



Linnea Tengroth in Black Girl Rising image by Darren Gill

La Mama Theatre is
on traditional land of
the Boonwurrung and
Woiwurrung Nations.

We give our respect to the
Elders of this country and to
all First Nations people past,
present and future.
We acknowledge all events
take place on stolen lands
and that sovereignty was
never ceded.



Spring Season 2024 Launch image by Darren Gill

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WELCOME



LA MAMA 2024 HIGHLIGHTS

In 2024 we
attracted 24,704 total in-house audience
+ 3,433 audience online

staged 534 performances
of 125 seasons & one-off events
52 of which streamed online

956 artists worked on our shows

At least 80% of all box office takings (\$380,253)
went to our artists
plus we gave them \$289,455 for project funding

We sold out 78% of all houses
and nearly 2,000 people paid for our new opt-in
premium-priced Artist Lovers tickets

We educated, engaged and explored new futures
in our Emerge, Pathways and Connect Programs,
and through our Professional Development Series

...and more than 2,400 VCE students from 110 schools
attended our 80 live performances and 49 post-show
forums tailored especially for them

We introduced a brand new smash-hit festival
LA MAMA'S FESTIVAL OF MOTHER TONGUES featuring shows
in 15 languages: Farsi, Persian, Sicilian, Marathi, Spanish, Filipino, Italian,
Polish, French, Māori, Greek, Mandarin, Macedonian, English and Wathaurong

Our shows received
9 Green Room Awards Nominations including
Outstanding performer (Lana Schwarcz for The Terminator)
Outstanding lighting design (Shane Grant for The Swallows)
Outstanding writing (Liv Satchell for Ballkids)
Outstanding sound design (Jack Burmeister for The Roof is Caving In
AND for the team who created The Swallows)
Outstanding production design
(Tom Halls for A Suffocating Choking Feeling
AND Joanne Mott for The Swallows)
Outstanding production (VIMH for Ballkids)
Outstanding independent music theatre leading artist
(Lansy Feng for Hidden Tunes)

We won Venue of the Year at the 2024 Melbourne Fringe
Linnea Tengroth's Black Girl Rising won Best Show by an Emerging Artist;
Liv Satchell's Ballkids won the New Writing Award (supported by MTC),
and co-won the 2024 Rodney Seaborn Playwright's Award. Ballkids, Black
Girl Rising & I Watched Someone Die on TikTok were all also short listed
for Best Theatre at the Fringe.

WHO WERE OUR ARTISTS IN 2024?

Under 25 15%
25-34 32%
35-64 47%
65+ 6%

A quarter identified
as culturally and/or
linguistically diverse

42% identified
as LGBTQIA+

identified their gender as:
cis woman 52%
cis man 33%
gender fluid or
non-binary 11%
trans man 1%
trans woman 1%
other 2%

A quarter of our artists
identified as having a
disability and/or being
neurodivergent

Half identified as being
emerging artists

44% of
our
artists
debuted
at
La Mama
in 2024

EXECUTIVE SUMMARY

I am pleased to introduce La Mama Theatre's Annual Report for 2024.

After making the difficult decision to pause programming, in 2024 the Committee focused on how to approach 2025; a year of rethinking how we manage La Mama and how we can sustain the company and fundraise in an uncertain future.

Despite the significant challenges facing independent theatre, and within that context La Mama, there is extraordinary resilience and creative drive coming from our community. Highlights of the year for me include attending the Pathways Emerge performance; the culmination of a fabulous nurturing program for young writers seeding the future, participating and being an audience member at the Professional Development forums, the inaugural Festival of Mother Tongues; an incredible example of Melbourne's cultural diversity and importance of language to theatre and, at the end of the year, the joyous Avant Guards performance with its commitment to finding solutions. Congratulations as well to all our award nominated and winning shows.

It is an amazing feat of our little company to have 78% audience capacity at 534 performances. As an independent artist myself, I know the support La Mama provides to a production is invaluable. The artists are the heart of our theatre community.

We farewelled Richard Watts from the Committee of Management. Richard steered us through the terrible fire and rebuild of La Mama as well as the pandemic years with courage and kindness. Thank you for all your hard work, Richard!

We welcomed Angela Buckingham to the Committee. Angela has a long association with La Mama and brings a wealth of experience in theatre and external relations.

I would like to thank all the staff for the amazing work they do and the sterling leadership of Caitlin Dullard. My fellow Committee members have also been a joy and inspiration to work with.

Thank you to City of Melbourne and Creative Victoria for their funding which is vital to our survival. Despite losing the recurrent funding from Creative Australia, we appreciate Creative Australia's theatre leadership's support in the two year funding that has been given as a life line and their on-going support with long term and future planning.

I thank all our generous private donors for their support. As we still face a level of uncertainty, I encourage anyone with capacity small or large to consider a donation this year to help secure our future.

I invite you to come along to the fortnightly showings of the 76 residencies taking place this year, and look forward to seeing you back in 2026.

Helen Hopkins
Chair Committee of Management

A LETTER FROM OUR CEO

In reading this (almost) completed document, I am overwhelmed with pride. The extraordinary contribution the artists of La Mama continue to make is what inspires and motivates me.

The rigor, commitment, creativity and diversity of expression is the foundation of what has kept La Mama going for so many years. It is profoundly stimulating to be part of and to share with the multitude of communities that come, go and come back again. I love it. I believe in it. I care deeply about the future of this special place I have given so much of my life to.

And so it was, of course, a huge moment in La Mama's story to decide in early 2024 that the best direction for our future was to pause programming for the whole of 2025.

With financial instability, so much need, untapped potential and with an extraordinary number of artists knocking on our door, it was clear to me that to meet this, to fill our critical role in the ecology, to serve our communities in the way they deserve to be served, we needed to pause. To reinvigorate. Regenerate. Respond to the realities of the changed and changing context we are all operating in.

We couldn't have achieved all that we did in 2024 again in 2025. We are now working hard to ensure we are best placed to make the most meaningful impact in 2026 and beyond.

Internally, it felt as though 2024 was amplified because we knew our connection to audience and artists would be different across 2025. We embraced fully the evenings of people and stories and art.

And we really had the chance to consider what we needed to embrace in our future, what was critical to the core of La Mama's legacy and soul, and what we needed to let go of.

And we had lots to celebrate! The highlights page tells a story but for me... 6 (!) Education shows introducing independent theatre to 2,400 Victorian school students, the beginnings of a Producer-led staffing structure, the Professional Development Series and showings of Emerge and Writing Intensive, Fringe Award for best Venue, Ceremony of Cultural Rings and... the magnificent La Mama's Festival of Mother Tongues. All an absolute joy to be part of and a real credit to the wonderful La Mama staff who made it all happen.

As committed, rigorous and creatively diverse as the artists they work to serve, I thank each and every one of the Staff, Curators, Volunteers and Committee of Management for their care and compassion in carrying La Mama through this complicated year.

Special thanks to Hayley Fox who finished her time at La Mama after eight years as Venue Manager and welcome to Shane Grant who stepped into the role.

And to all who contributed to our end of year campaign: Our Next Act was another bolstering message from our community of faith in our future. And dancing with the team (and passers by!) on the forecourt until late in the night after the mammoth day that was Avant Guards felt really good too.

Thanks to all who came to independent theatre at La Mama in 2024. Who took a risk. Who bought a drink. Who engaged in a conversation that was new or even hard. Who listened. Shared. Believed. Thank you.

See you in 2026.
If not before.
Caitlin.

OUR FUNDAMENTAL PURPOSE

LA MAMA'S PURPOSE IS TO FACILITATE FEARLESSLY INDEPENDENT THEATRE-MAKING

La Mama Theatre tells Australian stories of today: the radical, the authentic, the intimate and the relevant.

La Mama is home to creators and audiences that look like this country – diverse, multi-generational, and enabled by First Peoples.

WE EXIST to serve Australian performing arts creatives at all career stages, with a deliberate commitment to include those who experience barriers to presenting elsewhere. In doing this we serve Australian culture: documenting, reflecting, challenging, and creating this country's complex stories.

OUR AIM is to build La Mama so that it is known, valued, and engaged with by performance-makers and audiences across Australia and beyond.

OUR POINT OF DIFFERENCE is reflected in the way we do this. We do this through:

THE LA MAMA MODEL: rent-free space for development, rehearsal, and presentation + a modest \$1000 support per show + 80% of box office + ticketing, media and marketing, and technical support.

BEING OPEN AND ACCESSIBLE TO ALL writers and makers with a story to tell, offering publicly marketed opportunities to develop and present work.

PROVIDING A SAFE, SUPPORTED, AND FINANCIALLY SECURE ENVIRONMENT for research and development of ideas, for bravery, and for enabling true experimentation.

OFFERING SELF-DETERMINED MENTORING, SUPPORT, AND GUIDANCE in dramaturgy, direction, and writing.

REFUSING TO ADOPT A "HOUSE" STYLE AND COMMITTING TO AN OPENNESS to all forms of storytelling, artistic freedom and authentic representation.

A CENTRALLY LOCATED PHYSICAL SPACE LEVERAGED TO BRING AUDIENCES AND CREATIVES TOGETHER, with warm hospitality creating a strong and visceral sense of community, dialogue, nourishment and belonging.

LA MAMA PEOPLE

OFFICE STAFF 2024

Caitlin Dullard - CEO/Director

Maureen Hartley - Learning Program Producer

Hayley Fox (until March) Shane Grant (from Feb) - Venue Technical Manager

Glenn Shea - First Nations Producer

Ruiqi Fu - Online Producer

Myf Powell - Pathways and Partnerships Manager

Georgina Capper - Marketing and Communications Manager

AYA - Ticketing and FOH Supervisor

Gemma Horbury - Ticketing and FOH Supervisor

Adam Cass - Design and Marketing Support

Nicki Jam - Producer

Dora Abraham - Producer

COMMITTEE OF MANAGEMENT

Richard Watts (Chair until May), Helen Hopkins (Chair from May), Caroline Lee (Deputy Chair from May), Ben Grant (Treasurer), Caitlin Dullard (Secretary) Beng Oh, David Geoffrey Hall, Kim Ho, Mark Williams, Angela Buckingham (Member from July)

CURATORS & PRODUCERS

Gemma Horbury - Musica Curator

Amanda Anastasi - Poetica Curator

Isabel Knight - Cabaretica Curator

Emma Fawcett - Scratch Curator

MARKETING REPORT

2024 was one of the biggest years for Marketing at La Mama for some time. Not only did we run our usual high volume four seasons across the year, and participate in multiple external festivals: Midsumma, Comedy, Fringe and Vic Seniors, we also:

- Offered an extensive free Professional Development series Australia-wide (online and in-person total attendance of 2931)
- Delivered a brand new multi-lingual festival: La Mama's Festival of Mother Tongues (2,615 total attendance)
- Undertook a critical end of year fundraising campaign OUR NEXT ACT, attracted 289 total donors with \$125,257.93 raised, culminating in...
- An organised chaos one-day durational show AVANT GUARDS and Plus1 campaign (2,000 total attendance).

Each of these required the building of brands from scratch, the implementation of those brands, and complex communication strategy and execution. We're thrilled at the success of each, engaging many people, often for the first time, and further cementing our reputation as the theatre company dedicated to exploration, development and risk-taking in Melbourne.

We also announced the pause of programming across 2025, with messaging that required nuance and care given the momentous change it heralded. It of course generated a lot of media attention right across Australia and in turn highlighted a broader conversation about the growing challenges facing the independent theatre sector.

We continued with our usual support of our artists' own marketing efforts, providing them with the following in-kind marketing support (approximate real-world value \$2400)

- Marketing meeting & advice
- Hero photos
- Website and Ticketing
- Brochure Inclusion
- Free listings
- Design - including media release, posters, eflyers, programs
- Organic posts across various platforms and paid social media
- Production shots
- Weekly enews
- Online launch/ebrochure/launch video

Given the sheer volume of shows and lack of resources we've never been able to hone in on individual shows to a depth that we'd like. This year artists confirmed via our Community Consultation that they would like the organisation to prioritise the marketing needs of the individual shows. This feedback will form part of our 2025 marketing considerations, as we prepare to return to presentation in 2026.

REACH & ENGAGEMENT INSIGHTS JAN 1 - DEC 31 2024

WEBSITE

USERS: 134,468 (23% increase on 2023)
USER SESSIONS: 211,344 (29% increase)
PAGE VIEWS: 403,468

MEDIA

PRE SHOW: 86
REVIEWS: 123
LA MAMA/MENTION: 52

ENEWS

SUBSCRIBERS: 10,118
TOTAL SENDS: 529,236
AVERAGE OPEN RATE: 38.6%

SOCIAL MEDIA

INSTAGRAM LIKES: 11,328 (24.5% increase on 2023)
FACEBOOK FOLLOWERS: 18,069
INSTAGRAM PAGE REACH: 91.7K (increase of 48%)
FACEBOOK PAGE REACH: 433.1K (increase of 16.6%)
X (FORMERLY TWITTER) LIKES: 7,000
YOUTUBE SUBSCRIBERS: 304
APPROX NUMBER OF SOCIAL POSTS: 1,484
TOTAL SOCIAL MEDIA + SUBSCRIBERS: 46,819

ADVERTISING

We spend very little on advertising, but ensure that each show or event has a low budget targeted Meta campaign, with slightly more for festivals and programs.

AD CASE STUDY: LA MAMA PROFESSIONAL DEVELOPMENT SERIES

We ran a low budget Australia-wide targeted digital ad campaign, spending just under \$700, on Facebook, Instagram and Australian Arts Review platforms, resulting in 313,800 impressions. Our attendance was just shy of 3000 people for 13 sessions, both live at the Courthouse (77 seater) and online. That's an average of approximately 226 bookings per session, with 31% of the livestream bookings coming from outside of Victoria - from Bunbury Western Australia to Mundingburra Queensland, with some tuning in from as far away as New Zealand, Europe, and the US. We're thrilled at having reached such far-flung new audiences with our Pathways opportunities, and pending funding, plan to continue reaching out to audiences beyond Melbourne in the future.

Georgina Capper
Marketing & Communications Manager

MARKETING REPORT CONCLUDED

LEARNING REPORT

In 2023, 6 plays were submitted by La Mama to the VCAA for possible selection for the 2024 VCE Playlists. 4 plays were selected by the VCAA from our Applications: **Garage Girls** by Candace Miles, Madelaine Nunn, Anna Rodway (for VCE Drama, Unit 3); **The Roof Is Caving In** by Matilda Gibbs, with Belle Hansen & Jack Burmeister (for VCE Drama, Unit 3); **By Jane's Hand** Created by Emma O'Brien, with Olivia O'Brien from the letters of Jane Austen & Pride and Prejudice (VCE Theatre Studies, Unit 4); and **Three Magpies Perched in a Tree** by Glenn Shea (VCE Theatre Studies, Unit 4). We additionally programmed **a/lone** by Janine McKenzie (VCE Drama, Unit 3) and, in association with Outer Urban Projects, **The Audition**, by Christos Tsiolkas, Melissa Reeves, Milad Norouzi, Patricia Cornelius, Sahra Davoudi, Tes Lyssiotis and Wahibe Moussa (for years 9-12).

VCE SCHOOL PRODUCTIONS Our 5 VCE Playlisted Productions were presented as live performances to school audiences in 2024, and were also recorded for later (ticketed) on-line access.

School Attendances at VCE Playlisted Productions:

Garage Girls Live performances: 14 After-show forums: 13 Schools attended: 28. Attended by 527 teachers and students + 14 VCAA Assessors (**541 total school attendances**). 353 general public also attended, for a total attendance of 938.

Garage Girls went on to tour at other venues throughout May and July 2024, incl Healesville, Glenburn, Yarram, Bairnsdale, Sale, Albury, Wangaratta, Williamstown, Kyneton, and Nathalia. In 2025 it will continue touring to: Birdwood, Lameroo, Keith, Kingscote, Kangaroo Island, Elizabeth, Port Augusta, Ceduna, Cummins (South Australia), and Nhill, Kaniva, Charlton, and Drysdale (Victoria). Further national touring is being planned for 2026.

