

ANNUAL REPORT

ALL THE NEWS AND INFO YOU NEED, PLUS CROSSWORDS, COMICS & MORE!

\$
PRICELESS

CHAIR'S REPORT

Dr Christopher A. Bell

As Australia's first dedicated youth arts centre, St Martins continues to be at the forefront of youth arts practice. Our new Strategic Plan 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.

A critical element of this approach has been our ongoing commitment to inclusive theater practice. Our expertise has been recognised through the support of government and our philanthropic partners, to whom we are very thankful. The Strategic Plan has streamlined our focus and clarified what we do best. The result is that St Martins has focused its energy and resources on two key pillars: our unique and highly successful drama participation program, and our cross age ensemble with young artists from 5 to 18 years of age. The cultural leadership focus that is at the core of the ensemble's work, demonstrates what can be achieved when young, passionate artists have



the opportunity to work with highly skilled and committed teaching artists who empower them at each step of the creative process.

This year was Sarah Austin's last year with St Martins after six years as Artistic Director/CEO.

Under Sarah's direction, St Martins has achieved many successes. As the driving force behind the Strategic Plan, Sarah has left the organisation in a strong position and her legacy will have a positive impact for many years to come.

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 participate in the ensemble, the Parents' Committee 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.



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South Yarra

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www.stmartinsyouth.com.au



ARTISTIC DIRECTOR / CEO REPORT

Sarah Austin



2013 was a year of brave change for St Martins, in which we transformed our creative approach and the way we work with young people. For the first time in our long history, there is a stream of our company program creating work with professional artists, performed by children, for adult audiences. We think that is pretty groundbreaking and are deeply excited about the direction it may take us.

We delivered two robust and excellent interrelated programs in 2013.

We continued to lead Victoria's best drama workshop program and we started new adventures with Australia's first cross age ensemble of children, making professional work for adult audiences.

Our workshop program continued to nurture future generations of artists, arts ambassadors and creative Victorians. The program provided opportunities for artistic decision-making,

skills development in theatre and performance, and the intrinsic benefits of personal development in a range of areas including communication and cooperation for our inspirational young members aged between 3-18 years.

I was also deeply privileged to lead the company ensemble through two thrilling creative developments; the interventionist *Soundtracks* and the performance work *Before the Dark Hour of Reason Grows*. The work of the ensemble brings a new dimension to the cultural landscape in this country, providing theatre and performance experiences the likes of which we have not yet seen Australia produce.

The experience of initiating the ensemble, developing a training methodology to work with them and an aesthetic approach, has been one of the most artistically rewarding of my life.

I'm happy to report that both of these initiatives were,

as always, grounded by our award winning commitment to inclusive theatre practice.

I was also proud to work with my extraordinary team, artistic collaborators and the St Martins Board to design a new strategic vision for the company to take us through the next three years. This vision is based on our fundamental belief that children are cultural agents and that theatre provides a vehicle for reflection, transformation and exchange.

During this process, the UN Convention of the Rights of the Child, acted as fuel for the important work of the company. It is an inspiring reminder that art and cultural agency are human rights that we all share.

So, it was with great pride and some sadness that I announced the end of my six-year tenure as Artistic Director/CEO of St Martins and hand over to my team whom I know will capably and brilliantly lead the company through its next maverick reinvention.

CHILDREN ARE CULTURAL AGENTS

2013 BOARD MEMBERS

DR CHRISTOPHER BELL

Chair, Director, Member Finance & Risk Committee,
Member Governance & Nominations Committee.

Qualifications: BA (Hons), Grad Dip Arts Admin,
Master of Organisational Development, PhD.

Position: Director, the Sanciollo-Bell Group.

EMMA ANDERSON

Director, Member Finance & Risk Committee.

Qualifications: BA

Position: Production Manager,
Arts Centre Melbourne.

GREG D'ARVILLE

Director, Chair of Finance & Risk Committee,
Member Governance & Nominations Committee.

Qualifications: BComm, Dip Applied Corp Gov, FAICD.

