

PATCH

2024 ANNUAL REPORT

ACKNOWLEDGEMENT OF COUNTRY

Patch Theatre acknowledges that we work, create and play on Kurna Yerta, the traditional lands of the Kurna people.

We respect their spiritual connection with their country and acknowledge the Kurna people as the Custodians of the Adelaide plains and surrounding regions.

We acknowledge cultural and heritage beliefs are still important to the Kurna people today and pay our respects to Elders past and present.

Always was, always will be, Aboriginal land.

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2024 HIGHLIGHTS

75,696
ATTENDEES

96
VENUES


1,617
PERFORMANCES

9
SHOWS

206
SA SCHOOLS
25% FIRST TIME ATTENDEES
43% DISADVANTAGED

68
ARTISTS
42% NEW PATCH
COLLABORATORS

92
REGIONAL SCHOOLS

A young boy with dark hair, wearing a red and grey striped sweater, is shown in profile, looking towards the right. He is holding a small, black, vintage-style flashlight with a red handle. The background is a large, vibrant, and abstract mural with swirling patterns in shades of teal, orange, and yellow. The lighting is dramatic, with a strong light source from the left illuminating the boy's face and the mural.

VISION STATEMENT

To deliver world-class theatre across the globe which captures the curiosity of a child, wraps it in magic and ignites imagination.

Patch Theatre creates performances that centre the way children see the world, acknowledging the relevance of their thinking with stories that promote imagination, wonder and discovery.

Our works celebrate big ideas and explore some of the world's inexplicable questions from a child's point of view.

Patch Theatre is dedicated to the creation, presentation and touring of high-quality arts experiences for 4–8 year old children and their families.

LEADERSHIP REPORT

2024 was an explosion of creative activity for Patch Theatre.

We took a deep dive into the creation of new interactive installations and the Adelaide premiere of two major new works *Superluminal* and *Wonderverse*. Our theatre program travelled on a 12-week National tour of acrobatic adventure *I Wish...*, and further international festival touring for *ZOOM*. Installation *Sea of Light* welcomed 27,000 families during the first 5 weeks of the year celebrating the opening of the newly redeveloped Parramatta Town Hall before appearing at Port Lincoln for Salt Festival, the Arts Centre in Melbourne and wrapping up the year at Red Earth Arts Centre in Karratha, WA. Our Spark in-schools program toured Yorke Peninsula, the Far North and Flinders Ranges, continuing our regional reach alongside our metropolitan on demand program. This combined activity saw our audience grow by 35% to over 75,000 attendees.

This was made possible thanks to generous support from our funding bodies: the South Australian Government through the Department for Education under Minister for Education, Training and Skills, Hon. Blair Boyer MP; Arts South Australia; and the Australian Government through Creative Australia, its principal arts investment and advisory body. We also thank our many donors and philanthropic supporters for helping us to share the magic of live performance with young audiences. Our ongoing partnership with Hither & Yon continues to spark joy at our events.

Collaboration is fundamental to the Patch team. In 2024 we collaborated with Syrian refugee Little Amal thanks to Adelaide Festival, continued our creative collaboration with Gravity and Other Myths remounting *I Wish...* with a new cast for the Australian tour. We saw the culmination of our collaborative project with the South Australian Museum and Illuminate Adelaide in the premiere of *Superluminal*. And finally collaborated with University of Adelaide units Childrens' University and Centre for Studies of Aboriginal Music (CASM) in creating *Wonderverse*.

Patch teams collaborate with a spirit of generosity and playfulness in a creative environment of empowerment and support. Joining the nine office-based staff, project specific teams extended Patch's artistic capacity with 68 artists, creatives and crew bringing the program to life - 42% of them new to Patch in 2024. We thank all our board members for their time, efforts and strategic guidance, led by Chair Liz Hawkins, and we pay thanks to outgoing members Chris Drummond and Boram Lee for their generous contributions to Patch over many years.

As we celebrate the achievements of the past year, it is important to acknowledge the profound impact that arts experiences have on young people in our society. Now more than ever, children need opportunities for creativity, expression and connection.

Creative engagement not only provides a platform for artistic exploration but also fosters empathy, critical thinking, and social skills that are essential for navigating the complexities of the world.

LEADERSHIP REPORT

Chair Liz Hawkins

As I complete my second year as Chair, I reflect on what has been a year full of great success as well as personal and professional challenges for Patch. Through it all, the passion, creativity and resilience of our artists, creatives and staff have shone brightly. Their unwavering commitment to pushing the boundaries of imagination and delivering extraordinary experiences to young audiences has not only sustained Patch but strengthened it in profound ways.

This past year has been one of growth, innovation, and impact—achievements we are incredibly proud of. None of this would be possible without the generosity of our funders, whose support ensures that Patch continues to inspire children and nurture the next generation of artists and audiences.

I am also deeply grateful to the Patch Board of Directors for their dedication and expertise in championing Patch's vision. Together, we will continue to build on this momentum, facing challenges with creativity and determination, and bringing the magic of live performance to young people for years to come.

Artistic Director Geoff Cobham

Seizing opportunities and delivering results defined our success in 2024. Our super experienced crews were able to deliver two major new shows within a few months. *Superluminal* and *Wonderverse* were received with unprecedented passionate support from all of our audiences and partners. The legacy of these shows is not just in their potential future seasons but also in the refinement of a unique approach to making design rich installations for young audiences.

We know that what our young audience really want is to play — to be on stage with us and be part of the action — and *Superluminal* and *Wonderverse* allows them to do this.

We found that the key to this was a more intimate approach, and by limiting our audience to 30 children at a time we were able to give true agency to their experience. As one child said to our performer during the show, 'Oh, I see, you're not the show — we are the show!'.

Over the course of these two new shows we were able to experiment with the logistics of how to deliver these intimate performances and still see 400 children a day in an affordable package. An ongoing challenge is to keep the experience of complex ideas simple and powerful while still giving children true agency in the act of collaborating with us.

It has been a richly creative year and we are all excited about the next steps. We are now deep in a rigorous process of reflection and refinement as we begin to make our next new project.

I am also thankful and excited by the amazing teams we have assembled - in the office, the making spaces and the shows. These talented people and their commitment to our audiences are what make Patch so successful.

LEADERSHIP REPORT

Creative Producer Sasha Zahra

Now in the second year of my role as Creative Producer, it is wonderful to reflect on the many positive achievements, massive output and successes across 2024.

Patch Theatre reached over 75,000 audience members through a dynamic program of new and touring works. Highlights included the premieres of *Superluminal* and *Wonderverse*, a major national regional tour of *I Wish...* with extensive community outreach, and the expansive *Spark* on-demand and in-schools tour. *Sea of Light* saw widespread national presentations, while *ZOOM* continued its international success. Unexpected additions, such as *Little Amal and the Lost Snail* for the Adelaide Festival, further expanded our reach, driving significant new partnerships and increasing demand for our work locally, nationally, and internationally.

Wide-spread critical acclaim, rave reviews, overwhelmingly positive feedback from audiences, teachers, families and children, and most recently our recognition at the Ruby Awards (winning Outstanding Work for Young People for *Superluminal* and a nomination for Outstanding Regional Event for *Spark* regional touring) is a testament to the high quality and distinctively unique work the company is creating, prioritising our commitment to child focused processes and presentations.

Patch's attendance at Australian Performing Arts Exchange (APAX) and three international arts markets — Performing Arts Market Seoul (PAMS) in Korea, Hong Kong Performing Arts Expo (HK PAX), and China Shanghai International Arts Festival Performing Arts Fair (ChinaSPAF), has re-opened many opportunities to be pursued in the future.

Our huge success is attributed to the incredibly hard-working Patch staff, dedicated and specialised artists and touring teams and to the brilliant vision of our Artistic Director.

General Manager Penny Camens

We achieved outstanding success in 2024, meeting all of our strategic goals: creating and touring engaging work, increasing diversity and First Nations engagement, ensuring access to quality arts and deepening education engagement, while cultivating presentation relationships and financially stable operations by our highly skilled team.

With a 45% increase to our annual turnover in 2024 — thanks to success securing a range of project grants and commissioning partnerships — the growth of our output was evident. Presenting over 30 seasons across our three program streams enabled Patch to reach audiences from tiny remote South Australian communities like Andamooka through to the bright lights of Hong Kong, growing our audience by 20,000 from the previous year.

Strong budget management and high attendances resulted in a surplus result of \$51,145 adding to the company's reserves of \$507,156. We grew our office staff to 8.3 FTE, plus our artistic and production teams comprised 68 arts workers employed for over 380 weeks, overseen by our supportive Board members.

Continuing our strategic leadership support facilitated by Daring Humans was of great benefit to the Senior Leadership team (even if we still don't have the word no in our vocabulary).

The timing of premiering two new works within four months was taxing on our small busy team, but did not diminish the success of these works attracting award recognition and follow up seasons programmed for 2025.

A big thank you to the countless supporters both Government and philanthropic, our incredible audiences and all the presenting partners who join us in making it all happen.



A person wearing a dark turban and a dark jacket is shown in profile, holding a black microphone. They are standing in front of a large, glowing handprint projection on a wall. The scene is lit with warm, golden light, creating a dramatic and artistic atmosphere.

ACHIEVEMENTS

We outdid ourselves in 2024! More than 75,000 children and their families experienced a Patch show across 96 venues.

PATCH IS EVOLVING ITS APPROACH TO ENGAGING SCHOOL COMMUNITIES

Patch has transformed its engagement model, bringing creative experiences directly to schools with our in-school shows. By eliminating the need for costly travel, we've made the arts more accessible to young audiences, overcoming logistical and financial barriers and expanding opportunities for incursions both locally and in the regions.

WE SPARKED JOY IN SA CLASSROOMS

Our in-school program Spark reached over 4,000 students across South Australia, travelling to over 50 schools from McLaren Vale to Maree (589kms north of Adelaide!). Our exceptional performers and tour extraordinaires Edgell and Evyenia performed *Glow & Tell* a whopping 183 times in 2024!

I WISH... IMPRESSED AUDIENCES AROUND THE COUNTRY

The talented cast performed *I Wish...* 39 times and ran 67 community workshops reaching almost 13,000 people! The team shared circus skills with sell-out crowds at Sydney Opera House and with Aboriginal communities in outback Northern Territory, plus many places in-between.

WE TRANSFORMED BONYTHON HALL WITH WONDERVERSE

Generously commissioned by the University of Adelaide, our spectacular interactive performance *Wonderverse* was seen by over 8,500 people, including more than 2,300 South Australian students. Thousands of children and their families experienced live performance, many for the first time, thanks to free admission. The show was enjoyed by a diverse audience including deaf and neurodivergent children, and children from a range of cultural backgrounds. The majority of students, 78%, were from disadvantaged schools (loED 1–4 and preschools category 1).

