STATE THEATRE COMPANY SOUTH AUSTRALIA

DONOR IMPACT REPORT 2025

Contents

A message from Petra	3
Year in review	3
Giving Day & Spark	4
James Smith – Artist Q&A	5
Bequest profile: Kathryn De Angelis	6
Young Theatre Makers Award	7
Dramatic Women	8
10 Years of Commissioning Collective	9
Thank You for Your Support	10
Our Donors	11

Ngadlu tampinthi Kaurna miyurna yaitya yarta-mathanya Wama Tarntanyaku. Parnaku yailtya, parnaku tapa purruna, parnaku yarta ngadlu tampinthi. Yalaka Kaurna Miyurna itu yailtya, tapa purruna, yarta kuma puru martinthi, puru warri-apinthi, puru tangka martulayinthi. Ngadlu tampinthi purkarna pukinangku, yalaka, tarrkarritya.

We acknowledge the Kaurna people as the traditional custodians of the Adelaide Plains.
We recognise and respect their cultural heritage, beliefs and relationship with the land.
We acknowledge that they are of continuing importance to the Kaurna people living today and pay respects to Elders past, present and future.

Australian Government | Creative Australia | Government of South Australia | CreateSA

Cover images —

Top: Waangenga Blanco & Jimi Bani in *Dear Son* (2025) (Photo by David Kelly)

Bottom: Ksenja Logos & Laurence Boxhall in *The Glass Menagerie* (2025) (Photo by Matt Byrne)

A message from Petra

State Theatre Company South Australia
Artistic Director Petra Kalive

Dear friends,

As we welcome a new year, I'm filled with gratitude for your belief in State Theatre Company South Australia — and with excitement for what lies ahead. Your generosity fuels every moment of connection, from the students reached through State Educate to the bold experimentation sparked by our new artist development programs.

Looking to the future, I'm delighted to introduce our new Executive Director, Katherine Fyffe. Kath brings deep experience, fresh ambition and a shared passion for the role theatre plays in shaping a vibrant, inclusive South Australia. Together, we're energised by the possibilities ahead — from nurturing new writing to realising landmark initiatives like Blak State, which will centre and celebrate First Nations storytelling.

Every gift you make helps us champion artists, elevate diverse voices and build the cultural legacy our state deserves. I hope you enjoy reading this snapshot of what your support made possible in 2025.

With gratitude,

Petra Kalive

Artistic Director
State Theatre Company South Australia

2025 in review

Your support makes a meaningful difference in our key impact areas:

134 artists employed

46 independent artists provided with **financial** and **in-kind assistance**

15 First Nations artists employed

67% South Australian artists

6 WRITERS under commission

174 students participated in **Young Theatre Makers Award**

4700 school students attended productions

270 regional students participated in workshops with professional actors

Our first STATE THEATRE COMPANY SOUTH AUSTRALIA GIVING DAY sparked possibility for independent artists

Log Boy play reading with Nic Bishop, Nescha Jelk, Anthony Nocera, Guy O'Grady, Elena Carapetis, Paul Reichstein and Chris Asimos (Photo by Matt Byrne)

On Wednesday 21 May, something remarkable happened. During our first ever Giving Day, supporters, artists and friends came together in a surge of generosity to champion South Australia's independent theatre makers.

Together, in just one day, we raised $236,719 for independent artists.

Because of you, Spark was born. Spark is a three year initiative designed to give independent artists what traditional funding models rarely can: paid development time, technical and production support, mentorship and pathways to audiences, and a mainstage platform — while keeping 100% of the box office revenue.

Thanks to Giving Day donors, the first two Spark productions have been programmed in our 2026 season: the genre-bending *Uncle Vanya but there's ASMR soap cutting videos in the right corner* and the darkly whimsical new work *Log Boy* by playwright Anthony Nocera.

"Every step of Spark has placed artists at its centre," says Anthony. "Your support gives us the freedom to dream big and create uncompromising work."

Spark is a home for fearless, unfiltered, electric theatre. Giving Day didn't just raise funds — it fuelled confidence, possibility and a future where independent artists can thrive.

