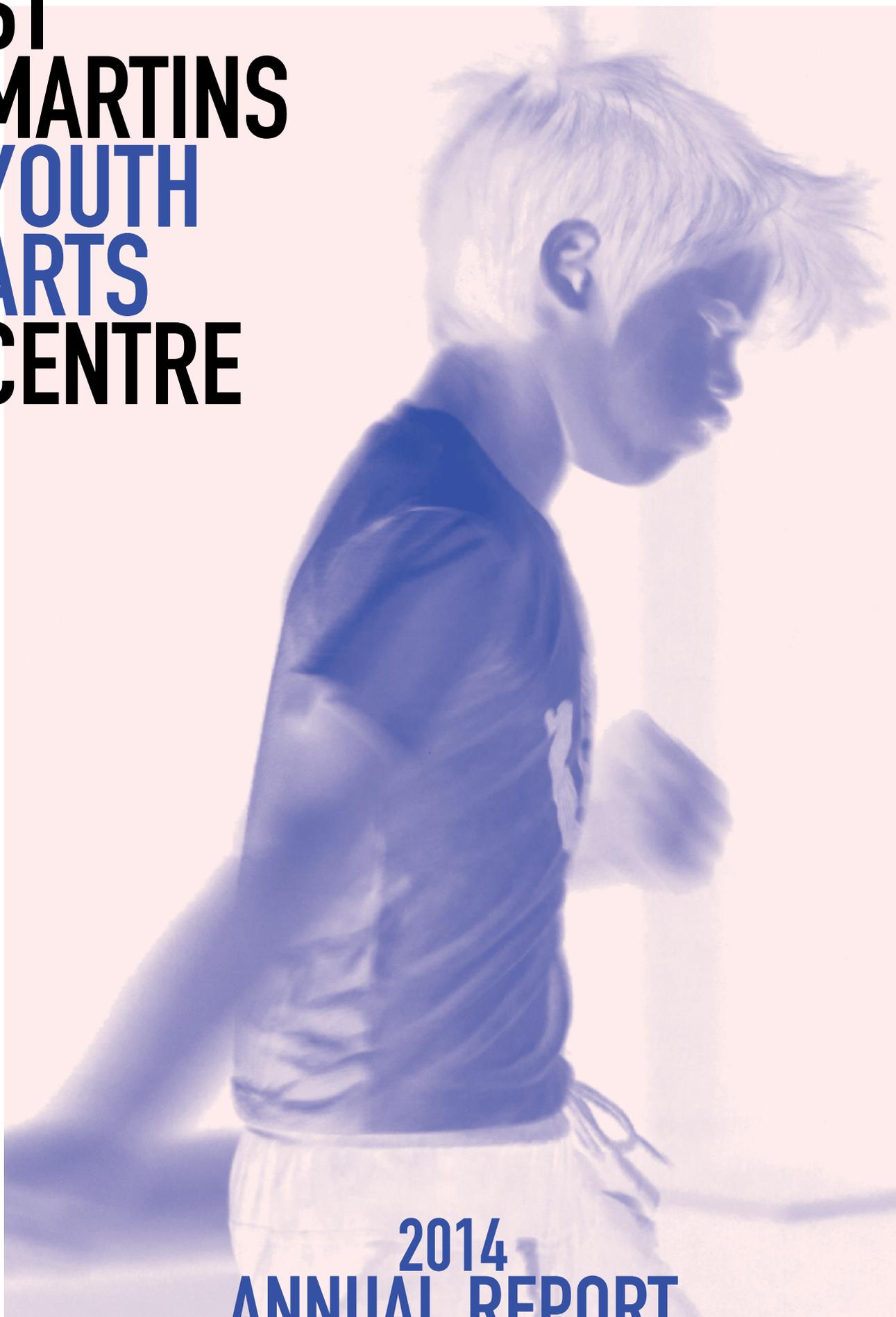


**ST
MARTINS
YOUTH
ARTS
CENTRE**



**2014
ANNUAL REPORT**

ST MARTINS PEOPLE 2014

BOARD

DR CHRISTOPHER BELL

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Director,
Member Finance
& Risk Committee,
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(From April)

CLARE CARMODY

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(January – June)

JO PORTER

Acting Executive Producer
(June – August)

NARDA SHANLEY

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(From August)

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Cover Image: *A Dance Called Tom*
All photography by Sam McGilp
Graphic Design by Ramona Lindsay

CHAIR'S REPORT

As Australia's oldest youth arts centre, St Martins continues to be at the forefront in the youth arts sector. Our new Strategic Plan 2015- 2017 has confirmed our vision and our belief that young people are cultural agents with the capacity to create and deliver captivating theatre in a wide variety of formats for adults.

