

'18

ST MARTINS YOUTH

ARTS CENTRE

ANNUAL REPORT







ST MARTINS

TABLE OF CONTENTS

INTRODUCTION

St Martins Vision	4
Message from The Chair	6

EXECUTIVE REPORT

St Martins Executive Team Report	8
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PEOPLE

Board of Directors	10
St Martins Staff	
St Martins Core Teaching Artists	
Partnerships & Supporters	11

ACTIVITY

St Martins Performances	12
St Martins Creative Developments	14
St Martins Congress	16

WORKSHOPS

Workshop Participation	18
Access and Inclusion	20

THE VENUE

Venue Hire and Usage	21
-----------------------------	----

MARKETING

St Martins Marketing	22
-----------------------------	----

FINANCIALS

Financial Reporting	24
----------------------------	----

ACKNOWLEDGEMENTS

28

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 four years, St Martins has implemented an ambitious artistic production strategy featuring nine new works, which have achieved public and critical acclaim.

Across everything we do and want to 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

Should I Stay?

Image Credit: St Martins



Photo bottom

Fitter. Faster. Better

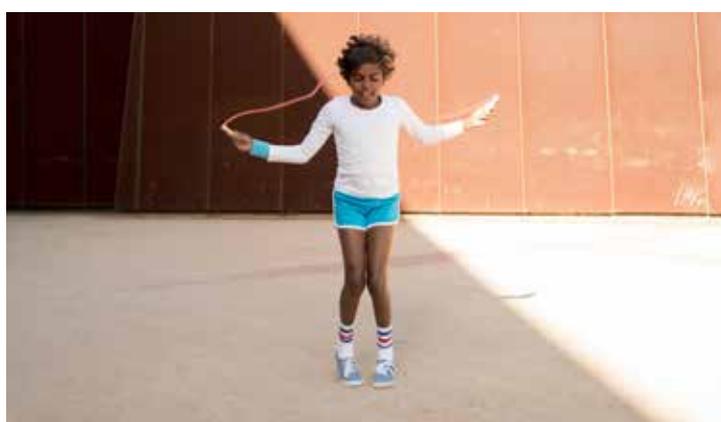
Image Credit:

St Martins

Large Interactions are main stage and major festival presentations, collaborations with other companies to present the highest quality theatre we can.

Small Interruptions are site-specific, participatory, interventionist, or online. They are easily tourable and flexible works, designed to work with local communities and spread our ethos widely.

Our works have been presented in collaboration with Malthouse Theatre, Melbourne Festival, Melbourne Fringe, Abbotsford Convent, The Substation, Dark MoFo, Darwin Festival, Dance Massive, Junction Arts Festival, BIFEM, Minus18, TheatreWorks, and Castlemaine State Festival. St Martins was the winner of the 2017 Melbourne Fringe Best Live Art Award and 2018 Green Room for Best Design.



ST MARTINS

MESSAGE FROM THE CHAIR



Elise Margow

St Martins Youth Arts Centre has gone from strength to strength in 2018 in a year of consolidation financially with a keen eye to the future creatively.

We returned a profit of over \$17,000 in 2018 that was delivered 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 of 11.5% in our workshop revenue and a healthy revenue from venue hire also.

Throughout the year there were significant creative developments of future projects including two creative developments of Luke Kerridge's *Little Big Bangs* that sees children giving adults a creativity check (to be produced in 2020). A development of *Gene Tree* which tackles the intersection of science, music and climate change (production 2020) and the start of a new micro film project for 2019 right through to 2020 called *Escape Velocity* which looks at the anxiety that public spaces can evoke in young trans and gender non-conforming people. All the while our Artistic Director Nadja Kostich was continuing workshops at Worawa Aboriginal College to develop *Balit Liwurrung: Strong Girl* that will be performed at the Irene Mitchell Studio in September 2019.

We partnered with THE RABBLE to produce the breathtaking *Lone* featuring 11 St Martins children performing in individually designed huts that were the landscape for their interpretation of aloneness and loneliness. Each hut also featured bespoke sound design for the presentation, THE RABBLE essentially creating 11 individual productions with the St Martins children. Our Artistic Associate Luke Kerridge and workshop artist Katrina Cornwell worked with THE RABBLE, sharing their unique experience and techniques of creating work with children and teenagers and facilitated the relationship between the young performers and THE RABBLE. This production was

critically acclaimed and sold out at Artshouse and had considerable interest from interstate festivals to tour.

We welcomed Kath Papas onto the board with her extensive experience in producing and international touring as we bid a fond farewell to Daniel Clarke. Finally, I would be remiss if I didn't also mention the departure of Narda Shanley, an amazing Executive Director for the last four years who helped shape the new direction of St Martins along with previous Artistic Director Clare Watson. Their legacy will continue at St Martins as we continue to create high quality artistic work with children and teenagers for adult audiences.

