance around by itself because it seemed to have a personality and was very funny." Junior Review, Isabel Greentree

"It was a pleasure to see Miss Lily's Fabulous Feather Boa at a public performance and enjoy the unbridled enthusiasm of its young audience. A funny but poignant show that will delight families this school holidays." Kimberley Shaw, Stage Whispers

"...the joy and warmth of the original story and illustrations were retained throughout, along with a good dose of slapstick humour that had the pre-primary viewers in hysterics. After the show, we met up with my daughter's friend. 'Shall we play Miss Lily?' she said immediately, which is probably the best endorsement one could hope for." Lydia Edwards, Seesaw Magazine



RULES OF SUMMER

Adapted from the award-winning book by Shaun Tan

A performance like no other, Rules of Summer is an immersive, playful and multi-sensory puppetry work following the journey of two children who experience the emotional journey of life, the unwritten rules of friendship, and a list of mysterious rules...

Director Philip Mitchell

Adapting Writer Ian Sinclair

Assistant Director Rebecca Bradley

Designer Leon Hendroff

Composer Lee Buddle

Lighting Designer Graham Walne

Construction Bryan Woltjen, Jesse Wood, Julie Reeves, Riley Brabin, Sanjiva Margio

Production Manager: Jackson Harrison, Alan Chambers

Performers: Rebecca Bradley, David Vikman, Nick Pages-Oliver

It is always a delight to return to a work to refine and clarify and develop the clarity and performance language to a more polished refined experience for the audience.

The audience's response to this refreshed version of Rules of Summer was unanimously positive. The experiment in a journey from immersion to passive consumption once again allowed for an emotional engagement in a non-linear story that both challenged and entertained our audience.

BPA graduate, David Vikman, began one-on-one training with Philip in 2019 in anticipation of a 2020 season; finally in 2021 a very well-trained David performed his first marionette work with skill and professionalism. Having Bec Bradley as an assistant director was fortuitous, as our director was unexpectedly called away just as the show opened. Bec was able to offer artistic leadership and a testament to our strategy of investing in the development of artistic leaders in puppetry.

Whilst a very successful production overall, this season was sadly impacted by a snap lockdown and several days of performances were cancelled as a result. The remaining shows in the season were also impacted by capacity limits:

School Season 28 June – 2 July 2021 was affected by the lockdown and many shows were cancelled, resulting in only two performances and 139 students.

General Public 3 – 17 July 2021 lockdown resulted in cancellation of four public performances and capacity restrictions across the season.

2889

Attendance

26

Performances

FEEDBACK & REVIEWS:

“As so often with Tan’s work, there is a dark or at least sombrely thought-provoking side to this piece. While the endless playground of a child’s imagination is sensitively portrayed, the interruptions of bizarre, seemingly arbitrary rules — “Never step on a snail” ‘Never be late for a parade’, ‘Never leave a red sock on the clothesline’ — highlight the complex and confusing nature of adult life. This seems searingly apposite at a time when children are sitting next to masked parents/caregivers, in a world where a dizzying number of often contradictory rules are meted out.

Seen from a 2021 standpoint, Rules of Summer perhaps shines a light on this interruption of childhood innocence, and on the increasingly uncertain trajectory of life during a pandemic.”

- Lydia Edwards, Seesaw Magazine



THE ONE WHO PLANTED TREES

A Puppet Musical

NEW WORK WORLD PREMIERE

Bandicoot, Koala and a very fun-loving Frill Necked Lizard tell their story, part truth, part myth but mostly inspiration, of a woman who transforms her world to bring about hope and happiness for herself and the world around her. Do you ever wonder how much just one person out of 7.8 billion can really accomplish?

