



Dead Puppet Society
Limited

Annual Report
2021

Acknowledgement of Country

Dead Puppet Society is honoured to be working on the Traditional Lands of the *Yuggera and Turrbal* Peoples of the Brisbane region and pay respect to their Elders, past and present.

We acknowledge that this *Country* is sacred and respect the continuous living cultures of all First Nations Queenslanders who live here.

We acknowledge First Nations peoples' sacred connection to *Country*, and their deep relationship and responsibility to land, sea and sky, knowing that it is integral to First Nations identity and central to culture and being. We pay respects to the many and diverse language groups, their customs, traditions, and knowledge systems.

Dead Puppet Society is honoured to be in a Land where First Nations peoples continue to: speak to *Country*; listen to *Country*; sing up *Country*; dance up *Country*; understand *Country*; and continue to long for the *Country* they have lost.

Colleen Wall, a Dauwa-Kaubvai senior woman from the Mary River Watershed of Queensland's South East and Wide Bay Burnett region, assisted Dead Puppet Society to develop a meaningful Acknowledgment to Country, in line with the Queensland Government's Department of Environment and Science, Acknowledgement to Country Statement within The Gurra Gurra Framework 2020-2026.

This Acknowledgement will guide our future processes in engaging with First Nation Peoples in a respectful and responsive manner to develop strong and meaningful working relationships.



Creative Director and Executive Producer Report

Following a decade of consistent growth and artistic experimentation, 2021 was notable for Dead Puppet Society by the way in which a series of strategic projects and organisational shifts contributed to the stabilisation of the company as we look to the future. The most profound of these developments was setting up our company headquarters and fabrication workshop space next door to the Princess Theatre in Woolloongabba as well as securing organisational funding from Arts Queensland. Both of these significant outcomes are the result of years of investment by our core team and management committee and the strength of our partnerships across multiple niches in the state's arts ecology. We owe an enormous thanks to our colleagues at the Princess and Arts Queensland for your support and belief in Dead Puppet Society.

In addition to these transformative organisational changes, the company also premiered our new work *Ishmael* in co-production with QPAC and Brisbane Festival. We received Playing Australia and RISE funding for a national tour of *The Wider Earth* and continued development for *Becoming Achilles*, our co-production with Legs On The Wall, after securing MFI funding with the support of Brisbane Festival, Sydney Festival and two UK venues. Our work in public space under the Activation wing of the company included *Echoes in the Dust* in Quilpie with QMF, *The Bee Lantern* with West Village, *Shoal* for Curiosity and *March of the Reef* with Bundaberg Regional Council.

2021 also saw us continue to build on our strong working relationship with Glass Half Full Productions, a commercial producer based between New York and London, and enter a partnership for the capitalisation and internationalisation of our next five productions. Closer to home, we continued ongoing collaborations with high profile arts and cultural

organisations including Brisbane Festival, QPAC, Sydney Festival, Sydney Opera House, Michael Cassel Group and Disney Theatrical. Alongside the development of these external relationships, the last twelve months also saw a significant increase in membership to The Society, our group of private supporters, which led to a significant increase in philanthropic revenue and provoked a successful application for DGR status to enable further donations.

On top of these already significant achievements, the change over the last twelve months that has brought us the most joy was growing our core company to seven permanent employees. Each of the incredible individuals who have joined us had existing relationships with Dead Puppet Society and bring with them a wealth of creative talent, as well as being A+ humans. The groundswell of excitement and energy at HQ is palpable, and we can't wait to continue making new stories and experiences with you all.

We owe an enormous thanks to our inimitable management committee, who have once again provided all the right advice in just the right moments, and whose collective expertise provides a backbone to all that we do.

Dr David Morton
Creative Director,
Dead Puppet Society
Meanjin/Brisbane

Nicholas Paine
Executive Producer,
Dead Puppet Society
Meanjin/Brisbane

Chair's Report

In the first week of April I travelled to nipaluna/Hobart to see *The Wider Earth* realised in Australia's oldest theatre – Theatre Royal. Having *The Wider Earth* in this theatre brought a number of synergies together. It was right for the show to be in lutruwita/Tasmania, for Charles Darwin also visited. Charles Darwin sailed from Sydney in the *Beagle* on January 30th 1836 and sailed up the Derwent River to Hobart Town on Friday 5th of February 1836. During his visit to then called Hobart Town, Darwin had been impressed by gum trees and tree ferns, had collected 133 different kinds of insects, including notably adaptive dung beetles, flat worms and other animals, and had encountered several sorts of reptiles. Many of the species he collected proved to be new to science. He also made significant geological observations during his twelve day stay in lutruwita/Tasmania.

