

'19

ST MARTINS YOUTH

ARTS CENTRE

ANNUAL REPORT





ST MARTINS

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ST MARTINS

COMPANY VISION

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VISION

St Martins is one of Australia's leading companies working with children. We produce bold and disruptive theatre made with children and teenagers for adult audiences. We run a unique inclusive performance workshop program that supports children aged 5–18 to develop their own creative world-view. Our performances and workshops ensure that children are equal owners of the creative process and are recognised as artists in their own right.

Over the past five years, St Martins has implemented an ambitious artistic production strategy producing eleven new works that have achieved public and critical acclaim.

Across everything we do are the underlying tenets of:

* Children's Agency - Children are equal owners of the creative process and are recognised as artists in their own right.

* Inversion of Hierarchy - Our work examines and challenges privilege and power structures and turns them on their head.

* Inquiry - Our work questions social assumptions and exposes hypocrisies, taboos and inequalities.

* Quality - Our work is of the highest professionalism, on par with the best arts companies in the world.

We strive to be inclusive, civically minded and socially engaged, and to embody these tenets through all the actions of our company.

Photo top

Escape Velocity
Image Credit: Jeremy Angerson



Photo bottom

Balit Liwurruk: Strong Girl
Image Credit: Pier Carthew

Our works have been presented in collaboration with Malthouse Theatre, Melbourne Festival, Melbourne Fringe, Arts House, THE RABBLE, Abbotsford Convent, The Substation, Dark MoFo, Darwin Festival, Dance Massive, Junction Arts Festival, BIFEM, Minus18, Worawa Aboriginal College, TheatreWorks, and Castlemaine State Festival.

St Martins' For The Ones Who Walk Away was the winner of the 2017 Melbourne Fringe Best Live Art Award and 2018 Green Room Award for Design across four disciplines: lighting, set and costume, sound and video in the Contemporary and Experimental Category. Our 2019 production *Balit Liwurruk: Strong Girl* received six Green Room Award nominations in the Independent Theatre Category, winning for Ensemble and Direction.



ST MARTINS

MESSAGE FROM THE CHAIR



Elise Margow

In 2019 St Martins Youth Arts Centre continued to produce high quality artistic work while at the same time consolidating its financial position.

We returned a profit of over \$7,322.00 by keeping a keen eye on operating costs throughout the year. This profit will help contribute to our reserves to build a financially sustainable future for the company.

We were pleased to see an increase in venue hire which underpins our strategy of increasing the availability and attractiveness of our venue for hirers. Importantly for the first time in many years St Martins utilised the Irene Mitchell Theatre for its award-winning production of *Balit Liwurruk: Strong Girl*. After showcasing St Martins creative works in well-known forums throughout Melbourne, we are now confident in commencing our strategy of returning some of our productions back to our home base safe in the knowledge that the St Martins brand is becoming synonymous with high quality creative and thought provoking works showcasing the voices of children and teenagers.

The *Escape Velocity* partnership with Minus18 proved once again the flexibility of St Martins creative team in devising works using multi-disciplinary formats and cross-sectional audience engagement. This project champions the voices of trans and gender non-conforming young people to a wider audience.

The beautiful production of *Balit Liwurruk: Strong Girl* in partnership with Worawa Aboriginal College deservedly garnered 6 Green Room nominations, receiving two awards for Ensemble and Direction. The fact that First Nations girls who had never performed publicly before were recognised as the best 2019 Independent Ensemble amongst professionals is testament to the incredible ability of Nadja Kostich and her creative team in inspiring and enabling St Martins children and teenagers to reach the heights of creative achievement showcasing their own voices.

Our workshop programmes continue to inspire children and teenagers across Melbourne to explore their own creativity while providing input into St Martins professional productions. Thanks to our workshop and inclusion artists whose loyalty, professionalism and commitment to these programmes are the reason for their success.

In 2020 We welcomed Tony Briggs onto the board with his extensive experience as a director, producer and actor.

Artistic Director Nadja Kostich and Executive Director Kerry O'Sullivan led St Martins inspirationally through 2019. On behalf of the board I thank them, all of the St Martins staff, our workshop and inclusion artists who continue to drive the onward trajectory of St Martins.

While the COVID-19 impact in 2020 and the loss of Federal government funding from 2022 will have a significant impact on St Martins revenue and creative impact, the positive and inspirational work of the St Martins team during 2019 has placed us in a strong position to deal with and overcome these impediments by continuing to build a strong company providing a creative voice for children and teenagers in a sadly depleted youth arts environment.



ELISE MARGOW
Chair

EXECUTIVE TEAM REPORT

From Year 2019

FROM THE CO-CEOS

St Martins is riding high from an exceptional level of output in 2019, which is a fitting springboard into its 40th Birthday year.

This year we, sometimes boldly, sometimes delicately, teased out new narratives, new directions and new forms from being on the ground with our navigators, the young people.

'The reward is confidence!' - Dorothea, *Balit Liwurruk: Strong Girl* collaborator

Two years of engagement with First Nations girls from around Australia, residing at Worawa Aboriginal College, yielded the highly acclaimed *Balit Liwurruk: Strong Girl*, a multidisciplinary performance featuring 12 girls who repossessed the Hercules myth and told stories about the strength it takes to become a woman today. This work moved audiences and received six Green Room Award nominations, garnering two: Ensemble and Direction, in the Independent Category. We are so proud of the girls, our staff and creative team. The work is a testimony to long and deep collaboration across cultures, organisations, art forms and established and emerging artists. It also marked the exciting return to presenting in our own venue, the Irene Mitchell Studio.

'My favourite thing to see is just how much all of us have grown...it's just incredible. To see the journey that we've all gone through, not just with our own trans experience, but... in life. And just seeing us blossom, it feels like we have known each other for so long. And I never would've assumed that was going to happen.' - Quinn, *Escape Velocity* collaborator

Escape Velocity, our partnership with Minus18, featuring an intrepid cohort of trans and gender non-conforming young people, exploded on social media and online platforms, reaching over 1,000,000 views before the end of the year. The output and reach of the project was astounding and included two phases of films and live work. Phase 1 launched in August as three short films, each featuring a young gender diverse

person, addressing their anxieties in public spaces. Phase 2 comprised four films where the young people addressed audiences directly, inviting viewers into their world. These were presented in October as part of *Future Echoes*, Arts Centre Melbourne, alongside our live activation, *Escape Velocity Walks the City*. Hailed by audience participants as 'a revelation', the experience involved a young person holding hands with an audience member to walk a part of the CBD seeing through fresh eyes. *Escape Velocity Phase 3* continues into 2020.

