

ST MARTINS YOUTH ARTS CENTRE

ANNUAL REPORT 08

**WE EMPOWER YOUNG PEOPLE WITHIN THE
PERFORMING ARTS BY INITIATING HANDS-ON
PROJECTS, CREATIVE OPPORTUNITIES AND EXPOSURE
TO ARTISTS AND THEATRE PRACTICE OF THE HIGHEST
CALIBRE. WE BELIEVE THEATRE IS CRITICAL TO THE
COMMUNITY — IT PROVIDES A FRAMEWORK FOR
DIALOGUE AND REFLECTION AND CAN ENABLE CHANGE.**

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CHAIR'S REPORT

2008 has been a year of renewal and revitalisation for St Martins, carrying forward the strong legacy of Victoria's premier youth arts organisation. Core to the success has been a focus on three fundamental business elements; people, product and profitability.

People:

St Martins fell victim to the very principle it promotes – developing the arts community – when not one, but all four permanent staff departed for new career opportunities around the same time towards the end of 2007. This provided a rare opportunity for the Board to revisit the organisational structure, improve reporting lines and attract a new group of talented professionals to take St Martins forward. In February this year, we welcomed Sarah Austin as Artistic Director and Chief Executive Officer.

Throughout 2008 the Board has focussed on equipping the organisation to meet future challenges by building sustainable structures and processes and in this we have been admirably supported by our new team. Sarah brings an inspiring reinvigoration to the artistic vision so successfully articulated by her predecessor, Anthony Crowley. Sarah also joins with us in leading a process of organisational



re-structure to better utilise resources and expand delivery. We believe that our new team of Artistic Director & CEO, Business and Finance Manager, Venue Manager, Programme Co-ordinator and Administration Officer offers the best configuration of skills and opportunities to meet the challenges of the changing economic climate and a competitive marketplace. This could not have been achieved without, fellow Board member, Anne Cordiner's invaluable HR advice and support throughout this period of change and consolidation – thank you.

On behalf of the St Martins Board of Management, I extend our heart-felt congratulations and thanks to Anthony, Malcolm, Darren and Caitlin who have gone on to advance their artistic and management careers in new positions and creative ventures. It is a positive reflection of the development role St Martins plays in the professional lives of Melbourne's artists and arts workers.

Product:

The 2008 St Martins program, as you can see in this report, extended on the work of past years and provided an excellent range of opportunities for all target age groups to discover and enjoy the arts, develop skills and express ideas. Participation in all program activities was very strong, reflecting the strength of the St Martins brand and quality of the program.

Building on this, the 2009 artistic programme sees several new initiatives for St Martins; including an Arts Centre season and regional tour of a VCE playlist production, a workshop programme at the Northcote Town Hall, community partnership projects with local government housing associations, a mentorship programme, an emerging company's programme and a new choral ensemble. These ventures combine with our ongoing production, ensemble, visual arts, playwriting, and masterclass programmes to present an exciting and innovative breadth of artistic

experiences and cultural engagement opportunities for young people that no other provider can offer.

An ongoing challenge for St Martins remains the venue itself, which has ageing infrastructure. Through the extraordinary work and perseverance of Bill Coleby, we have achieved a safer and more compliant venue. However, with a limited maintenance budget, the State owned facility remains a concern for the St Martins Board. Accordingly we are in discussions with Arts Victoria and other St Martins stakeholders about the longer term for St Martins.



Profitability:

St.Martins made a surplus of \$53,850 for the calendar year 2008, improving the position of previous years and appropriately increasing the reserves of the organisation. This result is up on the modest surplus of 2007 and the operating losses of 2004 to 2006.

The 2008 surplus has been driven by cost constraint and reduction achieving a seven per cent decrease in expenditure, with only a minimal income increase of one per cent. Cost reduction will not be the answer going forward, and in coming years St Martins will focus on income growth, particularly in the area of workshops and holiday programs.

The Board extends its gratitude to the Finance Sub-Committee, Board member, Simone Lunny (Sub Committee Chair), our Business and Finance Manager, Trevor Matthews and Sarah Austin for their committed work throughout the year to improve financial procedures and reporting. With ongoing and valued support from Arts Victoria, local government and increased funding from the Australia Council, our financial position is stronger and our prospects for building income through enhanced workshop and artistic programming are greatly improved.

We are working on every front towards our goal of financial sustainability and independence.