SUPERLUMINAL SHONE BRIGHT AT THE SOUTH AUSTRALIAN MUSEUM

Presented in partnership with Illuminate Adelaide, *Superluminal* was a successful experiment in physically placing children at the centre of an art experience. We created an interactive experience for more than 13,000 children that was truly driven by them and allowed space for their imaginations and expert, innate ability to play. *Superluminal* was performed more than 500 times by a rotating cast of 10 talented performers.

SUPERLUMINAL WON A RUBY AWARD!

We were thrilled to accept a Ruby Award for Outstanding Work for Young People for *Superluminal*.



ARTISTIC RATIONALE

GEOFF COBHAM

A photograph of Geoff Cobham, a man with glasses and a blue shirt, sitting on a stage rig. He is smiling and looking towards the camera. The background shows stage equipment, including ropes and a sign that says "NOT".

When I took on the role of Artistic Director at Patch Theatre it was with the intention to experiment with ways of achieving Patch's tagline "Putting Children at the Centre of Art" coined by Morna Jones, the founder of Patch 52 years ago. I wanted to find ways to put them at the centre of multiple moments of awe.

I watched and listened to the children at our shows, especially the four and five year olds who are particularly close to their inner artists, who are usually sat in a 300 seat theatre. I discovered they do not want or need a linear narrative. Even if you give them one they will make up their own, which is usually better than ours! And they crave a more personal and hands-on experience.

I have enormous respect for our young audience and marvel at their ability to be in the moment.

Because of this, I wish to involve them in all aspects of our devising process and the performance itself. In our productions, they are active participants before, during and after the show. I also enlist the help of a broad range of artistic colleagues who are themselves leaders in their fields in the making of our work.

My making process is truly collaborative with the direction of the show in the hands of experienced but adventurous theatre makers. We are fortunate to work with many emerging artists, designers and technicians and are conscious of our role in the development and maintenance of a thriving and ambitious arts sector.

Since 2019, our design-led focus when creating new work has resulted in visually stunning, accessible, intimate and large-scale works created for inter-generational audiences in theatres and beyond. Patch's current repertoire of interactive installations, in-school program and in-theatre works are all structured to actively place the child at the centre of the experience. We engage audiences in the magic of theatre where analog meets digital while maintaining a deep human connection. In this, we are guided by the Australian Curriculum Early Years Learning Framework which has Belonging, Being & Becoming at its heart. Our work is mostly language sparse, allowing us to better connect with our culturally diverse audiences. We know they do not require a linear narrative from us, they prefer to make their own stories and we actively give them the space to do this.

2024 PROGRAM INTRODUCTION

In 2024, Patch delivered shows from our three program streams: installations, in-theatre and in-school. We saw a great focus on our installation stream with the premieres of *Superluminal* and *Wonderverse* creating a huge impact on local audiences.

A strong focus on *Spark*, our in-school program, led to a significant increase in engagement from schools across South Australia, both in the Adelaide metropolitan and regional areas. Our *Spark: Glow & Tell* tour took the magic of theatre to hundreds of children in remote areas, many of whom experienced their first live performance.

On the following pages you will see our 2024 highlights by show.



INSTALLATIONS



IN-THEATRE



IN-SCHOOL



INSTALLATION

13,248
ATTENDEES

565
PERFORMANCES
6 WEEK SEASON



SUPERLUMINAL

A magical journey through light and time!

Co-Director Geoff Cobham • **Co-Director & Composer** Zoë Barry • **Creators** Michelle 'Maddog' Delaney, Jimmy Dodd, Bianka Kennedy
Illustrators Luku Kuku, Cedric Varcoe • **Makers** Elisabeth Blomberg, Wendy Todd • **Technical Designers and Operators** Alex Hatchard, Darian Tregenza
Performer Guides Rachel Burke, Edgell Junior Edgell, Lizzy Falkland, Ezra Juanta, Temeka Lawlor, Ksenja Logos, Astrid Pill, Freja Sande, Evyenia Stefanidis
Stage Management Team Briony Hunt, Ayden Martin, Katya Shevtsov, Freja Sande

SUPERLUMINAL

Superluminal blends bold visual design, collaborative storytelling and interactive play in an enchanting installation.

As children enter *Superluminal*, they receive colour-changing lanterns to use throughout the installation. Guided by a performer, they journey through a series of interactive spaces to reveal hidden animal tracks and discover animals from the past, present and possible future.

Children create their own mythical creatures, bring them to life with recorded sounds and spectacular rainbow lighting, and capture their fantastical shadows on a magical glow wall.

Superluminal is an engaging experience designed to ignite children’s curiosity. A theatrical installation full of Patch’s renowned interactive light play, *Superluminal* investigates nature’s extraordinary creatures, systems and beauty, and how time shapes them.



“Absolutely beautifully presented, provoking lots of interest and curiosity among the children” Teacher

“Superluminal is a must-see. It combines the magic of theatre with the awe of discovery” Kiddo Mag

DATES	PERFORMANCES	VENUE	AUDIENCE	ATTENDEES
29 June - 9 Aug	198	SA Museum	Schools	4,480
6 July - 10 Aug	367	SA Museum	Families	8,768

Seven South Australian schools accessed our complimentary equity tickets to attend *Superluminal* bringing 242 children from socio-economically disadvantaged schools (IoED 1-4 or preschool equivalent) to the theatre.

Presented by Patch Theatre in association with Illuminate Adelaide and South Australian Museum. Department of Premier and Cabinet support through Arts South Australia - Collaboration grant seeded the development of this partnership with the South Australian Museum.

8,553
ATTENDEES

265
PERFORMANCES



WONDERVERSE

Lights, beats, dreams: an immersive adventure.

Creator Geoff Cobham • **Creator, Sound Designer & Writer** Zoë Barry • **Creator** Michelle 'Maddog' Delaney • **Composer** Elisha Umuhuri from DEM MOB
Creator/Performer Edgell Junior Edgell • **Technical Design/Technicians** Alex Hatchard, Darian Tregenza • **Makers** Jimmy Dodd, Bianca Kennedy
Costume Design Sheri McCoy from The Costume Creator • **Voice Over Artist** Goldie Palmer • **Performers/Devisers** Rachel Burke, Ezra Juanta,
Ellen Steele, Evyenia Stefanidis • **Site Manager & Stage Manager** Leisa 'Skato' Gosling • **Stage Manager** Briony Hunt



WONDERVERSE

Wonderverse is an innovative journey through a universe of light.

Within *Wonderverse*, participants travel through a tunnel of mesmerising fireflies, create their own percussive masterpieces, contemplate the vastness of the universe and control a magnificent sound and light wonderland.

Experience breathtaking lighting by Geoff Cobham, discover epic tunes by Elisha Umuhuri from DEM MOB and, best of all, be part of the action.

Adventure awaits in this sensational interactive experience. Commissioned by the University of Adelaide for their 150th Anniversary celebrations, *Wonderverse* was created in collaboration with the Children's University, musicians and composers from the Centre for Aboriginal Studies in Music (CASM) at the Elder Conservatorium of Music and involved participation of children throughout its development.

“An awe-inspiring interactive installation for the whole family.”

Glam Adelaide

“10 million/10 rating” Child

“Beyond brilliant! I didn’t want to leave.” Teacher

DATES	PERFORMANCES	VENUE	AUDIENCE	ATTENDEES
15-24 Oct	76	Bonython Hall	Schools	2,363
12-13 Oct, 19-20 Oct	189	Bonython Hall	Families	6,190

A significant number of children attended from disadvantaged schools including 94% of *Wonderverse* attendees, who benefited from free tickets and, in many cases, free transport through Children's University or the University of Adelaide.



INSTALLATION

31,659
PARTICIPANTS

53
DAYS



SEA OF LIGHT

Paint a voyage in light.

Creators Geoff Cobham, Michelle 'Maddog' Delaney • **Makers** Wendy Todd, Jimmy Dodd • **Composer** Rob Edwards • **Visual Artist** Elizabeth Close
Technical Design Alex Hatchard, James Oborn • **Touring Performer** Edgell Junior Edgell • **Technical Team** Darian Tregenza, James Oborn

SEA OF LIGHT

Embark on a journey of light and imagination in the illuminating installation *Sea of Light*.

Using a UV torch as their paintbrush, participants can paint and stencil their own voyage and steer ships that leave glowing paths of light in their wake as they sail across the sea floor.

Throughout *Sea of Light*, artworks by contemporary Aboriginal visual artist Elizabeth Close are painted in light across the sea floor. These paintings speak to the connection between the land and sea and the earth and waterways and are informed by the diversity of the Australian landscape. They also reflect the deep relationship that Aboriginal and Torres Strait Islander people have with Country.

Sea of Light weaves together magical light and a gentle soundscape by First Nations composer Rob Edwards to create a unique adventure for the whole family.



“Sea of Light was hugely successful, with a constant long line of people waiting to experience the activity.” Presenter

“I want to live in here forever” Child

DATES	DAYS	VENUE	PARTICIPANTS
4-28 January	24	PHive Parramatta Town Hall, Parramatta	27,000
20-28 April	9	Salt Festival, Pt Lincoln	1,350
12 August	1	Galliwin’ku Sports & Rec, Elcho Island	30
11 September	1	Dimboola Primary School, Dimboola	96
30 Sept - 4 Oct & 10-17 Dec	13	Red Earth Arts Centre, Karratha	1,994
1-5 Oct	5	Arts Centre, Melbourne	1,189

LITTLE AMAL AND THE LITTLE LOST SNAIL

The Patch team collaborated with Handspring Puppet Company (South Africa) to bring a one-off immersive event to life in the Adelaide Botanic Gardens. At *Little Amal and the Little Lost Snail*, children ventured through the gardens at dusk, led by Little Amal, discovering glowing clues to reunite a snail family and celebrate with the soulful tunes of Rob Edwards.

Performers Edgell Junior Edgell, Rob Edwards, Rikki Wilson, Kidaan Zelleke • **Puppet** Handspring Puppet Company
Director Ellen Steele • **Makers** Michelle 'Maddog' Delaney, Bianka Kennedy • **Puppet Support** Liam Ormsby, Damon Delaney
Technician James Oborn • **Technical Intern** Josie Ireland

DATES	PERFORMANCES	VENUE	PARTICIPANTS
15 March	1	Adelaide Botanic Gardens	230

“It was magical – the kids talked about it for days after.”