BECAUSE OF YOU:

- Two new independent works will premiere in our 2026 season
- Emerging artists receive paid development and professional support
- South Australian stories reach new audiences

KEEP SPARK ALIVE

Your donation keeps Spark running beyond 2027 and ensure independent artists continue to have a platform.

You've sparked something powerful. Thanks to you, the future of South Australian theatre is bright — and we are deeply grateful.

To learn more, scan the QR code or visit statetheatrecompany.com.au/spark

James Smith: *Evil Hour*

James Smith in *Jack Maggs* (2024)

You've known him in unforgettable roles in *Euphoria, Hibernation* and *Jack Maggs*. Now, beloved South Australian actor James Smith is turning his talents to the page, undertaking his very first playwriting commission with State Theatre Company South Australia. Because of the generosity of the Commissioning Collective, James is not only an extraordinary actor — he is now emerging as a powerful new playwright, a talent that simply wouldn't have been unearthed without your support.

You've been a familiar face on stage for audiences at State Theatre Company South Australia. How does it feel to be stepping into the role of playwright for the first time?

Like with anything new, there's a sense of trepidation and excitement. I feel my years as an actor will benefit me in a burgeoning writing practice. I certainly don't want to leave any acting behind, but writing has been something that's been happening for me privately, and now that I'm further into my career, it's something I want to explore more.

What inspired the story you're writing for this commission?

It's a combination of things that inspired me to write the story. One of the central inspirations is the story of Elizabeth Woolcock, a historical South Australian figure from the mid-north who was hanged for poisoning her husband. Another inspiration comes from my own childhood and upbringing in the mid-north. There's also genre inspiration — folk horror and thriller — that I'm trying to bring to the stage. It's a combination of several elements.

How has the support from State Theatre Company South Australia and its donors made this opportunity possible for you?

Simply put, being commissioned to write *Evil Hour* has meant I can treat the writing like a job. Knowing there's income connected to delivering drafts means I can focus on it. That financial support allows me to take the work seriously, prioritise it, and I'm sure it makes the work better.

Why do you think it's important for companies like State Theatre Company to invest in new writing and artists in development?

It's vital because that's how we get great, enduring works of the future. Having resources, audiences, quality dramaturgy, and actors makes the work better, and State Theatre can provide that. If we want a vibrant artistic climate, companies like State Theatre must support new development — and they do. Many artists and works have grown from humble beginnings to cultural leadership thanks to their support.

James Smith rehearsing for *Jack Maggs* (Photo by Matt Byrne)

How do you hope audiences will feel when they see your play brought to life on stage?

When audiences see *Evil Hour,* I hope they feel a sense of discovery, surprise, tension, love, loss, lurking dread and fleeting beauty — and that they walk out wanting to tell their friends to come and see it.

Read the full story at statetheatrecompany.com.au

Love and legacy: Kathryn's gift to young theatre makers

Leaving a gift in your will is a personal choice — but for supporter Kathryn De Angelis, it's an opportunity to leave a gift that will live on for generations.

"I have loved the theatre since I was a very young child," says legacy donor Kathryn De Angelis. "Mum and Dad took me to the local theatre. I sat between them and Mum gave me chocolate (probably to keep me quiet!) and I've loved the theatre ever since! So, it seemed natural to leave State Theatre something in my Will."

As a researcher and historian, Kathryn has long nurtured worlds where ideas take shape — on the page, in rehearsal rooms, and inside the small moments of collaboration that make a production possible.

A longtime Subscriber, and among the first to join as a new Silver Subscriber, Kathryn has a deep love for the theatre and the community it creates.

The decision to leave a gift in her Will to State Theatre Company South Australia grew from that lifelong belief in learning and creative opportunity. Honouring the memory of her late husband, Tom De Angelis, Kathryn is planning a legacy that will shine forward: a fellowship to support young and emerging theatre practitioners as they build their careers.