On behalf of my co-Chair Peter Crofts and myself, I take this opportunity to thank the staff, members and stakeholders of St Martins – St Martins is ‘home’ for many young people’s artistic dreams and aspirations and it is much, much more than the sum of its parts. We recognise the invaluable support of parents, teachers, neighbours, youth network providers, alumni, sponsors and patrons, as well as those more directly involved in the artistic and production processes.



Finally, I would like to formally acknowledge and thank outgoing Board members Bill Coleby and Jim Lawson. Their generous involvement has been greatly appreciated over the years and has helped forge St Martins very important place in the cultural lives of young Victorians.

Thank you too to my current Board colleagues Anne Cordiner, Trish Hyde, Simone Lunny, Chris Sinclair and especially to Sarah Austin, whose output in one year has already been remarkable!

We are looking forward to an exciting and successful 2009 – good luck all!

Marilyn Capper

Acting Chair
St Martins Youth Arts Centre Board of Directors

ARTISTIC DIRECTOR'S REPORT

I joined St Martins as Artistic Director in February 2008 after spending over two years abroad working in the arts.

I think I was in the office less than a day and half before the first young person knocked on my door introducing themselves vigorously and regaling me with an idea they had for a show that they wanted to put on as soon as possible and could I possibly give them some ideas about that. It was clear to me immediately that I was lucky enough to have joined a community of young artists who had, and continue to have, limitless energy for creating and debating new performance and theatre.

One year later, and that heady mix of talent, passion and enthusiasm continues to play a determining role in everything that St Martins creates.

2008 was characterised by a stunning year of new Australian performance; the season started with two new challenging and insightful plays by young writers Bryan Davidson Blue and Amelia Roper, a new commission from writer Nic

Velissaris for our teenage members called Wanderlands, a knock-out site specific festival of ideas from our Creative Ensemble and a beautiful evocative show written by three young writers and performed by the 2008 Performers Ensemble called The Suitcase and the Storm. All this on top of our 2008 Playwrighting Award which received a record breaking amount of entries, a dynamic workshop programme for 5-25 year olds and an extraordinary playreading from a 17 year old Melbourne writer called Caitlin Murphy who won the Playwrighting Award in 2007 in the 13-17 year age group.



2009 picks up where 2008 left off. A new three-year business plan has been adopted which seeks to develop new income streams for the company and has St Martins actively working to diversify our membership base across Victoria. It's a very exciting time at the company.



I'd like to thank all my fantastic colleagues and collaborators at St Martins for their tireless hard work, energy and commitment in 2008 across all areas of our company. Without their expertise and drive, none of what happens at St Martins would be possible. Also, I would like to extend

my gratitude to the Board of Management at St Martins, who have all provided me with their expertise, advice and support throughout the year.

It was a pleasure and a privilege to take on the challenging, exciting and vital role of Artistic Director at St Martins in 2008 and I look forward with great excitement to future years continuing to work with such exciting colleagues, young people and a whole host of artists and practitioners from around Australia.

St Martins. Arts Starts Here.

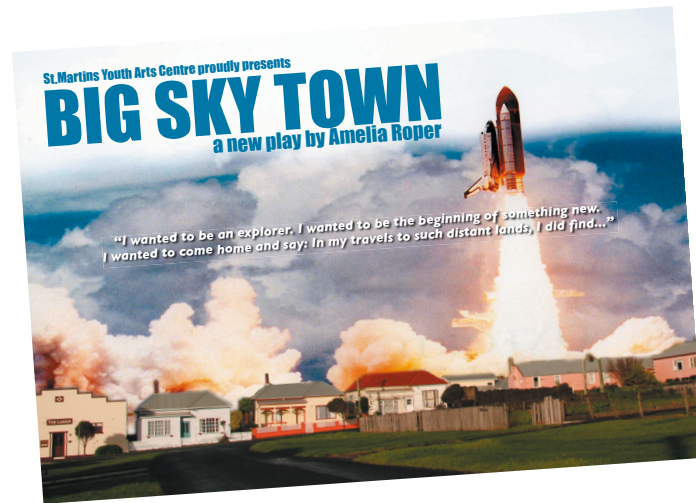
Sarah Austin
Artistic Director/CEO

PRODUCTIONS REPORT

BIG SKY TOWN

by Amelia Roper

Wed Feb 27th to Saturday March 1st, 8pm



Winner of the 2007 St Martins Playwrighting Competition, Big Sky Town is a new play by extraordinary young playwright and St Martins member, Amelia Roper. Amelia was developed through the 2005 St Martins Creative Ensemble and was a part of the Emerging Writers Studio that wrote Radicals and Misanthropes in 2007.