The moment an illustration of Hobart Town appeared on the screen above the actors, and a small platypus waddled its way onto the stage, there was an audible sound of recognition from the audience. This was their place, their story, their remembering. Such is the power of story to draw together a collective – an audience – to share in a small moment of time, in unison. It was a collision of past and present, with a foot in the future as *The Wider Earth* invited the audience to ponder on Darwin's observations, and how we should carefully consider our impact on all species, including ourselves as humans.

Witnessing this showed the Dead Puppet Society Strategic Plan in action. The four tenets of Imagination, Connection, Innovation and Excellence were evident in this moment that humans and puppets shared Darwin's curiosity, wonder and pleasure. I am not going to speak about numbers, targets and outcomes, other parts of this report will do that. I am rather going to speak of actions that make Dead Puppet Society an organisation we can be proud of.

Being in nipaluna/Hobart with the company I saw first-hand how a sense of family, trust and commitment from the creatives and technicians is at the heart of Dead Puppet Society. I have admired for a long time the way in which the company led by the two adventurers, Creative Director David Morton and Executive Producer Nicholas Paine, gently and professionally shape a story using humans and artful wooden objects to transport an audience's imagination. But Dead Puppet Society is more than this. The company through David and Nick respectfully develop relationships, engage deeply with those they meet and generously share in conversation. David and Nick's interactions engender deep trust and strong bonds. This is something to be proud of, and something that should not be taken for granted. Trust is powerful and transformative, and Dead Puppet Society has it in bucket loads.

Alongside David and Nick there is another layer of dedicated and talented Dead Puppet Society creatives that drive and support the vision: Creative Producer Matt Seery; Head of Fabrication Savannah Mojidi; Artistic Associate Helen Stephens; and Assistant Producer Jodie Roche-Jones.

This trust and family-like connection extends to the members of the Management Committee. We have all known, worked and played with Dead Puppet Society for many years. Some have worked alongside David and Nick since they began experimenting with puppets. The Dead



Puppet Society management committee members are not here by accident. Each of us is here because we believe in what David and Nick want to achieve. Each of us is here because we had a strong connection long before we became part of an award-winning, fully funded arts-making business.

As chair I thank all members of the management committee – Adam Brunes, Claire Shulver, Tim Hall, Laura Campbell, Katherine Hoeppe, and Liz Prior for your trust, your energy, your ideas, and your engagement. Your input, your challenges, your questioning, your time commitment, and your love has enabled Dead Puppet Society to achieve an enormous amount in the past twelve months. And I just don't mean the Arts Queensland funding. I refer to the trust you have in Dead Puppet Society to be curious, adaptive, entrepreneurial, and to dream on building a legacy.

Together, we can continue to make improbable ideas a reality.

Professor Sandra Gattenhof

Chair, Dead Puppet Society
Meanjin/Brisbane

Treasurer's Report

It is a pleasure to present the 2nd annual Dead Puppet Society Ltd Treasurer's report.

2021 proved to be a big year for Dead Puppet Society. Operations through the Dead Puppet Society partnership ceased in June 2021. All operations are now run through the not-for-profit company. This is worth noting as the annual company figures, and the comparative balances are not representative of a full year trade. The company also secured organisational funding through Arts Queensland. This provides funding certainty for the next four years.

The financial position of the company, including its cash position, is described in the financial statements. The current economic and arts funding environment in which the company operates remains challenging. In particular, the ongoing impact of the COVID-19 pandemic on the arts sector.

Dead Puppet Society recorded a 2021 operating profit of \$321,756.47 (2020: profit of \$41,862.59). This is a pleasing result given the economic situation mentioned above.

Accounting revenues for the year totalled \$1,252,883.88. The bulk of this revenue came from production income being \$683,318.

Total operating expenses totalled \$456,485.56. Employee and subcontractor expenses totalled \$467,879.38. The company now employs 4.5 full time equivalent employees. The company also paid \$27,448 rent for the year, having secured a lease in The Princess Theatre Precinct for three years.

Total grants expended totalled \$442,882. \$526,285 remains unexpended for *The Wider Earth* production as at 31st December. Total grants funds received for the year total \$817,349.

