

# ANNUAL GENERAL REPORT 2025



LA MAMA

# WOMINJEKA

La Mama Theatre acknowledges the traditional owners of country throughout Victoria and Australia and pays respects to their elders past and present. Aboriginal self-determination is a human right and we recognise the hard work of many generations of aboriginal people who have fought for this right to be upheld. Always was and always will be aboriginal land. Sovereignty has never been and will never be ceded.

La Mama Theatre is financially assisted by the Federal Government through Creative Australia and the Victorian Government through Creative Victoria.

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

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## LA MAMA PEOPLE

**BOARD OF MANAGEMENT:** **Chair** Helen Hopkins, **Deputy Chair** Angela Buckingham, **Treasurer** Ben Grant, **Secretary** Caitlin Dullard, **Board Members** Kim Ho, Mark Williams, Caroline Lee (until May), David Geoffrey Hall (until May), Beng Oh (until May)

**STAFF:** **CEO/Artistic Director** Caitlin Dullard, **Pathways and Partnerships Manager** Myf Powell, **Marketing and Communications Manager** Georgina Capper. **Ticketing and FOH Manager** Gemma Horbury, **Venue Technical Manager** Shane Grant, **Design** Adam Cass, **Producer (Education)** Maureen Hartley, **Producer (First Nations)** Glenn Shea, **Producer (Digital)** Ruiqi Fu, **Producer (La Mama Presents, Fringe)** Nicki Jam, **Producer (Festivals, FaraDays)** Dora Abraham

Cover photographs by Ruiqi Fu, capturing various moments from the 2025 Residency showings. All other photographs by Darren Gill.

Remembering Aram Geleris.

# INTRODUCTION

I am pleased to introduce La Mama Theatre's Annual Report for 2025.

2025 was unprecedented in La Mama's history. With no shows, it was a time to reflect, adapt and navigate a new path. While our staff reassessed and reinvented ways of working, our board re-evaluated policies and drew inspiration from the promise of the future.

Our vintage poster project, developed with the assistance of Tanarra and Lisa Kingman, Phil Taylor and the Press Room, and Melbourne University Archives, stepped towards a diversification of La Mama's income.

Board member Kim Ho and Festivals Producer Dora Abraham participated in the Climate Leadership Accelerator facilitated by Small Giants Academy. They will ride the momentum from that into the Hope Punk Festival in September, and through the creation of a climate manifesto to guide our Sustainability Policy. Kim and Dora connected with key bodies at the intersection of Art and climate change, and facilitated the La Mama Board's membership in A Climate for Arts.

Caitlin Dullard and Deputy Chair Angela Buckingham completed courses with the Small Giants Academy focused on running for-purpose organisations, particularly the areas of governance, financial and legal responsibilities, and community involvement in decision-making. La Mama's creative purpose was the foremost consideration in strengthening our management processes.

Our Board reaffirmed La Mama's commitment to new Australian work, to our unique 80/20 box office split in favour of artists, and to our commitment to artistic freedom as a cornerstone philosophy. We established as policy 50% artist Board representation, reflecting the people who are at La Mama's heart. These elements will underpin all of the Board's decisions, and work to ensure a vibrant future.

We look with enthusiasm at the new program of shows and events curated by Caitlin Dullard. Caitlin has led the staff at La Mama through these difficult times with a great sense of compassion and artistic courage. We would like to thank her, the staff, and our fabulous team of volunteers, for their continuing excellence and positivity.

Last year, the Board farewelled David Geoffrey Hall, Beng Oh and Caroline Lee, who brought great enthusiasm, energy and diligence to everything they did. Thank you for your service David, Beng and Caroline. My fellow Board members Angela Buckingham, Caitlin Dullard, Ben Grant, Kim Ho and Mark Williams continue to lead with commitment and bravery.

We are thrilled to welcome Sui Chan, Siobhan Kranz and Carissa Lee to the Board, all of whom have deep connections to the arts community.

We continue to receive funding from Creative Australia, City of Melbourne and Creative Victoria. Their support is vital to our existence and we are grateful for their assistance.

To all our private donors big and small, thank you for believing in us. Please get in touch if you are considering a donation. We need you now more than ever.

Please come along to La Mama this year to experience the exciting program on offer, and to have a coffee from our brand-new machine!

2027 marks 60 years of La Mama. We look forward to celebrating this huge milestone with you.

**Helen Hopkins**  
**Chair La Mama Board**

# CEO / ARTISTIC DIRECTOR'S REPORT

2025 marked a deliberate and necessary turning point for La Mama.

For the first time in our history, we paused our public program. This decision created space to examine how we work, who we serve, and how we sustain the future of this organisation – stepping back from delivery to focus on the structures, relationships, and values that underpin everything we do.

Throughout the year, artistic activity continued through 75 residencies, ensuring La Mama remained a place for making, even while it was not presenting. At the same time, staff and Board undertook significant work across governance, systems, strategy, and operations – introducing new platforms, strengthening processes, and clarifying our direction.

This period of reflection has resulted in a clear framework for La Mama's next chapter.

We have implemented a year-round model supporting artists at different stages of practice – from initial engagement through to development, presentation, and industry connection: Pathways In – Play – Present – Pathways Beyond. This approach recognises the realities of independent practice and places long-term sustainability at its centre.

Our program is now structured across three phases: La Mama Presents (February–May), Play (June–August), and Partnerships (September–December), creating a balanced and responsive ecology for artists and audiences while laying the groundwork for meaningful partnerships and diversified income.

We have reaffirmed core commitments: to artistic freedom; to maintaining an accessible and welcoming space (with good coffee); and to presenting only new Australian work.

La Mama has reopened not just as a venue, but as a daily, active space for community. Maintaining an open door – both literally and symbolically – remains fundamental.

We are pleased to welcome and acknowledge a number of partners for 2026 whose support strengthens this next chapter: the Robert Salzer Foundation (Presents), the Cybec Foundation (Play), the Mietta Foundation (Emerge), the John T Reid Charitable Trust (Immerse), the Malcolm Robertson Foundation (Scratch and Immerse), and the Department of Education (Lift Off, a reimagining of our Work Experience program.).