Artistic Director Nadja Kostich and incoming Executive Director Kerry O'Sullivan spent significant time in 2018 preparing the way for the future productions at St Martins and I can't wait to see the results in 2019. On behalf of the board I must say thank you to all of the staff at St Martins who really go above and beyond.



ELISE MARGOW
Chair

EXECUTIVE TEAM REPORT

From Year 2018

FROM THE CO-CEOS

This was a year of both high-quality output and the gestation of a series of exciting and diverse new works for future productions and interactions. We presented **LONE**, our collaboration with THE RABBLE, at Arts House to considerable critical acclaim. Audiences were deeply moved by this examination of aloneness by 11 children in 11 distinct habitats. We were also invited to perform **Fitter. Faster. Better.** at the prestigious Commonwealth Games Arts Festival on the 2018 Gold Coast. Primary school aged children were personal trainers to adults – an active, fun inversion of hierarchy.

Should I Stay? was a beautiful pop-up installation at Gould Galleries, South Yarra, featuring children from the Horace Petty Estate, which was an off-shoot of the video component of our previous year's award-winning work, **For The Ones Who Walk Away**. In addition, the year saw St Martins receive a three year grant from Stonnington City Council to continue our work with the young people on the estate.

We were thrilled with being successful in a two-year grant from Creative Victoria, *Future Makers for Change*. **Escape Velocity** is an ambitious film and live performance project addressing the anxiety trans and gender non-conforming young people face in public places. This year we began the intense research and development phase of the work with our partner Minus18 and a cohort of young people.

Three other developments for future works took place across

the year: **Balit Liwurrung: Strong Girl** in weekly workshops at Worawa Aboriginal College; **Gene Tree** in a week's intensive with Congress and four professional musicians; and **Little Big Bangs**, also with Congress and showing to family and friends. This level of activity was a powerful investment in the depth and quality of our public performances and all of these projects will have further opportunity for development prior to their outcomes.

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, Dandenong and St Albans.

Finally, it was a year of fond farewells and excited welcomes to staff. The hard-won legacy of the wonderful Narda Shanley will live on, as she passed the baton onto Kerry O'Sullivan, our new Executive Director and Co-CEO. The talented Luke Kerridge also moved on and we have embraced Kat Cornwell, a rising directing star in the independent sector.

We thank our extraordinary funders across federal, state and local government, as well the many philanthropic foundations, all of whom have entrusted us with the leadership of this unique Australian arts company. We are very proud of St Martins.

KERRY O'SULLIVAN AND NADJA KOSTICH
Co-CEOs



Photo top

LONE
Griffin
Image Credit: Bryony Jackson

Photo bottom

LONE
Ashanti
Image Credit: Bryony Jackson

ST MARTINS PEOPLE

BOARD OF DIRECTORS

ELISE MARGOW

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

MEAGHAN BARE

Chair of Governance and Nominations Committee

ROBYNNE BERG

Chair of Fundraising and Marketing Committee

STEVEN BRADBY

Deputy Chair; Chair of Finance, Audit & Risk Committee

CHRISTIAN LEAVESLEY (UNTIL JAN '18)

Director

DANIEL CLARKE (UNTIL JUL '18)

Member of Finance, Audit & Risk Committee

ANNA PIDGEON

Member of Fundraising and Marketing Committee

KATH PAPAS

Director

STAFF

NADJA KOSTICH

Artistic Director

NARDA SHANLEY (OUTGOING AUG '18)

KERRY O'SULLIVAN (INCOMING AUG '18)

Executive Director

LUKE KERRIDGE (OUTGOING NOV '18)

KAT CORNWELL (INCOMING NOV '18)

Artistic Associate

ANDREA BARRAGAN

Workshop Coordinator

JO DUNBAR (OUTGOING DEC '18)

TOM MIDDLEDITCH (INCOMING DEC '18)

Inclusion Coordinator

JASON CHEETHAM

Marketing Coordinator

PAULIUS ANDRIUŠKEVIČIUS

Fundraising and Philanthropy Coordinator

SHANE GRANT

Facilities and Venue Hire Coordinator

LIZ WHITE (OUTGOING DEC '18)

FLEUR BRETT (INCOMING DEC '18)

Bookkeeper

CORE TEACHING ARTISTS

LUKE KERRIDGE

**RICHIE HALLAL
BROOKE MURRAY**

KATY MAUDLIN

AMELIA DUCKER

JOHN MARC DESENGANO

HARRIET DEVLIN

NICOLETTE FORTE

LYNDSAY MARSDEN

FABIO MOTTA

JO PIRES

RUSS PIRIE

AHMARNYA PRICE

ALICE QIN

DALE THORBURN

MARIA THEODORAKIS

SEB FOWLER

STEFAN BRAMBLE

KAT CORNWELL

CAROL SMITH

TARIRO MAVONDO

GEORGIA SYMMONS (COVER ARTIST)

ST MARTINS PARTNERSHIPS AND SUPPORTERS

Philanthropy and Support

We think the work St Martins does is exciting, challenging and well, pretty important. So it's always great to realise that there are like-minded people who agree – our private donors, philanthropic supporters and Government partners are vital in helping us deliver excellent artistic outcomes to children and teenagers in our programs, and our adult audiences.