Private philanthropic fundraising activities have had a positive result given weak economic conditions and a very competitive environment to attract contemporary arts funding. Donations totalled \$33,868 for the year. The Director's note, as at the time of writing, the entity is now a registered DGR (Deductible Gift Recipient). This greatly improves prospects for attracting philanthropic donations in the 2022 financial year.

The Directors consider that the outlook is improving, but still presents significant challenges in terms of funding and other revenue generation, as well as continuing to contain costs while delivering quality contemporary art works and services.

While the Directors have instituted measures and have approved plans to preserve cash and secure additional sources of funds, these circumstances create material uncertainties over future operating results and cash flows. While liquidity is strong it requires continuous oversight by both the board and management via the management committee.

Having regard to the above, and after making enquiries, the Directors have a reasonable expectation that the company will have adequate resources to continue in operational existence for the foreseeable future.



Accordingly, the Directors continue to adopt the going concern basis in preparing the financial report.

I would like to acknowledge and thank the Dead Puppet Society management team of Nicholas Paine and David Morton, and all the Dead Puppet Society staff and supporters for their hard work and dedication in delivering significant artistic work and strong administration in the challenging conditions during 2021.

I thank the Chairperson Sandra Gattenhof and the other committee members for their dedication, hard work and support.

Tim Hall

Treasurer, Dead Puppet Society
Chartered Accountant, Registered Tax Agent, Registered ASIC Agent
Meanjin/Brisbane

Goals and Strategies – Achievements to date

In 2021 Dead Puppet Society began to make inroads towards the goals and strategies outlined on page nine of the 2022-25 Strategic Plan. The company and management committee will continue to work towards achieving all goals and monitoring Key Performance Indicators over the next four-year funding period.

Below is a summary of the company goals and what activities or strategies have been implemented to date to meet them since the receipt of funding in the last quarter of 2021, and intent towards continuing to do so during the funding period.

Cement a new brand of design-led theatre.

We will create and present relevant, world-class productions and experiences by:

Stated Goal	Activity to date
1. Developing our productions with rigour and a commitment to excellence through long-term, sustained creative development.	World premiere of <i>Ishmael</i> took place with Brisbane Festival and QPAC from 3-18 September, following several creative development periods.
2. Investing in Queensland artists and creatives through employment opportunities and ongoing professional development including artists from diverse backgrounds.	Over 200 Queensland actors, creatives and crew were employed to deliver all company activities. We are working to establish a strategy for engaging First Nation and culturally and linguistically diverse artists.
3. Creating socially engaged entertainment that tells diverse stories, with a focus on innovative design-led productions.	<i>Ishmael</i> was a story set on a futuristic version of earth which has suffered a catastrophic environmental collapse, and told using new technologies.
4. Taking our work into the public realm and private collections through diversifying our creative output.	Our new creative ventures, Activation and Collection saw the creation and delivery of eight presentations and the sale of 23 sculptures .
5. Engaging with emerging artists to inspire the next generation of visual-theatre makers.	We mentored The Naughty Corner Collective through The DPS Academy to present their new work, <i>Maze</i> , with Brisbane Powerhouse from 30 September - 2 October.
6. Delivering an integrated education program.	We delivered 70+ in-school workshops , an adult masterclass series, teacher professional development workshops and digital workshops throughout Brisbane and regional Queensland.

Forge and maintain quality relationships.

We will seek out artistic and corporate partners that are values-aligned and engage with a mix of public, private and philanthropic organisations by:

Stated Goal	Activity to date
1. Making Queensland the epicentre of our work, which will remain borderless, while focussing on premium partners regardless of geography.	We established DPS HQ, a new fabrication studio, gallery and office space next to The Princess Theatre.
2. Entering co-production arrangements with subsidised partners and seeking government funding.	<i>Ishmael</i> was co-produced with Brisbane Festival and QPAC, with commercial investment from Glass Half Full Productions and support from the Queensland University of Technology.
3. Raising commercial investment and working in partnership with commercial producers.	We established a first look agreement for our next five projects with producer Glass Half Full Productions, to grow the international life of our work.
4. Fostering relationships with leading international technology partners.	We partnered with Emotimo and Christie, two leading technology partners, on the development and presentation of <i>Ishmael</i> .
5. Nurturing corporate partnerships through the delivery of our out-of-theatre work.	We partnered with West Village Brisbane and Tourism Queensland on the delivery of Activation projects.
6. Welcoming the support of our philanthropic circle and embedding these individuals in the company's processes and values.	We established The Society, our donor circle, raising \$33,000+ in the year. We have an ongoing commitment with these donors until 2023 and will continue to raise additional philanthropic support.