An exciting development project this year transpired over three terms in our Outreach Program at Dandenong Primary School. Working closely with our artists, the children explored the themes of *Gene Tree*, an interactive performance fusing climate change science, new music and children questioning adults about our planet, slated for 2021. Their work-in-progress showing at the end of the year was a delightful exchange with adult audiences.

We continued to offer an exceptional workshop program led by our skilled team of workshop and inclusion artists in Northcote, South Yarra and our Outreach: Horace Petty Estate and Dandenong, with new funding will allowing us to return to St Albans next year.

We thank our extraordinary staff, partners and creative teams who gave over and above to make magic happen in such a high-stakes year. We are so grateful for your talents, time, massive effort and pride in our work!

We acknowledge and deeply appreciate our funders across federal, state and local government, as well as the many philanthropic foundations, all of whom have entrusted us with the leadership of this unique Australian arts company and who celebrate the innovation of the young people we collaborate with. We could not have asked for more!

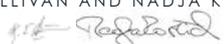
KERRY O'SULLIVAN AND NADJA KOSTICH
Co-CEOs 



Photo top

Balit Liwurruk: Strong Girl
Image Credit: Pier Carthew

Photo bottom

Balit Liwurruk: Strong Girl
Image Credit: Pier Carthew

ST MARTINS PEOPLE

BOARD OF DIRECTORS

ELISE MARGOW

Chair; Member Governance & Nominations Committee, Member Fundraising and Marketing Committee

ROBYNNE BERG

Chair of Fundraising and Marketing Committee

STEVEN BRADBY

Deputy Chair; Chair of Finance, Audit & Risk Committee

MEAGHAN BARE

Chair of Governance and Nominations Committee

ANNA PIDGEON

Member of Fundraising and Marketing Committee

KATH PAPAS

Director

TONY BRIGGS (SINCE JULY '19)

Director

STAFF

NADJA KOSTICH

Artistic Director

KERRY O'SULLIVAN

Executive Director

KAT CORNWELL

Artistic Associate

ANDREA BARRAGAN

*(OUTGOING FEB '19)
Office & Workshop Coordinator*

ANDREA BARRAGAN

*(INCOMING FEB '19)
Office & Workshop Coordinator*

TOM MIDDLEDITCH

Inclusion Coordinator

JASON CHEETHAM

Marketing Coordinator

PAULIUS ANDRIUŠKEVIČIUS

Fundraising and Philanthropy Coordinator

SHANE GRANT (OUTGOING DEC '19)

Facilities and Venue Hire Coordinator

FLEUR BRETT (OUTGOING '19)

Bookkeeper

AIDA INNOCENTE (INCOMING MAY '19)

Bookkeeper

TEACHING ARTISTS

ALICE QIN

SEBASTIAN FOWLER

LYNDSAY MARSDEN

BROOKE MURRAY

RUSS PIRIE

AHMARNYA PRICE

CAROL SMITH

JOANA PIRES

HARRIET DEVLIN

AMELIA DUCKER

RICHIE HALLAL

DANIEL NEWELL

KATY MAUDLIN

NICOLETTE FORTE

MARIA THEODORAKIS

PHILIP-MICHAEL PANDONGAN

FABIO MOTTA

TARIRO MAVONDO

DALE GORFINKEL

JOHN MARC DESENGANO

ELISSA GOODRICH

STEFAN BRAMBLE

ST MARTINS PARTNERSHIPS AND SUPPORTERS

Philanthropy and Support

We are incredibly grateful to our philanthropic supporters, Government partner and private donors who enable us to push the boundaries of what a small arts organisation can do. It is with their help that we reach new communities, offer scholarships, create new programs and make important new work that champions our young collaborators.

Last year our major production *Balit Liwurruk: Strong Girl* was generously supported by City of Melbourne, Thyne Reid Foundation, Newsboys Foundation and Besen Family Foundation. In addition, Robert Salzer Foundation supported the production and enabled us to hire First Nations' composer Naretha Williams, while Gandel Philanthropy's grant went towards covering fees of First Nations' artists Eva Grace Mullaley and Carissa Lee. In 2020, *Strong Girl* was nominated for six and won two Green Room Awards, an incredible achievement that could have not been possible without our sponsors.

St Martins' interdisciplinary work *Escape Velocity* is funded by Creative Victoria through their Future Makers for Change initiative which supports artistic projects that seek to address a social justice issue. In 2019, *Escape Velocity* was also partially funded by GLOBE Foundation and this community grant allowed our company to cover venue hire fees and employ trans youth workers to supervise the production. Furthermore, *Escape Velocity* companion piece *Escape Velocity Walks the City* was presented by Arts Centre Melbourne who commissioned international performance makers Rosana Cade, Ivor MacAskill and Laurie Brown to come to Melbourne to make the piece with our *Escape Velocity* cohort. Arts Centre Melbourne also endorsed and supported a presentation of the Phase 2 films at The Channel.

We are very pleased to be accepting triennial funding from Crown Resorts Foundation which fuels our Outreach Programs in Dandenong and St Albans. In addition, last year Dandenong workshops were once again funded by Collier Charitable Trust, as well as The Andrews Foundation.

We also would like to thank our core funders Creative Victoria through the Organisational Investment Program and Australia Council for the Arts through the Four Year Funded Organisations. Last, but definitely not least, we are grateful and very proud of our private donors who helped our company to continue making groundbreaking work and achieving new heights in 2019.

ST MARTINS ACTIVITIES

Performances

BALIT LIWURRUK: STRONG GIRL



"I'm a strong-minded person. I've been through stuff. I had to be determined. I told my mum that I wanted to go to school." - Paris, performer/collaborator

In collaboration with Worawa Aboriginal College, St Martins presented a work that overturned common assumptions about First Nations' girls. *Balit Liwurruk: Strong Girl* was a performance made with a mix of Indigenous and non-Indigenous artists that spoke out about strong and smart girls. Many of the girls are multilingual, with English not their first language. Aunty Lois Peeler, Worawa's principal, Aboriginal Elder and sister of founder Hyllis Maris (Wurundjeri and Yorta Yorta woman), refers to the girls holding the 'parallel realities' of Aboriginal lore and Western culture - at the school they learn to 'walk the two worlds'. With these coexisting realities as a departure point, the project asked what it takes to carry language and culture as a girl today.



