

**ST
MARTINS
YOUTH
ARTS
CENTRE**



**2015
ANNUAL REPORT**

ST MARTINS PEOPLE 2014

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SAM MCGILP

Geek-in-Residence

FILAMENT DESIGN

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Volunteer Alumni
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CORE TEACHING ARTISTS

AMELIA DUCKER

LUKE KERRIDGE

HARRIET DEVLIN

DAVID MANEY

JO PIRES

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**Cover Image: *i saw the second one hit*
Photograph: Jeff Busby**

All photographs by Sam McGilp unless otherwise stated

Graphic Design by Ramona Lindsay



VISION STATEMENT

St Martins makes art because we believe adults have a lot to answer for, and children ask the best questions. We believe children inhabit the earth, not just inherit it. And so, we make work with and by children for adults.

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

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, online. They are easily tourable and flexible works, designed to work with local communities and spread our ethos widely.

CHAIR'S REPORT

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

This year has seen St Martins continue to break new ground with two acclaimed major productions, *I Saw the Second One Hit*, directed by St Martins Artistic Director, Clare Watson, presented at The Coopers Malthouse and *The Bacchae*, directed by Adena Jacobs, presented at Theatre Works. *The Bacchae*, produced in collaboration with Theatre Works and the Melbourne International Arts Festival, was both a popular and critical success, with the season completely selling out and the production being nominated for six Green Room Awards.

As well as these major productions, St Martins continues to partner with a number of other key arts and community organisations to present a wide variety of performances and events, a number of which have toured regionally and interstate. Included in this group of key performances are: *16 Girls*, Castlemaine State Festival; *Fitter. Faster. Better.*, Dance Massive and Junction Arts Festival Launceston; *Soundtracks*, Bendigo International Festival of Exploratory Music and recently, NGV Virgin Australia Melbourne Fashion Festival.

St Martins continued its exploration of new and challenging ideas through a number of podcasts and the Congress initiative which saw a group of young people interviewing such luminaries as Deborah Cheetham, Daniel Clarke, Bryony Kimmings, Lawrence Leung, and The Jaffle Chute on the topic of 'what I know about making art so far'.

As always, a key element in St Martins' success is the young people who attend our workshops. Having attended a number of end of year performances, I can state with confidence that the insight and creativity of these performances clearly demonstrates the passion and professionalism of both the young performers and the Teaching Artists and Associates that they work with.

Clare Watson and Narda Shanley with all the Staff, Teaching Artists and Associates at St Martins have laid the foundations and provided the future direction that will ensure St Martins' continued growth and importance in Australia's theatre sector over the coming years.

I would like to take this opportunity to thank our philanthropic partners, the Board, Staff, Teaching Artists, Inclusion Support Artists, Associates, the parents of the children who attend the classes and of course the young and highly creative young 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

EXECUTIVE TEAM REPORT

“Periodically, our national culture gets a shake-up, a paradigm shift, when those outside the establishment kick their way into the room.”

— Sir Peter Bazalgette
then Chair of Arts Council England
8 December 2014

2015 was a massive blur of activity. With five original, devised performance works, one tour, the design of a new website, Inclusive Theatre training sessions, two inclusion salons, Congress activities, podcasts, workshops and a bilingual holiday workshop, St Martins was truly a hive of activity. September alone saw three works open across three cities in one week.

We partnered with Melbourne Festival and Theatre Works, Castlemaine State Festival, Dance Massive, Bendigo International Festival of Exploratory Music, Junction Arts Festival and we were a Resident Company of The Coopers Malthouse.

As co-CEOs, we had the amazing experience of attending IETM in Bergamo, Italy where we rubbed shoulders with

700 other arts creators and producers; the first step in what we hope will be a long term international performance presence.

The Bacchae, which was our largest work for the year, garnered six Green Room award nominations – a testament to the incredible skill and creativity of our teens.

None of this would have been possible without the immense dedication of all the staff who work here; a community of artists and arts lovers who are committed to the idea of child-led art that has the capacity to comment on and shape the society in which we live.

CLARE WATSON
+
NARDA SHANLEY



ACTIVITIES

7.