Build a dedicated audience-base.

We will build a program that is accessible to a broad audience and engages them across a range of activities by:

Stated Goal	Activity to date
1. Creating productions that are suitable for a broad audience.	<i>Ishmael</i> was created with a broad audience in mind, and our upcoming projects in development will also meet this goal.
2. Delivering high-impact education activities around landmark productions.	A strategy has been developed to grow our education activities in conjunction with upcoming productions, and tested with the national tour of <i>The Wider Earth</i> .
3. Running a public facing fabrication workshop to showcase our process and contribute to creative placemaking.	DPS HQ was established and open to the public, including an open studio weekend with Museum of Brisbane's BAD program.
4. Maintaining a strong brand presence on all public-facing activity.	An initial marketing strategy has been established, including a goal of maintaining an 'always on' presence. A Head of Marketing and PR has been appointed to develop a strategic plan and implement marketing and communication activities.
5. Adopting a proactive, year-round marketing strategy to keep our audience abreast of the ongoing life and activities of the company.	We delivered quarterly eDMs to our database, these are now being generated and distributed monthly. We are growing our digital and social media presence and ways of generating audience and partner feedback.
6. Consolidating this data into an audience database.	We are growing our audience insights and database, and including data sharing provisions in all presenter contracts so that we can continue to grow our audience database.

Ensure the sustainability of the company.

We will maintain a nimble organisation capable of adapting to changes and seizing opportunities by:

Stated Goal	Activity to date
1. Engaging strong governance through a connected and committed management committee with diverse skillsets.	Our management committee remained very active, providing strong governance to the organisation including the creation of a strategic plan and securing Arts Queensland four-year funding. We introduced a new member to the committee with legal expertise which was previously lacking.
2. Formalising internal processes surrounding administration, project management and human resources to facilitate smooth day-to-day operation.	We established new administration software, implemented more robust systems and processes, as well as receiving 100% satisfaction from our audit and generation of our first Annual Report.
3. Growing and nurturing our staff pool through the creation of new roles and providing advancement opportunities for existing team members.	We promoted our Creative Producer to Associate Creative Director, our Artistic Associate to Head of Youth and Engagement and Assistant Producer to Associate Producer, ultimately growing our creative capacity. We also appointed a Technical Director and Head of Fabrication.
4. Pursuing diverse revenue streams.	We continued to seek government funding, investment from commercial producers and income from retail, corporate partners, and the education sector.
5. Building company reserves in order to take risks.	We established a reserve of \$30,000 which we'll continue to grow in the coming years to make space for appropriate risk taking.
6. Pursuing ecological sustainability across all organisational and creative processes.	We have begun to establish environmental goals to look at minimising waste and carbon footprint, and will further cement these over the funding period.



Production

ISHMAEL

BY DAVID MORTON

A DEAD PUPPET SOCIETY, BRISBANE FESTIVAL AND QUEENSLAND PERFORMING ARTS CENTRE PRODUCTION

3-18 SEPTEMBER 2021

VENUE: CREMORNE THEATRE, QPAC

DURATION: 85 MINS (NO INTERVAL)

ATTENDEES: 4078

Ishmael is set on a futuristic version of earth which has suffered a catastrophic environmental collapse. The surface of the planet is smothered in a layer of clouds, all except for the tops of the tallest mountains which are controlled by a wealthy corporate class. The story follows Ishmael, a refugee who's been living in a corporation sanctioned camp on the darkened surface of earth. She's offered a chance of a new life above the clouds, but quickly discovers that this means a perilous voyage to the outer solar system aboard the MV Pequod – a mining ship under the control of the notorious Captain Ahab. Once aboard, Ishmael befriends Queequeg – the only other crew member and an escaped experiment in artificially intelligent droids. After a rocky start, Ishmael falls into the groove of life on board until the crew are confronted by a

ruined mining ship and with the trauma of the loss of her brother fresh in her mind, Ahab leaves the crew into uncharted space to either find him alive or avenge him.

The show is unique in that the story is told both by live performers and also using miniatures, models and camera technology to create sweeping visuals that are both the background to the action and carry the storytelling weight in their own right. As with most Dead Puppet Society work, the source of the illusion is exposed and with *Ishmael* we're taking it to the next level. In addition to watching the story, the audience will be watching how it's made – live in front of their eyes.