Big Sky Town is a stunning blend of satire, absurdity, humour and pathos in a tale concerning a NASA space mission gone horrible wrong and the ridiculous aftermath of a cover-up, fraud and human behaviour at its most vulnerable and grotesque.

Performed by: Rob Gaetano, Hannah Williams, Richie Hallal, Alex Murray and Andrew Serong
Directed by: Naomi Edwards
Designed by: Tanja Beer
Lighting Design by: Lisa Mibus

This fantastic production played a one week season to sell-out audiences in the Irene Mitchell Studio. Applauded by critics for its deft use of language and humour, this play showcased Amelia's extraordinary talent, and a cast of brilliant young performers from the St Martins membership. Excitingly, Big Sky Town is on the 2009 VCE Syllabus and will be produced as a touring season to the Arts Centre and regional Victoria in 2009.

SZENTPALY

by Bryan Davidson Blue

Wednesday March 12 to Saturday March 15th, 8pm



Bryan Davidson Blue is an exciting young playwright and St Martins member. Like Amelia, he has also been developed through the 2005 St Martins Creative Ensemble and was a part of the Emerging Writers Studio that wrote Radicals and Misanthropes in 2007.

Szentpaly tells the extraordinary story of four characters trapped in a dystopic future existence of obsessive hatred and sexual paralysis.

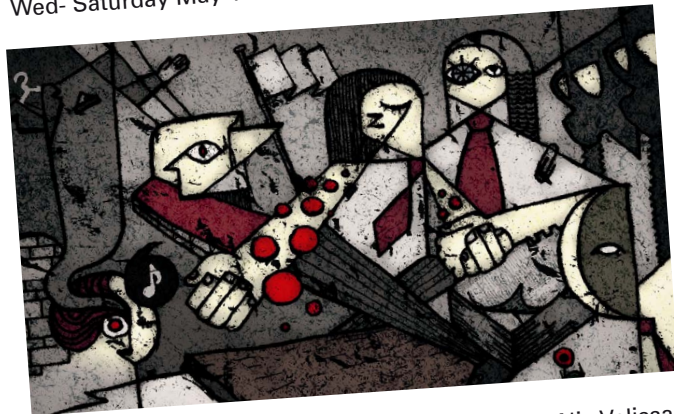
This was a brilliant and provocative new work from a fearless young theatre maker. St Martins proudly presented Szentpaly in the Irene Mitchell Studio in March. A complex play, exploring issues of masculinity and homophobia in an apocalyptic context, the text confronted and provoked with a lyrical and edgy use of language and imagery.

Performed by: Emily Goddard, Nicholas Bendall, Felix Allsop and Giulano Ferla
Directed by: Bryan Davidson Blue
Design by: Tanja Beer
Lighting Design by: Lisa Mibus

WANDERLANDS

by Nic Velissaris

Wed- Saturday May 14-24th, 8pm



St Martins commissioned award-winning writer Nic Velissaris to develop a play for its teenage members in 2007. Nic worked in consultation with a group of young performers at St Martins to develop a text for performance. The result was Wanderlands, an extraordinary script that spoke to the unique concerns teenagers face in a contemporary context.

This fantastical play tells a wondrous tale of survival and adventure as a group of young outcasts embark on an epic

journey of discovery and salvation.

The evocative and hilarious show featured a cast of fourteen amazing teenagers and four mentored young people in the roles of assistant director, assistant lighting designer, assistant stage manager and sound operator.

From the Director

Working on this show with such a brilliant group of young people has been the best possible introduction into the world of St Martins. Young people are capable of the most extraordinary things...this show has been created by eighteen enormously creative teenagers who have juggled a huge number of competing pressures and responsibilities. Each of them have brought their own nuances to the production and responded to the process of creating the work with insight, intelligence and energy. Inspiring stuff.

Performed by Claude Armiger- O'Shaughnessy, Dominic Buckham, Chris Chosich, Imogen Cowan, Max Gettler, Harry Hinton Boyd, Rita Judah, Emma Lynhe, Hannah Macnish, Yasmin Mole, Mairead Murphy, Lucy Rees, Alice Tovey, Louis Van de Geer

Directed by: Sarah Austin

Designed by: Dayna Morrissey

Lighting Design by: Angela Cole

Sound design by: Angie Grant

HATCHED 08:

A festival of ideas from 11 emerging theatre makers.

