

**SPARE
PARTS**
puppet theatre



ANNUAL REPORT

2025

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.



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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 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

PARTNERSHIPS AND PHILANTHROPY

ARTIST DEVELOPMENT

FESTIVALS AND EVENTS

CREATIVE LEARNING

TOURING

AUDIENCE ENGAGEMENT

IN THEATRE

BOARD

Dr. David Mofflin
(Chair)

David Hansen
Deputy Chair (until April 2025)

Tricia Ho-Hudson
Deputy Chair (from April 2025)

Katie Henebery

Kathryn Laurentis

Dr. Leah Mercer

Philip Mitchell

Annie Silberstein
(from August 2025)

Nadia Tavo

STAFF

Philip Mitchell
Artistic Director & Co-CEO

Katie Henebery
Executive Director & Co-CEO

Monique Beaudoire
General Manager

Michael Barlow
Associate Director

Megan Fitzgerald
Creative Producer

Grant Watson
Marketing & Communications Officer

Jessica Rogerson
Producer (from February 2025)

Ben Nelson
Production & Technical Officer

Holland Brooks
Production & Technical Officer
(until July 2025)

Catherine O'Donoghue
Production & Technical Officer
(from October 2025)

Harrison Lorenz-Daniel
Learning & Engagement Officer

Una Minello
Audience & Operations Officer

Erin Shepherd
Philanthropy & Sponsorship Officer

Martin Tunley
Finance Officer

John Michael Swinbank
Publicist

2025 ARTISTS

Alicia Osyka
Amberly Cull
Andrew Bramble
Bronte Frances
Bryan Woltjen
Cezera Critti-Schnaars
Charlotte Otton
Daniel Buckle
Daniel Dosek
David Vikman
Eza Garciano
Georgia Wesley
Grace Veitech
Graham Walne
Iain Grandage
Ian Sinclair
Iona McAuley
Isla Simeoni
Jaime Jalla

Jaimee Whirledge
Jiri Zmitko
Joe Blanck
Joni Tham
Kristie Smith
Kylie Bywaters
Lee Buddle
Leon Hendroff
Lorraine Hildebrand
Louis Spencer
Lucy Birkinshaw
Lucy Coates
Lucy Wong
Mark Haslam
Melanie Robinson
Narelle Simpson
Nicholas Pages-Oliver
Nikita Bernardo
Oliver Hughes

Pavan Hari
Peter Young
Rachael Woodward
Rebecca Bradley
Samuel Longley
Sándor Bende
Sanjiva Margio
Sarah Lee-Bende
Shane Adamczak
Shaun Tan
Stefan Karlsson
Tamara Creasey
Tao Issaro
Tristan McInnes
Yvan Karlsson
Zoe Atkinson
Zoe Garciano

2025 ARTS WORKERS

Adam Snyman
Anja Starkiss
Byron Taylor
Connie Black
Emily Stokoe
Georgia Smith
Holland Brooks

Joana Lavole
Kadence Pember
Kaprou Lea
Lara Bromfield
Leith Alexander
Luke Salfinger

Rhys Healy
Rosalie Schneider
Sam Bevan
Samuel Bennett
Shannon O'Neill
Sophie Smith

2025 VOLUNTEERS

Anne-Laure Gunson-Bouillet
Bethan Peters
Caleb Parsons
Diana Nottle
Elaine Forrestal
Emma Ross
Glynis Yates
Jan Burne

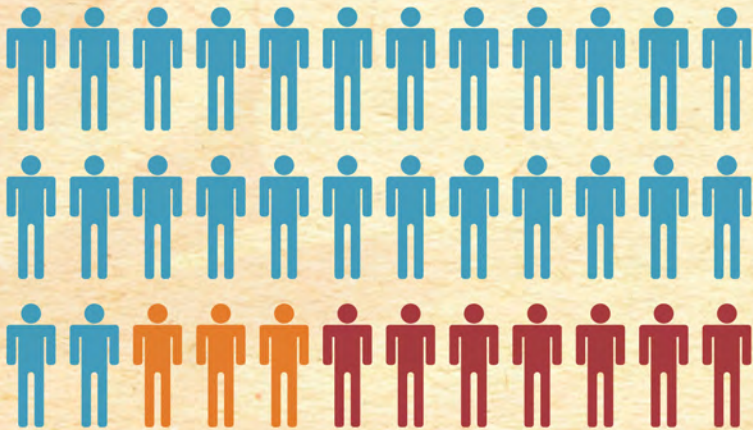
Katrina Chandra
Leigh Christie
Leticia Darwin
Makayla Parr
Maria Bertucci
Maureen Lloyd
Maxine Howel-Price

Patti Alexeeff
Paul Darwin
Peter Fisher
Ruby Maher
Sabrina de Beer
Steph Toohey
Toni Miller

AUDIENCE

225,504 IN PERSON

7,755,490 online



163,734 metro

16,676 regional

44,656 national

PUPPETRY WORKS

133 PERFORMANCES

5
new
works

6
repertoire
works

2
works in
development



CREATIVE LEARNING

166 schools

126 workshops

187 events

TOURING

4 TOURS



COMMUNITIES
VISITED

36 metro

48 regional

16 national



EMPLOYMENT

14 core team

109 artists and
arts workers

ENABLERS

18 partners

305 donors

22 volunteers



TRAINING

3 programs

48 artists

SPARE PARTS PUPPET THEATRE

Spare Parts Puppet Theatre continues to demonstrate the kind of strong, steady growth that speaks to both disciplined financial stewardship and a clear, enduring strategic vision. It is a privilege to reflect on another year of remarkable achievement across every dimension of the organisation's work.

In 2025, the organisation recorded a surplus of \$88,867 – marking the third consecutive year of a result in this range and a testament to the rigour and consistency with which our team manages the organisation's finances. Over the past five years, turnover has doubled, a compelling indication of both the increased scale of our activity and the organisation's proven capacity to grow sustainably and with purpose. Equally encouraging is the fact that Spare Parts Puppet Theatre surpassed each of its income key performance indicators, demonstrating sustained achievement across ticket sales, performance fees, touring, the School of Puppetry workshop program, early years programming, philanthropy and partnerships.

This year also marked a significant and deeply felt moment of transition. The forthcoming retirement of Artistic Director Philip Mitchell was announced – an occasion that invites us to reflect on an extraordinary career and an immeasurable contribution to this organisation and to the broader cultural life of Western Australia. Philip's legacy was honoured through the conferral of a Lifetime Achievement Award at the Performing Arts WA Awards, a recognition that speaks to his enduring and far-reaching influence on the performing arts sector.

We also said farewell this year to Michael Barlow, following more than thirty years of dedicated and distinguished service to Spare Parts Puppet Theatre. Michael's contribution to the organisation, to the development of puppetry as an artform in Western Australia and to the community of artists with whom we tell our stories, has been profound and lasting. On behalf of the Board, we extend our deepest gratitude to Michael and wish him every fulfilment as he embarks on his next chapter.

