

**SPARE  
PARTS**  
puppet theatre



# ANNUAL REPORT

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# 2023

# ACKNOWLEDGEMENT OF COUNTRY

Spare Parts Puppet Theatre respectfully acknowledges the Whadjuk Noongar people as the traditional owners and custodians of the unceded land on which we work. As we tour our work across these vast lands, we pay our respect to all First Nations elders, past and present. We celebrate their continuing connection and contribution to culture, country and community, and thank all First Nations peoples for their wisdom in caring for the land, the sky, the rivers and the sea.



## **ABOUT US** pg. 4

Vision, Purpose & Values  
Company Pillars  
Board & Staff  
2023 Artists  
2023 Volunteers  
Year in Numbers  
Chair's Report  
Artistic Director's Report

## **IN THEATRE** pg. 14

Show Day  
Blueback  
The Memory Palaces  
Pillow Fight  
Creative Development  
    Pillow Fight  
    Wilfrid Gordon McDonald Partridge  
    Hometown  
    Wandabaa Gaay Guwaali

## **CREATIVE LEARNING** pg. 26

Creative Learning Centre  
Schools Tour  
School of Puppetry  
Resources Created  
Puppet Packs

## **ARTIST DEVELOPMENT** pg. 34

Artists in Residence  
WAAPA Puppetry Unit  
Masterclasses  
Training Puppets Initiative

## **AUDIENCE ENGAGEMENT** pg. 38

Puppet Playtime  
Puppet Playtime Tour  
Pulling the Strings

## **FESTIVAL & EVENTS** pg. 42

Events & Attendance  
Puppets in the City  
The Queen Bee  
Coldplay

## **DIGITAL INITIATIVES** pg. 46

Digital Puppetry Program  
ATYP Partnership  
Online Workshops

## **PARTNERSHIPS & PHILANTHROPY** pg. 48

Fundraising Report  
Our Partners  
Our Donors

## **KEY PERFORMANCE INDICATORS** pg. 54

# VISION

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

# PURPOSE

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

# VALUES

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## 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 storytelling.

## 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.

# COMPANY PILLARS

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**PARTNERSHIPS AND PHILANTHROPY**

**DIGITAL INITIATIVES**

**TOURING**

**FESTIVALS AND EVENTS**

**AUDIENCE ENGAGEMENT PROGRAMS**

**ARTIST DEVELOPMENT**

**CREATIVE LEARNING**

**IN THEATRE**

# BOARD

**Dr. David Mofflin**  
(Chair)

**Lisa Hamilton**  
(Vice Chair)

**Philip Mitchell**  
(Company Secretary)

**Lutfullah Ahmadi**  
(until April 2023)

**Kelly Carter**  
(until April 2023)

**David Hansen**

**Gloria Karageorge**  
(until December 2023)

**Dr. Leah Mercer**

**Nadia Tavo**  
(from April 2023)

# STAFF

**Philip Mitchell**  
Artistic Director & Co-CEO

**Katie Henebery**  
Executive Director & Co-CEO

**Monique Beaudoire**  
General Manager (from February)

**Michael Barlow**  
Associate Director

**Bec Bradley**  
Director Early Years

**Megan Fitzgerald**  
Creative Producer

**Jackson Harrison**  
Production Manager (until July)

**Georgia Wesley**  
Audience Engagement Officer  
(until April)

**Naomi Corteen**  
Learning & Engagement Officer  
(from June)

**Grant Watson**  
Marketing & Communications Officer

**Dawn Jackson**  
Marketing & Development Officer

**Karen Connolly**  
Finance Officer

**Ayesha Norcross**  
Bookings and Operations Officer  
(until August)

**Una Minello**  
Audience & Operations Officer  
(from October)

**John Michael Swinbank**  
Publicist

**Front of House Officers**  
Leith Alexander, Sam Bevan, Lara Bromfield, Lee Neville, Kath Norcross, Louis Spencer, Dayle Waddingham

**Casual Support Staff**  
Holland Brooks, Kylie Bywaters, Alan Chambers, Karen Cook, Leisl Lucerne-Knight, Liam Murray, Benjamin Nelson, Charlotte Newton, Kathryn Norcross, Nick Pages-Oliver, Elena Silva, Georgia Smith, Byron Taylor, Kaitlin Tinker, Peter Young

# 2023 ARTISTS

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Shane Adamczak, Leith Alexander, Jonathan Battista, Lucy Berkinshaw, Bec Bradley, Daniel Buckle, Lee Buddle, Kylie Bywaters, Perrine Chugg, Amy Church, Tamara Creasey, Amberly Cull, Natasha-Alyce Cutler, Hannah Davidson, Baeley Dear, Alex Desebrock, Megan Fitzgerald, Howard Gaskin, Marlanie Haerewa, Caitlin Hampson, Jessica Harlond-Kenny, Jackson Harrison, Leon Hendroff, Sue Hendroff, David Hendroff, Amanda Herries, Oliver Hughes, Zachary James, Tehya Jamieson, Shaun Johnston, Stefan Karlsson, Yvan Karlsson, Robyn Laycock, Janet Lee, Erik Loew, Anna Lindstedt, Sam Longley, Nigel Luck, Giovanni Margio, Elsa May, Iona McAuley, Tristan McInnes, Sandy McKendrick, Felix McLeod, Christopher McRae, Benjamin Nelson, Charlotte Newton, Shana O'Brien, Nick Pages-Oliver, Kathryn Norcross, Alicia Osyka, Ellis Pearson, Rhiannon Petersen, David Rastrick, Melanie Robinson, Leah Sellwood, Elizabeth Separovich, Anthony Shephard, Narelle Simpson, Louis Spencer, Nadia Tavo, David Vikman, Mararo Wangai, Cecile Williams, Rachael Woodward, Jiri Zmitko.

# 2023 VOLUNTEERS

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Adele Thomas, Alex Wesson, Antong Lou, Blake E, Chloe Holman, Diana Nottle, Edith Lauk, Eza Garciano, Geoff Crosse, Hannah Bremner, Harry Frochter, Jan Burne, Jeannie McLean, Jennifer Steele, Julia, Juneper, Katie Miller, Leigh Christie, Lisbeth Russell, Lucy Tobin, Maria Latorre, Marian Leeper, Maxine Howell-Price, Milie Muller, Noel Phillips, Patti Alexeeff, PC Smith, Peter Fisher, Rachele Stefanatos, Riley Moncur, Rosalie Schneider, Rosie Mee, Rowena Mitchell, Sabrina de Beer, Sophie Smith, Stef Knell, Steph Toohey, Tiana Hart, Toni Miller, Trish Whiteman.



# AUDIENCE

**667,850**

total reach

**228,472**

total in person audience

**15,405**

total regional audience reach

**439,373**

total digital reach

# PUPPETRY WORKS

**13** new works staged

**1** repertoire works staged

**520**

performances, workshops or other activities

**307** performances

**14** new works developed

**16** weeks of creative development

# FESTIVALS AND EVENTS

**11** presentations of **6** works

# DIGITAL INITIATIVES

**1** digital puppetry app developed

**15** digital puppetry workshops

**1** NFT collection

# CREATIVE LEARNING

**15,061**

total creative learning reach

**8,253**

Go for 2&5 schools tour reach

**3,316** school season audience

**14** performances in metro schools

**45** performances in regional schools

**109** School of Puppetry workshops

**4,498** workshop participants

# ARTIST DEVELOPMENT

**70** artists trained

**107** days of artist training

# DIRECT EMPLOYMENT

**113** artists and arts workers

**78** artists employed

**11** core staff

**24** casual or seasonal support staff

# ENABLERS

**18** funders and sponsors

**19** 20 Champions Giving Circle donors

**28** Adopt a Puppet parents

**365** Giving Program donors



## SPARE PARTS PUPPET THEATRE

Welcome to Spare Parts Puppet Theatre's 2023 Annual Report, a reflection of a year marked by extraordinary resilience, creativity, achievement and community connection. Against the backdrop of ongoing challenges relating to the closure of our theatre auditorium in Fremantle, we remained steadfast in our commitment to delivering imaginative and impactful storytelling through the art of puppetry throughout the year, with great success.

2023 saw us establishing a home away from home at the Claremont Showgrounds, warmly welcomed by the Royal Agricultural Society of Western Australia. Resuming our in-theatre performances in April, we presented three seasons and participated in Perth's Royal Show for the first time. Whilst it has been difficult navigating the challenges presented by our unique circumstances over the past 18 months, the Spare Parts Puppet Theatre team have worked hard to usher a new era of growth and maturity for the organisation.