September 19, 20 and 21



2008 saw the fourth incarnation of the site-specific festival of ideas from emerging theatre makers, which takes over the St Martins complex for three days in September. With short pieces of performance and installation generated by the 2008 Creative Ensemble (a group who meet weekly across the year to train as theatre-makers in a range of devising and performance techniques) HATCHED 08 saw a truly exciting mix of work, including music, comedy, performance art, short narrative plays and a very avant-garde performance installations in the dressing rooms of the theatre and in the gallery pit. HATCHED 08 was a phenomenal success both with audience numbers and as a vehicle for showcasing the exciting ideas in progress of young theatre makers in Melbourne.

Curated by: Lucy Angell

Featuring short works by: the 2008 Creative Ensemble

THE GLASS DOORS (A PLAYREADING)

by Caitlin Murphy

Thursday September 4th, 8pm

17 year-old Sophie is on a family Christmas holiday in Apollo Bay with her boyfriend Riley and her younger sister Morgan. As Riley and Sophie crash through their conflicting feelings about becoming adults, Morgan feels estranged and let down by Sophie. An incident on the beach leads all three into a strange and terrible fantasy of hospital beds, family photographs and stolen promises.

The eerie presences of Zette and Tyler help navigate this world with us, commentating with an assured familiarity as all this pretending slowly unravels.

Winner of the 2007 St Martins Playwrighting Award (13-17 years) Caitlin Murphy's beautiful play underwent a workshop development and rehearsed reading showing in Church Hall at St Martins. The six week workshop process was designed to help the writer develop the work and prepare it for its next stage of life (whatever that may be).

From the Writer

I remember when glass meant transparent, when friendship began and ended in the sandpit and pretending was what you did with a friend and a funny hat when you had the house to yourselves.

Sometime in 2007 a wise but not-so-old man told me to start writing. To write 20 lines, cut 19 of them, to keep going in this way and I'd end up with a play. I began with a few pages on the beach and ended up with some form of friendship, death and imagination – the usual suspects.

A year later, add a director and 5 actors and I've been able to see what happens when a play in your head turns into something you can see and hear in front of you– the most interesting part has been has been just watching it all unfold.

Performed by: Xavier O'Shannessy, Emma Lyhne, Steph Calthorpe, Louris van de Geer and Tamer Baser
Directed by: Sarah Austin

THE SUITCASE AND THE STORM

by Meg Courtney, Alia Vryens and Debbie Zukerman

Wed-Saturday, 3-13 December, 8pm



Life at Bombalini's Circus is stale and dusty. Tent pegs have sunken so far into the ground that they've disappeared. Everything has been bleached and burnt by the sun – tent flaps now torn and dirty, costumes worn and dull. But when a group of mysterious storytellers blow in out of nowhere and set up nearby, the circus folk are thrown into chaos. As the circus' curiosity about these 'interlopers' increases, storm clouds start to brew...and then the rain comes.

The Suitcase and the Storm is an enigmatic, funny and magical tale, rich with mysterious strangers, prophecies, dancing ladies and old sweethearts. The play explores the battle between the powerful draw of the familiar and the seductive temptation of the new. With this new Australian play, The Suitcase and The Storm, St Martins continues its

long tradition of artistic innovation, social commentary and shaping the landscape of the Melbourne theatre community for the future.

Rain broke over his head and he swung his makeshift rope, which caught the corner of a storm cloud and lifted him into the air. As the storm rolled away, the Eleven Year Old Boy was carried with it, laughing with the thunder and never looking back.

Written by three emerging writers who formed the 2008 Emerging Writers Studio with guidance from dramaturg Petra Kalive, The Suitcase and The Storm was the end of year production for the 2008 Performers Ensemble and performed in the Irene Mitchell Studio. This beautiful, evocative play explored the tension between the real and the façade, questioning contemporary obsessions with the surface of things as more important than the substance that lies beneath.

This production also featured mentored young people in the roles of assistant lighting designer, assistant stage manager and assistant director.