Whilst we look toward a new artistic future, the appointment of a new Artistic Director is now well underway. We look forward to working with a new artistic leader who will bring a new vision, energy and establish the company in its new home.

Spare Parts Puppet Theatre continues on its journey of being a national leader in puppetry and theatre for young audiences. During 2025, members of the team represented Spare Parts Puppet Theatre across a wide range of national and international forums, including the National Summit for Early Years, APAX, the Australia–Singapore Cultural Dialogue, Live Performance Australia's Executive Council and Leadership WA. The organisation also continued to nurture artistic development through initiatives of genuine distinction – among them a sold-out masterclass with David Morton of Dead Puppets Society and a highly valued collaboration with the Western Australian Academy of Performing Arts.

The reach of Spare Parts Puppet Theatre's work continues to expand. In 2025, the organisation welcomed more than 230,000 audience members and delivered performances across the country through multiple national tours – with 51 performances outside of Western Australia. This was, by any measure, a landmark year for the organisation's national footprint and a powerful affirmation of the relevance and appeal of its work to audiences well beyond our home state.

On behalf of the Board, I extend my warmest congratulations to Philip, Katie and the entire team for another outstanding year. The scale of artistic achievement and the breadth of audience reach continue to grow year on year and the organisation stands exceptionally well-positioned to meet the opportunities and responsibilities that lie ahead.

I also thank my fellow Board members, Spare Parts Puppet Theatre's wider volunteer team, donors and partners for their unwavering support of this organisation. Your investment in Spare Parts Puppet Theatre is so appreciated and essential to our ongoing achievements. We will continue to use it wisely.

Dr. David Mofflin
Chair

REPORT FROM ARTISTIC DIRECTOR & EXECUTIVE DIRECTOR

SPARE PARTS PUPPET THEATRE

This year has been one of remarkable scale, agility and achievement for Spare Parts Puppet Theatre - made possible by an exceptional community of artists, arts workers, partners and supporters.

Across the year, we reached the highest audiences in our history across our in-theatre productions, while also delivering unprecedented employment opportunities for artists. This dual impact – reaching greater audiences while deepening investment in artists - sits at the heart of our purpose and reflects a year in which both ambition and capacity aligned. With increased resourcing across the organisation, we strengthened our ability to deliver at scale, ultimately exceeding all major financial KPIs and reinforcing the company's position for sustained growth.

Our artistic program continued to evolve in both scope and reach. A major milestone was the development and presentation of *Reach for the Sky*, our first work created specifically for early years audiences. Supported by Minderoo Foundation, this project represents an important expansion of our artistic footprint, opening new pathways for engagement with very young audiences and their families.

Touring remained central to our activity, connecting our work with communities across Australia. *Beanstalk* undertook an ambitious 12-week national tour to 14 venues, demonstrating both the demand for the work and the strength of our touring partnerships. *The Whale* premiered at Sydney Festival to critical and audience acclaim, before performances in Karratha and Cairns and many locations in between throughout 2025. With an expansive number of performance days, the work reached audiences of 113,000 free of charge across metropolitan, regional and remote communities, reflecting our commitment to accessibility and national reach.

Alongside this, we continued to invest in programs that connect us with our local community. Our Puppet Playtime program expanded significantly, increasing capacity by approximately 300% and enabling many more families to engage with the theatre in a welcoming and creative environment. This growth reflects both demand and our ongoing commitment to creating accessible entry points into the arts.

Importantly, these achievements were realised alongside the delivery of a major building development project. Announced in October with investment of \$5.3 million dollars from the State Government and Lotterywest, the project is an ambitious and complex undertaking that continues to be delivered while maintaining full operational momentum. Balancing this work with one of our busiest years to date is a testament to the capability, focus and care of our team.

At every level, this has been a year shaped by people. Our artists, arts managers and production professionals have worked with dedication, creativity and generosity to deliver an outstanding program of work. We are deeply grateful for their contribution, and for the partners and supporters who enable us to continue growing our impact.

Together, these achievements position Spare Parts Puppet Theatre strongly for the future, with the confidence, capacity and partnerships to continue creating work that resonates with audiences across Australia and beyond.

Philip Mitchell
Artistic Director / Co-CEO

Katie Henebery
Executive Director / Co-CEO

VENUE SPOTLIGHT



VENUE SPOTLIGHT

A NEW HOME FOR AUSTRALIAN PUPPETRY

In October Spare Parts Puppet Theatre and the Royal Agricultural Society of WA were thrilled to announce a bold new step into the future with the redevelopment of the Ellie Eaton Theatre and adjacent pavilion at the Claremont Showground as a new home for puppetry in Australia.

With support from the Western Australian Government, Lotterywest and the Royal Agricultural Society of WA, the \$5.3 million redevelopment represents a transformative investment in the growth and sustainability of Spare Parts Puppet Theatre, Western Australia's creative industries, and the next generation of audiences and artists. The new facilities will provide revitalised spaces for puppetry performance, creative development, community engagement, creative learning and imaginative exploration for all Western Australians.

“It’s not just a building. It’s ultimately about creating a place we can all call home. A place where we can create bolder and more ambitious work, support the careers of local artists and expand the impact of puppetry as an artform across Western Australia and beyond. It’s about creating a place where we can welcome our audience. Whether you’re are a first-time visitor or one of our most devoted audience members, we can’t wait to share our new space made for joy and imagination.”

- DAVE MOFFLIN, CHAIR

The venue redevelopment builds on our existing presence in Claremont, where we’ve presented puppetry performances since April 2023. The new home is being developed in partnership with the Royal Agricultural Society of WA and with generous design support from internationally renowned architects KHA Studio.

The project will deliver expanded capacity for programming, enable better creative outcomes through flexible and purpose-designed spaces, and support a growing demand from schools, families, and the wider arts sector for access to high-quality puppetry experiences.

“The Royal Agricultural Society of WA and Spare Parts Puppet Theatre share a deep commitment to community and bringing joy to children and families. We’re excited to work together to grow our collective impact through year-round activation of one WA’s most beloved community spaces - Claremont Showgrounds.”

- ROBYN SERMON, CEO

ROYAL AGRICULTURAL SOCIETY OF WA

After the redevelopment is complete, Spare Parts Puppet Theatre’s seasons will recommence in the newly constructed venue, where the company’s main operations will also be headquartered.

The company will maintain its strong presence in Fremantle through its early years program, *Puppet Playtime*, as well as its creative learning and artist training initiatives.

Supported by:



SPARE PARTS PUPPET THEATRE

IN THEATRE



PHOTO CREDIT: TASHI HALL

HOMETOWN

NEW WORK WORLD PREMIERE

Inspired by a story by Shaun Tan

An unforgettable exploration of family, identity, and belonging.