LARGE INTERACTIONS



Photograph: Jeff Busby

I SAW THE SECOND ONE HIT

By St Martins.
St Martins was a resident company of
The Coopers Malthouse.

The Tower Theatre
3–12 September

This critically acclaimed work considered the genetics of power, from the microcosm of the family to global politics.

“It’s [a work] that has the mind working at all angles, drawing lines between concepts and teasing out possible significances. The danger here is not physical but conceptual—any particular audience member just might not get it. That’s usually a risk worth taking.”

— John Bailey
RealTime issue #129 Oct–Nov 2015

THE BACCHAE

By St Martins and Fraught Outfit.
Commissioned by St Martins,
Theatre Works and Melbourne Festival.

Theatre Works
8–24 October

A city teeters on the edge of crisis. A god arrives in the guise of a mortal. Boundaries collapse; old, young, boy, girl, human, beast, mortal, divine, light and darkness. Featuring an ensemble of young female performers and musicians, *The Bacchae* is a hallucinatory theatrical event; a dream-like invocation of Dionysian excess and violence as told through the eyes of teenage girls.

“These are huge, big-hearted dangerous works... they are transformative. They remind us what it is like to see theatre for the first time.”

— Chris Boyd
The Australian



Photograph: Pia Johnson

SMALL INTERRUPTIONS

FITTER. FASTER. BETTER.

Dance Massive, Malthouse Theatre
Malthouse Forecourt 12–21 March

Junction Arts Festival
City Park, Launceston 2–6 September.

Stretch your body to its limits with a boot camp run entirely by children. Each adult participant is paired with a ‘personal trainer’ between six and ten years old for a workout designed to challenge the contemporary commodification of fitness.

“...even more amazing was your vision in giving adults personal trainers between six and ten years old. I can’t decide if that’s madness or genius. I think probably both.”

—Morag, Dancebase:
Scotland’s National Centre for Dance.





“[Soundtracks provided] a fascinating insight into the response of children to music. Wise and empathetic, the commentators coloured my own response to Bertrand’s quartet, and added layers of meaning and depth to the experience.”

**—Angus McPherson
RealTime issue #129 Oct–Nov 2015**

16 GIRLS

Castlemaine State Festival
Castlemaine Town Centre, 15 March

16 Girls presents a striking image of an ensemble of heavily pregnant teenage girls as they engage in ordinary, everyday activities in a collegiate manner, a beautiful sculptural work that turns ordinary places into activated performance spaces; the image of a large group of pregnant teenage girls raises many questions and challenges for all those who encounter them.

16 Girls was performed in and around the Castlemaine town centre—Victory Park, the IGA, an icecream shop—creating conversations at every turn.

SOUNDTRACKS

Bendigo International
Festival of Exploratory Music.
The Capital Theatre, Bendigo, 6 September

A live-art intervention, providing live commentary to Christophe Bertrand’s Quatuor No.1 performed by the Argonaut Quartet.

FIRST STAGES

First Stages is St Martins’ creative development program – the time and space we dedicate to testing ideas, some of which will become performances. It’s also the way we support artists who want to extend their practice by working with children and teenagers. In 2015, First Stages developments included: Amelia Ducker (Genius), The Rabble (Candy House).



PARTICIPATION

Our workshops program always plays an important part in our overall success. This year we welcomed 411 children across the program, and delivered over 1350 hours of arts experiences. We worked with children and teenagers in South Yarra, Northcote, Prahran, and St Albans.

South Yarra

With eight workshops every week, South Yarra is a constant hive of activity. The year culminated in Hatched, our celebration of the work the teens have created (from both our locations).

Northcote

Our workshop program in Northcote continues to go from strength to strength. Located in the Northcote Town Hall, we ran seven sessions a week across the year, reaching 157 children on a regular basis.

Deaf Children Australia Holiday Workshop

Jessica Moody and Alex Walker delivered a holiday workshop in association with Deaf Children Australia, for children who are Deaf or hard of hearing.

St Albans

With the support of the Gandel Foundation, St Martins ran The Inclusion Incubator, a series of in-school workshops for upper primary aged children comprised of fun, playful, and active exercises exploring themes around inclusion and the celebration of difference. The Inclusion Incubator aimed to offer a physical experience of abstract principles by demonstrating inclusive practice rather than 'teaching it'.