Writers: Amberly Cull, Nick Pages-Oliver

Director: Philip Mitchell

Co creator: Bec Bradley

Designer: Leon Hendroff

Songs and musical arrangement: Melanie Robinson, Carmel Dean

Sound design and recording: Lee Buddle

Musicians: Iain Grandage and Harry Mitchell on piano. Linda Oh on bass, Ben Vanderwal on drums, Melanie Robinson on voice and cello

Digital designer and animation: Clare Testoni

Lighting Designer: Kristie Smith

Production Manager and Operator: Jackson Harrison

Puppet and Prop maker: Leon Hendroff, Jackson Harrison, Jesse Wood

Performers: Amberly Cull, Bec Bradley, Nick Pages-Oliver

In the face of a global climate emergency, how can we find hope? What good can one person do? When those around you do nothing, how do you respond? This is a fun joyous springboard for serious discussion about the environment we all share.

The One Who Planted Trees was our first ever musical theatre production. It was a thrilling and challenging experience to bring this show to life and only made possible by an extraordinarily talented creative team. The development of the work spanned over two years with 4 weeks of creative development. The work embraced multiple approaches to storytelling including song, soundscape, visual dramaturgy through puppetry, traditional 'Muppet' style hand puppets, and exquisite hand drawn charcoal digital animation. The set, a puppet itself, was an ambitious engineering feat of beauty transforming from projection screen to expansive landscape to a life size forest.

The One Who Planted Trees was one of our most financially successful and critically acclaimed seasons in the company's recent history.

School Season 20 Sept – 24 Sept 2021

General Public 25 Sept – 09 Oct 2021

5330

Attendance

37

Performances

FEEDBACK & REVIEWS:

"The One Who Planted Trees was one of the most amazing shows I have ever seen. It had such a kind and important message that brings awareness to the world about the current state of our forests and bush."
- Kimberley Shaw, Stage Whispers

"The One Who Plants Trees is fabulous theatre for the entire family, we could definitely watch it again to pick up another layer and have just as much fun. Highly recommended!"
Seesaw Magazine

"The puppets were exquisitely made and expertly manipulated by the performers.

The set changes, music, singing, lighting and most importantly, the puppetry, were all delivered seamlessly."
- Melissa Buckley, ArtsHub.



WONDER

NEW WORK WORLD PREMIERE

Presented by Spare Parts Puppet Theatre in partnership with the Western Australia Academy of Performing Arts (WAAPA).

Wonder was a promenade performance that wove in and out of Spare Parts Puppet Theatre with a series of vignettes celebrating our 40 year history.

Director: Michael Barlow

Devised and performed by: 2021 3rd Year Performance Making students

Cast and Collaborators: Delaney Brooklyn Burke, Nathan Calvert, Phoebe Eames, Will Gammel, Asteria Gao, Josh Koios, Lindsay McDonald, Lucia Merriweather, Lilly Murell, Jefferson Nguyen, Clea Purkis, Leah Selwood, Jacob Sgouros, Eliza Smith, Ben Sullivan, Ray Teakle, Shae Watkins, Beth Wilkinson, Lucy Wong.

Stage Manager: Jackson Harrison

Puppet theatre opens us to new ways of seeing the world and each other. Spare Parts Puppet Theatre has been exploring new worlds, new possibilities and new relationships for forty years, so this production was a rare moment to celebrate as we reintroduced some of our favourite puppets.

Some puppets had not been on stage in more than 35 years, whilst some are younger. Each of them carries the traces of the designers, puppetmakers, puppeteers, writers, directors and the many, many others who worked to bring them to life.

For Wonder, they were passed into the hands of a talented group of artists from the Performance Making course at WAAPA. What inventive hands they are – and they leave their own traces on Spare Parts history.

Performance dates: Friday 5th and Saturday 6th November

Performances coincided with our festival celebration Puppets in the Park.

304

Attendance

4

Performances

FEEDBACK & REVIEWS:

“Wonder reminds us that just as puppets need people, people need puppets... their vulnerability, wit, strength, humour and empathy. I will not forget the fox’s tail of fiery fervour, the bubbling ocean, or sweet potato nose, and I must agree with the puppet who said ‘it was all real for me’.