CREATIVE AND CAST

Director and Designer: David Morton

Creative Producer: Nicholas Paine

Associate Director: Matt Seery

Composer: Bec Sandridge

Projection Designer: Justin Harrison

Sound Designer and Music Supervisor: Tony Brumpton

Lighting Designer: Christine Felmingham

Co-Designer (props and locations): Jennifer Livingstone

Costume Designer: Nathalie Ryner

Dramaturg: Louise Gough

Technical Manager: Benn Sargood

Stage Manager: Nicole Neil

Head of Fabrication: Leigh Walker

Cast: Ellen Bailey, Patrick Jhanur, Barbara Lowing and Anthony Standish (voiceover)

“ I frickin’ loved this show

Courier Mail ”

“ A one-of-a-kind space odyssey

The Australian ”

“ A new kind of theatrical storytelling

Limelight ”

“ An outstanding production, unlike anything else hitting the stage

Scenstr ”

Activation

2021 saw the first full year of delivery for the new creative ventures for Dead Puppet Society, Activation and Collection, which were created in response to the pandemic and COVID survival.

Activation includes one-of-a-kind, laser-cut artefacts or open-air performance. From accessible art in public spaces to large-scale installations, the company created captivating experiences across Queensland in both Brisbane and regional areas.



HIVE MIND

SYDNEY LIVING MUSEUMS / SYDNEY FESTIVAL
GLOW FESTIVAL / STONNINGTON CITY COUNCIL
VAUCLUSE HOUSE, SYDNEY FESTIVAL: 6 - 26 JANUARY 2021
GLOW FESTIVAL: 8 APRIL - 16 MAY 2021

Hive Mind featured honey bees, giant versions of the very same bees found in the roof-top hives of West Village. The installation was designed to inspire a sense of wonder in the natural world by bringing the usually micro life of bees into a macro scale using the dynamics of the environment to power movement. Audiences visited after dusk to see the bee wings illuminated.

Music emanating from the installation was based on recordings taken from inside actual bee hives. The unique sounds created by bees are given musical structure, adding a mystical ambience to the sculpture.



SHOAL

CURIOCITY BRISBANE
QUEEN STREET MALL, CURIOCITY BRISBANE
12 - 28 MARCH 2021

A school of blue-green chromis fish has taken up residence in the heart of the city. But the coral outcrop on which they depend has been bleached by warming waters. Apparently at ease in their new home, the fish swim lazily through imaginary currents in the air. That is, until they catch sight of a passerby. Through integrated robotics and proximity sensors, these delightful little creatures focus their attention and consider us with curiosity.

Shoal is a mesmerising Curiosity inspired by pressing issues of climate change and our irreplaceable relationship with the natural world.



MARCH OF THE REEF

MILBI FESTIVAL / BUNDABERG REGIONAL COUNCIL
JANUARY, JUNE AND OCTOBER 2021
PARTICIPANTS: 120

March of the Reef was a promenade performance made with young people and artists from the region, featuring puppets of all sizes representing Bundaberg's position at the southern tip of the Great Barrier Reef.

The performance was made in, for and with the community and responded to consultations throughout the project. The creative development of the project was managed collaboratively between Dead Puppet Society and Arts & Cultural Services staff, and included a holiday workshop in January, a training session with teachers in June and a one-week creative development period in October leading into the performance outcome.



THE BEE LANTERN

WEST VILLAGE BRISBANE: MAY 2021

The Bee Lantern is a large-scale bee sculpture wrought in Dead Puppet Society's signature laser cut style. Boasting a 3.7m wingspan and standing 3m tall, the sculpture expands the micro to the macro and is powered by the sun.

By day *The Bee Lantern* is black stained ply and frosted acrylic, providing an opportunity for the community and visitors to get up close, encouraging an examination of the sculpture and its fascinating insect anatomy on an enormous scale. By night, *The Bee Lantern* transforms, illuminating across a spectrum of colours and patterns inspired by the plethora of Queensland bee species.

The Bee Lantern is a celebration of the incredible diversity of bees and their importance as pollinators within our environment.



