

PATCH

A photograph of a stage performance. A person in a blue jumpsuit is on stage with arms raised, illuminated by a bright spotlight. The background is filled with colorful smoke or light effects in shades of red, green, and blue. In the foreground, an audience is seen from behind, with many people holding up their phones to record the performance. The overall atmosphere is vibrant and energetic.

**2025 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 living Kurna people today and pay our respects to Elders past and present.

Always was, always will be, Aboriginal land.



## PATCH'S VISION

**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

Chair Liz Hawkins / Artistic Director Geoff Cobham / Creative Producer Sasha Zahra / General Manager Penny Camens

**46,679**  
ATTENDEES

**1,049**  
PERFORMANCES

**7**  
SHOWS

**24**  
GLOBAL  
VENUES

**67**  
EDUCATION  
SITES

**148**  
SA SCHOOLS  
70% REGIONAL OR REMOTE  
47% DISADVANTAGED

Reflecting on the past 12 months, the word that comes to mind is *full*. It has been a year of extraordinary activity across every stream of our program — installation, in-theatre, in-school.

Although we did not premiere a new work this year, Patch's rich repertoire reached 46,679 audience members locally, nationally and internationally. Seven Patch productions were presented in spaces ranging from tiny classrooms in remote corners of South Australia to major festivals and venues, and onto international stages in Singapore, Shanghai, Taiwan and Saudi Arabia.

This is central to our mission: ensuring access to high-quality arts experiences for all young people, regardless of geography or circumstance.

With the major local venue, Adelaide Festival Centre, closed for renovations, we pivoted decisively into schools. Our SPARK incursions grew by 62% on the previous year — a powerful reminder that when barriers are removed, demand surges. For many children, engaging with Patch is their very first professional arts experience. We hold that responsibility with care and ambition — that first moment should be extraordinary.

Children are experts in play. In all aspects of our work, we centre the child's point of view and creative intelligence. Patch continues to pioneer immersive, guided installation work for children aged 4–8, recognising that sitting in rows for 45 minutes is rarely a five-year-old's happy place. We discovered that 30 children is the magic number, and now lead them through a series of performer-guided spaces where science, light and art collide — and where children are often in control. As one child recently observed, "Oh, I see... you're not the show, *WE* are the show."

Alongside touring our repertoire, we have begun developing two significant new works. *Glow Nations: Where the Birds Go* explores experiences of migration through the lens of birds, focusing on moments of arrival and departure — the courage, uncertainty and hope held within transition. This work will continue Patch's commitment to poetic visual storytelling while engaging with deeply resonant contemporary themes.

We also commenced development of a new in-schools production for preschool audiences, *It's a String Thing*. Designed specifically for early learning environments, this playful and intimate work celebrates transformation through the simplest of materials. Excitingly, it will be accompanied by an original picture book developed with Natascha Shaw and illustrator Rachel Harris — extending the life of the performance into classrooms and homes, and deepening the creative experience for children and educators alike.

As we refine our up close, child-centred, performer-led model and articulate its value to presenters, the feedback from teachers, parents, children and venues speaks volumes:

**“It was so breathtakingly beautiful and a total escape from the world for the last 5 days. I loved every minute and seeing the country kids so captivated was amazing.”**

Presenter, Port Pirie

Our small but mighty team works at full capacity for much of the year. Our sincere thanks go to our exceptional artists, technicians, educators and managers who bring our work to life and represent Patch with skill, warmth and integrity wherever we tour. Their talent and commitment have enabled an ambitious program whose reach far exceeds the scale of our organisation.

Thank you to Liz Hawkins, who concludes three years as Chair during a period of significant growth and artistic evolution. Liz has supported the development of a bold new production model, strengthened strategic partnerships and guided Patch's long-term direction with clarity and generosity. We also thank Ben Opie, Amanda Wheeler and Dr Boram Lee as they step down from the Board. It has been a joy to see your families grow up alongside Patch.

This work is made possible through the ongoing support of the South Australian Government through the Department for Education under the Hon. Blair Boyer MP, Minister for Education, Training and Skills, and the Australian Government through Creative Australia, its principal arts investment and advisory body. Our international touring has been strengthened through partnership with the Department of Foreign Affairs and Trade via the National Foundation for Australia–China Relations, and project support from Create SA. We also extend heartfelt thanks to our donors and philanthropic supporters who help us share the magic of live performance with young audiences.

Between June and September, Patch was one of six invited organisations participating in Creative Australia’s pilot program on Impact Investment Readiness. We developed an organisation specific Theory of Change mapping how our programmed activities lead to desired long-term outcomes and impact. This process has deepened our organisational understanding of how to evidence impact in ways that resonate with both philanthropic and investment partners. While we recognise that accessing new forms of finance for the arts remains a long-term process, the program has already given us useful tools to integrate into future funding strategies—particularly in articulating Patch’s broader social and educational value alongside artistic outcomes.

The environment in which we operate is shifting. As funding pools tighten and competition intensifies, securing multiple partnership and funding streams to create new work is increasingly vital. The demand for Patch’s work across all program streams remains strong — a good problem to have — yet it stretches the capacity of our team and resources. Sustaining our impact will require careful navigation and strategic investment over the coming years.

Despite these challenges, we remain full of optimism. Patch continues to evolve, to reach further and to deepen its impact. We look forward to boldly guiding this remarkable company into its next chapter.



# 2025 PROGRAM ACTIVITY

## WORKS IN REPERTOIRE

Our three program streams — installation, in-theatre and in-school — tell you what the works are and where they are performed. Our shows come in many scales — from a 20-student classroom experience to a performance to 800 children in a main stage theatre.

In our repertoire, we now have 4 interactive installation shows, 3 in-theatre shows and 2 in-school shows.

We involve children throughout the development phase of all our shows — after all they are the experts in play! Their involvement shapes an adventure designed especially by and for them, and allows them to create meaning in their own individual ways.



### INSTALLATIONS

Immersive works inviting small groups to engage with interactive experiences in unexpected locations



### IN-THEATRE

Captivating live performances presented on stage to large audiences



### IN-SCHOOL

Our SPARK program: intimate performances presented in school classrooms and community venues



 **INSTALLATION**

## WONDERVERSE

**Big universe. Small humans. Infinite wonder.**

An immersive universe powered by music and light. The universe is big. Curiosity is even bigger.

*Wonderverse* invites children to help shape a universe of light — then step inside it. Travelling through flickering fireflies, a glowing forest of light and the vastness of the cosmos, every child becomes part of the action.

In August, *Wonderverse* toured regional SA visiting Port Pirie, Whyalla, Renmark and Mount Gambier, performing 120 sessions to over 2,600 attendees from 70 schools. To further support access for *Wonderverse*, Patch developed visual stories and guided walk-throughs helping all students feel confident and prepared for their experience. This was in addition to the Education Materials provided to teachers of all 120 regional classes.