We also acknowledge Creative Australia, Creative Victoria, and the City of Melbourne – and the many individuals within these organisations – whose support, both financial and fundamental, underpinned this critical year of review. And also thank you to the Pool of Dreams fund for supporting the development of our First Nations strategy and program.

None of this work would have been possible without the continued support of our staff, board, volunteers, partners, funders, donors, and the wider community. The willingness of so many to support a year of change reflects a shared investment in La Mama's future. I sincerely thank every person who gave, trusted, challenged, listened, and gave the energy, love and wisdom that we, as a community, have in spades.

What has emerged from 2025 is a stronger, more focused organisation – one better equipped to support artists and to contribute meaningfully to the cultural life of this country. We now move forward with clarity and intent.

**Caitlin Dullard**  
**CEO/Artistic Director**

# WHY LA MAMA MATTERS

Since 1967, La Mama Theatre has championed and amplified the Australian theatrical voice. Our legacy is both valued and evolving, and in 2026 we proudly reaffirm our role **as the home for the next generations of theatre-makers** – a place to challenge, create, and lead transformative social, cultural, and artistic change.

La Mama is more than a theatre; **it is a cultural force**. With its iconic history and intimate spaces, La Mama hums with grassroots energy and courageous creativity. For decades, **it has been an incubator of bold ideas and new voices**, nurturing thousands of works that have gone on to shape the national arts landscape. This is where groundbreaking work begins, and where the future of theatre is made.

At the heart of our identity is an **Artist-First Model**. By offering 80% box office returns, free venue access, and comprehensive technical and producing, we remove barriers so artists can focus on their craft and take creative risks.

**Our audiences** are equally vital to this ecosystem. With diverse programming, affordable tickets, and our legendary hospitality – free tea, coffee, and spaces to connect – La Mama offers more than just a performance. It creates community, conversation, and belonging.

Above all, La Mama is **an open community**: a rare space where unfiltered, urgent voices are heard. We embrace work that is raw, challenging, and profoundly human, because it is through this risk and experimentation that theatre, and society, evolves.

If we lost La Mama, we wouldn't just lose a theatre. We would lose the roots of Australian culture – the spaces where First Nations stories, migrant stories, queer stories, quiet stories, and dangerous stories are held and heard. We would lose the stage where the next generation of artists learn not only how to perform, but how to survive, collaborate, adapt, protest, listen, and lead. La Mama is about more than theatre – it is about safeguarding the future of who we are, and who we might become.

With the support of Creative Australia, Creative Victoria, the City of Melbourne, and the many donors to Our Next Act, La Mama proudly reopened for performance in February 2026, with a commitment to new Australian work. The first two years will focus on stability and resilience, before expanding ambition to scale programs and deepen impact. **By 2030, La Mama will be positioned to provide greater support for artists, reach broader communities, and deliver lasting cultural impact for decades to come.**

**VISION** To spark a theatre of possibility, creating life-changing moments which transform individuals and shape the future of Australian storytelling.

**PURPOSE** To nurture artists and ideas, engaging audiences, and strengthen culture by supporting bold, vital new Australian theatre.

<p><b>STRATEGIC PRIORITIES 1</b></p> <p>Artist Recruitment, Retention and Sustainability</p> <p><b>GOAL:</b> Independent Artists at all stages have a viable practice making new Australian work.</p>	<p>Partnerships and Sector Capacity Building <b>2</b></p> <p><b>GOAL:</b> To strengthen the theatre sector, create pathways and opportunities for artists, and work collaboratively to achieve recognition of the valuable contribution of artists and the arts.</p>	<p>Measuring and Communicating Impact and Relevance <b>3</b></p> <p><b>GOAL:</b> La Mama's cultural, social, artistic, and economic impact is evidenced and widely understood; La Mama is recognised as indispensable and funded accordingly.</p>
<p>Reinvigorating Profile and Developing Audience <b>4</b></p> <p><b>GOAL:</b> Brand profile communicates La Mama's unique identity and successfully engages new target audiences while retaining existing loyal audience.</p>	<p>Income generation and Financial Independence <b>5</b></p> <p><b>GOAL:</b> Financial security and independence without compromising the La Mama Model.</p>	<p>Organisational Capacity Building <b>6</b></p> <p><b>GOAL:</b> La Mama is a modern, equitable, human-centred workplace; staff and governance effectively support the organisation's purpose.</p>

**COMMITMENTS** Artistic Freedom. Access & Inclusion. Open-Door Culture. First Nations Cultural Conservation. Championing Diversity. Celebrating Difference. Climate Action. Geographic Equity. Collaboration. Generosity of Spirit. Responsiveness. Trust. Health and Wellbeing. Sustainability. For All.

## THEORY OF CHANGE

**IF WE** empower and support artists

**BY** offering trust, freedom, resources, and minimal financial risk

**THEN** they create powerful storytelling that connects hearts, minds and communities

**AND ULTIMATELY** the art becomes a vehicle for an empathetic, curious and connected society, one where artists are valued, and culture thrives

# 2025 HIGHLIGHTS

## In 2025 we facilitated

**75 two-week artistic residencies** across 3 venues, involving **more than 300 artists** at all stages of their career.

We received **more than 300 applications** for the 2026 programming.

...And **Maureen Hartley** was awarded the **Green Room Association Lifetime Achievement Award!**

We also had **43,907 social media followers**, **17,950** incidents of engagement on **Facebook**, **12,642** through **email marketing** and **12,408** via **Instagram**... plus further engagement through LinkedIn and YouTube.

## Since rebuilding our home in 2021, we have produced

**2,478 Performances** of **666 Productions** made by **4,523 Artists**, which have been seen by **121, 283 Audience** including **16,577 online viewers**.

...and we have paid **more than \$2 million directly to artists** in box office revenue and project funding.

## Across our history we have produced

**25,000+ Performances** of more than **2,500 Productions** plus at least **3,000 nights of poetry, music & cabaret** by **50,000+ Artists** attended by more than **2 million Audience**.

