

**SPARE
PARTS**
puppet theatre



ANNUAL REPORT

2022

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ACKNOWLEDGEMENT OF COUNTRY

While Spare Parts Puppet Theatre has been sharing stories for over 40 years, the Whadjuk people of the Noongar Nation have been sharing stories for over 60,000 years. We acknowledge the Whadjuk people as the traditional custodians of the land on which we create our work. This Boodjar always was, and always will be, Aboriginal land.

1 Short Street
Fremantle WA 6160
sppt.com.au
+61 8 9335 5044
admin@sppt.asn.au
ABN 97 548 782 664

Spare Parts Puppet Theatre is Australia's most respected and adored puppetry company dedicated to the development and creation of the art form. Over our 42 year history, we have created over 80 new Australian works and performed to more than 2.3 million people.

VISION

To be internationally renowned as a Centre of Excellence in Puppetry.

PURPOSE

Through puppetry we share stories that connect and inspire audiences across generations.

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, digital arts, dance, visual arts, music, theatre and story telling.

JOY

We are an energetic, fun-loving and playful company. We bring joy to our audiences offering insight and perspectives into our lives.

INCLUSION

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

CELEBRATING WHAT IT IS TO BE HUMAN

Through puppetry we engage with timeless and universal themes, 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.

PILLARS OF THE BUSINESS

PARTNERSHIPS AND PHILANTHROPY

DIGITAL INITIATIVES

TOURING

FESTIVALS AND EVENTS

AUDIENCE ENGAGEMENT PROGRAMS

ARTIST DEVELOPMENT

CREATIVE LEARNING

IN THEATRE

BOARD

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

STAFF

Philip Mitchell
 Artistic Director & CEO
 Katie Henebery
 Executive Director
 Michael Barlow
 Associate Director
 Megan Fitzgerald
 Programs Manager
 Jackson Harrison
 Production Manager
 Georgia Wesley
 Audience Engagement Officer
 Grant Watson
 Marketing & Communications Officer
 Dawn Jackson
 Development Officer
 Karen Connolly
 Finance Officer
 Ayesha Norcross
 Bookings and Operations Officer
 John Michael Swinbank
 Publicist
 Front of House Assistants
 Lee Neville, Yu-Ying Chuang and
 Dayle Waddingham

2022 ARTISTS

Abigael Russell	James Ford	Narelle Simpson
Alexandra Veleva	Jane Davies	Nick Pages-Oliver
Alicia Osyka	Janet Lee	Nigel Luck
Amberly Cull	Jeremy James	Philip Mitchell
Ashley Elliot	Jessica Harlond-Kenny	Rachel Adams
Blair Duthie	Jiri Zmitko	Rebecca Bradley
Bloosky Heales	Joe Paradise Lui	Reese Horne
Bobbie-Jean Henning	Jonathan Battista	Remy Benn
Caroline Sengkey	Joni Tham	Renee Bottern
Cecile Williams	Karen Cook	Rhiannon Bryan
Clare Testoni	Kristie Smith	Rudi Palmela
Daniel Buckle	Kylie Bywaters	Sally Davies
David Rastrick	Lara Bromfield	Sam Longley
David Vikman	Lee Buddle	Sandy McKendrick
Donita Cruz	Leisl Lucerne-Knight	Sanjiva Margio
Eilish Campbell	Leon Hendroff	Sarah Milde
Ellis Pearson	Liam Murray	Sean Guastavino
Fiona MacDonald	Louis Spencer	Shane Adamczak
Georgia Smith	Malek Domkoc	Shaun Johnston
Hannah Davidson	Mara Kremmidiotis	Tamara Creasey
Holland Brooks	Marli Haddeill	Tani Walker
Humphrey Bower	Mazey O'Reilly	Tommy Seah
Iona McAuley	Melanie Robinson	Tristan McInnes
Isabella McLean	Michael Barlow	Yi-Yun Loei
Isobel Pitt	Mustafa Al Mahdi	
Jack Martin	Nadia Martich	

2022 VOLUNTEERS

Jessica-Monique Bojanjac
Hannah Bremner
Jan Burne
Debbie Burns
Robbie Burns
Leigh Christie
Leticia Darwin
Paul Darwin
Adele Dixon

Tiana Hart
Peter Fisher
Elaine Forrestal
Maxine Howell-Price
Marian Leeper
Toni Miller
Jan Moore
Isla Simeoni
Sophie Smith

2022 AWARDS

Performing Arts WA Awards

Beanstalk

Winner Best Mainstage Production
Nominated Outstanding New Work
Nominated Performer in a Leading Role for Sam Longley
Nominated Stage Design by Bryan Woltjen

The One Who Planted Trees

Winner Outstanding New Work
Nominated Direction of a Mainstage Production by Philip Mitchell
Nominated Composition or Arranging by Melanie Robinson & Carmel Dean
Nominated Stage Design by Leon Hendroff & Clare Testoni

Rise Business Awards

Nominated Small Business of the Year



AUDIENCE

79,354

total in person audience

15,959

total regional audience reach

521,268

total digital reach

PUPPETRY WORKS

2 new works staged

2 repertoire works staged

110 performances

5 new works developed

2 award wins

8 award nominations

DIRECT EMPLOYMENT

11 core staff

125 artists employed

FESTIVALS AND EVENTS

9 works in repertoire

10 events delivered

55,000

total festival & events audience reach

CREATIVE LEARNING

18,465

total creative learning reach

5,819 school season audience

16 performances in metro schools

48 performances in regional schools

72 School of Puppetry workshops

8,687 workshop participants

ARTIST DEVELOPMENT

66 total artists trained

26 WAAPA students trained

11 artists in residence

8 masterclasses participants

62 artists received venue support

DIGITAL INITIATIVES

15 digital workshops

1 NFT collection

SUPPORTERS

8 funders and sponsors

19 20 Champions

38 Adopt a Puppet Parents

343 Giving Program donors



In 2022, Spare Parts Puppet Theatre met many challenges with determination and positivity. From January to July, we spent many hours navigating the constantly changing circumstances of a WA finally open to the disruption of COVID-19. Despite capacity limits, illness, mask mandates, isolations, school excursion policies, bubbles, rapid antigen tests and performance cancellations, we managed to deliver three highly successful seasons of work. Looking back, it was remarkable that we were able to stage our in theatre seasons of *Carnival of the Animals*, *The Velveteen Rabbit* and *Hachikō: The Loyal Dog*. The *Hachiko* cast gave over 200 performances, including throughout a 12 week tour to 47 regional and remote schools. It is a testament to the skill and passion of staff and artists, and a little bit of luck, that we were able to continue to share joy with our audiences throughout the year.