Performed by: The 2008 Performers Ensemble
Directed by: Sarah Austin
Dramaturgy by: Petra Kalive
Design by: Dayna Morrissey
Lighting Design by: Lisa Mibus
Sound Design by: Angie Grant

ENSEMBLE PROGRAMME 2008

Creative Ensemble 2008

The Creative Ensemble is a year long training programme for young theatre makers. Meeting once a week over the course of six months, the Creative Ensemble experience a range of specifically targeted training methodologies designed to develop their ideas into short performance works. These performances become the Hatched Festival at St Martins, the culmination of the Creative Ensemble programme.

2008 guest artists included: Richard Vabre, Melanie Beddie, Fiona Cameron, Christian Leavesley and Sarah Austin.

Ensemble Curator: Lucy Angell.

Ensemble Members: Sophie Cole, Rob Gaetano, Oscar Lopez, Glenn Luck, Lindsay Morris, David Peake, Stephanie Sabatino, Alisa Tanaka-King, Louris van de Geer, Natasha Venizelos and James Wray



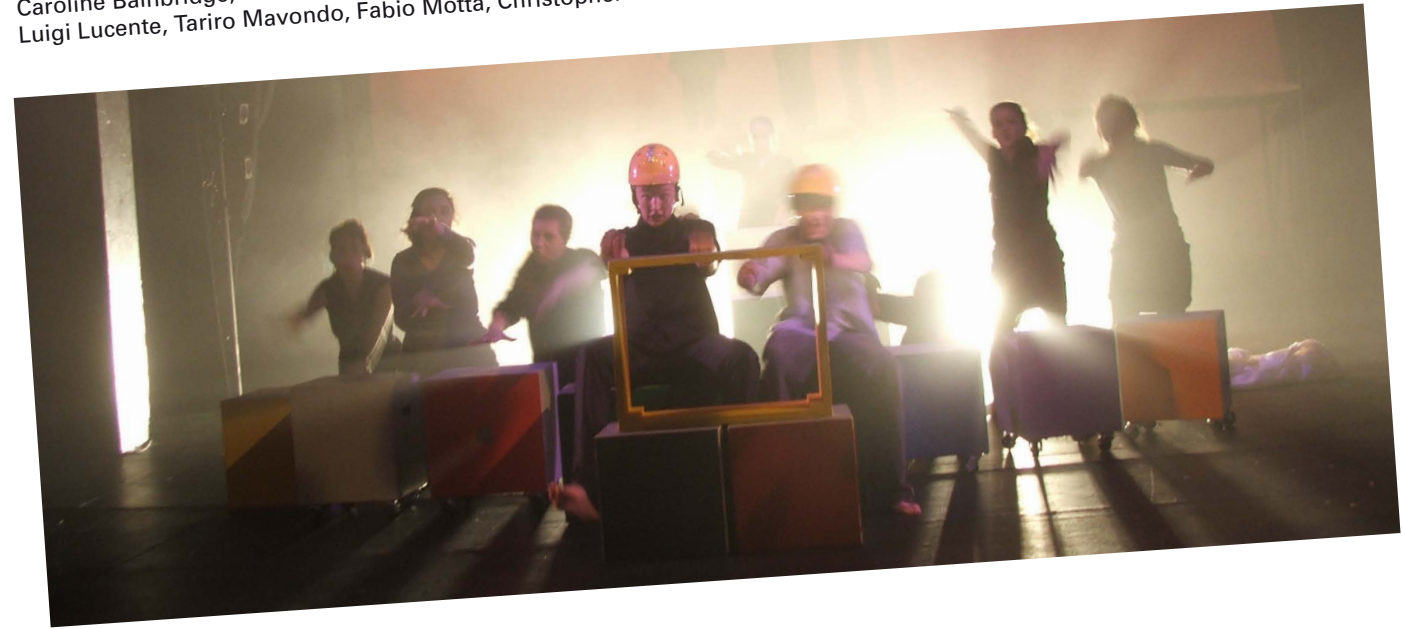
Performers Ensemble 2008

Now in its fifteenth year, the Performers Ensemble is a training programme for young theatre performers, which culminates in a major production at the end of the year written especially for the group. Learning a dynamic mix of movement, voice, impulse, warm-up, audition, text and devising techniques the Performers Ensemble is designed to create a tool kit for actors to help them develop and move into the next stage of their artistic career.

2008 teaching artists included: Petra Kalive, Kylie Trounson, Robyn McMicking, Mike McEvoy and Sarah Austin.