Hometown is a new puppet musical set in a world of extraordinary creatures and awe-inspiring landscapes. Audiences embarked on an epic journey through the eyes of a young girl as she faces a life-altering decision: stay with the family who has lovingly raised her, or venture into the unknown to discover a new world and a family she's yet to meet.

Brought to life by the award-winning creative team that created *The One Who Planted Trees*, *Hometown* is a masterful collaboration with one of Australia's most celebrated graphic novelists. It weaves a visually stunning tale about connection, belonging, and the power of love to conquer fear and break down prejudices.

“At this time of year, the emotional pull of home is strong – either you have been back in the bosom of family, or you have pondered why you were so far away. *Hometown* celebrates that innate sense of belonging”

- ARTSHUB

“I absolutely loved this show, the puppets/puppetry/lighting/music were mesmerisingly beautiful. The storyline was gorgeous and heartwarming. I wish everyone could see this.”

- AUDIENCE MEMBER

ORIGINAL STORY Shaun Tan

ADAPTING WRITERS

Amberly Cull, Nick Pages Oliver

DIRECTOR Philip Mitchell

COMPOSER Melanie Robinson

DESIGNER Leon Hendroff

SOUND DESIGNER Lee Buddle

MUSICIANS

Iain Grandage, Karl Florisson

LIGHTING DESIGNER Megan Fitzgerald

PERFORMERS

Bec Bradley, Nick Pages-Oliver, Amberly Cull

SEASON DATES:

General Public 6 to 25 January

PERFORMANCES:

General Public 39

AUDIENCE:

General Public 3,926

Supported by:



IN THEATRE



THE LITTLE PRINCE

REPERTOIRE WORK

Adapted from the book by Antoine De Saint-Exupery

Antoine de Saint-Exupéry’s timeless tale has captivated audiences for generations, that encourages us to stop, look past the hustle and bustle, and rediscover a world of wonder and heart. We followed a curious prince as he travelled across the universe, meeting oddball grownups, a wild fox, a cunning snake, and a stranded airman.

With humour, clever storytelling and beautifully crafted puppets, *The Little Prince* was a joyous adventure that ignited young imaginations and stirred the hearts of anyone who was once young.

Unlock the wonder of friendship and curiosity

“Loved it! Clever re-telling of a well loved story. Dealt with the more sensitive aspects of the story sensitively for the children in the audience without losing the meaning. The puppeteers were great performers and the set and puppets were beautifully designed.”

- AUDIENCE MEMBER

“Great acting, love the Q&A, great music and lighting that really enhances the experience, and great set design and puppets.”

- AUDIENCE MEMBER

ADAPTING WRITER Simon Clarke
DIRECTOR Michael Barlow
DESIGNER, SET & PUPPET MAKER Jiri (Jirka) Zmitko
COMPOSER Lee Buddle
MUSICIANS Ross Bolleter (piano), Mark Storen (vocals)
LIGHTING DESIGNER Karen Cook
ASSISTANT MAKER Kipling Smith
PERFORMERS Shane Adamczak, Louis Spencer
PRODUCTION MANAGER Holland Brooks

SEASON DATES:

School Season	7 to 11 April
General Public	12 to 26 April

PERFORMANCES:

School Season	5
General Public	26

AUDIENCE:

School Season	694
General Public	3,810

Supported by:





BEANSTALK

REPERTOIRE WORK

Everyone knows Jacks story, but what about the giant's?

Do we really know what happened that day when Jack unexpectedly barged in to the giant's kitchen? Was it the grim fee-fi-fo-fum bone-crunching tale we've all grown up with or is there a different story waiting to be told?

Beanstalk is the hilarious retelling of *Jack and the Beanstalk* from the giant's point of view. Audiences stepped into Brian's cloud-making kitchen where he cooks up carrots, fluffy clouds and a few stories from his not-so-easy life as a giant

Funny, unapologetically playful and charming, *Beanstalk* had audiences laughing at the antics of a loaf of bread (Jack), reeling in the horror of the squishing of a tomato (a villager) and marvelling at the clever trickery that brings the magic of cloud creation to life.

"...It provided a great alternative perspective to the story. Clever use of fruit and veg and theatre tricks. Jokes for the parents. This show had it all! Our first time at the theatre and we will certainly be back."

- AUDIENCE MEMBER

WRITER Sam Longley
DIRECTOR Philip Mitchell
DESIGNER Bryan Woltjen
COMPOSER Lee Buddle
LIGHTING DESIGNER Kristie Smith
PUPPET MAKER Jackson Harrison
COSTUME Nora Stelter
SET ELECTRICS Steve Berrick
PERFORMER Sam Longley
STAGE MANAGER Holland Brooks

SEASON DATES:

School Season 30 June to 4 July
 General Public 5 to 19 July

PERFORMANCES:

School Season 10
 General Public 26

AUDIENCE:

School Season 1,897
 General Public 3,822

"There was a lot of very funny dialogue... this was up there with the best. Great content and presentation and fabulous question time at the end."

- AUDIENCE MEMBER

Supported by:



IN THEATRE ARTIST DEVELOPMENT



ECHOLOCATION

NEW WORK WORLD PREMIERE

Presented with Western Australian Academy of Performing Arts

What is a performance after it ends?

In the eleventh year of an inspiring partnership with the Western Australian Academy of Performing Arts, Performance Making students collaborated with Spare Parts Puppet Theatre's Associate Director Michael Barlow to create a new site-specific theatre work.

Performed by BPA students with LINK Dance Company and Music students, Echolocation celebrated 40 years of creativity and community at WAAPA's Mount Lawley campus. In this promenade-style work, audiences journeyed through intimate and evocative performances encountering dance, puppetry, installation, spoken word, archival footage, interviews with past and present staff and students and bursts of light, sound and music.

What is a place after it ends? The campus will change, this place will change, but its echoes will be found in the lives of everyone who has been a part of WAAPA Mount Lawley. With 72 performers and parallel worlds unfolding seen and unseen, *Echolocation* was a farewell journey of curiosity, movement, and storytelling.

“The journey around the campus and the research that has gone into trying to capture the resplendent history of it all seemed to filter through your bones as you stepped where illustrious artists have stepped before you.”