Position: Director, CRG Essentials.

PAUL JACKSON

Director

Qualifications: BA(Hon)

Position: Freelance Lighting Designer.

CHRISTIAN LEAVESLEY

Director

Qualifications: BA(Hon), Grad Dip Fine Art,
MA(Communications)

Position: Artistic Director, Arena Theatre Company.

ELISE MARGOW

Director, Company Secretary, Chair Governance &
Nominations Committee.

Qualifications: BA, LLB

Position: Principal, Legally Speaking.

DR ALAN WATKINSON

Deputy Chair, Director

Qualifications: MA, PGCE (Cantab), Med,
EdD (Melb), ADAPEF

Position: Director, Alumni and Advancement,
La Trobe University.

CLARE WATSON

Director

Qualifications: BA, Dip.Ed, GradDip

Position: Youth and Education Program Manager,
Malthouse Theatre.

All Photography by Pia Johnson

Graphic Design by Ramona Lindsay.

THIS YEAR

Dr Christopher A. Bell

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ARTISTIC DIRECTOR / CEO REPORT

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UN Convention of the

Rights of the Child

Article 31.2

“Parties shall respect and promote the right of the child to participate fully in cultural and artistic life and shall encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity.”

Article 13

“The child shall have the right to freedom of expression; this right shall include freedom to seek, receive and impart information and ideas of all kinds, regardless of frontiers, either orally, in writing or in print, in the form of art, or through any other media of the child's choice.”

WORKSHOP PROGRAM INDICATORS

In 2013 across both our sites there were over 34,000 opportunities for children to create art with professional artists. That's more creative brainwaves than grains of sand on the earth!

Over the year membership grew by 65% with many classes at capacity and concurrent classes running at both sites.

We aim for an average of 85% of members being able to identify moments where they grew across three areas – theatre skills, personal development and artistic decision making.

Overall, we reached a 92% identification rate.

THEATRE SKILLS 94%:

“I have become more comfortable as a performer.”

“My skills have grown massively through my time at St Martins.”

“With every exercise I learn new things.”

ARTISTIC DECISIONS MAKING 99%:

“I think that artistic decision making plays a great part in St Martins and is why it is a great youth theatre company. For example, listening to everybody's comments, not letting a single person dominate the conversation. Students get to personalise performance and activities, [and make] joint decisions.”

PERSONAL DEVELOPMENT 81%:

“I made heaps of new friends, grew to love the group, great bonding. You are forced to talk to/ work with people you usually wouldn't, thus increasing confidence and working through the unknown.”

“I used to be shy and am now more confident. My confidence is now a big part of my personality.”

“I think I have expressed myself more than ever before.”



PARTICIPATION PROGRAM REPORT

Alex Walker and Hannah Liddeaux
Associate Directors

2013 saw our Workshop Program expand significantly with an increase of classes, participants and diversity at our two locations in South Yarra and Northcote.

We continued to prioritise theatre skills development, personal development and artistic decision making. Our content areas covered performance skills, character and costume, physical theatre, text, voice and devising. We introduced a sensory theatre component across the program to provide diverse entry points into theatre making.

We also launched our 3-5 year old program, introducing a younger demographic to devising with a team of dedicated professional artists and creative play.

Term two finished with the in-house youth devised production *I wonder*. This performance opportunity included a cast of 96 young people between the ages of 5-12 and a capacity audience in the Randall Theatre. Our four teen

ensembles across the two sites united to perform in our annual Hatched Festival of new devised work at the end of term four.

The participants continued their interface with the world of art and culture by attending Carte Blanche's *Water Reflections* at ArtPlay, *Hard Rubbish* at Malthouse Theatre, ACMI's *Hollywood Costume Exhibition*, and MTC's *The Book of Everything*.

St Martins was one of four companies invited by Insite Arts to perform in the opening ceremony of City of Melbourne's *Ring Festival*, to launch Opera Australia's inaugural production of *Wagner's Ring Cycle*.

Thank you to our incredible teaching artists who share their craft with the spirit of collaboration, inclusion and creative passion that inspires us.