Performers Ensemble Members:

Caroline Bainbridge, Tamer Baser, Alice Boyle, Emma Caldwell, Emily Dalkin, Victoria Gabriel, Jessie Kiely, Antoinette Kurban, Luigi Lucente, Tariro Mavondo, Fabio Motta, Christopher Runciman, Eliza Sweeney, Jerome Velinsky, Aaron Walton



WORKSHOP AND HOLIDAY PROGRAMME REPORT

5- 8 years

The 5 to 8 workshop programme continued to gain popularity in 2008. The objective was to build our youngest members confidence and to encourage their brilliant, spontaneous creativity. Working with two tutors, the 5 to 8 group explored character-making, voice and singing, dance and movement as well as other theatrical disciplines such as mask making and shadow puppetry. Both the workshop and holiday programmes concluded with memorable and endearing end of term showings for parents, where the 5 to 8 group presented a devised performance based on popular texts for young children. These showings incorporated all they had learnt throughout their workshop.

5 to 8 Year Tutors included: Sarah Austin, Ana Maria Belo, Hayley Butcher, Olivia Crang, Alex Desebrock Jacqui Hoy, Robert Lloyd and Kate O'Keeffe.



9-12 years

Our workshop programme catered for 9 to 12 year olds by offering three fun workshops streams. They included Acting (Acting Freaks), Musical Theatre (Act Sing Dance) and Comedy/Improvisation (Theatre-sports Freaks).

Acting Freaks explored techniques including character making, text analysis and devising short plays. Lead by Lucy Withers, participants of this workshop were also introduced to Shakespeare, working with sonnets and the three witches scenes from Macbeth.

Act, Sing, Dance focused on acting, singing, dancing and performance making and 2008 its popularity continued to soar. Participants of this workshop not only learnt songs from well-known musicals but also developed their own "mini-musical" where they improvised and then wrote the script incorporating songs and dance routines.

Theatre-sports Freaks focused on numerous theatre-sports and improvisation games. This workshop, allowed participants to build confidence, act on impulse and unleash some truly inspired comic genius. At our end of term presentations audiences were often seen wiping away tears of laughter.

The number of 9 to 12 holiday programme participants increased immensely in 2008, due to sensational young tutor Lucy Withers, and was structured similarly to the Acting

Freaks workshops allowing young people to learn skills in not only acting but also writing and devising their own work.

9 to 12 Tutors included: Lucy Withers, Melanie Hillman, Alison Bennett, Andy Zito, Benne Harrison and Robert Lloyd



13-17 years

Our 13 to 17 programme consisted of Acting Storm (entry level and intermediate level) and Foundation Studio (advanced).

Acting Storm, running on Monday and Tuesday afternoons introduced participants to key acting techniques in script analysis, vocal production and movement work. They were introduced to plays including Shakespeare, contemporary Australian, English and American works as well as scripts from film and television.

Foundation Studio, our advanced teenager workshop, tailored for members who had been training with St. Martins for some time or were previously part of our Foundation Acting Ensemble. Led by Danielle Carter, this group underwent vigorous vocal and physical warm ups as well as working on specific areas such as classical text and acting for camera. The talent and commitment shown by this group in 2008 was nothing short of astounding.

In 2008 we found that a general acting holiday programme did not hook teenager's attention. We therefore introduced week long intensives over the school holidays to this age group. These included Shakespeare, Screen Skills and Australian theatre, and were taken up with delight from our teenage membership.

13 to 17 tutors included: Danielle Carter, Sarah McCusker, Petra Kalive, Ali Ammouchi, Clare Watson and Kylie Trounson



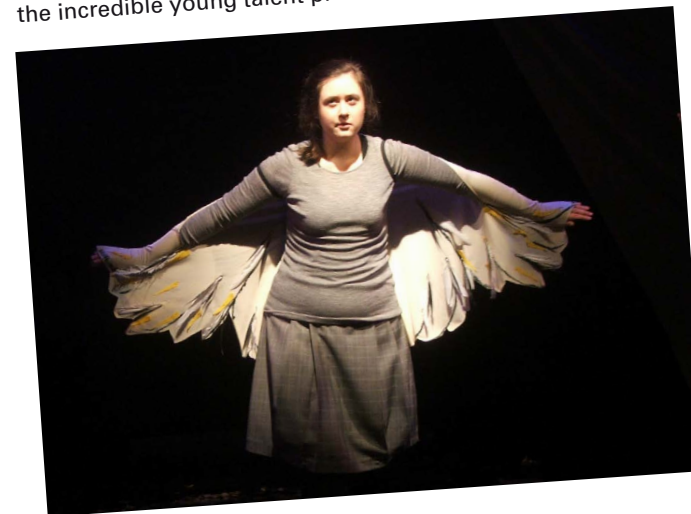
18-25 years

Performer's Studio allowed our older members to extend their existing skills as they alight on the path towards professional work. The Performer's Studio class become tailored towards the needs of emerging professional actors and focussed on how to do your best work under pressure, casting processes for film, television and theatre, text analysis and monologue preparation, personalised warm up techniques and as well as sessions on knowing your industry.