- SEESAW MAGAZINE

PROJECT LEAD Dr Renée Newman

DIRECTOR Michael Barlow

CONTRIBUTING DEVISOR Lulu Schiller

PERFORMERS

Alexander Franklin, Asha Vincent, Benjamin Canute, Ella-Jaimee Peeters, Enya Lippert, Georgia Goff, Georgia Langenberg, Hayley Perrin, Ionia Venoutsos, Jake Battle, James Brooks, Joseph Stevens, Lachlan Ives, Lea Simic, Marshall Brown, Matthew Young, Natalia Smith, Olivia Taliangis, Orla Jean Poole, Peyton Hutchins, Sanna Ansaldo, Sarah Goebel, Sean Mudariki, Shelby Foster

COMPOSERS

Seren Bates, Steve Reich, Lachlan Ives, Matthew Young

CONTRIBUTING COMPOSERS

Sarah Goebel, Matthew Young, Ben Canute, Joe Stevens, Ella-Jaimee Peeters, Lachlan Ives

ARRANGEMENT

Amaru Zachariassen,

SOUND DESIGN

Hayley Perrin

INSTUMENTALISTS

Ella-Jaimee Peeters (violin), Lachlan Ives (clarinet)

VOCALS

Matthew Young, Sarah Goebel, Natalia Smith

STAGE MANAGER Georgia Smith

SEASON DATES:

General Public 19 to 22 November

PERFORMANCES:

General Public 4

AUDIENCE:

General Public 334

Supported by:



IN THEATRE



REACH FOR THE SKY

NEW WORK WORLD PREMIERE

Presented by City of Fremantle

An uplifting journey of curiosity and courage.

Designed specifically for early years children and their favourite grownups, *Reach for the Sky* is an immersive puppetry experience that invites young audiences to explore emotions and the diverse ways we perceive the world.

Through non-verbal storytelling, two puppeteers guided the audience into a space of play, participation and imaginary worlds. One character moves with grace and acceptance, embracing life as it comes. The other character finds the world a little more challenging, often encountering moments of clumsiness or distraction, yet possesses a vivid and creative imagination.

A blend of puppetry, clowning, music, and sensory engagement inspired children to believe that their imagination can take them anywhere – from floating above the clouds in a hot air balloon to swimming with whales under the sea.

“...the young crowd are involved throughout, their involvement evident in their yelled advice to the actors, their shouts of glee and their willingness to join in a game of “keepy uppy”

- STAGE WHISPERS

CO-CREATOR & DIRECTOR

Philip Mitchell

CO-CREATOR & PERFORMER

Bec Bradley

DESIGNER & PUPPET MAKER

Leon Hendroff

COMPOSER & PERFORMER

Pavan Kumar Hari

PERFORMER/DEVISOR

Oliver Hughes

LIGHTING DESIGNER

Lucy Birkinshaw

CONTRIBUTING DEVISOR

Issac Diamond

STAGE MANAGER

Catherine O’Donoghue

SEASON DATES:

School Season 17 November to 2 December

PERFORMANCES:

School Season 18

AUDIENCE:

School Season 1,051

“It was the right combination of energetic and calming. Loved the interactive nature and the many elements of surprise. It was a feast for the senses.”

- AUDIENCE MEMBER

Supported by:



REACH FOR THE SKY

In February we had our third week-long creative development with the entire creative team. Prior to the development, Philip worked with Leon to finalise the design so construction of the main set element and puppets could be used during the week. It was an extremely important and productive development, that included several trial audiences with children of differing ages. These trial audiences informed many major changes to the work and its structure.

The outcome of this development included fully realised sections of musical composition, important decisions on audience interaction, how lighting and special effects could be integrated in a challenging space and how major units of action sat in the overall visual dramaturgy of the work. Most importantly how young people reacted to each section of the work.

Reach for the Sky had its world premiere season in November 2025.

CO-CREATOR & DIRECTOR

Philip Mitchell

CO-CREATOR & PERFORMER

Bec Bradley

DESIGNER & PUPPET MAKER

Leon Hendroff

COMPOSER & PERFORMER

Pavan Kumar Hari

PERFORMER/DEVISOR

Oliver Hughes

LIGHTING DESIGNER

Lucy Birkinshaw

CONTRIBUTING DEVISOR

Issac Diamond

Weeks of creative development 1.5

SUPPORTED BY:



Goodeve Foundation



20 CHAMPIONS GIVING CIRCLE



LEVEL UP!

Level Up! is an action-packed new puppet show about friendship, gaming and growing up.

Two children escape real-life worries by teaming up inside the latest video game 'Z', determined to conquer every level. As they battle through challenges together, they grow closer, until the game itself puts their friendship to the test.

A tribute to gaming's greatest hits, *Level Up!* will explore the pull between real and virtual worlds, and what it truly means to "win". Our new puppet performance will be perfect for families navigating play, screens and growing up in the digital age.

Level Up! will have its world premiere season in April 2026.

DIRECTOR/WRITER Yvan Karlsson
DESIGNER Leon Hendroff
DESIGN ASSISTANT Nikita Bernardo
COMPOSER & SOUND DESIGNER
Tao Issaro
LIGHTING DESIGNER Peter Young
AV DESIGNER Mark Haslam
CONTRIBUTING DEVISORS
Lucy Wong, Tristan McInnes
MENTOR
Michael Barlow