Amongst the media response:

'An already sold-out run at La Mama shows that Australian stories about women are in high demand and Garage Girls, with its witty dialogue and entertaining ensemble work, won't disappoint.' - Artshub

The Roof Is Caving In Live performances: 16 After-show forums: 9 Schools attended: 28. Attended by 486 teachers and students + 10 VCAA Assessors (**496 total school attendances**). 341 general public also attended, for a total attendance of 837.

Amongst the media responses:

'...The Roof Is Caving In is a wonderful and fun nightmare which is just a little too close to reality to be entirely comfortable. It is so exciting to have the live instruments in the space and the performers so cleverly integrated into the entire structure of the performance...'

- "What Did She Think" review.

The play received a 2024 Green Room nomination for Jack Burmeister's Outstanding Sound Design (Independent theatres).



The Cast of *The Roof Is Caving In* image by Darren Gill

Green Room Awards Nominee
Outstanding Sound Design Jack Burmeister

a/lone Live performances: 9 After-show forums: 5 Schools attended: 9. Attended by 112 teachers and students + 11 VCAA Assessors (**123 total school attendances**). 74 general public also attended, for a total attendance of 197.

a/lone also toured to other venues in Geelong, Bendigo, and Drysdale.

a/lone's response to being included in La Mama Schools' season: *"Our time at La Mama this year was a wonderful experience and capped off a very special project for our team. Thank you for your support and I hope we have many more opportunities to work with you in the days and years ahead..."* - Kind regards, Janine McKenzie

By Jane's Hand Live performances: 17 After-show forums: 7 Schools attended: 11. Attended by 174 teachers and students + 7 VCAA Assessors (**181 total school attendances**). 537 general public also attended, for a total attendance of 718.

Amongst the media responses:

"...So skilful is the seamless interweaving of the text and of its performance, that By Jane's Hand is delightful and insightful. It is all so well done that it disguises quite how well done it is, and it is only later that we realise with what consummate precision the whole thing has been given to us..." - Stage Whispers.

Three Magpies Perched in a Tree Live performances: 15 After-show forums: 10 Schools attended: 23 (incl 1 Uni student group). Attended by 359 teachers and students + 10 VCAA Assessors (**369 total school attendances**). 424 general public also attended, for a total attendance of 793.

Three Magpies also performed at Monash Performing Arts Centre.

Amongst the media responses:

"...With this economic but allusive text and Glen Shea's voice, Three Magpies manages to be matter of fact and poetic at the same time. Its finely chosen specific details suggest far more than themselves..." - Stage Whispers.

The Audition Live performances: 9 After-show forums: 4. Schools attended: 10 schools/student groups (incl 3 Uni groups), plus 2 Community Groups. **(287 school attendances)**. 236 general public also attended, for a total attendance of 559.

Touring/performances at other venues: The Bowery Theatre and Bunjil Place.

End of year Catch-up/Online Study Revision Sessions:

Online viewings for revision of VCE productions requested by 28 schools. There were 23 bookings from schools for groups of 10 students (for a total of 230 students) and 5 bookings for 11+ students (100 students approx.). **Total online views (approx) 363.**

Other assisted school visit:

28 students and staff from St John's Grammar School, Belair (South Australia) attended **The Swallows** at La Mama HQ (Show and after-show forum). Feedback: *"Thank you for your assistance with getting our tickets organised. It all went beautifully, and the students enjoyed the performance. We'll be back again in two years!"*

School Attendance and Engagement Summary:

Total live performances for schools : 80 (42 in 2023)

Total after-show forums: 49 (33 in 2023)

Total no of schools attended: 110 (81 in 2023)

Total school audiences /live attendances: (Incl 52 VCAA Teacher/Assessors): 2025 (1474 in 2023)

Total On-line views (approx.): 363 +

Pre-arranged school tours' attendance: 25

Teacher PD Workshop attendance: 5

Estimated Total school audience attendance/engagement = 2418 approx. (1644 in 2023)

SCHOOL PUBLICATIONS

There were 4 Currency Press/La Mama publications in 2024, co-ordinated and edited by the Learning Producer, containing full Play Scripts, Production Notes, Program details and La Mama information, sold as part of VCE package tickets, and at the Box Office at live performances. 500 purchased for Garage Girls, 500 purchased for The Roof is Falling, 300 purchased for By Jane's Hand, and 300 purchased for Three Magpies perched in a Tree. In total, 1600 books published /provided for sale to schools (and general public audiences).

THEATRE TOURS

LA MAMA History & Information Talks/ site tours (for Secondary Schools, Tertiary, General Public): on-demand Total attendance: 25 +. La Mama participated again in the Open House Melbourne weekend in July. 58 participated in guided tours, plus there were many more casual observers.

Other Education Events:

The Storyteller Indigenous Learning Workshop: a PD workshop for Teachers of Drama and other subjects. Workshop Leader: Glenn Shea, with Kirsty Reilly & Tess Nethercote-Way. Attendance: 5 teachers & La Mama Learning Producer.

LEARNING REPORT CONCLUDED

ONLINE REPORT

La Mama Online continues to offer a unique digital extension of our live seasons. Every production in our Primary Season is offered the opportunity to be filmed with a multi-camera setup, livestreamed, and/or presented on **La Mama On Screen**, our dedicated platform for extended two-week online seasons and digital works. Hundreds of productions have taken up this offer since it was introduced during the pandemic in 2021, and it's had a significant impact on outreach, access, and artist development. It's also proven to be a great resource for artists—whether for documentation, future funding applications, or continued audience engagement.

In 2024, La Mama Online continued to grow and evolve:

- **52 online events and productions, reaching 3,433**
- 39 events livestreamed
- 20 extended online seasons on La Mama On Screen
- 5 VCE productions made available to schools as part of our end-of-year catch-up
- **13 professional development sessions, attracting 2,415 attendees**

Our professional development series offered vital industry support for artists at all stages, while audience reach continued to grow, **with 31% of livestream bookings coming from outside Victoria**, from Bunbury WA to Mundingburra QLD, and even further afield in New Zealand, Europe, and the US.

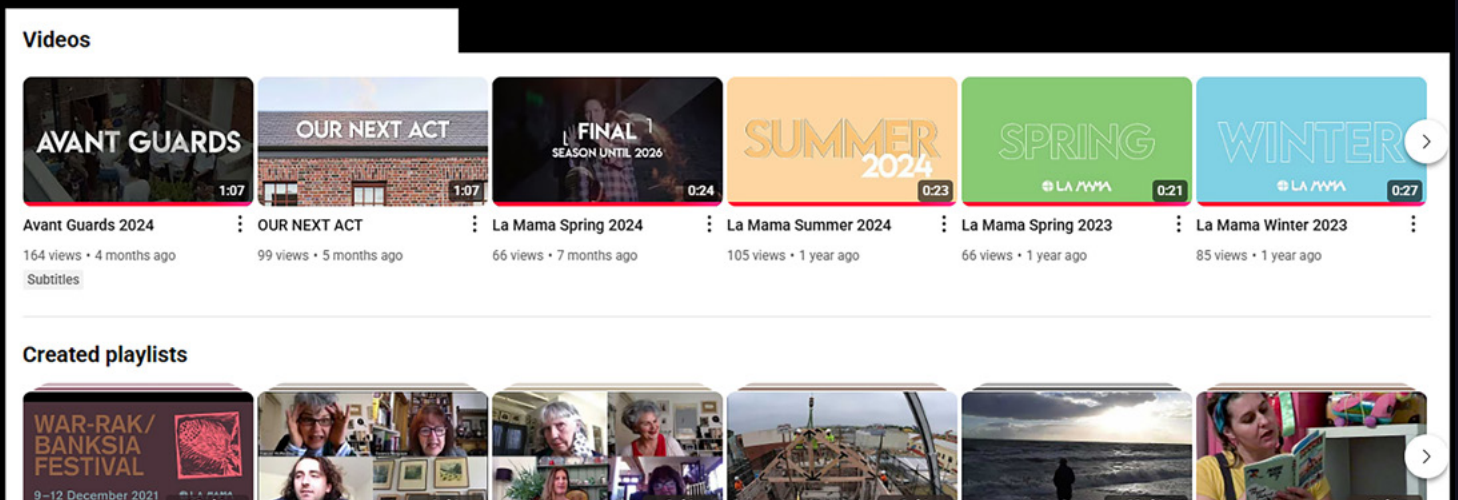
What started as an experimental VCE access project during lockdown has evolved into a core offering. Our ongoing school recordings provide valuable viewing opportunities for students preparing for their end-of-year exams, while helping artists earn additional income from their work.

The 2024 program featured a rich variety of works across forms and themes. Productions such as *A/lone*, *By Jane's Hand*, *Garage Girls*, *Three Magpies*, *The Roof is Caving In*, *Eat Your Heart Out*, *Efthia*, *Taxithi*, *Girl at the Bottom of a Well*, *Lung*, *Oshun*, *Pastabate*, *Sneaky Little Bugger*, *Teeth and Tonic*, *Unestablished*, *Zorba's Last Dance*, *Dys Order Ed*, *After Rebecca*, *I Watched Someone Die on TikTok*, *Notes from a Black Hole*, *The Poltergeist*, *Transwoman Kills Influencer*, *You're the Man*, *Blood in the Water*, *Meurants Lane*, *Straight White Male*, and *Corpus Delicti* were shared online through livestream and/or online seasons. La Mamica's livestream series (4 Musicas, 4 Poeticas, and 1 Midsummica) also continued to draw a committed digital audience.



[HTTPS://WWW.YOUTUBE.COM/@LAMAMATHEATRE](https://www.youtube.com/@LAMAMATHEATRE)

[HTTPS://WATCH.LAMAMA.COM.AU/CATALOG](https://watch.lamama.com.au/catalog)



Audience and artist feedback continues to affirm the value of this program:

"I have been living in QLD due to health issues. Watching these livestreamed events, feeling the spirit of that sweet stage I have witnessed wondrous theatre and played on gleefully, has brought me such joy and belonging and inspiration. It is a marrow-deep feeling of gratitude for you all." - Ell Sachs

"Many disabled people, including people with temporary access rights such as new parents and those with acute health or life experiences, deserve a variety of ways to interact with professional opportunities, as well as people in regional areas who often miss out on city-based projects. The La Mama Online Program is a valuable asset to address this diversity of access, and it's important we don't lose this critical cultural connection. It's important their program continues to lead the way in a more diverse and inclusive performing arts sector." - Heide Everett, disabled neurodivergent artist

"I am an artist with a dynamic and invisible disability. Online access is fantastic for my mental health and sense of belonging." - Anonymous

"The La Mama Theatre online platform offers artists a valuable opportunity to document their work. The platform allowed us to reach twice as many viewers, offering the performance online a few weeks after the live season." - Jennifer Monk, Girls Act Good

Looking forward, La Mama Online will continue to explore new opportunities in the digital realm. There is growing interest in hybrid formats and digital-first theatre that pushes beyond the traditional stage, and La Mama is committed to leading this space—supporting experimentation and expanding access for artists and audiences alike.

ONLINE REPORT CONCLUDED

FIRST NATIONS PRODUCERS REPORT

"The holistic structure I connect with is stories within stories, this form enables the drama to be interconnected and interrelated. This is a weaving pattern."

- Glenn Shea

Some people may not understand why we do what we do from an ATSI standpoint. In building a program we don't just pick a story and put it on, we build relationships and partnerships from a holistic perspective, so the creativity and story are fully supported.

To be provided the opportunity to work at La Mama Theatre, especially to go through the process of discussions and interviews and to be selected to be the 1st ATSI person to be offered the First Nations producers role in over 50 years of the company's operations says a lot about who you are and the journey you are wanting to begin.

Yes, La Mama has had First Nations productions performed in their theatres but sporadically. So over the last 3 years we have built a body of work, which lays the base foundations of what a grass roots First Nations program could be, a program connected to community through a community member who has planted seeds within local ATSI organisation, engaged regional community members and their stories and built and delivered the Ceremony of Cultural Rings out on country with the 400 community members and Wathaurong Aboriginal Community support, the first of its kind in over 100 years and zoomed from country right into La Mama and in the HUB as part of La Mama's Festival of Mother Tongues. We understand the relationship we are building through our stories and the health and wellbeing we are creating for all our community members who participated and who observed the ceremony on the day, from sunrise to sunset. It took months to develop, implement and deliver, the teams we created and the workshops we delivered, building a cultural community story which went for over 15 hours and delivered with participation and engagement from the largest Aboriginal community in the state of Victoria and La Mama Theatre is now part of our family.

We are building relationships with individual ATSI creatives, organisations, and festivals and a yearly program which acknowledges and supports the remembrance days at all La Mama Theatre venues as it moves into the 21st century. I look forward to continuing planting seeds and building a First Nations program that includes everybody and silences those critics who don't or can't understand how we as ATSI people build a program that is sustainable for over a thousand years from an ATSI standpoint.

2024 was a big year - our Pathways Intensive Program, 25 sessions were delivered and I completed 19 sessions and presented 1 with 12 participants, guest lecturers, facilitator Mari Lourey and program coordinator Myf Powell. In the Professional Development series, I hosted the First Nations panel 'Challenging the Narrative' and we produced the Green Room award winning 'Three Magpies Perched in a Tree', 15 shows, 800 audience members, 326 VCE students who actively engaged in a Q & A session after each performance the students attended, with a community night, as well as a book published by Currency Press. Thank you Maureen Hartley and the VCE curriculum playlist. Then we travelled to Monash University for a short successful season. Maryanne Sam's 'Oh My God I'm Black' finished the performance year, before the fundraiser and the Avant Guards final show for 2024. A massive year.

We delivered Indigenous learning workshops, we engaged with Ilbijerri, Yirramboi, MTC and held discussions with Monash University to bring back a redevelopment of 'An Indigenous Trilogy' for 2026. We connected to local, regional and remote First Nations communities, planting seeds and building relationships with community and their understanding of La Mama and how their stories could be shared within the venues La Mama provides.

We also co-designed creation of a story we developed with over 100 students from Clifton Hills Primary School which forged connections with the Woi-Wurrung Traditional Language Group and "First Nations cultures across the country", which had two public presentations with over 800 people attending. This was successful in winning a State Education award. We also engaged with Melbourne's Royal Children's Hospital with Indigenous learning workshops with the Indigenous community from Melton with over 65 primary school students and 8 facilitators.

I would like to thank Caitlin Dullard and the team for the continued support of the First Nations program.

"What we build, and raise is the professional profile of La Mama through constantly connecting with stakeholders, people from the grass roots who are seeing themselves in the bigger picture, for example the feather facilitator feeling part of the La Mama family through being part of the ceremony of cultural rings. This connection and networking is important to understand and the personal relationships that are formed provides opportunities, support and insight into what can happen next." - Glenn Shea

Glenn Shea
Elder/Respected NAIDOC 2020
Wathaurong Aboriginal Community
First Nations Producer
La Mama Theatre Company

FIRST NATIONS PRODUCER REPORT CONCLUDED

ACCESS SNAPSHOT

2024 saw 18 Productions offer dedicated Accessible events as part of their La Mama season. A quarter of our artists who worked at La Mama throughout 2024 identified as either disabled or neurodivergent. 2 Events were completely dedicated to Disabled performers including the La Mamica Midsummica on 5 February and Professional Development Series Session 7: Art, Access, Advocacy, Mavericks, Movers and Shakers on July 10. Two adults with a disability worked at La Mama on a regular basis throughout the year.

12 Auslan Interpreted sessions:

A Body At Work, Midsummica, Teeth and Tonic, Professional Development Series (several sessions), Three Magpies Perched in a Tree, Dys-Order-Ed, Notes from a Black Hole, The Poltergeist.

24 Captioned Performances:

Blood in the Water and all sessions of the following Festival of Mother Tongues Shows: I'm a virtual being, take photos of me, Bandini, Free to fly, People what have you done, La Souris Blanche, An Italian Wedding, and Hidden Tunes.

21 Relaxed Performances:

A Body At Work, Midsummica, Homophonic!, Teeth and Tonic, all sessions of the Professional Development Series, After Rebecca, and Notes from a Black Hole.

2 Audio Described sessions:

Midsummica & Homophonic!

3 Tactile Tours:

A Body At Work, Midsummica, and Teeth and Tonic.

PATHWAYS: WRITING INTENSIVE

La Mama Pathways is designed to offer multiple entry points towards career development and capacity building in the performing arts. This program broadly offers opportunities for skill building, access, engagement, development and outreach in line with La Mama's primary vision and mission. Pathways aims to open doors and empower the next generation of artists and arts-workers, sharing La Mama's legacy, whilst fostering our future creatives and cultural ecosystem.