Across a two-year engagement, a bridge of trust began to be built between St Martins and Worawa, the artists and the girls. St Martins ran weekly workshops at the school, engaging in cultural, artistic and sporting activities to learn about and strengthen connections with the girls and the school. Over time the girls shared their personal stories; where they come from, where they feel strong, what challenges to that strength they face. These conversations were recorded and transcribed and became the basis for the performance script.

In a rite of passage from girl to woman, 12 girls turned the classic myth of Hercules inside out, repossessing its masculine notions of being strong into their very own 12 tests of strength. *Balit: Liwurruk: Strong Girl* was a contemporary and poetic take on culture and the ways we find the inner strength to stand on the shoulders of previous generations and reach into the unknown. Audiences were invited to contemplate the Herculean determination, depth and pride of girls emerging from Country across our vast Australian continent.



Photos left page.
From left to right,
top to bottom:

Balit Liwurruk:
Strong Girl
Image Credit: Pier
Carthew

Balit Liwurruk:
Strong Girl
Image Credit: Pier
Carthew

Balit Liwurruk:
Strong Girl
Image Credit: Pier
Carthew

Photo top right

Balit Liwurruk:
Strong Girl
Image Credit:
Pier Carthew



"Balit Liwurruk: Strong Girl is one of those theatre experiences you find yourself immediately immersed within"

- **Stevie Zipper, TheatreUnzipped**

"Part of Balit Liwurruk's success is bringing together First Nations and western cultures and artists... Together with the stories and raw energy of the young performers, these artists created a professional level production. First Nations cultures held sway in the western space of a black box studio theatre. It was truly a 'two ways' performance."

- **Danielle Hradsky, Drama Victoria**

"As an audience member, I felt honoured to be trusted with these stories, and hope that others will get to experience them as well."

- **Mask 2019**



Photo top left

Escape Velocity Phase 1
Image Credit:
Jeremy Angerson

Photo bottom left

Escape Velocity Phase 1 BTS
Image Credit:
Jeremy Angerson



Photo top right

Escape Velocity: Walks the
City
Image Credit: Pier Carthew



Performances

ESCAPE VELOCITY

'I exist whether I'm in a dress, whether I'm in pants, whether I'm presenting as feminine or masculine. I am trans and I am who I am. And I exist and I am valid as who I am. I don't need to be someone else. Who I am is perfectly fine, and I'm fine with who I am.' – Kian (performer/collaborator)

St Martins, in partnership with Minus18, funded by Creative Victoria's Future Makers for Change initiative, has created a multidisciplinary large-scale project, that has received more than a million views online to date. This art project takes a social justice lens to a series of provocative micro videos that promote the visibility and understanding of young people who are transgender and gender non-conforming. The videos have been heavily promoted online via digital marketing company Loud Days, shown in public spaces, including Federation Square, screenings at Arts Centre Melbourne and beyond. Escape Velocity aims to positively impact the mental well-being of trans young people by promoting pride and positive identification, and concurrently invites empathy and alliance from the general public, on issues of



gender diversity in young people. Public space has been shown to provoke severe anxiety in young people who are trans and is the arena of unbridled micro and macro-aggressions against this community. The films and live performance components focus on the theme of public space and both stand alone and cycle.

'I take the train almost every day to Flinders Street station and I tap off soon as I hit the steps this wave of anxiety and my eyes are scanning everywhere I've been followed down Swanston while they're yelling things at me.' – Billie (performer/collaborator)

Phases 1 and 2 of *Escape Velocity* have been successfully produced and presented. The project is building a narrative arc across its two-year duration, to culminate in 2020.



Photo top left

Escape Velocity Walks the City - Arts Centre Melbourne- Film Premiere

Image Credit: Laura Du Ve

Photo bottom left

Escape Velocity Walks the City - Arts Centre Melbourne- Film Premiere

Image Credit: Laura Du Ve

Photo top right

Escape Velocity Walks the City - Arts Centre Melbourne- Film Premiere

Image Credit: Laura Du Ve



PHASE 1: I exist.

Three dramatic fictionalised film narratives tell stories of young trans and non-binary people in moments of triumph, asserting their existence in the public realm.

PHASE 2: Let us show you our world.

Films

Four film chapters of direct and personally told experiences by the young people, about being trans and public space were presented at The Channel, Arts Centre Melbourne, as part of Future Echoes, their new festival for, with and by young voices.

Live

In partnership with Arts Centre Melbourne, St Martins worked with international, gender diverse artists Rosana Cade, Ivor MacAskill, and Laurie Brown to devise and present *Escape Velocity Walks the City* as part of Future Echoes Festival.

Inspired by Cade's internationally acclaimed *Walking: Holding*, audiences were invited to walk through Melbourne CBD holding hands with a series of young people who are trans and gender non-conforming. Cade, MacAskill and Brown



collaborated with a group of twelve *Escape Velocity* young people to create a participatory performance that explored personal experiences, perspectives and responses to public space.

Made for one audience member at a time, *Escape Velocity Walks the City* invited audiences to experience the city with fresh eyes and contemplate what we see when we look at others, and how we feel when others look at us. Starting and ending at Arts Centre Melbourne, the performance concluded with a private screening of the *Phase 2 Escape Velocity* films.

'This was the most incredible and humbling experience. The intimacy and calmness was so amazing and I felt this performance was an excellent way to confront big issues in a non-threatening way.' - Audience Member A

'It was very emotional for me, walking and talking with a group of beautiful youth who should not have to experience the pain and discrimination that so many of them do.' - Audience Member B

'...Once they (audience) kind of realised that it was a safe place between us, they just let go of so much that had been weighing on them. I think they just felt so comfortable and able to talk about things with us, that they're not able to talk about to anyone else, and so, so many people just opened up to me.' - Performer A

'Someone who wasn't trans was telling me about how all their life they've just really hated their body and weren't able to talk about that with anyone. Yes, lots of people talking about things that they found painful, but are working through...And it didn't ever feel like I was there explaining my life story, it felt like an exchange.' - Performer B

CONGRESS

Congress is an invited group of curious and brave young people with diverse world views and something to say. Aged between 12 & 16, the group meets weekly to engage in discourse, dialogue and investigation on and off the floor. Built on a foundation of trust, Congress is a think-tank for the company, a sounding board for thematic and formal ideas. At Congress everything is on the table: politics, creativity, feminism, myths, science, pop-culture and environmental sustainability.