Artists for Kids once again supported the Playground Project in the Horace Petty Council Estate in Prahran, and the City of Stonnington came on board as triennial funder of this program for the first time in 2018 after supporting these workshops as part of the community grants program for several years.

And of course, we continue to be proud of our ongoing relationship with the Australian Government through the Australia Council, its arts funding and advisory body, and Creative Victoria through its Organisational Investment Program.

ST MARTINS ACTIVITIES

Performances

SMALL INTERRUPTIONS



Fitter. Faster. Better

Commonwealth Games, Gold Coast, 12 - 15 April

Adult participants are paired with a 'personal trainer' between six and ten years old for a workout designed to challenge the contemporary commodification of fitness.

This work has been performed as part of Dance Massive at Malthouse Theatre; at City Park Playground, Launceston as part of Junction Arts Festival; in Surfers Paradise for the Gold Coast 2018 Commonwealth Games; and other events throughout the country!



Should I Stay?

By St Martins

Gould Galleries, South Yarra, 23 - 26 May

A beautiful visual contemplation featuring kids from the Stonnington Community as they delve into life's mysteries.

This video installation was created with the support of Stonnington City Council as part of For The Ones Who Walk Away, winner of the Melbourne Fringe 2017 Best Live Art Award and the Green Room Award for Best Design in Contemporary and Experimental Performance.

LARGE INTERACTIONS

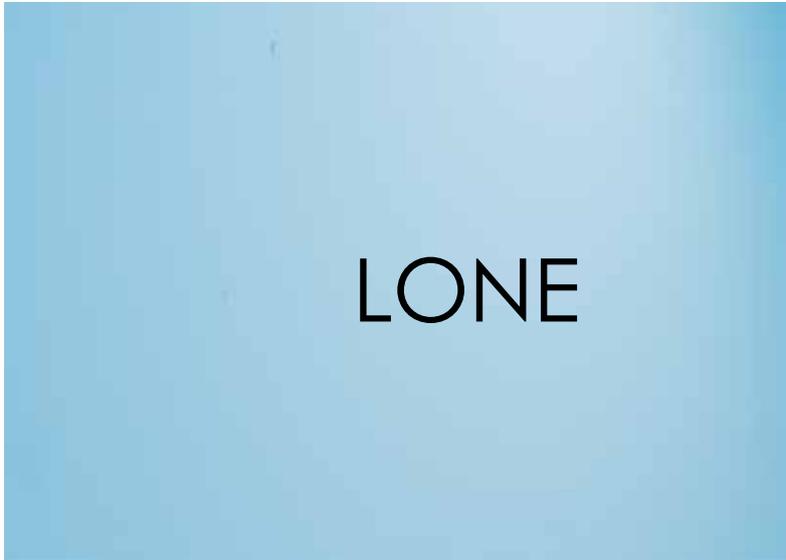
LONE

By St Martins and THE RABBLE.
Arts House, North Melbourne.

LONE is a beautiful and delicate experience one on one with a child.

St Martins collaborated with THE RABBLE to create a bold and disruptive work with eleven young people between the ages of 8 and 11 and build a bespoke performance installation to be experienced alone.

The young performers were asked to imagine a room designed to be inhabited alone. Audience members were asked to navigate this imagined world, perhaps eventually catching a glimpse of their own childhood.



LONE

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

Fitter. Faster.
Better.

Image Credit: St
Martins

Should I Stay?
Image Credit: St
Martins

LONE
Image Credit: Pier
Carthew

Photo top right

LONE
Image Credit:
Pier Carthew



★★★★

"We all think we remember what it's like to be a child; Lone is a charming experience that will remind you how much you've forgotten."

- Cameron Woodhead, Sydney Morning Herald

★★★★

"... an inherent statement about the status of children in our society and the riches, too often overlooked, that young minds can produce."

- Maxim Boon, TimeOut Melbourne

"It's such a simple performance, and yet it's terribly moving. The intimacy it offers is delicate and oblique... it was a beautiful half hour of my life."

- Alison Croggon, Witness Performance





Photo top left

2018 Developments Showcase
Image Credit:
St Martins

Photo bottom left

Little Big Bangs Development
Image Credit: Luke Kerridge

Photo top right

Little Big Bangs Development
Image Credit: Luke Kerridge



Creative developments

DEVELOPMENTS

The year was a hive of development activity and four future works were seeded. Following the thrilling announcement by The Hon. Martin Foley, Minister for Creative Industries, Equality and Mental Health that we were successful in the Future Makers for Change Program, we launched into an intense research and development stage for *Escape Velocity*. This is a film and live performance project addressing young trans and gender non-conforming people's anxieties in public spaces. With our partner, Minus18, St Martins ran over six weeks of workshops with 14 trans / GNC young people from which we began distilling the scripts for our series of short films to be pushed out on-line and on public screens in 2019/20.