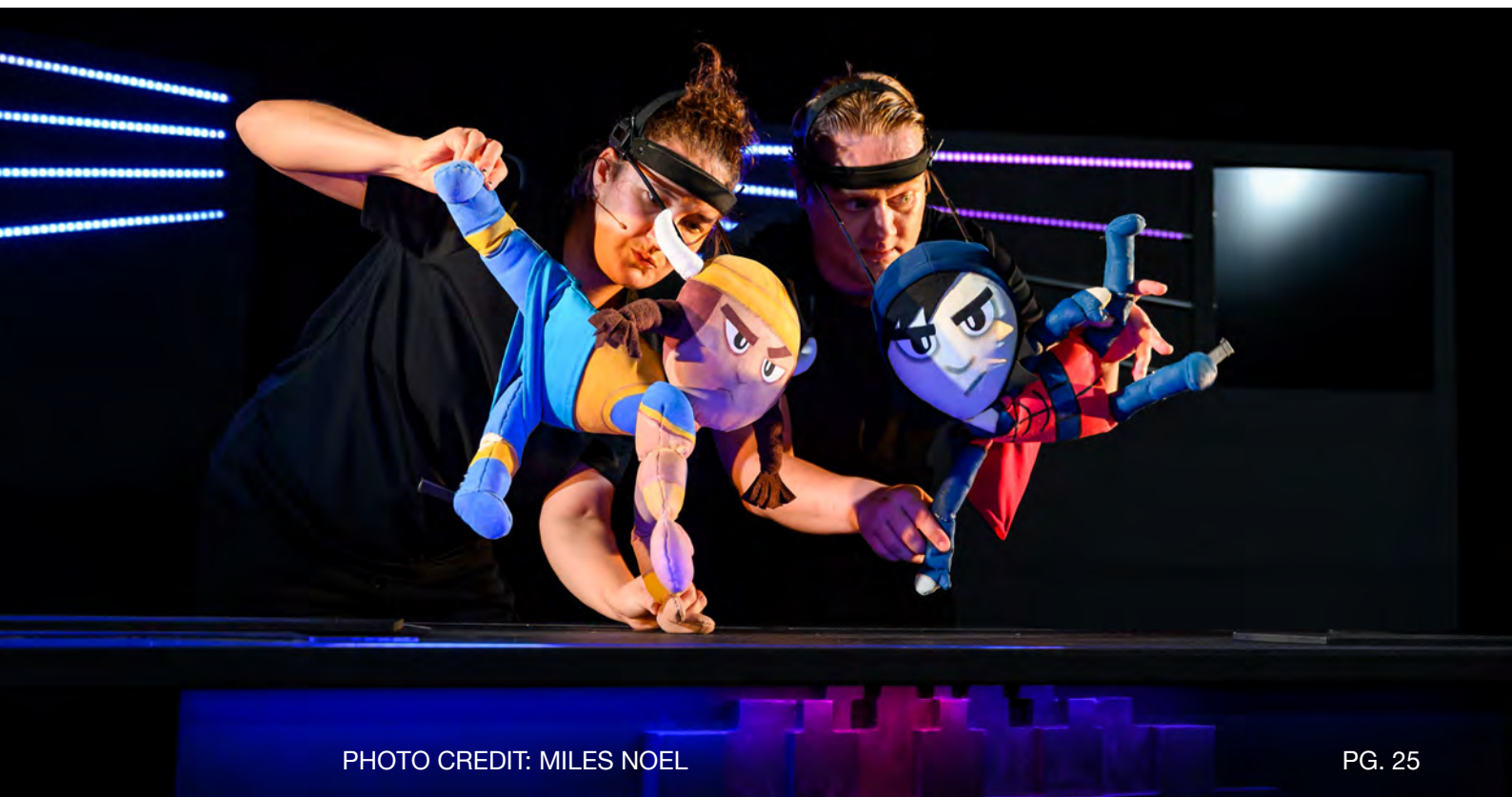
Weeks of creative development 2

SUPPORTED BY:

Goodeve
Foundation

MALCOLM
ROBERTSON
FOUNDATION

20 CHAMPIONS
GIVING CIRCLE



AUDIENCE ENGAGEMENT



PUPPET PLAYTIME

Puppet Playtime uses the rich creative potential of puppetry to nurture the development of the whole child in their early years of development. The program 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 took place in our Creative Learning Centre in Fremantle and was facilitated by Spare Parts performers. Every month from February to November, Puppet Playtime sessions were delivered for up to 20 children per session plus caregivers, with a different children’s picture book featured each month.

The program has been designed in close partnership with The Kids Research Institute. Spare Parts Puppet Theatre has been guided by their Social and Emotional Wellbeing Through the Arts (SEWArts) resource to ensure the social and emotional wellbeing of children aged 3 to 5 is the central focus of Puppet Playtime. We collaborate with The Kids on the design of session content, parent resources and evaluation.

To expand the impact of Puppet Playtime and support its long-term sustainability, in 2025 there were several adjustments to the program. We expanded group sizes from 15 in 2024 to 20 children per session. We increased the number of monthly sessions from nine in 2024 to sixteen. Sessions were also offered on Saturdays, making it more accessible for Kindy-aged children to participate and providing greater flexibility for working parents and caregivers.

DIRECTOR Kylie Bywaters

Sessions	160
Attendance	2,074
Participating artists	6

SUPPORTED BY:



“My son and I regularly attend the puppet shows, and every visit is a delight. The shows themselves are consistently engaging, creative, and beautifully presented — it’s clear how much thought and care goes into every performance. It’s such a special place that sparks imagination and joy every time we go.”

- AUDIENCE MEMBER

“We loved how inclusive this session felt. Our little guy doesn’t usually sit still, and was embraced by the team during their story telling. In other places we often feel overly conscious of him standing out, but felt very relaxed in this space. Thank you!”

- AUDIENCE MEMBER

PUPPET PLAYTIME

FEBRUARY

Where The Wild Things Are

by Maurice Sendak

Performer Joni Tham

SEW Focus Positive Peer Comparison

MARCH

Born To Stand Out by Nikki Rogers

Performer Cezera Critti-Schnaars

SEW Focus Positive Peer Comparison

APRIL

Pig The Pug by Aaron Blabey

Performer Joni Tham

SEW Focus Social Understanding -
Perspective Taking and Empathy

MAY

I am Jellyfish by Ruth Paul

Performer Oli Hughes

SEW Focus Self-Compassion &
Celebrating Neurodiversity

JUNE

When I Grow Up by Tim Minchin

Performer Harrison Lorenz-Daniel

SEW Focus Doing What I Value

JULY

The Bunyip and the Stars

by Adam Duncan

Performer Cezera Critti-Schnaars

SEW Focus Developing self-awareness
- Emotions/Expressing Emotions

AUGUST

Thelma the Unicorn by Aaron Blabey

Performer Daniel Dosek, Jaimee
Whirledge

SEW Focus Feeling Safe - Body Image

SEPTEMBER

Littlelight by Meg McKinlay and Kyle
Hughes-Odgers

Performer Oli Hughes

SEW Focus Trying New Things

OCTOBER

Brother Moon by Maree McCarthy Yoelu

Performer Cezera Critti-Schnaars

SEW Focus Mindfulness in Action

NOVEMBER

Stick Man by Julia Donaldson

Performer Daniel Dosek, Jaimee
Whirledge

SEW Focus Doing What I Value



MARIONETTES & MEMORIES

In March and December Spare Parts Puppet Theatre invited seniors and older folk in our community to join us for a cuppa, try their hand at puppeteering, engage in conversation, and share memories. Marionettes & Memories sessions began with our Associate Director Michael Barlow sharing the captivating history of marionettes and showcasing select pieces from the Spare Parts Puppet Theatre’s collection. Participants were then invited to try their hand at manipulating our exquisite puppets before sharing a story or precious memory relating to a special object they had brought from home.

FACILITATOR Michael Barlow

Sessions 8
Attendance 28

““It was a wonderful morning to spend with my 90-year old mother-in-law. Good to take time out, reminisce and connect with the other participants and their stories. Michael’s attentive facilitating, knowledge and skills topped off a great experience.”

- PARTICIPANT

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 technical operations of our productions. 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.

FACILITATOR Holland Brooks

Sessions 3
Attendance 54



TOURING



SCHOOLS TOUR

Across an incredible six months, Spare Parts Puppet Theatre travelled more than 5,300 kilometres to tour *Pillow Fight* to schools and communities across Western Australia. This is an extraordinary achievement for a company of our size; we thank schools across the state for warmly welcoming us to their community.

Pillow Fight is a joyous performance that explores multiple truths and the conflict associated with being right. It is the tale of an argument with two sides and three truths, that all started when great grandma's biscuit barrel was found broken!

Pillow Fight is 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.

Pillow Fight delighted students and teachers alike with its huge cast of exquisitely handcrafted puppets and fast-paced and hilarious story featuring epic worlds of magic, knights, spacemen, and monsters.