Parent

LIGHT BEATS

The Patch team trialled *Light Beats* with a group of delighted children at Immersive Light and Art. *Light Beats* was also shown at Salt Festival in the Southern Eyre Peninsula during April school holidays.

We highly value input from children in the development of new productions. By having children test our shows before they premiere, we ensure that our work resonates with our young audience and keeps them at the heart of our creative process.

Light Beats contains elements of our new interactive installations *Superluminal* and *Wonderverse*, which premiered in the second half of 2024.

Children use colour-changing lanterns to explore a multi-layered artwork depicting various animals. When the lanterns change colour, different layers of the artwork appear. This was presented as part of the *Superluminal* premiere at the South Australian Museum in July.

In *Torch Beats*, children are led by performer Edgell to create a spectacular light and sound show (ending with a dance!) featuring music by Elisha Umuhuri from DEM MOB. This was presented as part of *Wonderverse* which premiered at the University of Adelaide in October.

Creators Geoff Cobham, Michelle 'Maddog' Delaney • **Performer** Edgell Junior Edgell • **Technical Design and Operation** James Oborn
Set Maker James Dodd • **Illustrator** Luku Kuku

DATES	SESSIONS	VENUE	PARTICIPANTS
12-13 April	6	ILA, Adelaide	121
20-28 April	42	Salt Festival, Cummins	630



3,686
ATTENDEES

18
PERFORMANCES



ZOOOM

A lost star finds its way home.

Creators Geoff Cobham, Dave Brown, Roz Hervey, Temeka Lawlor, Angus Leighton • **Composer** Jason Sweeney
Designer Michelle 'Maddog' Delaney • **Technical Designers** Chris Petridis, Alexander Hatchard • **Animation** Luku Kuku
Cast Temeka Lawlor, Liam Ormsby • **Touring Company Manager** Briony Hunt • **Technical Manager** James Oborn

ZOOOM

Unable to sleep, a child goes on an imaginary adventure throughout the universe. Using original music, lasers and projections, *ZOOOM* brings the audience on an adventure to help a lost star find its way home.

Inspired by iconic children’s book *Harold and the Purple Crayon*, *ZOOOM* channels the same philosophy – a child who makes sense of their world through art.

ZOOOM begins at home or in the classroom as we invite our audience to “bring a piece of dark” to the show. Upon arrival, their dark is exchanged for their own personal light – a little beacon that will keep them safe and guide them through the interactive performance.

Captivating and heartfelt, *ZOOOM* is an immersive performance that explores what dreams are made of.

“The invitation to join you on this special journey ignited an imaginative spark that we will be carrying at home with us for a very long time.” Parent

“Super engaging and the students felt part of the show the whole time. My favourite performance in 20 years of teaching.” Teacher



DATES	PERFORMANCES	VENUE	ATTENDEES
8-12 March	6	Q Theatre Rangatira, Auckland	851
19-28 March	12	Box Theatre, West Kowloon Cultural Centre, Hong Kong	2,835



IN-THEATRE

11,228
ATTENDEES

15
VENUES

39
PERFORMANCES

67
WORKSHOPS
1,725 PARTICIPANTS



I WISH...

An acrobatic adventure exploring all the things we could be.

Creators Geoff Cobham, Darcy Grant • **Composers** Luke Smiles, Will Spartalis • **Designer/Maker** Michelle 'Maddog' Delaney
Technical Designer Alexander Hatchard • **Costume Designer** Renate Henschke • **Animation** Luku Kuku • **AV Editor** Chris Petridis
Cast/Makers Zoë Dunwoodie, Lisa Goldsworthy, Wakara Gondarra, Simon McClure

Cast Lisa Goldsworthy, Amanda Lee, Tommy Matthewman, Violetta Van Geyzel • **Touring Company Manager** Briony Hunt
Touring Technician Ayden Martin • **NT Cultural Consultant and Workshop Leader** Wakara Gondarra • **Remount Rehearsal Assistant** Zoë Dunwoodie

I WISH...

People are made of stuff – good stuff and bad stuff, happy and sad stuff, stinky, odd, boring, dangerous, funny, sparkling potions of stuff. People also have secret ingredients – what could your secret ingredient be?

I Wish... is an exciting collaboration between Patch Theatre and renowned South Australian circus company Gravity & Other Myths. Through physical theatre, stunning visuals and a healthy dose of humour, explore our differences to reveal the magic of individuality.

Gravity & Other Myths is an Australian circus company pushing the boundaries of contemporary circus.

“I Wish... is a visually stunning spectacle of lights, circus feats and self-exploration.” Play & Go

“My two kids LOVED this... almost as much as I did! Highly recommend.” Parent

“A masterful piece of theatre that uses colour and movement to communicate the complex world of emotions to young audiences.” Australian Stage

DATES	PERFORMANCES	VENUE	ATTENDEES
3 April	2	The Round Theatre Whitehorse Centre	180
10-14 April	9	Playhouse – Sydney Opera House	3,121
17-18 April	2	Princess Theatre North, Launceston	407
20 April	2	Burnie Arts Centre	215
23-24 April	3	Theatre Royal Studio Theatre, The Hedberg, Hobart	556
9 August	2	Araluen Arts Centre, Alice Springs	235
13 August	2	Darwin Entertainment Centre	984
20 August	2	Northern Festival Centre, Port Pirie	762
22 August	2	Middleback Theatre, Whyalla	784
27 August	2	Chaffey Theatre, Renmark	815
30 August	2	Sir Robert Helpmann Theatre, Mt Gambier	873
4 September	2	Bendigo PAC - The Capital	523
10 September	1	Horsham Town Hall	241
17 September	2	Dubbo Regional Theatre and Convention Centre	596
24-25 September	4	Geelong Arts Centre	912
TOTAL	39		11,228

In Regional SA Patch's equity access program offered 1627 subsidised tickets to children from disadvantaged schools and a further 148 complimentary tickets (54% of total attendees).



IN-SCHOOL

4,473
ATTENDEES

191
PERFORMANCES



RUBY AWARD NOMINATION
OUTSTANDING WORK, EVENT OR
PROJECT FOR YOUNG PEOPLE

SPARK

Bringing the magic of theatre to the classroom.

Spark is a series of portable, interactive arts experiences designed in collaboration with artists to deliver innovative creative learning experiences in schools. Spark in-school workshops bring the magic of theatre straight to the classroom. From storytelling to scavenger hunts, performance provocations and dazzling light and technology-based learning, *Spark* inspires and engages children, evoking creativity while providing a live performance experience and innovative hands on activities.

Creators Geoff Cobham, Michelle 'Maddog' Delaney, Kerry Reid

Creators/Performers Edgell Junior Edgell, Astrid Pill, Evyenia Stefanidis, Stephen Sheehan

ONCE UPON A JAR

Choose your own adventure in this whimsical storytelling experience.
A special visitor, Stephen, arrives with a suitcase full of old gifts – some mysterious jars from birthdays long past. Each jar contains a distinct smell and countless story possibilities. Children shape the narrative, bringing their far-fetched ideas to life before joining Stephen on a treasure hunt to find the most mysterious smell of all. Imagination leads the way in this scented adventure.

GLOW & TELL

An interactive light-filled storytelling adventure.
Blending the magic of light and simplicity of storytelling, children are placed at the centre of this engaging interactive experience. Using UV light in a custom-built tent, the classroom is transformed into an intimate performance space where stories and imagined worlds come alive as glowing drawings appear on the walls and floor.



“I’ve never seen anything like this before.” Child

“I like that we got to talk about ourselves and we got to be creative.” Child

LOCATION	VENUE	PERFORMANCES	ATTENDEES
Metro on demand (paid)			
Metropolitan	23 schools, 5 libraries	58	1,549
Regional touring (funded)			
Yorke Peninsula	11 schools	41	919
Far North and Flinders Ranges	11 schools	38	849
Inner North	4 schools	54	1,156

More than 30 of these sites were visited for the first time by Patch. Eight schools we visited were in very remote locations up to 675 km from Adelaide and for many of their 100 students *Spark* was their first experience of live performance. In total, 2,279 children from disadvantaged schools (IoED 1-4 or preschool equivalent) attended a *Spark* performance free of charge.

2024 ACTIVITY SUMMARY



INDUSTRY ENGAGEMENT

Patch staff participated in a range of conferences, festivals and events including:

- Australian Performing Arts Market, Leaps and Bounds, Adelaide
- ISPA, Perth (Teena Munn)
- APAX market pitching *Superluminal* (Geoff Cobham, Sasha Zahra)
- Performing Arts Market in Seoul (PAMS) in Korea, Hong Kong Performing Arts Expo (HK PAX), and China Shanghai International Arts Festival (ChinaSPAF) (Teena Munn)
- SOH Artist Talk/Masterclass (Darcy Grant)
- Darwin Festival Producing Panel (Sasha Zahra)
- Tour Producer Training, Performing Arts Connections (Damon Delaney)
- Philanthropy Australia Conference (Belinda Hellyer)
- Digital Adelaide Conference, Adelaide (Nicole McKenzie)

FESTIVAL ENGAGEMENT

Patch productions were programmed at the following festivals:

- Darwin Festival, NT
- Salt Festival, Eyre Peninsula SA
- Illuminate, Adelaide

OTHER CREATIVE DEVELOPMENTS

An initial 2-day Creative Exchange/Development was undertaken at the end of May to scope the potential of a new First Nations led co-production between Karul Projects and Patch for 2026.

The exploration led to the scoping of a larger-scale, long-term project requiring extended timelines, funding and partnership support to realise this First Nations-led work over 3–5 years.

PATCH TEAM & BOARD

- Belinda Hellyer joined the team to strategise in Development
- Briony Hunt was busy on the road as tour company manager for ZOOM in Hong Kong Auckland, as Stage Manager on *I Wish...* National and SA Regional tour, *Superluminal* Adelaide season and *Wonderverse*
- Jaecinta Peddie moved into a new role as Education Program Manager working across schools engagement in education and marketing, especially focussed on the *Spark* in-schools program
- Damon Delaney commenced in the newly created role of Program Coordinator providing essential support on the National Tour, in-schools program and the premiere of two new works in 2024
- Board members: Chris Drummond finished tenure at the April Annual General Meeting and Boram Lee resigned effective December 2024

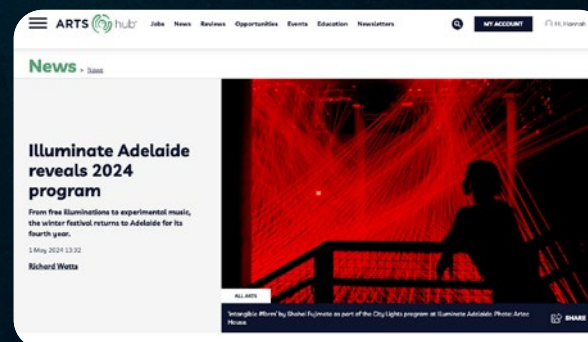


Patch Chair Liz Hawkins and Andrea Michaels MP at the *Superluminal* premiere

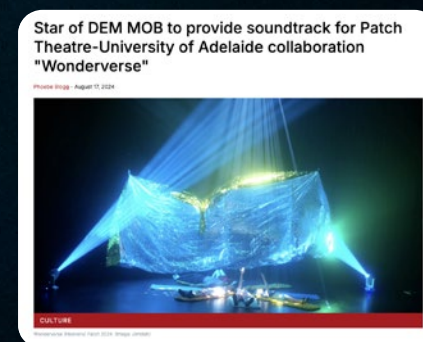
MARKETING & PUBLICITY

A dynamic and successful year for marketing and promotion, 2024 showcased Patch's activities with great impact.