Thank you to our parents for supporting your children to create theatre with us.

Thank you to all of our members for your inspirational contributions to our creative practice.

2013 TEACHING ARTISTS:

Blake Bowden
Zac Curran
Rosa Campagnario
Amelia Ducker
Luke Kerridge
Luisa Hastings-Edge
Samara Hersch
Sally Lewry
Joshua Lynzaat
David Maney
Jennifer Monk
Jessica Moody
Ester Stephens
Hester van der Vyver



ACCESS AND INCLUSION REPORT

Katrine Gabb
Access Officer

We are proud to acknowledge that our inclusive arts culture leads the industry.

We kicked off the year partnering with Malthouse Theatre for Disability Awareness and Deaf Awareness training. We engaged CMY to run Cultural Competency for staff and engaged VicDeaf to offer Auslan training for us and the industry. In house, all teaching artists were trained in Inclusive Theatre Practice.

Inclusion Scholarships providing subsidised fees for disadvantaged children grew and we launched our MAP mentor program to train diverse young people as support teaching artists.

We partnered with Stonnington Youth Services to offer workshops for the children living at the local housing estate, ran our Scratch n Sniff sensory theatre program for the City of Darebin and kicked off our campaign to attract children on the autism spectrum.

In July, we presented St Martins as an example of inclusion at the ADAPT training, an initiative of Arts Access and Arts Victoria.

PARTNERSHIP REPORT

One of the ways you know you are doing something right is if other people will back your vision.

This year we secured three years operational support from Arts Victoria through the Organisations Investment Program as well as our biggest and longest philanthropic grants.

Artistic partnerships with Arts Centre Melbourne, Malthouse Theatre, MTC Neon and Fraught Oufit provided opportunities for our members to see and facilitate conversations about contemporary theatre and perform in venues such as the State Theatre and the Lawler Studio.

Leaders in philanthropy have invested in our access programs in order to create a more inclusive Victorian community and theatre sector.

Thank you to the Lord Mayor's Charitable Foundation for a three year capacity grant investing in our ability to deliver inclusion scholarships broadening over the long term.

We also appreciated our largest ever grant from a philanthropic trust with an \$84,000 investment from the Phyllis Connor Memorial Trust, managed by Norman Bourke and Equity Trustees to proactively support children with Autism Spectrum Disorders in the workshop program.

Our schools outreach programs were also invested in by Gandel Philanthropy for the first time.

Support from the Cities of Stonnington, Darebin and Melbourne ensured that our programs reached hundreds of diverse young people across this great city.

Finally our thanks to our committed Parents' Committee members, Margaret Nixon, Jenny Moore, Alex Stol and Colin Beattie who volunteered their time and managed our Trivia Fundraising night. This event helped us to reach our biggest ever year of private donations and increase of over 150% (that's 2.5 times more than 2012).



THANK YOU TO OUR 2013 DONORS!

Gandel Philanthropy
The Gourlay Charitable Trust
Dr Christopher Bell
Dr Alan Watkinson
Greg d'Arville
Elise Margow

Trevor Matthews
Tammy and Jonathan Tisher
Alan Goldberg
Patricia Keith
Steven and Sally Abromwich
Michael Bloch

Elaine Davidoff
Mrs Aloma Treist
Hannah Piterman
The Lawson family
The Liddeaux family
Anonymous friends

CREATIVE DEVELOPMENT: COMPANY ENSEMBLE

The St Martins company ensemble includes thirteen children aged 5-18. These children spent 2013 developing their cultural leadership, creative insights and performance skills through training and experimentation with Madeline Flynn, Tim Humphrey, Louris van der Geer, Sarah Austin, Paul Lim, Genevieve Bailey, Hannah Liddeaux and Alex Walker.

As part of this work the ensemble produced two creative developments, *Soundtracks* and *Before the Dark Hour of Reason Grows*. These creative developments are intended for adult audiences in festival and main stage contexts.