"Getting started in any career can be difficult, especially the arts," says Kathryn, whose bequest will help create employment opportunities for emerging theatre designers, production and technical crew.

"It's leaving a legacy for others to enjoy."
— Kathryn De Angelis

"By specifically targeting that area of theatre I hope to provide opportunities for young people aiming to get into the industry so they can develop their skills and knowledge."

Kathryn and Tom's legacy is one rooted in generosity, possibility and the belief that creativity should never be out of reach. Their gift will allow the next generation of theatre-makers to learn, experiment and step into their careers with confidence.

By sharing her vision, Kathryn hopes to encourage other donors to think "outside the square" when planning their will.

"I think it's nice to know that your love of theatre will continue in a way long after you've gone," she says. "It's leaving a legacy for others to enjoy."

Kathryn De Angelis
(Photo by Naomi Jellicoe)

HOW TO LEAVE A GIFT IN YOUR WILL

1. **Choose your gift**
   A percentage of your estate, a specific amount or an asset.
2. **Speak with your legal adviser**
   They can help you include State Theatre Company South Australia using the correct wording. If you're writing your own Will, we can provide suggested wording.
3. **Let us know (if you wish)**
   Sharing your intentions helps us plan for the future and thank you properly.

A gift is a legacy for the future.

If you'd like a confidential conversation, reach out to Development Manager Alyssa Franceschini on 8415 5333 or at alyssa@statetheatrecompany.com.au.

Our future generation of theatre makers: Young Theatre Makers' Awards

YTMA 2025 Winners — Seaford Secondary College
(Photo by Matt Byrne)

Throughout October, our next generation of theatre-makers were buzzing with ideas. From across Adelaide, 147 Year 10 and 11 Drama students wrote, devised and rehearsed original works for this year's Young Theatre Makers Award (YTMA), presented in partnership with Flinders University and Drama SA.

Born from the long-running Young Playwrights Award, YTMA now celebrates the broader craft of theatre-making, giving students hands-on experience with industry mentors from Flinders and State Theatre Company South Australia.

Seven schools took to the stage at the Matthew Flinders Theatre on 31 October, but it was Seaford Secondary College that claimed this year's top prize with *The Family*, a powerful and beautifully crafted short play that left audiences moved and thoroughly impressed.

Their Drama and English teacher, Zoe Muller, says the experience shifted something in her students. "Working collaboratively and getting feedback from Flinders and State Theatre Company was incredible. They've learnt so much about devising and performing. Many of them now feel inspired to pursue acting and directing."

Students across the program shared that feeling. For one Wirreanda Secondary School participant, it was a transformative experience. "These opportunities not only influenced our education to help us explore the future of Drama and theatre but also gave our class a chance to collaborate with each other and learn more, creating better connections and an even better environment."

More than a showcase, YTMA is a launchpad. Through mentorship, professional engagement and real-world creative development, the program equips young artists with skills, confidence and pathways into tertiary performing arts study.

This work is made possible thanks to our generous partners: Flinders University, Drama SA, the Department for Education, and the James and Diana Ramsay Foundation — and the donors who help our State Educate program thrive.

St Michael's College
(Photo by Matt Byrne)

HELP US GET YOUNG SOUTH AUSTRALIANS TO THE THEATRE

Donate to the State Educate Fund today by scanning the QR code or visiting statetheatrecompany.com.au/donate

Women supporting women

Dramatic Women celebrate the opening night of *Housework* (Photo by Naomi Jellicoe)

Since 2002, Dramatic Women has transformed Australia's theatrical landscape, elevating the work of more than 100 women in the arts. This extraordinary legacy exists because of you.

Thanks to your support in 2025, *Housework* took centre stage. This sharp, funny and incisive new play was written by Emily Steel, directed by Shannon Rush, and featured a powerhouse cast including Franca La Fosse, Susie Youssef and Emily Taheny.

For playwright Emily Steel, the opportunity was transformative. "I'm enormously grateful for the support of the Dramatic Women," she shared. "Housework gave me the opportunity to explore the experiences of women in Australian politics and the barriers between women and power, in a main stage show with not only a female playwright but also a female director and predominantly female cast."