- An outstanding premiere season of *Superluminal* showcased the power of partnerships, with Illuminate's brand and reach playing a key role in its success, surpassing the GP box office target by over \$8,000
- *Wonderverse*, commissioned by the University of Adelaide, exceeded expectations by selling out its premiere season and beating box office target by over 1,800 tickets
- Our school season of *I Wish...* saw extensive touring and wide exposure, surpassing the box office target at 118%
- 57 pieces of publicity including 3 ArtsHub features, a Limelight feature, a National Indigenous Times feature and 3 TV appearances for *Superluminal* with Ch7, Ch9 and Sunrise
- Communication channels performed strongly with a 5% increase in subscriptions to Teacher eNews and 20% increase in subscriptions to General eNews; Facebook followers increased by 7% and Instagram followers by 20%



Publicity examples



EDUCATION

AUDIENCE DEVELOPMENT

Patch welcomed an even wider audience in 2024, with 25% of attending schools experiencing a Patch show for the first time and 17% returning after a four-year absence. A key audience development strategy was direct outreach to teachers, which resulted in securing over 50% of bookings. Patch also expanded community engagement beyond schools, delivering the Spark program to almost 450 participants at Carclew Youth Arts Centre and in four libraries.



Spark: Once Upon a Jar



Superluminal creative development

TRIALS

Patch continued to prioritise child-led development, engaging children of different ages in hands-on creative development experiences that shape our work.

For *Light Beats*, 33 year 1 and 2 children from St Mary's College participated in two sessions. The Year 11 drama students joined children in the trial sessions and stayed for a Q&A with Geoff Cobham.

As part of *Superluminal's* development, Patch worked closely with young audiences to refine the show's interactivity and engagement. Trial audiences included 10 four-year-old children from St Peter's College in May and 10 nine-year-old children from Parkside Primary in June.

ACCESS

Patch's highly accessible and interactive performances ensured every child—regardless of background, experience, or ability—could engage with shows. A significant number of children attended from disadvantaged schools including 94% of *Wonderverse* attendees, who benefited from free tickets and, in many cases, free transport through Children's University or the University of Adelaide. During 2024 special education centres, deaf and non-verbal children, non-English-speaking students, Aboriginal children, children in care, and those from remote communities all had the opportunity to connect, participate, and experience the joy of a Patch performance.

PROFESSIONAL LEARNING

Patch continued its dedication to educational enrichment in 2024, engaging over 120 teachers in a range of free professional learning opportunities. These included *Superluminal* Teacher Previews with presentations from Co-Directors Geoff Cobham and Zoë Barry about the show's creative process, an active storytelling workshop for Yorke Peninsula early childhood teachers, a session at Patch on theatre's role in fostering creativity and how to apply these techniques in classrooms, and an online workshop for regional teachers to explore the themes of *I Wish...* and discuss creative strategies to enhance inclusiveness, self-expression and learner agency.

EDUCATION RESOURCES

Patch developed new resources for *Wonderverse* and *Superluminal* and shared existing Education Resources for *Glow & Tell* and *I Wish...* with attending educators. Designed by education specialists, these resources included prompts for discussion, hands-on classroom activities, and post-show reflections with over 30 additional online resources available on the Patch website and the national digital learning repository Scootle. Nearly 500 printed Education Resources were distributed in 2024. These valuable resources equip teachers with creative tools to extend learning in the classroom.

PARTNERSHIPS, PLACEMENTS AND RESEARCH

Patch is in its second year of a two-year partnership with Drama SA strengthening community and industry collaboration. Patch also welcomed international production interns, including a six-week and a three-month placement, alongside five individuals who completed one-week work experience within the production team.

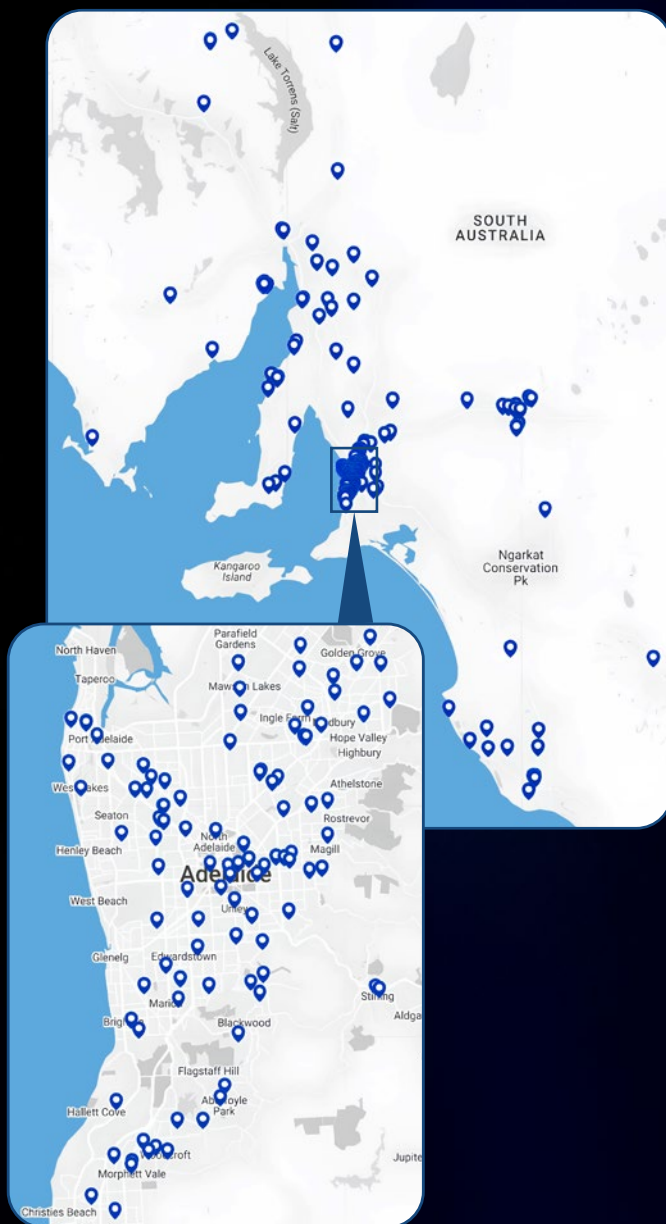
Expanding student engagement, six students from the Centre for Aboriginal Studies in Music (CASM) at University of Adelaide took part in a walk-through and Q&A session for *Wonderverse*.

Patch contributed to Rebooting the Muse, a University of Adelaide research project on post-pandemic arts sustainability and supported PhD research exploring theatre's impact in primary schools.

Additionally, four sessions of *Glow & Tell* took place at Elizabeth Grove Primary in May, with DreamBIG staff facilitating student surveys at the end of each session.

In 2024, the Juilliard School, New York, renewed the license for a further 5 year extension to feature *Me & My Shadow* as part of their Global K-12 Curriculum Resources, Teachers Education Program which provides an extensive suite of teaching tools including interviews with creatives, education resources and a full production video.