In August we were advised without notice by the Department of Local Government, Sport, and Cultural Industries (DLGSCI) that performances could not proceed in the theatre auditorium of our Fremantle home, due to building remediation issues. This government owned building has been our home for 37 years and this extraordinary development was destabilising and disruptive, though our team managed it deftly and worked to make sure this existential challenge became an opportunity.

The closure of the theatre presents a once-in-a-generation opportunity to invest in our home, a much-loved community cultural asset for the benefit of the entire Western Australian community and arts sector. We are working with the Minister for Culture and the Arts and DLGSCI exploring solutions that we hope will ensure Spare Parts Puppet Theatre can continue to flourish in our home in Fremantle so that Western Australian families continue to enjoy unique high quality theatre experiences for another forty years and beyond.

The unexpected closure resulted in significant disruption, including the cancellation of two schools and one general public season in 2022. We saw impacts to several income lines, not only ticket sales, but saw flow on effects in Philanthropy and Partnerships, meanwhile keeping all commitments and payments

to artists employed on all cancelled projects. While we had budgeted for a small loss in 2022 due to increasing our investment in staff resources, with three new positions: Programs Manager, Audience Engagement Officer and Marketing and Development Officer, the theatre closure, resulting cancellation of two seasons (*The Secret Garden* and *Hare Brain*) and the impact across all areas of our operation will see Spare Parts report a loss of approximately \$250,000 for the year. This has since been covered by the Department in recognition of the losses caused by the closure of the theatre.

Throughout this challenging period, we were overjoyed with the outpouring of support and affection. We received countless phone calls, visits, emails, letters of support and offers of assistance. This overt championing for the company is a testament to the value and deep connection to community Spare Parts Puppet Theatre enjoys.

Despite the myriad of challenges faced in 2022, we continued to create and stage adventurous theatre that expands the way audiences see, feel and experience the world. We reached almost 75,000 people with our in theatre and touring works. We directly employed 125 Western Australian artists and provided professional development for a further 58. Our Festival and Event program went from strength to strength, delighting 55,000 children and families. Spare Parts' creative learning program and activities enriched the lives and learning of more than 10,000 young people. These are extraordinary achievements for a company our size, and each of these pillars are poised for growth in 2023.

I take this opportunity to acknowledge our funding partners, sponsors and donors, who stood steadfastly alongside us as we navigated this challenging year. In 2022, private sector support represented 17% of our income, a growth of 13% on 2021, with our core operational grant making up only 27% of our annual income. In real terms, this financial investment enables us to keep our ticket prices low, develop the artform of puppetry, support Western Australian artists and deliver free and low cost programs across Western Australia. Additionally, I thank our loyal audiences and presenters who support us through engaging with our performance program

SPARE PARTS PUPPET THEATRE

each year. Almost 35% of our annual income was earned from our performance programs, an achievement, reaching our Board set KPI, despite losing three performance seasons due to the venue.

Thank you to our partners DLGSCI, Lotterywest, Healthway, Horizon Power, City of Albany, Feilman Foundation, The Telethon Kids Institute and Goodeve Foundation. Also to the many individuals and families that give the gift of joy and imagination by donating to our 20 Champions or Adopt a Puppet philanthropy programs or make a donation when purchasing tickets. We are thrilled that for 2023, we have secured new partnership investment from Minderoo Foundation, The Stan Perron Charitable Foundation and City of Perth. The Spare Parts Puppet Theatre board and team look forward to working with these leading organisations to share the magic of puppetry with more children and families.

Thank you to my fellow Board Members: Former Chair David Hansen, Vice Chair Lisa Hamilton, Kelly Carter, Dr. Leah Mercer, Philip Mitchell, Lutfullah Ahmadi and Gloria Karageorge. The leadership, expertise and time you have given across the year was appreciated and made an impact. In particular, I thank our former Chair, Dave Hansen, with whom I exchanged offices in April 2022, for his dedicated and passionate service to Spare Parts Puppet Theatre in the four years he presided as Chair. His willingness to stay on the Board and his unwavering support is appreciated by the entire Board and Spare Parts team.

Finally, I acknowledge the extraordinary commitment of our team Philip Mitchell, Katie Henebery, Michael Barlow, Jackson Harrison, Megan Fitzgerald Grant Watson, Karen Connolly, Dawn Jackson, Ayesha Norcross, Georgia Wesley and John Michael Swinback. Throughout 2022 you rose courageously and creatively to every challenge with strength, resilience and good humour. Thank you for your passion to share stories that connect and inspire audiences across generations, it has been an absolute privilege to be associated with such a fantastic group of people.

Dr. David Mofflin
Chair



SPARE PARTS PUPPET THEATRE

2022 has seen Spare Parts Puppet Theatre emerge from one of the most challenging years in our 40 year history.

With agility, and an extraordinary, cohesive and resilient team, we navigated the COVID-19 pandemic to stage our seasons of *Carnival of the Animals*, *The Velveteen Rabbit* and *Hachikō: The Loyal Dog* as well as touring 13 weeks to schools throughout regional and remote Western Australia and our first time in outer metropolitan schools (with no cancelations) and reaching almost 5000 regional children – an extraordinary result.

From a tale about believing in oneself, to a story of love and resilience, children and adults alike were inspired by our stories and captivated by the creativity and skill of some of Western Australia's most talented artists.

Across these three seasons we welcomed 9,937 people to our home at Short Street Fremantle. We were delighted to further enrich their theatre experience through interactive displays and experiential activations in our Creative Learning Centre before and after each performance. The space was further activated throughout the year with community engagement activities such as the pilot of our Marionettes and Memories program for older people in our community.

The unexpected closure of our theatre was stressful for our team and devastating for some of our artists. We were deeply saddened not to stage the world premiere of *The Secret Garden*, a work that had been in development since 2019 and our summer season of *Hare Brain* due to the theatre closure. We were about to commence the rehearsal of *The Secret Garden* when the DLGSCI notified us that performances could not proceed due to building remediation issues. Whilst adverse financial impacts were unable to be rectified in 2022, we are grateful to dedicated staff at DLGSC, Shelagh Magadza, Paul Caulfield and Carl Perkin, and to the Minister for Arts and Culture and the State Government for their financial support. We continue to work productively together toward solutions to the huge gap in our operational delivery as a result of the crisis.

It should be noted that were it not for the loss of income stemming from three performance seasons, our expected result would likely have been very close to our budgeted loss of approximately \$50,000. A decision was made by our Board in 2021 to allow for a loss in order to invest in greater resourcing and ambition of our program, with three new positions in 2022.

We have an uncompromising commitment to quality in all we do. This was once again acknowledged with our works *The One Who Planted Trees* and *Beanstalk*, winning Outstanding New Work and Best Main Stage Production at the Performing Arts WA Awards 2022.