18 to 25 tutors included: Hayley Butcher, Lucy Angell and Sarah Borg.

Super Saturdays

Super Saturdays or our "Open Day" is held on the last Saturday of each term and involves the participants from each workshop doing a 15 minute presentation. It offers the opportunity for current and new members to see what workshops St. Martins offers, to catch up with core staff and to meet our wonderful tutoring staff. There is a real sense of community and support at Super Saturday and it showcases the incredible young talent present at St. Martins.



Tutor Recruit

Established in 2008, the St. Martins Tutor Recruit is advertised on Arts Hub twice a year to bring in exciting teaching artists to our workshop and holiday programme. By implementing this recruitment process, St. Martins found amazing new teachers who began working with us in 2008, exposing our members to innovative techniques, as well as bringing new energy and unwavering passion.

Workshop and Holiday Programme Combined Participation

	2007	2008
Age Group	Total Participation	Total Participation
5 to 8	172	168
9 to 12	180	271
13 to 17	171	192
17 to 25	57	77
Total	580	708

VENUE REPORT

In 2008, the theatre buildings underwent electrical upgrades. The first upgrade was the house light system in the Randall Theatre. The existing system was removed and replaced with a new, digitally controlled system which provides increased light levels in the auditorium. The second upgrade was the replacement of all blue work lights backstage of the Randall Theatre. The old fittings were removed and replaced with blue LED domes. This system has improved backstage safety as they provide exceptional light levels and are a reliable fitting. The third upgrade was the installation of the festoon lighting system on the awning at the front of the building. The new system has been custom made to suit the outdoor environment and to accept LED fittings. Lastly, all external light fittings on the church hall and theatre buildings were replaced with brighter fittings that have a long lamp life. The new lights have dramatically improved safety around the buildings by providing well lit paths and access ways.

The number of external theatre hirers rose by 20.7% in 2008. The Randall Theatre hosted three clients more than 2007 while the Irene Mitchell Studio hosted four. The growth in hires was largely due to the Fringe Festival package that we introduced for 2008, whereby we assisted festival participants in putting on their shows. This assistance was given in the



form of theatre rental packages as well as administration, publicity and technical assistance. This is a key area that we hope to grow in the coming years.

Maintenance to the theatres at the conclusion of 2008 was extensive. Both stage surfaces were replaced, all equipment was serviced and repaired and new data cabling was installed allowing video to be transmitted across all areas of the Randall Theatre. This maintenance has vastly improved both the cosmetic and practical functionalities of the theatres.

ORGANISATION

2008 Board of Directors:

Peter Crofts (Chair- Leave of Absence from July 2008)

Marilyn Capper (Acting Chair July 2008-)

Sarah Austin

Anne Cordiner

Trish Hyde

Simone Lunny

Tony Lupton M.P

Christine Sinclair

St Martins staff:

Sarah Austin: CEO and Artistic Director

Trevor Matthews: Business and Finance Manager

Tim McNamara: Venue Manager

Hayley Butcher: Programme Co-ordinator

Ellen Rijs: Administration Officer

St Martins also employed approximately 80 casual staff including Artists, Tutors, Technicians and Front of House Staff in 2008.



FINANCIAL REPORT

The Finance Sub-Committee of the Board of St.Martins is pleased to report a surplus for the 2008 year of \$53,850. The larger than expected surplus comes on the back of a modest increase in income but in the main is due to large decreases in a number of areas of expenditure.

Overall income was up by just 1% or almost \$8,000 on the forecast result. Good workshop numbers contributed to the income from the Artistic Program coming in around 4% higher than forecast, however Venue Income failed to meet the forecast total by 3%. While this is a small shortfall it does highlight the challenges faced by St Martins in growing venue income and this is expected to be a continued area of concern in 2009.