EDUCATION ENGAGEMENT 2024



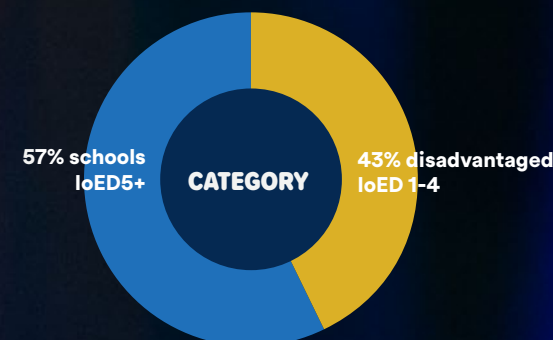
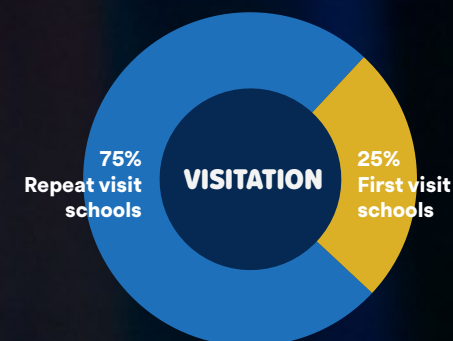
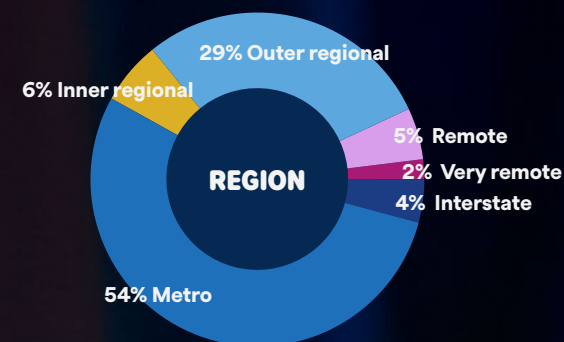
1. Adelaide Secondary School of English
2. Alberton Primary School
3. Allenby Gardens Primary School
4. Andamooka Primary School
5. Angaston Primary School
6. Annesley Junior School
7. Ardrossan Area School
8. Ardtornish Children's Centre
9. Ascot Park Primary School
10. Barbara Kiker Memorial Kindergarten
11. Barker Kindergarten
12. Barmera Kindergarten
13. Beachport Primary School
14. Belair Jean Bonython Kindergarten
15. Booleroo Centre District School
16. Bradshaw Primary School
17. Brinkworth Primary School
18. Carlton School
19. Cedar College
20. Central Yorke School
21. Challa Gardens Child Parent Centre
22. Challa Gardens Primary School
23. Christian Brothers' College: Junior School
24. Christie Downs Primary School
25. Clarence Park Community Kindergarten
26. Clovelly Park Primary School
27. Cobdogla Primary School
28. Concordia College - St John's Campus - Highgate
29. Concordia College - St Peters Campus - Blackwood
30. Coorara Primary School
31. Cowell Early Childhood Centre
32. Crystal Brook Primary School
33. Dominican School
34. Dover Kindergarten
35. East Torrens Primary School
36. Edwardstown Primary School
37. Elizabeth Grove Primary School
38. Elizabeth South Primary School
39. Elizabeth Vale School
40. Errington Special Education Centre
41. Eudunda Area School
42. Fairview Park Kindergarten
43. Faith Lutheran College
44. Felixstow Community School
45. Flinders Park Primary School
46. Gabmididi Manoo Children and Family Centre
47. Gawler and District College B-12
48. Gawler East Primary School
49. Gawler Primary School
50. Gillen Primary School
51. Gilles Street Primary School
52. Gladigau Park Kindergarten
53. Gladstone Primary School
54. Glenburnie Primary School
55. Glossop Community School
56. Gordon Education Centre
57. Green Leaves Early Learning - Mawson Cascades
58. Green Leaves Early Learning - Pasadena
59. Green Leaves Early Learning - Valley View
60. Green Leaves Early Learning - West Lakes
61. Green Leaves Early Learning - Woodcroft
62. Gumeracha Primary School
63. Hackham West School
64. Hallett Cove Preschool
65. Hampstead Primary School
66. Happy Valley Kindergarten
67. Happy Valley Primary School
68. Hawker Area School
69. Hincks Avenue Primary School
70. Horsham Primary School - Rasmussen Campus
71. Jamestown Community School
72. John Hartley School B-6
73. Kadina Memorial School
74. Kadina Preschool Centre
75. Kangaroo Inn Area School
76. Kathleen Mellor Preschool Kindergarten
77. Kilkenny Preschool
78. Kilkenny Primary School
79. Kimba Area School
80. Klemzig Kindergarten
81. Klemzig Primary School
82. Lady Gowrie Child Centre Inc
83. Lake Wangary School
84. Laura Primary School
85. Le Fevre Kindergarten Inc
86. Le Fevre Peninsula Primary School
87. Leigh Creek Area School
88. Liberman Kindergarten
89. Lifestyle Assistance & Accommodation Service
90. Lobethal Community Kindergarten
91. Loxton Lutheran School
92. Loxton North School
93. Loxton Primary School
94. Ludmilla Primary school
95. Madge Sexton Kindergarten
96. Magill Kindergarten
97. Malak Primary School
98. Manor Farm Kindergarten
99. Manunda Terrace Primary School
100. Mark Oliphant College (B-12)
101. Marree Aboriginal School
102. Marryatville Primary School
103. McRitchie Crescent Children's Services Centre

104. Melaleuca Park Primary School
 105. Melrose Primary School
 106. Memorial Oval Primary School
 107. Mercedes College
 108. Mil LeI Primary School
 109. Mitcham Preschool Centre
 110. Mitchell Park Kindergarten
 111. Modbury Kindergarten
 112. Monash Primary and Preschool
 113. Moonta Area School
 114. Moonta Kindergarten
 115. Morphett Vale Primary School
 116. Mount Barker Primary School
 117. Mount Burr Primary School
 118. Mount Gambier North Primary School
 119. Munno Para Kindergarten
 120. Munno Para Primary School
 121. Nairne Primary School
 122. Nangwarry Primary School
 123. Napperby Primary School
 124. Neta Kranz Children's Centre
 125. Newland Park Kindergarten
 126. Ngutu College
 127. Nido Early School, Pennington
 128. Norrie Stuart Childhood Services Centre
 129. Orroroo Area School
 130. Owen Primary School
 131. Padthaway Primary School
 132. Para Vista Primary School
 133. Pembroke School Early Learning Centre
 134. Penola Primary School
 135. Peterborough Primary School
 136. Pimpala Primary School
 137. Pinnacle College - Elizabeth East Campus
 138. Pinnacle College - Gilles Plains
 139. Pinnacle College - Golden Grove Campus
 140. Pinnaroo Primary School
 141. Pooraka Primary School
 142. Port Augusta West Childhood Services Centre

143. Port Broughton Area School
 144. Port Broughton Kindergarten
 145. Port Pirie West Children's Centre
 146. Prescott College Southern
 147. Prince Alfred College
 148. Prince Alfred College ELC
 149. Rendelsham Primary and Preschool
 150. Renmark Children's Centre
 151. Renmark North School
 152. Renmark Primary School
 153. Renmark West Primary School
 154. Reynella Primary School
 155. Richmond Primary School
 156. Riverland Special School
 157. Robe Primary School
 158. Rose Park Preschool
 159. Roxby Downs Area School
 160. Roxby Downs Children's Centre
 161. Saint Ignatius' College: Junior School
 162. Saint Michael's College Junior School
 163. Salisbury North Primary School
 164. Sandy Creek Primary School
 165. Seaview Downs Kindergarten
 166. Seymour College Camp Australia OSHC
 167. Shepherdson College
 168. St Aloysius College
 169. St Barbara's Parish School
 170. St Columba's Memorial School
 171. St Francis Xavier's Regional Catholic School
 172. St Gabriel's School
 173. St John Bosco School
 174. St John's Grammar ELC
 175. St John's Grammar School
 176. St Joseph's Memorial School
 177. St Joseph's Parish School - Gladstone
 178. St Joseph's School - Clare
 179. St Joseph's School - Peterborough
 180. St Margaret's Kindergarten - Woodville
 181. St Mary MacKillop School
 182. St Mary's College

183. St Peter's College Early Learning Centre
 184. St Peter's Girls' School
 185. Stansbury Primary School
 186. Stepping Stone Aberfoyle Park Childcare Centre
 187. Stirling District Kindergarten
 188. Stirling North Primary School
 189. Suttontown Primary School
 190. Taparra Primary School
 191. Tenison Woods College
 192. The Grove Education Centre
 193. The Heights OSHC/Vac
 194. Valley View Kindergarten
 195. Victoria Park Child Care Centre
 196. Waikerie Primary School
 197. Walford Anglican School for Girls
 198. Wallaroo Mines Primary School
 199. Wallaroo Preschool Centre
 200. Wallaroo Primary School
 201. Wandana Primary School
 202. Warradale Community Children's Centre
 203. West Lakes Shore Kindergarten
 204. Whyalla Town Primary School
 205. Willsden Childhood Service
 206. Wilmington Primary School
 207. Win Newby Kindergarten
 208. Woodcroft College
 209. Woodcroft Heights Children's Centre
 210. Woodville Primary School
 211. Woomera Area School
 212. Wulagi Primary School
 213. Xavier College, Evanston Campus
 214. Yorketown Area School

SCHOOL DEMOGRAPHICS



2024 STATISTICS

INSTALLATIONS

SHOW	VENUES	DAYS	PERFORMANCES	ATTENDANCE
<i>Sea of Light</i>	6	53	490	31,659
<i>Light Beats</i>	2	8	48	751
<i>Superluminal</i>	1	33	565	13,248
<i>Wonderverse</i>	1	11	265	8,553
Total	10	105	1,368	54,211

IN-THEATRE

SHOW	VENUES	PERFORMANCES	ATTENDANCE
<i>Zoom International</i>	2	18	3,686
<i>Little Amal</i>	1	1	230
<i>I Wish SA</i>	4	8	3,234
<i>I Wish National</i>	11	31	7,994
Total	18	58	15,144

IN-SCHOOL

SHOW	VENUES	PERFORMANCES	ATTENDANCE
<i>Spark Metro</i>	28	58	1,549
<i>Spark Regional</i>	26	133	2,924
Total	54	191	4,473

PROGRAM	VENUES	WORKSHOPS	PARTICIPANTS
<i>I Wish Workshops</i>	13	67	1,725
Teacher PD Workshop	1	4	143
Total	14	71	1,868

249
PERFORMANCES

71
WORKSHOPS

1,368
INSTALLATION SESSIONS

96
VENUES

PATCH THEATRE'S HISTORY

PATCH THEATRE HAS BEEN MAKING AND TOURING PROFESSIONAL DEVISED THEATRE FOR 4–8 YEAR OLD CHILDREN AND THEIR FAMILIES FROM KAURNA YERTA, SOUTH AUSTRALIA SINCE 1972.

Patch creates world-class arts experiences that celebrate big ideas and explore some of the world's inexplicable questions from a child's point of view.

For fifty years, seeing a Patch production has been a family tradition with more than two million children, parents and grandparents delighting in the 119 works Patch has created. Throughout the company's history its bold philosophy remains the same: to explore the world from a child's point of view, acknowledge the relevance of their thinking and promote imagination, wonder and discovery.

The company was founded by Morna Jones OAM, a pioneer in Australian children's television and theatre, who believed that quality arts experiences were an essential part of childhood learning and development. With her husband Neil, their children and the community, Jones converted a farmhouse in Brighton to a theatre to establish Little Patch Theatre where enriching puppetry productions for children and young people were presented.

Following Jones' death in 1982, Artistic Director Christine Anketell forged a relationship with Adelaide Festival Centre which saw the realisation of large-scale adaptations of children's literature bringing Patch a national profile. In 1986, Patch toured extensively throughout South Australia and internationally to Japan as part of the Okayama Art Summit.

Throughout the 1990s and 2000s, under the leadership of Artistic Director Dave Brown, touring remained a staple – Patch premiered work in South Australia and toured each year, including over 30 international tours.

Patch's world-class repertoire of diverse, vibrant, and challenging theatre for young audiences continued to be the first experience of live performance for many children.

Since late 2018, Patch has been led by Artistic Director Geoff Cobham. A celebrated lighting designer, Cobham has connected Patch to a wider audience through developing interactive installations for families. These installations, alongside immersive theatre shows and in-school performances, bring Patch into a new era of performance for children.