The series was so successful, in 2016 St Martins is launching an ongoing presence in the suburb of St Albans.



Cross Age Studio

Our Cross Age Studio pilot year proved a great success. The wonderful Cross-Age Studio performances provided a chance to truly engage in cross-age exchange - never before have we seen parents and audience members commandeering super-soakers, throwing spaghetti, glitter and jelly and generally taking audience participation to new levels. That is what we call 'child-led' art!

Congress

Congress is a diverse group of passionate, deep thinking and articulate young people. They are the leaders, provocateurs, agitators, educators and advocates of the St Martins community.

During the year they began a podcast series "What I know about making art so far" for which they interviewed Deborah Cheetham, Daniel Clarke, Bryony Kimmings, Lawrence Leung, and The Jaffle Chute.

Goat Sheep Ram

For the first time, we welcomed Felix Ching Ching Ho to St Martins, to run a bi-lingual (Mandarin and English) holiday program exploring animals from the Chinese zodiac. She worked with Associate Director, Alex Walker, to deliver this week long workshop to a very engaged group of 9-12 year olds.

The Playground Project

Delivered by a team of St Martins artists led by Harriet Devlin, The Playground Project is based at the Horace Petty housing estate, with support from Stonnington Youth Services and Stonnington Arts and Culture to engages at-risk children and young people in a range of art forms including theatre, movement, music, puppet-making, circus and video. Community engagement gathered exponentially throughout the year, culminating in a highly successful CD Launch at Chapel off Chapel in June and Video Clip launch party in December 2015.

ACCESS AND INCLUSION

Access and inclusion continues to sit at the heart of all our activities. Katrine Gabb, our Access Officer since 2009 departed mid-way through the year. While this was a loss, we have been fortunate enough to have Jo Dunbar and Russ Pirie join the team.

Over the course of the year we have:

- Employed highly-trained Inclusion Support Artists across our workshop program. These Artists work with our Teaching Artists to integrate children with different levels of support needs into our workshops.
- Increased numbers of Scholarship places to 25 participants, with the introduction of half scholarships as well as full scholarship places.
- During St Martins' website upgrade, ensured that our website remains accessible by providing captioned links and videos in Auslan, as well as transcripts of 'Congress' discussions.
- Successfully delivered two 2-day Inclusive Theatre Practise workshops to artists, teachers and community workers. These sessions generate a better understanding of working with disabilities, gender diversity, neurological diversity and children with trauma, offering a safe space for professionals to discuss and share working practices and ask the questions we may otherwise be afraid to ask.

Additionally a number of our staff and teaching artists received training from Australian Childhood Trauma Group.

We also partnered with Auslan Stage Left to develop industry programs that will roll out in 2016.



MARKETING

The aim of the media, marketing and communications department in 2015 was to increase brand recognition of St Martins as a main stage theatre company. This was achieved by developing visual communication strategies that clearly define while uniting the two practices. A major focus was promoting St Martins as a main stage theatre company to industry professionals.

BRAND CAMPAIGNS

Website

2015 saw some major changes in branding for St Martins. We worked extensively with digital designers The Company You Keep to develop and launch a new website, while at the same time redesigning our newsletter and implementing a regular communication schedule.

The customised content management system provides us with the tools to easily and uniformly update class schedules, showcase productions and list events.

Optimised for mobile and tablet devices, new features include:

- integrated social media feed
- upcoming events list
- comprehensive display of current, upcoming and past artistic projects
- a current and relevant front page
- detailed workshop pages, with an improved information hierarchy

Website sessions have increased by 70% from 2014, users by 75%, and page views by 52%.