St Martins commenced 2014 with Hannah Liddeaux as Acting Artistic Director. Hannah was instrumental in putting in place a number of key initiatives and partnerships that ensured St Martins was positioned well for the remainder of 2014.

In April Clare Watson took up the position of Artistic Director. Clare is well known and acknowledged as one of Melbourne's most important directors with a background in working in both youth arts as well as with major theatre companies. Under Clare's direction our Strategic Plan 2015–2017 continues to drive St Martins and its activities.

In early 2014 St Martins formed a partnership with The Wheeler Centre for the events: *Children on Death*, *A Blush of Boys* and *Children on Democracy*, all of which highlighted the depth of thought that young people can bring to these challenging issues. The Cross Age Ensemble presented *Soundtracks* at the Centre for Contemporary Photography during the Melbourne Festival and for the *Give It Up for Margaret* festival. As well as being involved with the *Soundtracks* performances, the Cross Age Ensemble also presented two highly successful major works, *Have You Seen this Child?* and *A Dance called Tom*.

St Martins continues to be acknowledged for our ground breaking work in inclusive arts practice as evidenced by our invitation to present at ASSITEJ 2014 in Poland, our partnership with Deaf Children Australia and hosting a series of workshops on Auslan and Autism Spectrum Disorder.

In June, Executive Producer, Clare Carmody, left St Martins to focus on other professional interests. I would like to thank Clare for all her insights and efforts on St Martins' behalf over the last three years. In August 2015 Narda Shanley took up the position of Executive Director. Narda previously worked for Malthouse Theatre and with her considerable skills and experience, has been instrumental in driving the implementation of a number of key structural and managerial changes that are proving very beneficial for St Martins.

As always, a key element in St Martins' success is the young people who attend our workshops. Having attended many of the end of term performances, I can state with confidence that the insight and creativity of these performances clearly demonstrate the passion and professionalism of both the young performers and the teaching artists that they work with. As Chair, I would like to take this opportunity to thank our philanthropic partners, the Board, Staff, contracted artists, the parents of the children who attend the classes and of course the young and highly creative artists that are intrinsic to making St Martins Youth Arts Centre Australia's most vibrant, creative and important youth arts organisation.

DR CHRISTOPHER A. BELL
— CHAIR

VISION STATEMENT

St Martins makes art because we believe children inhabit the earth, not just inherit it. We don't believe that children are the future; children are the drivers of the future in the here and now.

St Martins' performance work is fuelled by the voices, aesthetics and concerns of children and teenagers. We believe adults have a lot to answer for, and children ask the best questions. And so, we make work with and by children for adults.

EXECUTIVE TEAM REPORT

2014 was a year of change, definition and focus for St Martins. Our award winning workshop program continues to grow and, as new management, we have busily been seeding a new vision for the performance arm of the company. Our performance program is built on the fundamental proposition that adults have a lot to answer for and children ask the best questions. Our work interrupts the conventional hierarchy that exists between adults and children. We are interested in a new dynamic conversation between adult and child. We present work by children for adult audiences.

Our new performance program consists of two forms: Large Interactions and Small Interruptions.

Large Interactions occur on stage, in theatres and often in festivals.

Small Interruptions all occur off the stage; they may be site-specific, pop-up, participatory or online.

In 2014, we seeded a number of relationships for co-productions with artists, venues and festivals. These included: Fraught Outfit, The Rabble, Malthouse Theatre, Castlemaine State Festival, Dance Massive, BIFEM, Melbourne Festival and Theatre Works.

St Martins have made first steps towards international presentation and collaboration with involvement in Live Art Camp and IETM Asian Satellite in 2014.

We look forward to a prolific period of creation and thank our children and teenagers, their families, our teaching artists, staff and Board of Directors.

CLARE WATSON
+
NARDA SHANLEY

ACTIVITIES

COMPANY ENSEMBLE

St Martins Company Ensemble came to the conclusion of its two year term at the end of 2014; across the year, three new members joined just in time to take part in a creative development performance at Testing Grounds. *Have You Seen This Child?* was a processional, with the cross-aged ensemble travelling through an urban landscape laden with global perspectives and rituals, with audience in tow. This band of children then set up camp in unexpected places, and invited members of the public to engage in the art of conversation with them over a beverage of the children's own invention.