With support from JT Reid Charitable Trusts, Pathways offers:

WRITING INTENSIVE theatre writing series in partnership with Australian Plays Transform (APT). Entry via application, with an external selection committee deciding the final cohort. Also supported through Creative Australia's Arts Projects for Organisations.

EMERGE an open access program for theatre makers aged 18 – 26.

PROFESSIONAL DEVELOPMENT SERIES offering open access, free professional development on topics to be determined by our community.

CONNECT free and open access events offering the opportunity for networking as well as consultation to shape future programs.

MENTORSHIPS for producers, stage managers, and other creatives.

The Pathways Program grew in 2024 to offer artists and the La Mama Community a suite of options for Pathways into and through the Melbourne Independent arts scene. Joining and building upon the 2023 Pathways for Writers and Connect networking programs, Pathways went into full drive during the Winter Season, with the major delivery of our Professional Development Series, Pathways Writing Intensive and Emerge programs.

PATHWAYS WRITING INTENSIVE

A professionally tailored skills development initiative for emerging and mid-career playwrights and theatre-makers based in Melbourne.

After a thorough selection and interview process 12 artists were chosen from 100 applicants. From June to November 2024 the Writing Intensive Program was in full swing with the formal delivery of the Program running from the Orientation Session on 1st July to the Evaluation Session on 7th October, followed by the participant's one-to-one Dramaturgical mentorship sessions from then until end of November 2024.

Coordination was shared between Development & Pathways Manager Myf Powell and playwright/dramaturg Mari Lourey (April – August) and Emilie Collyer (September – November), with First Nations Producer actor/playwright Glenn Shea playing a key facilitation role. Renowned and deeply respected theatre teacher, RMIT's Dr Peta Murray, returning to lead core sessions, in tandem with some of Melbourne's leading contemporary theatre artists.

The Program included a thorough orientation and induction session at the commencement, then access to the Professional Development Sessions at the Courthouse, 6 'Nuts & Bolts' sessions with Dr Peta Murray which delivered the 'craft' and technical skillsets of playwrighting and writing for the theatre, 7 Guest Presenters from well-known and highly regarded industry writers and dramaturgs including Patricia Cornelius, Emilie Collyer, Michelle Lee, Emma Valente, Mary Anne Butler, Dan Giovannoni and Morgan Rose, 7 theatre excursions to watch theatre for critique and context, 5 studio labs led by Mari Lourey, Glenn Shea and Emilie Collyer to give participants time to discuss the learnings, theatre trips and give time for their own work to be shared. Monday day times were also offered to participants to come and use the HUB at HQ, meet each other, and book in time with members off staff throughout the program. Participants were also supported during this time to begin seeking the dramaturgs and artists they wanted to use for their individual 18hour one to one sessions.

Pitching and Presentations took place on Monday 25th, Tuesday 26th and Wednesday 27th September at La Mama HQ to an invited audience of industry and artist community. The Writing Intensive Participants helped to choose who was invited, creating a list of representatives from mainstream and Independent theatres including Ilbjerri, MTC, Malthouse, 45Downstairs, Griffith Theatre, Antipodes, Theatreworks, as well as independent Producers, Directors and Dramaturgs. 35 Industry folks attended in person and 10 joined via livestream. Writing Intensive participants were able to make connections, engage dramaturgs and accelerate their career opportunities via this showcase and networking opportunity.

Evaluation allowed for thorough and rigorous feedback from participants to provide La Mama invaluable insight into the program, what worked and what needs to be developed in the future. 97.1% of participants felt that their personal objectives were met in an excellent manner. Overall 100% of participants rated the program as excellent. There was very strong feedback to support the majority of the delivery and content, with some participants offering suggestions for future iterations including the inclusion of pitching and presentation sessions, balancing delivery of content with tutorial support, balancing autonomy and support for participants and ways for Alumna to stay connected going forward.

Participant comments include:

'...I am forging ahead with much more certainty with (and excitement for) my current work.'
- Lyall Brooks

'It opened my mind to read plays and see shows in a different way.' - Ellen Marning

'This program has had a profound impact on my approach to theatre making, and my approach to my personal life.' - Jem Lai

'I have been able to leverage the work to progress my relationships with MTC and Malthouse. Having this public credit as a writer is also giving me access to opportunities to write for television and other funded professional development programs. I have just been accepted onto the Vic Screen Key Placements register, which could lead to an opportunity to work on a television production as a support for their writers / writers' rooms.' - Amarantha Robinson

WRITING INTENSIVE CONCLUDED

PATHWAYS: EMERGE

20 young artists were selected from 80 applications for our Emerge Winter Season program for theatre makers aged 18 – 26 which ran over 10 weeks with weekly workshops on Saturdays from 20 July to 14 September, culminating in a one week performance season from 16 – 22 September 2024 at the La Mama Courthouse.

Emerge provided these young artists with dedicated time and space to make and develop their own work. No previous training was required – only commitment and openness to meeting new people, learning new skills, and engaging in a collective creative process.

Emerge was facilitated by award winning guest artists and long-term collaborators Liv Satchell & Xanthe Beesley. Across the ten weeks, Liv and Xanthe shared their individual and shared practices in devising, generative writing, movement, and dramaturgy. With support from Deakin University Intern Georgia Rootsey, 20 participants explored theatre making experiments that weaved together body and text to create an original performance work.

Throughout the program Emerge participants created and performed solo or small group pieces which were weaved into one cohesive collaborative work exploring Connection presented at La Mama Courthouse with 198 audience members attending the Emerge Presentations over 3 performances from Friday 20th to Sunday 22nd September. Emerge Participant Charlotte Rogers who took on the role of Director asked 'How do we find connection and community within our differences whilst continuing to celebrate individuality? These questions have been integral not only to our final piece, but to the navigation of the Emerge process as a whole.'

Participant feedback included:

'I believe programs such as these key to developing the skillsets and networks of young artists.' - Liv Bell

'I felt as if I had a voice and they listened to me and were all excited about exploring everyone's ideas.' - Kiara Brown

'I'm so incredibly happy, my theatre spark is back and I have so much energy and ideas for future work.' - Max Taylor

'Emerge helped me try new things and work with new people and revive a part of myself.' - Orla Brooks

'...we will be leaving this process with confidence in our potential, a deeper understanding of our individual processes, and an exponentially growing community of peers and mentors.' - Charlotte Rogers

PATHWAYS: PROFESSIONAL DEVELOPMENT SERIES

The Professional Development Series included 13 sessions delivered to live and online audiences at the La Mama Courthouse Theatre from 8th- 12th July 2024. Aimed at offering open access, free professional development on topics to be determined by our community.

- 13 FREE Sessions across 5 nights and 4 days • 50 presenting experts • All sessions free • All sessions live and livestreamed • All evening sessions Auslan interpreted • Sessions included Q&A from both live and livestream audiences. Livestream audiences submitting comments and questions in the live chat.

Session 1 8th July **FIRST NATIONS THEATRE – CHALLENGING THE NARRATIVE** Presented by La Mama's First Nations Producer Glenn Shea with Rachael Maza, Kamarra Bell-Wykes & Amy Sole.

Session 2 9th July **HOW TO WRITE A REALLY GOOD MEDIA RELEASE:** In this workshop, Pitch Projects' director Anna Lensky explored how to sort what goes in and what stays out of an effective media release.

Session 3 9th July **THE ART OF WELLBEING FOR ARTISTS:** Led by Jamie Bucirde Founding Director/Head Sexologist from On The CUSP.

Session 4 9th July **THE BODY, CONSENT, SEX & POWER:** Artist Panel with Joel Bray, Jamie Bucirde (chair), Maude Davey, Nadja Kostich, Kimberley Twiner and Frankie Van Kan to delve into the realms of intimacy, power, consent in both content and processes.

Session 5 10th July **PRODUCING SKILLSET FOR ARTISTS:** Leading Producers Kath Papas (Kath Papas Productions) and Laura Milke Garner (MILKE) immersive workshop tailored for self-producing artists and independent producers.

Session 6 10th July **IN DARK SPACES: THE ART OF STAGE & PRODUCTION MANAGEMENT:** Led by Shane Grant, Technical Manager at La Mama Theatre and independent lighting designer, and Kat Carrington, Production Coordinator at Footscray Community Arts and independent producer / production manager.

Session 7 10th July **6 ADVOCACY, ACCESS, ART, MAVERICKS, MOVERS & SHAKERS:** Artist Panel with Rachel Edward in conversation with Sarah Mainwaring, Janice Florence, Heidi Everett, Jessica Moody, Olivia Muscat & Nilgun Guven discuss their practice as Disabled Theatre Artists, Advocates and Change Makers making waves and creating new pathways for creative practice and accessibility in the arts.

Session 8 11th July **GRANT WRITING & BUDGETING FUNDAMENTALS:** Auspicious Arts CEO Selene Bateman and La Mama CEO / Director Caitlin Dullard immersive workshop on the fundamentals on Grant Writing & Budgeting.

Session 9 11th July **DESIGN FUNDAMENTALS:** Artist Panel with Designers David Franzke, Bronwyn Pringle, Meg White & Sophie Woodward about their processes and passions in all things Design from sound, lighting, set & costume.

Session 10 11th July **NAVIGATING THE MAINSTREAM:** Artist Panel with Helen Hopkins in conversation with Carolyn Bock, Cassandra Fumi, Todd MacDonald, Emmanuelle Mattana and Stephen Nicolazzo discussing how to navigate between the Independent and Mainstream theatre scenes.

Session 11 12th July **CELEBRATING CULTURAL DIVERSITY - ARE WE THERE YET?:** Artist Panel with Amarantha Robinson in conversation with Dax Carnay, Erica McCalman, Lauren Mullings & Effie Nkrumah exploring Cultural Diversity and Cultural Safety from the independent theatre maker's perspective.

Session 12 12th July **MELBOURNE INDEPENDENT THEATRE SCENE:** Artistic Director/CEO Panel with Theatre Network Australia's Erica McCalman in conversation with La Mama's Caitlin Dullard, Red Stitch's Ella Caldwell, Melbourne Fringe's Danny Delahunty, 45 Downstairs' Cameron Lukey & Theatreworks' Dianne Toulson to deep dive into the Melbourne Independent Theatre scene.

Session 13 12th July **ALL THINGS DRAMATURGY:** Artist Panel led by Mari Lourey with Angus Cerini, Margaret Harvey, Petra Kalive and Jenni Medway, Melbourne's leading theatre practitioners discuss different approaches to, and their experiences of dramaturgy.

The Professional Development Series was the first dedicated PD and skills sharing and building initiative at La Mama. Response to the series was overwhelming with 516 In person bookings + 2415 Online Bookings across the PD Series in total. The need for independent artists to access a wide variety of free and relevant skills was coupled with the chance for artists to build connections and networks. Offering all of the sessions online also increased access for artists not able to access in person, from regional, national and international reaches.

PDS CONCLUDED

PATHWAYS: CONNECT

In 2024, Connect continued to offer free and open access opportunities for artists to network, meet La Mama staff and share skills. In 2024 we offered 5 Connect sessions as well as the opportunity to connect and network during the Professional Development Series in July.

In direct response to requests from last October 2023's Connect sessions, our April sessions were all about the \$\$\$\$! Artists wanted to know how to budget, how to write grants, how to fundraise.

Connect Session 1 – Budgets and Grant Writing - 3rd April at La Mama HQ. La Mama's CEO/Director Caitlin Dullard was joined by Auspicious Arts' CEO Selene Bateman to talk about, give advice and answer any questions on budgets and grant writing. 21 folks attended and gained some great tips for grant writing and budgeting advice.

Connect Session 2 - Fundraising Fundamentals with Steven Richardson - 5th April at La Mama HQ. Creative Australia's Victorian and Tasmanian State Manager of Development and Partnerships, Steven Richardson came to talk about and answer questions on Fundraising Fundamentals. This session specifically targeted artists programmed at La Mama's Winter and Spring seasons. 19 creatives attended this session deep diving into practical tips and advice to assist with their current projects.

Connect Session 3 - Fundraising Fundamentals with Steven Richardson - 6th April at La Mama HQ. This workshop was open to all with 14 artists joined the session enjoying vital tips to raise money to support their creative projects.

Connect Session 4 – Learning Program Roundtable - Sept 21 at La Mama HQ. 13 Artists attended this session run by La Mama Learning Producer Maureen Hartley. Responding to the great number of artists approaching La Mama to learn more about our Learning Program and how to produce work that can be selected for the VCAA Victoria Syllabus, we invited La Mama Learning Producer Maureen Hartley to discuss all things education.

Connect Session 5 – Have Your Say - Sept 25 at La Mama Courthouse. 23 Artists booked in person and 30 Artists booked online for 'Have Your Say' Community Forum with Caitlin Dullard, La Mama CEO, with support from Petra Kalive, Myf Powell, Nicki Jam and Ruiqi Fu. This Connect session was designed to invite community to respond to La Mama's decision to temporarily close its doors in 2025 to spend a year to undertake a comprehensive review of our operations, vision, mission, and goals. Along with an online survey, this opportunity welcomed all members of the community to share their needs, hopes, and aspirations for our future.

These Connect Sessions were designed in response to artists' needs for specific knowledge regarding our Learning Program as well as wanting to understand and have input onto the decision La Mama will not present work in 2025. It gave a very wide section of the community an opportunity to have a chance to give their views and input, as well as offer chances to grow their knowledge base and creative community.

PATHWAYS SATURDAYS

In 2024 the HUB at HQ was set aside to support artists to host playreadings for works in development, run workshops for emerging or fellow artists, have auditions or meetings, or rehearsals for up and coming productions and projects. Responding to requests and needs of artists across the La Mama community, 2024 saw the following:

Workshops:

- Susan Bamford Calao 'Roy Hart Body Voice' Workshop Series. (5 workshops)
- Suzie J Jarmain 'Michael Checkov' Workshops (2 workshops)
- Jimmy Giro Angelo 'Discover your inner clown' Workshops Series (3 workshops)

Playreadings:

- Daniel Cassar Playreading 'Oval Uprising' March 5
- Leo Taylor Playreading 'Redemption' March 9
- Carlotta Migliolo April 20 – Documentary Filming
- Anna Lall Playreading 'Last Drinks for the Prince of Frogs' May 14
- Stephen Najera Playreading 'Transfusion'
- Robert Lewis Playreading 'Inheritance' September 7
- Freddie Lubowitz Playreading 'On Saturday Night' October 5
- Todd Kingston Playreading 'Metro' December 7



Moments from Connect in 2024 images by Darren Gill

MENTORS, WORK EXPERIENCE, VOLUNTEERS...

MENTORSHIPS:

2024 saw a number of bespoke mentorships on a case-by-case basis in response to artists programmed and working at La Mama:

- Andreas Petropolis – Producer for Production of 'girl at the bottom of a well'
- Nicki Jam - Producer for Winter & Spring Seasons
- Dora Abraham – Producer for Festival of the Mother Tongues

INTERNSHIPS / WORK PLACEMENTS:

8 University Students from 3 Universities were supported by and at La Mama in 2024. Interns were placed across a variety of roles, including Technical, Front of House, Assistant Producer, Education Program, Emerge Program, Festival of Mother Tongues.

2024 Internships and work placements: Liam Bradford and Jayden O'Connor from RMIT University (Technical Assistants for La Mamica Summer Series); Georgia Joy Rootsey from Deakin University (Creative Assistant / Stage Manager for La Mama Emerge Program); Linda Belle from Melbourne University (Assistant Ticketing team, Front of House, assisting with our Learning Program and general administrative and theatre tasks); Jonas Saw, Willow Wakefield-Tromp, Caitlin Hamilton and Dustin Waters from Deakin University (Production & Technical Assistants for La Mama Festival of Mother Tongues).

STUDENT SEASONS:

Melbourne University UHT Award James Madson-Smith '**Dirty Old Town**' - Explorations Season Jul 30 – August 1; Deakin Springboard Graduate Season Tessa Nethercote Way, Ophelia Marriott and Dustin Waters '**Sneaky Little Bugger**' – August 26 - September 1

SECONDARY WORK EXPERIENCE

La Mama hosted 5 Year 10 students as part of their High School Work Experience, each student gaining an insight into the workings of La Mama and supporting staff with administration, technical, marketing, ticketing and Front of House support.