Working closely with the State Government and the Department of Local Government Sport and Cultural Industries, we are thrilled to report that \$3.8mil will be provided to facilitate our relocation to the Claremont Showgrounds for a period of 5+ years. We feel proud to have found and worked for a solution that will allow us to take advantage of the abundance of opportunities, creative and collaborative potential that comes with greater venue amenity, and the establishment of a space within a widely acknowledged community asset like the Claremont Showgrounds.

Throughout the year, we staged 307 performances, a remarkable feat as we proudly regained pre-COVID audience levels, captivating 228,472 attendees in 2023. We are incredibly grateful that our audience have remained loyal and followed us to our temporary facilities in Claremont, and have been encouraged by new audiences joining us from in and around the Claremont area.

Financially, the organisation has continued to build on its financial success, and will end the year with a profit of \$93,757. This is an enormous achievement given the circumstances, largely owing to strong ticket sales, continued growth in our Philanthropy and Partnerships programs, and high turnover in our Festival and Events works – with three interstate presentations in 2023, and a large-scale free event, Puppets in the City, produced by Spare Parts Puppet Theatre.

Looking to the future, we see immense opportunities for Spare Parts Puppet Theatre to extend our reach, and to share the joy that we create with new and expanded audiences. Whilst over the coming year we will continue to be tasked with completing the upgrades to our new home in Claremont, we believe it is also now time to get back on track with our ambitious growth plans. This will include a greater focus on our national presence, as well as expanding our international engagement. It will be an exciting time for the Company.

I would like to take this opportunity to thank our funding partners, donors and sponsors. Your financial investment in Spare Parts Puppet Theatre is essential to our success. It enables us to stay affordable for children and families, to reach into communities – delivering free and low cost programs across Western Australia and develop and support Western Australian artists.

Thank you to our committed and long term partners DLGSCI, Lotterywest, Healthway, Horizon Power, Feilman Foundation, Creative Australia, The Telethon Kids Institute and Goodeve Foundation. In 2023 we forged new partnerships with Minderoo Foundation, The Stan Perron Charitable Foundation, Hawaiian, Aurizon, Royal Agricultural Society of WA, The University of Western Australia and City of Perth. We are eternally grateful for the wonderful support of these organisations, and their investment and belief in our vision and impact.

## SPARE PARTS PUPPET THEATRE

I thank the many individuals and families that give the gift of joy and imagination by donating to our 20 Champions, Giving Program or Adopt a Puppet philanthropy programs. I also thank our committed volunteers who are an important part of our community. Your support is integral to our success.

A big thank you to my fellow Board Members: Vice Chair Lisa Hamilton, David Hansen, Nadia Martich, Dr. Leah Mercer and Philip Mitchell. In 2023 we farewelled Board directors: Kelly Carter, Lutfullah Ahmadi and Gloria Karageorge. We acknowledge the service of each Board Member throughout the year. Being part of a team who advocated passionately and successfully for the development and realisation of a new premises, and who navigated the ambiguities of the last year with good humour and a steady hand, has been a privilege. Thank you for your focus, steadfast guidance, expertise and generosity.

I acknowledge the extraordinary commitment of the Spare Parts Artistic and Administrative team. As an organisation we have met the challenges that faced us head on, and had a number of ground-breaking successes, due in large part to hard work and resilience. I am thankful to all of you who have given so much of yourselves throughout 2023.

Finally, to our wonderful audiences, thank you for taking the leap with us in 2023. We look forward to celebrating and sharing the magic of puppetry with you for many years to come.

**Dr. David Mofflin**  
**PhD(Cantab) BE(Hons)**  
Chair



## SPARE PARTS PUPPET THEATRE

In 2023 Spare Parts Puppet Theatre celebrated an incredible 42 years of bringing extraordinary puppetry experiences to our community and nourishing the creative sector of Australia. The adverse impact of our venue crisis did not deter us from forging ahead with an ambitious vision of being Australia's centre of excellence in puppetry with a multitude of new initiatives aimed at reaching new and diverse audiences.

The entire team's resilience and determination has been exceptional throughout this year of upheaval and uncertainty, and we are relieved and grateful to the Cook Labor Government that a solution has been found at Claremont Showground.

As Katie Henebery takes the helm as a Co-CEO, the Board and the executive team are continually looking at how Spare Parts Puppet Theatre can be sustainable into the future. Many difficult decisions have been made to shift from our long-term home in Fremantle to Claremont and with a growing team we are full of new energy and new perspectives to facilitate our growing programs.

The appointment of Monique Beaudoire as our General Manager has afforded us greater capacity and seen an overhaul of communication and organisational processes. Monique has shared her wealth of experience in sponsorship and philanthropy, fostering continued growth and maturity in our fundraising programs.

Additional investment through Lotterywest in new positions for new programs has seen our creative learning offerings expand. A creative producer dedicated to the growth of our festival and events works has already seen us overachieve on our targets and facilitated a return to national touring in 2023. In 2024 we will also make additional investment in technical and production staff, which will continue to facilitate our ambition to create more new work each year, for our theatre, and for new and different platforms and audiences.

While the noise of venue logistics rang loud in our ears, the commitment to deliver the very best artistic offerings was never compromised. *Show Day*, the work that brought us to our new home, was premiered in Albany and adored by the

community it was created for, leading to a warm response as our first season at Claremont Showground. Director Michael Barlow is applauded for his thorough and deep process connecting to the Albany community, engaging with regional artists and creating a work with heart and integrity.

*Blueback* once again delighted one of our largest audiences in recent years, with more than 6,000 children and families enjoying the show throughout its three-week season. Another new work, *Pillow Fight*, premiered for schools going on to be a critically acclaimed success by both peers and audience.

As the premiere Australian puppet theatre our ambitious vision has a commitment to creating a variety of offerings that will speak to all Australians. In 2023 we introduced new programs to enable access to our work by a greater cross section of our community.

Puppet Playtime, a new creative learning programme for early years in partnership with Minderoo and the Telethon Kids Institute performed to all but sold-out sessions in Fremantle across a 10 month period, before touring to outer metro venues and regional audiences.

Marionettes and Memories, a program specifically developed for seniors in our community, has been developed alongside our new work for 2024 *Wilfrid Gordon McDonald Partridge*. A heart-warming experience for all involved, this is a program that values the stories of our older audience members.

Our festival and events works, once again increasing to pre-pandemic popularity, reaching both local and interstate audiences. *String Symphony* toured to Gladstone, Cairns and Toowoomba, as well several Western Australian festivals including the Dark Sky festival at Exmouth celebrating the solar eclipse. *The Hive*, our most recent event work enjoyed a packed season at the Urban Orchard in the city, once again giving us a strong CBD presence, as well as a presentation as part of the Joondalup Festival.

## SPARE PARTS PUPPET THEATRE

A highlight of the year was our invitation to perform with Coldplay for their two concerts at Optus Stadium in November - a great reinforcement of the opportunities for collaboration across such a wide spectrum of activity for the company.

The development of an interactive digital puppet app supported by the DLGSCI and Lotterywest has been a challenging but fascinating journey in 2023. We hope it will have broad appeal for regional young people and attract the curiosity of its users, when it makes its debut in Western Australian schools in 2024.

We have begun the roll out of 3D printed training puppets in partnership with The University of Western Australia, the Feilman Foundation, DLGSC and Lotterywest and delivered our regular touring and creative learning programs that see us reach thousands of kids from regional and remote western Australia with a 13 week tour of *Blueback* from tip to toe of Western Australia: From the Pilbara and Kimberley all the way to the Great Southern and Esperance and Goldfields regions.

Our commitment to nurturing the theatre sector of Australia is unwavering with 70 artists supported by the organisation through our various training programs in 2023. We had 16 artists supported through our annual Artist in Residence program. International guest artist Marek Zákostelecký gave a weeklong masterclass attracting interstate, regional and local WA participants in an experience that will resonate with those artists long into the future. As we bridge the gap from tertiary education to professional practice our WAAPA partnership was once again a resounding success with one graduate and one First Nations undergraduate already employed in the 2024 program.