COMPANY ARTISTS AND ASSOCIATES

PATCH STAFF

Senior Leadership Team

Geoff Cobham, Artistic Director

Sasha Zahra, Creative Producer

Penny Camens, General Manager

Staff

Michelle Delaney, Creative Associate

Nicole McKenzie, Marketing & Communications Manager

Teena Munn, International Producer

Jaecinta Peddie, Education Program Manager

Damon Delaney, Program Coordinator

Briony Hunt, Touring Company Manager

Belinda Hellyer, Development Consultant

Leeanne Gale, Finance Services
(from June)

Bev Majda, interim Finance Officer
(April-May)

Darren Hunt, Finance Officer
(until April)

Anthea Hagar, Publicist

Alex Hatchard, Technical Designer

BOARD

Liz Hawkins, Chair

Chris Drummond, Deputy Chair
(until April)

Ben Opie, Treasurer

Reena Costello

Deborah Hughes

Dr Boram Lee

Dearna Newchurch

Amanda Wheeler

HONORARY LIFE MEMBERS

Dave Brown

Patrea Channon

Joan Clemow

Elspeth Harley

Rainer Jozeps

Helen Rose Morris

Bob Weatherly

PERFORMERS

Rachel Burke

Zoë Dunwoodie

Lizzy Falkland

Lisa Goldsworthy

Wakara Gondarra

Ezra Juanta

Edgell Junior Edgell

Temeka Lawlor

Amanda Lee

Ksenja Logos

Thomas Matthewman

Liam Ormsby

Astrid Pill

Freja Sande

Stephen Sheehan

Ellen Steele

Evgenia Stefanidis

Violetta Van Geyzel

Rikki Wilson

Kidaan Zelleke



STAGE/TOUR MANAGERS

Briony Hunt
Katya Shevtsov
Leisa Gosling (Skato)
Freja Sande

TECHNICIANS

Alex Hatchard
Ayden Martin
James Oborn
Darian Tregenza

CREW

Kathryn Adams
Nadia Bobaly
Huey Cobham-Hervey
Shaun Goudy
Lisa Hill
Josie Ireland
Oscar McLean
Reece Vidler
Wendy Todd
Freja Sande

MAKERS

Geoff Cobham
Zoë Barry
Elisabeth Blomberg
Elizabeth Yanyi Close
Jimmy Dodd
Edgell Junior Edgell
Rob Edwards
Darcy Grant
Alex Hatchard
Robyn Cuneen
Renate Henschke
Bianka Kennedy
Luku Kuku
Sheri McCoy
Ian Moorhead
Goldie Palmer
Ellen Steele
Taree Sansbury
Thomas E. S. Kelly
Natasha Shaw
William Spartalis
Evyenia Stefanidis
Jakirah Telfer
Wendy Todd
Darian Tregenza
Elisha Umuhuri
Cedric Varcoe
Olivia Zanchetta

SECONDMENTS

Josie Ireland (Creative Development)
Freja Sande (*Superluminal*)
Cais Nitschke (AC Arts, *Wonderverse*)

WORK EXPERIENCE

Oscar Mclean
Sophie Polglase
Zara Hill
Zoe Battersby

EDUCATION RESOURCES

Zoë Barry
Astrid Pill

PROFESSIONAL LEARNING

Anne-Marie Shin
Zoë Barry
Darcy Grant

GRAPHIC DESIGN

Carnival Studio
Imogen Landau

PHOTOGRAPHY AND VIDEO

Andrew Beveridge
Daniel Boud
Matt Byrne
Darcy Grant
Morgan Sette
Chloe Morris
Jimblah

AUDIENCE TEST PILOTS

St Mary's College at *Light Beats*
St Peter's College at *Superluminal*

FUNDING BODIES

**Creative Australia –
4 Year Organisational Funding**

Andrew Donovan
Annette Madden
Tegan Richardson

**Department for Education –
Four Year Organisational Funding**

The Hon. Blair Boyer MP
Prof Martin Westwell

**Department of Premier and Cabinet –
Arts South Australia**

Jennifer Layther
Peter Grace

PATCH PRODUCTIONS 1972–2024

1. The Tingalary Bird
2. Thumbelina
3. Everything Under the Sun
4. The Silken Scroll
5. Shadrack's Journey
6. Benjamin and Brindletum
7. Melt the Wax Slowly
8. Hands Off the Clock
9. The Three Billy Goats Gruff
10. Who Murdered the English Language
11. And What Did Yer Get for Your Birthday
12. Power Play
13. Australian Born, Australian Bred
14. Everything Under the Sun
15. Mr Rumble's Jumble
16. Jeremy Jingle
17. A Splash of Yellow
18. A Secret Hiding Place
19. The Great Australian What?
20. Mr Cook-a-book's Sound Recipe
21. Patches
22. Pig Tales
23. Come Fly with Me
24. Wake the Night
25. The Billabong Circus
26. Bizzy, Dizzy, Daffy and Arthur
27. The Ballot's the Thing
28. Bowser Bill from Barren'ill
29. Son of Romeo
30. Getoutovit
31. Nothing's Sacred
32. Peacemaker
33. Bush Invaders
34. Treasure Island
35. Lost in Time
36. Gladys O'Conk and the Silly Robber
37. Dad is Yuk
38. The Soft Harry Show
39. 1983
40. Cinderella Says No
41. Kasperle and his Friends
42. If Only we had a Cat
43. The Happy Prince
44. Bound for South Australia
45. My Place
46. A.B.C.
47. Wilfrid Gordon McDonald Partridge
48. Set Your Mind on Wishing
49. The Ugly Duckling
50. You and the Law
51. The Man Whose Mother was a Pirate
52. Middleton Market
53. Tiny Pod and the Silver Wings
54. Space Demons
55. Illusions
56. Monkey See, Monkey Do
57. Melanie and the Night Animal
58. Aesop's Fables
59. The Secret Garden
60. When I was Young
61. Clucky & the Vegetable Matter
62. Evensong for Antarctica
63. Beyond the Labyrinth
64. The Hobbit
65. Paula
66. Birds of the Moon
67. Once Upon a Ruby Red
68. The Search for Biffy's Head
69. Pigs Might Fly
70. The Red King
71. Rak Awin
72. On the Lake
73. Big Hand: Little Hand
74. The Littlest History of Theatre in the World
75. Galax-Arena
76. Kookookachoo
77. Puppy Love
78. Tjitjiku Inma
79. Respectable Shoes
80. Freckle: An Australian Fairy Story
81. The Boy and the Bamboo Flute
82. Radio Brainstorm
83. Each Beach
84. Granny and the Sea Monster
85. A Giant Sleeps...
86. Hyperactive
87. Visible Darkness
88. The Sea of Space
89. Postcards from Nanna
90. Who Sank the Boat
91. We Are Home Here – Centenary of Federation Song Cycle
92. No Joke!
93. Pigs, Bears and Billy Goats Gruff
94. Sharon, Keep Ya Hair On!
95. Wormhole!
96. Mr McGee and the Biting Flea
97. Emily Loves to Bounce
98. Special Delivery
99. The Fastest Boy in the World
100. The Happiest Show on Earth
101. Me and My Shadow
102. Little Green Tractor
103. Theo and the Lion
104. The Moon's a Balloon
105. Cranky Bear
106. Yo Diddle Diddle
107. Can You Hear Colour?
108. Firefly Forest
109. ZOOM
110. The Lighthouse
111. Sea of Light
112. I Wish...
113. Spark: Once Upon a Jar
114. Mirror Mirror
115. Home
116. Spark: Glow & Tell
117. Little Amal and the Little Lost Snail
118. Superluminal
119. Wonderverse



AUDITOR'S INDEPENDENCE DECLARATION UNDER SECTION 60-40 OF THE AUSTRALIAN CHARITIES AND NOT FOR PROFITS COMMISSION ACT 2012 TO THE DIRECTORS OF THE BOARD OF MANAGEMENT OF PATCH THEATRE COMPANY INCORPORATED

I declare that, to the best of my knowledge and belief during the year ended 31 December 2024 there have been:

- no contraventions of the auditor independence requirements as set out in the *Australian Charities and Not-for-profits Commission Act 2012* in relation to the audit; and
- no contraventions of any applicable code of professional conduct in relation to the audit.

William Buck

William Buck (SA)
ABN 38 280 203 274

G Martinella

Grant Martinella
Partner

Adelaide, 23rd April 2025.

Independent auditor's report to the members of Patch Theatre Company Incorporated

Report on the audit of the financial report



Our opinion on the financial report

In our opinion, the accompanying financial report of Patch Theatre Company Incorporated (the Association) has been prepared in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- giving a true and fair view of the Association's financial position as at 31 December 2024 and of its financial performance for the year then ended; and
- complying with Australian Accounting Standards to the extent described in Note 1, and Division 60 of the *Australian Charities and Not-for-profits Commission Regulations 2022*.

What was audited?

We have audited the financial report of the Association, which comprises

- the statement of financial position as at 31 December 2024,
- the statement of profit or loss and other comprehensive income for the year then ended,
- the statement of changes in equity for the year then ended,
- the statement of cash flows for the year then ended,
- notes to the financial statements, including material accounting policy information, and
- the boards's declaration.

Basis for opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's responsibilities for the audit of the financial report* section of our report. We are independent of the Association in accordance with the auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012* (ACNC Act) and the ethical requirements of the Accounting Professional and Ethical Standards Board's *APES 110 Code of Ethics for Professional Accountants (including Independence Standards)* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Emphasis of Matter – Basis of Accounting

We draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the Association's financial reporting responsibilities under the ACNC Act. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

Responsibilities of the Board for the financial report

The Board of the Association are responsible for the preparation of the financial report that gives a true and fair view in Note 1 to the financial report is appropriate to meet the requirements of the ACNC Act and the needs of the members. The Board's responsibility also includes such internal control as the management determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the Board are responsible for assessing the Association's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Board either intend to liquidate the Association or to cease operations, or have no realistic alternative but to do so.

The Board are responsible for overseeing the Association's financial reporting process.

Auditor's responsibilities for the audit of the financial report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

A further description of our responsibilities for the audit of the financial report is located at the Auditing and Assurance Standards Board website at:

https://www.auasb.gov.au/auditors_responsibilities/ar4.pdf

This description forms part of our auditor's report.

William Buck

William Buck (SA)
ABN 38 280 203 274

G.W. Martinella

G.W. Martinella
Partner

Adelaide, 23rd April 2025



I Wish... on tour in the Northern Territory. Photo: Darcy Grant

FINANCIAL REPORT

**PATCH THEATRE COMPANY INC.
31 DECEMBER 2024
REPORT BY THE BOARD OF MANAGEMENT**

During the financial year, no officer of the Association, or any firm of which an officer is a member, or any corporate in which an officer has a substantial interest, has received or become entitled to receive a benefit as a result of a contract between an officer, firm or corporate and the Association.

During the financial year, no officer of the Association has received directly or indirectly from the Association any payment or other benefit of a pecuniary value, other than:

- In the case of officers employed by the Association, approved remuneration which have been determined in accordance with general market conditions;
- In the case of directors, payments as disclosed separately in note 15 to the financial statements.