2024 work experience students: Samia Agnew, Thornbury High School, Lottie Richardson, Mercy College Coburg, Emily Lynch, Brunswick Secondary College, Saverio Pastore, Brighton High School, and Hudson Reed, St Margaret's Berwick Grammar.

VOLUNTEERS 2024:

In 2024 Volunteers continued to support La Mama providing vital human resources and adding greatly appreciated time, energy and skills to the La Mama Community.

2024 Volunteers include: Dora Abrahams, Robert Brierley, Natasha Broadstock, Susan Bamford Caleo, Kat Carrington, Myf Clark, Dennis Coard, Margie Cutler, Judy Daziel, Emily Deutscher, Vanessa Jo Di Natale, Liam Edwards, Penelope Efsthaniou, Emma Fawcett, Emma Gibson, Sophie Griffin, Yolanta Guthridge, Vivienne Halat, Simon Hall, Caitlin Hamilton, Helen Hopkins, Nicki Jam, Lachy Jover, Ruth Kateleros, Isabel Knight, Lauren Krelshem, Imogen Linten, Violette McLaughlan, Jennifer Monk, Amy (Gain) Park, Indiana Pepperell, Andreas Petropoulos, Gianni Posadas-Sen, Tony Song, Jaye Syson, Yogashree Thirunavukarasu, Dustin Waters, Amanda Watson, Catherine Weng.

IMPACT BEYOND LA MAMA

Please note, all that follows on this page represents just a fraction of all of the very exciting things that La Mama artists and shows which have premiered here are doing... First, after dominating the 2024 Melbourne Fringe, La Mama shows and artists smashed it at the 2025 Adelaide Fringe and the WA Fringe World Festival.

- **Linnea Tengroth** and her **Black Girl Rising** garnered stunningly good 5-star reviews during her recent stint at the Adelaide Fringe. Linnea **won the Adelaide Fringe Sustainability Award** presented by Graham F Smith Peace Foundation. Linnea also **won the Emerging Artist Award** at the WA Fringe World Festival.
- Pathways Alumni, **Beth Paterson**, also had enormous success at the 2025 Adelaide Fringe with **Niusia** (a show she first made for Explorations in 2023), **winning the Cultural Diversity Award** presented by the Australian Refugee Association.
- And straight from her hit with **"Flick"** during Explorations, **Madelaine Nunn won the House of Oz Purse Prize** presented by Georgie Black at the Adelaide Fringe.
- After debuting at Explorations, **Charlotte Otton** (pictured below) took her **"I Watched Someone Die on TikTok"** home to Perth for the WA Fringe World Festival... where it received five-star reviews and was one of the **Week 2 Award winners, along with Black Girl Rising**.

A few others who are taking their work out into the world...

Three Birds Theatre & Shift Theatre's 'Garage Girls' continues to tour throughout regional Victoria, and interstate.

Tom Petsinis' 'Zorba's Last Dance' is preparing a tour to Greece, and...

After the enormous success of 'Ballkids', **Liv Satchell** has recently completed a secondment as Assistant Director for the Melbourne Theatre Company production of David Williamson's 'The Removalists'.

Finally, **Faye Bendrups' "I Shall Go Out Across The Snow Covered Fields"** (2023), won Best Actress (Faye) and Best Musician (Guillermo Anad) at the 2024 United Solo Festival on 42nd Street in New York... and **Emmanuelle Mattana's 'Trophy Boys'** (2022) is playing Off Broadway across June & July, 2025 at the MCC Theater in NYC!





Nicki Jam, Dora Abraham, Caitlin Dullard, Ruth Kateralos, Tony Song in Avant Guards image by Darren Gill

**A PHENOMENALLY RICH YEAR OF
PLAYS, PERFORMANCES, EXPLORING,
LEARNING, LISTENING AND
PREPARING FOR AN EVEN RICHER
FUTURE.**

**THESE WERE THE 125 PRODUCTIONS &
EVENTS OF 2024...**

A LONE BY JANE'S HAND GARAGE GIRLS THE AUDITION THREE MAGPIES THE ROOF
IS CAVING IN A BODY AT WORK AFTER REBECCA ALL I'M SAYING A SUFFOCATING
CHOKING FEELING BALLKIDS (OR SCENES FROM A FRIENDSHIP) BLACK GIRL
RISING BLOOD IN THE WATER BILLY HUGHES CORPUS DELICTI DYS-ORDER-ED EAT
YOUR HEART OUT EFTIHIA FAREWELL LADY AUTUMN FRITZ GIRL AT THE BOTTOM
OF A WELL HOMOPHONIC I WATCHED SOMEONE DIE ON TIK TOK JON & JERO
LA NONNA'S SAUCY SAUCE DAY LADY MACBREAST LUNG ONLINE LUNG LIVE
MEURANTS LANE MY FIRST BIKE NOTES FROM A BLACK HOLE NU DISCO OH
MY GOD I'M BLAK OSHUN PASTABATE SHINE MY LIGHT SNEAKY LITTLE BUGGER
STRAIGHT WHITE MALE TAXITHI TEETH & TONIC THAT'S ONE DAMN SEXY APE
THE BUTCHER THE BAKER THE POLTERGEIST THE SWALLOWS THE TERMINATOR
TIME AND TIDE TRANSWOMAN KILLS INFLUENCER UNESTABLISHED YOU'RE NO
GOOD YOU'RE THE MAN ZORBA'S LAST DANCE DANIEL DEVELOPERS MAKE
SHIT NEIGHBOURS DIRTY OLD TOWN EXHIBITION THE WHITE DRESS EXIT LEFT
GASTRIC ARTERY FLICK FOOTBALL EVANGELISM HOLY FOOL INVISIBLE MARA
MASK SOLO OF FORGETTING OMMI RIPENING STUCK SUNNI SUNDAY THE ARTIST
THEATRE OF UNAPOLOGETIC SPARKLES TISSUE YAHOO'S DESCENT AN ITALIAN
WEDDING ARIADNE ASWANG BANDINI CEREMONY OF CULTURAL RINGS COOEE
FIN-I (THE UTOPIAN CONNECTION) FREE TO FLY HIDDEN TUNES I TOPI NON AVENO
NIPOTI I'M A VIRTUAL BEING TAKE PICTURES OF ME LA SOURIS BLANCHE PEOPLE
WHAT HAVE YOU DONE QUIJOCUENTOS THE FIELD OF FORGOTTEN DREAMS THE
GOLDEN ROOSTER THE LAST SICILIAN VELIKA CABARETICA APRIL CABARETICA
JULY CABARETICA DECEMBER MIDUMMICA 2024 MUSICA APRIL MUSICA DECEMBER
MUSICA JULY MUSICA SEPTEMBER POETICA APRIL POETICA DECEMBER POETICA
JULY POETICA SEPTEMBER SCRATCH APRIL SCRATCH JULY SCRATCH DECEMBER
SCRATCH SEPTEMBER AVANT GUARDS PDS FIRST NATIONS PDS HOW TO WRITE
A MEDIA RELEASE PDS THE ART OF WELLBEING PDS THE BODY CONSENT SEX
POWER PDS PRODUCING SKILLSET PDS STAGE AND PRODUCTION MANAGEMENT
PDS ADVOCACY ACCESS ART PDS GRANT WRITING PDS DESIGN FUNDAMENTALS
PDS NAVIGATING THE MAINSTREAM PDS CELEBRATING CULTURAL DIVERSITY PDS
MELBOURNE INDEPENDENT THEATRE PDS ALL THINGS DRAMATURGY EMERGE
JACK HIBBERD MEMORIAL LA MAMA CONNECT HAVE YOUR SAY LA MAMA
CONNECT LEARNING PROGRAM ROUNDTABLE THE STORYTELLER INDIGENOUS
LEARNNING WORKSHOPS UNCLE VANYA FILM SCREENING

A Body at Work Jan 27 - Feb 4 HQ

Written and performed

by **Frankie van Kan**

Directed by Maude Davey

The Body: Daniel Newell

Composer: Christian Biko

Lighting design: Shane Grant

Technician: Ellen Perriment

Outside eye: Rebecca Church,

Willow J Conway

and Emily O'Brien-Brown

Image by Darren Gill



Transwoman Kills influencer Jan 27 - Feb 4

Courthouse Written By **Dax Carnay** Directed by

Emmanuelle Mattana Performed by **Dax Carnay, Khema De**

Silva, Vateresio Tuikaba and Ryan Henry Stage Direction by

Finn McLeish Produced by Justine Javier Long Dramaturgy

by Bradford Elmore Creative Consultant by Angelica Ignacio

Marketing and PR by Sheila Mae Faulmino Lighting Design by

Lara Gabor and Chiara Wenban Set and Costume Design by

Filipe Filihia Sound Design by Owen Kelly Graphic Design by

Jordan Hanrahan Image by Darren Gill



La Nonna's Saucy Sauce Day

Feb 7 - 11 HQ

Performed by

Samuel Dariol,

Anna Cerreto

and Savanna Kruger

Produced by a ry presentation

Image by Darren Gill



Homophonic! 2024

Feb 7 - 11 COURTHOUSE

Directed

and presented

by Miranda Hill

Performed by



the Consort of Melbourne, and the

Homophonic! Chamber Ensemble

Soprano Soloist: Judith Dodsworth

Image by Darren Gill





THE GREEK PLAYS

Eftihia – Life Has Two Doors

Feb 14 - 25 COURTHOUSE

Written by Helen Yotis

Director: Maria Theodorakis

Musical Director: Andrew Patterson

Eftihia: **Katerina Kotsonis**

Singer: Alkisti Pitsaki

Bouzouki: Jacob Papadopoulos

Piano: Andrew Patterson

Stage Manager: Arabella Davison

Taxithi – The Long Journey Home

Feb 21 - 25 COURTHOUSE

Written by Helen Yotis

Directors: Fiona Choi, Petra Kalive

Musical Director: Andrew Patterson

Muse: **Helen Yotis**

Bouzouki: Jacob Papadopoulos

Piano: Andrew Patterson

Stage Manager: Vicki Heilbronn

Images by Darren Gill



Green Room Awards Nominee
Outstanding Production Design

A Suffocating Choking Feeling Feb 13 - 18 HQ

Creator & Performer:

Simone French

Director & Technical: Tom Halls Lighting Design: Katie Sfetkidis Set & Costume: Rūta Irbīte Stage Manager: Celina Mack UK Lighting Design: Amy Daniels Outside Eye: Paula Varjack Supported with funding from Arts Council England Marketing Image by Lidia Crisafulli

Production image (left) by Darren Gill



You're No Good Feb 20 - 25 HQ

Written and Created by

Cat Holder and Melina Wylie

Performed by **Melina Wylie** Directed by Cat Holder Outside eye: Helen Doig Sound Design: Anthony Jacobsen Lighting Design and Technician: Jarman Oakley Technician: Indica Mullins Image by Darren Gill



Oshun Feb 28 - Mar 3 HQ

Written and Performed

by **Amarantha Robinson**

Drummer: Adrian H. Hearn

Director: Jaime Wilson

Consulting Director: Effie Nkrumah

Marketing image by Wild Hardt Photography

Production image (left) by Darren Gill



Shine My Light Mar 6 - 10 HQ

Produced and Performed by **Taku Mbudzi**

Production Consultant: Janet McLeod

Marketing Image by Catherine Black

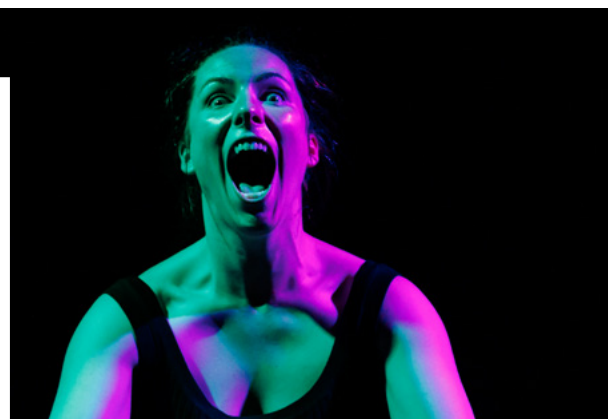
Production image (left) by Darren Gill

POWERFUL **SOLO** WOMEN



Eat Your Heart Out Mar 6 - 17
COURTHOUSE Written by Angela Buckingham Directed by Peter Houghton Performed by **Carolyn Bock**, **Helen Hopkins**, Clare Bartholomew Set and Costume Design by Sophie Woodward Sound Design by David Franzke Lighting design by Matt Scott Stage Manager: Claire Shepherd Publicity by Fiona Macleod Image by Tony Rive Production image (left) by Darren Gill

Nu Disco Mar 12 - 17 HQ Written and performed by **Ellen Marning** Directed by Laura McAloney Sound design and composition by Robert Downie Lighting design and stage management by Cole McKenna Dance and movement facilitation by Arabella Frahn-Starkie Dramaturgy by Bronte Charlotte Produced by Ellen Marning and Kat Carrington Production image (right) by Darren Gill



Teeth And Tonic Mar 20 - 28 COURTHOUSE Written by and Starring Megan Scolyer-Gray Directed by Maya Britbart Ellazam Cast: **Megan Scolyer-Gray**, **Isabella Patane**, Bugs Baschera, John Mondelo and Joey Phyland Movement and Intimacy Director: Eliza Grundy Understudies: Rachel Leeding, Georg Gleeson and Angelo Vasilakakos Stage Managers: Samantha Stewart and Mikaela Innes Equity and Wellbeing Officer: Akansha Hungenahally Image by Maya Britbart Ellazam Production image (above) by Darren Gill



Farewell Lady Autumn Mar 29 - 28 HQ Written by Melka Stansah Directed and produced by Wolf Heidecker Performed by **Isabelle Wang**, Fanny Hanusin, Lansy Feng and **Jamie Vu** Sound and visual design by Richard Lyford-Pike Set Construction/Stage Management by Natulie Moffatt Image by Darren Gill



The Terminator

Apr 9 - 14 HQ

Created and performed

by **Lana Schwarcz**

Original direction

by Penny Baron and Glynis Angell

Image by Darren Gill



All I'm Saying

Apr 17 - 21 HQ

Producer/playwright: Ben Brooker

Dramaturg: Teddy Dunn Set and costume designer: Filipe

Filipia Performers: Caroline Lee, Ellen Marning, **Natalia Sledz, Jesse Vasiliadis**

Director: Charlotte Rogers

Lighting designer/operator: Taishah Simcox

Composer: Richard Wise Image by Darren Gill

Corpus Delicti!