The diversification of creative leadership is integral to our commitment to nurturing our artform and artists. For several years now, we have actively sought opportunities for new directors, artistic voices and key artists to be given greater responsibility. In 2023, Bec Bradley was appointed as Director, Early Years, taking on artistic leadership on the Puppet Playtime program, a new early years work and directing her first mainstage work, *Wilfrid Gordon McDonald Partridge*. Spare Parts Puppet Theatre also committed to

producing *Wandabaa Gaay Guwaali*, with Nadia Tavo taking artistic leadership of this unique work, leading a First Nations creative team, also made up of a mix of experienced and emerging artists.

During our in theatre seasons we continued to deepen our engagement with our audience with Auslan and Relaxed performances (now an integral part of our regular programming) as well as a new initiative “Pulling the Strings” where participants get a backstage tour and insight into the technical side of the production and the theatre. This program was conceived to encourage careers in theatre production, however, has been popular amongst a wide variety of our audience members.

Supported by the Department of Local Government, Sport and Cultural Industries and the City of Perth, we presented the ambitious community project Puppets in the City that attracted over 10,000 people to the City of Perth in what was a wonderland of puppetry workshops and performances with our iconic *String Symphony* performing in Forrest Place.

The significant investment from our creative funds in creative development is commensurate with the quality of the work we are presenting. I take this opportunity to thank the many artists who contributed to the vibrancy of our artistic program in 2023. As a whole, across the year, we created many exceptional artistic outcomes together of which we can be very proud.

Likewise, I thank the Board, volunteers and administrative team for working collaboratively throughout a tumultuous period in the company’s history. Owing to your hard work and commitment, we face 2024 with greater certainty and a world of opportunity on the horizon, all afforded by a stable new home. I look forward to 2024 and beyond with great excitement.

**Philip Mitchell**  
Artistic Director & Co-CEO

# IN THEATRE

RIDES

OFFICE



# SHOW DAY

## NEW WORK WORLD PREMIERE

Commissioned by the Albany Entertainment Centre

Supported by the State Government of Western Australia

A work of creativity and heart that celebrates the biggest event of the year!

*Show Day* was a new puppetry performance created through a partnership between Spare Parts and the Albany Entertainment Centre. The work was developed in collaboration with the Albany community from 2021 to 2022 and several regional artists were in key creative roles. *Show Day* drew inspiration from real stories and memories of locals who take part in Agricultural Shows. The work had a very special resonance for the Albany community.

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.

*Show Day* was made as a joyful salute to the diverse range of people who create community through events like agricultural shows. We were thrilled to hear from ag show competitors and volunteers who watched the performance express their feelings of being seen and honoured. The team of artists from the Great Southern and from Perth united to create a work that shone with creativity and heart.

“From wood-chopping competitions to sheepdog trials, *Show Day* exemplifies family friendly, feather flying, ribbon twirling fun.”

- ARTSHUB

**DIRECTOR** Michael Barlow  
**CO-CREATORS** Ellis Pearson, Cecile Williams, Michael Barlow  
**DESIGNER PUPPETS, SET AND COSTUME** Cecile Williams  
**PUPPET MAKERS** Jane Davies, Sanjiva Margio, Cecile Williams, Umberto Margio, Jackson Harrison  
**COSTUME MAKER** Kylie Bywaters  
**LIGHTING DESIGNER** Erik Loew  
**COMPOSER** David Rastrick  
**STAGE MANAGER** Jackson Harrison  
**PERFORMERS** Ellis Pearson, Nadia Martich, Bec Bradley, Michael Barlow  
**UNDERSTUDY** Louis Spencer

### SEASON DATES:

Albany Season	23 to 26 January
School Season	3 to 6 April
General Public	8 to 22 April

### PERFORMANCES:

	<b>35</b>
Albany Season	6
School Season	3
General Public	26

### AUDIENCE:

	<b>2,914</b>
Albany Season	640
School Season	356
General Public	1,918

“The performers were excellent and entertaining and the puppets were beautiful. There were some very clever, emotional and authentic moments woven through this fun performance.”

- AUDIENCE MEMBER

Supported by:



IN THEATRE



# BLUEBACK

## REPERTOIRE WORK

Adapted by Peta Murray from the book by Tim Winton

An enchanting performance that brings Winton's beloved story to life. A true celebration of nature and the power of friendship.

Having performed to over 40,000 people our adaptation by Peta Murray of Tim Winton's fable for all ages returned to delight over 6000 families. Audiences were once again mesmerised by the beautiful puppetry and heart-warming story of *Blueback*.

Our creative learning space was a vibrant interactive space of craft and creativity featuring giant fishing nets, with schools of brightly coloured fish created by schools and our family audience swimming around the space in magnificent schools of colour.

The *Blueback* story centres around a young boy and his mother's life, their relationship with the land and their desire to protect and preserve the natural habitat of the place they call home. An evocative Western Australian story, capturing the mystery of the sea and majesty of the old fish which Abel calls Blueback. This is Abel's journey from inquisitive boy to that of a man prepared to stand up for what he loves and believes in.

**"Blueback is like watching gentle waves roll onto the shore as the setting sun dances across the water. Quiet, contemplative, rhythmic and magnetic."**

- SEESAW MAGAZINE

**DIRECTOR** Philip Mitchell  
**BOOK AUTHOR** Tim Winton  
**ADAPTING WRITER** Peta Murray  
**DESIGNER** Hanna Parssinen  
**PUPPET CONSTRUCTION** Greg Methé  
**COMPOSER** Don Hopkins  
**PERFORMERS** Anna Lindstedt and Shaun Johnston  
**PRODUCTION & STAGE MANAGER** Megan Fitzgerald

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**SEASON DATES:**

School Season	26 to 30 June
General Public	1 to 15 July

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**PERFORMANCES:**

School Season	10
General Public	30

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**AUDIENCE:**

School Season	2,051
General Public	4,820

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**"Maybe we will never know the secrets of the sea, but, as Spare Parts Puppet Theatre's stunning show, Blueback, reminds us, the ocean will always be full of wonder."**

- ARTSHUB

Supported by:



# IN THEATRE ARTIST DEVELOPMENT



# THE MEMORY PALACES

## NEW WORK WORLD PREMIERE

Presented with Western Australian Academy of Performing Arts

A  
mesmerising  
tale of life,  
love, and the  
power and  
mystery of  
memory.

In the latest chapter of a long-term partnership, WAAPA's 3rd Year Performance Making students collaborated with Spare Parts' Associate Director Michael Barlow to breathe life into a mesmerising new work. Audiences were enchanted by a tale of love, life, and forgetting. A story spun from threads of memory that bind us together and make us human.

Over five weeks the students explored the nature of memory as they were guided to experiment with puppetry forms and concepts. Everything, from the writing, design, puppet and prop making, sound design and composition was created by this company of artists, further proof that the Bachelor of Performing Arts course is one of the very best training grounds for contemporary performance in Australia, and Spare Parts is proud to play an important hand in the development of the artists that move through that course.

**"Our experience of memory is so varied and fascinating, both shared and individual, and comes at times with startling clarity, at others as elusive, fragmentary and sensory. Inside each of us lies a place filled with memories of longing, love, regret, and joy – our own 'memory palace'."**

- MICHAEL BARLOW

**DIRECTOR** Michael Barlow

**WRITER** Dee Waddingham

**ASSISTANT DIRECTOR** Anja Starkiss

**MUSICAL DIRECTORS AND SOUND**

**DESIGNERS** Harper Nguyen, Alicia Lori

**SET DESIGNERS** Gabriella Munro, Tash Erbich

**PUPPET CONSTRUCTION** Atira Shack, Harrison Lorenz-Daniel, Liam Crevola, Tash Erbich

**PERFORMERS** Atira Shack, Harrison Lorenz-Daniel, Liam Crevola, Tash Erbich, Harper Nguyen, Alicia Lori, Gabriella Munro, Anja Starkiss, Phoebe Jade Wood, Adam Snyman, Mackenzie Brown, Eve Miller, Henry O'Brien, Jaimee Whirledge

**STAGE MANAGER** Jamine Valentini

### SEASON DATES:

General Public 10 to 11 November

### PERFORMANCES:

General Public 3

### AUDIENCE:

General Public 269

**"Working seamlessly as an ensemble, the cast manipulated the puppets with care and precision, as this eclectic and mesmerising piece weaved its story of memories."**

- STAGE WHISPERS

Supported by:





# PILLOW FIGHT

## NEW WORK WORLD PREMIERE

A riotous comedy about biscuit banditry, puppet pandemonium and the unbreakable bonds of family.