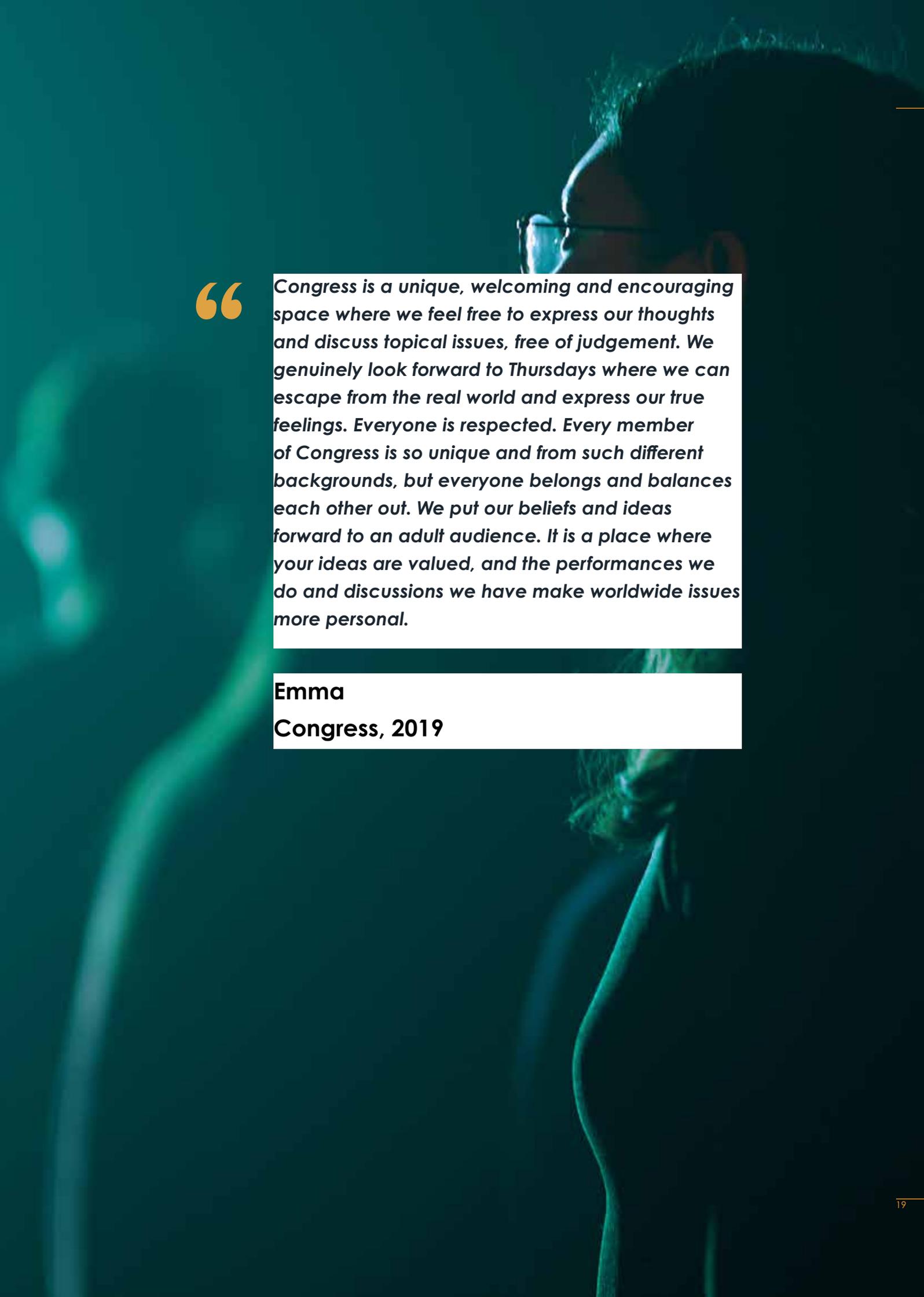
Congress is not outcome driven, but their contributions reverberate through the company's work and methodological approaches. In 2019, the group devised their own piece for HATCHED, based on the themes for the company's upcoming show Gene Tree. Their dystopian, hopeful work Before/After, opening the 2019 HATCHED programming.



Photo left page Photo right page

Hatched 2019
Image Credit:
Laura Du Ve

Balit Liwurruk:
Strong Girl
Image Credit:
Pier Carthew



“

Congress is a unique, welcoming and encouraging space where we feel free to express our thoughts and discuss topical issues, free of judgement. We genuinely look forward to Thursdays where we can escape from the real world and express our true feelings. Everyone is respected. Every member of Congress is so unique and from such different backgrounds, but everyone belongs and balances each other out. We put our beliefs and ideas forward to an adult audience. It is a place where your ideas are valued, and the performances we do and discussions we have make worldwide issues more personal.

Emma

Congress, 2019

WORKSHOP PARTICIPATION

Workshop Programs

TERM PROGRAMS

2019 saw the continuation of St Martins' unique artistic practice in which all workshops across South Yarra, Northcote and Outreach are united in their exploration of themes and creative provocations derived from the company's future performances.

Quarterly artist meetings that bring the company, and our lead and inclusion artists together, have been fundamental to fostering creativity, connection, innovation and reflexivity amongst our team. The process continues to strengthen bonds within the organisation and deepen the investigations in the workshop programs; allowing young people to explore and sit with themes over long periods of time.

SOUTH YARRA

Run across two of the company's venues, continues to maintain high attendance levels. On average we had 87 young people participating on a weekly basis across 7 workshops per term. This is an increased attendance from last year, where our 2018 enrolment average sat at 83. Enrolments were strongest amongst the 13-17 age group throughout the year.

NORTHCOTE

Throughout 2019, St Martins held seven workshops per term at our Northcote Sites. Northcote Town Hall remained our home, having strong numbers throughout the year with an average of 90 young people enrolled each term, with enrolments in our 9-12 year old workshops taking the lead.

HOLIDAY PROGRAMS

The holiday program allows St Martins to connect our teens community with some of Melbourne's most acclaimed artists through short, masterclass intensives. Award-winning actor and director, Susie Dee, nationally renowned playwright and director Jenny Kemp, and acclaimed fight choreographer Lyndall Grant and St Martins Lead Artist each ran rigorous intensives.