We strived to remove barriers to provide children and families access to our work. Our ticket prices remained affordable, we toured our performances and workshops to children across Western Australia, created new digital workshops available at no cost to our community and we incorporated access initiatives for audiences with disability.

Spare Parts remains committed to nurturing mid-career and emerging artists seeking to explore puppetry as a form of artistic expression. Throughout 2022, our home was a continuous revolving door of independent artists, with 62 artists supported through free access to our studio, theatre and workshop. Noemi Huttner-Koros's *Mother of Compost*, Kickstart Festival, Yvan Karlsson, Shaun Johnston and the Bird nest ensemble, Nick Pages Oliver and Scott McCardle creating a new puppet musical and Spectrum Space's *Shakespeare Project*, with 15 participants with disability and on the autism spectrum participating, are just a few examples of the artists and projects that benefitted from this support over the year.

Our Artist in Residency program supported four groups of artists with a small grant, venue, mentoring, equipment and puppets. *Wundabaa Gaay Galgaa* led by Gamileroi woman Nadia Martich, will be given further investment to become one of our interactive experiential festival and event works. Sally Davies and Anna Lindstedt began development of a new work, *Messier Objects*. Michele Gould, Eliza Smith and Lucy Wong began development of a new musical puppetry

SPARE PARTS PUPPET THEATRE

work *Astro*. Sky River, a Margaret River based artist, continued work on the development of an eco-fiction performance *Marri Girl*.

Spare Parts continues to lead in artist development for puppetry. Throughout the year we worked toward partnerships with the Feilman Foundation, DLGSCI and The University of Western Australia's Engineering Department to create 72 training puppets. We forged new partnerships with Barking Gecko Theatre, Yirra Yakkin Theatre, Encounter Company, Sensorium Theatre and The Last Great Hunt to deliver sector wide puppetry training in 2023 utilising these puppets.

With support from Lotterywest, we continued to explore our digital initiatives. We are proud to be presenting our digital performance of *Hachiko: The Loyal Dog* in partnership with Australian Theatre for Young People in 2023, with all of the ground work laid in 2022. In 2022, we were the first Australian performing arts organisation to launch a set of NFTs – with a wonderful collection of digital art now for purchase in an online marketplace – if you can be brave enough to navigate cryptocurrency!

2022 saw a significant revitalisation of all our programs, including a reigniting of our festival and event works with the world premiere of *The Hive* at Mandurah Festival and String Symphony once again regularly performing at events around Western Australia. Our workshop programs and state and national touring has commenced a growth trajectory, with the successful trialling of outer metro schools touring in 2022. Attendance at APAX contributed to the relaunching of our national presence, with a proposed 20 venue tour in 2024. We anticipate the benefits of this groundwork and our investment in more human resources will be seen in the immediate years to come.

Throughout the past two years both our team and Board have created what can only be described as a gobsmackingly exciting vision for 2023 and beyond. New programs have been devised, piloted and are ready to roll out including digital creative learning programs, Marionettes and Memories for deeper engagement with seniors in our communities and early years Puppet Playtime that the Minderoo Foundation recently invested in as a

partner. Several new in theatre works are in development, new artistic leaders have been engaged and new festival and event works are ready for touring and in development. We continue to invest in resourcing this exciting additional activity to enable greater growth in both impact and income.

2022 has been a year that has launched us into a courageous new growth strategy for the future – a timely vision as we look to our next 40 years.

Philip Mitchell
Artistic Director / CEO



IN THEATRE



CARNIVAL OF THE ANIMALS

NEW WORK WORLD PREMIERE

Music by Camille Saint-Saëns Words by Nick Enright

The crowd is clappin', the flags are flappin', the carnival is about to happen!

Carnival of the Animals was a wonderful 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.

Our new interpretation of Saint-Saëns' beloved suite of music was originally created in partnership with the West Australian Symphony Orchestra in 2018, selling out Perth Concert Hall for four grand performances. Co-creators Leon Hendroff (Designer) and Michael Barlow (Director) devised an original framing for Saint-Saëns' music and Nick Enright's verses to tell a uniquely Western Australian story that gave audiences a chance to listen in on the dreams and hopes of a diverse range of characters as they go about their lives on one perfect summer day in Perth.

The performance included human figurines in dioramas, timelapse imagery of natural landmarks across Perth and larger-than-life animal puppets appearing as avatars for the human cast. Our 2022 season at our home in Fremantle created an opportunity to swap the grandeur of a forty-piece orchestra for two grand pianos. Pianists Yi-Yun Loei and Tommy Seah, dazzled audiences with their musicianship while Puppeteers Malek Domkoc Jnr and Tamara Creasey made their debut with the company in the production.

“Hendroff and Barlow’s work skilfully reimagines an almost century old piece of music from the other side of the world in a way that feels fresh, fun, and firmly our own.”

- CLAIRE COLEMAN,
SEESAW MAGAZINE

MUSIC Camille Saint-Saëns

WORDS Nick Enright

DIRECTOR/CO-CREATOR/VIDEO

ARTIST Michael Barlow

DESIGNER/CO-CREATOR/LEAD

PUPPET MAKER Leon Hendroff

PUPPET, COSTUME AND SET

MAKERS Bryan Woltjen, Jesse Wood,

Nicole Marrington, Julie Reeves, Colleen

Sutherland, Sheridan Savage, Min Adlde

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

SEASON DATES:

General Public 10 - 29 January

PERFORMANCES:

General Public 38

AUDIENCE:

General Public 3,313

“Together with a talented team, director Michael Barlow successfully transported adults and children alike into the imaginations of the city’s residents, brought to life through puppetry.”

- TINASHE JAKWA,
ARTSHUB



THE VELVETEEN RABBIT

REPERTOIRE WORK

Based on the book by Margery Williams

Where the young stay young and the old grow young forever.

A story that goes to the heart and art of puppetry, where anything is possible if you invest in it with enough belief and love. Based on the classic children's story by Margery Williams, *The Velveteen Rabbit* is the much-cherished toy of a young boy.

The Velveteen Rabbit has become an iconic Spare Parts work that was last seen in 2017. This re-working saw the coming together of our most experienced puppeteers with newcomer and WAAPA Bachelor of Performing Arts graduate Louis Spencer, who was faced with the daunting task of learning the central character along with the very complex task of onstage set, prop and puppet manipulation.

Director Philip Mitchell also rehearsed and inevitably performed as an understudy in the work due to a performer having to isolate due to COVID-19. Another performer Nick Pages-Oliver missed two weeks of the three-week rehearsal due to COVID-19 illness, fortunately all Spare Parts risk mitigations strategies paid off with no cancelations and a very successful season. Feedback from both audiences and our artistic peers was overwhelmingly positive.