This collaboration between SPPT and WAAPA made for a memorable celebration, a contribution to the sharing of stories on Noongar Boodjar.”
- Barbara Hostalek, Seesaw Magazine





Image by Kaifu Deng

CARNIVAL OF THE ANIMALS

Music by Camille Saint-Saëns

Words by Nick Enright

NEW WORK WORLD PREMIERE

Our unique version of Carnival of the Animals is set on one beautiful day in Perth as Saint-Saëns' marvellous music bursts out of the theatre, transporting us from Fremantle to the Hills, the Swan River to the city.

Music Camille Saint-Saëns

Words Nick Enright

Director/Co-creator/Video artist Michael Barlow

Designer/Co-creator/puppet maker Leon Hendroff

Puppet, costume and set makers Bryan Woltjen, Jesse Wood, Nicole Marrington, Julie Reeves, Colleen Sutherland, Sheridan Savage, Min Adlide

Lighting design Megan Fitzgerald

Sound design Lee Buddle

Puppeteers Tamara Creasey, Malek Domkoc

Pianists Tommy Seah, Yi-Yun Loei

Voice Over artists Jaime Jalla, Mararo Wangai, Cam Pollock, Joni Tham, Nicola Bartlett, Stephen Donovan, Nate Keady-Parry, Katie Keady, Don Smith, Charlotte Otton, Imogen Stokes, Gryff Hanson, Ivan King, Irma Woods

Stage Manager Liam Murray

If you could be an animal, which one would you be? Would you be a bird flying free in the sky, a proud prowling lion, or a cheeky little mouse?

Carnival of the Animals is a special musical journey to meet the people of Perth – and the animals that represent us.

The words of beloved Australian playwright Nick Enright, a cast of hilarious puppets, time-lapse footage and two extraordinary pianists live on stage brought this production to life.

Saint-Saëns was worried Carnival of the Animals would damage his reputation as a serious composer and banned its performance during his lifetime. How lucky we are that it became one of the best loved suites of music –so full of humour and beauty – and that we could bring it to audiences reimagined as a portrait of Perth.

When creating our version of Carnival of the Animals, we decided ours would tell a human story. Every one of us has a unique story to tell and we've tried to capture the diverse voices and dreams of just a few through our puppet fantasy.

Carnival of the Animals was a wonderful celebration that enjoyed a successful schools season and was a perfect way to round out our 2021 in-theatre performance season.

School Season 29 Nov – 10 Dec 2021

2587

Attendance

17

Performances

FEEDBACK & REVIEWS:

"The puppets were amazing, and also very funny. My favourites were the donkey, who kept giving cheeky smiles, and the tortoise who gave the puppeteers a ride...I enjoyed this show so much that I'm going to go and see it again."

Eddy, Age 9 - Seesaw Magazine

"A wonderful celebration of life...this is a holiday treat for kids that adults will adore. Take a child and revel in this lovely little piece."

Kimberley Shaw - Stage Whispers

40th Anniversary – Community Engagement and Puppets in the Park Festival

2022 was our 40th Anniversary year. We celebrated with a milestone series of free events to thank and engage our community.

DESIGN-A-PUPPET Competition

Our Design-A-Puppet competition explored a collaborative way of designing a new celebratory puppet work with members of our community. Submissions were encouraged from adults and children and applicants were asked to reflect something unique about their community.

A team of SPPT creatives selected a winning design to be professionally constructed and showcased as part of SPPT's Puppets in the Park festival. While many of the designs submitted offered strong potential for development, the selection team agreed that 'Bee', submitted by 5-year old Jaafar Shakur from Dianella, WA fulfilled stated selection criteria to the highest level.

Jaafar's 'Bee' won not just for its story and appeal as a design but because a bee is a symbol of community and a vital component of every ecosystem. The judges were charmed by the design and immediately inspired to translate it into puppetry. Ideas began to flow like honey!

Two other submissions, 'Joan' by Felix Powell from John Curtin SHS and 'Bill the Bridge' a collaborative design from the Noble-Harker family, were awarded honourable mentions including an SPPT prize pack.

As part of the award, the new Bee puppet was professionally constructed by Leon Hendroff. A new work was designed around the puppet called The Hive, which includes an interactive workshop element and musical performance. Participants are invited to create bee finger puppets before joining the Queen Bee to learn and perform 'The Waggle Dance'.