*Pillow Fight* is another Spare Parts agile and joyous work that explores multiple truths and the conflict associated with being right. Building on the successful process in creating the critically acclaimed *Beanstalk*, Sam and Philip devised a work based in collaboration with our most experienced designer and composer along with our incredibly talented puppeteers, Shane, Alicia and Nadia.

It is the tale of an argument with two sides and three truths. It all started when great grandma’s biscuit barrel was found broken. *Pillow Fight* was set in the familiar surrounds of a childhood bedroom. The usual trappings of growing up have endured time; bunk beds, teddy bears and old forgotten toys.

The bunk beds themselves became puppetry portals to the battle ground to prove exactly what did happen that awful day when Great Grandmas biscuit barrel met its fractured fate.

Shane’s Karate Kat and Alicia’s Teddy get cast in a conflict that is not of their making and that they can’t escape from. The softness of a pillow is contrasted against the brutality with which it is wielded.

*Pillow Fight* delighted audiences with a huge cast of exquisitely handcrafted puppets, a fast-paced and hilarious story featuring epic worlds of magic, knights, spacemen, and monsters.

**DIRECTOR AND CO-CREATOR**

Philip Mitchell

**WRITER AND CO-CREATOR**

Sam Longley

**DESIGNER** Leon Hendroff

**COMPOSER** Lee Buddle

**LIGHTING DESIGNER** Megan Fitzgerald

**PUPPET MAKERS** Leon Hendroff,

Jackson Harrison, Shane Adamczak

**PERFORMERS**

Nadia Martich, Shane Adamczak

**PRODUCTION & STAGE MANAGER**

Charley Newton

**CO-CREATORS**

Alicia Osyka, Shane Adamczack

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**SEASON DATES:**

School Season 4 to 14 December

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**PERFORMANCES:**

School Season 6

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**AUDIENCE:**

School Season 635

“★★★★★ From a frolicking jaunt into magical forests to a raucous adventure in outer space and finally a courtroom denouement, the puppets in the show cover a vast terrain and take the viewer on a joyous journey.”

- ARTSHUB

“A hectic 50 minutes that provokes screaming laughter from its young audience, this is a lovely tale of family bonds and some fabulous imagination.”

- STAGE WHISPERS

Supported by:



# PILLOW FIGHT

The final creative development for *Pillow Fight* took place in February 2023. The investment in creative development of new work is essential to a quality outcome and with *Pillow Fight* it was certainly the case. The final set and a selection of key puppets had been completed for this development enabling the team to devise the work with some important final design elements. *Pillow Fight* was a collaboration in which all key creatives and performers were intimately involved in the development of the work. These intensive weeks of creative devising facilitate cohesion and sense of ownership in the team and forms a common language where the disparate elements of the production come together to make an outstandingly considered puppet performance.

**DIRECTOR AND CO-CREATOR**

Philip Mitchell

**WRITER AND CO-CREATOR**

Sam Longley

**CO-CREATORS**

Alicia Osyka, Shane Adamczack

**DESIGNER** Leon Hendroff

**COMPOSER** Lee Buddle

**LIGHTING DESIGNER** Megan Fitzgerald

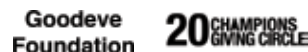
**PUPPET MAKERS** Leon Hendroff, Jackson Harrison, Shane Adamczack

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<b>Weeks of creative development</b>	<b>1</b>
<b>Participating artists</b>	<b>9</b>

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**SUPPORTED BY:**



# WILFRID GORDON MCDONALD PARTRIDGE

In 2023 we continued work on our adaptation of Mem Fox and Julie Vivas' beloved picture book. Long term Spare Parts Puppet Theatre puppeteer Bec Bradley took the lead as Director and Co-Creator, working alongside Co-Creator and Mentor Michael Barlow. *Wilfrid Gordon McDonald Partridge* is a heart-warming story about a friendship between a young boy and his elderly neighbour.

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 source of inspiration for *Wilfrid Gordon McDonald Partridge*. As part of the development process, the creative team visited and engaged with residents of Leederville Gardens Retirement Village.

**DIRECTOR AND CO-CREATOR**

Bec Bradley

**CO-CREATOR AND MENTOR**

Michael Barlow

**CONSULTANT** Alex Desebrock

**DESIGNER** Sandy McKendick

**COMPOSER** Melanie Robinson

**DEVISORS**

Kylie Bywaters, Sanjiva Margio

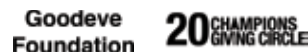
*Wilfrid Gordon McDonald Partridge* will have its world premiere season in March 2024.

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<b>Weeks of creative development</b>	<b>2</b>
<b>Participating artists</b>	<b>7</b>

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**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 our first puppet musical. Shaun Tan has generously shared his unpublished work *Hometown* as the springboard for this new musical collaboration.

In 2023 we had two creative developments. The first development brought the entire team together to find the best puppetry form to explore to realise the story. The black theatre outcome allowed for the team to create a draft story outline of all elements, characters and visual dramaturgical units of action. Decisions were then made on size and scale, achievability within the budget, material experimentation e.g. black gauze and the movement of the work. Our composer, Mel Robinson, beginning to compose fragments of songs while Lee Buddle, sound designer, played with improvised soundscapes.

Further development occurred between key artists including composition of songs, set and puppet development and the construction of the main set element.

In the second development we devised the work with puppet mock ups and experimentation with black theatre lights in the actual constructed set. Mel worked with the team to have key songs composed and lyrics confirmed. This development tested the dramaturgical (visual and aural) shape to facilitate a design, script and score.

*Hometown* will be an extraordinary, visually astounding, musical theatre performance set in a magical, dreamlike Shaun Tan world of strange creatures and awe-inspiring landscapes. In essence it is a tale of how love and belonging can conquer fear and prejudice and gives our 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

**LIGHTING DESIGNER** Megan Fitzgerald

**PERFORMERS AND DEVISORS**

Bec Bradley, Amberly Cull, Nick Pages Oliver

*Hometown* will have its world premiere season in December 2024.

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<b>Weeks of creative development</b>	<b>3</b>
<b>Participating artists</b>	<b>8</b>

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**SUPPORTED BY:**



# WANDABAA GAAY GUWAALI

*Wandabaa Gaay Guwaali* is ghost stories in Gamilaraay language. The work is led by artist Nadia Tavo, a proud Gamilaroi and Bigambul woman hailing from north-western NSW who now calls Whadjuk Noongar Boodjar home. *Wandabaa Gaay Guwaali* is a unique work that invites an intimate audience into an immersive world of storytelling and puppetry. It is designed to be performed outside at night, and replicate the atmosphere of the campsite, where families come together and ghost stories are shared.

With the audience sharing the inside of the tent with a performer storyteller, the visual story unfolds on the walls of the tent. The work creates an immersive atmosphere that absorbs and embraces its audience, in story, fun and a few tingling goosebumps.

Nadia says “ghost stories offer our mob vivid and emotional connections to land and our ancestors. *Wandabaa Gaay Guwaali* are not just superstitions, they’re lessons about how to stay safe and understand Country.” Ending with a smoking and a yarn, Nadia wants people to leave the experience feeling more connected to Aboriginal culture.

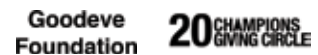
Nadia’s personal relationship to the stories, and its unique and intimate performance style set this work apart.

*Wandabaa Gaay Guwaali* is the first work in our 40+ year history to be led by a First Nations artist with a majority First Nations team. It will have its world premiere season in 2024 or 2025.

**CREATIVE LEAD, CREATOR AND DIRECTOR** Nadia Tavo  
**LANGUAGE AND CULTURAL CONSULTANT** Fiona Martich  
**DRAMATURG** Zac James  
**PUPPETRY DIRECTORS/MENTORS** Michael Barlow, Philip Mitchell  
**PERFORMER/CO CREATORS** Oliver Hughes, Teyha Makani  
**PERFORMER** Marlanie Haerewa  
**COMPOSER** Melanie Robinson  
**DESIGNER** Shana O’Brien  
**PRODUCER** Megan Fitzgerald

Weeks of creative development	1
Participating artists	11

**SUPPORTED BY:**





# CREATIVE LEARNING



# CREATIVE LEARNING CENTRE

For every Spare Parts Puppet Theatre show, audiences are encouraged to arrive early or remain after the performance to participate in fun and creative activities in our Creative Learning Centre. Activities are designed to explore themes from the story and deepen our audience's engagement with the show.