# IN THE MEDIA...

I wouldn't be a playwright without [La Mama founder] Betty Burstall getting fired up, coming back from visiting the small theatres of New York and saying: 'We'll never find [new Australian playwrights] unless we give them a space.'

- **David Williamson, The Age, 11/09/2024**

"Dullard announced a number of key commitments... The first, to support exclusively new Australian work (of a diverse kind), the second to 'double down on complete artistic freedom'. They are values that La Mama's founder, Betty Burstall, would proudly uphold... [in 2025 La Mama] took quality time out to consider how to fulfil its artistic mission in the dysregulated global village we are now forced to live in."

- **Julian Meyrick, Arts Hub**

"Over its near 60-year history, La Mama... has been a vanguard of new Australian theatre: a breeding-ground for theatre makers to push the boundaries and test out new work... Both productions [our first under the new model]... are exemplars of La Mama's raison d'être: giving artists the support and space to experiment. Who else would give this work a home?"

- **Keith Gow, The Saturday Paper**

"La Mama's reopening will be a relief for theatregoers, who can expect a welcoming atmosphere (and a free cuppa) at a vital institution, refreshed in its commitment to the future of new Australian work for the stage."

- **Cameron Woodhead, The Age 27/11/2025**

"La Mama is back, with more enthusiasm and dedication than ever before."

- **Lyn Hurst, Melbourne Observer**

# WHAT WE DID IN 2025

## CONSULTATION AND STRATEGY DEVELOPMENT PROCESS

Upon our decision to pause programming for a year, we identified the stages and timeline. It was imperative that we took this moment to listen to our stakeholders and our community, managed priorities with clarity and discernment, gave ourselves the time required to map out and test our thinking and to communicate clearly and effectively.

### Step 1: External review and Internal Planning (2024)

- Consult Stakeholders and develop a Communications Strategy
- External Artistic Review
- Identify timeline, clarify internal responsibilities, budget and external support needed

### Step 2: Internal Review and Research Including: (2025)

- Strategic Plan 2026 – 2030 inc. refined Vision, Purpose and Strategic Priorities (see Strategic Plan)
- Staffing Structure – A Program Producer Model intersecting with Operational Staffing
- Workflow Overview: Including updating recruitment, contracts, exit strategies for staff, volunteers, board, and artists.
- Data Collection: including updating database
- Advocacy Strategy including Ambassador Program.
- Audience Experience: including updating ticketing platform, FOH amenities, a new website
- Fundraising Strategy
- Artistic Model and Application Process:  
<https://www.lamama.com.au/for-artists/2026-program-applications>
- Board Recruitment:  
<https://www.lamama.com.au/about/people/board-of-management>
- Policy Overhaul and Model Rules update:  
<https://www.lamama.com.au/about/policies-reports>
- Communications Strategy

### Step 3: Implement and Communicate (2025 – 2026)

- Program Launch with communicated reinvigoration – balancing legacy and future.
- Application process pilot – with learnings for future rounds.
- Execution of above for February 2026 re-open.

## **ARTIST CONSULTATION:**

**Led by** Petra Kalive.

**Consultation included:** David Pledger, Todd McDonald, Selene Bateman, Margaret Harvey, Noemie Huttner-Koros, Emmanuelle Mattana, Amy Sole, Amarantha Robinson, Anthea Williams, Bernadette Fam, Chi Vu, Freddie Fitzpatrick-Lubowitz, Noah Gullan, Marion Slatter, Fini Liu, Simon Porro, Karina White, Carly Watson, Simon Abrahams, plus an open access Community Night and online questionnaire.

## **FUNDRAISING SUPPORT:**

**Right Lane Consultancy:** Led by Georgie Swann

**Plus One support:** With Stephen Richardson

**Philanthropy Squared's Art and Science Mentorship:** With Frankie Airey and Marissa Mandle

## **STRATEGIC SUPPORT:**

**Tanarra:** Led by Lisa Kingman

**Peter Lamell:** Mentorship through Kilfinan Australia

**Vanessa Harvey:** Independent consultation

**Small Giants:** Master of Business and Empathy (CEO Caitlin completed across 2025)

**Melbourne Business School:** For Purpose Leadership Course (CEO Caitlin completed)

## **BOARD RECRUITMENT:**

**Greenways Group:** Anna Mercer

## **2026 PROGRAMMING:**

**Led by** Caitlin Dullard

**External Assessors:** Amarantha Robinson, Lyall Brooks, Roshelle Fong and Bernadette Fam.

**Internal Producers:** Maureen Hartley, Nicki Jam, Dora Abraham, Myf Powell, Glenn Shea.

## **WHAT WE LEARNED**

We learned so much and thank everyone who gave their wisdom and knowledge. The urgent need for La Mama to not only survive, but thrive, was named hundreds of times. Our response is a revitalised strategy which double downs on the core vision of our founder Betty Burstall: with a commitment to presenting exclusively new Australian work, artistic freedom, free (now good!) coffee, open community space and a minimum 80% box office to artists. Our model has evolved to respond to the cultural moment we are in: with our calendar year broken into three parts: PRESENTS, PLAY and PARTNERSHIPS and our interconnected artist trajectory supporting sector cohesion and artist retention: PATHWAYS IN – PLAY – PRESENTS – PATHWAYS BEYOND.