"The challenges of navigating work and motherhood are particularly resonant for me, and the success of the show has been hugely valuable for the development of my career," she said. "Thank you, Dramatic Women!"

Franca Lafosse, Emily Taheny and Susie Youssef in *Housework* (2025) (Photo by Matt Byrne)

Your generosity didn't just fund a production, it created space for women to lead, take creative risks, and shape the stories audiences see on our main stages.

In 2026, the legacy continues, with Dramatic Women will proudly support *RBG: Of Many, One* by Suzie Miller and starring the brilliant" Heather Mitchell.

JOIN DRAMATIC WOMEN

Support women in theatre
by scanning the QR code or visiting
statetheatrecompany.com.au/donate

Celebrating 10 Years of the Commissioning Collective

Malcolm Gray, Jill Hill, Jane Doyle, Laura Healy and Bob Warner (Photo by Matt Byrne)

For ten years, the Commissioning Collective has championed bold new Australian works, nurturing South Australian voices and empowering artists to bring original stories to the stage.

Founding member and beloved South Australian broadcaster Jane Doyle has been part of the journey from the beginning — passionate about supporting new works to become our future classics. "Storytelling is such an important part of any culture, and contemporary voices need to be heard," she says. "That's why I believe in commissioning new works."

For a decade, the Commissioning Collective has emboldened creative risk-taking, giving writers, directors, designers and technical artists the freedom to dream big. This visionary group of donors has helped bring to life beloved South Australian works including *Things I Know to be True, The Gods of Strangers, Hibernation, Euphoria, The Dictionary of Lost Words* and more.

"Storytelling is such an important part of any culture, and contemporary voices need to be heard."

— Jane Doyle

For Jane, the magic lies in supporting South Australian talent to tell the stories of this place. "Local audiences can enjoy the best of both worlds," she says. "A theatre ecosystem that acts both as a crucible for local talent and a drawcard for world-class artists."

This year, the Commissioning Collective's support ushered in Great Australian Bites, a dynamic festival of new play readings amplifying emerging voices. In 2026, it will help bring to the stage *Logan St*, a sweeping new work by Kaurna and Narungga theatre-maker Jacob Boehme. Set in the backyard of an Adelaide mosque, the play follows the unlikely friendship between Goolie, an Afghan cameleer, and Dulcie, a young Aboriginal woman navigating love, loss and life on Kaurna Country.

These works celebrate the depth of South Australia's stories and the extraordinary talent behind them. We offer our sincere gratitude to everyone who has supported the Commissioning Collective over the past ten years — your generosity, vision and steadfast belief in our artists make this work possible. Your support empowers artists to pursue their boldest ideas, and for that we thank you.

Here's to the next ten years — and to the extraordinary donors who make it all possible.

JOIN THE COMMISSIONING COLLECTIVE

From $1800 each year, you can support the commissioning, creative development and production of new South Australian works.

To learn more scan the QR code or visit statetheatrecompany.com.au/donate

Jimi Bani in *Every Brilliant Thing* (2023)
(Photo by Matt Byrne)

Thank you for your support

As we reflect on this remarkable year, we're filled with gratitude for the generosity that has shaped every step forward. Your support has championed bold new work, empowered artists, and strengthened the creative heartbeat of South Australia.

Because of you, our stages have come alive with new voices, ambitious ideas, and audiences experiencing theatre that challenges, delights, and inspires. The energy in our foyers, the excitement around new work, and the pride we feel in sharing South Australian stories all flow directly from your commitment.

Thank you for standing with us, for believing in the power of live performance, and for helping us build a vibrant cultural future for our state. We are deeply grateful — and we look forward to sharing what your support will make possible next.

WAYS TO GIVE IN 2026

Every gift, large or small, helps bring stories to the stage and keep theatre thriving in South Australia.

Make a one-off donation
Support new productions, education programs and artist development with a single gift.

Join a donor group
Be part of a community that champions new Australian work and emerging voices.