“Spare Parts Puppet Theatre aims at [your] heart with *The Velveteen Rabbit*”

- EASTERN REPORTER

“A stunning theatrical production and a moving testament to the transforming power of love.”

- AUSTRALIAN STAGE

DIRECTOR Philip Mitchell
ADAPTING WRITER Greg Lissaman
DESIGNER Zoe Atkinson
COMPOSER Lee Buddle
LIGHTING DESIGNER Graham Walne
PERFORMERS Rebecca Bradley, Michael Barlow, Nick Pages-Oliver, Louis Spencer

SEASON DATES:

School Season	4 – 8 April
General Public	9 – 23 April

PERFORMANCES:

School Season	6
General Public	27

AUDIENCE:

School Season	374
General Public	3,056

“If you have a budding young creative, this might just be the perfect story to connect them to the world of theatre... I’ve noticed my six-year-old co-reviewer has added extra gusto to his imaginative play at home since the show.”

- WEEKEND NOTES



HACHIKŌ: THE LOYAL DOG

REPERTOIRE WORK

Have you ever loved an animal? Have you ever wondered why they are so loyal?

Hachikō and his Master, Professor Ueno, had a daily routine: every morning the pair travelled to Shibuya train station and every evening *Hachikō* would wait on the platform to meet his master.

Then one day, the Professor did not return... For the next nine years *Hachikō* returned to the train station at the precise time the train was due, waiting for his master to return.

Hachikō was commissioned by the Awesome Children's Festival in 2013 and succeeds in telling a moving true story about loyalty and resilience that celebrates the remarkable joy an animal can bring to our lives. It is a work that speaks to our vision to create intergenerational work that has resonance and relevance to adults and children in the same space.

The opportunity to revisit this work with a new performer along with reworking and tightening transitions and refining the simplicity of the puppetry made this season well loved by our audience and critically praised by our peers.

“While this story is very sad, the mostly primary school children appeared to leave uplifted and declaring it “very good”. Lovely to see a show that crosses cultural barriers, treats its young audience with respect and entertains throughout.”

- KIMBERLEY SHAW

“Using paper, simplicity and plenty of imagination, Spare Parts Puppet Theatre production *Hachikō* will tickle young minds.”

- COMMUNITY NEWS

DIRECTOR Philip Mitchell
ANIMATEUR Ian Sinclair
DESIGNER Matt McVeigh
COMPOSER Lee Buddle
LIGHTING Designer Karen Cook
DEVISOR Rebecca Bradley
PERFORMERS Kylie Bywaters, Sean Guastavino

SEASON DATES:

School Season	27 June – 1 July
General Public	2 – 16 July

PERFORMANCES:

School Season	7
General Public	29

AUDIENCE:

School Season	962
General Public	2,232

“A story of true friendship and loyalty, with some lovely cross-cultural influences, *Hachikō* is lovely way to spend an hour or so, these school holidays.”

- STAGE WHISPERS

“Cardboard, paper, and a little imagination is all you need to let Spare Parts Puppet Theatre take you on a trip to Japan to meet an Akita dog named *Hachikō*.”

- PERTH ARTS LIVE

THE SECRET GARDEN

NEW WORK WORLD PREMIERE

CANCELLED DUE TO THEATRE CLOSURE

Beauty often grows in the places we least expect.

The Secret Garden follows young, orphaned Mary, who is sent to live with her cold and distant uncle amongst the dark halls of Mistlethwaite Tower. She finds refuge tending a neglected garden, and together with new-found friends, coaxes far more than flowers back to life.

Adapted from the classic novel, *The Secret Garden* will captivate you with its timeless tale about friendship, forgiveness and hope. Told with shadow puppetry and colourful projection, this contemporary adaptation keeps the mystery and beauty of the story and taps into the culture of childhood that has remained unchanged since the book was published in 1911.

Unfortunately the season was cancelled as we were bumping into the theatre for rehearsal. The sudden closure of the theatre meant that it was not practically possible to relocate the season on such short notice. All artists were paid their full contracts.

CREATOR AND ADAPTING WRITER

Clare Testoni

DIRECTOR Humphrey Bower

DESIGNER Eilish Campbell

VIDEO ARTIST Mustafa Al-Mahdi

COMPOSER Joe Paradise Lui

LIGHTING DESIGNER Kristie Smith

PUPPETRY DIRECTOR Michael Barlow

PUPPET/PROP CONSTRUCTION

Jackson Harrison, Leon Hendroff

PRODUCTION MANAGER Jackson Harrison

PERFORMERS Jono Battista, Fiona MacDonald, Hannah Davidson

SEASON DATES:

School Season	19 – 22 September
General Public	24 September – 8 October

PERFORMANCES:

School Season	0
General Public	0

AUDIENCE:

School Season	0
General Public	0



HARE BRAIN

REPERTOIRE WORK

CANCELLED DUE TO THEATRE CLOSURE

Does fast and furious or slow and steady win the race?

Hare Brain tells the tale of Harry and Toulouse who are in a slapstick race against time to find the perfect story that will fit the perfect toy. Who will tell the final tale? Harry, the stressed-out marketing guru or Toulouse, the considered, gentle storyteller? *Hare Brain* excites the imagination while exploring the different ways people think.

WRITER Justin Cheek

DIRECTOR Philip Mitchell

DESIGNER Cecile Williams

COMPOSER Lee Buddle

PUPPET AND SET CONSTRUCTION

Cecile Williams, Jiri Zmitko

PERFORMERS Shaun Johnston, Daniel Dosek

SEASON DATES:

School Season 16 November – 2
December

PERFORMANCES:

School Season	0
General Public	0

AUDIENCE:

School Season	0
General Public	0



SPARE PARTS PUPPET THEATRE

IN THEATRE ARTIST DEVELOPMENT



PHOTO CREDIT: STEPHEN HEATH

THE LAST SHIP LEFT

NEW WORK WORLD PREMIERE

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

2022 marked the eighth year of our partnership with the Western Australian Academy of Performing Arts (WAAPA). Each year we teach puppetry and visual theatre to third year Performance Making students as the last artistic element of their degrees, culminating in a short season of a new puppetry work for adults. The 2022 work was staged at the WA Maritime Museum in Fremantle, as a promenade performance, it allowed for compelling exploration of the unique spaces in the architecturally inspiring building.

Performance making and puppetry combine for a magical theatrical event! For two shows only, Spare Parts and WAAPA's graduating Performing Arts students joined to present *The Last Ship Left*, an original puppetry performance at the WA Maritime Museum.