In 2019 St Martins strengthened their relationship with Arts Centre Melbourne, offering inclusive, once-off workshops for 5 – 8 year-olds that took over The Channel. Due to their high demand, these workshops will be offered again in 2020.

Although we have received positive feedback about the holiday workshops, St Martins has suspended holiday programs until further notice due to the labour-intensive nature of organising, funding and marketing the programs.

Cross Age Studio

Cross Age Studio continued as our experimental laboratory - an ensemble of young people made up of various ages, perspectives, passions and experience. Led by workshop artist Ahmarnya Price, after working together for the full year, Cross Age Studio culminated in a multi-artform performance for our annual HATCHED showcase.

OUTREACH PROGRAMS

St Albans

St Martins has enjoyed a long relationship with the schools and children of the St Albans community. Due to funding challenges the St Albans program was not able to run in 2019. This time was spent finding new funding partners and renewing our relationships to launch a year-long program with St Albans North Primary School in Term 1 of 2020. We are excited to be engaging with these young people once more.

Dandenong

St Martins is appreciative of the funding it received from Collier Charitable Trust and The Andrews Foundation for this vital program and the extraordinary care of the Dandenong Primary School staff, Daniel Riley, Principal and Leanne Skafrouros, Student Welfare. The city of Greater Dandenong is Victoria's most culturally diverse locality, home to over 150 cultures and one third of all asylum seekers in the state. The children at Dandenong Primary School reflect this rich diversity and St Martins is proud to work with the marvelous, curious and

creative young people in grades 4, 5 and 6.

In 2019, the group worked beautifully together with our workshop artists and guest artist Elissa Goodrich, to develop Gene Tree, a future production, exploring climate change through story, rhythm and music.

Paralleling the genetic adaptations that take place as the environment responds to humans, telling personal stories about the way the children have adapted to change, was particularly poignant, as many of them have experienced extreme life conditions.

Their work was presented to teachers, parents and other children at the school in two moving and delightful interactive performances that have informed the direction and approach to the production planned for 2021.

The Horace Petty Playground Project

St Martins has been running a weekly program at the Horace Petty Estate supported by a team of Youth Workers from Stonnington Youth Services since 2013. Every Friday afternoon, St Martins artists lead fun and creative workshops

in a variety of artforms and activities including: theatre, music, dance, circus, visual arts, puppet-making, graphic design, photography, body percussion, beatboxing, writing and storytelling. The Playground Project is a safe space for young people from the Stonnington Housing Estate to express themselves, make friends and develop their confidence through collaboration and positive feedback.

In 2019 the Playground Project welcomed new artists and said farewell to some long-standing ones. Poet, writer, actor and director Tariro Mavondo and director, actor and arts facilitator Penny Harpham stepped into the lead artists roles. The young people performed We Can Be Heroes at Chapel Off Chapel in June to an audience of friends and community. The year ended with a performance take-over of The Hub called On Our Way! which turned the participant's daily routine of walking from home to school into a magical adventure! The young participants transformed right in front of the audience's eyes from their school uniforms into fantastical costumes as they played out their fantasies and 'dream characters'. The performance showed that within each of us is a world of imagination, possibility and magic.



Photo bottom

*The Playground Project
Image Credit:
St Martins*

WORKSHOP PARTICIPATION

Workshop Initiatives

ACCESS AND INCLUSION

In 2019 we continued to run our scholarship program, offering supported places in our weekly workshops to 21 – 23 young people per term. In this group:

- 2 identified as having trauma/domestic violence related inclusion needs.
- 4 identified as having cultural and language diversity inclusion needs.
- 13 identified as having low socio-economic inclusion needs.
- 17 identified as having disability inclusion needs.

A survey was sent to the inclusion scholarship participants as part of grant application reporting for Creative Victoria in May 2019. Key take away points were:

- Of the then 23 participants, we received anonymous responses from 12 families, covering around 60% of enrolled young people. 100% of respondents believed that their child's creativity had been stimulated through engaging in St Martins workshops. On average, parents rated the stimulated creativity at around 8.5 out of the highest score of 10. When asked to rate their child's sense of wellbeing before and after engaging in this activity, the shift in results saw the average response double, an extremely positive result.

Over the year of 2019, the Inclusion Support Artists saw a renaming of their role to 'Inclusion Artist', to reflect the broadened and deepened understanding and possibility of the position.

Training of staff remained a priority. Along with First Aid training, St Martins begun to support the training of staff for Mental Health First Aid. The team fully covered the cost of training for MHFA for staff.

Through 2019, an experimental approach to inclusion was trialled across all workshops. The intention was to find strategies that made the workshop ensembles inclusive via training and development of the individual practice of the teaching artists. This focus was to ensure that inclusion needs individuals were not identifiable through the specific changes, and that the changes benefited all workshop participants. It also allowed for the focus on St Martins' inclusive methodology to function as professional development for its practicing artists.

Some of the tactics explored include:

- The use of fidget items across all core workshops was wholeheartedly embraced. A strong relationship was formed with supplier Kaiko Fidgets, a family run business whose products are designed and tested by their son Kai, identifying as autistic, dyslexic, and anxious.
- The use of emotion maps to provide alternate ways to discuss and direct emotion in workshop. This was met with mixed results, with further work required.
- Removing 'win/lose states' in games and exercises to deter emotional escalations. This tactic proved effective in response to specific circumstances in one of the workshops and has been incorporated into organisational practice.
- Implementing an ADHD workshop structure, with high energy exercises followed by focus intensive games. This tactic proved effective in one workshop, in response to specific circumstances, and has also been incorporated into organisational practice.

2019 saw both performative outcomes emerge from earlier years of inclusive exploration and the formation of partnerships with various minority groups. These outcomes were:

- Escape Velocity, from the partnership with Minus18 started through training sessions with St Martins staff, had multiple filmed outcomes across multiple websites and video platforms.
 - Specific inclusion work on this project involved:
 - The organisation of AUSLAN signers for all live events, and closed captioning for all filmed releases
 - The sourcing of an electric wheelchair to enable the involvement of one performer in *Escape Velocity Walks the City*
 - Balit Liwurruk: Strong Girl came from the focused inclusion of First Nations Peoples in workshops Specific inclusion work on this project involved:
 - The organisation of an AUSLAN interpreted show in our 4-performance run.