MEGAFUNA

WORLD SCIENCE FESTIVAL: 24-28 MARCH 2021

CAIRNS FESTIVAL: 27 AUGUST - 4 SEPTEMBER 2021

Following their migratory route down river, three ancient giants have become lost in a city. Where they expected to find their seasonal feeding grounds there is now only a jungle made of concrete. As they try to make their way in the altered landscape, these three visitors from a forgotten time provoke a reflection on how the landscape of our country has changed and the effect that humans have had on the creatures that share our island.



ECHOES IN THE DUST

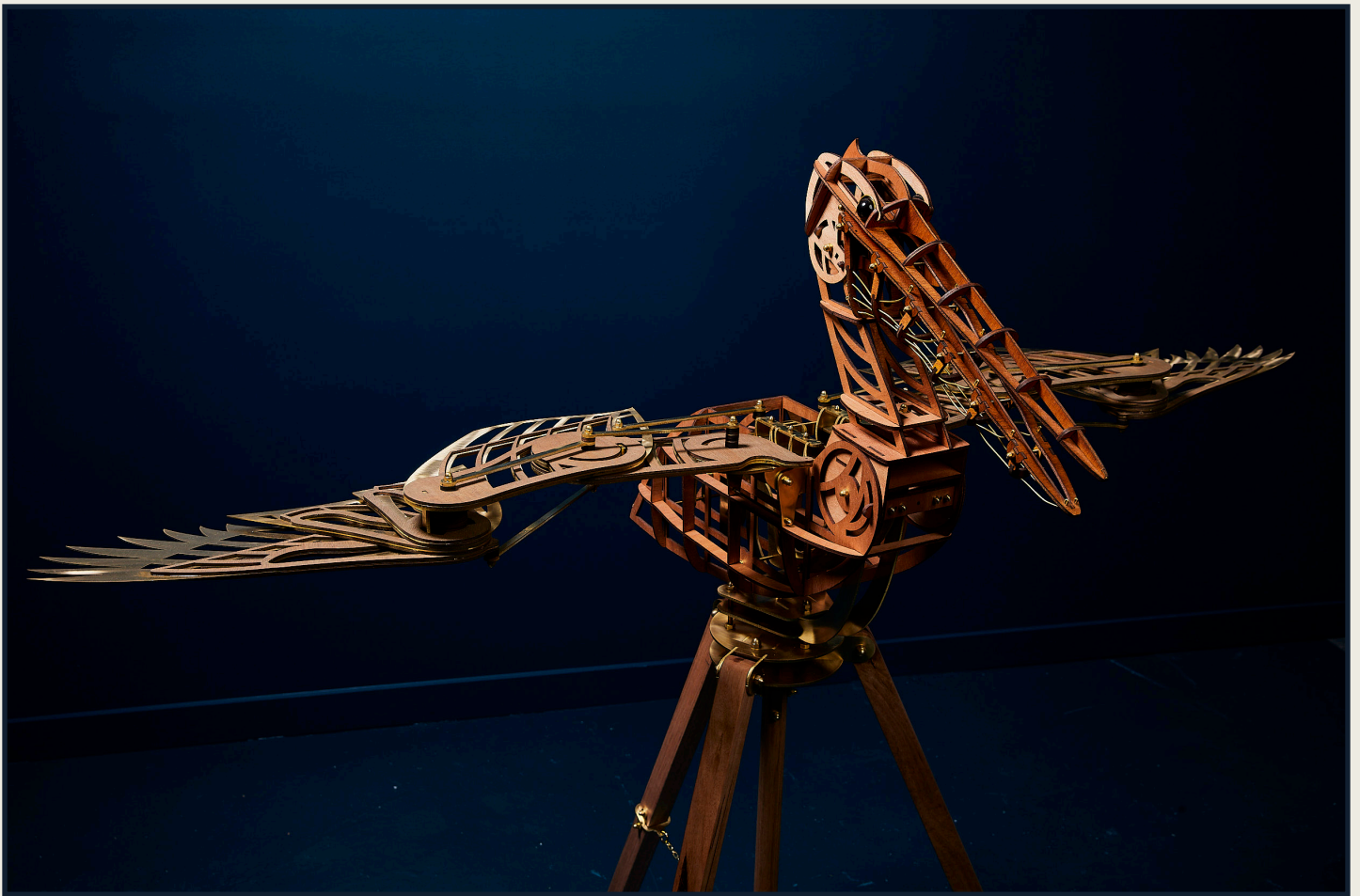
QUEENSLAND MUSIC TRAILS / QUEENSLAND MUSIC FESTIVAL
AND QUILPIE SHIRE COUNCIL: 1-2 JULY 2021

Mind-bending musical virtuosity and astonishing visual theatre with the breathtaking backdrop of Baldy Top at twilight.