This journey follows the adventures of the last group of people on Earth. After failing to make the jump to humanity's new home in the stars, they are shipwrecked on the shores of our abandoned world. Left to their own devices, they set about arguing their cases for a new social order. The dead weigh in, as the ghosts of the past show up to make their case for tradition in a cultural death match.

"It was certainly an entertaining ruckus. The craggy-faced puppets, with their straggly hair and strange, pale eyes, were arresting; the WAAPA players expertly deft in their manipulations. The Last Ship Left piqued one's curiosity, even if it provided no answers."

- VARNYA BROMILOW,
SEESAW MAGAZINE

DIRECTOR Michael Barlow
SOUND DESIGN Renee Bottern, Marli Haddeill, Leisl Lucerne-Knight
PROJECTION Isobel Pitt
CHOREOGRAPHY Rudi Palmela, Reese Horne, Ashley Elliot
SONGS Leisl Lucerne-Knight
STAGE MANAGEMENT Bloosky Heales
PRODUCTION SUPPORT Megan Fitzgerald
PERFORMERS, DEVISORS, PUPPET MAKERS Rachel Adams, Renee Bottern, Holland Brooks, Rhiannon Bryan, Donita Cruz, Blair Duthie, Ashley Elliot, James Ford, Marli Haddeill, Reese Horne, Mara Kremmidiotis, Leisl Lucerne-Knight, Isabella McLean, Sarah Milde, Mazey O'Reilly, Rudi Palmela, Isobel Pitt, Abigael Russell, Caroline Sengkey, Alexandra Veleva

SEASON DATES:

General Public 27 – 28 October

PERFORMANCES:

General Public 3

AUDIENCE:

General Public 226

SUPPORTED BY:

FEILMAN
FOUNDATION

SHOW DAY

Show Day is a new immersive puppetry performance created through a collaboration between Spare Parts and the Albany Entertainment Centre, with support from the DLGSCI's Made in WA program to support the telling of regional stories. The production draws inspiration from real stories shared by members of the community who take part in the Agricultural Show, collected by lead artists across three Albany-based creative developments.

The story follows the efforts of a range of competitors at a regional Agricultural Show as they compete in their areas of passion, including horse jumping, shearing, wood chopping, sheep dog trials and more. *Show Day* celebrates the unsung heroes whose efforts create shared community experiences like the Agricultural Show, while exploring themes of participation and personal achievement.

The production playfully melds multiple puppetry styles, crafted by an outstanding team of some of Australia's most experienced puppet makers. Spare Parts was delighted to work for the first time with two artists from Albany to bring *Show Day* to life.

DIRECTOR Michael Barlow
CO-CREATOR Ellis Pearson
DESIGNER Cecile Williams
COMPOSER David Rastrick
LIGHTING DESIGNER Erik Loew
PUPPET MAKERS Cecile Williams, Jane Davies, Umberto Margio, Sanjiva Margio, Jackson Harrison

Weeks of creative development 3
 Participating artists 9

Show Day will have it's world premiere season at the Albany Entertainment Centre in January 2023.

SUPPORTED BY:



Commissioned by the Albany Entertainment Centre. Supported by the State Government of Western Australia.

PILLOW FIGHT

Pillow Fight is based on a totally true story except for the bits that have been made up. It is a work that explores multiple truths and the conflict associated with being right. Building on the successful process in creating the critically acclaimed *Beanstalk*, Sam Longley and Philip Mitchell will again devise a work that is based in collaboration with a designer and puppeteers to explore a visual story. This is the tale of an argument with two sides and three truths. It all started when great grandma's biscuit barrel was found broken.

DIRECTOR Philip Mitchell
WRITER Sam Longley
DESIGNED Leon Hendroff
COMPOSER Lee Buddle
LIGHTING DESIGNER Megan Fitzgerald
PERFORMERS Alicia Osaka, Shane Adamzcak

Weeks of creative development 2
 Participating artists 7

Pillow Fight will have it's world premiere season at the Ellie Eaton Theatre, Claremont Showgrounds in 2023.

SUPPORTED BY:



HOMETOWN

Director Philip Mitchell has re-united the award-winning team that created *The One Who Planted Trees* to build on the creative partnerships and learned experience of creating Spare Parts' first puppet musical. Shaun Tan has generously shared his unpublished work in development *Hometown* as the starting point for the musical collaboration.

Hometown is set in a magical, dreamlike Shaun Tan world of extraordinary creatures and awe-inspiring landscapes. Part science fiction, part fantasy, it is a tale of how love and belonging can conquer fear and prejudice.

Through the eyes of a young girl, audiences are invited on a journey of epic proportions. She is faced with a dilemma. Remain with the family she has known all her life, the family who have given her a sense of belonging, security and identity. Or go in search of another world, another family she has never met. In a world that is constantly changing, in which family life is characterised by diversity and transformation, *Hometown* gives audience an insight and understanding into the continuing importance and centrality of family in our lives.

ADAPTING WRITERS Amberly Cull, Nick Pages Oliver
DIRECTOR Philip Mitchell
DESIGNER Leon Hendroff
SOUND DESIGNER Lee Buddle
COMPOSER Melanie Robinson

Weeks of creative development 1
Participating artists 4

Hometown will have it's world premiere season in 2024.

SUPPORTED BY:



WILFRID GORDON MCDONALD PARTRIDGE

Work began on a new adaptation of Mem Fox and Julie Vivas' classic picture book with company associate artist Rebecca Bradley taking the lead as Director and Co-Creator with Co-Creator and Mentor Michael Barlow. Central to their creative exploration was researching programs that bring together young and older Australians in shared activities, as a step towards creating a performance which will actively engage the audience in a story about connection and memory. The simple act of sharing stories, and the objects which are vessels for those stories, has proven to be a rich seam. As part of this research we engaged with residents of Leederville Gardens Retirement Village.

DIRECTOR AND CO-CREATOR Rebecca Bradley
CO-CREATOR AND MENTOR Michael Barlow
CONSULTANT Alex Desebrock
DESIGNER Sandy McKendick
COMPOSER Melanie Robinson

Weeks of creative development 2
Participating artists 3

Wilfrid Gordon McDonald Partridge will have it's world premiere season in 2024..

SUPPORTED BY:



CREATIVE LEARNING



CREATIVE LEARNING CENTRE

In 2020 Spare Parts invested \$40,000 from our capital fund to transform our foyer into a Creative Learning Centre.

With a much more open and agile space, the transformation now enjoys ambitious pre and post performance engagement activities. The installation of interactive puppetry displays throughout the year, as well as specially designed learning activities for each season has provided greater engagement with our audience and local community, deepening and extending their theatre experience.