# OUR IMPACT: CASE STUDIES

## **TROPHY BOYS by Emmanuelle Mattana**

**Debuted La Mama Explorations December 2022**

45 Downstairs February 2023; Vic & NSW tours in 2024

**Off Broadway season MCC Theatre, NYC August 2025**

Australian Tours in 2025 & 2026... with no sign of stopping

*"My debut play 'Trophy Boys' just closed its twice extended Off-Broadway season in NY, directed by Tony Award Winner Danya Taymor. The show premiered to its very first audiences in 2022 as part of La Mama's Explorations Season and [La Mama] gave me the opportunity as a young, first-time playwright to stage radical queer work. I can wholeheartedly say that Trophy Boys would not exist without [La Mama]."*

**- Emmanuelle Mattana**

## **THE REMOVALISTS by David Williamson**

**Debuted La Mama July 1971**

October 1971 production Nimrod Street Theatre Company NSW, directed by John Bell

**1973 Royal Court Theatre, London, directed by Jim Sharman**  
**1973/74 Off Broadway debut at New Phoenix Repertory Company**

1975 feature film directed by Tom Jeffrey... dozens of subsequent productions

**2025 Melbourne Theatre Company**



Queue to buy tickets The Removalists 1977 by Jyl Gocher

*"What La Mama gave Williamson was space to experiment, to make mistakes, and, crucially, to write plays that said precisely what he wanted to say."*

**- Diane Stubbings,  
Australian Book Review  
17/3/2025**

# OUR IMPACT: TESTIMONIALS

*"Having time and space and an invited showing of a new work in very early stages of development was nourishing and vital... while La Mama did not produce new works in 2025 it supported a huge number of artists to develop work and develop new connections... This acted as a key sector-building initiative and will have immeasurable value for artists and the ecology."*

**Emilie Collyer**

*"We are encouraged to be curious and adventurous, while also supported to be rigorous and in search of artistic excellence."* **Flick**

*"Independent artmakers are under immense pressure at the moment, and La Mama's decision to open their doors to artists during such a challenging period for the company was both ingenious and profoundly welcome."*

**Ben Brooker**

*"As my first solo creative development, I found the La Mama team exceptionally supportive - dedicated to creating a platform for risk-taking work that may not yet have a form or style or genre or script. It was encouraging to be involved with La Mama at a time in their history that was so focused on process, exploration, experimentation, and allowing artists to not yet have all the answers. I felt (and still do feel) lucky to have been a part of it!"*

**Hazel Pigrum**

*"La Mama using last year to give development time to artists despite all the restructuring struggles speaks to how much the company values art making rather than just art as a product or result."* **Sophia Derkenne**

*"...when artists are given something as simple as space and organisational backing, they gather and generate demonstrably more robustly."* **Zack Lewin**

*"As Treasurer I am biased but I think La Mama taking 2025 to undertake a root and branch review of its purpose, policies and processes was heroic and created real renewal and reflection."* **Ben Grant**

*"The assurance of mutual support and care; the openness to share work, discuss ideas and opportunities; the inspiration and drive to pursue our projects - this continues to grow with the length of time we spend together. It's this kind of spirit of community that keeps collaborative art forms alive, and what La Mama excels at."* **Eliza Dune Daiza**

*"The great thing about the residency was unfettered and unbothered access to space to play."* **Aslam Abdus-samad**

*"Having a dedicated space at La Mama has given me the momentum and permission to take my work seriously. It reframed how I approach my writing time; treating creative work with the same respect as my 'regular' job. I'm extremely grateful for the experience and the confidence it has given me to keep showing up to the work as an artist and writer."* **Claire Frost**



# 2025 PROGRAMMED RESIDENCIES

## LA MAMA

**Pauline Sherlock** "Psychopath School"  
**Murdoch Keane** "Superstardom at last"  
**Matthew Connell** "Untitled"  
**Dan Spielman & Ariette Taylor** "New Work"  
**Sandra Long** "How I Survived a Bot Attack, Stumbling through a Sea of Click Farms"  
**Megan Twycross** "STUCK"  
**Vanessa O'Neill** "The Greer Effect"  
**Solomon Rumble** "Oooo What is This Little Thing Over Here?"  
**Furball Theatre** "The Birds"  
**Hazel Pigrum** – University of Melbourne UHT Award – "AUTOMATED"  
**Roisin Wallace** "FEMOID. – Vixen theatre company"  
**Keegan Bell** "Feathered Body Perpetual Fall"  
**Robert Lewis and Dan Graham** "Hundreds and Thousands (working title)"  
**Cohan** "The Irreducible"  
**Honor Webster-Mannison** "Cow Play"  
**Aquilla Sorensen** "Hell On Earth"  
**Emina Ashman** "Florescence"  
**Stella Webster** "Ways to Drown a Fish"  
**James Jackson** "The Water Done Gone"  
**AYA** "Ma"  
**Sheanna Parker Russon** "A Trans Woman's Guide to Manhood"  
**Dora Abrahams** "Brides"  
**Francesco Mandarino & Zoe Anastasiou** – "Ballet For Boys"

## COURTHOUSE

**Laurence Strangio** "HEDDA [alone]"  
**Zadie McCracken, Ella Crowley & Julian Smith-Guard** "Everybody Wants to be Emma: the Musical"  
**Madelaine Nunn** "The Kick"  
**Glenn Shea** "Trilogy"  
**Isabel Knight** "In Train"  
**Sophia Derkenne and Daphne Gerolymou**  
**Papadopoulos** "Breadwinning"  
**Daniel Witton** "Cadence"  
**Natalie Frija** "Montauciel and the Moon"  
**Georgie Rootsey** – Deakin Springboard Residency – "Honey, I'm Home"  
**Gabriel Partington** "The Apple Tree"  
**Zoë Harlen** "This Means War"  
**Pummel Squad** "Chance be a Dame this Evening"  
**Adam Fawcett** "Men on the Verge of a Nervous Breakdown"

**Elbow Room (Marcel Dorney)** "S A I N T S"  
**R.Johns with Aliya Aboo** "Journey of the True Self"  
**Tariro Mavondo** "Mother Wound in Seven Rooms"  
**Rollercoaster Theatre** "RED"  
**Mark McDonald** "We the Jury"  
**Roxanne McDonald and Sally McKenzie** "PREOCCUPATION"  
**Flick** "GAG REFLEX"  
**Jorja Bentley** "Case Notes"  
**Lyall Brooks** "There Arose a Great Tempest"