The Hive had its premiere performance as a central part of our Puppets in the Park festival celebration in November 2021.



Puppet Tea

Puppet Tea was a series of free 'tea parties' and was developed as a relaxed, fun and accessible event for older adults (55+). Activities in each session included a peg-puppet making demonstration and workshop, a hands-on opportunity to interact with the puppets from SPPT collection and learn some skills, convivial conversations over cups of tea, as well as a behind the scenes peek at SPPT's newest show in development, The One Who Planted Trees. Each session ran for an hour with a maximum capacity of 20 participants.

The Teas provided SPPT with a valuable opportunity to connect with this diverse and important segment of our audience base which includes volunteers, grandparents, past and present audience members, as well as first time visitors.

Puppet Tea was held at Spare Parts Puppet Theatre in our Creative Learning Centre on Tuesdays and Thursdays, 11am and 1pm, from September 7 to 16 2021 (8 sessions).



Puppets in the Park

Puppets in the Park was a free, family focused community event held in Pioneer Park, Fremantle, on Saturday 6 November, 3:30pm to 7:00pm to celebrate SPPT's 40th Anniversary year.

Puppets in the Park was opened by Walyalup Elder, Betty Garlett, welcoming us all to Country, followed by congratulatory speeches from Simone McGurk, State Member for Fremantle and Minister for Community Services, Children's Interests and Women's Interests, and David Hansen, SPPT Chairman, honouring SPPT's exceptional achievements of making world class puppet theatre in Western Australia since 1981.

A highlight of the event was performances of String Symphony, our internationally recognised, interactive and large scale marionette puppet performance where audience participants work together to 'pull the strings'.

The reveal and debut performance of The Hive, as outlined above in the Design-A-Puppet competition, took place, with free workshops for attendees throughout the day.

The event was preceded and ended with ticketed performances of WONDER, a specially commissioned site-specific performance, created and performed with students from WAAPA, and featuring an amazing cast of puppets from SPPT's 40 Year collection.

Thousands of people descended on the park to enjoy this wonderful event.



Image credits: Kaifu Deng





4,000+
Attendance

Workshops
Performances
Roaming Puppets
Food trucks

Life Membership

Artistic Director/CEO Philip Mitchell and Associate Director Michael Barlow were made Life Members of Spare Parts Puppet Theatre in 2021.

The 40th Anniversary was an opportunity to honour the commitment, work and excellent service of both exceptional leaders of this organisation. With 50 years of service between them – Philip has been at Spare Parts for 20 years, and Michael for 30 years – there is no denying the impact that this consistency in artistic leadership has had for the organisation and its longevity.

Both Philip and Michael have contributed broadly to the practice of puppetry in Australia and internationally, and to the development of new artists in Australia and beyond. Both have been extraordinary custodians of puppetry as an art form, ensuring our place in our state and national cultural ecology.

We congratulate them on their achievements and are very grateful to be able to continue to work with these inspiring artists into the future.

Photo credit: Miles Noel Photography



Creative Learning Centre

In 2020 we invested \$40,000 from our capital fund to transform our foyer into a creative engagement space.

With a much more open and agile space, the transformation now enjoys ambitious pre- and post-show engagement activities. The installation of interactive puppetry displays throughout the year, as well as specially designed learning activities for each season has provided deeper engagement with our patrons and local community and extended the theatre experience.

The space for Miss Lily's Fabulous Feather Boa included a large interactive feather boa that each visitor contributed to. A large installation of tropical plants and sitting areas provided immersive and sensory engagement.

Rules of Summer extended the language of the performance into creative learning activities. The space was transformed with giant clothes lines with a central 'pillow fort' where kids armed with torches could enjoy shadow and silhouette play.

The One Who Planted Trees ushered a partnership with the global organisation Trillion Trees. Activities included a giant paper tree adorned with bees made by children at a local primary school with a long branch where pledges were made to plant a tree; Trillion Trees provided living plants and information on where and what to plant. The experience has hopefully promoted the planting of trees all over Perth.