We ran a one-week *Gene Tree* intensive plus showing with eight intrepid Congress team members, director, Nadja Kostich, composer / musician, Elissa Goodrich and three professional musicians on double bass, electric guitar and saxophone/flute. The project is a fusion of climate change science, new music and a group of young people inviting adults into an interactive space where together they read 'between



the lines' of DNA sequences to unpick, interpret and re-tell our planet's future. We focused on the hopeful story of the speckled moth, a living example of Darwin's theory of natural selection, which turned black at the height of the industrial revolution but once the soot began to be cleared, some decades later, returned to its original speckles. Inspired by the moths, children told stories of the way they have adapted or not adapted, and a matrix of movement, percussion and composition was created as the world in which multiple interactions about evolution could take place.

Balit Liwurrung: Strong Girl continued to be developed by Nadja Kostich at Worawa Aboriginal College with weekly workshops throughout Terms 3 and 4. In Term 3 the girls generated text around language and culture as a first step into performance making. In Term 4 Eva Grace Mullaley, Noongar/Yamatji, joined the development and the girls focused on the interpretation of text, taking on *Black Medea* by Wesley Enoch. This work gave birth to the current inversion of hierarchy where the girls are repossessing the masculine notions of strength in the Hercules myth to tell the story of walking the two worlds of Aboriginal Lore and Western Culture as they grow from girls into women.

Little Big Bangs was developed with Congress in two separate workshops across the year: the first was presented in the Rehearsal Room had an internal showing to staff and Board only and the second showing invited parents and friends and was presented in the Irene Mitchell Studio. Audience members spent one on one time at approximately seven stations where the young people assessed and stimulated the adults' creativity with a selection of provocations. The piece looked at where creativity comes from and was directed by then Artistic Associate, Luke Kerridge.

CONGRESS

A group of diverse young people between the ages of 9 - 17 who meet weekly to inquire into life, politics and creativity. Providing a safe space where individual voices and ideas are heard, respected, challenged and expanded, the group exists as an effective tool for investigating social, political and environmental sustainability, agitation, change and celebration.

CONGRESS is not outcome driven but increasingly, outcomes have inevitably arisen, as our Artistic Team road-tests the group as a think tank and laboratory for the development of new Company works. The group has more than risen to the challenge and 2018 highlights include: creative developments for both Little Big Bangs (directed by Luke Kerridge) and Gene Tree (directed by Nadja Kostich with musician Elissa Goodrich).

Photo right page

*Hatched 2018
Image Credit:
St Martins*

“

I love coming here. I love how the workshops are more contemporary with a less-traditional structure, and I just love the way they set up the classes and how original and inclusive all of the ideas for the shows are.

Since coming here, I've definitely become more confident and outspoken and I definitely wouldn't be like that if it weren't for St Martins.

Summer

South Yarra Teens



WORKSHOP PARTICIPATION

Workshop Programs

TERM PROGRAMS

Our workshop programs continue to be the pulsing heart of our company's connection to young people and their families. In 2018 the company continued a model of artistic practice established in 2017, whereby all workshops across South Yarra, Northcote and our Outreach Programs engaged in a year round creative development, exploring themes related to the company's major performance projects. The company-wide approach is facilitated through quarterly artist meetings that bring the company of teaching and inclusion artists together to connect creatively, refresh practices and learn from the wealth of knowledge in the room. This process has strengthened the creative investigations in the workshop programs: encouraging young people to sit with themes over long periods, allowing the personal resonances to emerge.

SOUTH YARRA

Our South Yarra workshop program, run across two of the company's venues, continues to maintain high attendance levels. On average we had 83 young people participating on a weekly basis across 7 workshops. Enrolments amongst young people aged 9 – 17 have continued to remain the strongest.

NORTHCOTE

In 2018 we ran 7 weekly workshops at our Northcote venue. Its position amongst the growing suburban North makes it appealing to families. With around 97 children turning up every week, our busiest groups in Northcote remained the 9 - 17 year olds. We continued to cultivate our relationship with the City of Darebin and Northcote Townhall, who have become an official partner with St Martins.

HOLIDAY PROGRAMS

Through our holiday workshop program we were able to provide short-courses and masterclasses with established artists for each of our age – groups. Workshops ranged from 'Lights, lpad, Action' with Cobie Orger: a low-budget gorilla filmmaking short course to 'Script Sensations' with established director Bridget Balodis. In total 54 young people participated in our holiday workshops.

“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

Cross Age Studio

An ensemble made up of young people of all ages, Cross Age Studio continued as our experimental laboratory, led by workshop artist Ahmaranya Price. Many cast members from *Lone* joined the Cross Age Studio after forming a close bond. Following a year of experimentation and collaboration, Cross Age culminated in a performance featured in our annual Hatched showcase.

OUTREACH PROGRAMS

We had a fantastic time in our third year working in both St Albans and Dandenong, while our now long-standing program in the Horace Petty Council Estate in Prahran continued to flourish.