Members of the Ensemble formed panels in a series of discussions at The Wheeler Centre; *Children on Death, A Blush of Boys, and Children on Democracy*. Two of our Ensemble

members, Remy and Max, interviewed Bob Brown as part of his Optimism book tour, featured on The Wheeler Centre's website.

The whole Ensemble performed *Soundtracks* to the visual art of the Myer Mural Hall for the opening oration of *Give It Up for Margaret*, a Month of Philanthropic Inspiration (see more in Partnerships).

Select ensemble members also featured in Melbourne Festival, recording a *Soundtracks* podcast to complement the *Crossing Paths with Vivian Maier*, exhibition at the Centre for Contemporary Photography. The Ensemble rounded out the year with *A Dance Called Tom*, a work performed over two nights that revealed the sources of our role models and inspiration in pivotal times of identity formation, directed by Alex Walker.

FIRST STAGES

Clare Watson's Artistic Vision brings with it a renewed focus on performance outcomes and a broad-reaching approach to partnerships. First Stages is our seeding program dedicated to supporting the development of work by independent artists and companies

who are interested in collaborating with children and serves the dual purpose of creating work and spreading our ethos widely through the arts industry. In its first year, First Stages provided opportunities for The Rabble and Fraught Outfit to test and develop ideas for upcoming years.

WORK SHOPS

Over the course of the year, we ran 14 workshop series across four terms, over two sites - South Yarra and Northcote, engaging 302 young people aged 5 to 18 years in contemporary performance making techniques.

2014 was the year of the Artist in Residence (AiR) Project for the 5–8 year old and 9–12 year old

workshops. The AiR Project was comprised of four phases that commenced with the overarching provocation of Overboard and Underground. Each workshop was led by a core teaching artist and matched to a commissioned Artist-in-Residence who would create an installation for each group.

The four teams of practitioners that were our commissioned Artist in Residences were:

Rainbow Sweeny: *Sweat Swallow Beat*

Joseph O’Farrell [JOF]: *The Square Cloud*

Art Day South: *Do a Good One*

Madeleine Flynn & Tim Humphries: *Apparitions for Orchestra Pit*

In term 1, classes explored the theme of Overboard and Underground through a variety of approaches and were introduced to the concept of artistic installations and their role and significance in the contemporary art world. In term 2, the classes worked with their Artist-in-Residence to inspire the installation, create content for it, and explore its function and capacity. In term 3, the classes created a devised performance piece in response to the installations. In term 4, the classes borrowed elements from their devised pieces to create new works that had a digital platform. The two prominent outcomes of the Program were the AiR Gala, a community celebration day where St Martins South Yarra transformed into a gallery of installations that were activated by the young people (at the end of term 2), and Open AiR, an online gallery of short films featuring the final iterations of the devised works, which were shown publicly at the end of term 4, ahead of being launched online.

This program exposed our 5–8s and 9–12 year olds to a diverse range of artists, methods and aesthetics, while also guiding them through a hands on experience in common post-modern techniques such as pastiche, self-reflexivity and appropriation.

Meanwhile, the Teen Ensemble program embarked on an intensive year of devising. Throughout the first two terms, classes focused on knowledge and skill building by being exposed to a new theatre-maker, performance artist or devising company every fortnight. In the first term, they were introduced to the artist’s trademark exercises and approach; in the second term work was concentrated on composition tasks harnessing this perspective and applying it to self-generated content. The last two terms focused on using those skills to create extended self-devised pieces, created over a ten week period, with a performance of their final and original outcomes to an audience of 150 family and friends in the Irene Mitchell Studio.

1.

2.

3.

1. *Cross Age Ensemble: A Dance Called Tom*
2. *Cross Age Ensemble: A Dance Called Tom*
3. *Cross Age Ensemble: A Dance Called Tom*

1.



2.



3.



1. **Open AiR: *Who has a soul***
Class: 5-8 Tuesday, South Yarra
2. **Open AiR: *The Happy Hearts Hotel***
Class: 5-8 Thursday, South Yarra
3. **Open AiR: *Welcome to the New World***
Class: 5-8 Saturday, South Yarra
4. **Open AiR: *Memory***
Class: 9-12 Tuesday, South Yarra
5. **Open AiR: *Cluedo***
Class: 9-12 Wednesday, South Yarra
6. **Open AiR: *Charles Darwin Now: Survival of the Fittest***
Class: 9-12 Thursday, Northcote
7. **Open AiR: *Future Self***
Class: 9-12 Saturday, Northcote
8. **Open AiR: *Cause & Effect***
Class: 9-12 Saturday, South Yarra

4.