 **INSTALLATION**

## SUPERLUMINAL

**A journey of lanterns, creatures and curious minds.**

A glowing expedition through nature and time where children discover, invent and become.

Lantern in hand, children follow secret animal tracks, meet creatures from past, present and imagined futures, and discover the magic of time itself. Guided by performers, they invent mythical animals, give them voice and watch their shadows dance across glowing walls. Every step is an experiment in wonder, a journey where science, play and imagination collide.

Following its premiere season in 2024, *Superluminal* travelled to the Australian National Maritime Museum and Queensland Museum reaching over 8,300 people across 424 sessions.



 **INSTALLATION**

## THE LIGHTHOUSE

Where light reveals its secrets.

Science meets spectacle in a grand palace of light.

Part installation, part scientific quest, part rave, *The Lighthouse* beckons children and families through a series of interconnected rooms. Each provides a hands-on encounter with light exploring reflection, colour, perspective and sound, and sparking a joyful conversation between art and science.

Ruby Award winning *The Lighthouse* had its long awaited return to the stage with International debut season in Taiwan selling out even before opening night. Families experienced this immersive promenade performance in all its glory, brought to life in collaboration with a brilliant local cast and crew.



 **INSTALLATION**

## SEA OF LIGHT

Paint a voyage in light.

An ocean of glowing stories to draw and navigate.

Using a UV torch as their paintbrush, participants paint glowing trails across the sea floor and steer ships that leave shimmering paths in their wake. Woven throughout, artworks by contemporary Aboriginal visual artist Elizabeth Close speak to connections between land, sea and waterways, while a gentle soundscape by composer Rob Edwards makes *Sea of Light* a calm and creative experience for the whole family.

Family favourite *Sea of Light* embarked on a nationwide adventure. Starting at ILA in Adelaide in January, we travelled to Ardrossan, Canberra, Toowoomba and Brisbane throughout the year, seeing over 12,200 children creating their own voyages of light.



## IN-THEATRE

### **ZOOM**

**A lost star finds its way home.**

A cosmic adventure powered by music, lasers and imagination.

*ZOOM* celebrates a child's ability to make sense of their world through art. Unable to sleep, a child sets off on an imaginary adventure through the universe. Guided by original music, lasers and projections, the audience helps a lost star find its way home.

Thanks to funding from the National Foundation for Australia-China Relations and Create SA, *ZOOM* toured Singapore, Shanghai, Taiwan and Saudi Arabia, performing to over 12,500 people across the globe and reaching a milestone 250th performance.



## IN-SCHOOLS

### **GLOW & TELL**

**Stories that glow in the dark.**

A classroom transformed into a glowing story world.

Using UV light inside a custom-built tent, *Glow & Tell* transforms the classroom into a magical storytelling space where glowing drawings appear across the walls and floor. Each story celebrates culture and family performed by one of our artists — Edgell Junior Edgell (Ni-Vanuatu), Evyenia Stefanidis (Greek-Australian) or Ayden Martin (Narungga) who joined the team this year.

*Glow & Tell* had a massive year, delivering 310 performances to over 6,300 students including 51 sessions across 18 Riverland schools in just 8 days. We also participated in DreamBIG with performances, student workshops and panel talks.

## EDUCATION UPDATE

Patch was proud to be part of the 2025 DreamBIG Children's Festival, celebrating 50 years of inspiring young audiences. Across three days at the Adelaide Festival Centre, *Glow & Tell* performances reached over 500 students, including almost 250 from IoED Category 1 schools. As part of Patch and DreamBIG's commitment to access, the work also toured to Port Pirie, Whyalla and Port Augusta, extending its reach to regional communities. Back in Adelaide Patch also presented *Once Upon a Jar* during Family Weekend and participated in Behind the Curtain Day, where artists and staff shared insights into creative careers with high school students.

The *Story as Welcome: Identity-Rich Beginnings* workshop was delivered to 25 educators wishing to use storytelling to build belonging, self-expression and community in the classroom. Patch also contributed to national conversations through attendance at the Early Years Policy Summit and supported sector advocacy through the Youth Arts Collective's *Tomorrow Starts with Creativity* report.

## CREATIVE DEVELOPMENTS

Patch have been developing two new works this year. *Glow Nations* champions a team of First Nations and culturally diverse artists. The experience blends light, music and imagination to celebrate belonging and connection, where young audiences gather like birds returning home after an epic journey. *Glow Nations* will continue development in 2026 ahead of planned premiere in 2027.

We also commenced development of *It's a String Thing* a Spark performance especially for preschool audiences. The experience devised by Ellen Steele will be accompanied by a picture book created by writer Natascha Shaw and designer Rachel Harris, celebrating transformation of everyday objects with the addition of a little imagination. *It's a String Thing* will premiere in mid 2026.

*Glow & Tell* also had further development with the addition of a new performer Ayden Martin, and both Edgell Junior Edgell and Evyenia Stefanidis went into the rehearsal studio devising brand new stories to share.

# 2025 PERFORMANCE STATISTICS

## INSTALLATIONS

SHOW	VENUE	LOCATION	DAYS	PERFORMANCES	ATTENDANCE
<i>Sea of Light</i>	Canberra Theatre	Canberra	8	64	2,115
	Immersive Light and Art	Adelaide	15	204	4,688
	Ardrossan Town Hall	Ardrossan	9	34	741
	Queensland Museum	Brisbane	13	77	3,723
	Empire Theatre	Toowoomba	3	24	1,006
<i>Superluminal</i>	Australian National Maritime Museum	Sydney	22	330	6,115
	Queensland Museum	Brisbane	8	94	2,268
<i>The Lighthouse</i>	National Taichung Theatre	Taichung	7	112	3,440
<i>Wonderverse</i>	Total SA Schools		12	107	3,055
	Total SA Families			13	310
	Northern Festival Centre	Port Pirie			
	Middleback Arts Centre	Whyalla			
	Chaffey Theatre	Renmark			
	Helpmann Theatre	Mt Gambier			
					<b>1,059</b>





## IN-THEATRE

SHOW	VENUE	LOCATION	DAYS	PERFORMANCES	ATTENDANCE
<b>ZOOM International</b>	The Victoria Theatre	Singapore	5	6	2,431
	Shanghai Children Arts Theatre	Shanghai	3	6	2,111
	National Kaohsiung Center for the Arts	Weiwuying	4	6	2,791
	Blue Box Theatre, Taipei Performing Arts Centre	Taipei	4	8	1,600
	King Abdulaziz Center for World Culture , Ithra	Dammam	6	8	3,633
<i>Glow Nations Development</i>			10		
				<b>34</b>	<b>12,566</b>