Dated at Adelaide this 23rd day of April 2025

Signed in accordance with a resolution of the Board



.....
LIZ HAWKINS - CHAIRPERSON



.....
BEN OPIE - TREASURER

FINANCIAL REPORT

**PATCH THEATRE COMPANY INC.
31 DECEMBER 2024
STATEMENT BY THE BOARD OF MANAGEMENT**

The Board has determined that the Association is not a reporting entity and that this special purpose financial report has been prepared in accordance with the accounting policies outlined in Note 1 to the financial statements.

In the opinion of the Board, the financial report as set out on pages 44 to 46:

- a) presents fairly the results and cash flows of the Association for the 12 month period ending 31 December 2024 and the state of the affairs of the Association as at that date; and
- b) as at the date of this statement, there are reasonable grounds to believe that the Association will be able to pay its debts as and when they fall due.

Signed in accordance with a resolution of the Board



.....
LIZ HAWKINS - CHAIRPERSON



.....
BEN OPIE - TREASURER

Dated at Adelaide this 23rd day of April 2025

FINANCIAL REPORT

PATCH THEATRE COMPANY INC. STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME FOR THE YEAR ENDED 31 DECEMBER 2024

	Note	2024 (\$)	2023 (\$)
Performance Fees		902,911	625,546
Grant Revenue	2(a)	1,410,034	927,658
Donations Received		6,102	6,424
Interest		32,003	31,656
Membership Subscriptions		240	240
Sundry Income		2,859	11,926
Trusts & Foundations		80,000	120,000
Royalties Received		31,657	4,813
Equipment Hire		21,290	13,660
Workshop Fees		1,500	2,500
Insurance Recoveries		-	12,612
Other Production Income		100,500	18,000
Total revenue		2,589,096	1,775,035

	Note	2024 (\$)	2023 (\$)
Administration		981,272	793,868
Depreciation		24,345	8,866
Amortisation		9,239	3,171
Depreciation - Right of Use Asset		81,147	87,801
Office Move		-	47,369
Home - PreProd		-	145
I Wish National Tour		507,109	72,343
I Wish SA Tour		40,590	-
Little Amal		11,841	-
New Work Development		27,527	4,663
Sea of Light		91,819	161,645
Spark		68,972	92,289
Superluminal pre-production		164,523	57,123
Superluminal SA Museum season		168,602	-
Adelaide University project- Wondaverse pre-production		182,792	26,390
Wondaverse Adelaide season		89,480	-
Zoom - National Tour			169,653
Zoom - International Tour		88,693	283,822
Total expenditure		2,537,951	1,809,418
Net surplus for the year		51,145	(34,113)
Other comprehensive income		-	-
Total comprehensive income for the year		51,145	(34,113)

The statement of profit or loss and other comprehensive income is to be read in conjunction with the notes to the financial statements set out on pages 47 to 53.

FINANCIAL REPORT

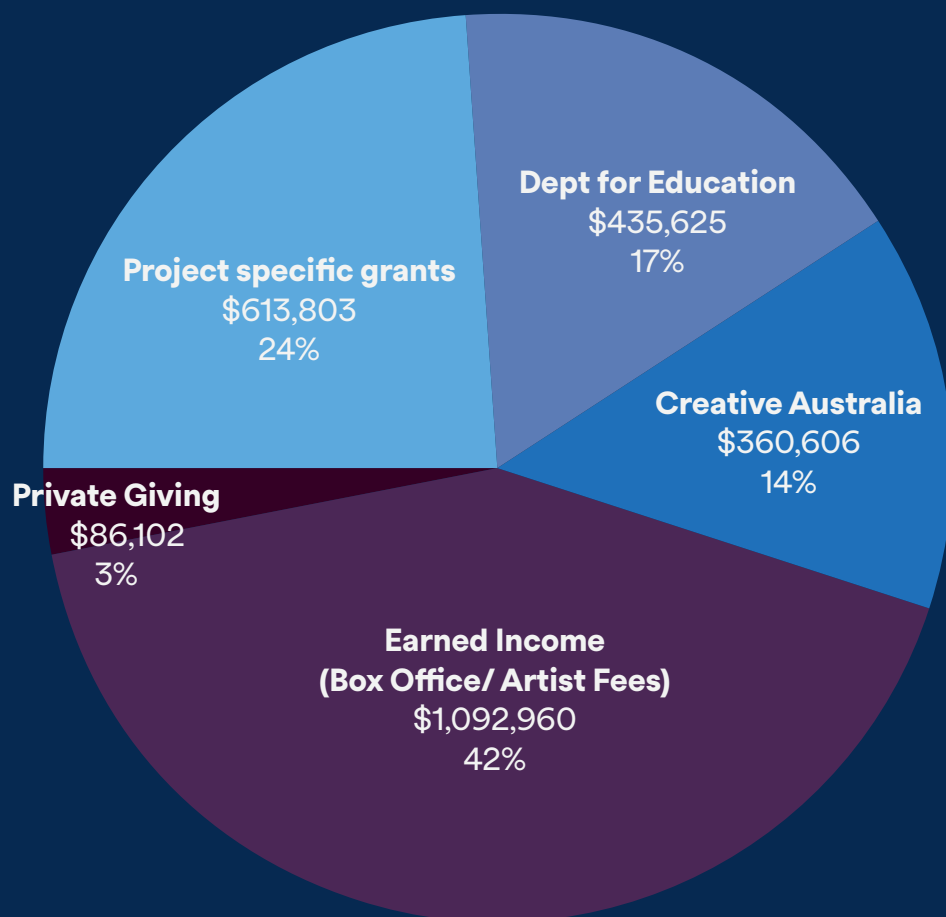
PATCH THEATRE COMPANY INC. STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2024

	Note	2024 (\$)	2023 (\$)
Current Assets			
Cash and cash equivalents	13	1,224,695	1,159,741
Trade and other receivables	4	41,704	91,607
Other financial assets	5	-	550,000
Total Current Assets		1,266,399	1,801,348
Non-Current Assets			
Property and equipment	6	334,225	417,362
Intangible Assets	7	4,756	13,995
Total Non-Current Assets		338,981	431,357
Total Assets		1,605,380	2,232,705
Current Liabilities			
Trade and other payables	8	46,606	90,691
Grant income deferred	9	674,568	1,262,638
Provisions	10	66,963	33,379
Lease Liabilities	11	79,496	75,056
Total Current Liabilities		867,633	1,461,764
Non-Current Liabilities			
Lease Liabilities	11	179,436	263,775
Total Non-Current Liabilities		179,436	263,775
Total Liabilities		1,047,069	1,725,539
Net Assets		558,311	507,166
Members' Funds			
Opening Balance	12	507,166	541,279
Surplus for the year	12	51,145	(34,113)
Total Members' Funds		558,311	507,166

The Statement of Financial Position is to be read in conjunction with the notes to the financial statements set out on pages 47 to 53.

FINANCIAL REPORT

PATCH THEATRE COMPANY INC. STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 DECEMBER 2024



The Statement of Cash Flows is to be read in conjunction with the notes to the financial statements set out on pages 47 to 53.

	Note	2024 (\$)	2023 (\$)
Cash flows from operating activities			
Receipts from Grants & Sponsorships		962,254	1,604,748
Receipts from Activities & Other Income		1,278,510	897,293
Interest Received		32,003	31,656
Payments for Administration		(865,947)	(703,001)
Payments for Projects & Activities		(1,773,795)	(1,258,728)
Interest Paid		(15,223)	0
Net cash provided by operating activities	13(b)	(382,198)	571,968
Cash flows from investing activities			
Acquisition of plant & equipment		(28,043)	(95,110)
Payments for investments		550,000	0
Payments for intangible assets		-	(2,165)
Net cash used in investing activities		521,957	(97,275)
Cash flows from financing activities			
Payments for lease liabilities		(74,805)	(68,552)
Net cash used in investing activities		(74,805)	(68,552)
Net increase/(decrease) in cash		64,954	406,141
Cash and cash equivalents opening		1,159,741	753,600
Cash and cash equivalents closing	13(a)	1,224,695	1,159,741
Representing :-			
Grant income deferred	9	674,568	1,262,638
Unrestricted purposes		550,127	(102,897)
		1,224,695	1,159,741

FINANCIAL REPORT

PATCH THEATRE COMPANY INC. NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2024

1. Material accounting policy information

Patch Theatre Company Inc. (the "Association") is an Association domiciled in Australia.

a) Statement of Compliance

The financial report is a special purpose financial report prepared in order to satisfy the financial reporting requirements of the Australian Charities and Not-for-profits Commission Act 2012.

b) Basis of Preparation

In the opinion of the Officers, the Association is a non-reporting entity, because there are unlikely to exist users who are unable to command the preparation of reports tailored so as to satisfy specifically all of their information needs. Accordingly, the financial report is a "Special Purpose Financial Report" that has been prepared solely to meet the requirements of the Board of Management, the Members of the Association, and the Associations Incorporations Act.

The financial report has been prepared under the historical cost convention whereby all assets have been recorded at the lower of their cost or estimated net realisable value.

The financial report is presented in Australian dollars.

Other non-current assets are stated at the lower of carrying value and fair value less estimated costs of disposal.

The preparation of financial statements requires management to make judgements, estimates and assumptions that affect the application of accounting policies and the reported amounts of assets, liabilities, income and expenses. Actual results may differ from these estimates. Estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised and in any future periods affected.

c) Income Tax

The Association is exempt from income tax, pursuant to the Income Tax Assessment Act. Accordingly, Australian Accounting Standard AASB 112 "Income Tax" has not been applied and no provision for income tax has been included in the accounts.

d) Revenue recognition

(i) Grants

The core principle of AASB 15 is that revenue is recognised on a basis that reflects the transfer of promised goods or services to customers at an amount that reflects the consideration the Association expects to receive in exchange for those goods or services. Government Grants are recognised as revenue in the year to which the grants relate and are applied fully to recurrent expenditure. Where there are conditions attached to grant revenue relating to the use of those grants for specific purposes, it is recognised in the statement of financial position as a liability until such conditions are met or services provided.

(ii) Interest revenue

Interest revenue is recognised as it accrues on a daily basis.

e) Depreciation and amortisation

Depreciation, using the diminishing value method, has been provided for in the accounts on all non-current assets, so as to allocate their cost over their estimated remaining useful life.

In assessing recoverable amounts of non-current assets the relevant cash flows have been discounted to their present value.

Amortisation, using the straight line method, has been provided for all intangible assets, so as to allocate their cost over their remaining useful life.