Apr 9 - 14 COURTHOUSE
Written and produced by James Hazelden and Nicholas Rasche

Performed by **Amanda Buckley, Matthew McDonald, Chris Saxton, Kathryn Tohill, Chris Tomkins and Mark Woodward** Directed by James Hazelden Lighting and sound design by Allan Hirons Photos and images by Chris Tomkins
Production image (left by Darren Gill



Green Room Awards Nominee
Outstanding Performer

That's One Damn Sexy Ape

Apr 16 - 21 COURTHOUSE

Writer/Director: Gavin Roach

Lighting Designer: Ashleigh Shearman Set Designer:

Fernando Ulloa Sound Designer: Anthony Jacobsen

Stage Manager: Lowana van Dorssen Performers:

Asher Griffith-Jones, Perri Cummings, Dax Carnay,

Eleni Vettos, Jasper Jordan, Rupert Bevan and

Christopher Trimarchi Image by Ivan Jeldres

Production image (left) by Darren Gill



MELBOURNE INTERNATIONAL
COMEDY FESTIVAL

Straight White Male: Alex Buzo's Norm and Ahmed followed by **Radha and Ryan**

Apr 23 - May 5 HQ Produced and directed by Nick Parsons

Cast: **Danny McGinlay, Gursimar Kaur, Isaac Rajakariar, Sam Eade** Stage Management by Mikaela Innes
Lighting Design by Max Bowyer Set/Costume Design by Jo Arrowsmith (with assistance from Adelash Parsons) Music by T.Morimoto Image by Danielle Evans Production images (below) by Darren Gill



Meurants Lane

May 21 - Jun 2 HQ

Written and Directed by
Christapor Yaacoubian
Performed by Michael Todorovic,
Sorab Kaikobad and **Yerasimos Raftos**
Produced by Limelight
Department Theatre Illustrated
by Olga Makarchukova
Production image (left)
by Darren Gill

You're The Man

Sept 4 - 15 COURTHOUSE

Writer Paul Mitchell

Director Theresa Borg Composer & Sound
Design Simon Mason Set & Costume Design
Filipe Filihia Lighting Design Finnegan
Comte Harvey Movement Consultant Freya
List Intimacy Consultant Eve Morey Cast
Justin Bell, Emma Choy, Paul Mitchell,
Ryland Mitchell, Miles Paras, Philip Hayden
Producer Anton Berezin Creative Director
Theresa Borg Production/Stage Manager
Lucy Anderson Publicity Michael J. Wilkie –
MAD PR Photography Darren Gill



MEN
AND
VIOLENCE



Garage Girls Apr 24 - May 5 COURTHOUSE

Created by: Three Birds Theatre and The Shift Theatre Written by: Candace Miles, Madelaine Nunn and Anna Rodway Performed by: **Carolyn Bock, Helen Hopkins, Candace Miles, Madelaine Nunn** and **Anna Rodway** Directed by: Janice Muller Set/Costume Design: Sophie Woodward Set Construction: Jacob Battista Lighting Design: Gina Gascoigne Sound Design: Rachel Stone Production Dramaturgy: Janice Muller Stage Manager: Dawn Holland Swing: Yvette Turner Image by Tony Rive Production image (above) by Darren Gill



The Roof Is Caving In

May 8 - 19 COURTHOUSE Written by Matilda Gibbs with Belle Hansen & Jack Burmeister Produced by Frenzy Theatre Co Directed by Belle Hansen Composition & Sound Design by Jack Burmeister Performed by **Marlena Thomson, Bek Schilling, Joanna Halliday, Karen Yee, Linus Finn Mackie, Joshua Mackie** & Daniel Kim Stage Managed by Brigette Jennings Image by Darren Gill



The Audition May 22 - June 2 COURTHOUSE

Director and Concept: Irine Vela Writers: Christos Tsiolkas, Melissa Reeves, Milad Norouzi, Patricia Cornelius, Sahra Davoudi, Tes Lyssiotis and Wahibe Moussa Cast: Evangelos Arabatzis, **Mary Sitarenos**, Milad Norouzi, and Sahra Davoudi Musician: Vahideh Eisaei and Arman Habibi Dramaturgs: Maryanne Lynch and Irine Vela Associate Director: Tariro Mavondo Lighting Designer: Gina Gascoigne Designer: Adrienne Chisholm Image by Miguel Rios Production image (above) by Darren Gill



a/one June 18 - 23 HQ Written

and Directed by Janine McKenzie Original score composed and performed by Sheshtin Honey Performed by **Stacey Carmichael, Emily Jacker-Lawrence** and **Xavier McGettigan** Image by Darren Gill



Three Magpies Perched in a Tree August 14 - 25 COURTHOUSE

Writer, Director, Performer: **Glenn Shea** Associate Director: Dr. Kirsty Reilly Designer: Meg White Sound: Elissa Goodrich Lighting: Bronwyn Pringle Projection Artist: Cobie Orger Set construction: Rob Cooke Stage Manager: Kelly Harris Assistant Stage Manager: Tess Nethercote Way Dramaturgy: Professor Julian Meyrick Animator: Mia Reilly-Shea Marketing: Lucy Payne By The Storyteller team Image by Darren Gill

By Jane's Hand July 27 -

28 COURTHOUSE Text by Jane Austen Songs and music by various composers chosen by Jane Austen, arranged by Emma O'Brien Devised and curated by Emma and Olivia O'Brien of Seldom Theatre Productions Performers: Isha Menon, Marjorie Butcher, **Olivia O'Brien** Directed by Emma O'Brien Set Design by Emma and Henry O'Brien Set Construction by Martin Mason and Rod Connolly Costumes by Susan Halls Lighting Design by Hannah Willoughby Dramaturgy by Draf Draffin and Henry O'Brien Image by Darren Gill





Lung May 7 - 19 HQ Written by Kate Herbert
Directed by Nancy Black Performed by **Nikki Coghill**,
Geoff Wallis, Tony Rive, Carmelina Di Guglielmo and
Alison Richards Sound design by Elissa Goodrich
Stage Management/Lighting by Liam Bradford Stage
Management / Sound Operation by Jayden O'Connor
Hero Image created by Joe Calleri Production image
(left) by Darren Gill

Lung also played during October in a special online
season, as part of the Victorian Seniors Festival

Pastabate

June 4 - 9 COURTHOUSE

Writer, Director,

Design: Dani Hayek

Starring **Sophie Peppernell**

Dancers: **Disco Daddies** Producer:

Dora Abraham Assistant Producer:

Andreas Petropolous Lighting

Designer: Cole McKenna Sound

Designer: Rachel 'Stoz' Stone Stage

Manager: Tiah Bullock

Image by Darren Gill



Green Room Awards Nominee

Outstanding Lighting Design

Outstanding Sound Design

Outstanding Production Design

The Swallows June 6 - 16 HQ Writer/Director: Sandra Fiona Long

Performer/Co-Creator: **Ria Soemardjo, Helen Morse, Helen Mountfort** Composition/Sound Design:

Ria Soemardjo and Helen Mountfort Designer: Joanne Mott Lighting designer: Shane Grant Script

Development Collaborator: Helen Morse Production manager/creative logistics: Cole McKenna

Assistant stage manager/Operator: Aaron Carey-Long Produced by Kath Papas Productions with

Kath Papas and Taka Takiquchi Image by Darren Gill

WILDLY DIVERSE WAYS TO CREATE **TO MOVE AN AUDIENCE**



girl at the bottom of a well June 6

- 12 COURTHOUSE Written and Performed by **Henry Kelly** Directed by George Lazaris Produced by a ry presentation Sound Design by Beau Esposito Dramaturgy by Bridget Balodis Lighting and AV Design by Gabriel Bethune Stage Management by Estella Koch Sound Technical Assistance by Justin Gardam Image by Darren Gill



Blood in the Water June 20 - 30

COURTHOUSE Written by Jorja Bentley Directed and dramaturged by Tansy Gorman Starring **Mia Tuco**, Chris Koch, **Lana Schwarcz**, Karlis Zaid Produced by FLICKFLICKCITY Production Managed by Jemma Law Stage Managed by Steph Lee Lighting Design by Georgie Wolfe Set & Costume Design by Bethany J Fellows Sound Design by Callum Cheah Captioned by Dora Abraham Image by Darren Gill



Unestablished June 25 - 30 HQ Written, produced and directed by **Yogashree**

Thirunavukarasu Performed by Yogashree, Lucy Payne, Vasi Samudra Devi, Doug Lyons Music: Kirri Buchler Lighting Design by Shane Grant Lighting and Sound Operation: Milo Strangio Stage Management by Amanda Dhammanarachchi Dramaturgy by Margaret Harvey and Bella Vadiveloo Directorial Support by Bella Vadiveloo Image by Darren Gill



Sneaky Little Bugger Aug 28 - Sept 1

COURTHOUSE Created by Ophelia Marriott, Dustin Waters and Tess Nethercote Way Cast: **Dustin Waters** and **Tess Nethercote Way** Producer: Tess Nethercote Way Stage Manager/Operator: Kelly Harris Lighting Designers: Olivia Fisher and Georgie Wolfe Sound Designer: Will Newsome Deakin Technical Production Interns: Lauren Treloar, Daisy Paxton-White, Dylan Talbot, Shani Glenn-Ward Image by Darren Gill

WE CONQUERED
THE MELBOURNE FRINGE FESTIVAL



Green Room Awards Nominee

Outstanding Writing

Outstanding Production

Melbourne Fringe Festival Awards Winner

New Writing Award (sponsored by MTC)

Shortlisted: **Best Theatre at the Fringe**

Winner **2024 Rodney Seaborn Playwright's Award**

Ballkids (or, scenes from a friendship) Oct 9 - 13 COURTHOUSE

Written by Liv Satchell Performed by **Izabella Yena** and **Michelle McCowage** Directed by Julian Dibley-Hall with Liv Satchell Composed by Tom Backhaus Lighting Design by John Collopy Production Design by Filipe Filihia Movement Direction by Xanthe Beesley Assistant Directed by Freya McGrath Stage/Production Managed by Ashleigh Walwyn Produced by VIMH Image by Jack Dixon-Gunn Production image (above) by Darren Gill



DYS-ORDER-ED Oct 2 - 6 HQ Written, co-devised and performed by **Pam Wood** Producer - The Newbie in Town - Pam Wood Co-devised, Dramaturg & Director - Andi Snelling Creative Support - Ezel Doruk Stage Manager, Lighting & Tech Operator - Kelly Harris Costumes, Props - Emi Rastas Image By - Matto Lucas Production image (above) by Darren Gill



Melbourne Fringe Festival Awards Winner

Best Show by an Emerging Artist

Shortlisted: **Best Theatre at the Fringe**

Black Girl Rising Oct 2 - 6 COURTHOUSE

Written and Performed by **Linnea Tengroth** Directed by Mark McDonald Animation by Brydee Lister Dramaturgy: N'Gadie Roberts Marketing Coordinator: Suzie Dieudonne Image by Darren Gill

WE WON BEST VENUE AT THE MELBOURNE FRINGE AWARDS



After Rebecca

Oct 9 - 13 HQ

Written by Emma Gibson

Performed by **Michelle Cooper**

Designed by Daniel McCusker

Image by Darren Gill



Notes From a Black Hole

Oct 16 - 20 COURTHOUSE

Writer / Performer / Producer:

Rowena Hutson

Co-Director: Ailsa Wild Co-Director: Christy Flaws

Stage Manager: Amy Gray Sensory

Dramaturg: Tom Middleditch

Lighting Designer: Alice Pollard Image by Darren Gill



I watched someone die on TikTok

Oct 15 - 20 HQ

Writer, Performer, Producer
& AV Designer:

Charlotte Otton

Collaborator: Lindsay McDonald

Director: Maddie Diggins

Dramaturg: Harriet Gillies

Composer: Solomon Frank

Lighting Designer & Operator:

Annika Bertinat

Marketing & Publicity: Amber Kitney

Image by Liam Forcadilla

Production image (left) by Darren Gill

Shortlisted:
Best Theatre at the Fringe



Time and Tide Oct 22 - 44 HQ
 Performed by **Dennis Coard**
 Directed by Catherine Hill Words by Jodi
 Gallagher, Daniel Keene & Michelle Wright
 Original Music by Sarah Curro Lighting &
 Sound by Shane Grant Image by Darren Gill



The Butcher, The Baker Oct
 23 - 44 COURTHOUSE Writer/Director:
Ella Filar/ Kevin Hopkins Songs:
 Ella Filar Cast: Natasha Broadstock, Claire
 Nicholls, Fletcher Dyson, Myf Powell (Voice),
 Hemi Titokuwaru (Voice), Martin Zakharov
 (Sax), **Sally Banks** (Violin), Christos Linou
 (Percussion) Artwork: Chris Molyneux Image
 by Francis Bacon / Christopher Molyneux
 Production image (left) by Darren Gill



My First Bike Oct 26 - 27 HQ
 Written by Maude Davey with
 songs by Jane Bayly Performed by
Maude Davey and **Jane Bayly** Lighting
 Design by Gina Gascoigne Dramaturgy:
 Anni Davey Stage Manager: Lucy Payne
 Image by Darren Gill



**Billy Hughes P.M. (Dirty
 Little Rat)** Oct 26 - 27
 COURTHOUSE Written by Kevin
 Summers Cast: Dennis Coard,
Kevin Summers Devised by Coard and
 Summers Image by Darren Gill

VICTORIAN
SENIORS FESTIVAL



The Poltergeist

Oct 30 - Nov 10 HQ

Written by Philip Ridley

Performed by **Tamblyn Lord**

Art & Stage design by Gav Barbey

Light design by Richard Vabre

Stage Managed by Mikaela Innes

Movement coach: Gerard Van Dyck

Image by Darren Gill



Lady Macbreast

Oct 30 - Nov 10 COURTHOUSE

A Po Po Mo Co Production

Performed and devised by **Kimberley Twiner**,

Lily Fish, Hallie Goodman and Phoebe Mason

Co-devisor: Claire Bird Early stages devising:

Rebecca Church Directing Consultant: Rinske

Ginsberg Sound Design: Moses Carr Lighting

Design: Bronwyn Pringle Image by Darren Gill



Zorba's Last Dance

July 31 - Aug 11 COURTHOUSE

Writer: Tom Petsinis Director:

Rosemary Johns Actors: **Evangelos**

Arabatzis, Dimitrios Koutsoukos,

Donna Dimovski-Kantarovski Set

Design: Peter Mumford Lighting

Design: Greg Carroll Sound Design:

Erik Havryluk Stage Manager /

Operator: Ella Campbell Image by

Ella Campbell Production image

(left) Darren Gill



EXPLORATIONS

OUR FAMOUS ANNUAL SEASON OF WORKS IN DEVELOPMENT. 20 SHOWS, 3 NIGHTS PER SHOW, CHEAP TICKETS FOR EVERYONE.

Holy Fool Jul 16 - 18 HQ Created and Performed by Fabio Motta
Directed by Emma Gough Sound Design: Jack Burmeister Set design:
Grace Mallison Image by Ross Dwyer

Daniel Jul 19 - 21 HQ Written by Fred Pryce Directed by Alonso Pineda
Cast: Jack Francis West – 'Daniel' Jeni Bezuidenhout – 'Cara' Patrick Dare
– 'Talbot' Ayesha Harris-Westman – 'Tess' George Samios – 'Stephen'
Image by Melissa Johnston

Yahoos Descent Jul 23 - 25 HQ Written by Lachlan Ervin
Presented by Furball Theatre Company Cast: Hankel – Madeleine Johnston
Jimmy Dean – William Hassall Lyman Alpha – Paddy Hutchinson Walking
Surveillance Girl – Emma Fawcett Design – Sam Diamond Development
and dramaturgy – Lachlan Ervin, Emma Fawcett, Paddy Hutchinson, Sam
Diamond, Madeleine Johnston, William Hassall Sound Design – Lachlan
Ervin Outside Eye – Milly Cooper Image by Elton Joseph

Exhibition: The White Dress Jul 26 - 28 HQ Performed
by Caroline Lee Directed by Laurence Strangio Adapted by Laurence
Strangio and Caroline Lee from 'The White Dress' by Nathalie Léger
Image by Laurence Strangio

Dirty Old Town Jul 30 - Aug 1 HQ Directed by Charlotte Rogers
Written by James Madsen-Smith Performed by **Bridie Noonan** and **Tyler
Redman** Set design: Eve Nixon Lighting and sound design: Reuben
Cumming Image by James Madsen-Smith

(t)issue Aug 2 - 4 HQ Directed by Gabrielle Ward Produced by
Gabrielle Ward and Emily Komiyama Written by Emily Komiyama
Performed by Bridget Morrison and Harper Elwyn Image by Emily
Komiyama

Theatre of Unapologetic Sparkles Aug 6 - 8 HQ
Written by Steve Smart Performed by Es Foong and Steve Smart
Technical Wizardry by George O'Hara. Image by Michael Reynolds

Sunni Sunday Aug 9 - 11 HQ Written by Jorja Bentley Directed
by Tansy Gorman Sound Design by Callum Cheah Cast: Sunni – Clarisse
Bonello Sunday – Jess Lu Image by Darren Gill

Ommi Aug 13 - 15 HQ Performed by Zikra – Gabriela Georges (vocals,
poetry), Tony Pain (guitar, musical direction), Ariel Valent (accordion,
keyboard, percussion), Ben Harmsen (bass guitar) Image by Zikra

Flick Aug 16 - 18 LHQ Written and Performed by Madelaine Nunn
Directed by Emily O'Brien-Brown Sound Design by Christian Biko
Produced by Mad Nun Productions Image by Darren Gill





EXPLORATIONS

The Artist Aug 20 - 22 HQ Written by Portia-Ann Forrest
Directed by Marion Arditti Performed by Tania McNaughton,
David Macrae Produced by Kieran Carroll Designer: Silvia
Shao Image by Jack Woods

Stuck Aug 23 - 25 HQ Playwright: Megan Twycross
Director: Susie Dee Actors: Peta Brady and Eva Seymour
Producer: Kate Hancock

Developers Make Shit Neighbours
Aug 27 - 29 HQ Performed by David Macrae, Marc Opitz,
Amanda Brown and Mic Smith Written and directed by Mic
Smith Image by Michael Smith

Ripening Aug 30 - Sep 1 HQ Written by Jayde Kirchert
Directed by Melanie Hillman Performed by Veronica Thomas,
Emily Carr, Ana Mitsikas and Susanna Qian Image by Charles
Deluvio

Exit left gastric artery Sep 3 - 5 HQ
Performed by Priyanka Jain Image by Priyanka Jain

Invisible Sep 6 - 8 HQ Created and performed by
Danny Diesendorf, Phoebe Mason & Mike McEvoy Image
by Darren Gill

Of Forgetting Sep 10 - 12 HQ Written by Phil
Kafcaloudes Directed by Gary Young Performed by Jackie
Rees, Grant Piro, Kellie Rode

Mask Solo Sep 13 - 15 HQ Performed by Lily Fish
Masks made by Beth Twentyman Co-devised by Lily Fish
and Beth Twentyman Image by Hannah Spence

Mara Sep 17 - 19 HQ Playwright: Hanna Pylotis
Director: Megan Jones Performer: **Aurora Kurth** Composer
& Musician: Ania Reynolds Creative Producer: Lyall Brooks
Vocal Coach: Suzanne Heywood Costumes: Emilie Bloom
Image by Jacqueline Day on Unsplash

Football Evangelism Sep 20 - 22 HQ Written
by Michel Paul Tuomy Directed by Max Davis Performed by
James William, Peter Jiang, Dennis Coard & Jonathan Wilson
Dramaturgy by Peter Matheson Sound Design by Jaime
Sacchero NDIS Arts Mentor: Tania Smith Script Authenticity
by David Willett Hero Image by Fiona Tuomy



LA MAMA'S FESTIVAL OF MOTHER TONGUES

ACROSS 4 VENUES OVER 2 WEEKS, OUR FIRST MULTILINGUAL THEATRE FESTIVAL FEATURED ARTISTS FROM CULTURALLY AND LINGUISTICALLY DIVERSE BACKGROUNDS PRESENTING ORIGINAL WORKS IN THEIR NATIVE LANGUAGE.