## IN-SCHOOLS

SHOW	EVENT	LOCATION	DAYS	PERFORMANCES	ATTENDANCE
<b>SPARK Metro SPARK Regional</b>	Dreambig Festival + Regional tour	Various, Adelaide	105	184	3,962
		SA Riverland	20	64	1,290
		Adelaide, Port Augusta, Whyalla	7	51	1,141
<b>Teacher PD Workshop</b>	Junction Festival	Launceston	2	11	239
	Patch Theatre	Patch Theatre			20
				<b>310</b>	<b>6,652</b>
<b>TOTAL</b>			<b>253</b>	<b>1,403</b>	<b>46,679</b>

# PATCH TEAM & BOARD

## PATCH STAFF

**Artistic Director** Geoff Cobham

**Creative Producer** Sasha Zahra

**General Manager** Penny Camens

**Creative Associate** Michelle 'Maddog' Delaney

**Marketing & Communications Manager**

Hannah Neophytou (Nicole McKenzie *January*)

**International Producer** Teena Munn (*until August*)

**Producer** Jana Drummond

**Education Program Manager** Jaecinta Peddie

**Acting General Manager** Peta Johnston (*July-October*)

**Development Consultant** Belinda Hellyer

**Associate Director** Zoë Barry

**Finance Services** Leeanne Gale

**Publicist** Anthea Hagar

## BOARD

**Chair** Liz Hawkins

**Deputy Chair** Reena Costello

**Treasurer** Ben Opie (*until April*)

**Treasurer** Mitchell Cramey (*from April*)

Sam Haren (*from February*)

Deborah Hughes

Dearna Newchurch

Amanda Wheeler (*until April*)

## UPDATES

- Board members Ben Opie and Amanda Wheeler finished tenure at the April Annual General Meeting, with new board Member appointments Sam Haren and treasurer appointment Mitchell Cramey from February.
- Hannah Neophytou joined the Patch team in January to take on the role of Marketing & Communications Manager as Nicole McKenzie departed after 5 years.
- Jana Drummond was appointed Producer, a new role supporting the Patch program, with Teena Munn wrapping up her role as International Producer in August.
- Peta Johnston spent three months as Acting General Manager to cover Penny Camens' leave.



# COMPANY ARTISTS & ASSOCIATES

## PERFORMERS

Ashton Malcolm  
Astrid Pill  
Ayden Martin  
Chuan-ying Li (Local Performer, Taiwan)  
Dylan Miller  
Edgell Junior Edgell  
Ellen Steele  
Evyenia Stefanidis  
Fei-tsue Luo (Local Performer)  
Kathryn Adams  
Liam Ormsby  
Rachel Burke  
Stephen Sheehan  
Temeka Lawlor  
Ting-yi Chen (Local Performer)  
Vaishnavi Suryaprakash  
Vincent Crowley  
Wei-chih Shen (Local Performer)  
Zoë Barry

## MAKERS

Ayden Martin  
Bianka Kennedy  
Cedric Varcoe  
Dylan Miller  
Edgell Junior Edgell  
Elisha Umuhuri  
Ellen Steele  
Evyenia Stefanidis  
Jakirah Telfer

Jimmy Dodd  
Luke Furlan  
Martin Murray, FAB studio  
Natascha Shaw  
Rachel Harris  
Renate Henschke  
Robyn Cunneen  
Wendy Todd

## CREW, STAGE/TOUR MANAGERS, TECHNICIANS

Alex Hatchard  
Ayden Martin  
Darian Tregenza  
Eloise Holoubek  
James Oborn  
Katya Shevtsov  
Leisa Gosling (Skato)  
Lisa Hill  
Max Mackenzie  
Nadia Bobaly  
Stephen Noonan

## SECONDMENTS

Cais Nitschke  
Nicole Carmalt

## ACCESS RESOURCES

Access2Arts

## CULTURAL CONSULTANT

Bookabee Australia

## EDUCATION RESOURCES

Jaecinta Peddie  
Zoë Barry

## GRAPHIC DESIGNER

Imogen Landau

## PHOTOGRAPHY

Andrew Beveridge  
Matt Byrne  
Morgan Sette

## HONORARY LIFE MEMBERS

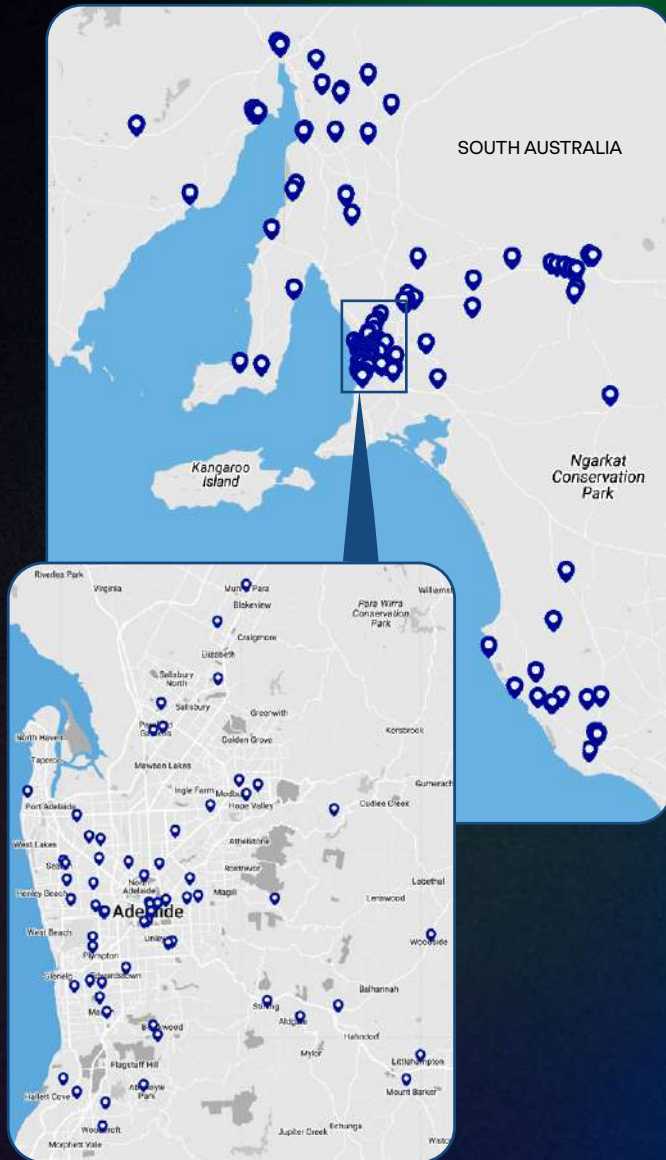
Dave Brown  
Patrea Channon  
Joan Clemow  
Elspeth Harley  
Rainer Jozeps  
Helen Rose Morris  
Bob Weatherly