## SHOW DAY

Audiences were invited to build a replica showground using recycled cardboard and materials, masking tape and lots of imagination! We were delighted at their creations, which included animals, a ferris wheel, bird nest and train. Children played in sensory stations filled with stock feed, learnt the craft of weaving and marvelled at the fascinating heritage farm equipment and tractors – kindly loaned to Spare Parts Puppet Theatre by the WA Heritage Society.

## BLUEBACK

A Make Your Own Fish activity saw adoring audiences crafting fish and other ocean creatures to add to an underwater menagerie in a giant netted wonderland erected in the creative learning space. On arrival to the Ellie Eaton Pavilion, audiences were greeted by a kaleidoscope of colour with creatures hanging from recycled fishing nets. It was wonderful to see the imaginative fish designs and artistic talents on display!

## PILLOW FIGHT

The excitement was palpable when school students wandered into a giant blanket fort for *Pillow Fight!* With the production set in the familiar surrounds of a childhood bedroom, audiences were invited to build their own blanket fort using sheets, blankets, pillows and cushions. Many a child was found cocooned in a fort reading and playing board games.

## SUPPORTED BY:

Spare Parts Puppet Theatre warmly thanks those who generously contributed to the Creative Learning Centre in 2023 including Royal Agricultural Society of WA, Milne Feeds, The Atwell Arts Centre Hand Spinners and Sea Harvest.

# CREATIVE LEARNING SCHOOSI TOUR



# BLUEBACK

In partnership with Healthway, Horizon Power, the Department of Local Government Sport and Cultural Industries, The Stan Perron Charitable Foundation and Hawaiian, Spare Parts toured *Blueback* for 13 weeks to 55 regional, remote and metro schools, travelling almost 6,000 kilometres, performing for 8,253 students and educators.

The Northern leg of the Go for 2&5 Regional Schools Touring Program from 22 May to 16 June included regional and remote communities in the Kimberley and Pilbara. The Southern leg from 24 July to 8 September visited communities in the South West and Great Southern.

Thanks to our new partnerships with The Stan Perron Charitable Foundation and Hawaiian, we performed *Blueback* in 13 metro and outer metro schools across 3 weeks, more than doubling the number reached in 2022!

Spare Parts enriched the students' learning experience by providing teachers with a *Blueback* Creative Learning Pack, filled to the brim with classroom activities exploring themes from the story, with links to the education curriculum. Following the performance, students had the opportunity to ask performers about the work, story and craft of puppetry. At most schools, the performers facilitated fish puppet making workshops.

**"I think it's really important to expose students to live performances, so they can see the value in the Arts and the different ways people can express themselves creatively. In a world where hobbies are often based upon screens, seeing how puppets can be made and improvised, and how imagination can fill in the gaps, it is an enriching and eye-opening experience to see something like Spare Parts Puppet Theatre."**

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**TOUR DATES:** 15 May to 15 September  
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**SCHOOLS VISITED: 55**  
 Regional 42  
 Outer metro 13  
 -----

**PERFORMANCES: 59**  
 Regional 45  
 Outer metro 14  
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**PERFORMANCE ATTENDANCE: 7,111**  
 Regional 5,449  
 Outer metro 1,663  
 -----

**WORKSHOPS: 52**  
 Regional 48  
 Outer metro 4  
 -----

**WORKSHOP PARTICIPATION: 1,141**  
 Regional 1,021  
 Outer metro 120  
 -----

**SUPPORTED BY:**



**"I really valued the way the performers answered questions at the end and explained that the puppets were made of recycled materials."**

**"This was a wonderful performance - from our Kindergarten to Year 12 students they all took something away from this. It was evocative and provided impetus for them to use their imaginations and make links to the story. It was a great way for them to see how different emotions can be expressed through a creative forum. It was wonderful."**

# BLUEBACK

Schools and centres visited as part of our *Blueback* Go for 2&5 Regional Schools Tour:

Albany Senior High School	Manjimup Library	Pinjarra Primary School
Balingup Homeschool Group	Marble Bar Primary School	Port Hedland Primary School
Balingup Primary School	Margaret River Independent	Purnululu Aboriginal
Boyup Brook District High	School	Community School
School	Margaret River Montessori	Rapids Landing Primary
Bridgetown Primary School	School	School
Broome Senior High School	Mount Barker Community	St Brigids School Collie
Capel Primary School	College	St Joseph's Catholic Primary
Cassia Primary School	Mount Many Peaks Primary	School
Darkan Primary School	School	Tambellup Primary School
Derby District High School	Nannup District High School	Tambrey Primary School,
East Kimberley College	Newdegate Machinery Field	Karratha
Esperance Education Support	Days	Vasse Primary School
Centre	Newdegate Primary School	Walpole Primary School
Geographe Primary School	Northcliffe District High	Waroona District High
Golden Hill Steiner School	School	School
Great Southern Grammar	Nullagine Community School	Yallingup Steiner School
Greenbushes Primary School	Paraburdoo Primary School	Yandeyarra Remote
Hope Christian College	Pegs Creek Primary School	Community School
Karratha Senior High School	Pemberton District High	
Kirup Primary School	School	

Schools and centres visited as part of our *Blueback* metro and outer metro schools tour:

Anzac Terrace PS	Duncraig Primary School	Orelia Primary School
Balcatta Primary School	Glengarry Primary School	Rockingham Montessori
Camboon Primary School	Guildford Primary School	School
Darlington Primary School	Hillman Primary School	Sowilo Community High
Don Russell Performing Arts	North Parmelia Primary	School
Centre	School	Tranby Primary School



# SCHOOL OF PUPPETRY

School of Puppetry is our interactive workshop program that spans different styles of puppet making to puppetry performance 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.

Highlights from School of Puppetry in 2023 included:

Creating a new Sock Puppet workshop. Our Sock Puppets have an edge on your average design with their adorable muppet-style mouths that really bring them to life for participants.

Assisting Midnite Youth Theatre Company at ChristChurch Grammar to bring their adaptation of Grimm’s Fairytales to life through consultation with Associate Director Michael Barlow, including a specialised intensive coaching session in which he taught puppetry performance skills to the students.

We also ran wildly popular Free-Flow Puppet Making stalls at three Festival Events, including Katanning Harmony Festival, the America’s Cup 40th Anniversary and Telethon Kids Family Day in Yagan Square. Our hard-working Teaching Artists at these events reached over 2,100 participants at these stalls.

We created a tailor-made Native Animal Paper Puppets workshop at the Wetlands Centre, Cockburn, in which Iona McAuley made beautiful snake-necked turtles and Carnaby’s cockatoos with participants.

<b>Workshops offerings</b>	<b>7</b>
<b>Workshops delivered</b>	<b>110</b>
<b>Participants</b>	<b>4,498</b>



# RESOURCES CREATED

Throughout the year and for every in-theatre season, we create Creative Learning Notes and other resources to deepen engagement with our performances. In 2023 we created five resources:

May 2023 – *Blueback* Creative Learning Notes. Created by Rebecca Palmer and Naomi Corteen. These notes included hand drawn illustrations and activities created by Rebecca and detailed ACARA links.

June 2023 - *WGMcDP* by Mem Fox “Conversations with Kids” parent resource. Focus on building social and emotional understanding by modelling active listening and asking open-ended questions to kids.

July 2023 - Heartbeat of the Land by Cathy Freeman “Return to Calm” parent resource. Focus on somatic and conversational techniques to help one

another find calm. A mini resource was also provided on encouraging sensory awareness.

October 2023 - The Bunyip of Berkeley’s Creek “Choices/A Strong Sense of Self” parent resource. Focus on empowering kids to feel in control by giving them choices, setting boundaries and expressing that you care about your child’s opinions and preferences.

November 2023 – *Pillow Fight* Creative Learning Notes created by Naomi Corteen and Amy Church. These notes include a glimpse behind the scenes with the design drawings from the production included.

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**Resources created** **5**  
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# PUPPET PACKS

In 2020, with support from Lotterywest, Spare Parts worked with designer Leon Hendroff to create and print Do-It-Yourself Puppet Packs. Each pack includes an eight page booklet providing a history of puppetry, easy to follow making / performing instructions, a fun activities page, and an easy to cut out and assemble template.

There are currently four puppetry packs in our collection: Shadow Puppets, Toy Theatre, Carnival of the Animals and Finger Puppets. A fifth was developed in 2023. They are a favourite merchandise purchase for audiences after seeing a Spare Parts performance!