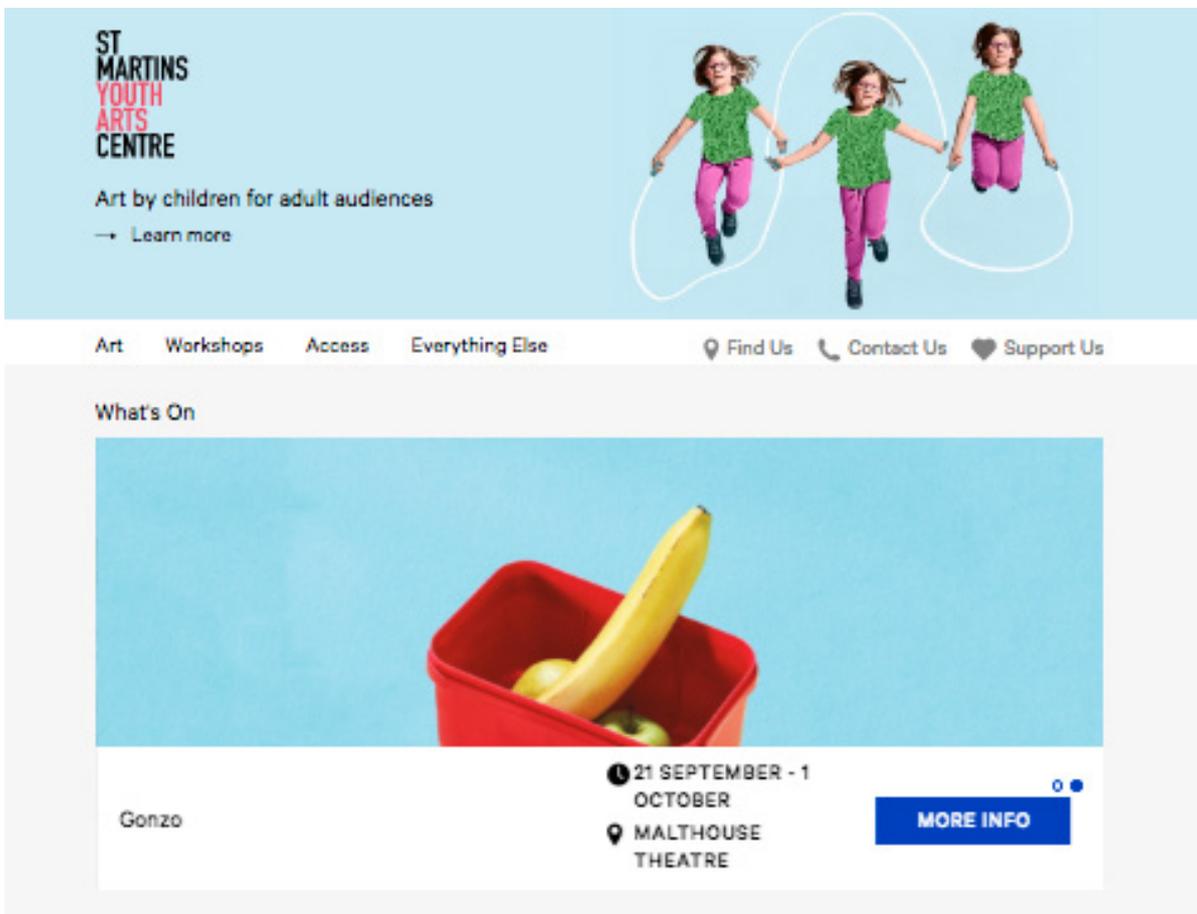
Subscribers climbed from 1,334 in December 2014 to 1,456 in December 2015, an increase of 9.15%. Open rates remained above the industry average of 21.1% at 28.8%.

Social Media	2014	2015	increase	%
Twitter Followers	1 047	1 230	+188	18.04%
Facebook Likes	1 258	1407	+212	16.85%
e-news subscribers	1 334	1 456	+122	9.15%



Calendar

We devised a method of communicating our broad spectrum of activities to our participants and their families by way of an annual calendar showcasing the coming year's performances and activities in the context of school holidays.



Production Campaigns

Promotional merchandise was created for both *16 Girls* and *Fitter. Faster. Better.* as a vehicle for selling the shows to interested festivals.

An in-house marketing campaign was developed for the Large Interruption *i saw the second one hit*. This included distribution of posters and flyers and targeted online and social media advertising.

Both Large Interactions and Small Interruptions received critical acclaim in national newspapers and on industry websites and attracted several radio interviews.

Media

Geek-in-residence Sam McGilp, ensured that our multi-media presence was maintained to a high standard. Sam documented all Large Interactions and Small Interruptions as well as working with the St Martins Congress to create and record content for the *What I Know About Making Art So Far* podcast.