## DONORS

Arts Projects Australia  
Ann Gorey  
Belinda Hellyer  
Benjamin Moroney  
Christine Brumfitt

Clare Watson  
Damon Delaney  
Diana Laidlaw AM  
Elaine Chia  
Elspeth Harley  
Fiona MacLachlan OAM  
Gordon Hervey  
Janet Worth  
Jennifer Layther  
Jenny Dubon  
Johannah Somfleth  
Judy & George Potter  
Julie Almond  
Kathryn McKenzie  
Liz Hawkins  
Margo Hill-Smith  
Mimi Crowe  
Pat & Paul Cardone  
Reena Costello  
Rob Brookman AM  
Roger & Helen Salkeld  
Sam Haren  
Tarnya Van Driel *\*In memoriam*  
Thomas Meaney  
Valivasa Raven  
Viv Padman OAM & Florence Padman  
Anonymous (5)  
and many other valued donors

# EDUCATION ENGAGEMENT

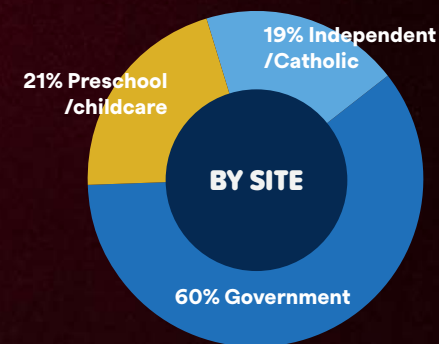
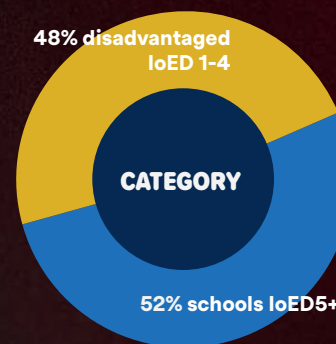
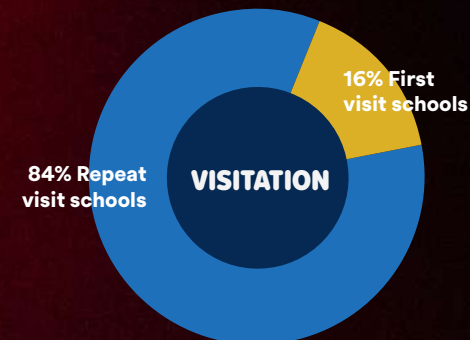
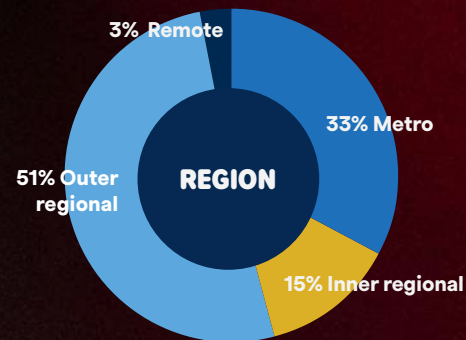


1. Aboriginal Pathways Performing Arts Academy
2. Akuna Kindergarten
3. Aldgate Kindergarten
4. Allendale East Area School
5. Angaston Primary School
6. Annesley Junior School
7. Augusta Park Primary School
8. Balharry Memorial Kindergarten
9. Barbara Kiker Memorial Kindergarten
10. Barmera Kindergarten
11. Barmera Primary School
12. Beachport Primary School
13. Berri Primary School
14. Blackwood Primary School
15. Blanchetown Primary School
16. Blyth Primary School
17. Booleroo Centre & District Kindergarten
18. Booleroo Centre District School
19. Brinkworth Preschool Centre
20. Brinkworth Primary School
21. Carlton School
22. Challa Gardens Child Parent Centre
23. Challa Gardens Primary School
24. Christian Brothers' College: Junior School
25. Cobdogla Primary School
26. Concordia College - St John's Campus - Highgate
27. Concordia College - St Peters Campus - Blackwood
28. Cowandilla Children's Centre
29. Cowandilla Primary School
30. Cowell Early Childhood Centre
31. Dara School
32. Dominican School
33. Edwardstown Primary School
34. Elizabeth Vale School
35. Eudunda Area School
36. Faith Lutheran College
37. Faith Lutheran College Early Learning Centre
38. Fisk Street Primary School
39. Flinders Park Primary School
40. Flinders View Primary School
41. Gabmididi Manoo Children And Family Centre
42. Gilles Street Primary School
43. Gladigau Park Kindergarten
44. Glenburnie Primary School
45. Glossop Community School
46. Goodstart - Berrin
47. Gordon Education Centre
48. Harvest Christian College
49. Hills Christian School Early Learning Centre
50. Hincks Avenue Primary School
51. Jamestown Community School
52. Kalangadoo Primary School
53. Kangaroo Inn Area School
54. Kilkenny Preschool
55. Kimba Area School
56. Kimba Community Kindergarten
57. Kingston-on-Murray Primary School
58. Lantana Kindergarten
59. Laura Primary School
60. Lifestyle Assistance & Accommodation Service
61. Littlehampton Primary School
62. Long Street Primary School
63. Loxton North School
64. Loxton Primary School
65. McRitchie Crescent Children's Services Centre
66. Melaleuca Park Primary School
67. Melrose Primary School
68. Memorial Oval Primary School
69. Mid North Education Centre
70. Millicent North Kindergarten
71. Modbury Special School
72. Mount Barker Primary School
73. Mount Burr Primary School
74. Mount Gambier North Primary School
75. Murray Bridge North School
76. Nangwarry Primary School
77. Napperby Primary School
78. Nazareth Catholic College
79. Neta Kranz Children's Centre
80. Netley Kindergarten
81. Nicolson Avenue Primary School
82. Nido Early School Somerton Park
83. Norrie Stuart Childhood Services Centre
84. Orroroo Area School
85. Orroroo Kindergarten
86. Padthaway Primary School
87. Palmer Primary School
88. Paracombe Primary and Preschool
89. Parafield Gardens Primary School
90. Pembroke School Early Learning Centre
91. Pennington Children's Centre
92. Pinnaroo Primary School
93. Plympton International College
94. Port Augusta West Primary School
95. Port Broughton Area School