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**Puppet Packs sold** **78**  
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# ARTIST DEVELOPMENT



# ARTISTS IN RESIDENCE

Our Artists in Residence program provides an impactful career opportunity for emerging to mid-career theatre artists in Western Australia. The program offers artists a two-week residency at Spare Parts' office in Fremantle, providing a small grant of \$2,500, access to studio space, workshop, company resources and support from artistic and technical staff to develop an original puppetry work.

After a highly competitive application process, we selected four groups of talented artists to participate in the program in 2023.

**Greg Molloy and Marijke Loosjes** developed *Tech Duinn*. Inspired by the Irish god of the afterlife, Duinn, the work aims to create an immersive experience through a performance art/installation, featuring giant puppetry, translucent high-gloss resin panels, movement, body shadow, lighting and sound design.

**Scarlet Davis, Lily Baitup and Cam Appleby** developed *Charlotte's World Wide Web*. The residency explored a modern interpretation of the spider from Charlotte's Web in the context of internet and influencer culture, with a combination of rope web staging, puppet figures, object theatre, and screen-based visuals.

**Rhiannon Bryan, Marli Haddeill, Leisl Lucerne-Knight, Holland Brooks, Jo Cooper and Mazey O'Reilly** developed *The State*. The work is a satirical play exploring the downfall of democracy in a fictitious nation through an interdisciplinary combination of puppet theatre, drag performance and movement. *The State* is being staged at The Blue Room Theatre in May 2024.

**David Vikman and Kylie Bywaters** developed *Prince Blå*. The work delves into personal narratives and the exploration of parent and child relationships. Focusing on the themes of bravery and courage, the residency will provide an opportunity for dramaturgical probing and exploration of puppetry form.

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<b>Participating artists</b>	<b>16</b>
<b>Weeks of creative development</b>	<b>7.5</b>

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# WAAPA PUPPETRY UNIT

2023 marked the ninth year of our partnership with the Western Australian Academy of Performing Arts (WAAPA) - the jewel in the crown of Spare Parts' artist development program. 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 2023 both teaching and performance components of the program took place at Ellie Eaton Theatre. Audiences enjoyed the world premiere season of *The Memory Palaces* – a tale of love, life, and forgetting.

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 – as well as on our admin team!

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**Participating students** **16**  
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## MASTERCLASSES

### INTERNATIONAL MASTERCLASS

In July Spare Parts was thrilled to host multi-award winning Scenographer and Director Marek Zákostelecký (Czech Republic) who delivered a week-long Puppetry Masterclass. Titled 'Puppet Character and the Art of Stage Setting' the masterclass dove into the special relationship between the design of a puppet and its stage setting.

The first part of the masterclass focused on the key point for any puppet production – the creation of a puppet's character and expression. Using paper, pencil, brushes, glue, drawings, paintings, collage and any art-making method imaginable, participants created their own puppet characters. The second part of the masterclass concentrated on how to create and place these puppet characters in the right stage setting, with an investigation of scenography that goes beyond appearance into the nature of theatre as a whole.

### MASTERCLASSES BY OUR LEADERS

In July Artistic Director Philip Mitchell participated in Yirra Yaakin Theatre's Playwrighting Festival at Subiaco Arts Centre, facilitating the session 'The Making of Puppetry Works'. In this hands-on physical workshop, participants were introduced to the world of objects as allegorical tools for storytelling and play as a tool for performance making.

In September Associate Director Michael Barlow delivered a weekend training intensive workshop for Sky River and her team of performers in Margaret River, as well as two days of manipulation training for Artist in Residence group The State.

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**Participating artists** **33**  
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# TRAINING PUPPETS INITIATIVE

Spare Parts champions the artform of puppetry through the training of Western Australian artists and transferring our knowledge of the craft onto others. Puppetry is a niche artform which requires specific skills. In recent years, our training programs have been limited by using old puppets from the company's history of performances. These puppets, which were never intended for use as teaching tools, are approaching the end of their useful lives.

In an Australian first, Spare Parts has commissioned the design and making of 72 specialty training puppets, comprising six sets of different types of puppets, with twelve puppets in each set. Thanks to a grant from Lotterywest, in 2023 we purchased 3D printing equipment to 3D print these purpose-built puppets for use in artist training.

These sets of training puppets will allow Spare Parts to focus on skills development in precise detail, raise the standard of training in the artform, improve the practice of puppetry and dramatically accelerate the pace of development for Western Australian artists. We look forward to piloting use of the training puppets in 2024.

## SUPPORTED BY:



AUDIENCE ENGAGEMENT



# PUPPET PLAYTIME

In February Spare Parts launched a new audience engagement program Puppet Playtime, developed with the Telethon Kids Institute for ages 3-5. The program uses the rich creative potential of puppetry to nurture the development of the whole child in their early years of development. Puppet Playtime develops key skills in young children including language and communication and fine motor skills, while nurturing social and emotional wellbeing. Parents and carers are integral to the experience, as they create and learn alongside their child in meaningful, relationship-building conversations and play.

Puppet Playtime follows a simple format. LISTEN to artists as they read a popular children story, performing with puppetry. CREATIVE PLAY activities explore themes from the story and children create something to take home to treasure. Children then PLAY with their new creation, through sounds, music, games and other interactive play.

Puppet Playtime took place in Spare Parts' Creative learning Centre in Fremantle and was facilitated by professional performers. Every month from February to November, 90 minute Puppet Playtime sessions were delivered for up to 15 children per session (plus caregivers), with a different children's picture book featured each month. Spare Parts is committed to making Puppet Playtime affordable for families - the cost to attend is \$10 per child and free for accompanying caregivers.

The program has been designed in close partnership with the Telethon Kids Institute (TKI). Spare Parts has been guided by TKI's Social and Emotional Wellbeing Through the Arts (SEW-Arts) resource to ensure the social and emotional wellbeing of children aged 3 to 5 is the central focus of Puppet Playtime and collaborates with TKI on the design of parent resources and evaluation.

We have been thrilled with the level of participation and engagement in Puppet Playtime in 2023, with most months selling out (93% capacity across the year).

<b>Sessions</b>	<b>90</b>
<b>Attendance</b>	<b>1682</b>

**SUPPORTED BY:**



# PUPPET PLAYTIME

## FEBRUARY

*Where the Wild Things Are* by Maurice Sendak

**Performer** Kylie Bywaters

**Director:** Bec Bradley

**SEW focus** expressing emotions

## MARCH

*My Shadow is Purple* by Scott Stuart

**Performer** Shaun Johnston

**Director:** Bec Bradley

**SEW focus** feeling safe in my body

## APRIL

*Thelma the Unicorn* by Aaron Blabey

**Performer** David Vikman

**Director:** Bec Bradley

**SEW focus** self-compassion

## MAY

*Stickman* by Julia Donaldson

**Performer** Joni Tham

**Director:** Bec Bradley

**SEW focus** social understanding through perspective taking and empathy

## JUNE

*Wilfrid Gordon McDonald Partridge* by Mem Fox

**Performer** Michael Barlow

**Director:** Bec Bradley

**SEW focus** empathy, memory and active listening

“Loved it. Very professional staff with an interest and investment in the kids attending and their enjoyment. Not often I’m in a space so curated for creativity and engagement and child centric.”

“I LOVED the stethoscope activity. It encouraged me to talk to my son about slowing down our heartbeat. It was really hands on and made the concept clear and relevant for him.”

## JULY

*Heartbeat of the Land* by Cathy Freeman

**Performer** Nadia Tavo

**Director:** Bec Bradley

**SEW focus** sensory awareness and mindfulness/managing pressure

## AUGUST

*The Singing Hat* by Tohby Riddle

**Performer** Mel Robinson

**Director:** Bec Bradley

**SEW focus** perspective taking and empathy

## SEPTEMBER

*Why Anansi Has Eight Thin Legs* (traditional)

**Performer** Mararo Wangai

**Director:** Bec Bradley

**SEW focus** sensory awareness

## OCTOBER

*The Bunyip of Berkeley’s Creek* by Jenny Wagner

**Performer** Shane Adamczak

**Director:** Bec Bradley

**SEW focus** developing a sense of self

## NOVEMBER

*The Dark* by Lemony Snicket

**Performer** Rachael Woodward

**Director:** Bec Bradley

**SEW focus** developing self-awareness: emotions, expressing emotions

“It was our first time attending something like this. Not only did the kids love it, we did (mum and dad) as well. It was fantastic. The presenter Joni was amazing and so skilled. Incredible memorising the whole book and putting actions together at the same time. The activities were engaging and so fun. Well done to the whole team. Thanks for a fabulous experience.”