Over the year of 2019, Inclusion Coordination evolved into incorporating elements of dramaturgy, as the coordinator conducted a year-long analysis of the operation of the core workshop program. Key elements of St Martins' inclusive operation were identified and made central to the training of newly onboarded artists, and the concept of 'inclusion dramaturgy' was formed to label this emerging approach to the operation of St Martins.

Moving into 2020, St Martins has developed a centralised understanding and capacity to deliver inclusive workshops, using the inclusion methodology and training to improve not only its own practices, but create original work in conjunction with marginal communities. There is a renewed appreciation for the inclusion of more voices to train and inform our staff, with the recognition that it will result in short, medium, and long term benefits, to the company and the Melbourne theatre ecology as a whole.

“Coming to St Martins drama is normalising for my children. They get to immerse themselves fully in an aspirational context that celebrates their choices and their contributions - their person, who they are and all that they have to offer. They feel safe and accepted. They get to create and just be. They get to laugh. They are surrounded with opportunities. They are safe to make mistakes, try again, do something different through theatrical games, roleplays, characterisations and performances. They leave elated and confident and happy. And that is reassuring and not something I take for granted. This 1 and 1/2 hour a week is a metaphor for empowerment in life.



Testimonial

Parent of two participants in our Outreach Program

Photo bottom

The Playground Project
Image Credit:
St Martins



ST MARTINS THE VENUE

Venue Hire and Usage

VENUE

2019 saw a focus on venue improvements, in particular building maintenance. In August, the venue team had a meeting with Board member Kath Papas and an outside advisor, Kirsty Ellam. This meeting incorporated staff SWOT analyses and ideas and began an organisational strategic plan for the venues. This experience was inspiring and gave focus and priority to venue planning throughout the year.

Venue hire remained consistent all year, with South Yarra Ballet School hitting their 34th year of use of Millswyn Hall and the rehearsal room having some longer bookings of theatre productions developing works.

The administration building was painted internally and externally, had LED lighting added to reduce power consumption, and replaced the carpet in the foyer and offices, making the office space feel refreshed, clean and professional. The administration building also unfortunately faced two floods in the premises throughout the year, due to old pipes bursting on St Martins Lane. These floods saw us shut the office for a number of days, to dry out, and re-stretch the carpet, repaint the water damage and ensure that the team could return to work in a safe space.

In the Irene Mitchell Studio, we overhauled the bar menu. Getting in touch with independent breweries, such as Moon Dog Brewery in Abbotsford, we cultivated relationships with local and independent businesses and sourced Victorian owned alcohol and soft drinks, to reflect a space that aligns with St Martins' ethos : emerging artists and community. We had the Studio painted black, making it a more appealing, versatile 'black-box venue' to hirers. A total of 11 productions hired the space including two productions of our own; Balit Liwurruk: Strong Girl and St Martins' workshops end of year performance HATCHED, which sold out all sessions.

The Theatres building had some water damage due to poor weather that had on-going management and repairs throughout the course of the year. Due to the constraints on time, budget and workloads for the venue staff, these accumulated damages took up resources that would otherwise be put to forwarding the venue strategic plan.

December 2019 saw the Venue and Facilities Coordinator, Shane Grant end his role at St Martins to pursue other opportunities. 2020 will introduce the new role of Venue and Operations Manager, with more time and resources to spearhead St Martins' venue strategic planning, moving the venue forward as a viable, reliable stream of income for St Martins.

ST MARTINS MARKETING

Rise of new markets

The aim of the Marketing department in 2019 was to expand our outreach and cultivate the St Martins community by banding strategy together with our productions, Large Interactions and Small Interruptions. The Marketing department also worked alongside the other St Martins factions to develop stronger pathways forward.

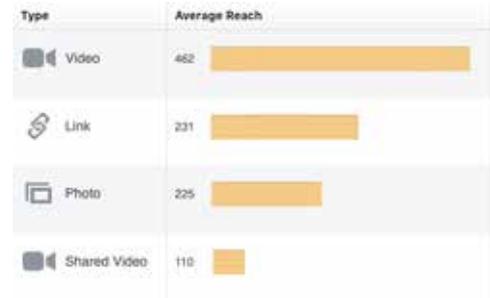
WHOLE OF COMPANY COLLABORATION

In 2019 Marketing focused on bringing all of St Martins' factions together to boost marketing potential for each area of the company. With the Office & Workshops Coordinator, Marketing collaborated to mould our workshops program to better meet the needs of our community. The Fundraising and Philanthropy department collaborated on marketing strategies for garnering donations, and the whole team worked to continue to solidify our place in the industry. With the advent of film and digital productions such as the Escape Velocity project, St Martins' legacy expanded in 2019 from bold and disruptive theatre-makers, to makers of multi-platform art leading the industry in working with young people for audiences of all-ages.

Community Building

In 2019 we looked at ways to enrich our current community and expand our outreach beyond current horizons. We re-shaped our Holiday Workshops, re-imagined the structure of our weekly workshop program and gathered feedback from parents, carers, and young workshops participants. We also developed the Escape Velocity project alongside Minus18, Media Plan B and campaign-managers Loud Days, in order to contribute to public conversation around creating a safer society for LGBTQ+ young people. This production reached out to a wider community than our staged performances have previously had the capacity to, garnering hundreds of thousands of views.

We also worked with Worawa Aboriginal College to produce Balit Liwurruk: Strong Girl, which explored important themes faced by young Aboriginal women. Not only did this reach out to rural and Aboriginal communities, it also added to our repertoire of previously notable works such as For the Ones Who Walk Away, Gonzo, and The Bacchae by being nominated for 6 Green Room Awards and the winner of 2. These Large Interactions continued to build our credibility as makers of critically-acclaimed work for adult audiences.