I'm a virtual being, take photos of me

Nov 12 - 13 COURTHOUSE Playwright by Mohammad Rezaee Rad Directed by Ehsan Bayatfar Performed by Sadaf Monajemi, Sara Hakimi, **Sepideh Jafari**, Elahe Faraazmand Video and poster design by Iman Bayatfar Sound design by Misagh Zamani Image by Darren Gill

The Golden Rooster/ Khoroos Zari Pirhan Pari

Nov 12 - 14 COURTHOUSE Director: Mammad Aidani Performers: Sepideh Karimi, Asal Rajabi, Vahideh Eisaei, Negin Majidi and Sana Nasimi Saeb Stage designer: Parandis Araei and Sepideh Karimi Music: Vahideh Eisaei Custom designer: Asal Rajabi Image by Darren Gill

The Last Sicilian Nov 13 - 15 CO.AS.IT Written by Rosanna Morales Performed by **Rosanna Morales, Rosa Voto**, Irine Vela Music by Irine Vela, Rosa Voto Dramaturgy by Laurence Strangio and Rosanna Morales Directed by Laurence Strangio Supported by SACA – Sicilian Arts Collective Australia Image by Darren Gill

Bandini Nov 14 - 16 HQ Written and Directed by Nilesh Gadre Performed by **Reshma Parulekar**, Shantanu Bendre, Nilesh Gadre, Chaitanya Khare, Suhasini Solapure, Anita Gupte Image by Darren Gill

FIN-I (the utopian connection) Nov 14 - 16 THE MOTLEY BAUHAUS Content Warnings: Hate Speech, Haze Performed by Annie Thorold and Martina Viglietti Written and directed by Martina Viglietti Sound design and original music: Robin Ekenstam Choreography and movement direction: Agustina Fitzsimons With the support of the Stockholm's University of the Arts



LA MAMA'S FESTIVAL OF MOTHER TONGUES

Aswang

Nov 15 - 17 COURTHOUSE Adaptation and Direction: Ricardo Magno Performer: Mayen Estanero Dramaturgy: Enya Daly Production Design: Atulya Mohan Additional Design: Kiki Ando Lighting Design: Gabriel Bethune Sounds Design: Miles Cosmo Phillip Creative Consultant: Zachary Dunbar Co-Produced by Divergent Theatre Collective Image by Darren Gill

The Field of Forgotten Dreams

Nov 16 - 18 COURTHOUSE Written and Directed by Ricardo Magno Dramaturgy: Enya Daly Original Music: TJ Ramos Production Design: Atulya Mohan and Kiki Ando Lighting Design: Giovanna Yate Gonzalez Cast: Francine Miranda, Alec Barredo, Leah Bourne, Mayen Estanero, Shivam Gupta, Natasha Mohamed, Kiril Stamenkov, Bryan Yap, Stef Raharjo-Gunawan, Zhou-Lin Co-Produced by Divergent Theatre Collective

I topi non avevano nipoti

Nov 17 - 19 CO.AS.IT Written, Directed and Produced by Roman Flowers Theatre Cast: Rosa Nix, Nores Cerfeda, **Susie Paterno** Image by Darren Gill

Free to Fly

Nov 18 - 20 THE MOTLEY BAUHAUS Performed by: Carlotta Migliolo-Jones, Christine Porta, Eli Vals, Mathew Da Via, Skye Porta Techs: Patrick Slee Make Up: Laura Saldana Image by Darren Gill

People, what have you done

Nov 18 - 20 HQ Author of the book: Alek Silber Adaptation: Kristof Kaczmarek Director/Performer: Kristof Kaczmarek Artistic Consultant: Kasia Kaczmarek & Nic Velissaris Producer: Beata Kaczmarek Image by: Darren Gill

La Souris Blanche (The White Mouse)

Nov 19 - 20 COURTHOUSE Written by Christine Croyden and translated by Véronique Duché Producer/Director – Louise Howlett CAST: Ioanna Gagani, Damien Kenny, Natalia Nour, Luca Romani, **Jo Malta** Set/Lighting design: Aron Murray Sound Design: Kirri Buchler Costume/Assistant Set Designer: Marie Landy Cultural Consultant by Mahana Maihi-Taniora of Mana Māori Melbourne Image by Darren Gill



LA MAMA'S FESTIVAL OF MOTHER TONGUES



Quijocuentos Nov 16 - 23 HQ Forecourt Performed by Antonio Huanca and Jimmy Gira Angelo, team Paola Aguanta Image by Darren Gill

An Italian Wedding Nov 21 - 23 CO.AS.IT Co-Created by Fabio Motta and Kristine Landon-Smith Directed by Kristine Landon-Smith Music composed by Felix Cross Image by Darren Gill

Αριάδνη / Ariadne Nov 22 - 24 COURTHOUSE
Writer/ Director/ Vocal Composition: Alkisti Pitsaki
Composer/Vocalist/Pianist: Nikki Tsetsou Creative Producer: Krystalla Pearce Lighting Designer: Giovanna Yate Gonzalez
Sound Designer: Todd Bennett Stage Manager: Alessandra Alessio CAST: **Christina Arampatzi, Daphne Gerolymou – Papadopoulos, Hyacinth Makka** Music Production/Mixing: Nikos Borbilas Clarinet: Spiros Dafnis Vocals: Alexandra Tsoukala Guitar: Lefteris Giousios Drums: Makis Stabelos
Image by: Darren Gill Sponsored by: The Greek Community of Melbourne

弦外之影 Hidden Tunes Nov 22 - 24 THE MOTLEY BAUHAUS Music by Jun Bin Lee Book & Lyrics by Jun Bin Lee and Yu Zhi Director & Choreographer: Sarah Yu Producer: Bingyao Liu, Isabelle Khor Production Design: Zena Wang Stage Manager: Kexin "Winni" Wang, Jared Jin Social Media: Yishan Shen Cast: Lansy Feng | Yujia Du | Angel Xiao | Yuyang Peng | Jiawen Feng Musicians: Wei-Lin "Lyn" Tseng (dizi & xiao), Bingyao Liu (yangqin) Produced by Small Ripples Theatre, the creative team behind "The Best Cabinet Maker" Musical Image by Darren Gill

Velika Nov 22 - 24 HQ Author: Petre M. Andreevski Playwright: Sasho Dimoski Producer: Donna Dimovski-Kantarovski Director: Rosemary Johns D Performed by **Donna Dimovski-Kantarovski** as Velika, with Evangelos Arabatzis and **Milijana Čančar** Lighting Design and Stage Management: Kat Carrington Image by Darren Gill

Cooee Nov 23 - 24 COURTHOUSE Conceived & Performed: Loukia Vassiliades Voice over: Byron Triandafyllidis Dramaturg: Ibrahim Halacoglu Lighting design: Cole McKenna Choreographer: Kathleen Gonzalez Special thanks: Paris Ayiomamits, Jen Andersen, Ruth Katerelos, Meg White Image by Darren Gill

OH MY GOD I'M BLAK! Nov 27 - 12 COURTHOUSE

Co-Devised by Maryanne Sam, Patricia Cornelius and Irine Vela Performed by **Miela Anich** and **Gary Watling** Directed by Maryanne Sam Scenic Artist Emma Salmon Technical Manager Shane Grant Marketing Assistant Maxi Morris Image Courtesy: The Sam Family Collection Production images (this page) by Darren Gill

LAST SEASON OF THE YEAR





MIDSUMMICA

Feb 5 COURTHOUSE Featuring
MC **Ellen Cisneros** and Performers
Christopher Bryant, Ellen Cisneros,
Jamila Main, Sam Martin & Nathan
Borg, Yasemin Sabuncu and Vivien
Triantafillo & Jonathan Tandos – SOMA
Image by Darren Gill

LA MAMICA

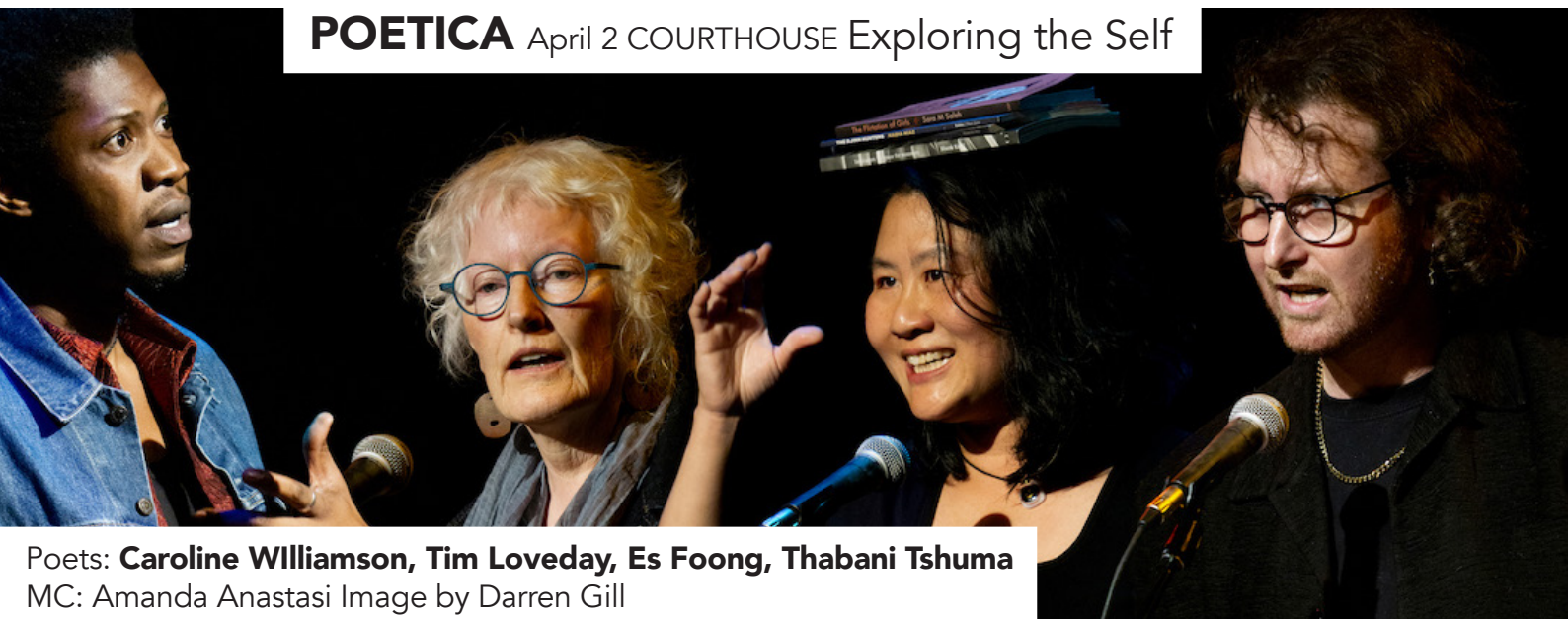
MUSICA April 1 COURTHOUSE

Featuring **Amos Roach**
Curated by Gemma Horbury
Image by Darren Gill



LA MAMICA

POETICA April 2 COURTHOUSE Exploring the Self



Poets: **Caroline Williamson, Tim Loveday, Es Foong, Thabani Tshuma**
MC: Amanda Anastasi Image by Darren Gill



SCRATCH April 4 COURTHOUSE

Featuring:
India Alessandra,
Kim Anderson,
Jimmy Gira Angelo,
Adrian Barbuio,
Anthony Cheshire,
Ro Clark
MC: **Emma Fawcett**
Image by Darren Gill



CABARETICA April 5 COURTHOUSE

Featuring:
Sheik the Freak,
Anna Lumb,
Chiew-Jin Khut,
Anna Key,
Strewth
MC: **Isabel Knight**
Image by
Darren Gill

APRIL

MUSICA

July 1 COURTHOUSE

SOLO SET: Lawrence Folvig (baritone guitar and FX) QUIET AIR: Callum Mintzis (composer), Theo Carbo (guitar and electronics), **Natalie Mavridis** (violin), **Isabel Hede** (violin), Anthony Chataway (viola) & Hamish Jamieson (cello). Curated by Gemma Horbury
Image by Darren Gill



POETICA

July 2 COURTHOUSE

Featuring **Tariro Mavondo**, Rose Lucas, Brendan Ryan & Josie/Jocelyn Suzanne
Hosted by Amanda Anastasi
Image by Cristina Conti Production
Image (left) by Brendan Bonsack



SCRATCH July 4 COURTHOUSE



CABARETICA July 5 COURTHOUSE

Featuring: Silvio Di Baci, Moxie Delite, **Lucy Seale**, Adore Handel, Jolene
MC: Isabel Knight
Image by Darren Gill



Presenting the work-in-progress of: James Hazelden, Oscar Bray, **Sarah Fitzgerald & Aquilla Sorensen**, Ehsan Bayatfar, Bryan Cooper With guest panel members Robert 'Draf' Draffin and Myf Powell MC: Emma Fawcett Image by Darren Gill

JULY

MUSICA

Sept 23 COURTHOUSE
JARABI BAND



LA MAMICA

Band members: **Mohamed Camara** – djembe, kora, vocals
Anna Camara – balafon, dunun, backing vocals Thomas E Rouch – guitar, backing vocals
Georgia Frey – bass guitar Stuart Byrne – saxophone Emmanuel Aryeetey – drums
Curated by Gemma Horbury Image by Brendan Bonsack



POETICA

Sept 24 COURTHOUSE
Traversing the Boundaries
Poets:
T.T.O.,
Gillian Swain,
Carl Walsh
& Alicia Sometimes
Hosted by **Amanda Anastasi**
Image by Piotr Krzeslak
Production image ((left)
by Brendan Bonsack

SCRATCH Sept 26 COURTHOUSE

Presenting the work-in-progress of: Callum Cheah, Ellis Finnie, Callum Mackay, Pauline Sherlock and Steph Lee
Curated by Emma Fawcett Marketing image by Darren Gill

SEPTEMBER

MUSICA

Dec 9 COURTHOUSE

TGK - Sofia Chapman (vocals, keys), **Alana Hunt** (violin) and Maxine Sutcliffe (electric bass) Image by Alex Clarke.