Carnival of the Animals had animal artworks inspired by the Nick Enright stories. The animals were created with students from local schools through a series of free workshops. A giant map of Perth was the focus of learning activities about connection to place.

Throughout the year our creative space has been enjoyed by artists in creative developments, puppet making and performance workshops, community meetings and our seniors puppet morning teas.

This growth in activity has not only nourished our brand but it has also planted the seeds for greater growth in income streams and importantly deeper engagement with the community. We look forward to developing 0-5 years initiatives, artist talks, and other activations of space for our community.



Photo credit: Miles Noel Photography

Artist Training & Development

Artist in Residency (AIR) Program

Our Artist in Residency program provides a pathway for emerging through to more established artists to have their work supported, and potentially lead to presentation within the company's main season. Clare Testoni's residency in 2020 resulted in the programming of her work into our 2022 program. In 2021, two successful artists were awarded a grant of \$2,500, access to the Spare Parts studio for the duration of their creative development and mentorship from our creative leadership, Philip Mitchell and Michael Barlow.

Yvan Karlsson developed a new Western Australian focused puppetry work, *The Lion Under the Sea*. He completed a 3-week development for what was previously *Otters & Urchins*. This development demonstrated careful and rigorous planning and execution. Appreciating the importance of visual dramaturgy, Yvan invested 2 weeks on puppetry and spatial design development with designer Amalia Lambert and mentor Leon Hendroff followed by one week on proof of concept with puppeteers trialling scenes and puppet prototypes. The emerging puppeteers he was able to bring on and train during the development are both talented and capable, many having worked and trained with Spare Parts in the past, and we are thrilled to see them develop further. With a reorientation to a Western Australian context, sea lions and native kelp forests, we believe the work will have importance and relevance to audiences both young and not so young.

Talya Rubin and Nick James completed a residency focusing on intricate object and puppetry elements for a new contemporary solo work, *At the End of the Land*. The work is about the liminal space between life and death and is an attempt at knowing the unknowable. It draws inspiration from spirit photography, 18 dead school girls from the Victorian era, a red monkey who listens to death metal and was once the Devil's pet, and David Lynch on the unified field. During their residency, Talya and Nick developed the dramaturgy of four rooms in a doll's house that reflect four acts of the work, creating tiny scenes in each room, working with filming and projections. They worked with an overhead projector to explore Talya's own experience of psychic phenomena, creating

microscopic and atomic imagery. They also investigated the movement and presence of the Red Monkey puppet, an object created by Tarryn Gill.

WAAPA Puppetry Unit

2021 was a unique year in delivering the Puppetry unit for the Western Australian Academy of Performing Arts. Because of Covid-19 the cohort of students who would have taken the unit in late 2020 were held over to early 2021. The unit was further affected by a one-week lockdown in the middle of the course, just as the focus was moving from skills development/preparatory work to rehearsals for public performances.

Our experiences earlier in 2020 of engaging with artists online and in creating video-based performances were valuable for keeping the cohort focused and energised, resulting in a performance work, *The Augmented*, that was an innovative hybrid of in-person and recorded elements –and one of the best received performances to arise from the partnership. The flexibility required of the students in this unit became an additional learning opportunity, helping to prepare them for the challenges of creative work in the industry.

In October 2021 a cohort of 19 students was welcomed into the second Puppetry unit for the year. The timing of the unit coincided with Spare Parts Puppet Theatre's 40th anniversary celebration and the performance at the culmination of the course, *Wonder*, was framed as a revisiting of key puppets and performances from the company's history.

The performance was staged in ten different locations in and around our building, over four performances on 5 and 6 November. The performance celebrated the company's legacy of stimulating a sense of wonder for audiences of all ages by exploring the diverse range of international ideas and influences that define Spare Parts Puppet Theatre's work.

MASTERCLASSES

The Actor Vanishes – A Unique Mask Training Intensive given by Ellis Pearson

Workshop dates: 7 & 8 August, 2021

Ellis Pearson joined us for a two-day masterclass in mask training. Through work with the neutral mask, larval mask and character mask, participants learned how to free up the imagination by developing an expressive body. The somatic work encouraged participants to experiment with rhythm and breath, and a stronger connection to fellow actors through playfulness and a sense of lightness. Emphasis was drawn to the importance of the relationship between the actor and the audience and using the imagination of the actor to draw out the imagination of the audience.