Rising above the plains of South West Queensland, Baldy Top offers one of the most picturesque natural lookouts in the outback. The serenity and solitude of this ancient formation is overwhelming in its magnificence, especially as the sun sets across the plains.

Two of Queensland's most inventive contemporary performance companies – Topology and Dead Puppet Society – brought this stunning location to life through imaginative visual theatre and enthralling soundscapes.

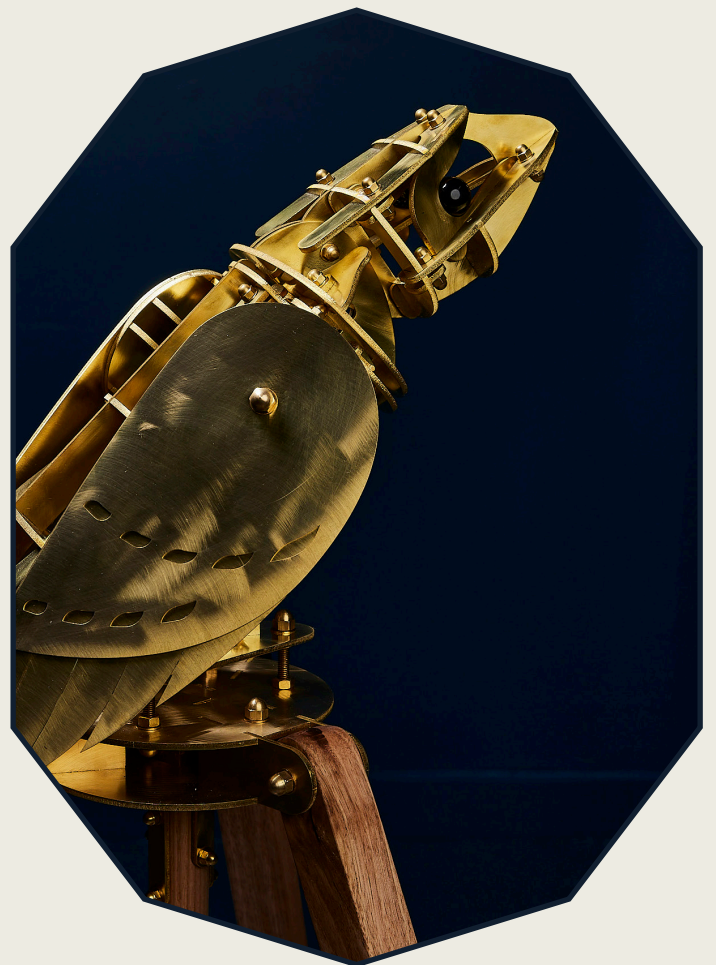
Topology performed a mind-bending score, as iconic Australian birds and other creatures congregated, and audiences had the chance to connect with them in an extraordinary visual, audio and interactive experience.



Collection

The first full year for Collection, the team designed and built original sculptures for our exclusive range of handcrafted curiosities inspired by the natural world. Sculptures sold and commissioned in 2021 include:

- Butterflies #1
- Butterflies #2
- Butterflies #3
- European Honey Bee #1
- Blue Grouper #1
- Fish sculpture (commission)
- Grouper installation (commission)
- 2x Tawny Frogmouth (commission) and Pelican #1
- Pelican #2
- Pelican #3
- Pelican #4
- Butterflies #7
- Butterflies #4 and #5 (in-kind)
- R.V. Rachel #1
- R.V. Rachel #2
- Tawny Frogmouth #2 (in-kind)
- Custom signage
- R.V. Rachel #3
- Butterflies #8
- Table Stands



Education

2021 saw an expansion of our Education program, reaching more audiences online via our digital workshops offerings, as well as increased activity in regional Queensland communities.