- 96. Port Broughton Kindergarten
- 97. Port Pirie Community Kindergarten
- 98. Port Pirie West Children's Centre
- 99. Prince Alfred College ELC
- 100. Ramco Primary School
- 101. Redeemer Lutheran ELC
- 102. Rendelsham Primary and Preschool
- 103. Renmark Children's Centre
- 104. Renmark North School
- 105. Renmark Primary School
- 106. Renmark West Primary School
- 107. Renown Park Children's Centre
- 108. Riverdale Primary School
- 109. Rivergum Christian College
- 110. Riverland Special School
- 111. Robe Soldiers Memorial Kindergarten
- 112. Saint Ignatius' College: Junior School
- 113. Samaritan College
- 114. Samaritan College - St Teresa's Campus
- 115. Samaritan College: Our Lady Help of Christians Campus
- 116. Seaton Park Primary School
- 117. St Agnes Preschool
- 118. St Aloysius College
- 119. St Anthony's Catholic Primary School
- 120. St Francis School OSHC - Lockleys
- 121. St John Bosco School
- 122. St Joseph's School - Peterborough
- 123. St Joseph's School - Renmark
- 124. St Mark's College: Benedict Campus
- 125. Stirling North Primary School
- 126. Suneden Special School
- 127. Suttontown Primary School
- 128. Swan Reach Area School
- 129. Tenison Woods College

- 130. The Grove Education Centre
- 131. The Hills Christian Community School - Verdun
- 132. Trinity Gardens School
- 133. Waikerie Children's Centre
- 134. Waikerie Primary School
- 135. Walkerville Primary School
- 136. Wandana Primary School
- 137. Westminster School
- 138. Whyalla Special Education Centre
- 139. Whyalla Stuart Primary School R-6
- 140. Willsden Childhood Services Centre
- 141. Willsden Primary School
- 142. Wilmington Primary School
- 143. Win Newby Kindergarten
- 144. Woodcroft Heights Children's Centre
- 145. Woodend Primary School
- 146. Woodside Preschool Playcentre
- 147. Wynbring Jida Child Care Centre
- 148. Xavier College, Evanston Campus

## SCHOOL DEMOGRAPHICS





Spark Once Upon a Jar. Photo: Roy VanDerVegt

**AUDITOR'S INDEPENDENCE DECLARATION  
UNDER SECTION 60-40 OF THE AUSTRALIAN CHARITIES AND NOT-FOR-PROFITS  
COMMISSION ACT 2012**

**To the Committee Members of Patch Theatre Company Incorporated:**

As lead auditor for the audit of Patch Theatre Company Incorporated for the year ended 31 December 2025, I declare that to the best of my knowledge and belief, there have been:

- + no contraventions of the independence requirements of 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.

*AHO Audit Pty Ltd*

**AHO AUDIT PTY LTD**

*Luke Bollmeyer*

**LUKE BOLLMEYER  
DIRECTOR**

Dulwich, 23 April 2026

172 Fullarton Road  
Dulwich, South Australia 5065  
Australia

Telephone +61 8 8431 1488  
Facsimile +61 8 8431 1441  
Email [dulwich@accruadel.com.au](mailto:dulwich@accruadel.com.au)  
Web [www.accruharrisorchard.com.au](http://www.accruharrisorchard.com.au)

**Business + Personal + Financial Solutions**  
Adelaide + Sydney + Melbourne + Brisbane  
Perth + Hobart

**Adelaide Offices**  
Dulwich + Clare

AHO Audit Pty Ltd ABN 55 670 721 712 is an autonomous and separately accountable member of Accru and MGI Worldwide.  
Liability limited by a scheme approved under Professional Standards Legislation

# FINANCIAL REPORT

## PATCH THEATRE COMPANY INCORPORATED COMMITTEE'S REPORT 31 DECEMBER 2025

The committee members submit the financial report of the Association for the financial year ended 31 December 2025.

### 1. General information

#### Committee members

The names of committee members throughout the year and at the date of this report are:

Sam Haren	Appointed 18 February 2025, elected as Chair 17 February 2026
Mitchell Cramey	Appointed 18 February 2025, elected as Treasurer 14 April 2025
Liz Hawkins	Term as Chair ended 17 February 2026
Reena Costello	
Deb Hughes	
Dearna Newchurch	
Ben Opie	Term ended 14 April 2025
Amanda Wheeler	Term ended 14 April 2025

#### Principal activities

The Association's principal activities during the financial year consisted of the development, production, and presentation of contemporary theatre performances, with a focus on creating engaging works for young audiences.

No significant changes in the nature of the Association's principal activities occurred during the financial year.

#### Significant changes in state of affairs

No significant change in the nature of these activities occurred during the year.

#### Benefits as a result of contract

During the financial year, there were no benefits received or entitled to be received as a result of a contract between an officer, firm or body corporate and the Association.

#### Payments and other benefits

No payments or benefits of a pecuniary value were received by any officers of the Association during the financial year.

### 2. Operating results and review of operations for the year

#### Operating result

The surplus of the Association for the financial year amounted to \$ 89,199 (2024: \$ 51,144).

#### Events after the reporting date

No matters or circumstances have arisen since the end of the financial year which significantly affected or may significantly affect the operations of the Association, the results of those operations or the state of affairs of the Association in future financial years.

Signed in accordance with a resolution of the Members of the Committee:

  
.....  
**SAM HAREN - CHAIRPERSON**

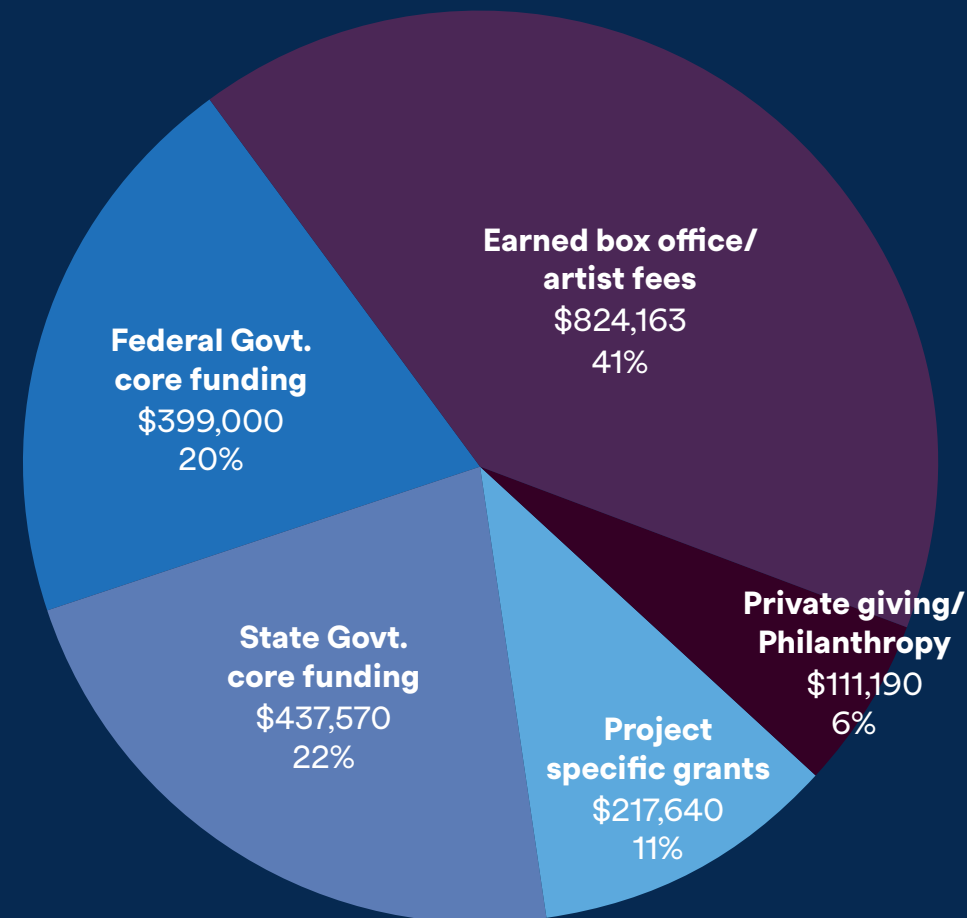
  
.....  
**MITCHELL CRAMEY - TREASURER**

Dated this 23<sup>rd</sup> day of April 2026

# FINANCIAL REPORT

## PATCH THEATRE COMPANY INCORPORATED STATEMENT OF PROFIT OR LOSS FOR THE YEAR ENDED 31 DECEMBER 2025

	Note	2025 (\$)	2024 (\$)
<b>Income</b>			
Production revenue	4	614,805	1,002,911
Grant revenue	4	1,054,210	1,410,034
Other revenue	4	320,548	176,151
<b>Total revenue</b>		<b>1,989,563</b>	<b>2,589,096</b>
<b>Expenditure</b>			
Operations & Administration expense		747,041	1,047,577
Depreciation and amortisation expense		125,667	115,324
Other expenses		3,986	-
Employee benefits expense		1,023,670	1,375,051
<b>Total expenses</b>		<b>1,900,364</b>	<b>2,537,952</b>
<b>Net surplus</b>		<b>89,199</b>	<b>51,144</b>



# FINANCIAL REPORT

## PATCH THEATRE COMPANY INCORPORATED STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2025

	Note	2025 (\$)	2024 (\$)
<b>ASSETS</b>			
<b>Current Assets</b>			
Cash and cash equivalents	5	646,587	1,224,695
Trade and other receivables	6	60,775	41,704
Other assets		11,098	-
Other financial Assets	7	565,653	-
<b>Total Current Assets</b>		<b>1,284,113</b>	<b>1,266,399</b>
<b>Non-Current Assets</b>			
Property and equipment	8	144,205	84,232
Right-of-use assets	9	151,867	240,754
Intangible Assets		2,165	13,995
<b>Total Non-Current Assets</b>		<b>298,237</b>	<b>338,981</b>
<b>Total Assets</b>		<b>1,582,350</b>	<b>1,605,380</b>

### LIABILITIES

#### Current Liabilities

Trade and other payables	10	34,677	31,115
Lease liabilities	9	88,905	79,496
Employee benefits provisions	12	29,151	51,963
Other provisions		15,000	15,000
Other liabilities	11	688,961	690,061
<b>Total Current Liabilities</b>		<b>856,694</b>	<b>867,635</b>

	Note	2025 (\$)	2024 (\$)
<b>Non-Current Liabilities</b>			
Lease Liabilities	9	78,148	179,436
<b>Total Non-Current Liabilities</b>		<b>78,148</b>	<b>179,436</b>
<b>Total Liabilities</b>		<b>934,842</b>	<b>1,047,071</b>
<b>Net Assets</b>		<b>647,508</b>	<b>558,309</b>

#### Members' Funds

Retained surplus		647,508	558,309
<b>Total Members' Funds</b>		<b>647,508</b>	<b>558,309</b>

# FINANCIAL REPORT

## PATCH THEATRE COMPANY INCORPORATED STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31 DECEMBER 2025

	Retained Earnings (\$)	Total (\$)
<b>2025</b>		
Balance at 1 January 2025	558,309	558,309
Surplus for the year	89,199	89,199
<b>Balance at 31 December 2025</b>	<b>647,508</b>	<b>647,508</b>
<b>2024</b>		
Balance at 1 January 2024	507,164	507,164
Surplus for the year	51,145	51,145
<b>Balance at 31 December 2024</b>	<b>558,309</b>	<b>558,309</b>

	Note	2025 (\$)	2024 (\$)
<b>Cash flows from operating activities:</b>			
Receipts from customers		1,910,842	2,240,764
Payments to suppliers and employees		(1,765,872)	(2,639,742)
Interest received		19,775	32,003
Interest paid		(12,384)	(15,223)
<b>Net cash provided by/(used in) operating activities</b>		<b>152,361</b>	<b>(382,198)</b>
<b>Cash flows from investing activities:</b>			
Receipts from investments		(565,653)	550,000
Purchase of property, plant and equipment		(99,350)	(28,043)
<b>Net cash provided by/(used in) investing activities</b>		<b>(665,003)</b>	<b>521,957</b>
<b>Cash flows from financing activities:</b>			
Payment of lease liabilities		(94,411)	(74,805)
<b>Net cash provided by/(used in) financing activities</b>		<b>(94,411)</b>	<b>(74,805)</b>
Net increase/(decrease) in cash and cash equivalents held		(607,053)	64,954
Cash and cash equivalents at beginning of year		1,253,640	1,159,741
<b>Cash and cash equivalents at end of financial year</b>	<b>5</b>	<b>646,587</b>	<b>1,224,695</b>

# FINANCIAL REPORT

## PATCH THEATRE COMPANY INCORPORATED NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2025

The financial statements cover Patch Theatre Company Incorporated as an individual entity. Patch Theatre Company Incorporated is a not-for-profit Association registered with the Australian Charities and Not-for-profits Commission and incorporated in South Australia under the Associations Incorporation Act (SA) 1985 ('the Act').

The principal activities of the Association for the year ended 31 December 2025 consisted of the development, production, and presentation of contemporary theatre performances, with a focus on creating engaging works for young audiences.

The functional and presentation currency of Patch Theatre Company Incorporated is Australian dollars.

Comparatives are consistent with prior years, unless otherwise stated.

### 1. Basis of Preparation

In the opinion of the Committee of Management, the Association is not a reporting entity since there are unlikely to exist users of the financial statements who are not able to command the preparation of reports tailored so as to satisfy specifically all of their information needs. These special purpose financial statements have been prepared to meet the reporting requirements of the *Australian Charities and Not-for-profits Commission Act 2012*.