We further enriched the students' creative learning experience by providing teachers with a Creative Learning Pack filled with classroom activities exploring themes from the story and links to the curriculum. Following the performance, students had the opportunity to ask performers about the work, story and craft of puppetry. In addition, performers facilitated puppet making and object theatre workshops.

"It was captivating, the performers were enthusiastic and the students were highly engaged. The opportunity to expose our children to performances, skill development and resources from outside our region without the tyranny of travel. Exploration of world outside our local area."

- TRAYNING PRIMARY SCHOOL

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

CO-CREATORS

Alicia Osyka, Shane Adamczack

PERFORMERS

Daniel Dosek, Jaimee Whirledge

TOUR PRODUCER Jessica Rogerson

SET BUILDER Ben Nelson

TOUR DATES: 9 June to 21 November

SCHOOLS & CENTRES VISITED: **59**
Regional 39
Metro 20

PERFORMANCES: **66**
Regional 44
Metro 22

PERFORMANCE ATTENDANCE: **7,482**
Regional 3,165
Metro 4,317

WORKSHOPS: **28**

WORKSHOP PARTICIPATION: **600**

SUPPORTED BY:



"Our students were able to experience something different. Some of our students have never been to Perth etc and it really opens their eyes as to what is out there. They loved the workshop and it gave them a chance to be creative in their own way."

- PERENJORI PRIMARY SCHOOL

SCHOOLS TOUR

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

- | | |
|-----------------------------------|------------------------------------|
| Babakin Primary School | Mukinbudin District High School |
| Balingup Primary School | Newdegate Primary |
| Borden Primary School | Newman Senior High School |
| Boyup Brook District High School | Northcliffe District High School |
| Brookton District High School | Nungarin Primary School |
| Brunswick Junction Primary School | Nyabing Primary School |
| Bunbury Cathedral Grammar School | Perenjori Primary School |
| Chapman Valley Primary School | South Newman Primary School |
| College Row School | Trayning Primary School |
| Dowerin District High School | Wickepin Primary School |
| Great Southern Grammar | Woodbury Boston Primary School |
| Hyden Primary School | Wyalkatchem District High School |
| Lake Grace District High School | Yallingup Steiner School |
| Manjimup Primary School | Yandevorra Remote Community School |
| Marble Bar Primary School | Yealering Primary School |
| Margaret River Independant School | Yerecoin Primary |
| Mount Lockyer Primary | Yuna Primary School |

Schools and centres visited as part of our *Pillow Fight* metro schools tour:

- | | |
|---------------------------------------|---------------------------------|
| Beechboro Primary School | Melville Primary School |
| Boyare Primary School | Morley Primary School |
| Cloverdale Primary School | Padbury Primary School |
| Davallia Primary School | Piara Waters Senior High School |
| Embleton Primary School | South Thornlie Primary School |
| North Morley Primary School | Takari Primary School |
| Peter Moyes Anglican Community School | Weld Square Primary School |
| Greenmount Primary School | West Beechboro Primary School |
| Halls Head Support School | Westminster Primary School |
| Hilarys Primary School | Woodlupine Primary School |



PUPPET PLAYTIME TOUR

In May, Spare Parts Puppet Theatre toured our Pig the Pug Puppet Playtime session to metro and regional communities, engaging children and their caregivers in family-friendly spaces, including libraries, community resource centres, arts venues, and playgroups.

Centres visited as part of our Puppet Playtime Tour:

- AH Bracks Library + Creative Space
- Bunbury Library
- Busselton Library
- Capel Iluka Public Library
- Dalyellup Library
- Denmark Public Library
- Evelyn H Parker Library
- Margaret River HEART
- Midland Junction Arts Centre
- Mount Barker Public Library
- Museum of the Great Southern
- Piara Waters Library
- The Kodja Place & Kojonup Visitor Centre
- Victoria Park Library
- WA Museum Boola Bardip
- Warnbro Community Library
- Whitford Public Library
- Spearwood Library
- Tambellup Community Resource Centre

DIRECTOR Kylie Bywaters

PERFORMERS

Bronte Frances, Joni Tham

TOUR PRODUCER Jessica Rogerson

TOUR DATES: 5 May to 29 May

TOTAL COMMUNITIES: 19
 Regional 10
 Metro 9

TOTAL SESSIONS: 27
 Regional 13
 Metro 14

TOTAL PARTICIPATION: 549
 Regional 316
 Metro 233

SUPPORTED BY:



“Can you please thank Bronte and Joni for their fantastic performance of Pig the Pug. The feedback I received was excellent.”

- JILL WATKIN, THE KODJA PLACE

PUPPET LAB TOUR

From May to July, Spare Parts Puppet Theatre toured to regional schools in the Wheatbelt and Mid West regions to deliver our Puppet Lab workshop. Puppet Lab connected rural and regional students with innovative digital technologies that allowed them to reflect on the ecology of spaces near and far, translating them into digital puppets and new characters.

Schools visited as part of our Puppet Lab Tour:

- St Joseph’s School, Northam
- Nungarin Primary School
- Traying Primary School
- St Mary’s School, Merredin
- Perenjori Primary School
- Coorow Primary School

TEACHING ARTISTS

Joni Tham, Michael Barlow and Harrison Lorenz-Daniel

TOUR PRODUCER

Harrison Lorenz-Daniel

TOUR DATES: 26 May to 30 May
 30 June to 4 July

Schools 6
Workshops 10
Participants 195

SUPPORTED BY:



NATIONAL TOUR

Beanstalk National Tour successfully toured to 13 venues across Victoria, Tasmania, New South Wales and Queensland, delivering 28 performances and 3 workshops.

Thanks to the show's flexible format, Spare Parts Puppet Theatre engaged five new venues we hadn't previously toured to (including small and remote communities such as Cook Shire and Cooks Nest) while continuing to present high-impact performances at major theatres.

Beanstalk delighted both children and adults, with venues reporting glowing feedback and expressing strong interest in future touring opportunities with Spare Parts Puppet Theatre.

The performance was enriched by post-show Q&As, workshops, and professional development opportunities, deepening our relationships with presenters and communities across Australia, while sharing our unique artform with diverse audiences.

DIRECTOR Philip Mitchell
PERFORMER Charlotte Otton
TOUR STAGE MANAGER Ben Nelson
TOUR PRODUCER Jessica Rogerson
WRITER Sam Longley
DESIGNER Bryan Woltjen
COMPOSER Lee Buddle
LIGHTING DESIGNER Kristie Smith
PUPPET MAKER Jackson Harrison
COSTUME Nora Stelter
SET ELECTRICS Steve Berrick

TOUR DATES:

14 August to 22 November

Performances: 28

Audience: 4,156

Workshops: 3

Participants: 90

LOCATIONS:

Cairns (QLD), Coffs Harbour (QLD), Cook Shire (QLD), Crows Nest (QLD), Devonport (TAS), Gladstone (QLD), Orange (NSW), Sale (VIC), Surfers Paradise (QLD), Tamworth (NSW), Taree (NSW), and Wyong (NSW).