About Ellis Pearson

Ellis Pearson is a painter, a sculptor, a maker of theatre, a theatre director, an actor, a magician, a juggler, a mime, a musician, and now, a teacher of creativity. He combines his inventiveness with a crazy sense of humour to create works of art and theatre that appeal to audiences anywhere in the world.

In his work in the movie industry, Ellis has won Best Supporting Actor awards in the feature films “The Angel, the Bicycle and the Chinaman’s Finger” and “Paljas”.

Dramaturgy of Light – An Introduction to Contemporary Shadow Puppetry given by Clare Testoni

Dates: 29 & 30 May, 2021

Clare Testoni led a weekend intensive course to introduce the techniques and concepts of contemporary shadow theatre. Covering basic shadow puppetry construction, paper cutting, body shadows, and three-dimensional shadows, the workshop explored the dramaturgy of light, shadow, and screens for live performance. The intensive explored using different light sources and approaches to modern shadow puppetry as well as some traditional techniques from this cinematic art form.

About Clare Testoni

Clare Testoni is currently the only Australian graduate from the International Shadow Puppetry Institute in Bamberg, Germany, and has worked with shadows for over a decade.

School of Puppetry Workshops

Each year, Spare Parts delivers School of Puppetry workshops to primary and secondary students, or community members to a large number of schools, community groups or public spaces such as libraries, museums or local government spaces.

Our School of Puppetry workshops encourage creativity and spark the imagination of participants and are a potent vehicle for arts education.

In 2021, School of Puppetry Workshops were delivered in 19 schools, to 1475 students.

19

Schools

1475

Students



Awards

Performing Arts WA Awards

Spare Parts Puppet Theatre's 2020 new digital workshop, Bare Hand, created by Michael Barlow and Jessica Harlond-Kenny was recognised at the 2021 PAWA Awards being nominated for Outstanding Digital Engagement During COVID-19.



Image: Bare Hand Online Workshop: What will I do next?

Works in development

The Secret Garden

With a commitment to support and nurture more leaders in puppetry, Clare Testoni is taking the artistic leadership on this new work for 2022. Having completed our artist training program in 2019 and been an associate artist with SPPT for many years, Clare has emerged as a passionate and gifted creator of puppetry performance with a particular talent for shadows, projection and a love of classic literature.

The visual development of a contemporary adaptation of the 1911 Frances Hodgson Burnett novel, *The Secret Garden*, commenced in July for two weeks with Eilish Campbell, designer, Mustafa Mahdi, AV designer, Joe Lui, composer and performers Fiona MacDonald, Hannah Davidson, and Jono Battista.

Show Day

Show Day will be a new immersive puppetry performance created through a collaboration between Spare Parts and the Albany Entertainment Centre.

The three lead artists for the project Michael Barlow, Cecile Williams and Ellis Pearson have engaged deeply with the community of Albany, particularly the

Agricultural Society, over three Albany-based creative developments.

This new performance will provide a family friendly show that revolves around a regional Agricultural Show, and a group of characters who compete in their areas of passion, including horse jumping, baking, wood chopping and many more. The show will balance narrative with immersion and puppetry elements and explore themes of community and participation. The show will also involve audiences throughout the performance, acting as judges or competitors.

A cast of four puppeteers and a live musician will play the characters in the main arena, telling the unique stories of Show competitors and guiding the audience through the experience. The work will explore the playful nature of puppetry and celebrate the joy of participation.

This collaborative project was initiated by Spare Parts Puppet Theatre in order to produce a high-quality artistic and immersive work for the local community while using local artists, including a number of Albany and Great Southern based artists. The development of this project will continue throughout 2022 and is set to premiere at the Albany Entertainment Centre in early 2023.