Two of the eleven young people that made up the cast of LONE came from the St Albans program, and another from the Horace Petty Playground Project. Our Inclusion Scholarships were able to support Jackson Reid from the Playground Project to enter both our South Yarra workshop program and Congress groups.

With support from City of Stonnington, we were able to make a series of beautiful, poignant video art clips with the children from the Playground. These were incorporated into *For The Ones Who Walk Away* in 2017, and were shown as part of a pop up art installation in 2018 entitled *Should I Stay or Should I Go*.

St Albans

St Martins worked with St Albans North PS over three terms throughout the

year in order to grow the duration and deepen the quality of our engagement. We received glowing feedback from the young people and educators alike. We continue to appeal to philanthropic foundations to support the ongoing workshop program in St Albans and we hope to cultivate our donor base to support this also.

Dandenong

Over the past two years St Martins has developed a significant relationship with the Dandenong community. In 2018 we delivered weekly workshops at Dandenong Primary School for young people aged 9 – 12 years old. These workshops were received with incredible warmth and energy from the children, educators and families alike. Each term culminates in a final workshop performance or showing to family and friends, led by the children.

The Horace Petty Playground Project

With the support of Stonnington Community Grants, St Martins has been able to provide over 40 weekly workshops with the children and young people at the Horace Petty Estate throughout 2018. The program

has created a culture of community engagement and supported disadvantaged young people to be leaders within their local community.

The partnership between Youth Services and St Martins has been further strengthened and our two community performances *Brave New World* (June 2018) at Chapel off Chapel and *Underwater Adventures* (November 2018) have been hugely successful. Part of this program has been focussed on extending opportunities for participants to engage with a broader range of experiences offered by St Martins. Several young people have successfully applied to participate in St Martins' scholarship program, and two young people successfully auditioned to be part of St Martins' major theatre performance *Lone*.

In July 2018, St Martins was awarded 3-year funding through the Stonnington Community Grant board, ensuring long-term engagement with the community and the ability to forward plan.



Photo bottom

Dandenong Outreach
Image Credit:
Ting Ni

WORKSHOP PARTICIPATION

Workshop Initiatives

ACCESS AND INCLUSION

2018 saw St Martins continue to grow our accessibility and inclusivity across our workshop, outreach and performance programs. Demand for our inclusive methodology continues to grow. Our amazing team of teaching artists and support artists continue to deliver high quality and inclusive workshops with inclusion at the forefront of their planning and delivery. All our support artists are now placed as inclusion support artists, having received training from our inclusive theatre practice workshops or recruited with a high level of prior access and inclusion training. In 2018 emerging Wurundjeri elder Jackie Wandin led our workshop artists through an Indigenous induction and, consequently, an acknowledgement of country has been introduced into the workshop space. Artists also underwent gender diversity awareness training with our Escape Velocity partner organization Minus18. These experiences help to shape the inclusive culture of our workshop programs.

Our scholarship program gave 30 young people the chance to access our workshops all year round on either full or partial scholarships. Of these 30, 21 identified with having inclusion needs, 17 came from low socio-economic backgrounds and 8 were culturally and linguistically diverse young people (with many of the young people facing multiple barriers). The positive impact of the arts on the self-esteem, connectivity and mental health of young people is well documented. The scholarship program provided young people, who face increased barriers to participation, an artistic experience that is inclusive and supportive.

As mentioned above, our outreach programs at the Horace Petty Playground, Dandenong and St Albans, allows a diverse range of young people access to our artistic practice. These young people are often from culturally and linguistically diverse backgrounds and low socio-economic areas who do not have regular access to the arts. Feedback from the young people, educators and families continues to be overwhelming positive.

Our core values of access and inclusion were integrated into the company's 2018 production of Lone. The production featured two young girls from St Albans and a young Indigenous actor from the Playground Program. The Lone production supported these young performers by providing food and transport that was outside of their families' means. The production was made stronger by their diverse perspectives and captivating performances. Lone, included performances accessible to the head-of-hearing and low-vision communities. The company worked with Inclusion Coordinator Jo Dunbar and Nilgun Guven to artistically adapt and interpret the work for these audiences.

2018 also saw us say goodbye to Inclusion Coordinator Jo Dunbar, who, over her 3 years in the role, made significant contributions to every aspect of the company. In her place we welcomed Tom Middleditch, a writer/ director from Melbourne who runs A_tistic, a theatre company dedicated to exploring Neurodiverse lived experiences. Tom comes to us with the lived experience of ADHD and Autism (Asperger's Syndrome). His experience, energy and humour will be an invaluable resource for the company as we move into 2019.

ST MARTINS THE VENUE

Venue Hire and Usage

VENUE

2018 saw increases in hires in all spaces. Notably there was a 33% increase in performances in the Irene Mitchell studio including a dance performance, and interest in hiring the theatre for performance continues to build. Two of the productions had sell out seasons and by the end of the year we started operating a temporarily licensed bar and kiosk at front of house as a new income stream.