5.



6.



7.



8.



9.

ACCESS AND INCLUSION

2014 was a great year for access and inclusion at St Martins and we continue to lead the arts sector in inclusive theatre and accessibility. We saw our Inclusion Scholarship Program grow to sixteen places within our workshops stream. This meant sixteen children and young people who experience barriers to the arts through lack of financial flexibility, because of disability or cultural diversity became regular members of our workshops program.

In April, we hosted our first *Art with an Inclusive Heart* salon event entitled *Children, Autism and Theatre* which was well attended by 35 interested individuals, some representing arts organisations.

In May, Access Officer Katrine Gabb and Associate Director Alex Walker attended the ASSITEJ festival in Poland where they ran a two day workshop, Inclusive Theatre Training, for 30 Polish drama educators and became a core member of IIAN (International Inclusive Arts Network).

In September, we formalised a partnership between Deaf Children Australia and St Martins to develop our connection with deaf teens, beginning with a taster workshop in term two 2015. We also continued our MAP mentorships, supporting four diverse young people to develop their skills as support teaching artists.

In terms of industry engagement and training, we ran two Inclusive Theatre Training sessions and also an eight week Auslan For Theatre course for industry and staff. Autism Training for teaching and support artists was also offered, enabling our staff to keep their skills at peak practice.

Our partnership with Stonnington Youth Services (Pahran Adventure Playground) has become strong. We have run regular theatre making workshops on Fridays after school at the flats themselves, since term four 2013. The children who attend the workshops are aged between 5 and 12.

The second part of 2014 saw us developing an original performance working closely with theatre directors Harriet Devlin, Hannah Liddeaux, puppet maker/puppeteer Jacob Williams and singer/songwriter Suzannah Espie. This was entitled *Red Wind* and was performed on December 6th 2014 at the Pahran Adventure playground itself.

This performance attracted many residents from the flats, family and friends of the children as well as arts professionals and other St Martins families. The artistic team maintained creative rigour whilst retaining a calm yet supportive environment for these children to achieve success in, crucially witnessed by their own community and others.

Teen Ensemble, *Hatched*

GEEK-IN-RESIDENCE

We were lucky enough to receive Australia Council project funding for Sam McGilp to join us as “geek-in-residence” (although we prefer to call him Documenter). During his time with us he is working on a digital rejuvenation of St Martins; a new website; accessible and professional documentation; realising and supporting digital projects.

Sam has implemented a documentation system across the workshop program in child-generated images, that are posted on instagram for each class. Each image is captioned with both an expressive caption written by the child and a caption for vision-impaired people. All images on our facebook and all our video content are also now captioned in this way.

Sam has also been instrumental in documenting all works presented by St Martins in 2014, including AiR Gala installations; *Apparitions for an Orchestra Pit*; *Sweat* Swallow* Beat**; *Square Clouds*; *Do a Good One*; as well as working closely with the Cross Age Ensemble throughout terms three and four.

Sam also recorded, produced and edited the Vivien Maier iteration of *Soundtracks* at the Centre for Contemporary Photography for the Melbourne Festival.

PARTNERSHIPS

The Lord Mayor's Charitable Trust lent its support to St Martins Access goals through its capacity building grant focused on our Inclusion Support Scholarships, which was also supported by The Gandel Foundation.

As mentioned earlier, The Wheeler Centre partnered with us in a series of successful events, and proved the alignment of our shared values of fostering contemporary storytelling - conversations about and active participation in our community, our society.

Our teen cohort attended a performance of *Walking into the Bigness* at Malthouse Theatre and the Cross Age Ensemble had the chance to take a backstage tour and rehearsal room visit through a strategic partnership.

Our Cross Age Ensemble were privileged to be a part of the *Give It Up For Margaret!* celebrations organized by the Margaret Lawrence Bequest.

FINANCIAL STATEMENTS

The temporary closure of the Randall Theatre led to a reduction in St Martins' income; Venue hire, ticket and kiosk sales were all impacted. Likewise, the programming decision of concentrating on term-time workshops made a difference to workshops income, even though participant numbers are steadily growing.

And of course, the change of management and staffing structure is reflected in the financial statements which is posting a small loss for 2014.

A number of unbudgeted development projects came up as the new management seeded the new vision; these activities were vital to the future

of the company and place us in good stead for future years.

Our Board Members across the year included Christopher Bell (Chair), Emma Anderson, Steve Bradby, Greg d'Arville, Paul Jackson, Christian Leavesley, Elise Margow and Alan Watkinson, all of whom provided valuable advice as the company transitioned to a new Co-CEO model, while maintaining ongoing governance oversight.