Social Media	2019	2018	increase
Twitter Followers	1 466	1 460	+6
Facebook Likes	1 989	1 827	+162
Instagram Followers	981	769	+212

Fundraising & Philanthropy

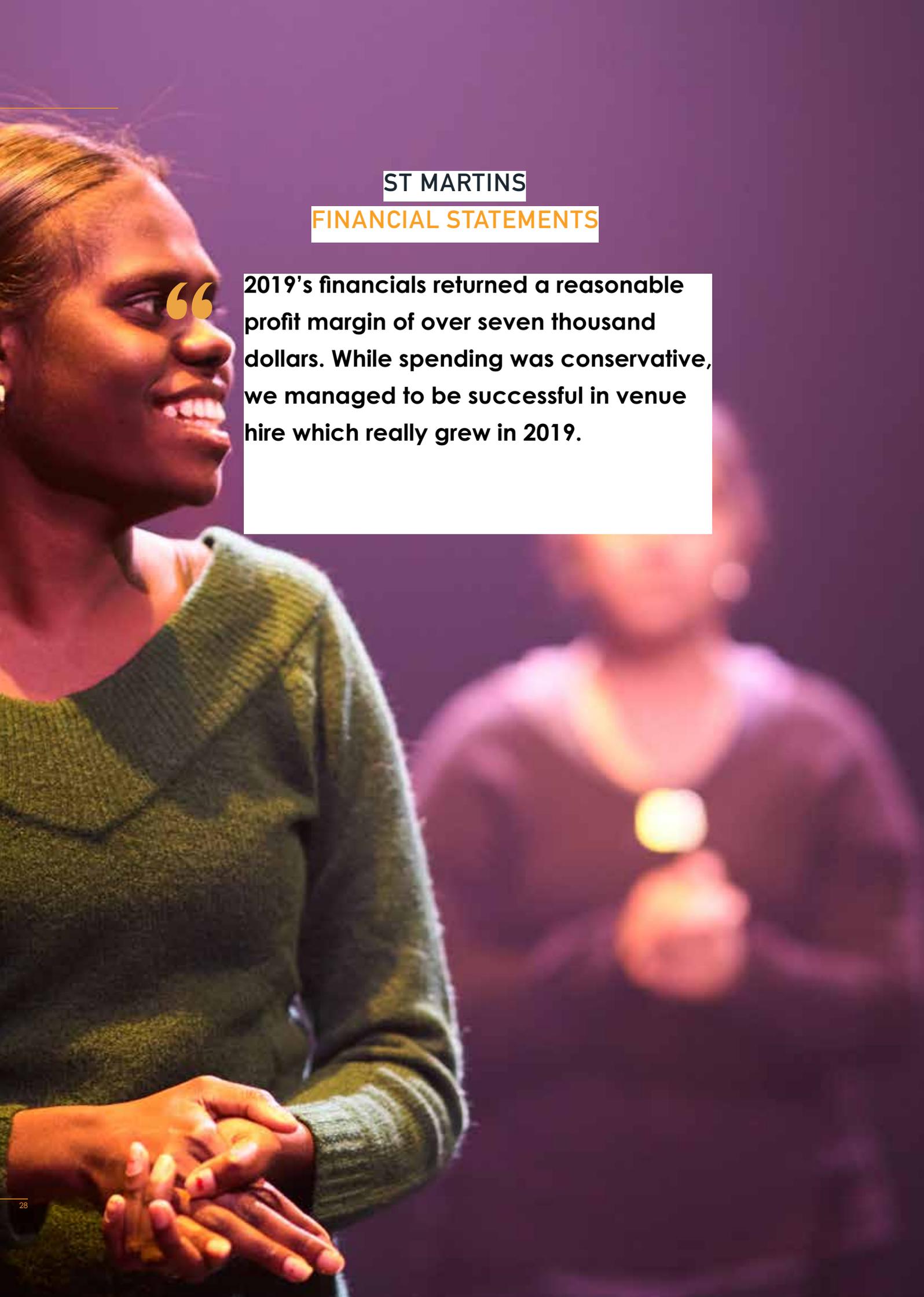
With the undertaking of new projects, new Fundraising & Philanthropy opportunities arose in 2019. We looked towards project-specific fundraising for those who'd like to support specific projects, ideas, or communities which led to project funding from bodies such as the GLOBE Community Program for LGBTQ+ empowerment. We also consolidated our donations channels into the MyGivingCircle platform, allowing us to participate in their ongoing community grants campaigns.

Image left page
Facebook Post
Engagement

Photo right page
Balit Liwurruk:
Strong Girl
Image Credit:
Bryony Jackson

Facebook Page Likes have continued to increase at a steady rate, gaining over 180 new 'likes' between December 2018 and December 2019.





ST MARTINS

FINANCIAL STATEMENTS

“

2019's financials returned a reasonable profit margin of over seven thousand dollars. While spending was conservative, we managed to be successful in venue hire which really grew in 2019.

STATEMENT OF SURPLUS OR DEFICIT AND OTHER COMPREHENSIVE INCOME AS AT 31 DECEMBER 2019

	Note	2019 \$	2018 \$
REVENUE			
Grant Income:	2		
Government		582,450	467,139
Philanthropic Trusts		85,000	22,000
Private Donations		4,220	9,852
Total Grant Income		<u>671,670</u>	<u>498,991</u>
Other Income			
Maintenance Subsidy – Creative Victoria		354,427	356,739
Total Revenue		<u>73,223</u>	<u>36,595</u>
		<u>1,109,320</u>	<u>892,325</u>
EXPENSES			
	3		
Administration		451,569	451,575
Production		435,919	334,633
Marketing and Sponsorship		88,534	3,686
Venue Expenses		53,177	42,173
Maintenance Expenses		72,789	42,498
		<u>1,101,988</u>	<u>874,565</u>
Surplus (deficit) for the year		7,332	17,760
Other comprehensive income:			
Net gain on revaluation of financial assets		-	-
Other comprehensive income for the year		<u>-</u>	<u>-</u>
Total comprehensive income for the year		<u>7,332</u>	<u>17,760</u>
Total comprehensive income attributable to the members of the entity		<u>7,332</u>	<u>17,760</u>

STATEMENT OF FINANCIAL POSITION

	Note	2019 \$	2018 \$
ASSETS			
CURRENT ASSETS			
		383,094	450,385
Cash and Cash Equivalents	4	180,735	32,403
Trade and Receivables	5	15,797	11,335
Other Current Assets	6	457	221
Inventories	7	580,083	494,344
TOTAL CURRENT ASSETS			
NON-CURRENT ASSETS			
		24,891	35,026
Property, plant and equipment	8	24,891	35,026
TOTAL NON-CURRENT ASSETS		604,974	529,370
TOTAL ASSETS			
LIABILITIES			
CURRENT LIABILITIES			
		74,642	49,843
Trade and Other Payables	9	74,642	49,843
Provisions	10	22,700	19,405
Other Liabilities	11	372,670	332,492
TOTAL CURRENT LIABILITIES		470,012	401,740
TOTAL LIABILITIES		470,012	401,740
NET ASSETS		134,962	127,630
EQUITY			
		134,962	127,630
Retained earnings	12	134,962	127,630
TOTAL EQUITY		134,962	127,630