In the Gallery space we have hung a series of portraits of the children artists in Lone, in their specially designed 'huts' that create their own world of aloneness or loneliness. In the administration building we saw a clean up of the offices, some new furniture for the foyer and the conversion of one of the offices into a 'quiet space' where children and the staff can take time out to reflect, engage in deep work undisturbed or have small meetings.

The Hall on Millswyn St continues to be a rehearsal and event favourite, with the South Yarra Ballet School clocking up 33 years of use.

Photo bottom

*St Martins Theatre
Image Credit:
St Martins*



ST MARTINS MARKETING

Rise of new markets

The aim of the Media, Marketing and Communications department in 2018 was to increase awareness of the holiday programs, clearly identify our major business streams and to continue to solidify our place as bold and disruptive theatre-makers leading the industry in working with young people for advanced audiences.

Brand Identity Maintenance

In 2018 we looked at ways to ensure our brand identity aligned with our company values. We broadened the scope of our Holiday Workshops, looking at previously unexplored areas of performance with the intention of connecting with different communities and increasing our accessibility. These included Hip-Hop workshops with rapper Motley, filmmaking workshops with Cobie Orger, and a marketing partnership with NIDA and Arts Centre Melbourne to host Anita Ratnam's Indian Classical Movement workshops for 8-13 year-olds.

We also partnered with THE RABBLE and Arts House to present LONE. This production added to our repertoire of previously notable works such as *For the Ones Who Walk Away*, *Gonzo*, and *The Bacchae* and continued to build our credibility as makers of critically-acclaimed theatre for adult audiences.

Video Production

With the changing media landscape, we began to shift our digital media focus to video and visual content. In 2018 our Marketing Coordinator was able to develop new production schedules and plans around capturing those St Martins Moments that happen in our workshops, outreach programs, venue hires, and productions.

Website

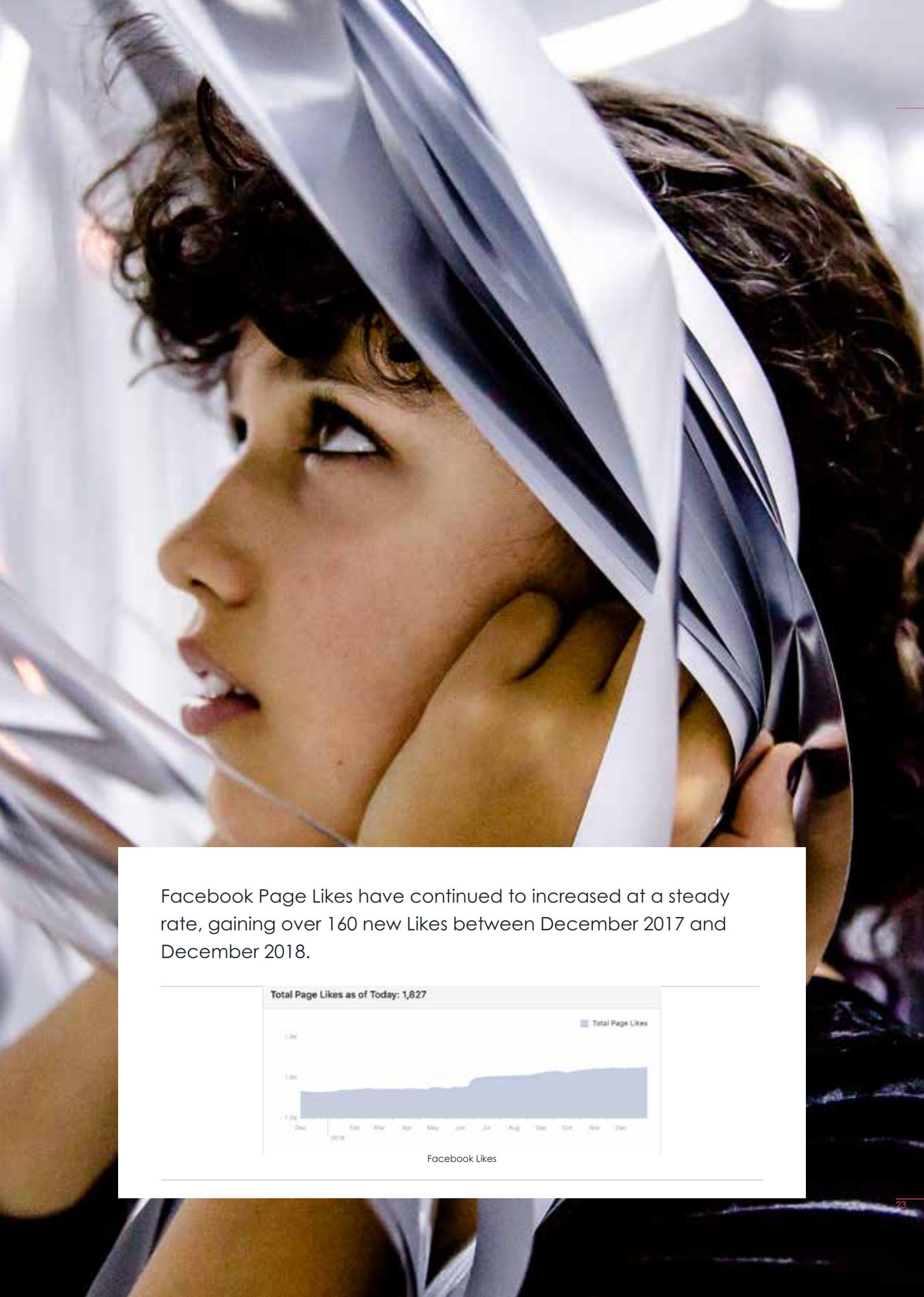
The St Martins website continues to steadily increase in visitation. Subscribers increased from 1,818 in December 2017 to 2,073 in December 2018. Open rates remained above the industry average of 21.1% at a consistent 26.8%.