## REHEARSAL HUB

**Ryan Stewart** "KINDER"  
**Jamila Main, Yasemin Sabuncu & Jessie Ngao** "Midsumma Pathways Group Residency"  
**Tim Sneddon** "Foot Finger Face"  
**India Alessandra** "For You, Always"  
**Sally Q Davies** "Messier Objects"  
**Claire Frost** "[Working Title] Echoes in the Algorithm"  
**Jennifer Monk** "Wing Attack, Here if you need"  
**Cassandra-Elli Yiannacou** "Capitalism according to the Lilydale line"  
**Hayley Edwards** "Shitbag"  
**Bridget Webster, Bridie Noonan and Oscar O'Brien** "Worms and Conditions"  
**Ben Brooker** "The Sky King"  
**Aslam Abdus-Samad** "Words I Wish I Had"  
**Cole Mckenna** "Bless the Telephone"  
**Emilie Collyer** "Post Doctoral Fallowship"  
**Cynda Beare** "Sex Poems"  
**Phoebe Anne Taylor** "End Process"  
**Noemie Huttner-Koros & Andrew Sutherland** "To Wander Off As Things Are Called To Order"  
**Maki Morita** "Moon Child"  
**Kerith Manderson-Galvin** "ACTION FIGURES"  
**Ben Grant** "Wrong Way: Grow Back"  
**Freddie Fitzpatrick-Lubowitz** "On Saturday"  
**Zack Lewin**, "My First Sugar Daddy (Who Actually Looks Like My Dad)"  
**Emily Tomlins** "Stranger"  
**Tessa Nethercote Way** "Backtrack"  
**Bronte Charlotte** "Clementine and Pieces of Shit"  
**Henry Kelly** "We Make Friends with Karl Marx"  
**Heidi Everett** "Lost Women"  
**Jem Lai** "I'M TRYING TO HELP YOU, SILLY!"  
**Beth Paterson, Kat Yates** "Welcome to My Egg Talk"



# MARKETING REPORT

We began 2025 with an intensive period of research and development into how we can serve our programmed artists better.

The longer seasons planned for 2026 allow us to go much deeper with our marketing, and make for a more focussed, strategic budget spend.

Over the course of the year, we implemented a refreshed visual identity across the board, and on a new website design, UX, and we opened up opportunities for internally platformed promotion and content curation.

We instituted a refreshed emphasis on following the trajectories of works that began their lives at La Mama as they head off into the world. Last year we celebrated Trophy Boys, which premiered in the 2022 iteration of La Mama EXPLORATIONS, before fast becoming a multi-award winning, acclaimed production that toured nationally and internationally, making its US premiere in 2025 off Broadway at MCC Theater. Madeleine Nunn's FLICK, too, which also began its life as an EXPLORATIONS piece, went on to win awards at the 2025 Adelaide Fringe and toured to the Edinburgh Festival Fringe in August.

By July, Marketing Manager Georgina Capper was back in the thick of managing the marketing for each of the **La Mama Presents** season shows.

Our streamlined programming has a profound impact on the effectiveness of our marketing. Our aim has been to have more space to work in more depth on each part of the year's program.

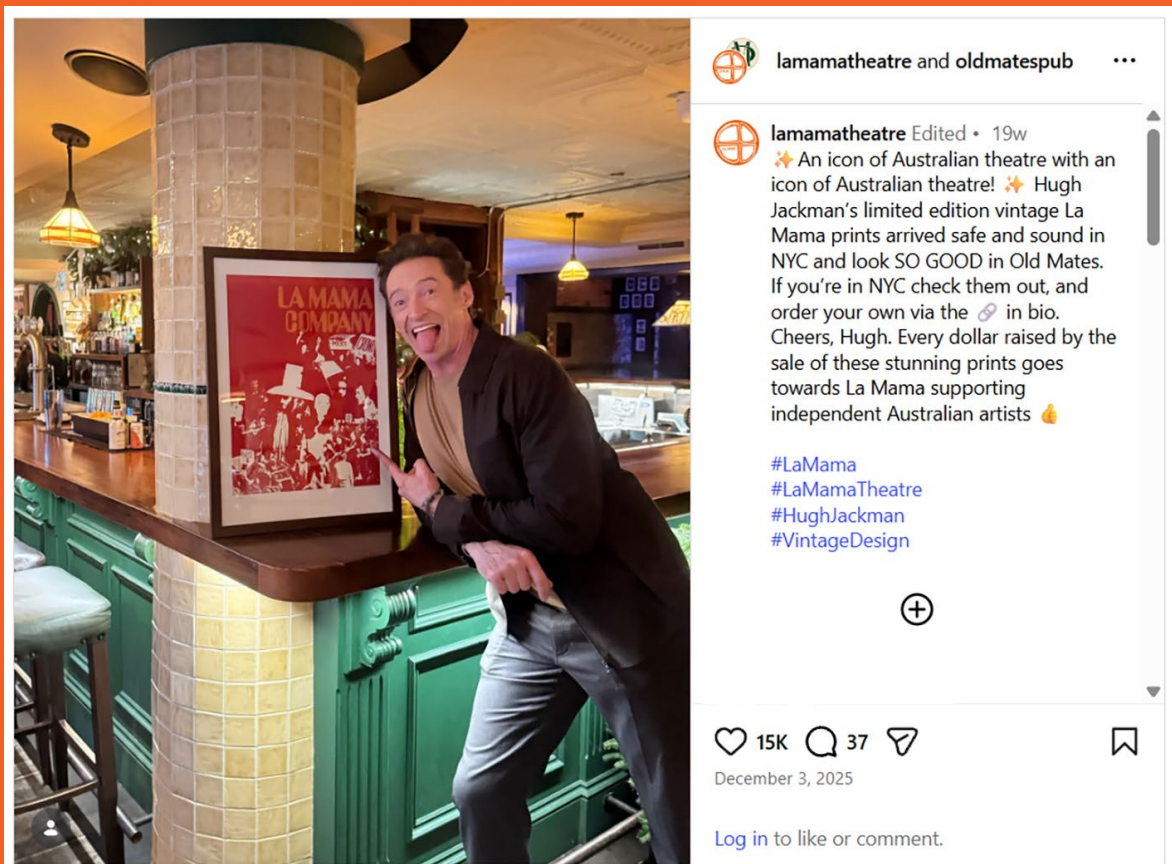
**Presents** is the centrepiece of both programming and marketing, while the winter **Play** period of development taking priority over polished work requires less promotion. This allows us three months to prepare for our September to December **Partnerships** events.