Anatreptix - Maria Antaras-Dalamagas (accordion, vocals), Kat Stevens (violin), Paul Dounias (bouzouki, vocals), Alex Petropoulos (guitar, vocals) and Rosco Heck (percussion)

Curated by Gemma Horbury

Image by Darren Gill



LA MAMICA



POETICA

Dec 10 COURTHOUSE

Poets: Manisha Anjali, Robbie Coburn, **Izzy Roberts-Orr** & Peter Bakowski. M

Curated by Amanda Anastasi.

Image by Dmitry Laudin

Production image (left)

by Brendan Bonsack

SCRATCH Dec 12 COURTHOUSE



CABARETICA Dec 13 COURTHOUSE

Featuring:

Yogashree, **Ellie Hanuska**, Iva Rosebud

Naavikaran // RJ Jabela, Chica Boom-Boom

MC: Isabel Knight Image by Darren Gill



DECEMBER

Presenting the work-in-progress of:
Victoria Winata, Sam Pringle, Eleanor Ratcliffe, **Bridie and Bella Noonan** With panellists Emma Hall & Kate Hunter MC: Emma Fawcett Image by Darren Gill

KIDS



FRITZ

April 4 - 7 COURTHOUSE

Performed by **Emilie Bloom**

Directed by Clare Bartholomew

Artwork by Sarah Beetson

Costume By Sarah Seahorse

Production Image by Darren Gill



Jon & Jero: The Forgotten Tales

July 4 - 7 COURTHOUSE

Performed by **Jeromaia**

Detto and **Jon Walpole**

Image by Nick Mick Pics

Production Image

by Darren Gill



EMERGE PRESENTATIONS



Sept 20 - 22 COURTHOUSE Created & Performed by the **Emerge ensemble**: Ava Toon, Bridget Webster, Bridie Noonan, Charlotte Rogers, Chelsea Chua, James Madsen-Smith, Jordan Stott, Kiara Brown, Lakshmi Ganapathy, Liv Bell, Lucy Ansell, Lucy Eidelson, Max Taylor, Orla Brooks, Oscar O'Brien, Pajara (Pari) Rodsawang, Stone J. Turner, Tiarna McPherson, Tony Song and Zoe Isabella Anastasiou Emerge Facilitators: Liv Satchell & Xanthe Beesley Direction support / Dramaturg: Charlotte Rogers Production Design: Tiarna McPherson Creative & Production Assistant: Georgia May Rootsey Stage Management: Kelly Harris Workshop images by Darren Gill

AVANT GUARDS



Dec 14 HQ Created by Pony Cam and La Mama Performed by PONY CAM: Claire Bird, Ava Campbell, William Strom, **Dominic Weintraub** and Hugo Williams LA MAMA: **Dora Abraham**, **Emma Fawcett**, AYA, Ruth Katerelos, Gemma Horbury, Myf Powell, **Yogashree Thirunavukarasu**, Nicki Jam, Penelope Efstathiou, Vivienne Halat, Isabel Knight, **Ben Grant**, Vanessa Jo Di Natale, Andreas Petropoulos, Glenn Shea, Maureen Hartley, Laurence Strangio, Shane Grant, **Caitlin Dullard**, Tony Song, Linda Belle

STATS

ALL NON-FESTIVAL SHOWS

ZOOM INTO TABLE FOR DETAILS

		TICKET TYPE SOLD																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																									
		Artist Lover	Full	Concession	Preview	VCE TICKETS	Mob	Other	Complimentary	TOTAL																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																	
		45	83	31	17	1	26	203	6	33	103																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																</

Titles marked in BLUE are not new Australian works

TOTAL STATS FOR 2024 NON-FESTIVAL SHOWS

Artist Lover Tickets Sold	807	TOTAL PRODUCTIONS IN THIS CATEGORY	24
Full Price Tickets Sold	3129	Online Events	16
Concession Tickets Sold	1890	Online Audience	366
Preview Tickets Sold	264	Total Number Of Artists Making These Events	224
VCE TICKETS Tickets Sold	0	New Australian Works	21
Mob Tickets Sold	63		
Other Tickets Sold	12		
Complimentary Tickets Used	1661		
TOTAL AUDIENCE ATTENDED	7826		
Total Performances	192		
Average capacity per house	51		
Average capacity filled per house	82%		

STATS

ALL EDUCATION SEASONS

ZOOM INTO TABLE FOR DETAILS

		THE ROOF IS CAVING IN					
		THREE MAGPIES PERCHED IN A TREE					
		THE AUDITION					
		GARAGE GIRLS					
		BY JANE'S HAND					
		a/lone					
TICKET TYPE SOLD	Artist Lover	3	64	35	65	59	17
	Full	40	207	147	205	122	129
	Concession	12	133	87	175	118	103
	Preview						
	VCE TICKETS	123	181	541	271	369	496
	Mob		7				
	Other						
	Complimentary	19	126	55	272	164	92
	TOTAL	197	718	865	988	832	837
OTHER STATS	Performances	9	17	14	17	15	16
	Capacity	33	70	70	70	70	70
	Capacity Percentage	66	60	89	83	79	75
	Online Events	1	1	1		1	1
	Online Audience	4	2	11		24	13
	Artists	5	11	14	20	13	12

Titles marked in BLUE are not new Australian works

TOTAL STATS FOR 2024

EDUCATION SEASONS

Artist Lover Tickets Sold	243
Full Price Tickets Sold	850
Concession Tickets Sold	628
Preview Tickets Sold	0
VCE TICKETS Tickets Sold	1981
Mob Tickets Sold	7
Other Tickets Sold	0
Complimentary Tickets Used	728
TOTAL AUDIENCE ATTENDED	4437
Total Performances	88
Average capacity per house	64
Average capacity filled per house	75%

TOTAL PRODUCTIONS IN THIS CATEGORY

6

Online Events	5
Online Audience	381

Total Number Of Artists MakingThese Events

75

New Australian Works	1
----------------------	---

STATS ALL MIDSUMMA, COMEDY, FRINGE & SENIORS FESTIVAL SHOWS

ZOOM INTO TABLE FOR DETAILS

Titles marked in **BLUE** are not new Australian works

	TIME AND TIDE																			
	THE BUTCHER THE BAKER																			
	MY FIRST BIKE																			
	LUNG ONLINE																			
	BILLY HUGHES P.M.																			
	NOTES FROM A BLACK HOLE																			
	I WATCHED SOMEONE DIE ON TIK TOK																			
	DYS-ORDER-ED																			
	BLACK GIRL RISING																			
	BALLKIDS																			
	AFTER REBECCA																			
	THE TERMINATOR																			
	THAT'S ONE DAMN SEXY APE																			
	CORPUS DELICTI																			
	ALL I'M SAYING																			
	TRANSWOMAN KILLS INFLUENCER																			
	LA NONNAN'S SAUCY SAUCE DAY																			
	HOMOPHONIC																			
	A BODY AT WORK																			
Artist Lover				238	20	60	1	17	0	16	5	12		11	7		15	13	9	
Full	169	113	145	136	75	273	55	39	56	129	74	57	74	98	24	9	29	34	25	
Concession	66	28	45		51	140	22	18	22	121	30	40	23	32	81		19	66	35	
Preview		27					7	13		24	3	23	4	10						
VCE TICKETS																				
Mob	4		5	5		1				6	3									
Other																				
Complimentary	51	46	21	86	31	67	80	39	31	105	28	31	67	56	15	2	32	27	31	
TOTAL	290	214	216	465	177	541	165	126	109	401	143	163	168	207	127	11	95	140	100	
Performances	8	4	6	10	6	8	6	6	6	6	5	5	6	5	3		3	3	3	
Capacity	40	70	41	70	32	70	70	32	33	70	70	33	33	70	70		33	70	33	
Capacity Percentage	91	76	88	66	92	97	39	66	55	95	39	99	85	60	60		96	67	101	
Online Events									1			1		1		1				
Online Audience									16			17		3		11				
Artists	10	29	3	16	11	10	13	4	4	11	6	6	8	7	3	9	6	13	8	
OTHER STATS																				

TOTAL STATS FOR MIDSUMMA, COMEDY, FRINGE & SENIORS FESTIVAL SHOWS

Artist Lover Tickets Sold	424
Full Price Tickets Sold	1614
Concession Tickets Sold	839
Preview Tickets Sold	111
VCE TICKETS Tickets Sold	0
Mob Tickets Sold	24
Other Tickets Sold	0
Complimentary Tickets Used	846
TOTAL AUDIENCE ATTENDED	3858
Total Performances	99
Average capacity per house	53
Average capacity filled per house	77%

TOTAL PRODUCTIONS IN THIS CATEGORY 19

Online Events	6
Online Audience	102

Total Number Of Artists Making These Events 177

New Australian Works	15
----------------------	----

STATS

EXPLORATIONS SEASONS

ZOOM INTO TABLE FOR DETAILS

		TICKET TYPE SOLD																				OTHER STATS			
		DANIEL	DEVELOPERS MAKE SHIT NEIGHBOURS	DIRTY OLD TOWN	EXHIBITION: THE WHITE DRESS	EXIT LEFT GASTRIC ARTERY	FLICK	FOOTBALL EVANGELISM	HOLY FOOL	INVISIBLE	MARA	MASK SOLO	OF FORGETTING	OMMI	RIPENING	STUCK	SUNNI SUNDAY	THE ARTIST	THEATRE OF UNAPOLOGETIC SPARKLES	TISSUE	YAHOO'S DESCENT				
Artist Lover		3	8	12	3	1	7	7	16	2	26	13	31	6	18	9	8	6	11	10	5				
Full		56	14	55	22	14	70	66	86	31	63	61	51	52	37	52	45	73	45	71	58				
Concession																									
Preview																									
VCE TICKETS																									
Mob				1							1			1						0	1				
Other																			0						
Complimentary		8		31	11	20	25	23	15	10	12	24	19	20	37	38	16	22	3	18	28				
TOTAL		67	22	99	36	35	102	96	117	43	102	98	101	79	92	99	69	101	59	99	92				
Performances		3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3				
Capacity		33	33	33	33	33	33	33	33	33	33	33	33	33	33	33	33	33	33	33	33				
Capacity Percentage		68	22	100	36	35	103	97	118	43	103	99	102	80	93	100	70	102	60	100	93				
Online Events																									
Online Audience																									
Artists		8	4	7	2	1	4	11	5	4	8	3	5	4	7	5	6	7	4	4	8				

TOTAL STATS FOR 2024 EXPLORATIONS SEASONS

Artist Lover Tickets Sold	202	TOTAL PRODUCTIONS IN THIS CATEGORY	20
Full Price Tickets Sold	1022	Online Events	0
Concession Tickets Sold	0	Online Audience	0
Preview Tickets Sold	0		
VCE TICKETS Tickets Sold	0		
Mob Tickets Sold	4		
Other Tickets Sold	0		
Complimentary Tickets Used	380		
TOTAL AUDIENCE ATTENDED	1608	Total Number Of Artists Making These Events	107
Total Performances	60		
Average capacity per house	33		
Average capacity filled per house	81%		

STATS LA MAMA'S FESTIVAL OF MOTHER TONGUES EVENTS

ZOOM INTO TABLE FOR DETAILS

		AN ITALIAN WEDDING		ARIADNE		ASWANG		BANDINI		CEREMONY OF CULTURAL RINGS		COOEE		FIN I (THE UTOPIAN CONNECTION)		FREE TO FLY		HIDDEN TUNES		I TOPI NON AVENO NIPOTI		I'M A VIRTUAL BEING TAKE PICTURES OF ME		LA SOURIS BLANCHE		PEOPLE WHAT HAVE YOU DONE		QUIJOCUENTOS		THE FIELD OF FORGOTTEN DREAMS		THE GOLDEN ROOSTER		THE LAST SICILIAN		VELIKA	
TICKET TYPE SOLD		14	18	8	7						3	7	9	16	22	19	17															28	9				
Artist Lover		84	92	38	38		4	21	37	62	50	79	101	33	83	51	109	97	58																		
Full		52	61	17	9		2	7	10	32	24	48	57	28	56	21	27	91	28																		
Concession																																					
Preview																																					
VCE TICKETS																																					
Mob			2	1													1																				
Other																																					
Complimentary		31	30	73	28	300	19	7	24	57	34	20	36	26		79	24	30	9																		
TOTAL		181	203	137	82	300	25	38	78	160	124	169	213	104	139	151	161	246	104																		
Performances		3	3	3	3	1	3	3	3	4	3	3	3	3	3	3	3	4	3																		
Capacity		60	70	70	33	300	70	49	49	40	60	70	70	33	60	70	70	61	33																		
Capacity Percentage		101	97	65	83	100	12	26	53	100	69	80	101	105	77	72	77	101	105																		
Online Events																																					
Online Audience																																					
Artists		4	15	9	7		10	4	8	16	4	9	13	6	4	15	10	5	8																		

TOTAL STATS FOR LA MAMA'S FESTIVAL OF MOTHER TONGUES EVENTS

Artist Lover Tickets Sold	177
Full Price Tickets Sold	1037
Concession Tickets Sold	570
Preview Tickets Sold	0
VCE TICKETS Tickets Sold	0
Mob Tickets Sold	4
Other Tickets Sold	0
Complimentary Tickets Used	827
TOTAL AUDIENCE ATTENDED	2615
Total Performances	54
Average capacity per house	70
Average capacity filled per house	79%

TOTAL EVENTS IN THIS CATEGORY	18
Online Events	0
Online Audience	0
Total Number Of Artists Making These Events	147

STATS LA MAMICA EVENTS

ZOOM INTO TABLE FOR DETAILS

	CABARETTICA APRIL	CABARETTICA JULY	CABARETTICA DECEMBER	MIDMUMMICA 2024	MUSICA APRIL	MUSICA DECEMBER	MUSICA JULY	MUSICA SEPTEMBER	POETICA APRIL	POETICA DECEMBER	POETICA JULY	POETICA SEPTEMBER	SCRATCH APRIL	SCRATCH JULY	SCRATCH DECEMBER	SCRATCH SEPTEMBER
Artist Lover	2	1	4	1	18	5	3		4	5	4	2			1	6
Full	51	56	39	36	37	21	29	26	50	50	52	35	38	47	37	36
Concession																
Preview																
VCE TICKETS																
Mob					2	1		5	3							
Other																
Complimentary	18	14	5	29	14	19	17	21	14	8	11	8	37	10	21	25
TOTAL	71	71	48	66	71	46	49	52	71	63	67	45	75	57	59	67
Performances	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Capacity	70	70	70	70	70	70	70	70	70	70	70	70	70	70	70	70
Capacity Percentage	101	101	69	94	101	66	70	74	101	90	96	64	107	81	84	96
Online Events				1	1	1	1	1	1	1	1	1				
Online Audience				15	14	8	11	4	28	17	7	35				
Artists	7	7	7	10	2	10	8	7	6	6	6	6	8	9	9	7

TOTAL STATS FOR LA MAMICA EVENTS

Artist Lover Tickets Sold	56
Full Price Tickets Sold	640
Concession Tickets Sold	0
Preview Tickets Sold	0
VCE TICKETS Tickets Sold	0
Mob Tickets Sold	11
Other Tickets Sold	0
Complimentary Tickets Used	271
TOTAL AUDIENCE ATTENDED	978
Total Performances	16
Average capacity per house	70
Average capacity filled per house	87%

TOTAL EVENTS IN THIS CATEGORY	16
Online Events	9
Online Audience	139
Total Number Of Artists Making These Events	115

ZOOM INTO TABLE FOR DETAILS

	ALL THINGS DRAMATURY MELBOURNE INDEPENDENT THEATRE CELEBRATING CULTURAL DIVERSITY NAVIGATING THE MAINSTREAM DESIGN FUNDAMENTALS GRANT WRITING ADVOCACY ACCESS ART STAGE AND PRODUCTION MANAGEMENT PRODUCING SKILLSET THE BODY CONSENT SEX AND POWER THE ART OF WELLBEING HOW TO WRITE A MEDIA RELEASE FIRST NATIONS												
TICKET TYPE SOLD	Artist Lover	Full	Concession	Preview	VCE TICKETS	Mob	Other	Complimentary	TOTAL				
OTHER STATS	Performances	Capacity	Capacity Percentage	Online Events	Online Audience	Facilitators							
	41	43	18	53	50	45	29	46	25	39	24	49	54
	41	43	18	53	50	45	29	46	25	39	24	49	54
	1	1	1	1	1	1	1	1	1	1	1	1	1
	70	70	70	70	70	70	70	70	70	70	70	70	70
	59	61	26	76	71	64	41	66	36	58	34	70	77
	1	1	1	1	1	1	1	1	1	1	1	1	1
	162	250	131	191	247	178	153	249	165	169	100	176	244
	4	1	1	6	2	2	7	2	4	6	5	6	5