A suite of dynamic, inclusive photo-montages was created to promote the workshop program. These have been used extensively on the website as well as on-site signage.



VENUE

Venue Hire

Venue hire continues to support our core activities—overall hiring grew 1% on 2014, despite the closure of The Randall Theatre; profit margins across the Irene Mitchell Studio, the Hall and the Rehearsal Room rose to 0.67 from 0.44.

Venue hire not only provides income but is a way for us to support our community of independent artists and companies through in-kind venue support and venue hire subsidies. We were really pleased to support:

- Little Ones Theatre
- Nicola Gunn and Nat Cursio
- Zoey Louise Moonbeam Dawson Shakespeare Company
- Samara Hersch
- Don't Look Away
- The Family
- Sally Lewry
- Luke Kerridge

Our year-long partners included Rollercoaster Theatre, SEDA and South Yarra Ballet School.

Office

In keeping with our inclusive approach to creative processes, our office area was given a make-over. We've done away with the corporate reception desk and now have a communal area suitable for drawing, playing and having meetings. Friends and family of St Martins kindly donated books for our bookshelves (which was itself recycled from a generous neighbour). And we've combined our executive offices into one so our joint CEOs can really work as a team. Embracing the nature of creative resilience, a flood in our office gave us the chance to get funky new carpet and refresh the vibes of this now-friendly space.

PARTNERSHIPS

To kick off the year, in January we partnered with The Arts Centre and Stevensville Primary School to host the launch of *Home*, a series of free open-air events revolving around the creation of 7000 tiny hand-decorated 'homes'.

As mentioned previously, the Gandels offered support for our in-school incursions program in St Albans. Mid-year we gained support from the Lord Mayor's Charitable Foundation's Youth In Philanthropy program to expand this program in 2016.

The Lord Mayor's Charitable Foundation also supported our Inclusion Scholarships program.

The Robert Salzer Foundation supported Kelly Ryall's composition of the music for *The Bacchae*. This was a first for St Martins, and enabled Kelly to fully realise his composition for the stage.

We have to make special thanks to Rohan Maloy for his tireless voluntary work connecting us to our Alumni. Over the course of 2015, Rohan made contact with hundreds of adults who were once "Smarties" kids, and has begun a popular facebook page, discovering an embarrassing photo or two along the way. St Martins' rich legacy, built by extraordinary theatre artists, is one that we are very proud to celebrate and contribute to.



St Martins partnered extensively with venues, festivals and arts organisations throughout 2015. This gave us access to significant resources and publicity, securing inclusion in a number of printed and online programs and gaining attention from diverse audiences.

Fitter. Faster. Better.
(Melbourne)

**MALHOUSE
THEATRE**

**DANCE
MASSIVE**

16 Girls

**CASTLEMAINE
STATE FESTIVAL**
MARCH 13-22
2015



Soundtracks

**BENDIGO
INTERNATIONAL
FESTIVAL OF
EXPLORATORY
MUSIC**



i saw the second one hit

**THE *Coopers*
MALHOUSE**

The Bacchae

**THEATRE
WORKS:**
St Kilda

**MELBOURNE
FESTIVAL**

fraught outfit

**ROBERT
SALZER
FOUNDATION**

Fitter. Faster. Better.
(Launceston)

**JUNC-
TION ARTS
FESTIVAL**

**Inclusive Theatre
Workshop**

**DeafChildrer
Australia**



ARTS ACCESS VICTORIA



Playground Project

**City of
STONNINGTON**



**PRAHRAN
ADVENTURE
PLAY-
GROUND**

FINANCIAL STATEMENTS

The focus for 2015 was on creating art. And creating art costs money. Under the watchful eyes of our Board members Christopher Bell, Emma Anderson, Steve Bradby, Greg D'Arville, Jason Dooris, Christian Leavesley and Elise Margow, our deficit was kept within budgeted parameters; the two biggest financial commitments (*The Bacchae* and *i saw the second one hit*) were extremely well received and proved the intangible value of this financial investment.

Meanwhile, we worked on creating a sustainable model for our workshops programs, began maximising venue hire in the three available spaces and looked for commercially viable touring opportunities. Philanthropy remained steady, and our end of financial year appeal gained traction on previous endeavours.