We shall put all of these changes into action across 2025/26 and adjust as needed for future seasons.

## MEDIA ENGAGEMENT:

Despite no performances, we still attracted around 70 media articles, mentions, and interviews illustrating the profound impact that La Mama has in platforming artists and their works and developments, highlighting their potential for extraordinary lives and legacy beyond La Mama (the MTC season of *The Removalists*, and the Broadway smash hit run of *Trophy Boys* exemplify this). The sustained media focus is meaningful recognition by our community and the industry of the crucial role La Mama plays in the national theatrical landscape.

There was high engagement social media and news-wise too, demonstrating a real pride, love, and ownership of La Mama.



**Hugh Jackman** promoting La Mama vintage posters on insta in NYC

# PARTNERSHIPS AND PATHWAYS + REGIONAL ENGAGEMENT

## PARTNERSHIPS AND PATHWAYS

In 2025, La Mama made a significant leap in how artist development and programming intersect, adopting **Pathways & Partnerships** as core, organisation-wide structural framework. From this year, artist pathways became central to our programming, which creates stronger ties and growth on both sides.

The introduction of the four-stage model **Pathways In, Play, Presentation & Partnerships**, and **Pathways Beyond** makes for a clear and sustainable artist journey. Works developed through programs such as Explorations, Immerse (Writing Intensive), Emerge and Scratch are now actively informing La Mama's programming and external presentation opportunities, ensuring continued support and nourishing the quality and diversity of the work.

Across 2025, Pathways supported over 400 artists through residencies, mentorships, and peer-led development. Residencies, valued at approximately \$10,000 each, provided critical time, space, and resources for development, alongside workshops and showings. Fortnightly gatherings fostered peer exchange, accountability, and creative discipline, reinforcing La Mama's role as a vital incubator for independent practice.

## REGIONAL ENGAGEMENT

La Mama significantly expanded its regional footprint in 2025 through the **Connect Mobile** program, engaging makers and facilitators across Victoria including Warracknabeal, Natimuk, Geelong, Warrnambool, Yarrawonga, Castlemaine, Ballarat, Stratford and Warragul.

Over 100 artists, producers and arts workers participated, with strong representation from independent practitioners, local presenters, and community organisations. We strengthened regional networks, identified gaps in touring and access, and built new relationships between metropolitan and regional sectors.

Delivered in partnership with Regional Arts Victoria and local stakeholders, our engagement directly informed La Mama's **Regional Engagement Strategy** and the development of **Regional Immerse**, launching in 2026 alongside a metro stream to ensure equitable access to artist development.



# NATIONAL ENGAGEMENT + PARTNERSHIPS AND SECTOR DEVELOPMENT

## NATIONAL ENGAGEMENT

In 2025 La Mama initiated and led the **National Independent Theatre Network**, establishing a new model for cross-sector collaboration. Developed through ongoing online engagement and a key in-person meeting in Darwin during the APAX Summit, the Network currently brings together Browns Mart Theatre, The Blue Room Theatre, and Metro Arts.

This national consortium is reimagining how independent theatre collaborates across Australia, with a focus on regional touring, audience development, and grassroots engagement. The work lays the foundation for a **National Regional Strategy**, addressing inequities in access and supporting sustainable audiences beyond metropolitan centres.

La Mama also contributed to national leadership by hosting for Australian Plays Transform National Play Summit, strengthening dialogue and connections across the independent theatre ecology.

## PARTNERSHIPS AND SECTOR DEVELOPMENT

Strategic partnerships were significantly expanded in 2025, including with Arts Centre Melbourne, Regional Arts Victoria, Science Gallery, Immigration Museum, alongside strengthened relationships with MAV, APT, Midsumma, Melbourne University, Deakin University and Griffith University.

These collaborations are creating tangible pathways between artist development and major presenting platforms through shared workshops, artist talks, and future co-presenting opportunities.

Producer mentorships were also expanded, supporting independent and emerging producers to engage with programming, strategic planning, and community-led practice. This has been particularly impactful for underrepresented artists and disability arts practitioners, broadening participation across the sector.



# FINANCIAL REPORT

In 2025 we undertook a root and branch review of our policies, practices and purpose, in part to secure La Mama's financial future. While funding remains a concerning priority, due to the unusual year, La Mama Inc. finished 2025 with a surplus of \$77,145.

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 2025

	Note	31 <sup>st</sup> December 2025 \$	31 <sup>st</sup> December 2024 \$
<b>REVENUE</b>			
<b>Grants</b>			
Creative Victoria – Core		225,000	225,000
Creative Australia – Core		175,000	0
Creative Australia – Other		86,000	1,200
Creative Victoria - Other		50,000	0
City of Melbourne – Core		72,000	110,098
City of Melbourne – Other		25,000	0
<b>Total Grants Operational Funding</b>		<b>633,000</b>	<b>336,298</b>
<b>Productions and Donations</b>			
Box Office ,Venue		25,020	493,460
Donations		256,728	497,779
Auspiced productions		0	0
<b>Total Productions and Donations</b>		<b>281,748</b>	<b>991,239</b>
<b>Other Income</b>			
Project Funding and Script & Service Income		113,795	227,119
Interest Income		1,117	896
Other Income		22,122	64,453
Bar Sales		1,168	87,599
<b>Total Other Income</b>		<b>138,202</b>	<b>379,540</b>
Income carried forward to 2026/Contract Liabilities		(150,000)	0
<b>TOTAL REVENUE</b>		<b>902,950</b>	<b>1,707,604</b>
<b>EXPENDITURE</b>			
Cost of Sales Front of house		25,269	57,674
Salaries and artist fees		538,160	633,137
Venue and Production		10,463	65,313
Marketing		16,850	64,795
Administration		216,895	198,164
Other Programs		12,988	289,455
Box Office Expense		0	380,254
Depreciation Expense		3,998	2,612
Donations and Awards		1,162	2,731
<b>TOTAL EXPENDITURE</b>		<b>825,785</b>	<b>1,694,135</b>
<b>Surplus for the year</b>		<b>77,165</b>	<b>13,469</b>
<b>OTHER COMPREHENSIVE INCOME:</b>			
<b>Other Comprehensive Income for the year</b>		<b>0</b>	<b>0</b>
<b>TOTAL COMPREHENSIVE SURPLUS FOR YEAR</b>		<b>77,165</b>	<b>13,469</b>