Social Media	2018	2017	increase
Twitter Followers	1 460	1 439	+21
Facebook Likes	1 827	1 664	+163
Instagram Followers	769	604	+165
e-news subscribers	2 073	1 818	+255



Image left page
Facebook Post
Engagement

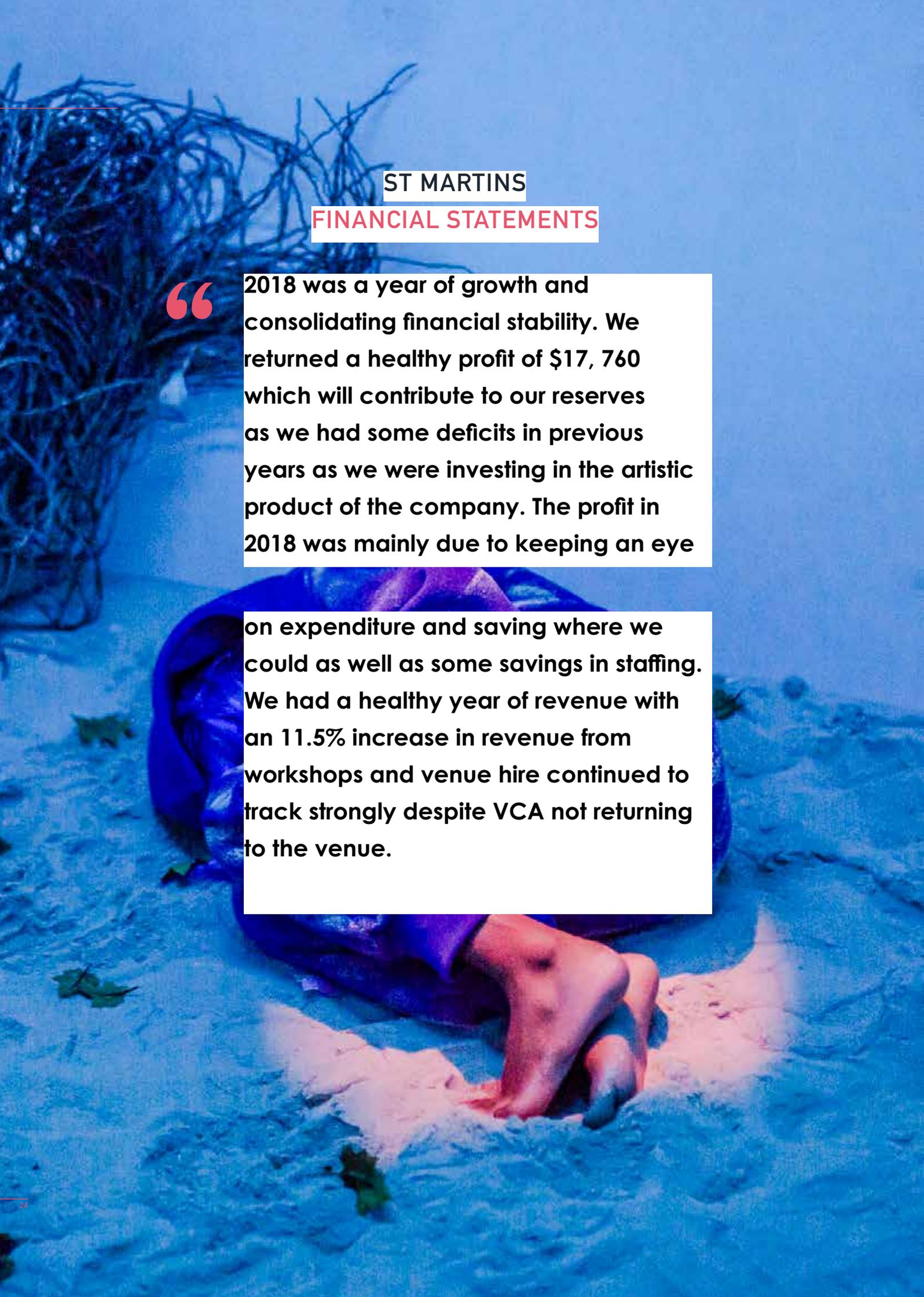
Photo right page
LONE
Lola
Image Credit:
Bryony Jackson



Facebook Page Likes have continued to increase at a steady rate, gaining over 160 new Likes between December 2017 and December 2018.