For *Carnival of the Animals*, the space included input from St Patrick’s Primary School students with their crafted swans, a display of photographs from John Curtain College of the Arts photography students showcasing some of their favourite places of Perth and a superb painting of Perth and surrounds created by Jackson Harrison for audiences to nominate their favourite local places.

The Velveteen Rabbit was at the height of Perth’s first COVID-19 wave, and the Creative Learning Centre reflected this with less high-touch installations. We installed a Toy Museum with conversation starters for our cross-generational audiences and highlighted the history of toy mainstays such as rocking horses and tin soldiers. We were lucky enough to have a small velveteen rabbit display brought to Australia by refugees and had some old desks with books, chalkboards and wooden blocks to explore. More than 30 Buzz Lightyear toys were suspended from our ceiling for buzzing eyes to marvel at!

Hachikō activities leaned into the paper aesthetic and gave our audience the opportunity to climb through a cardboard wonderland, complete with box maze and the opportunity to make a range of origami animals.

Throughout 2022 our Creative Learning Centre has been enjoyed and activated by artists in creative developments, puppet making and performance workshops, community meetings and our Marionettes and Memories pilot events for older adults (55+). One of the highlights of the year was welcoming Spectrum Space WA who hosted their Shakespeare Project event attended by 10 – 15 participants with disabilities and on the autism spectrum enjoy the space.

This growth in activity in the Creative Learning Centre has not only nourished our brand, it has planted the seeds for greater growth in income streams and importantly deeper engagement with our community. In 2023 we will begin the pilot program for our new early years initiative, Puppet Playtime and continue to develop Marionettes and Memories.

Activities delivered	87
Participants	7,950

CREATIVE LEARNING SCHOOSI TOUR



HACHIKŌ: THE LOYAL DOG

In partnership with Healthway, Horizon Power and the Department of Local Government Sport and Cultural Industries, Spare Parts toured its Go for 2&5 Regional Schools tour of *Hachikō: The Loyal Dog* for twelve weeks to 47 regional and remote schools.

The first leg of the tour from 23 May 23 to 24 June included communities in the South West and Great Southern. The second leg of the tour 25 July to 26 August visited remote and rural communities in the Wheatbelt, Mid West and Gascoyne regions. Across the twelve weeks our artists travelled over 6,415kms!

In 2022 we were delighted to also undertake Spare Parts' first Outer Metro Schools Tour from 29 August to 9 September. We visited 12 schools, many of which would otherwise face geographic or economic barriers to experience our theatre.

The tour of *Hachiko* was accompanied by puppet making and performance workshops.

“The whole student and staff body agreed it was a wonderful performance and are very appreciative that Spare Parts made the time and effort to come out to visit our small school. Thank you.”

TOUR DATES:

Regional 23 May – 26 August
Outer metro 29 August – 9 September

SCHOOLS VISITED: 59

Regional 47
Outer metro 12

PERFORMANCES: 59

Regional 43
Outer metro 16

PERFORMANCE ATTENDANCE: 4,483

Regional 3,099
Outer metro 1,384

WORKSHOPS: 57

Regional 52
Outer metro 5

WORKSHOP PARTICIPATION: 995

Regional 860
Outer metro 135

SUPPORTED BY:



“The performance enhanced children’s understanding of emotions and provoked creativity in play using sustainable materials. A great cultural experience with skilled performers. Thank you!”

HACHIKŌ: THE LOYAL DOG

Schools Visited as part of our *Hachikō: The Loyal Dog* Go for 2&5 Regional Schools Tour:

Babakin PS	Hopetoun PS	Ravensthorpe DHS
Badgingarra PS	Jerracuttup PS	Salmon Gums PS
Balingup Homeschool	Jerramungup DHS	Shark Bay PS
Balingup PS	Kambalda PS	St John's Rangeway
Bridgetown PS	Kirup PS	St Joseph's Boulder
Broomehill PS	Margaret River Independent School	St Mary Star of the Sea, Carnarvon
Cascade PS	Mount Magnet DHS	Three Springs PS
Cervantes PS	Mt Manypeaks PS	Useless Loop PS
College Row	Mukinbudin DHS	Woodbury Boston
Coorow PS	Munglinup PS	Yallingup Steiner
Cue PS	Norseman DHS	Yearling PS
Dumbleyung PS	North Kalgoorlie PS	Yerecoin PS
Eastern Goldfields ESC	Nyabing PS	Watheroo PS
Esperance ESC	Our Lady Mt Carmel, Mullewa	Woodanilling PS
Exmouth DHS	Parklands PS	
Geraldton PS	Pingelly PS	
Great Southern Grammar School		

Schools Visited as part of our *Hachikō: The Loyal Dog* Outer Metro Schools Tour:

ALTA -1 College	Hale School	Sutherland Diannella PS
Cottesloe PS	Hawker Park PS	Thornlie PS
Dawson Park PS	Orelia PS	Tranby College
Duncraig PS	Rockingham Montessori	West Coast Secondary School



SCHOOL OF PUPPETRY

Spare Parts shares the joy and magic of puppetry with children and families throughout our community through our interactive workshops. Community groups, schools and libraries can choose from a range of workshops from junk puppets to bare hands puppets and everything in between. Our Teaching Artists are professional performers or designers, trained to present workshops that will have children brainstorming, creating, making, and performing.

Workshops offerings	6
Workshops delivered	72
Participants	8,687

DIGITAL WORKSHOPS

Throughout 2022 Spare Parts strengthened its capacity to develop, film and share digital workshops so children and families everywhere can access to our work at no cost. We created fifteen new workshops offering a variety of DIY puppetry content that covers multiple styles and techniques. They were designed to be completed in simple steps using minimal materials.

Workshop offerings	15
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SUPPORTED BY:



ARTIST DEVELOPMENT



ARTIST IN RESIDENCY

Our Artist in Residency program provides a pathway for emerging to mid-career artists to have their work supported, and potentially led to presentation within the Spare Parts’ annual season. Clare Testoni’s residency in 2020 resulted in the programming of her work *The Secret Garden* into our 2022 program, though sadly the season was postponed due to the theatre closure.

In 2022, we had our largest cohort of Artists in Residence yet! Four successful artists or artist collectives were granted access to the Spare Parts’ studio for the duration of their creative development and were provided mentorship from our creative leadership, Philip Mitchell and Michael Barlow. Two of the Artists in Residence were also awarded a grant of \$2,500.

Kalyakoorl Collective developed their performance *Wundabaa Gaay-Galgaa* (Ghost Stories in Gamilaraay) across two residencies and premiered the work for a sold-out season in the City of Joondalup. The team, including lead artist, writer and co-creator Nadia Martich, performers and co-creators Teyha Makani and Oli Hughes, and composer Melanie Robinson, explored storytelling in an intimate and immersive framework, using shadow and light play, movement and song. The work will undergo further development in mid 2023, supported by Spare Parts. Nadia was cast in *Show Day* (2023) following the residency.