# LA MAMA INC. CONTINUED

## STATEMENT OF FINANCIAL POSITION AS AT 31<sup>st</sup> DECEMBER 2025

	Note	31st December 2025 \$	31st December 2024 \$
<b>ASSETS</b>			
<b>Current Assets</b>			
Cash and Cash Equivalents	3	810,668	700,468
Trade and Other Receivables	4	735	1,190
Other Current Assets	5	26,715	13,222
<b>Total Current Assets</b>		<b>838,118</b>	<b>714,880</b>
<b>NON-CURRENT ASSETS</b>			
Property, Plant & Equipment	6	8,741	7,364
<b>Total Non-Current Assets</b>		<b>8,741</b>	<b>7,364</b>
<b>TOTAL ASSETS</b>		<b>846,859</b>	<b>722,244</b>
<b>LIABILITIES</b>			
<b>Current Liabilities</b>			
Trade and Other Payables	7	34,633	41,535
Provisions	8	115,379	109,027
Other Liabilities	11	325,000	277,000
<b>Total Current Liabilities</b>		<b>475,012</b>	<b>427,562</b>
<b>TOTAL LIABILITIES</b>		<b>475,012</b>	<b>427,562</b>
<b>NET ASSETS</b>		<b>371,847</b>	<b>294,682</b>
<b>EQUITY</b>			
Retained Earnings		371,847	294,682
<b>TOTAL EQUITY</b>		<b>371,847</b>	<b>294,682</b>

# LA MAMA INC. CONTINUED

## STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31st December 2025

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	Retained Earnings	Total Equity
<b>2023</b>		
Balance at end of financial year	281,213	281,213
<b>2024</b>		
Surplus attributable to members	13,469	13,469
Balance at end of financial year	<u>294,682</u>	<u>294,682</u>
<b>2025</b>		
Surplus attributable to members	77,165	77,165
Balance at end of financial year	<u>371,847</u>	<u>371,847</u>

# LA MAMA INC. CONCLUDED

## STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31st December 2025

	Note	31st December 2025 \$	31st December 2024 \$
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>	<b>14</b>		
Grants Inc GST		531,300	369,928
Box Office Venue & Publications Inc GST		27,522	542,806
Donations and Auspiced Productions		256,728	497,779
Other Earned Income Inc GST		150,794	417,494
<b>Total Cash Flows</b>		<b>966,344</b>	<b>1,828,007</b>
Payments to Suppliers & Employees		(851,887)	(1,519,292)
Interest Received		1,117	896
<b>NET CASH GENERATED (USED) BY OPERATING ACTIVITIES</b>		<b>115,574</b>	<b>309,611</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Purchases of Property, Plant and Equipment		(5,374)	(4,142)
<b>NET CASH GENERATED (USED) BY INVESTING ACTIVITIES</b>		<b>(5,374)</b>	<b>(4,142)</b>
<b>NET INCREASE (DECREASE) IN CASH HELD</b>		<b>110,200</b>	<b>305,469</b>
Cash and Cash Equivalents at the beginning of the year		700,468	394,999
<b>CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR</b>		<b>810,668</b>	<b>700,468</b>

# LA MAMA TRUST

## STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME FOR THE YEAR ENDING 31st December 2025

	31st December 2025 \$	31st December 2024 \$
<b>INCOME</b>		
Interest Received	31,701	50,892
Donations	236,637	177,890
<b>Total Income</b>	<b>268,338</b>	<b>228,782</b>
<b>EXPENSES</b>		
Promotional Expenditure	10,400	0
Donation to La Mama Inc	345,132	494,224
<b>Total Expenses</b>	<b>355,532</b>	<b>494,224</b>
<b>Surplus (Deficit) for the year</b>	<b>(87,194)</b>	<b>(265,442)</b>

. 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 2025

	31st December 2025 \$	31st December 2024
<b>TRUST FUNDS</b>		
Settled Sum	100	100
Retained earnings	907,258	994,452
<b>Total Trust Funds</b>	<b>907,358</b>	<b>994,552</b>
Movement in Equity Represented by:		
<b>CURRENT ASSETS</b>		
Trust – Sandhurst Account	543,561	515,917
Bendigo Bank Term Deposit	0	0
Bendigo Bank Operating	336,489	471,550
Trade and Other Receivables	20,000	0
Accrued Interest	5,016	4,793
<b>Total Current Assets</b>	<b>905,066</b>	<b>992,260</b>
<b>NON-CURRENT ASSETS</b>		
<b>Artworks</b>		
Artworks at Cost	2,292	2,292
<b>Total Artworks</b>	<b>2,292</b>	<b>2,292</b>
<b>Total Non-Current Assets</b>	<b>2,292</b>	<b>2,292</b>
<b>TOTAL ASSETS</b>	<b>907,358</b>	<b>994,552</b>
<b>Liabilities</b>		
<b>Total Liabilities</b>	<b>0</b>	<b>0</b>
<b>NET ASSETS</b>	<b>907,358</b>	<b>994,552</b>

# LA MAMA TRUST CONCLUDED

## STATEMENT OF CHANGES IN EQUITY FOR YEAR ENDING 31<sup>ST</sup> DECEMBER 2025

	Settled Sum	Retained Earnings	Total Equity
<b>Opening balance</b>	<b>100</b>	<b>1,259,894</b>	<b>1,259,994</b>
Surplus (deficit) for year ended 31/12/2024	0	(265,442)	(265,442)
<b>Balance 31<sup>st</sup> December 2024</b>	<b>100</b>	<b>994,452</b>	<b>994,552</b>
Surplus (deficit) for year ended 31/12/2025	0	(87,194)	(87,194)
<b>Balance 31<sup>st</sup> December 2025</b>	<b>100</b>	<b>907,258</b>	<b>907,358</b>