FINANCIAL REPORT

PATCH THEATRE COMPANY INC. NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2024

1. Material accounting policy information (continued)

f) Employee Benefits

Provision is made for the Association's liability for employee benefits arising from services rendered by employees to balance date. Employee entitlements expected to be settled within one year together with entitlements arising from wages, salaries and annual leave which will be settled after one year, have been measured at their nominal amount. Contributions made by the Association to employee superannuation funds are charged as expenses when incurred.

g) Impairment

The carrying amounts of the Association's assets are reviewed at each balance date to determine whether there is any indication of impairment. If any such indication exists, the asset's recoverable amount is estimated (see below). An impairment loss is recognised whenever the carrying amount of an asset exceeds its recoverable amount. Impairment losses are recognised in the income statement, unless an asset has previously been revalued in which case the impairment loss is recognised as a reversal to the extent of that previous revaluation with any excess recognised through the statement of profit or loss and other comprehensive income.

(i) Calculation of recoverable amount

The recoverable amount of assets is the greater of their net selling price and value in use. Value in use is taken to be the depreciated replacement cost of the asset concerned.

(ii) Reversals of impairment

An impairment loss is reversed if there has been a change in the estimates used to determine the recoverable amount.

(h) Cash and cash equivalents

Cash and cash equivalents comprise cash, bank accounts and short term deposits maturing within 90 days.

(i) Goods and services tax

Revenues, expenses and assets are recognised net of the amount of goods and services tax ("GST"). Receivables and payables are stated with the amount of GST included. The net amount of GST recoverable from, or payable to, the Australian Taxation Office ("ATO") is included as a current asset of current liability in the statement of financial position.

(j) Trade and other payables

Trade and other payables are stated at cost.

(k) Receivables

Trade and other receivables are stated at cost less impairment losses.

(l) Plant & Equipment

Items of plant and equipment are stated at cost less accumulated depreciation and impairment losses (see accounting policy (g)).

(m) Intangible assets

Intangible assets include website development costs which are carried at cost less any accumulated amortisation and impairment losses (see accounting policy (g)).

(n) Leases

Leases of fixed assets, where substantially all the risks and benefits incidental to the ownership of the asset, but not the legal ownership that are transferred to the Association are classified as finance leases.

AASB 16: Leases

At inception of a contract, the Association assesses if the contract contains or is a lease. If there is a lease present, a right-of-use asset and a corresponding lease liability is recognised by the Association where the Association is a lessee. However all contracts that are classified as shortterm leases (ie. a lease with a remaining term of 12 months or less) and leases of low-value assets are recognised as an operating expense on a straight-line basis over the term of the lease.

FINANCIAL REPORT

PATCH THEATRE COMPANY INC. NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2024

2. Surplus from Ordinary Activities

	2024 (\$)	2023 (\$)
(a) Revenues from Operating Activities		
Grant Revenues:		
Arts SA Special Project Grant	165,217	142,499
Australia Council General Grant	360,606	357,036
Australia Council MFI Grant	10,285	-
Education Department Grant	503,438	425,000
Playing Australia Grant	370,488	-
RISE Grant	-	3,123
Total grant revenue	1,410,034	927,658

3. Auditor's Remuneration

Audit Services

Auditors of the Association:

Audit and review of financial reports	3,000	2,800
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4. Trade and other receivables

	2024 (\$)	2023 (\$)
Trade Receivables	2,929	21,627
Bank Guarantee	27,595	27,595
Deposits & Bonds	1,350	28,900
Other trade receivables and prepayments	9,830	13,485
	41,704	91,607

Trade receivables are shown net of impairment losses of \$nil (2023: \$nil)

5. Other financial assets

Term deposits	-	550,000
	-	550,000

FINANCIAL REPORT

PATCH THEATRE COMPANY INC. NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2023

6. Property and equipment

Cost	Office & Stage Equipment	Leased Assets	Total
Balance at 1 January 2023	35,048	439,818	474,866
Acquisitions	95,110	-	95,110
Disposals	-	(16,202)	(16,202)
Balance at 31 December 2023	130,158	423,616	553,774
Balance at 1 January 2024	130,158	423,616	553,774
Acquisitions	28,042	-	28,042
Changes in lease estimates	-	(22,727)	(22,727)
Balance at 31 December 2024	158,200	400,889	559,089
Depreciation & impairment losses			
Balance at 1 January 2023	30,925	33,992	64,917
Depreciation charge for the year	8,866	87,801	96,667
Changes in lease estimates	-	(25,172)	(25,172)
Balance at 31 December 2023	39,791	96,621	136,412
Balance at 1 January 2024	39,791	96,621	136,412
Depreciation charge for the year	24,938	81,147	106,085
Changes in lease estimates	-	(17,633)	(17,633)
Balance at 31 December 2024	64,729	160,135	224,864
Carrying Amounts			
At 1 January 2023	4,123	405,826	409,949
At 31 December 2023	90,367	326,995	417,362
At 1 January 2024	90,367	326,995	417,362
At 31 December 2024	93,471	240,754	334,225

FINANCIAL REPORT

PATCH THEATRE COMPANY INC. NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2024

7. Intangible Assets

	2024 (\$)	2023 (\$)
Website Development Costs as at 1 January	17,165	15,000
Additions	-	2,165
Amortisation	(12,409)	(3,171)
Website Development Costs at 31 December	4,756	13,995

8. Trade and other payables

Creditors and Accruals	33,929	73,346
Visa Company Manager	12,677	17,345
	46,606	90,691

9. Grants in Advance

<i>Funding Description</i>		
Australia Council and others	674,568	1,262,638
	674,568	1,262,638

10. Provisions

<i>Current</i>		
Liability for Annual Leave	51,963	18,379
Other Provisions	15,000	15,000
	66,963	33,379

11. Lease Liabilities

<i>Current</i>		
Lease Liabilities	79,496	75,056
	79,496	75,056
<i>Non-Current</i>		
Lease Liabilities	179,436	263,775
	179,436	263,775

FINANCIAL REPORT

PATCH THEATRE COMPANY INC. NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2024

12. Members Funds

	2024 (\$)	2023 (\$)
Member's Funds at beginning of year	507,166	541,279
Net surplus attributable to members	51,145	(34,113)
Member's Funds at end of year	558,311	507,166

13. Notes to the Statement of Cash Flows

(a) Cash and cash equivalents

Cash on Hand	1,324	1,324
Cash at Bank	1,223,371	1,158,417
Cash and cash equivalents in the statement of cash flows	1,224,695	1,159,741

(b) Reconciliation of cash flows from operating activities

Cash flows from operating activities

Surplus for the period	51,145	(34,113)
Adjustments for:		
Depreciation	5 9,240	87,697
Amortisation	6 106,085	3,170
Operating profit before changes in working capital and provisions	166,470	56,754
(Increase) in receivables & other assets	49,903	14,787
Increase/(decrease) in creditors & accruals	(44,085)	(2,563)
Increase/(decrease) in grants in advance	(588,070)	513,539
Increase in provisions	33,584	(10,549)
Net Cash provided by Operating Activities	(382,198)	571,968

FINANCIAL REPORT

PATCH THEATRE COMPANY INC. NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2024

14. Commitments and Contingent Liabilities

The Association as at 31 December 2024 had no commitments and contingent liabilities (2023: Nil).

15. Related Party Disclosures

The names of each person holding the position of Board member during the financial year are:

Elizabeth Hawkins (Chairperson)
Chris Drummond (Deputy Chair) - term ended 16 April 2024
Ben Opie (Treasurer)
Amanda Wheeler
Boram Lee (resigned December 2024)
Dearna Newchurch
Reena Costello
Deborah Hughes

The persons listed above held the position of Board member for the whole of the financial year unless otherwise stated.

Remuneration

Nil amounts (2023: nil) were paid to Board members during the year.

Other transactions with the Association

There were no other payments made to specified members, or to entities where a specified member holds a position that results in them having control or significant influence over the financial or operating policies of those entities.

16. Events After the Reporting Period

The Board is not aware of any other significant events since the end of the reporting period.

17. Association Details

The registered office and principal place of business of the association is:

Patch Theatre Company Inc.
63 King William Street
Kent Town SA 5067

ACKNOWLEDGEMENTS

GOVERNMENT SUPPORT



FOUNDATION SUPPORT



Delivering *Spark* in schools across regional South Australia is made possible thanks to funding from the Department for Education and the generous support of James & Diana Ramsay Foundation, FWH Foundation, and Thyne Reid foundation.

PARTNERSHIP SUPPORT

H I T H E R
& Y O N

CREATIVE PARTNERS

Gravity and Other Myths, Corrugated Iron Youth Arts, University of Adelaide, Centre for Aboriginal Studies in Music (CASM), Children's University, Handspring Puppet Company

DONORS

In remembrance of Matt Byrne, Jenny & Russell Duncan, Ann Gorey, Liz Hawkins, Belinda Hellyer, Deb Hughes, Imogen Landau, John & Laura Law, Judy & George Potter, Johannah Somfleth, Amanda & Jay Wheeler, Janet Worth, and many other valued donors.

PRESENTATION PARTNERS

SOUTH AUSTRALIA

Illuminate Adelaide

Rachael Azzopardi
Lee Cumberlidge
Harriet Roberts

University of Adelaide

Ross Ganf
Neil Jensen
Rosie Long
Bonython Hall, Adelaide

South Australian Museum

SALT Festival

Cummins Hall, Cummins
Port Lincoln Hall

Adelaide Festival and Adelaide Botanic Gardens

Immersive Light and Art

Country Arts SA

Chaffey Theatre, Renmark SA
Middleback Theatre, Whyalla SA
Northern Festival Centre, Pt Pirie SA
Sir Robert Helpmann Theatre, Mt Gambier SA

NATIONAL

Arts Centre Melbourne, Melbourne VIC
Araluen Arts Centre, Alice Springs NT
Bendigo PAC - The Capital, Bendigo VIC
Burnie Arts Centre, Burnie TAS
Darwin Entertainment Centre, Darwin NT
Dubbo Regional Theatre and Convention Centre, Dubbo NSW
Geelong Arts Centre, Geelong VIC
Horsham Town Hall, Horsham VIC
Princess Theatre North, Launceston TAS
Sydney Opera House, Sydney NSW
Theatre Royal, Hobart TAS
The Round Theatre Whitehorse Centre, VIC
PHive Parramatta Town Hall, Parramatta NSW
Dimboola Primary School, Dimboola VIC
Galliwin'ku Sports & Rec, Elcho Island, NT
Red Earth Arts Centre, Karratha WA

INTERNATIONAL

Box Theatre, West Kowloon Cultural Centre, Hong Kong
Q Theatre Rangatira, Auckland New Zealand



patchtheatre.org.au