SOUNDTRACKS

In 2013 we began a process with the company ensemble and artists Madeleine Humphries and Tim Flynn to develop a contemporary art intervention where our young people would provide live commentary of canonical performance using technology that would ordinarily be used for audio description.

We distilled a process where our ensemble engaged in an aesthetic education and developed skills in improvised performance technique. After an initial development showing at St Martins the work was commissioned by the Arts Centre, Melbourne.

A mini audience of 27 sat within a larger audience at The Australian Ballet's premiere of *La Sylphide*. They were equipped with headsets and listened to the insights, musings and dreamings of the ensemble on a variety of topics including love, betrayal, beauty and windows. The words of the ensemble are a gateway to a world adults have left behind and as such the magic of this work happens in the spaces between the performance, the childrens' words and the live performance experience.

As part of the development we determined that this work appeals to existing arts punters looking for innovation and an augmented experience.

BEFORE THE DARK HOUR OF REASON GROWS

"Childhood is over the moment things are no longer astonishing. When the world gives you a feeling of "déjà vu," when you are used to existence, you become an adult"

Eugene Ionesco, *Present Past / Past Present*

Before the Dark Hour of Reason Grows was a contemporary performance work developed in the second half of 2013 that has a main stage focus.

Before the Dark Hour of Reason Grows investigated the spectrum of childhood, specifically interrogating the changing way children experience the world as they age. This work explored the way identity forms as children ask questions, experience things for the first time and build connections between complex and every day thoughts. The show concerned itself with aspects of childhood and adolescence that seem pedestrian and ordinary, but when reflected back at us, reveal a power in the margins of things.

PRODUCTION: ON THE BODILY EDUCATION OF YOUNG GIRLS

In May/June 2013 St Martins Youth Arts Centre partnered with Fraught Outfit to produce a contemporary adaptation of Frank Wedekind's 1903 novella *On the Bodily Education of Young Girls*. This work was performed as part of Melbourne Theatre Company's Neon festival.

The work centered on an unsettling tale of an isolated boarding school for girls, where their education is limited to physical disciplines of music, dance and gymnastics. This work painted a picture of a place where knowledge of the outside world is suppressed and everything is observed and remembered as image and surface.