Highlights include:



Western Touring Circuit

PUPPET MANIPULATION AND ROVING PELICANS

17 SEPTEMBER - 4 OCTOBER 2021

Regional community members joined Dead Puppet Society for either a full day workshop or two x three hour workshops (one for each age group) to discover the process behind creating and manipulating puppets. Using the Dead Puppet Society Prototyping Method, participants learned the basics behind designing their own puppet character, using readily available materials to exquisite effect, before working together to explore the principles of puppet manipulation. Through a series of visual theatre devising exercises, participants brought their puppets to life. Puppeteers also roved Pelicans throughout public areas, engaging the community. Roving and workshops took place in the following regions:

- Tambo
- Blackall
- Longreach
- Winton
- Julia Creek
- Boulia
- Quilpie
- Thargomindah
- Charleville
- Cunnamulla



Metamorphosis (Queensland Theatre)

DIANE CILENTO STUDIO: 2-4 JULY 2021

Based on the Ovid epic, with a good dose of Dead Puppet Society magic, Zimmerman draws together a series of lesser-known Greek myths and offers us a contemporary window into the parts we play in life.

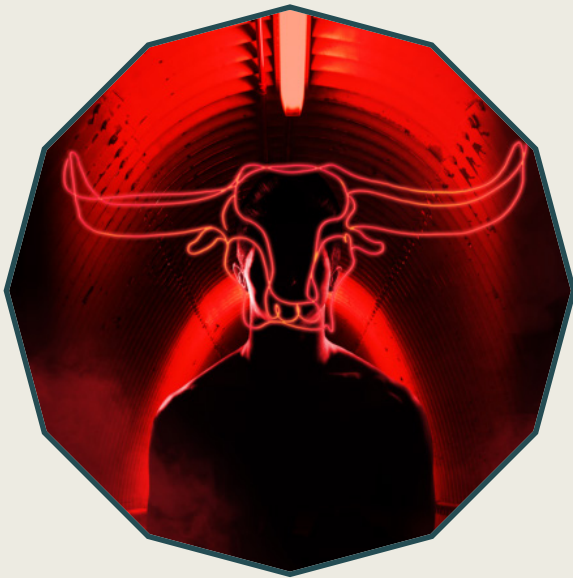
Over a still pool of water we come face to face with the Greek Gods of old and the humans who benefitted or were bereaved by them. Across a bare stage three women carry us through the joyous and the dark places our minds can reach with only their torch light for illumination.



Beyond the Waves (Cairns Children's Festival / ARC Disability Services)

TANKS ARTS CENTRE: 16 MAY 2021

Beyond the Waves was a collaboration between Arc Disability Services, Dead Puppet Society and Cairns Regional Council to develop and present a new work for the 2021 Cairns Children's Festival. The project and outcome was disability lead.



Maze by The Naughty Corner Collective (DPS Academy with Brisbane Powerhouse)

UNDERGROUND THEATRE: 29 SEPTEMBER - 2 OCTOBER 2021

The 2021 iteration of the DPS Academy, presented with Brisbane Powerhouse, saw us mentor emerging theatre collective The Naughty Corner to present *Maze*, a new work that was development and presented through THE DPS LAB in 2020.



Below is a list of full engagements with the following partners, workshops and residencies:

- Terrace
- St Hilda's
- Communication, Speech and Performance Teachers' Association
- Moreton Bay College
- Ayr
- Technicolour
- Loreto
- Adderton House
- Ferny Grove
- Grace College
- Starlight Children's Foundation
- Varsity College
- Kings Christian College
- St Aiden's
- Redlands
- QUT
- Redcliffe State High School
- ArTour - Western Touring Circuit
- St Aiden's
- Goondiwindi State High School
- St Edmund's College
- Ferny Grove State High School
- Glennie
- All Hallows
- Brisbane State Secondary College

Dead Puppet Society Team

CREATIVE DIRECTOR

David Morton

ASSISTANT PRODUCER

Jodie Roche-Jones

EXECUTIVE PRODUCER

Nicholas Paine

ARTISTIC ASSOCIATE

Helen Stephens

CREATIVE PRODUCER

Matt Seery

MANAGEMENT COMMITTEE

Prof. Sandra Gattenhof (Chair), Claire Shulver (Secretary), Tim Hall (Treasurer), Adam Brunes, Laura Campbell, Katherine Hoeppe and Liz Prior.

Dead Puppet Society also thanks members of The Society, our donor circle, for their ongoing support:

- English Family Foundation
- The Jelley Family Foundation
- Liz and Nigel Prior
- Cass and Ian George
- Susan Learmonth and Bernard Curran
- Zoë Connolly
- Denise Wadley
- Anonymous

Dead Puppet Society wish to acknowledge the following partners for their support:

- Australia Council for the Arts
- Arts Queensland
- Brisbane City Council
- Christie
- Glass Half Full Productions
- Queensland Performing Arts Centre
- Brisbane Festival