“We talked about how in African cultures movement of the body to express our emotions and feelings is encourage and is a healthy way to express ourselves and our emotions. Especially the idea of ‘shaking’ while dancing to dissipate stuck feelings in the body.”

# PUPPET PLAYTIME TOUR

Through a partnership with Minderoo Foundation, Spare Parts toured the *Wilfrid Gordon McDonald Partridge* Puppet Playtime session to six metro and six regional communities throughout November and December. It was performed by Spare Parts' Associate Director Michael Barlow, assisted by Kylie Bywaters, Sandra McKendrick and Bec Bradley.

<b>TOTAL COMMUNITIES:</b>	<b>12</b>
Metro	6
Regional	6
<b>TOTAL SESSIONS</b>	<b>20</b>
Metro	11
Regional	8
<b>TOTAL PARTICIPATION:</b>	<b>488</b>
Metro	276
Regional	212

# PULLING THE STRINGS

Spare Parts invited theatre enthusiasts and curious high school students to peek behind the curtain to gain behind the scenes insight into the operations of our technical department. Participants were guided through the process of making a new puppet theatre performance, learnt about specialist theatre equipment and gained an insight into how to cue music, sound effects and lighting changes – with a tour of the technical facilities and backstage areas.

<b>ATTENDANCE:</b>	<b>27</b>
<b>Facilitators:</b>	
	Jackson Harrison, Production Manager
	Megan Fitzgerald, Creative Producer



# FESTIVAL & EVENTS



# FESTIVALS & EVENTS

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 reach audiences that may not usually attend traditional theatre.

<b>Total events delivered</b>	<b>11</b>
<b>Total attendance</b>	<b>195,984</b>

In 2023 Spare Parts Puppet Theatre delighted audiences with the following Festival & Events works in Joondalup, Perth CBD, Ningaloo, Gladstone, Cairns, Toowoomba, Claremont, Fremantle, Northbridge and Kelmscott.

## THE BROLGAS

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

<b>Events</b>	<b>1</b>
<b>Attendance</b>	<b>3,000</b>

## STRING SYMPHONY

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

<b>Events</b>	<b>5</b>
<b>Attendance</b>	<b>35,000</b>

## THE HIVE

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

<b>Events</b>	<b>2</b>
<b>Attendance</b>	<b>4,984</b>

## THE GREAT AUSSIE SHEEP MUSTER

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

<b>Events</b>	<b>1</b>
<b>Attendance</b>	<b>5,000</b>

## FREE FLOW WORKSHOPS

A hands on activity that gets children brainstorming, creating, making and performing.

<b>Events</b>	<b>1</b>
<b>Attendance</b>	<b>900</b>

FESTIVAL & EVENTS



# PUPPETS IN THE CITY

In April we were delighted to light up Perth's CBD, sharing puppetry workshops and performances with 10,000 people. The highlight of this free event was our giant *String Symphony* puppet, Leor, who came to life in Forrest Place. Adding to the excitement were three choose-your-own-adventure Puppet Trails that families could explore, leading them through the laneways and arcades of Perth. The trails involved following clues that ultimately led them to the various workshops, where kids created three different kinds of puppets to take home.

**Date** 12 April

**ATTENDANCE** 10,000

## Performers

Nel Simpson, Kylie Bywaters, David Vikman, Jess Harlond-Kenny, Jono Battista, Joni Tham, Yvan Karlsson, Louis Spencer, Nigel Luck, Kath Norcross, Alicia Osyka, Daniel Buckle, Tristan McInnes, Helen Kerr, Iona McAuley

# THE QUEEN BEE

For the first time in our 40+ year history, Spare Parts performed at the Perth Royal Show, bringing The Queen Bee experience to the Ellie Eaton Theatre. It was a natural extension of Spare Parts' growing relationship with the Royal Agricultural Society of WA. We were buzzing with excitement to take part in one of the biggest events of the year!

**Dates** 23 to 30 September

**ATTENDANCE** 16,000

## Performers

Philip Mitchell, Anna Lindstedt, Joni Tham, Louis Spencer, Shane Adamczak, Shaun Johnston

Children immersed themselves in a hive of creativity as they crafted their very own buzzing companion – a charming bee puppet. Once their bee creation was ready to take flight, children ventured into a garden of colourful blossoms and radiant petals to spot the illustrious Queen Bee. With a regal wave and a warm smile, she welcomed all to her buzzing realm.

# COLDPLAY

We were absolutely thrilled to be a part of the Coldplay concerts at Optus Stadium in November. It was an incredible opportunity for some of our talented puppeteers to perform for an audience that size and with Jim Henson puppets!

**Dates:** 18 to 19 November

**ATTENDANCE** 130,000

## Performers

Nick Pages-Oliver, Amberly Cull, Louis Spenser, Jess Harlond-Kenny and Tamara Creasey

# DIGITAL PUPPETRY PROGRAM

Our new Digital Puppetry Program (DPP) will use virtual technologies to empower young minds to tell their own stories using digital puppetry. Students will participate in classroom workshops that provide skills and tools to design, interact and control a digital puppet of their making in real time.

The workshops will be designed to support the development of creative learning, cognitive skills and motor coordination through storytelling. It will trial the use of advanced motion-sensing technology and computer animation as a medium for creative learning and expression by children and young people.

There are three of components of Digital Puppetry Program:

1. Development of a custom App for iPads that uses the latest in hand-tracking and augmented reality technology to manipulate digital puppets in a virtual environment
2. Delivery of workshops by Teaching Artists where students work together to create stories with different characters and settings
3. Accompanying professional development for educators

In 2023 Spare Parts performer Nick Pages-Oliver worked with developers Intenvix to develop the App, with the prototype delivered in November. Spare Parts is excited to pilot the App and workshop in metropolitan schools in 2024 before a broader rollout in regional schools later in the year.

## SUPPORTED BY:



Department of  
Local Government, Sport  
and Cultural Industries



# ATYP PARTNERSHIP

2023 saw the continuation of our partnership with Australian Theatre for Young People in which Spare Parts provides 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 are. 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. Our digitised performance of *Hachiko: The Loyal Dog* is accessible from the platform and we plan to provide additional productions in 2024.

# ONLINE WORKSHOPS

On Spare Parts' website are free online workshops offering a variety of DIY puppetry content that covers multiple styles and techniques. Five workshops are available covering Shadow Puppets, Hand Puppets, Origami Puppets, Garden Puppets and Make a Toy Theatre. All are designed to be completed in simple steps using minimal materials.

ONLINE WORKSHOPS	5
EPISODES	18
VIEWS	14,992



# PARTNERSHIPS & PHILANTHROPY



# FUNDRAISING REPORT

Public and private sector income continues to be an important part of Spare Parts' income mix. In real terms, the financial support enables us to keep ticket prices affordable, expand our reach into new communities and provide free or low cost programs and projects that enrich the lives and learning of many in our community.

2023 saw significant growth in income from partnerships across sponsorship, funding and grants. We were thrilled to secure 10 new partnerships to enable new programs and projects, grow in existing ones, and strengthen our operations.

Minderoo Foundation pledged a three year investment to launch our Early Years Program. The Stan Perron Charitable Foundation and Hawaiian's partnership expanded the reach of our Schools Touring Program. UWA's School of Engineering are working closely with us to realise our 3D printing ambition for the Training Puppets Initiative. Royal Agricultural Society of WA assisted with relocating our in-theatre performances to the Claremont Showgrounds. Our pro bono Legal Partner, HWL Ebsworth, are working with us through a period of bold business transformation. Albany Entertainment Centre, City of Albany and Hilton Garden Inn supported the creative development and world premiere season of *Show Day* in Albany. And finally, City of Perth helped bring to life our Puppets in the City event.

Three existing partners increased their investment to support new Spare Parts programs and projects. DLGSCI provided additional funding for our Digital Puppetry Program and Puppets in the City. Lotterywest invested in three separate programs to ensure each are sustainable in future years. Creative Australia pledged dollar for dollar matched funding for our Home is Where the Heart Is giving appeal. Healthway funded our collaboration with Telethon Kids Institute for Puppet Playtime.