**NOMINATED:
THREE GREEN
ROOM AWARDS**

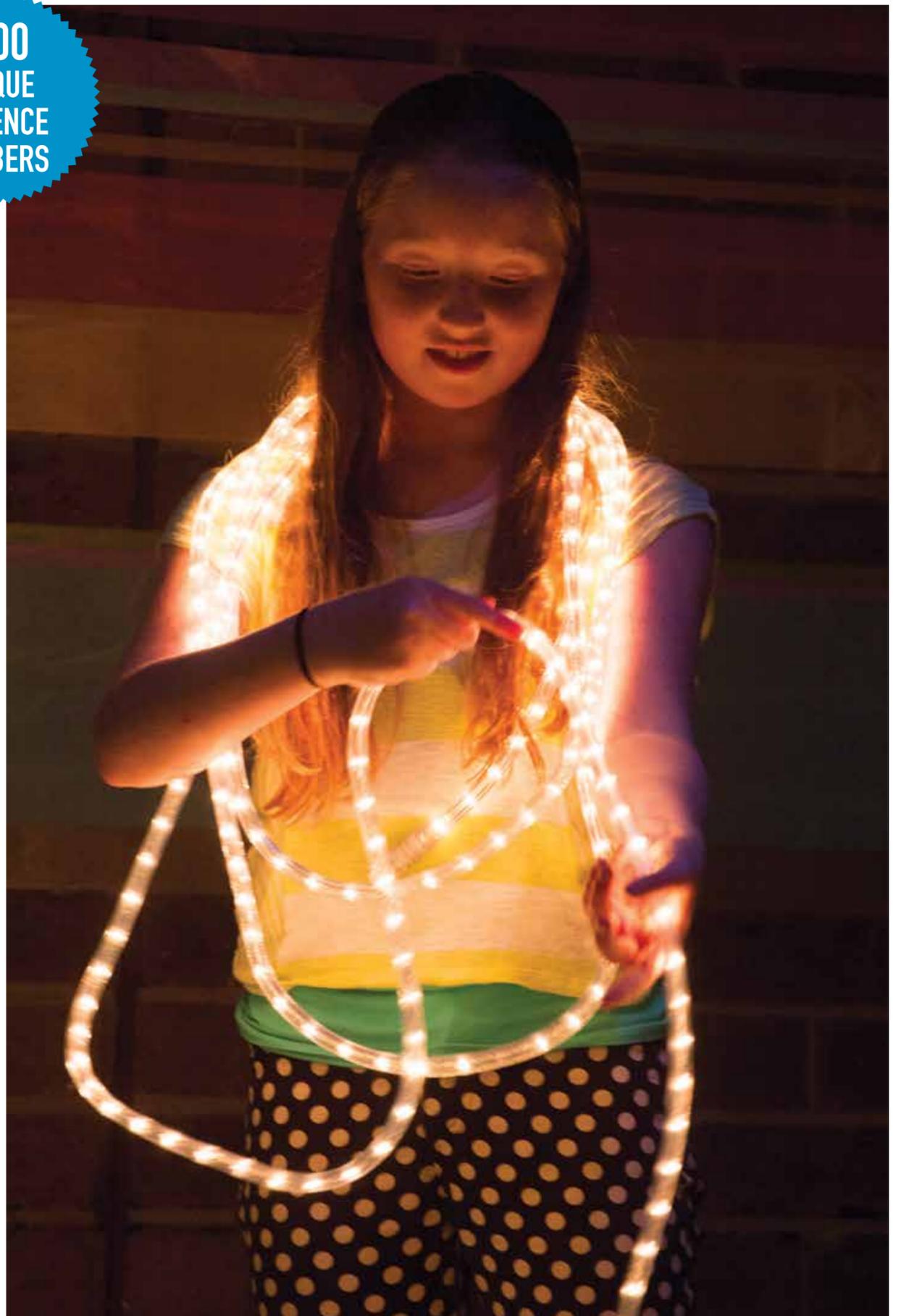
**BEST PRODUCTION
ADENA JACOBS, DIRECTION
DAYNA MORRISEY, SET**



34 000
PARTICIPATION
OPPORTUNITIES

65%
PARTICIPATION
GROWTH

5000
UNIQUE
AUDIENCE
MEMBERS



EXECUTIVE PRODUCER'S REPORT

Clare Carmody

There is much to celebrate in our 2013 accomplishments. This report highlights a few successes in HR, operations strategy and finance.

2013 was the sixth concurrent year we outperformed budget targets!

As planned, it was a year of generous surplus of \$42,639 after two years of tactical investment from reserves. This reflects a steady growth in revenue of an average of 8.2% p/a since 2011.

Our financial stability is drawn from a diverse base of strong investing supporters. We secured triennial operational

funding from Arts Victoria for 2014 – 2017 in an increasingly competitive context, as well as our first three year capacity investment from a philanthropic partner. See our Partnership Report for more information.

Of course, it's not just how many resources you have, it's what you do with them that counts!

By focusing on our core strengths within our workshop and artistic programs we were able to significantly grow participation (by 65%), increase member retention and invest more time and energy into our art making.

Everyone knows that theatre is powered by creative people. So it's a strong sign of vitality that we managed to retain all seven of our highly experienced core staff and over 70 professional artists, arts workers and technicians.

Many of these staff helped maintain and activate our much loved venue, which welcomed over 5000 unique audience members. This is on top of the 34,000 visits from young people participating in creative endeavors at both South Yarra and Northcote.

Thanks to our Production and Operations Manager, Nic Barclay who lead this team through a

successful and safe year for our members and hirers alike.

Other 'backstage' thanks belongs to our Administrator, Hannah Rodda who spearheaded a new online enrolment system gifted to us by the Salesforce Foundation. This improved system, along with Hannah's sunny disposition has made it much easier to connect with our parents and members.