Make a bequest or planned gift
Leave a legacy that ensures South Australian stories continue to be told for generations.

JOIN US

Scan the QR code or visit statetheatrecompany.com.au/donate

You can also speak to our friendly team on 8415 5333 or donate@statetheatrecompany.com.au to learn more about giving to the arts.

Our Donors

State Theatre Company South Australia gratefully acknowledges all donors who have contributed gifts over the life of the Company.

We sincerely thank all of our generous donors for their support over the past year. This list reflects donations made between 1 Dec 2024 to 5 Dec 2025. Please visit our website to see the full list: statetheatrecompany.com.au/thank-you

$25,000+

Arts Projects Australia
Wagnan Productions
Sarah Rohrsheim
Jill Hill & Robert Warner
Alison & David Smallacombe

$10,000+

Nunn Dimos Foundation
Legh & Helen Davis
Chris & Christine Guille
Diané Ranck OAM

$7,500+

Dr Zenon Herzberg & Mrs Susie Herzberg OAM
Margo & Sam Hill-Smith
Joe Thorp & Trish White AM

$5,000+

Rob Brookman AM & Verity Laughton
David McKee AO & Pam McKee
Nick, Irena Jasmyn & Felix Setchell
Kate & Simon White

$2,000+

Pauline Atkinson
Katrina Bochner & Thomas Kimber
Rose & Kym Buckland
Nicole & David Crawford
Amy Daniell
Tony & Gustie de Maaijer
Jane Doyle OAM & Ian Doyle OAM
Sheryn Foord
Diana Fry
Malcolm Gray & Laura Healy
John & Rosemary Gumley
Michael & Isobel Harry
Karen Hayes
Jude Henshall
Matt Hyde
John & Kate Irving
Claudine Law & Mark Balnaves
Nicholas Linke
Maria Panagiotidis
Bernie Pfitzner & Kate Logan
Leon Pitchon
Andrew & Gayle Robertson
Chris Scriva
Andrew & Barbie Staniford
Jenny & Sarah Strathearn
Andrew Sweet
Dr Patrick & Ann Wells

$1,000+

Anonymous
Aldridge Family Endowment
South Australian Women's Fund
Rebecca Anderson & Simon Blewett
Roger & Dorothy Beagley
Paul Besanko
Lucy Bizot
Max Brennan
Chevorne Brooks
Kimberlee Brown
Elizabeth Bull
Libby Burns
Jodeen Carney
Elisa Cirillo
Sarah Cirillo
Caroline Croser
Elizabeth Croser
Penelope Croser
Susan Dawe
Irene Doskatsch
Kay Dowling
Kate Duggan
Louise Emmett
Voula Giannopoulos
Dr Sanghamitra Guha
Nick Hays
Judith Henshall
Glenys Jones OAM
Petra Kalive & Tim Stitz
Sarah Keenihan
Michael & Sue Kitchener
Paul & Kelly Kitching
Sonia Laidlaw
Cassie Litchfield
Tim Lloyd
Shelley Lush
Roger Masters
Louise Miller-Frost
Pamela McKee
Kathryn Needs
Claire O'Connor
Pamela O'Donnell
Alexandra & Grant Piggott
Sandy Pitcher
Nicolle Rantanen Reynolds
Ruth Rentschler
Kerry Robertson-Clark SC
Tamara Shah-Waters
Anne Simmons
Joseph Simons & Adam Gardnir
Nigel Steele Scott
Stacey Thomas
Kaye & Ian Thomson
Ida Tirimacco
Judy Underdown
Ann van der Zwaag
Chris & Robert Waltham
Pip Williams