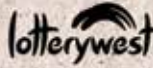
Our Philanthropy Program continued to grow, welcoming new donors and increasing income by 125% on 2022. Across June we ran our Puppet Playtime EOFY Giving Appeal, inviting the Spare Parts community to ignite children's imagination by making a tax deductible donation. We were delighted to have raised \$7,325 to support our new early years program to help keep it affordable for families. In October we launched our Home is Where the Heart Is giving appeal to raise money for a new puppet musical based on a story by Shaun Tan.

Spare Parts hosted several events for donors to demonstrate the impact of their gift, taking them behind the scenes and providing opportunities to meet puppeteers, artists and fellow supporters.

This growth across both partnerships and philanthropy is a remarkable achievement for a company our size. We thank all our supporters for investing in Spare Parts Puppet Theatre.



Department of Local Government, Sport and Cultural Industries



GOVERNMENT PARTNERS



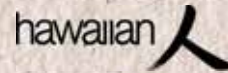
MINDEROO FOUNDATION

REGIONAL SCHOOLS TOUR & THE HIVE PARTNERS

PRINCIPAL PROGRAM PARTNER EARLY YEARS PUPPETRY PROGRAM



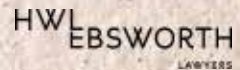
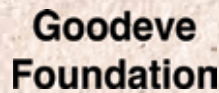
STAN PERRON CHARITABLE FOUNDATION



TOURING PARTNERS



TRAINING PUPPETS INITIATIVE PARTNERS



NEW WORKS PARTNER

VENUE PARTNER

LEGAL PARTNER



SHOW DAY ALBANY PARTNERS



PUPPETS IN THE CITY PARTNER

# OUR DONORS

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Thank you to our wonderful and generous family of donors whose gifts enable Spare Parts to share the joy and magic of puppetry with our community. This list acknowledges gifts of \$100+ between 1 January and 31 December 2023.

## 20 CHAMPIONS GIVING CIRCLE

The Carter Family  
Creative Canary  
Geoff Crosse  
Sue Crosse  
Anna and Roger Dartnell  
Lisa Hamilton  
Mick Hannam & Robyn Serrmon  
Dave Hansen  
Lisa Hamilton  
Warwick Hemsley AO  
Gary and Veni Hing  
Paul Holmes a Court  
Andy and Jenny Lemessurier  
Shelley Lewis  
Dave and Fiona Mofflin  
Jill and Tony Morgan  
Annie & Rodney Silberstein  
Anonymous (3)

Spare Parts Puppet Theatre warmly thanks our Patron of 20 Champions Anna Dartnell. We acknowledge Anna and Roger's wonderful generosity in hosting events for 20 Champions donors since 2019.



# OUR DONORS

## ADOPT A PUPPET

### \$1,000

Lisa Hamilton  
The Hay Family  
Mary Ruth Squire

### \$520

Fred and Lyn Barlow  
Monique Beaudoire & Steve Hogden  
Hon. Simone McGurk MLA  
Anonymous (1)

### \$240

Rebecca, Gary, Eleanor & John  
Rick Browne, Felicia and Calvin Wogan-Browne  
Nicole and Jennifer Player

### \$120

Alex and Lucy  
Bronte  
Hannah Bremner  
Bronnie Christensen  
Ella and Soren Christensen  
Jeanie Christensen  
Tayah & Jeanette Coleman  
Hon. Stephen Dawson MLC  
Daniel Dosek  
Robbie Fieldwick and Teagan Lowry  
Arielle Gray  
Sally & Pieter Hoedemaker  
Finn Pieter Hoedemaker  
Janet Holmes à Court  
Jane Holmes à Court,  
Ingrid Holmes à Court  
Natalie Jenkins and Stephen  
Maria and Stuart Macaulay  
Sophie McMaster  
Angus & Oscar McTaggart  
Annie Murtagh-Monks,  
Noah Monks  
Isaac Monks  
Jan Newman, Beniamino (Benji) Pidala  
Janet Rodgers  
Christine Tan  
Maisie Taylor  
Harry Taylor  
Natalia Vollrath-Hale  
Sarah Vollrath-Hale  
Mia Vollrath-Hale  
Lisa Williams  
Helen Woodhams

## GIVING PROGRAM

### \$1,000

Richard Evans  
Heather & Barry Tasker

### \$500+

Alan Gill  
Leah Mercer  
Anonymous (2)

### \$200+

Claire Brittain  
Helen, Ruth and Heidi Broadfoot  
Catherine Cowan  
Marilyn Fowler  
Dorothea and Harry Hansen  
Ian and Jackie Mumford  
Betty Nolte  
Jill and Jeremy Nyman  
Jan Stewart  
Hon. Darren West MLC

### \$100+

Kay and Gordon Aram  
Di & Bernie Bent  
Claire Brittain  
Rick Browne  
Nicole and Cameron Cherubino  
Jeanie Christensen  
Jeremy Feldhusen  
Warwick Hemsley AO  
Peter Kift  
Victoria Joy Larkins  
Julie Morris  
Hann Parssinen  
Winsome Perron  
Hannah Pocock  
Kerry Revell  
Phil La Rosa  
Kathryn Teale  
Colleen Walker  
Natalia Vollrath-Hale  
Anonymous (1)

### Up to \$100

329 donors



OUTCOME	MECHANISM	MEASURE	2023 GOAL	2023 ACTUAL
<b>ARTISTIC VIBRANCY</b>				
<b>Outstanding Puppetry works</b>	Invest in sufficient creative development for our pipeline of new work	2 Minimum of two weeks creative development per new work	4 weeks	16 weeks.
	Rigorous appraisal of our work to ensure our high standards	Completed artistic appraisal model for all new works	Per project	Ongoing. Process followed for all works in 2023.
		Cultural Consultative Group feedback on cultural safety, new works and artistic program	Establish committee	In progress.
<b>Diverse audiences across generations, are engaged in an emotionally nourishing program</b>	Curate a program where all people feel represented	Content focused on representation in each annual program of new works (LGBTQI+, seniors, Neurodiverse, CALD, First Nations).	2	4
		Representation of artists from culturally diverse backgrounds, under represented communities, First Nations, across all artistic projects.	30%	Based on headcount: 35% Based on total % of wages paid: 50%
	Create and present works for different audience contexts, including festival and event works, early childhood settings, regional and remote communities, and digital platforms.	Number of new festival and event works, in theatre, flexible and online.	4	13
<b>ENGAGEMENT AND REACH</b>				
<b>SPPT grows our audience and is recognised as a leader in its artform and training.</b>	Use best practice marketing strategies to drive audience growth, including: digital marketing, social media audience growth, analysis and data driven decision making.	In-theatre season attendance – growth in paid audience attendance	2.00% on 2022	62% of total capacity across all performances, 14% higher than 2022.
		Growth in social media audience engagement	5% on 2022	23%
	Communicate breadth of our achievements with our stakeholders, including peers and funders through active stakeholder management.	Invitations to pitch and speak at conferences and events	2	3
<b>Greater inclusion and access to our programs for all people.</b>	Tour our program to audiences from a broad cross section of backgrounds: regional and remote areas, CALD backgrounds, First Nations, lower ICSEA schools.	Regional remote tour with 20% of schools with high First Nations populations	1	1
		Adding new online performances to catalogue each year (SPPT platform or ATYP platform).	1	1
	Make work accessible and inclusive for people of all abilities	Number of Auslan interpreted and relaxed performances	6	4 – 1 relaxed and one Auslan for each season in 2023. Only 2 seasons.
<b>Expanded new markets and diversified offerings encouraging new audiences</b>	Grow our network of presenters nationally and internationally to perform for new audiences.	Regular regional and national tours	1	3 – F&E tours complete but no venue tour in 2023.
		International festival and event work engagement	1	0 – Market development underway. Achieved in 2024.
	Digital initiatives and products reach new online audiences and communities and creative learning programs harness digital technologies.	Teachers and students embrace HCI technologies in creative learning through SPPT programs.	Research and development	First iteration of app now delivered.
	Early years program (3-5 years) to provide a pathway to our in-theatre works, incorporating creative learning to encourage emotional literacy and long lasting engagement.	Develop and present Puppet Play program in collaboration with telethon Kids institute, with First Nations and culturally diverse artists and content.	10	Complete – 10 unique sessions delivered over 10 months.

# SPARE PARTS

puppet theatre



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