Sally Davies and Anna Lindstedt began development of a new work, *Messier Objects*, which explored object theatre and solo performance to tell the life story of French astronomer Charles Messier. The work investigated the urge to flee our earthly problems by taking to space only to confront the issues that over 100 million pieces of space junk float in the atmosphere. Anna was cast in *Blueback* (2023) following the residency.

Michele Gould, Eliza Smith and Lucy Wong began development of a new musical puppetry work *Astro*, exploring themes of immigrant family dynamics and aspiration. The work uses puppetry, song and object theatre to tell the story of a young astronaut recovering from a failure to launch, coming to terms with disappointment and the setting of a new life course.

Sky River, a Margaret River based artist, continued work on the development of an eco-fiction performance *Marri Girl*. Sky had previously taken part in several training masterclasses at Spare Parts and had undertaken work on the design and construction of her puppets, supported by Regional Arts Australia. Sky continued development of the script for her performance through an online residency in 2022. Further professional development for Sky’s collaborators in the South-West is planned for 2023.

Participating artists	11
Weeks of creative development	7

WAAPA PUPPETRY UNIT

2022 marked the eighth year of our partnership with the Western Australian Academy of Performing Arts (WAAPA). Each year we teach puppetry and visual theatre to third year Performance Making students as the last artistic element of their degrees, culminating in a short season of a new puppetry work for adults.

In 2022 the WAAPA partnership was also affected by the closure of our theatre, requiring the activity to be relocated to a new venue at short notice. Our strong relationship with Western Australian Museum led to an offer to use a non-traditional space in the WA Maritime Museum for both the teaching and performance components. Audiences were welcomed into a promenade performance of *The Last Ship Left* which made use of multiple spaces in the Museum.

Our partnership with WAAPA continues to yield rich results for both partners with Spare Parts being the largest performing arts industry employer of graduates from the Bachelor of Performing Arts course, and many graduates being represented across our programs, including the Artist in Residence program, Festival and Events and in-theatre performances and workshops.

Participating students **26**

SUPPORTED BY:

**FEILMAN
 FOUNDATION**

MASTERCLASSES

Spare Parts teamed up with master puppet maker, Jiri Zmitko, to deliver a ten week course in puppet carving and construction, delving into the secrets behind the fine art of marionette construction. Jirka is a Czech born puppet maker who has been creating puppets since the late eighties. For more than thirty years he has been the master puppet maker at Spare Parts, creating almost every puppet used in the company's productions between 1997 and 2009 including *The Arrival* and *The Little Prince*. His puppets have been variously described as exquisite, magical, cheeky, and ingenious. Local artists participating in the masterclass series were guided through the process of designing, carving and manipulating their very own wooden marionette.

In April Spare Parts' Nick Pages-Oliver delivered puppetry training for Constable Care.

Participating artists **16**

VENUE SUPPORT

As a WA puppet company of national significance, Spare Parts is deeply committed to supporting our artistic peers and contributing to the broader development of our sector. As part of this commitment, we make our studio spaces available to independent artists for creative development and showings of their work at a fully or part subsidised rate. In addition we provide mentoring, access to equipment and technical support. Noemi Huttner-Koros's *Mother of Compost*, Kickstart Festival, Yvan Karlsson, Shaun Johnston and the Bird nest ensemble and Nick Pages Oliver and Scott McCardle creating a new puppet musical, are just a few examples of the artists and projects that benefitted from this support over the year.

Days of venue support	141
Participating artists	62

INDUSTRY PANEL

In September Artistic Director Philip Mitchell participated in Melbourne based LemonyS Puppet Lab program as a mentor and speaker in an industry panel with Rosemary Myers (Windmill Theatre Company), Sonny Tilders (Creature Technology), Sam Routledge (Terrapin Puppet Theatre) at Siteworks in Brunswick, Victoria speaking to artists on using puppetry and objects in their practice.

MARIONETTES & MEMORIES

In 2022, Spare Parts piloted Marionettes and Memories, a relaxed, fun and accessible engagement event for older adults (55+). Sessions began with a brief history of marionettes and a showcase of some of Spare Parts’ puppets and their uses. Michael Barlow led the group in marionette manipulation which prompted story exchange around experiences using and interacting with marionettes.

Marionettes and Memories was held at Spare Parts’ Creative Learning Centre during Senior’s Week in November.

Workshops	2
Participants	26

After this ice-breaking activity the sessions turned to sharing stories of personal objects and memories from the participants’ past. This simple premise provided a moving experience for attendees who were able to share memories, often emotional, in a supportive environment.

In addition to being a meaningful experience the sessions will feed into the development of our adaptation of Mem Fox’s *Wilfrid Gordon McDonald Partridge*, which will continue throughout 2023. As part of this research our team and attendees discussed ways of sharing stories and memories with young children in a way that would be engaging for children and respectful of elders.



FESTIVAL & EVENTS



SPARE PARTS PUPPET THEATRE

Our Festival and Event works range from large scale interactive puppets, experiential interactive works, roving entertainment, to puppet making workshops for families to share together. Additionally, Festival and Event works assist in raising the profile, income and artistic diversity in Spare Parts' repertoire of works. These public showings are the perfect complement to our in-theatre works, as they can reach audiences that may not usually attend traditional theatre.

Total events delivered	10
Total attendance	55,000

In 2022 Spare Parts Puppet Theatre delighted audiences with the following Festival & Events works in Bunbury, Avon, Beverley, Victoria Park, Gosnells and Mandurah.

THE BIRDS

Large scale puppets, soar across the sky like birds in flight.

Events	1
Attendance	5,000

THE BROLGAS

A set of two sparkling roving rod controlled bird puppets that move gracefully above a crowd.

Events	1
Attendance	3,500

STRING SYMPHONY

A large scale interactive sculptural installation that invites everyone to be a puppeteer.

Events	5
Attendance	33,000

THE HIVE

Calling all worker bees, drones and nurse bees, your Queen awaits!

Events	2
Attendance	10,000

THE GREAT AUSSIE SHEEP MUSTER

It's the annual sheep muster and there is quite a mob to be mustered.

Events	1
Attendance	3,500

THE HIVE

NEW WORK WORLD PREMIERE

Presented by Go for 2&5

Inspired by the drawing of Jaafar Sukar, *The Hive* premiered at Mandurah Arts Festival in October to a delighted crowd of children and adults alike. With full accessibility for all ages, abilities and culturally and linguistically diverse backgrounds, *The Hive* brings communities together for a common goal in way they may not expect.