$500+

Anonymous (2)
Adelaide Theatre & More Social Club
Jehad Ali
Dr Peter Alldritt
Bronwyn & Philip Andrews
Maeve Archibald
John Bishop AO
David Bleby QC & Elizabeth Bleby
Dr Verna Blewett
Victoria & Thomas Bridgland
Wendy Bromell
Alexandrea Cannon
Annabelle & David Chan
Kerry Comerford
Prof John & Anne-Marie Crompton
John & Judi Denton
Lyn Edwards
Melissa Geddie
Katy Gibb
Felicity Gunner OAM
Vivien Harries-Harris
Julian Hobba
Brian Kirkby
Dr Richard Lea
Alan & Patricia Lee
Anne Levy AO
Jodie Newton & Mark Saturno
Amy Nikolovski
Sia Ricci
Sandra Robinson
Alice Rolls
Dr Andrew & Susan Saies
Don Sarah AM
Kenneth Shepherd
Kristine Spencer
Timothy Trott
Holly Veale
Gavin Wanganeen
Anne Sved Williams
Jayne Williams

2025 GOLD SUBSCRIBERS

Rose & Kym Buckland
Elisa & Sarah Cirillo
David & Nicole Crawford
Legh & Helen Davis
Irene Doskatsch
Kay Dowling
Lyn Edwards
Barbara Fargher
Malcolm Gray & Laura Healy
Christine & Chris Guille
John & Rosemary Gumley
Jill Hill & Bob Warner
Margo & Sam Hill-Smith
John & Kate Irving
Anne Levy AO
Maria Panagiotidis
Diané Ranck OAM
Andrew & Gayle Robertson
Sarah & Geoff Rohrsheim
Roger & Helen Salkeld
Nick, Irena, Jasmyn & Felix Setchell
Joseph Simons & Adam Gardnir
Alison & David Smallacombe
Andrew & Barbie Staniford
Jenny & Sarah Strathearn

2025 SILVER SUBSCRIBERS

Maeve Archibald
Verna Blewett
Max Brennan
Elizabeth Bull
Alexandra Cannon
Amy Daniell
Diana Fry
Melissa Geddie
Richard Lea
Kathryn Needs
Sia Ricci
Ann and Patrick Wells

DRAMATIC WOMEN

Providing philanthropic support for State Theatre Company South Australia productions created by women.

Lucy Bizot
Chevorne Brooks
Libby Burns
Jodeen Carney
Sarah Cirillo
Elisa Cirillo
Dr Caroline Croser
Elizabeth Ann Croser
Penelope Croser
Alexandra Dimos
Fiona Dorman
Kay Dowling
Louise Emmett
Voula Giannopoulos
Christine Guille
Karen Lesley Hayes AM
Laura Healy
Jude Henshall
Glenys Jones OAM
Sarah Keenihan
Sue Kitchener
Sarah Langley
Claudine Law
Cassie Litchfield
Kate Logan
Natasha Malani
Pamela McKee
Louise Miller-Frost
Kathryn Needs
Claire O'Connor
Maria Panagiotidis
Bernie Pfitzner
Alexandra Piggott
Sandy Pitcher
Diané Ranck OAM
Nicolle Rantanen Reynolds
Ruth Rentschler
Kerry Robertson-Clark
Tamara Shah-Waters
Alison Smallacombe
Stacey Thomas
Ida Tirimacco
Judy Underdown
Ann Van Der Zwaag
South Australian Women's Fund

COMMISSIONING COLLECTIVE

Providing valuable philanthropic support for commissioning and creative development of new Australian plays.

Paul L. Besanko
Rob Brookman AM & Verity Laughton
Jane Doyle OAM & Ian Doyle OAM
Malcolm Gray
Chris Guille
Jill Hill & Bob Warner
Margo & Sam Hill-Smith
Julian Hobba
Tim Lloyd
Pam & David McKee AO
Diané Ranck OAM
Andrew & Gayle Robertson
Don Sarah AM
David & Alison Smallacombe

BEQUESTS

Anonymous (4)
Victoria & Thomas Bridgland
Rob Brookman
Mitchell Butel
Kathryn & Tom De Angelis
Valdis Dunis
Jill Hill & Bob Warner
Anneliese Hirsch
Marjorie Molyneux
Grant Morgan
Maria Panagiotidis
Diané Ranck OAM
Anne Roman
Merry Wickes
Barbara Walter

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