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

## STATEMENT OF CASH FLOWS FOR YEAR ENDING 31<sup>ST</sup> DECEMBER 2025

	Note	2025 \$	2024 \$
<b>Cash Flows from Operating Activities</b>			
<b>Cash Inflows</b>			
Interest Received		31,701	50,892
Donations		236,637	177,890
<b>Total Cash Inflows</b>		<b>268,338</b>	<b>228,782</b>
<b>Cash Outflows</b>			
Promotional and Expenditure		10,400	0
Donation to La Mama Inc		345,132	494,224
<b>Total Cash Outflows</b>		<b>355,532</b>	<b>494,224</b>
<b>Increase (Decrease) in Cash at Bank Balance</b>		<b>(87,194)</b>	<b>(265,442)</b>

# LA MAMA TRUST No. 2

## STATEMENT OF PROFIT OR LOSS AND COMPREHENSIVE INCOME FOR THE YEAR ENDING 31st December 2025

	31st December 2025 \$	31st December 2024 \$
<b>INCOME</b>		
Donations including from La Mama Trust	10,000	0
Income Grants	0	0
Interest Income	163	50
<b>Total Income</b>	<b>10,163</b>	<b>50</b>
<b>EXPENSES</b>		
Depreciation	110,318	112,356
Building Expenses	0	427
<b>Total Expenses</b>	<b>110,318</b>	<b>112,783</b>
<b>Operating Surplus (Deficit) for the year</b>	<b>(100,155)</b>	<b>(112,733)</b>
Other Comprehensive Income	0	0
<b>Net Surplus (Deficit) for the year</b>	<b>(100,155)</b>	<b>(112,733)</b>

# LA MAMA TRUST No. 2 CONTINUED

## STATEMENT OF FINANCIAL POSITION FOR THE YEAR ENDING 31st December 2025

	31st December 2025 \$	31st December 2024 \$
<b>TRUST FUNDS</b>		
Settled Sum	100	100
Retained Earnings	3,990,893	4,091,048
<b>Total Trust Funds</b>	<b>3,990,993</b>	<b>4,091,148</b>
Movement in Equity Represented by:		
<b>CURRENT ASSETS</b>		
Cash at Bank	6,869	6,867
<b>Total Current Assets</b>	<b>6,869</b>	<b>6,867</b>
<b>NON-CURRENT ASSETS</b>		
<b>Property</b>		
Artwork at Cost	30,084	30,084
Furniture, Fixtures & Equipment	210,212	210,212
Accumulated Depreciation FF & E	(126,167)	(98,309)
Building at Cost	3,307,259	3,298,022
Accumulated Depreciation Building	(393,354)	(310,894)
Land at Cost	955,167	955,167
<b>Total Property</b>	<b>3,983,201</b>	<b>4,084,282</b>
<b>Total Non-Current Assets</b>	<b>3,983,201</b>	<b>4,084,282</b>
<b>TOTAL ASSETS</b>	<b>3,990,070</b>	<b>4,091,149</b>
<b>Current Liabilities</b>		
GST Payable (Receivable)	(923)	1
<b>Total Current Liabilities</b>	<b>(923)</b>	<b>1</b>
<b>Total Liabilities</b>	<b>(923)</b>	<b>1</b>
<b>NET ASSETS</b>	<b>3,990,993</b>	<b>4,091,148</b>

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

## STATEMENT OF CHANGES IN EQUITY FOR YEAR ENDING 31<sup>ST</sup> DECEMBER 2025

	Settled Sum	Retained Earnings	Total Equity
<b>Opening balance</b>	<b>100</b>	<b>4,203,781</b>	<b>4,203,881</b>
Surplus (deficit) for year ended 31/12/2024		(112,733)	(112,733)
<b>Balance 31<sup>st</sup> December 2024</b>	<b>100</b>	<b>4,091,048</b>	<b>4,091,148</b>
Surplus (deficit) for year ended 31/12/2025		(100,155)	(100,155)
<b>Balance 31<sup>st</sup> December 2025</b>	<b>100</b>	<b>3,990,893</b>	<b>3,990,993</b>

# LA MAMA TRUST No. 2 CONCLUDED

## STATEMENT OF CASH FLOWS FOR YEAR ENDING 31<sup>ST</sup> DECEMBER 2025

	Note	2025 \$	2024 \$
<b>Cash Flows from Operating Activities</b>			
Donations		10,000	0
Interest		163	50
<b>GST Received</b>		0	55
<b>Total Cash Inflows</b>		<u>10,163</u>	<u>105</u>
<b>Cash Outflows</b>			
Building Expenses incl GST		(10,161)	(427)
Furniture, Fixtures & Equipment Purchased		0	(4,310)
Artwork Purchased		0	0
<b>Total Cash Outflows</b>		<u>(10,161)</u>	<u>(4,737)</u>
<b>Increase (Decrease) in Cash at Bank Balance</b>		<u>2</u>	<u>(4,632)</u>
<b>Opening Cash at Bank 31/12/2024</b>		<u>6,867</u>	<u>11,499</u>
<b>Closing Cash at Bank 31/12/2025</b>		<u>6,869</u>	<u>6,867</u>



# LA MAMA 2025 DONORS



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



**Support La Mama** [https://  
www.lamama.com.au/  
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**Carissa Lee**  
in S A I N T S image by **Darren Gill**

# SUPPORTERS & PARTNERS

Thank you to Creative Australia, Creative Victoria and City of Melbourne for supporting La Mama's 2025 year of review. We are so grateful.



Thank you to all who gave to Our Next Act campaign in 2024 (<https://www.lamama.com.au/support-us/our-next-act-2024>) for making this year possible.

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





LA MAMA IS FINANCIALLY ASSISTED BY THE FEDERAL GOVERNMENT THROUGH CREATIVE AUSTRALIA & THE VICTORIAN GOVERNMENT THROUGH CREATIVE VICTORIA.



CREATIVE VICTORIA