DIGITAL REACH

190,120	Facebook reach
16,404	Instagram reach
24,485	YouTube views
11,522	Newsletter subscribers
73,904	Website visitors
316,795	Total digital reach

Touring: Beanstalk

Go for 2&5 Regional Schools Tour

In partnership with Healthway, Horizon Power and the Department of Local Government Sport and Cultural Industries, Spare Parts Puppet Theatre toured its Go for 2&5 Regional Schools tour for twelve weeks to regional and remote communities. The first leg of the tour, from May 25 to June 25, reached remote and isolated communities in the Goldfields, Wheatbelt, Pilbara and Kimberley. The second leg of the tour, 15 July to 28 August, focused on communities in the Goldfields, Wheatbelt, Great Southern and South West regions.

The tour delivered performances of our new work, *Beanstalk*, a Giant's take on the classic story *Jack and the Beanstalk*. The tour was accompanied by puppet making and object theatre performance workshops. 4082 children watched a performance of *Beanstalk* and 710 children took part in a puppet making or object theatre performance workshop.

**Performance
Attendance:
4,082
Workshop
Participation:
710**

The twelve-week tour reached young people, children, Indigenous people, rural and remote communities and disadvantaged groups. The tour delivered 39 performances, and 27 workshops across 44 schools and travelled over 5,000km.

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

Narrogin Primary School
Nyabing Primary School &
Pingrup Public Schools
Lake Grace DHS & Newdegate
Ravensthorpe DHS
Hopetoun Primary school
Jerramungup DHS
Gnowangerup DHS
Tambellup Primary School
Kojonup DHS & St. Bernards

Walpole Primary School &
Golden Hills Steiner School
Margaret River Independent
School & Karridale Primary
School
Great Southern Grammar
Bridgetown Primary School
Balingup, Greenbushes &
Kirup Primary School
Djidi Djidi Aboriginal School

Maidens Park Primary School
Sth Bunbury Primary School
Allanson Primary School
Wandering Primary School
Darkan Primary School
Pingelly Primary School
Hannans Primary School
Kalgoorlie Boulder Community
High School & Eastern
Goldfields

Feedback

“This presentation is up there as being one of the best I've seen in my 25 years as a teacher and school administrator. The actor used voice, props, stage, body and music exceptionally well to engage our mostly Aboriginal student population K-12. I can't wait to welcome you back to our school at Marble Bar. Congratulations to the team who visited Marble Bar – a truly memorable occasion for our school community.”

- Shane Wilson, Principal.

“The kids absolutely loved the puppet making workshops! We were very excited to see all of the children's creations and their enthusiasm.”

- Savannah Timpani, Visual Arts Specialist,
Baler Primary School

“Our students loved the performance. Creating the characters out of food was brilliant. I particularly enjoyed when the students started investing in the plight of Jack, forgetting that they were watching a loaf of bread with two holes for eyes.”

- Culture Counts Survey

“We so appreciate that SPPT comes to remote regional schools as we don't receive much, if any, touring shows.”

- Music teacher, Wyndham District High School

“The performance was fun and engaging for all. It was a clever use of the food as puppets, and a great way for teachers to continue to engage students in creating their own creative work (visual and performance).”

- Kimberley teacher

“I enjoyed the creativity of the performance and the use of resources. I noticed some of my students planning their own performance later at lunchtime.”

- Culture Counts Survey

“It was fabulous, a beautiful script and well produced performance the best we have had as a regional touring show, next level set and effects! Loved it thank you!”

- Culture Counts Survey



3,013

Attendance

17

Performances

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.

The 2021 WA Regional tour brought a live puppetry performance to audience members in 7 regional communities across Western Australia, with 17 performances, 17 Q & A sessions, 17 foyer engagement activities as well as 12 puppetry workshops. The touring party consisted of 2 performers, 1 stage manager and included two visits by the director to separate regional communities.

Image: *The Little Prince*, Photo by Michael Barlow

FEEDBACK & REVIEWS:

"The Little Prince was beautifully transferred from the book to stage. The set transformations over the performance were seamlessly done. The plane was breathtaking to see."