STATEMENT OF CHANGES IN EQUITY

	Note	Retained Earnings \$	Total \$
Balance as at 1 January 2018	13	109,870	109,870
Less deficit attributable to members		17,760	17,760
Balance as at 31 December 2018		<u>127,630</u>	<u>127,630</u>
Plus surplus attributable to members		7,332	7,332
Balance as at 31 December 2019		<u>134,962</u>	<u>134,962</u>

STATEMENT OF CASH FLOWS

	2019 \$	2018 \$
CASH FLOWS FROM OPERATING ACTIVITIES		
Receipts from customers	1,103,987	1,178,614
Payment to suppliers and employees	(1,175,176)	(953,393)
Interest received	3,900	2,821
Interest paid	(2)	(45)
Net cash provided for operating activities	<u>(67,291)</u>	<u>227,997</u>
CASH FLOWS FROM INVESTING ACTIVITIES		
Payment for plant and equipment	-	(4,192)
Net cash provided for investing activities	<u>-</u>	<u>(4,192)</u>
Net increase (decrease) in cash held	(67,291)	223,805
Cash at beginning of financial year	<u>450,385</u>	<u>226,580</u>
Cash at end of financial year	<u>383,094</u>	<u>450,385</u>

ST MARTINS ACKNOWLEDGEMENTS

Funding and Supporters

ONGOING CORE SPONSORS



Australian Government



Australia Council for the Arts



Creative Victoria

PROJECT SPONSORS

Escape Velocity



City of Melbourne

Escape Velocity

Playground Project



Collier Charitable Foundation

Playground Project

Escape Velocity



Arts Centre Melbourne

Escape Velocity



Besen Family Foundation



Robert Salzer Foundation



The Andrews Foundation

Escape Velocity



GLOBE Foundation

ST MARTINS ACKNOWLEDGEMENTS

Philanthropic Supporters

Thank you to all of our individual donors of 2018 for your ever-appreciated support.

CATHERINE

HELEN O'SULLIVAN

KIM SALTER

KCL LAW

NADJA KOSTICH

ELISE MARGOW

ROBYNNE BERG

DEBBIE WIENER

JONATHAN FEDER

RICHARD VABRE

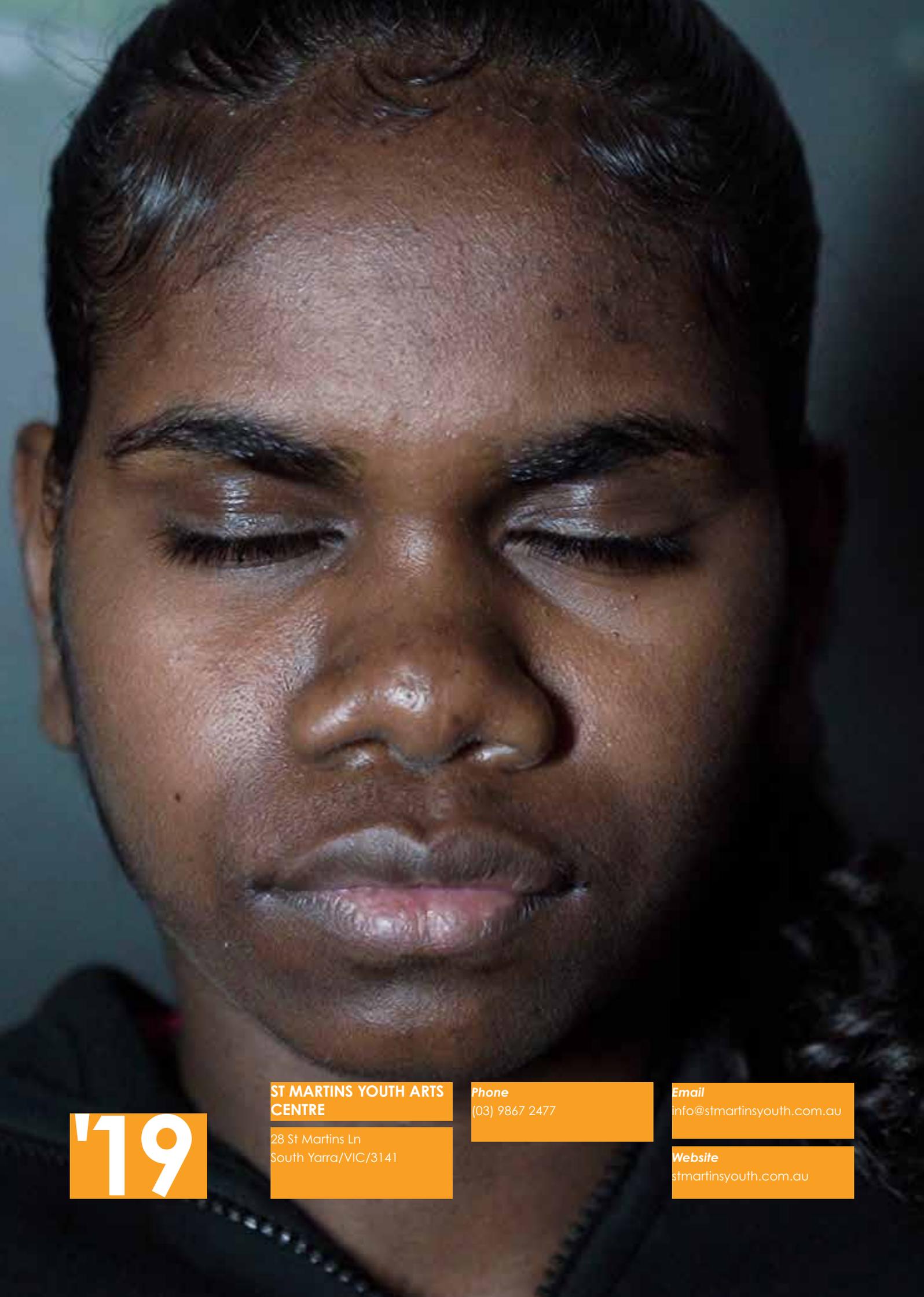
STEVEN BRADBY

NARDA SHANLEY

KERRY O'SULLIVAN

JASON JOHN CHEETHAM

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'19

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