We continue to have an active role in fostering connections across our network of youth arts organisations formally and informally. We participated in national sector conversations at the Australian Theatre Forum and convened

the Victorian Youth Performing Arts Network. We remained active as a founding member of Theatre Network Victoria and joined the Arts Industry Council of Victoria. These associations gave us multiple opportunities to promote the importance of including children at all levels of arts practice.

Finally, I'm proud of two special achievements; the development of our clear strategic plan and the fact that we ended 2013 ahead of target on 95% of our Key Performance Indicators. Call me nerdy but I call that an 100% awesome year.

FINANCIAL STATEMENTS

All figures in AUD. Full financial report with notes available at www.stmartinsyouth.com.au/news.



SURPLUS:
\$47 829

EQUITY:
\$239 390

REVENUE:
\$821 636

STATEMENT OF COMPREHENSIVE INCOME FOR THE YEAR ENDED 31 DECEMBER 2013

	\$ 2013	\$ 2012
Revenue		
Grant Income:		
Arts Victoria - Organisational Grant	214 136	221 893
Australia Council - Triennial Grant	68 271	68 152
Australia Council - Project Grant	33 283	800
City of Melbourne	-	23 000
Other Local Government Grants	10 120	21 736
Perpetual Foundation	18 500	18 498
Equity Trustees	46 763	11 000
LMCF, Ian Potter, DHS	13 120	12 000
Total Grant Income	404 193	377 079
Other Income	379 341	356 377
Maintenance Subsidy - Arts Victoria	38 102	42 880
Total Revenue	821 636	776 336
Expenses		
Reimbursement Expenses	30 828	28 867
Wages and Fees	471 247	513 841
Artistic Program Costs	34 013	28 368
Marketing Costs	38 565	25 696
Venue Costs	58 212	60 814
Finance and Administration	101 707	82 511
Maintenance Expenses	39 235	47 052
Total Expenses	773 807	787 122
Surplus (deficit) for the year	47 829	(10 786)

STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2013

	\$ 2013	\$ 2012
Assets		
Current Assets		
Cash and Cash Equivalents	319 487	151 199
Trade and Receivables	102 263	61 848
Other Current Assets	13 012	23 490
Total Current Assets	434 762	236 537
Non-Current Assets		
Property, plant and equipment	39 276	52 976
Total Non-Current Assets	39 276	52 976
Total Assets	474 038	589 513

Liabilities

Current Liabilities

Trade and Other Payables	33 146	47 977
Provisions	6 945	4 019
Other Liabilities	192 064	42 104
Total Current Liabilities	232 155	94 100

Non-Current Liabilities

Provisions	2 492	2 492
Total Non-Current Liabilities	2 492	2 492
Total Liabilities	234 647	96 592