SUPPORTED BY:



“We had a very successful show last week with over 40 attendees, which is excellent for Cooktown! Thank you to the on ground team our community had some great feedback!”

- BELL FARMER, COOK SHIRE COUNCIL

“I’d be grateful if you could pass on my sincere thanks to the entire team. It was a truly beautiful production, and an absolute delight to host Spare Parts Puppet Theatre at our venue. The show was thoroughly enjoyed by audiences of all ages — such a treat for our community. We look forward to welcoming you back in the future.”

- MICHELLE PEARCE,
ORANGE CIVIC THEATRE



CREATIVE LEARNING



SCHOOL OF PUPPETRY

Our School of Puppetry program encompasses a variety of puppet-making and puppet-performance workshops designed to engage and inspire people of all ages in schools and community settings. This year, we saw the continued integration of Puppet Playtime into the program, with our participation in the Mandurah Arts Festival remaining a highlight of the program!

“I have always found the workshop, presentation and live puppet shows to be very engaging... Thank you so much for all that you do. It is a wonderful experience.”

- DALKEITH PRIMARY SCHOOL

Workshops	88
Communities	39
Participants	3,342
Teaching Artists	8

“It was great to see so many imaginations being ignited by the facilitator and the workshop... As community development practitioners we could not have been happier.”

- CITY OF SWAN

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. These public performances are the perfect complement to our in-theatre works, as they reach audiences that may not usually attend traditional theatre.

Total events delivered	13
Total attendance	155,500
Total artists/arts workers employed	41

In 2025 Spare Parts delighted audiences with our Festival & Events works at Sydney Festival at Bondi Pavilion (NSW), Skyfest (WA), Alcoa Children's Festival (WA), Harmony Day (WA), Dream Big Festival (SA), Begonia Festival (VIC), Red Earth Arts Festival (WA), Gidgegannup Farm Day (WA), Cairns Festival (QLD), Fusion Festival (WA), WA Day Celebration (WA), Kids On Campus (WA) and Perth Royal Show (WA).

THE WHALE

The Whale is an immersive and interactive experience featuring a large-scale moving whale figure suspended in space, surrounded by fantastical sea creatures.

Events	6
Attendance	113,500

STRING SYMPHONY

String Symphony is a large-scale interactive marionette installation that invites audience members to step into the role of puppeteer and help bring the puppet to life.

Events	2
Attendance	10,000

THE LAST NUMBAT

The Last Numbat is a large-scale interactive performance installation that uses puppetry to explore themes of connection and the sustainability of our natural environment.

Events	2
Attendance	11,000

THE HIVE

The Hive explores themes of connection, teamwork, and sustainability, enlightening both young people and adults about the process of pollination and how bees work together for a common goal.

Events	2
Attendance	19,000

THE GREAT AUSSIE SHEEP MUSTER

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

Events	1
Attendance	2,000

THE LAST NUMBAT

The reimagining of Last Numbat was run through a partnership between Spare Parts Puppet Theatre and Curtin University. With students from the Theatre Arts degree working closely with professional theatre practitioners as part of a work integrated learning project facilitate by the Place Activations branch of Curtin University coming to a pinnacle at the annual Kids on Campus event.

The final performance was a reimagining of the much-loved work The Last Numbat. This reimagining gave the students creative input and ownership over the work as well as tripling the level of hands-on audience engagement adding a second chapter and 10 additional characters including a gaggle in cheeky termites which quickly became a crowd favourite.

CREATIVE PRODUCER

Megan Fitzgerald

WRITERS

Michael Barlow, Harrison Lorenz-Daniel

PUPPET MAKER

Leon Hendroff, Michael Barlow

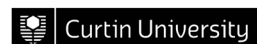
STAGE MANAGER Georgia Smith

NARRATOR Harrison Lorenz-Daniel

STUDENT SECONDMENTS

Lucy Coats, Thomas Cartwright, Tyreese Chua

SUPPORTED BY:



“I just wanted to thank you again for all your amazing work in bringing the Last Numbat to life at Curtin. It was such an amazing event and you and the team brought it to life.”

- GREGG DUNN,
PLACE ACTIVATIONS COORDINATOR
CURTIN UNIVERSITY



ARTIST DEVELOPMENT



ARTIST IN RESIDENCE

Our Artist in Residence program provides an impactful career opportunity for emerging to mid-career theatre artists in WA. The program offers artists a two-week residency at Spare Parts in Fremantle, providing financial support, access to studio space, company resources, and assistance from artistic and production staff to develop an original puppetry work.

Jen Marsh and Lily Murrell collaborated on the creative project *Shifting Hands*. The project centred around Jen’s artistic voice, with a focus on improvisational puppetry and dementia-friendly creative exercises.

Liang Luscombe’s creative project was *In Shadows (Dalam Bayang-Bayang)*. The work is a live art performance that blends shadow puppetry inspired by the Malaysian wayang kulit tradition, semi-improvised instrumental music from five-piece ensemble Hantu, and contemporary dance. It explores the figure of the pontianak, a ghostly woman from pre-Islamic Malay folklore.

Rueben Mongoo’s creative project was *Dreaming*. The work is a visually captivating exploration of an Indigenous story, focused on cultural learning and a deep connection to the land. Rueben’s residency was deferred to future years.

Spare Parts Puppet Theatre was delighted to have Louis Spencer realise his Artist in Residency, which was deferred from 2024. Louis and his collaborators developed and explored skills in object theatre and puppetry, integrating it with the performance styles of clowning and physical comedy.

Participating artists	4
Weeks of creative development	8

WAAPA PUPPETRY UNIT

2025 marked the 11-year anniversary of our partnership with the Western Australian Academy of Performing Arts (WAAPA) to deliver specialised puppetry training to Performance Making students. From October to November, students collaborated with our Associate Director Michael Barlow, to create *Echolocation*, a site-specific work performed at the Mount Lawley campus. Over a five-week intensive puppetry course, the students mastered essential skills in puppet manipulation, character creation and visual storytelling.

Participating students	25
------------------------	----

MASTERCLASS

FROM CONCEPT TO CREATURE... DEVELOPMENT PROCESSES FOR VISUAL STORIES

In August Spare Parts Puppet Theatre was thrilled to host David Morton, Creative Director of Dead Puppet Society, who delivered a week-long immersive masterclass. Participants explored puppet manipulation, fabrication and visual storytelling. Through hands-on workshops they prototyped ideas, create laser cut puppets and developed short performances in a collaborative, skill sharing environment.

Participating artists

19

FAREWELL TO MICHAEL BARLOW

In December Spare Parts Puppet Theatre farewelled our Associate Director Michael Barlow.