The financial statements have been prepared in accordance with the recognition and measurement requirements of the Australian Accounting Standards and Accounting Interpretations, and the disclosure requirements of AASB 101 *Presentation of Financial Statements*, AASB 107 *Statement of Cash Flows*, AASB 108 *Accounting Policies, Changes in Accounting Estimates and Errors* and AASB 1054 *Australian Additional Disclosures*.

The financial statements have been prepared on an accruals basis and are based on historical costs modified, where applicable, by the measurement at fair value of selected non-current assets, financial assets and financial liabilities.

Material accounting policy information is consistent with prior reporting periods unless otherwise stated.

The financial statements and material accounting policies all comply with the recognition and measurement requirements in Australian Accounting Standards.

### 2. Material Accounting Policy Information

#### a) Revenue and other income

##### Grants revenue

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.

##### Interest revenue

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

#### b) Financial instruments

##### Financial assets

###### *Amortised cost*

The Association's financial assets measured at amortised cost comprise trade and other receivables and cash and cash equivalents in the statement of financial position.

###### *Trade receivables*

Impairment of trade receivables have been determined using the simplified approach in AASB 9 which uses an estimation of lifetime expected credit losses.

The amount of the impairment is recorded in a separate allowance account with the loss being recognised in finance expense. Once the receivable is determined to be uncollectable then the gross carrying amount is written off against the associated allowance.

# FINANCIAL REPORT

## PATCH THEATRE COMPANY INCORPORATED NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2025

### Financial liabilities

The financial liabilities of the Association comprise trade payables, bank and lease liabilities.

### c) Impairment of non-financial assets

At the end of each reporting period the Association determines whether there is evidence of an impairment indicator for non-financial assets.

Where an indicator exists and regardless for indefinite life intangible assets and intangible assets not yet available for use, the recoverable amount of the asset is estimated.

### d) Leases

The lease liability is initially measured at the present value of the remaining lease payments at the commencement of the lease. The discount rate is the rate implicit in the lease, however where this cannot be readily determined then the Association's incremental borrowing rate is used.

Subsequent to initial recognition, the lease liability is measured at amortised cost using the effective method. The lease liability is remeasured whether there is a lease modification, change in estimate of the lease term or index upon which the lease payments are based (e.g. CPI) or a change in the Association's assessment of the lease term.

### 3. Critical Accounting Estimates and Judgments

The directors make estimates and judgements during the preparation of these financial statements regarding assumptions about current and future events affecting transactions and balances.

These estimates and judgements are based on the best information available at the time of preparing the financial statements, however as additional information is known then the actual results may differ from the estimates.

The significant estimates and judgements made have been described below.

### Key estimates - revenue recognition

For many of the grant agreements, the determination of whether the Association has sufficiently met the specific performance obligations was a significant judgement involving consideration of the terms and conditions of the grant agreement to determine whether revenue is recognised in profit or loss or as unearned revenue in the statement of financial position. Revenue is only recognised to the extent that it is highly probable that there will not be a significant reversal of the revenue.

### Key estimates - lease term

The lease term is a significant component in the measurement of both the right-of-use asset and lease liability.

Judgement is exercised in determining whether there is reasonable certainty that an option to extend the lease or purchase the underlying asset will be exercised, or an option to terminate the lease will not be exercised, when ascertaining the periods to be included in the lease term. In determining the lease term, all facts and circumstances that create an economical incentive to exercise an extension option, or not to exercise a termination option, are considered at the lease commencement date. Factors considered may include the importance of the asset to the Association's operations; comparison of terms and conditions to prevailing market rates; insurance of significant penalties; existence of significant leasehold improvements; and the costs and disruption to replace the asset. The Association reassesses whether it is reasonably certain to exercise an extension option, or not exercise a termination option, if there is significant event or significant change in circumstances.

### Key estimates - lease incremental borrowing rate

Where the interest rate implicit in a lease cannot be readily determined, an incremental borrowing rate is estimated to discount future lease payments to measure the present value of the lease liability at the lease commencement date. Such a rate is based on what the Association estimates it would have to pay a third party to borrow the funds necessary to obtain an asset of a similar value to the right-of-use asset, with similar terms, security and economic environment.

# FINANCIAL REPORT

## PATCH THEATRE COMPANY INCORPORATED NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2025

4. Revenue	2025 (\$)	2024 (\$)
<b>Production revenues</b>		
Production fees	-	100,000
Presenter fees	531,935	616,525
Box office	82,870	286,386
<b>Total production revenue</b>	<b>614,805</b>	<b>1,002,911</b>
<b>Other revenue</b>		
Royalties	21,300	31,657
Workshop / Office Hire	20,455	20,090
Sundry Income	81,578	5,899
Donations	31,190	6,102
Trusts & foundations	80,000	80,000
Equipment hire	66,250	400
Interest	19,775	32,003
<b>Total other revenue</b>	<b>320,548</b>	<b>176,151</b>
<b>Grant revenues</b>		
Creative Australia core funding	399,000	360,606
Creative Australia project	47,395	-
Australian Council MFI	-	10,285
Education Department	437,570	503,438
Playing Australia	-	370,488
Create SA	77,361	127,956
Other grants	92,884	37,261
<b>Total grant revenue</b>	<b>1,054,210</b>	<b>1,410,034</b>
<b>5. Cash and Cash Equivalents</b>		
Cash at bank and in hand	646,587	1,253,640
<b>Total cash and cash equivalents</b>	<b>646,587</b>	<b>1,253,640</b>

6. Trade and Other Receivables	2025 (\$)	2024 (\$)
<b>CURRENT</b>		
Trade receivables	60,775	2,929
Other receivables	-	38,775
<b>Total trade and other receivables</b>	<b>60,775</b>	<b>41,704</b>
<b>7. Other Financial Assets</b>		
<b>CURRENT</b>		
Term Deposits	565,653	
<b>Total other financial assets</b>	<b>565,653</b>	
<b>8. Property, Plant and Equipment</b>		
<b>Office equipment</b>		
At cost	257,551	148,961
Accumulated depreciation	(113,346)	(64,729)
<b>Total office equipment</b>	<b>144,205</b>	<b>84,232</b>
<b>9. Leases</b>		
<b>Right-of-use assets</b>		
	<b>Buildings (\$)</b>	<b>Total (\$)</b>
<b>Year ended 31 December 2025</b>		
Balance at beginning of year	400,889	400,889
Depreciation charge	(249,022)	(249,022)
<b>Balance at end of year</b>	<b>151,867</b>	<b>151,867</b>
<b>Year ended 31 December 2024</b>		
Balance at beginning of year	400,889	400,889
Depreciation charge	(160,135)	(160,135)
<b>Balance at end of year</b>	<b>240,754</b>	<b>240,754</b>