Lead into a compound of yellow and black bunting, *The Hive* creates the feeling of a festival within a festival, with creativity, wonder and teamwork as the buzzing atmosphere driving the participants through the experience. Seeing cross generational interactions was the highlight in Mandurah as our participants were taken on a journey of making bee puppets, flower puppets and working together to collect a harvest of pollen in our beautifully hand-crafted garden.

The Queen Bee awaited our participants, with their bounty of pollen and rewarded them with a musical performance teaching their bee puppets how the pollen they collected helps to create the fresh fruit and vegetables they eat.

The work emerged out of Spare Part's 40 year anniversary design competition where Jaafar Sukar conceived and designed the Hive, Bee and premise of the experience, taking inspiration from a reading in the Quran. Its world premiere was the highlight of the Mandurah Arts Festival with thousands participating in the event.

“So good! The kids loved it!”
- JENNY SMITH,
CITY OF MANDURAH FACEBOOK

“We had a fabulous afternoon with our grandchildren... We especially loved The Hive... another wonderful day of fun. Thank you.”
- CAROL WILLIAM,
CITY OF MANDURAH FACEBOOK

INSPIRED BY Jaafar Sukar
DESIGNER AND PUPPET MAKER Leon Hendroff
COMPOSER/MUSICIAN Robert Woods
QUEEN BEE VOCAL Amberly Cull
COCREATORS AND WRITERS Nick Pages Oliver, Amberly Cull
DIRECTOR Philip Mitchell
SET AND PROPS MAKER Jackson Harrison
PRODUCTION MANAGER Megan Fitzgerald
PERFORMERS Joni Tham, Nick Pages Oliver, Amberly Cull

SUPPORTED BY:



SPARE PARTS PUPPET THEATRE

At Spare Parts, we aim to embrace and pivot the prevalence of digital addiction amongst our community and transform it into a positive developmental experience for young minds and families. We see many synergies and opportunities to collaborate and move Spare Parts into the digital arts and broaden our brand as a creative industry.

SUPPORTED BY:



ONLINE CONTENT

Throughout 2022 Spare Parts strengthened its capacity to develop and deliver digital performances, workshops and activities, enabling audiences near and far to access to our work. We filmed a high quality capture of *Hachiko: The Loyal Dog* for future streaming, developed and marketed fifteen new digital workshops and created new merchandise in the form of four puppet packs to sell online.

ATYP PARTNERSHIP

In 2022 we forged a new partnership with Australian Theatre for Young People that will see us provide Spare Parts performances and accompanying Creative Learning Resources for their digital classroom. ATYP On Demand is designed to make it easy for educators to include quality, relevant theatre in their lessons no matter where they across Australia. All performances and resources on ATYP On Demand link to Australian and state-based Creative Arts curriculums, making it easy for educators to incorporate them into their lesson plans. In our first year of partnership Spare Parts provided ATYP our digitised performance of *Hachiko: The Loyal Dog*.

NFTs

In 2022, in an Australian first, Spare Parts teamed up with local and digital artists to launch Doge Puppet and Puppet NFTs. Led by regular Spare Parts Puppet Theatre's performer and collaborator, Nick Pages-Oliver, the project brought together the performing arts world with the digital community, embracing developing technologies to explore a novel revenue stream. Funded by @OwnTheDoge, the project involved the design of a Doge Puppet by Western Australian artist Leon Hendroff, which was crafted by Jackson Harrison. It was immortalised as an NFT, and became part of the Spare Parts Puppet Theatre collection.

We were delighted to make our first foray into the NFT world. As an organisation, we always do our best to be innovative and embrace the new. NFTs present a new way to engage with new audiences globally, but also a way to support and collaborate with artists who we work with every day. We are excited by the opportunity to experiment with new technology and dive right in.

“Puppets are more than toys or props, they embody the stories and voices of those that create and bring them to life. I hope that through this new medium, these loveable characters will bring joy to many more people and gain wider appreciation into the future for an art form that has evolved with the times over centuries.”

- LEON HENDROFF
ON NFTS

SPARE PARTS PUPPET THEATRE

Thank you to these organisations that enable us to share stories through puppetry that connect and inspire audiences across generations.



Department of
Local Government, Sport
and Cultural Industries



GOVERNMENT PARTNERS



REGIONAL SCHOOLS TOUR & THE HIVE PARTNERS

FEILMAN
FOUNDATION

Goodeve
Foundation

FOUNDATION PARTNERS



REGIONAL SCHOOLS
TOUR PARTNER

SHOW DAY PARTNERS

SPARE PARTS PUPPET THEATRE

Thank you to our wonderful family of donors, whose gift enables us to create adventurous and enriching theatre that expands the way children and families see, feel and experience the world.

20 CHAMPIONS

\$1,000+

Lutfullah Ahmadi
 Kelly Carter
 David Cooke
 Geoff Crosse
 Sue Crosse
 Anna and Roger Dartnell
 Richard Evans
 Lisa Hamilton
 Dave Hansen
 Paul Holmes a Court
 Andy and Jenny Lemessurier
 Shelley Lewis
 Bernard Mearns
 Leah Mercer
 Dave and Fiona Mofflin
 Teresa Ruane
 Mary Ruth Squire
 Jan Stewart
 Heather Tasker

\$500+

Hannah Bremner
 Fremantle Rotary
 David Jan
 Alana Karageorge
 Hon. Simone McGurk MLA
 Fiona Stanley

\$200+

Helen, Ruth and Heidi Broadfoot
 Rick Browne
 Arielle Gray
 Dorothea and Harry Hansen-Knarhoi
 Peter Kift
 Alexandra MacKenzie Matthews
 Rebecca O'Brien
 Jan Rodgers
 Natalia Vollrathhale

\$120+

Kay and Gordon Aram
 David Bent
 Elliot Buck
 Lucy Chisolm
 Scott Chisolm
 Fox Chisolm
 Leo Chisolm
 Jeannette Coleman
 Tayah Coleman
 Madeline Cox
 Daniel Dosek
 Alice Ford
 Marilyn Fowler
 Lindy Freestone
 Marion Froux
 Susan Hardy
 Sally & Pieter Hoedemaker
 Janet Holmes à Court
 Jane Holmes à Court
 Ingrid Holmes à Court
 Dawn Jackson
 Jeremy James
 Natalie Jenkins
 Megan Lagdon
 Amy Liddington
 Maria & Stuart Macaulay
 Nigel Moffatt
 Julie Morriss
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 Christine Tan
 Lance Taylor
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**SPARE
PARTS**
puppet theatre

PHOTO CREDIT: LIANG XU