With the structures developed throughout 2015, 2016 is looking solid. Given the idiosyncratic nature of the current industry funding scenario, St Martins is held in good stead.

**STATEMENT OF
COMPREHENSIVE INCOME
AS AT 31 DECEMBER 2015**

	2015	2016
	\$	\$
REVENUE		
Grant Income:		
Arts Victoria – Organisational Grant	214,100	214,100
Australia Council – Triennial Grant	68,271	68,271
Australia Council – Project Grant	57,317	44,250
Lord Mayor Charitable Operations	32,500	35,000
Other Local Government Grants	21,301	29,000
Perpetual Foundation	-	20,000
Equity Trustees	-	37,237
University of Melbourne – Sponsorship	25,000	-
Robert Salzer Foundation	7,500	-
Private Donations	5,318	-
Total Grant Income	431,307	447,858
Other Income	379,053	273,364
Maintenance Subsidy – Arts Victoria	49,831	42,561
Total Revenue	860,191	763,783
EXPENSES		
Wages & Fees	655,629	525,884
Artistic Program Costs	55,682	36,442
Marketing Costs	21,097	14,774
Venue Costs	39,393	52,330
Finance & Administration	94,856	103,449
Maintenance Expenses	50,567	44,612
	917,224	777,491
Surplus (deficit) for the year	(57,033)	(13,708)
Other comprehensive income:		
Net gain on revaluation of financial assets	-	-
Other comprehensive income for the year	-	-
Total comprehensive income for the year	(57,033)	(13,708)
Total comprehensive income attributable to the members of the entity	(57,033)	(13,708)

**STATEMENT OF FINANCIAL
POSITION AS AT
31 DECEMBER 2015**

	2015	2014
	\$	\$
ASSETS		
CURRENT ASSETS		
Cash and Cash Equivalents	205,181	232,903
Trade and Receivables	66,446	31,369
Other Current Assets	12,598	9,329
TOTAL CURRENT ASSETS	284,225	273,601
NON-CURRENT ASSETS		
Property plant and equipment	49,454	41,717
TOTAL NON-CURRENT ASSETS	49,454	41,717
TOTAL ASSETS	333,679	315,318
LIABILITIES		
CURRENT LIABILITIES		
Trade and Other Payables	48,317	30,853
Provisions	11,597	17,191
Other Liabilities	105,116	38,719
TOTAL CURRENT LIABILITIES	165,030	86,763
NON-CURRENT LIABILITIES		
Provisions	-	2,873
TOTAL NON-CURRENT LIABILITIES	-	2,873
TOTAL LIABILITIES	165,030	89,636
NET ASSETS	168,649	225,682
EQUITY		
Retained earnings	168,649	225,682
TOTAL EQUITY	168,649	225,682

STATEMENT OF CHANGES
IN EQUITY FOR THE YEAR
ENDED 31 DECEMBER 2015

	Related Earnings \$	Total \$
Balance as at 1 January 2014	239,390	239,390
Plus surplus attributable to members	(13,708)	(13,708)
Balance as at 31 December 2014	225,682	225,682
Less deficit attributable to members	(57,033)	(57,033)
Balance as at 31 December 2014	<u>168,649</u>	<u>168,649</u>

STATEMENT OF CASH
FLWS FOR THE YEAR
ENDED 31 DECEMBER 2015

	2015 \$	2014 \$
CASH FLOWS FROM OPERATING ACTIVITIES		
Receipts from customers	952,275	685,743
Payment to suppliers and employees	(957,621)	(764,043)
Interest received	2,991	5,263
Net cash provided for operating activities	<u>(2,355)</u>	<u>(73,037)</u>
CASH FLOWS FROM INVESTING ACTIVITIES		
Payment for plant and equipment	(25,367)	(13,546)
Net cash provided for investing activities	<u>(25,367)</u>	<u>(13,546)</u>
Net increase (decrease) in cash held	(27,722)	(86,584)
Cash at beginning of financial year	232,903	319,486
Cash at end of financial year	<u>205,181</u>	<u>232,903</u>



The Bacchae, photograph by Pia Johnson

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.



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