# FINANCIAL REPORT

## PATCH THEATRE COMPANY INCORPORATED NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2025

### Lease liabilities

The maturity analysis of lease liabilities based on contractual undiscounted cash flows is shown in the table below:

	< 1 year (\$)	1 - 5 years (\$)	> 5 years (\$)	Total undiscounted lease liabilities (\$)	Lease liabilities included in this Statement Of Financial Position (\$)
<b>2025</b>					
Lease liabilities	88,905	78,148	-	167,053	167,053
<b>2024</b>					
Lease liabilities	90,523	168,409	-	258,932	258,932

### 10. Trade and Other Payables

	2025 (\$)	2024 (\$)
<b>CURRENT</b>		
Trade payables	(2,388)	3,153
GST payable	8,978	(13,744)
Other payables	28,087	41,705
<b>Total trade and other payables</b>	<b>34,677</b>	<b>31,114</b>

Trade and other payables are unsecured, non-interest bearing and are normally settled within 30 days. The carrying value of trade and other payables is considered a reasonable approximation of fair value due to the short-term nature of the balances.

### 11. Other Liabilities

	2025 (\$)	2024 (\$)
<b>CURRENT</b>		
Income received in advance	687,218	688,318
Other liabilities	1,743	1,743
<b>Total other liabilities</b>	<b>688,961</b>	<b>690,061</b>

### 12. Employee Benefits

	2025 (\$)	2024 (\$)
<b>Current liabilities</b>		
Annual leave	29,151	51,963
<b>Total employee benefits</b>	<b>29,151</b>	<b>51,963</b>

### 13. Key Management Personnel Disclosures

The remuneration paid to key management personnel of the Association is \$ 287,142 (2024: \$ 277,357).

### 14. Contingencies

In the opinion of the Committee members, the Association did not have any contingencies at 31 December 2025 (31 December 2024: None).

### 15. Related Parties

There were no transactions with related parties during the year.

### 16. Events After the End of the Reporting Period

The financial report was authorised for issue on 23 April 2026 by the Committee members.

No matters or circumstances have arisen since the end of the financial year which significantly affected or may significantly affect the operations of the Association, the results of those operations or the state of affairs of the Association in future financial years.

### 17. Statutory Information

The registered office and principal place of business of the company is:  
Patch Theatre Company Incorporated  
63 King William Street, Kent Town, SA 5067

# FINANCIAL REPORT

**PATCH THEATRE COMPANY INCORPORATED**  
**31 DECEMBER 2025**  
**STATEMENT BY MEMBERS OF THE COMMITTEE**

The committee has determined that the Association is not a reporting entity and that this special purpose financial report should be prepared in accordance with the accounting policies outlined in Note 2 to the financial statements. In the opinion of the committee the financial report as set out on pages 18 to 28.

1. presents fairly the results of the operations of Patch Theatre Company Incorporated as at 31 December 2025 and the state of its affairs for the year ended on that date.
2. at the date of this statement, there are reasonable grounds to believe that Patch Theatre Company Incorporated will be able to pay its debts as and when they fall due.

This statement is made in accordance with a resolution of the committee and is signed for and on behalf of the committee by:



.....  
**SAM HAREN - CHAIRPERSON**



.....  
**MITCHELL CRAMEY - TREASURER**

Dated 23 April 2026

**INDEPENDENT AUDITOR'S REPORT  
TO THE COMMITTEE MEMBERS OF PATCH THEATRE COMPANY INCORPORATED**

**Report on the Audit of the Financial Report**

**Opinion**

We have audited the financial report of Patch Theatre Company Incorporated (the Entity), which comprises the statement of financial position as at 31 December 2025, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and notes to the financial statements, including material accounting policy information, and the responsible entities' declaration.

In our opinion, the accompanying financial report of the Entity, is 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 registered entity's financial position as at 31 December 2025, 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*.

**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 registered entity in accordance with 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 registered entity'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.

**Responsibility of the Responsible Entities for the Financial Report**

The responsible entities of the registered entity are responsible for the preparation of the financial report that gives a true and fair view and have determined that the basis of preparation described in Note 1 to the financial report is appropriate to meet the requirements of the ACNC Act and the needs of the members. The responsible entities' responsibility also includes such internal control as the responsible entities determine is necessary to enable the preparation of a 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 responsible entities are responsible for assessing the registered entity's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless the responsible entities either intend to liquidate the registered entity or to cease operations, or have no realistic alternative but to do so. The responsible entities are responsible for overseeing the registered entity's financial reporting process.

Management and those charged with governance are responsible for overseeing the Entity'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 the 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 the financial report.

As part of an audit in accordance with Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- + Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- + Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the registered entity's internal control.
- + Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by responsible entities.
- + Conclude on the appropriateness of responsible entities' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the registered entity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our [my] auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the registered entity to cease to continue as a going concern.
- + Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

We communicate with responsible entities regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.



**AHO AUDIT PTY LTD**



**LUKE BOLLMEYER  
DIRECTOR**

Dulwich, 23 April 2026



# ACKNOWLEDGEMENTS

## FUNDING BODIES

### **Creative Australia – Four 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 – Create SA**

### **National Foundation for Australia-China Relations**

CEO Gary Cowan, Salma Edwards

## 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**

## PRESENTATION PARTNERS

### LOCAL PRESENTATION PARTNERS

DreamBIG Children's Festival,  
Adelaide Festival Centre

Immersive Light and Art

Country Arts SA

Northern Festival Centre, Pt Pirie, SA

Middleback Theatre, Whyalla, SA

Chaffey Theatre, Renmark, SA

Sir Robert Helpmann Theatre, Mt Gambier, SA

Children's University, Port Pirie Library

Yorke Peninsula Council, Ardrossan Hall

City of Unley, Fullarton Park Community Centre

City of Playford, Playford Civic Centre Library

Adelaide Hills Council

Coventry Library

Norton Summit Community Centre

### NATIONAL PRESENTATION PARTNERS

Canberra Theatre Centre, ACT

Australian National Maritime Museum, NSW

Empire Theatre Toowoomba, QLD

Queensland Museum, World Science Festival, QLD

Junction Arts, Launceston, TAS

### INTERNATIONAL PRESENTATION PARTNERS

Shanghai Children's Art Theatre, China

King Abdulaziz Center for World Culture,  
Ithra, Saudi Arabia

Act 3 International, Victoria Theatre, Singapore

National Kaohsiung Center for the Arts-  
Weiwuying, Taiwan

National Taichung Theatre, Taiwan

Taipei Children's Festival, Taipei Performing  
Arts Centre, Taiwan



[patchtheatre.org.au](http://patchtheatre.org.au)