TOTAL STATS FOR
PROFESSIONAL DEVELOPMENT SERIES EVENTS

Artist Lover Tickets Sold	0
Full Price Tickets Sold	0
Concession Tickets Sold	0
Preview Tickets Sold	0
VCE TICKETS Tickets Sold	0
Mob Tickets Sold	0
Other Tickets Sold	0
Complimentary Tickets Used	516
TOTAL AUDIENCE ATTENDED	516
Total Performances	13
Average capacity per house	70
Average capacity filled per house	57%

TOTAL EVENTS IN THIS CATEGORY	13
Online Events	13
Online Audience	2415
Total Number Of Facilitators Making These Events	51

STATS
SPECIAL EVENTS & KIDS

TOTAL STATS FOR 2024 SPECIAL EVENTS

Artist Lover Tickets Sold	4
Full Price Tickets Sold	152
Concession Tickets Sold	0
Preview Tickets Sold	0
VCE TICKETS Tickets Sold	0
Mob Tickets Sold	2
Other Tickets Sold	0
Complimentary Tickets Used	2272
TOTAL AUDIENCE ATTENDED	2430
Total Performances	9
Average capacity filled per house	95%

TOTAL PRODUCTIONS IN THIS CATEGORY	7
Online Events	1
Online Audience	30
Total Number Of Artists Making These Events	52

UNCLE VANYA FILM SCREENING
THE STORYTELLER INDIGENOUS LEARNING WORKSHOPS
LA MAMA CONNECT LEARNING PROGRAM ROUNDTABLE
LA MAMA CONNECT HAVE YOUR SAY
JACK HIBBERD MEMORIAL
EMERGE SHOWINGS
AVANT GUARDS

Artist Lover		4					
Full		127			5	20	
Concession							
Preview							
VCE TICKETS							
Mob		2					
Other							
Complimentary	2000	58	178	23	13		
TOTAL	2000	191	178	23	13	5	20
Performances	1	3	1	1	1	1	1
Capacity Percentage	100	91	119	70	87	100	100
Online Events				1			
Online Audience				30			
Artists	26	26					

TOTAL STATS FOR 2024 KIDS

Artist Lover Tickets Sold	0
Full Price Tickets Sold	373
Complimentary Tickets Used	63
TOTAL AUDIENCE ATTENDED	436
Total Performances	12
Average capacity per house	70
Average capacity filled per house	52%

TOTAL PRODUCTIONS IN THIS CATEGORY	2
Total Number Of Artists Making These Events	8

JON & JERRO
FRITZ

Artist Lover		
Full	212	161
Concession		
Preview		
VCE TICKETS		
Mob		
Other		
Complimentary	49	14
TOTAL	261	175
Performances	6	6
Capacity Percentage	70	70
	62	42
Online Events		
Online Audience		
Artists	5	3

COMBINED STATS

ALL LA MAMA EVENTS 2024
PLUS LAST-FIVE-YEARS COMPARISON

TOTAL COMBINED STATS FOR EVERYTHING IN 2024

Artist Lover Tickets Sold	1913	TOTAL PRODUCTIONS AND ONE-OFF EVENTS 125	
Full Price Tickets Sold	8817		
Concession Tickets Sold	3927		
Preview Tickets Sold	375		
VCE TICKETS Tickets Sold	1981		
Mob Tickets Sold	115		
Other Tickets Sold	12		
Complimentary Tickets Used	7564		
TOTAL AUDIENCE ATTENDED	24704		
Total Performances	538		
Average capacity per house	54	Online Events	52
Average capacity filled per house	78%	Online Audience	3433
		Total Number Of Artists Making These Events	956

COMPARISON OF LAST FIVE YEARS

	PRODUCTIONS	PERFORMANCES	FULL PRICE TICKETS	CONCESSION TICKETS	MOB TICKETS	COMPLIMENTARY TICKETS	OTHER TICKET CATEGORIES	TOTAL TICKETS	CAPACITY FILLED	ARTISTS	ONLINE EVENTS	ONLINE AUDIENCE	MAIN SEASON NEW AUSTRALIAN WORKS
2024	125	538	10730*	3927	115	7564	2368	24704	78%	956	52	3433	37
2023	185	771	14135	4336	123	4295	5430	28333	67%	1407	41	1625	36
2022	161	710	11102	4220	NA	4594	6231	26147	75%	1051	143	2726	38
2021	199	459	3799	2359	NA	2781	33156	42109	75%	1109	28	9276	22
2020	30	99	1423	812	NA	646	21485	24366	NA	326	14	20880	22
TOTAL	696	2577	41187	15656	338	19880	68670	145659	74%	4849	269	37457	155

*2024 Full Price Ticket data includes premium-priced Artist Lover Tickets

Total Festival Shows	
2024	57
2023	78
2022	7
2021	10
2020	10
TOTAL	162

Total Education Shows	
2024	6
2023	3
2022	3
2021	3
2020	2
TOTAL	17

Total Kids Performances	
2024	12
2023	27
2022	99
2021	10
2020	3
TOTAL	162

FINANCIAL OVERVIEW

La Mama's financial circumstances were further constrained in 2024, due to the continued loss of stable funding from Creative Australia and a reduction of funding from the City of Melbourne.

After strong lobbying, Creative Australia provided a gratefully received but reduced amount to be used in 2025 and 2026.

In a hopeful sign for the future, our community supported us in December with donations of over \$120,000.

While funding remains a concerning priority, due to conservative budgeting and expenditure, La Mama Inc. finished 2024 with a surplus of \$13,469.

La Mama's overall finances are contained within three separate entities: La Mama Inc, La Mama Trust and La Mama Trust 2.

Please see a summary below and audited accounts for each body in the pages following.

LA MAMA INC. is an incorporated association and a registered charity.

La Mama Inc accounts:

- La Mama General (Operations)
- La Mama Box Office (Box Office only. 80% belongs to artists)
- La Mama Long Service Account (Restricted reserves for Long Service Leave)

LA MAMA TRUST is registered for deductible gift recipient (DGR) status.

La Mama Trust accounts:

- La Mama Reserves (For the long-term investment of La Mama) La Mama Trust (Reserves used for operations.)

LA MAMA TRUST 2 is the land and building at 205 Faraday Street.

La Mama Trust 2 accounts:

- La Mama Rebuild (used for the requirements of the La Mama building)

Ben Grant

Treasurer

LA MAMA INC

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME FOR THE YEAR ENDED 31st DECEMBER 2024

	Note	31 st December 2024 \$	31 st December 2023 \$
REVENUE			
Grants			
Creative Victoria Core		225,000	225,000
Creative Victoria –Other Program Funding		1,200	117,300
Melbourne City - Core		110,098	105,357
Total Grants		336,298	447,657
Productions and Donations			
Box Office ,Venue		493,460	414,362
Donations		497,779	425,058
Auspiced productions		0	9,500
Total Productions and Donations		991,239	848,920
Other Income			
Project Funding and Script & Service Income		227,119	184,916
Interest Income		896	3,725
Other Income		64,453	21,639
Bar Sales		87,599	64,436
Total Other Income		380,067	274,716
Income carried forward to 2024/Contract Liabilities		0	(19,690)
TOTAL REVENUE		1,707,604	1,551,603
EXPENDITURE			
Cost of Sales Front of house		57,674	50,887
Salaries and artist fees		633,137	682,023
Venue and Production		65,313	68,675
Marketing		64,795	70,637
Administration		198,164	151,714
Other Programs		289,455	173,954
Box Office Expense		380,254	320,174
Depreciation Expense		2,612	2,065
Auspiced Productions		0	7,124
Donations and Awards		2,731	1,794
TOTAL EXPENDITURE		1,694,135	1,529,047
Surplus for the year		13,469	22,556
OTHER COMPREHENSIVE INCOME:			
Other Comprehensive Income for the year		0	0
TOTAL COMPREHENSIVE SURPLUS FOR YEAR		13,469	22,556

La Mama Incorporated

**STATEMENT OF FINANCIAL POSITION
AS AT 31st DECEMBER 2024**

	Note	31st December 2024 \$	31st December 2023 \$
ASSETS			
Current Assets			
Cash and Cash Equivalents	3	700,468	394,999
Trade and Other Receivables	4	1,190	6,865
Other Current Assets	5	13,222	26,537
Total Current Assets		714,880	428,401
NON-CURRENT ASSETS			
Property, Plant & Equipment	6	7,364	5,834
Total Non-Current Assets		7,364	5,834
TOTAL ASSETS		722,244	434,235
LIABILITIES			
Current Liabilities			
Trade and Other Payables	7	41,535	25,212
Provisions	8	109,027	108,120
Other Liabilities	11	277,000	19,690
Total Current Liabilities		427,562	153,022
TOTAL LIABILITIES		427,562	153,022
NET ASSETS		294,682	281,213
EQUITY			
Retained Earnings		294,682	281,213
TOTAL EQUITY		294,682	281,213

La Mama Incorporated

STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31st December 2024

	Retained Earnings	Total Equity
2022		
Balance at end of financial year	258,657	258,657
2023		
Surplus attributable to members	22,556	22,556
Balance at end of financial year	281,213	281,213
2024		
Surplus attributable to members	13,469	13,469
Balance at end of financial year	294,682	294,682

LA MAMA INC CONCLUDED

LA MAMA TRUST

The La Mama Trust
ABN 74 925 853 734

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME FOR THE YEAR ENDING 31st December 2024

	31st December 2024 \$	31st December 2023 \$
INCOME		
Interest Received	50,892	24,848
Donations	177,890	119,376
Total Income	228,782	144,224
EXPENSES		
Donation to La Mama Inc	494,224	322,771
Total Expenses	494,224	322,771
Surplus (Deficit) for the year	(265,442)	(178,547)

. This statement is to be read in conjunction with the Notes to the Financial Statements

STATEMENT OF FINANCIAL POSITION FOR THE YEAR ENDING 31st December 2024

	31st December 2024 \$	31st December 2023 \$
TRUST FUNDS		
Settled Sum	100	100
Retained earnings	994,452	1,259,894
Total Trust Funds	994,552	1,259,994
Movement in Equity Represented by:		
CURRENT ASSETS		
Trust – Sandhurst Account	515,917	160,126
Bendigo Bank Term Deposit	0	602,956
Bendigo Bank Operating	471,550	482,298
Trade and Other Receivables	0	0
Accrued Interest	4,793	12,322
Total Current Assets	992,260	1,257,702
NON-CURRENT ASSETS		
Artworks		
Artworks at Cost	2,292	2,292
Total Artworks	2,292	2,292
Total Non-Current Assets	2,292	2,292
TOTAL ASSETS	994,552	1,259,994
Liabilities		
Total Liabilities	0	0
NET ASSETS	994,552	1,259,994

**The La Mama Trust
ABN 74 925 853 734**

**STATEMENT OF CHANGES IN EQUITY
FOR YEAR ENDING 31ST DECEMBER 2024**

	Settled Sum	Retained Earnings	Total Equity
Opening balance	100	1,438,441	1,438,541
Surplus (deficit) for year ended 31/12/2023	0	(178,547)	(178,547)
Balance 31st December 2023	100	1,259,894	1,259,994
Surplus (deficit) for year ended 31/12/2024	0	(265,442)	(265,442)
Balance 31st December 2024	100	994,452	994,552

This statement is to be read in conjunction with the Notes to the Financial Statements

**STATEMENT OF CASH FLOWS
FOR YEAR ENDING 31ST DECEMBER 2024**

	Note	2024 \$	2023 \$
Cash Flows from Operating Activities			
Cash Inflows			
Interest Received		50,892	24,848
Donations		177,890	119,376
Total Cash Inflows		228,782	144,224
Cash Outflows			
Donation to La Mama Inc		494,224	322,771
Total Cash Outflows		494,224	322,771
Increase (Decrease) in Cash at Bank Balance		(265,442)	(178,547)

LA MAMA TRUST CONCLUDED

LA MAMA TRUST 2

La Mama Trust (No 2)

STATEMENT OF PROFIT OR LOSS AND COMPREHENSIVE INCOME FOR THE YEAR ENDING 31st December 2024

	31st December 2024 \$	31st December 2023 \$
INCOME		
Donations including from La Mama Trust	0	0
Income Grants	0	0
Grant Carried Forward	0	0
Interest Income	50	126
Total Income	50	126
EXPENSES		
Depreciation	112,356	111,943
Building Expenses	427	550
Total Expenses	112,783	112,493
Operating Surplus (Deficit) for the year	(112,733)	(112,367)
Other Comprehensive Income	0	0
Net Surplus (Deficit) for the year	(112,733)	(112,367)

La Mama Trust (No 2)

**STATEMENT OF FINANCIAL POSITION
FOR THE YEAR ENDING 31st December 2024**

	31st December 2024 \$	31 st December 2023 \$
TRUST FUNDS		
Settled Sum	100	100
Retained Earnings	4,091,048	4,203,781
Total Trust Funds	4,091,148	4,203,881
 Movement in Equity Represented by:		
CURRENT ASSETS		
Cash at Bank	6,867	11,499
Total Current Assets	6,867	11,499
 NON-CURRENT ASSETS		
Property		
Artwork at Cost	30,084	30,084
Furniture, Fixtures & Equipment	210,212	205,902
Accumulated Depreciation FF & E	(98,309)	(68,404)
Building at Cost	3,298,022	3,298,022
Accumulated Depreciation Building	(310,894)	(228,443)
Land at Cost	955,167	955,167
Total Property	4,084,282	4,192,328
Total Non-Current Assets	4,084,282	4,192,328
TOTAL ASSETS	4,091,149	4,203,827
 Current Liabilities		
GST Payable (Receivable)	1	(54)
Total Current Liabilities	1	(54)
Total Liabilities	1	(54)
NET ASSETS	4,091,148	4,203,881

This statement should be read in conjunction with the attached Notes to the Financial Statements

**STATEMENT OF CHANGES IN EQUITY
FOR YEAR ENDING 31ST DECEMBER 2024**

	Settled Sum	Retained Earnings	Total Equity
Opening balance	100	4,316,148	4,316,148
Surplus (deficit) for year ended 31/12/2023		(112,367)	(112,367)
Balance 31st December 2023	100	4,203,781	4,203,881
Surplus (deficit) for year ended 31/12/2024		(112,733)	(112,733)
Balance 31st December 2024	100	4,091,048	4,091,148

LA MAMA TRUST 2 CONCLUDED

SUPPORTERS, PARTNERS AND DONORS

Operational Funding: City of Melb and Creative Vic La Mama is financially assisted by Creative Victoria (Creative Enterprises Program), and the City of Melbourne (Arts and Creative Partnership Program).



Pathways: Emerge, Professional Development, Connect and Mentorships: John T Reid



Pathways: Writing Intensive: John T Reid, Creative Aus, Australian Plays Transform (APT)



Festival of Mother Tongues: The Motley Bauhaus, CO.AS.IT, Multicultural Arts Victoria



Avant Guards: Brunetti, DOC, Indigo Vodka, Pony Cam



Rent Support: We gratefully rent La Mama Courthouse from Working Heritage.



We are grateful to all our philanthropic partners and donors, advocates, volunteers, audiences, artists and our entire community. Thank you!

We look forward to growing new partners and supporters as we navigate the next chapter of La Mama operations. If you are interested in partnering please contact CEO Caitlin Dullard:

caitlin@lamama.com.au, (03) 9347 6948

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in Ariadne image by **Darren Gill**

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*And thank you to
all who turned up
to Avant Guards
on December 14
- who bought a
drink, a cocktail,
some art or an
auction item. And
to James Clayden
for his generous art
donations.*

WE'LL BE BACK STRONGER THAN EVER!



Gemma Horbury preparing the seeds for Our Next Act image by Darren Gill