Michael has been part of our story for more than 30 years, deeply contributing to Spare Parts Puppet Theatre's rich and significant history. As a performer, director, co-creator, trainer, mentor, puppet maker, teaching artist and writer. His dedication, artistry and presence has been essential to what Spare Parts Puppet Theatre has become today.

Michael directed some of Spare Parts Puppet Theatre's most beloved puppetry works including *The Little Prince*, *Carnival of the Animals*, *Miss Lily's Fabulous Feather Boa*, *Nobody Owns the Moon* and *Fox*. As a Co-Creator, he worked with leading Western Australian puppeteers and theatre makers to bring to life works including *Show Day*, *Wilfrid Gordon McDonald Partridge* and *The Twits*.

Michael trained and mentored hundreds of Western Australian performers in the craft of puppetry, leading workshops, masterclasses, artist talks. For years he facilitated the jewel in the crown of Spare Parts Puppet Theatre's artist development program – our partnership with WAAPA – delivering puppetry training for Bachelor of Arts (Performing Arts) students.

We thank Michael for all he has done for Spare Parts Puppet Theatre, the development of the artform of puppetry in Western Australia and the community of artists we tell stories alongside. Spare Parts Puppet Theatre wishes Michael all the best as he embarks on this next chapter of his career.



PARTNERSHIPS & PHILANTHROPY



FUNDRAISING REPORT

Public and private sector income continues to be an important part of Spare Parts Puppet Theatre's income mix. In real terms, this 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.

In 2025, we saw significant growth in income from partnerships across sponsorship, funding, and grants. We were thrilled to secure a new partnership with the City of Fremantle, providing venue support for our *Reach For The Sky* rehearsal period and school season. By the end of the year, we had a total of eighteen partners and remain deeply committed to nurturing these invaluable relationships.

The Western Australian Government and Lotterywest continue to be major supporters of Spare Parts Puppet Theatre, contributing to a range of impactful programs and projects. This includes significant investment in the refurbishment of the Ellie Eaton Theatre and Pavilion, which will become our purpose-built new home. Our long-term partnership with Royal Agricultural Society of WA and pro bono partners KHA Studio and HWL Ebsworth, continue to guide and support us through this exciting phase of bold organisational transformation.

Support from The Stan Perron Charitable Foundation, Creative Australia and Hawaiian helped extend the reach of our intrastate and national touring programs. The Feilman Foundation and UWA's School of Engineering worked with us to realise the Training Puppets Initiative, while The Goodeve Foundation and Malcolm Roberson Foundation played a key role in developing new puppetry works.

Our long-term partnership with Healthway continues to strengthen as we work together towards the annual delivery of the Go for 2 & 5 Regional School Tour. In addition, PLD supported our school seasons, enabling metro students and teachers to access and enjoy our in-theatre puppetry performances.

The Minderoo Foundation also provided significant funding for our multifaceted Early Years Program, which is further supported by Healthway, The Kids Research Institute and SEWArts initiative.

Our Philanthropy Program continued to grow in 2025, welcoming new donors through our 20 Champions Giving Circle, Adopt A Puppet and Giving Programs. Over the course of the year, we successfully delivered two fundraising campaigns: our End of Financial Year Appeal and A Place to Call Home fundraising campaign (ongoing).

Spare Parts Puppet Theatre was successful in securing Creative Australia's Plus1 matched funding, in support of our *A Place To Call Home* campaign, inviting members of our community to make a tax-deductible donation towards the Ellie Eaton Theatre and Pavilion refurbishment. The campaign launched in lead-up to the National Day of Giving to the Arts on October 23, a new national initiative encouraging everyday Australians to value and support their creative industries. On this day, we raised \$10,415, demonstrating the strong community response to the campaign and the success of the national initiative. Creative Australia's Plus1 matched funding will continue until 31 May 2026.

Spare Parts also 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 continued 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.

OUR PARTNERS

GOVERNMENT PARTNERS



SCHOOL SEASONS PARTNERS



SCHOOLS TOUR PARTNERS



NEW WORKS PARTNERS



VENUE PARTNERS



EARLY YEARS PARTNERS



LEGAL PARTNERS



TRAINING PUPPETS PARTNERS



OUR DONORS

Thank you to our wonderful family of donors whose generosity enables Spare Parts Puppet Theatre to share the joy and magic of puppetry with our community. This list acknowledges gifts of \$25 or more made between 1 January and 31 December 2025.

20 CHAMPIONS GIVING CIRCLE

Doug Aberle
Monique Beaudoire and Steve Hogden
John and Ros Blair
The Carter Family
Geoff Crosse
Sue Crosse
Anna and Roger Dartnell
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Warwick Hemsley AO
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Tricia Ho-Hudson & Tom Hudson
Tania Hudson
Clare Lakewood
Andrew and Jenny LeMessurier
Shelley Lewis
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Linda Savage and Stephen Davis
Annie and Rodney Silberstein
Heather and Barry Tasker
A S Turner & Associates Pty Ltd
Brie Wilson and Andrew Davies
John and Joanne Woolfrey
Think Risk
Anonymous (5)

Spare Parts Puppet Theatre warmly thanks the Patron of 20 Champions Giving Circle, Anna Dartnell. We acknowledge her and Roger's generosity in hosting events for donors since 2019. Thank you also to Dave and Fiona Mofflin for hosting an event in their beautiful home in September.

OUR DONORS

ADOPT A PUPPET

\$1,000

Hannah Bremner
 Matilda Bartlett
 Maisie and Harry Taylor
 Florence Hannah Sharp
 Siona and Henryk James
 Vicki Laurie

\$520

Jeanie, Ella and Soren Christensen
 Phil and Sonia McKeiver
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\$260

Bronte Cohen
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 Nicole, Jennifer and Anna Player
 Rebecca Sheardown
 Lisa and Slinky Williams
 Natalia, Mia, and Sarah Vollrath-Hale, and
 Barbara and Peter Vollrath

GIVING PROGRAM

\$5,000+

Clare Lakewood
 Andrew and Jenny LeMessurier
 David and Fiona Mofflin

\$1,000+

The Carter Family
 Marilyn Fowler
 Carrillo Gantner AC
 Alan Gill
 Chris and John Hedges
 Jasmine Jones
 Jill and Jeremy Nyman
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\$500+

In memory of Mildred Clarke from her family
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 Gail Harper
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 Andrew Tandy
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 Jimmie Nerva
 Mike and Barbara Nowak
 Nick Pages-Oliver
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 The Vollrath-Hale Family
 Anonymous (8)

OUR DONORS

GIVING PROGRAM

\$100+

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 Bruce Van Rooyen
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\$100+

Robyn Wilkinson
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 Kay Zani
 Anonymous (12)

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 Prue Benjamin
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 The Werndly Family
 Anonymous (39)

SPARE PARTS

puppet theatre



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