Net Assets

Net Assets	293 390	192 921
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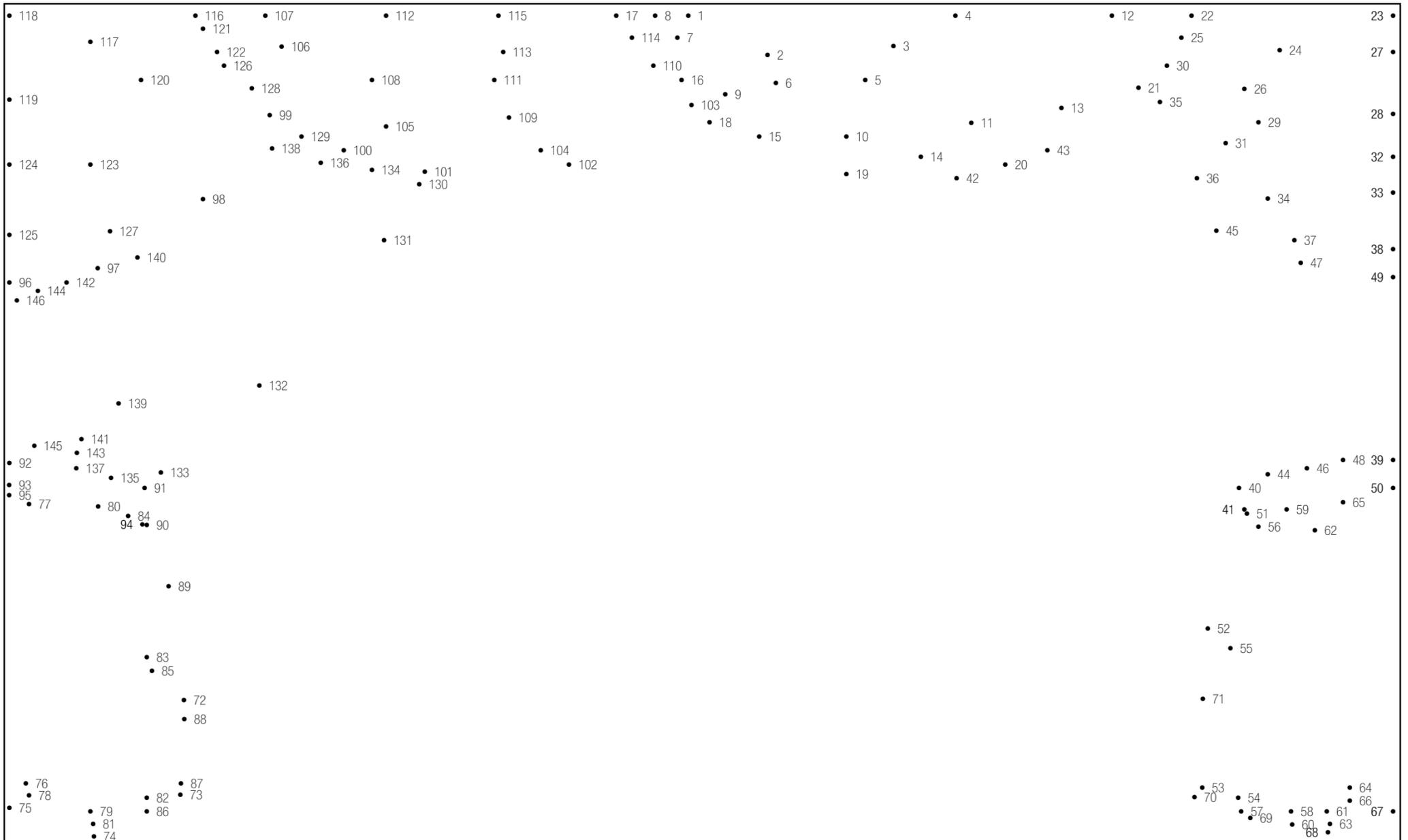
Equity

Retained earnings	239 390	192 921
Total Equity	239 390	192 921

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 DECEMBER 2013

	\$ 2013	\$ 2012
Cash Flows from Operating Activities		
Receipts from customers	926 301	849 795
Payment to suppliers and employees	(762 893)	(847 875)
Interest received	4 880	5 692
Net Cash provided for operating activities	168 288	7 612
Cash Flows from Investing Activities		
Payment for plant and equipment	-	(637)
Net Cash provided for investing activities	-	(637)
Net increase (decrease) in cash held	168 288	6 975
Cash at beginning of financial year	151 199	144 224
Cash at end of financial year	319 847	151 199

FUN & GAMES



Join the dots to create the frame. Then draw or write how you imagine a world where children are cultural agents. Show all your friends, post your solutions to facebook at www.facebook.com/stmartinsyouth