Overall expenditure for 2008 was 7% down on the forecast outcome. The largest overall expenditure category of fees and wages was in line with forecasts, whilst major savings were made in the Artistic Program (32% under budget), Marketing expenditure (24% under budget) and administration costs (17% under budget) as a result of various once off cost rationalisation measures and the development and implementation of a strategic marketing program.



In 2009 the scope for reducing expenditure will be far less so the organisation will be targeting increased income growth, particularly in the area of workshops and holiday programs.

Beyond the positive financial result, 2008 also saw a number of major developments in financial operations and reporting. The Finance Sub-Committee has become an active monthly forum for performance review and strategy development. The committee has reshaped the way financial data is reported, ultimately providing the St.Martins Board with a more accurate picture of the financial position of the organisation.

The organisation's accounts have been restructured to be more representative of operations. New systems around invoicing, payroll and reimbursements have provided much greater levels of financial control and accountability around the daily operations of the organisation. Finally, 2008 sees the appointment of new Auditors as part of the continuing process of improving financial governance.

2008 has been busy year for the Finance Sub-Committee but by the end the committee is confident that the systems have been put in place to allow continual improvement in the financial management and reporting of St.Martins. Ultimately, this will provide the full board with the quality of financial information they require to make informed decisions about the direction of the organisation.

2008 Financial Sub-Committee: Simone Lunny, Sarah Austin and Trevor Matthews



Income Statement - for the Year Ended 31 December 2008

	2008 - \$	2007 - \$
Revenue Artistic Program	196,511	188,086
Venue Income	152,247	162,472
Grants	321,409	266,215
Interest	5,811	1,746
Other Revenue	1,587	702
Total Revenue	677,565	619,221
Expenditure	(358,365)	(368,665)
Employee Costs	(8,838)	(9,311)
Depreciation	(27,589)	(52,637)
Marketing	(16,859)	(28,702)
Artistic program	(144,060)	(125,361)
Venue & overheads	(68,004)	(33,465)
Maintenance expenses	623,715	618,141
Total Expenditure		
	53,850	1,080
Net surplus (loss)	53,850	1,080
Surplus (Loss) attributable to members of the entity		

The categories of Revenue and Expenditure have changed between financial years so as to improve presentation.

The comparatives for 2007 have been altered accordingly.

Balance Sheet as at 31 December 2008

	2008 - \$	2007 - \$
ASSETS		
CURRENT ASSETS		63,932
Cash and cash equivalents	174,743	47,873
Trade and other receivables	62,787	1,011
Inventories	1,422	14,183
Other current assets	13,442	126,999
TOTAL CURRENT ASSETS	252,394	
NON-CURRENT ASSETS		43,106
Property, plant and equipment	37,070	43,106
TOTAL NON-CURRENT ASSETS	37,070	
	289,464	170,105
TOTAL ASSETS		
CURRENT LIABILITIES		40,263
Trade and other payables	40,318	26,364
Other current liabilities	91,918	66,627
TOTAL CURRENT LIABILITIES	132,236	

Continued page 28...

Balance Sheet as at 31 December 2008 continued

	2008 - \$	2007 - \$
NON-CURRENT LIABILITIES	19,573	19,673
Trade and other payables	19,573	19,673
TOTAL NON-CURRENT LIABILITIES	151,809	86,300
TOTAL LIABILITIES	137,655	83,805
NET ASSETS		
EQUITY	49,920	49,920
Reserves	87,735	33,885
Retained earnings	137,655	83,805
TOTAL EQUITY		

Cash Flow Statement for the Year Ended 31 December 2008

	2008 - \$	2007 - \$
CASH FLOWS FROM OPERATING ACTIVITIES	722,712	658,527
Cash receipts in the course of operations	(614,910)	(634,897)
Cash payments in the course of operations	5,811	1,746
Interest received	113,613	25,376
Net cash inflows from operating activities		
CASH FLOWS FROM INVESTING ACTIVITIES	(2,802)	(14,954)
Payment for property, plant and equipment	(2,802)	(14,954)
Net cash (outflows) from investing activities		
Net increase in cash held	110,811	10,422
Cash at beginning of financial year	63,932	53,510
Cash at end of financial year	174,743	63,932



St Martins Youth Arts Centre

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**ARTS
VICTORIA**



St Martins Youth Arts Centre is assisted by the Australian Government through the Australia Council, its arts and funding advisory body