We particularly thank Paul Jackson and Alan Watkinson who retired from the Board throughout the year, and welcome Steve Bradby to the team.

**STATEMENT OF
COMPREHENSIVE INCOME
AS AT 31 DECEMBER 2014**

	2014 \$	2013 \$
REVENUE		
Grant Income:		
Arts Victoria – Organisational Grant	214 100	214 136
Australia Council – Triennial Grant	68 271	68 271
Australia Council – Project Grant	44 250	33 283
Lord Mayor Charitable Operations	35 000	-
Other Local Government Grants	29 000	10 120
Perpetual Foundation	20 000	18 500
Equity Trustees	37 237	46 763
LMCF Ian Potter DHS	-	13 120
Total Grant Income	447 858	404 193
Other Income	273 364	379 341
Maintenance Subsidy – Arts Victoria	42 561	38 102
Total Revenue	763 783	821 636
EXPENSES		
Reimbursement Expenses	-	30 828
Wages & Fees	525 884	471 247
Artistic Program Costs	36 442	34 013
Marketing Costs	14 774	38 565
Venue Costs	52 330	58 212
Finance & Administration	103 449	101 707
Maintenance Expenses	44 612	39 235
	777 491	773 807
Surplus (deficit) for the year	(13 708)	47 829
Other comprehensive income:		
Net gain on revaluation of financial assets	-	-
Other comprehensive income for the year	-	-
Total comprehensive income for the year	(13 708)	47 829
Total comprehensive income attributable to the members of the entity	(13 708)	47 829

**STATEMENT OF FINANCIAL
POSITION AS AT
31 DECEMBER 2014**

	2014	2013
	\$	\$
ASSETS		
CURRENT ASSETS		
Cash and Cash Equivalents	232 903	319 486
Trade and Receivables	31 369	102 263
Other Current Assets	9 329	13 012
TOTAL CURRENT ASSETS	273 601	434 761
NON-CURRENT ASSETS		
Property plant and equipment	41 717	39 276
TOTAL NON-CURRENT ASSETS	41 717	39 276
TOTAL ASSETS	315 318	474 037
LIABILITIES		
CURRENT LIABILITIES		
Trade and Other Payables	30 853	33 146
Provisions	17 191	6 945
Other Liabilities	38 719	192 064
TOTAL CURRENT LIABILITIES	86 763	232 155
NON-CURRENT LIABILITIES		
Provisions	2 873	2 492
TOTAL NON-CURRENT LIABILITIES	2 873	2 492
TOTAL LIABILITIES	89 636	234 647
NET ASSETS	225 682	239 390
EQUITY		
Retained earnings	225 682	239 390
TOTAL EQUITY	225 682	239 390

**STATEMENT OF CHANGES
IN EQUITY FOR THE YEAR
ENDED 31 DECEMBER 2014**

	Related Earnings \$	Total \$
Balance as at 1 January 2013	192 921	192 921
Less prior year adjustment	(1 360)	(1360)
Plus surplus attributable to members	47 829	47 829
Balance as at 31 December 2013	239 390	239 390
Less deficit attributable to members	(13 708)	(13708)
Balance as at 31 December 2014	225 682	225 682

**STATEMENT OF CASH
FLOWS FOR THE YEAR
ENDED 31 DECEMBER 2014**

	2014 \$	2013 \$
CASH FLOWS FROM OPERATING ACTIVITIES		
Receipts from customers	685 743	926 300
Payment to suppliers and employees	(764 043)	(762893)
Interest received	5 263	4 880
Net cash provided for operating activities	(73 037)	168 287
CASH FLOWS FROM INVESTING ACTIVITIES		
Payment for plant and equipment	(13 546)	-
Net cash provided for investing activities	(13 546)	-
Net increase (decrease) in cash held	(86 584)	168 287
Cash at beginning of financial year	319 486	151 199
Cash at end of financial year	232 903	319 486

Stonnington Youth Services, *Red Wind* Performance

We acknowledge the barriers to the arts that exist for many young people because of disability, cultural difference or social disadvantage and we offer scholarships and programs to overcome these barriers.

We acknowledge the Kulin Nation, the traditional custodians of the land on which we stand and pay our respects to elders past and present. We recognise the resilience, strength and pride of Aboriginal people, and especially children.

ST MARTINS
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ST
MARTINS
YOUTH
ARTS
CENTRE

**CREATIVE
VICTORIA**