- 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

Festival & Event Works

Festival and Event performances are an important part of the artistic offering and exploration of puppetry. These works assist in raising the profile, income and artistic diversity in Spare Parts Puppet Theatre's suite of works. Public showings are the perfect complement to in-theatre works, as they have the ability to reach audiences that may not usually attend a traditional theatre. Many of the works focus on interactivity and hands on engagement.

In 2021 SPPT had eight significant performance engagements of String Symphony and The Last Numbat.

The Last Numbat

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

String Symphony

Commissioned by the City of Joondalup in 2017

Created by Leon Hendroff

Composition by Mel Robinson

Written and Directed by Rebecca Bradley

Brolgas

Commissioned by Chadstone Shopping Centre

Designed by Leon Hendroff

FEEDBACK & REVIEWS:

178,700

Attendance

“It was lovely seeing small children be delighted by the brolgas approaching them”

- Erica Mueller, Events Coordinator
City of Perth

“We received nothing but positive feedback!”

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



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



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

Philanthropy and Partnerships Report

Our Philanthropy and partnerships programs were strengthened throughout 2021. We saw a 307% increase in Philanthropic income, driven largely by a large bequest received from Margaret Cutler.

Margaret was a dear friend to the company and a long-time volunteer. We are so grateful for her enduring generosity, which will benefit others for years to come. We will honour and remember Margaret's gift by naming one of our future initiatives the Margaret Cutler Training Puppets.

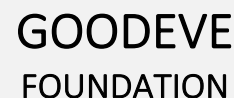
Excluding this large bequest, our fundraising still grew by a significant 35% on 2020. Increases were in the areas of foundation support, receiving Creative Partnerships Australia Matched Funding, and donor circle support.

We are confident that this income stream will continue to grow into the future, and will support the ongoing ambitions of the company by making us more sustainable, allowing us to provide quality puppetry to generations to come. Our donors enable our most ambitious artistic projects, our outreach to children in underprivileged communities, our ability to train artists and ensure the future of our artform, and we are so grateful for their support and belief in our vision.

Thank you to our partners



Department of
**Local Government, Sport
and Cultural Industries**



THANK YOU TO OUR DONORS

Platinum

Anna & Roger Dartnell
Andy and Jenny Lemessurier
Anonymous (3)
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
Paula Rogers & Phil Thick
Renata and Wilson Casado
Sam Budiselik
Shelley Lewis
Sue Crosse
Tina Jackson

Gold

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

Silver

Alexandra MacKenzie Matthews
Gordon Havard
Hon. Kate Doust MLC
Jan Rodgers
Joy Crocker
Katt Osborne
Kay Aram
Lance Holt School
Lily Robertson
Marion Froux
Mia & Sarah Vollrath-Hale
Natalia Vollrath-Hale
Nicole Player
Rebecca O'Brien

Bronze

Adam Perry
Amy Liddington
Aleksandra Schick
Alice Ford
Anne Speer
Amelia
Avalon Hasluck
Beniamino
Charlie E
Charlie B
Christine Tan
Daniel Dosek
David Bent
Dorothea and Harry Hansen
Eamon Nowak
Eleanor
Ella Rose Perry
Fiona Stanley
Finn Pieter
Gerard McCann
Harry & James
Helen Broadfoot
Hon. Colin Holt MLC
Hon. Margaret Quirk MLC
Hon. Stephen Dawson MLC
Ian MacLeod
Ingrid Holmes A Court
Isaac and Hugo Passage

Jacob
Jane Holmes A Court
Janet Newman
Jeannette Coleman
Julie Hamilton
Julie Morriss
Kaileigh and Chloe Bent
Kay and Gordon Aram and
William Kelly
Lance Taylor
Madeline Cox
Mark Clements
Marilyn Fowler
Matilda
Meghan Lagdon
Nerida Dickson
Nigel Moffatt
Noel Nicholson
Peter Kift
Pieter Hoedemaker
Rebecca
Rebecca Yuen
Rick Browne
Shane Arkinstall
Solomon Archie and Julie
Ann
Tayah Coleman
Tommy Clements