Facebook Likes



ST MARTINS

FINANCIAL STATEMENTS

“

2018 was a year of growth and consolidating financial stability. We returned a healthy profit of \$17,760 which will contribute to our reserves as we had some deficits in previous years as we were investing in the artistic product of the company. The profit in 2018 was mainly due to keeping an eye

on expenditure and saving where we could as well as some savings in staffing. We had a healthy year of revenue with an 11.5% increase in revenue from workshops and venue hire continued to track strongly despite VCA not returning to the venue.

ST MARTINS YOUTH ARTS CENTRE
ABN 15 005 633 750

STATEMENT OF SURPLUS OR DEFICIT AND OTHER COMPREHENSIVE INCOME
AS AT 31 DECEMBER 2018

	Note	2018 \$	2017 \$
REVENUE			
Grant Income:	2		
Government		467,139	424,003
Philanthropic Trusts		22,000	65,500
Private Donations		9,852	11,530
Total Grant Income		<u>498,991</u>	<u>501,033</u>
Other Income		356,739	385,033
Maintenance Subsidy – Creative Victoria		36,595	40,520
Total Revenue		<u>892,325</u>	<u>926,586</u>
EXPENSES			
	3		
Administration		451,575	392,921
Production		334,633	433,631
Marketing and Sponsorship		3,686	22,375
Venue Expenses		42,173	44,167
Maintenance Expenses		42,498	38,307
		<u>874,565</u>	<u>931,401</u>
Surplus (deficit) for the year		17,760	(4,816)
Other comprehensive income:			
Net gain on revaluation of financial assets		-	-
Other comprehensive income for the year		-	-
Total comprehensive income for the year		<u>17,760</u>	<u>(4,816)</u>
Total comprehensive income attributable to the members of the entity		<u>17,760</u>	<u>(4,816)</u>

ST MARTINS YOUTH ARTS CENTRE
ABN 15 005 633 750

STATEMENT OF FINANCIAL POSITION
AS AT 31 DECEMBER 2018

	Note	2018 \$	2017 \$
ASSETS			
CURRENT ASSETS			
Cash and Cash Equivalents	4	450,385	226,580
Trade and Receivables	5	32,403	24,973
Other Current Assets	6	11,335	13,219
Inventories	7	221	-
TOTAL CURRENT ASSETS		494,344	264,772
NON-CURRENT ASSETS			
Property, plant and equipment	8	35,026	37,735
TOTAL NON-CURRENT ASSETS		35,026	37,735
TOTAL ASSETS		529,370	302,507
LIABILITIES			
CURRENT LIABILITIES			
Trade and Other Payables	9	49,843	53,209
Provisions	10	19,405	18,396
Other Liabilities	11	332,492	121,032
TOTAL CURRENT LIABILITIES		401,740	192,637
TOTAL LIABILITIES		401,740	192,637
NET ASSETS		127,630	109,870
EQUITY			
Retained earnings	12	127,630	109,870
TOTAL EQUITY		127,630	109,870

ST MARTINS YOUTH ARTS CENTRE
ABN 15 005 633 750

STATEMENT OF CHANGES IN EQUITY
FOR THE YEAR ENDED 31 DECEMBER 2018

	Note	Retained earnings	Total
		\$	\$
Balance as at 1 January 2017		114,686	114,686
Less deficit attributable to members		(4,816)	(4,816)
Balance as at 31 December 2017		109,870	109,870
Plus surplus attributable to members		17,760	17,760
Balance as at 31 December 2018		127,630	130,707

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STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2018

	2018	2017
	\$	\$
CASH FLOWS FROM OPERATING ACTIVITIES		
Receipts from customers	1,178,614	988,377
Payment to suppliers and employees	(953,393)	(944,101)
Interest received	2,821	2,108
Interest paid	(45)	-
Net cash provided for operating activities	227,997	46,384
CASH FLOWS FROM INVESTING ACTIVITIES		
Payment for plant and equipment	(4,192)	(2,688)
Net cash provided for investing activities	(4,192)	(2,688)
Net increase (decrease) in cash held	223,805	43,696
Cash at beginning of financial year	226,580	182,884
Cash at end of financial year	450,385	226,580

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ST MARTINS ACKNOWLEDGEMENTS

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**ST MARTINS YOUTH ARTS
CENTRE**

28 St Martins Ln
South Yarra/VIC/3141

Phone
(03) 9867 2477

Email
info@stmartinsyouth.com.au

Website
stmartinsyouth.com.au