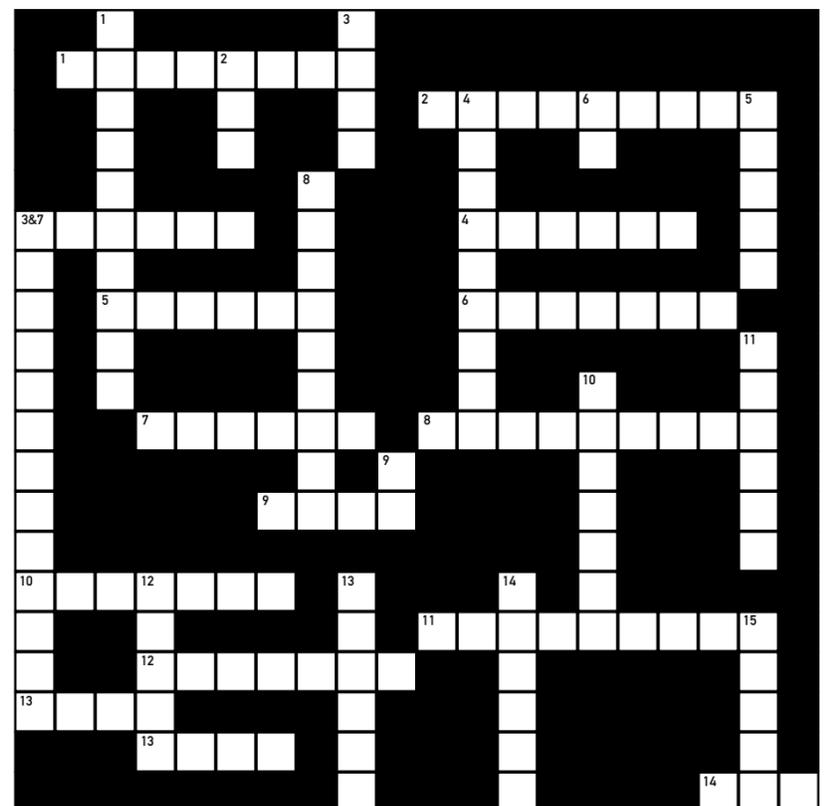
ACROSS

1. St Martins launched a cross aged ____ (8) of performers aged 5 -18
2. In our drama workshops participants make artistic ____ (9)
3. On the Bodily Education of Young Girls was nominated for three Green Room ____ (6)
4. St Martins is Australia's first youth arts ____ (6)
5. For MTC Neon St Martins teenage girls collaborated with independent theatre company Fraught ____ (6)
6. Artists and children collaborate at St Martins to devise ____ (7)
7. The ensembles first stage creative development was called Before the Dark Hour of ____ (6) Grows
8. All teaching artists receive training in ____ (9) Theatre Practice to ensure all members are welcomed equally
9. The ____ (4) enesmble participated in the opening event for the Ring Festival
10. Ninety-six of our 5 -12 year olds performed on the Randall stage for original performance ____ (7)
11. St Martins provides victoria's best drama ____ (9)
12. When you get an annual report you can ____ (4) it for clues to the crossword
13. An annual report covers the period of one ____ (4)
14. Are children cultural agents? ____ (3)

DOWN

1. Our workshop programs are measured on three ____ (10) of success
2. Local theatre company that presented the Neon Festival ____ (3)
3. St Martins Chair is Dr Christopher ____ (4)
4. The Production at MTC was called on the Bodily ____ (9) of young girls
5. The ensemble created a performance invention called ____ (5) tracks
6. Our theatre in south yarra is in ____ (2) Martins Lane
7. Katrine Gabb is St Martins ____ (13)
8. Drama workshops run at South Yarra and ____ (8)
9. The Convention On The Rights Of The Child was created by the ____ (2)
10. The company posted a ____ (7) of \$47,829
11. St Martins belives that Children are Cultral ____ (6)
12. The Excecutive Producer says you can call her ____ (5)
13. The company's ____ (6) equals \$239,930
14. When artists make things, they ____ (6)
15. Soundtracks took place with La Sylphide in the ____ (5) theatre

CROSSWORD



1. Across: 1. Ensemble 2. Decisions 3. Awards 4. Centre 5. Outfit 6. Theatre 7. Reason 8. Inclusive 9. Teen 10. Iwonder 11. Workshops 12. Read 13. Year 14. Thirteen 15. Yes
2. Down: 1. Indicators 2. MTC 3. Bell 4. Education 5. Sound 6. St 7. Access/Officer 8. Northcote 9. UN 10. Surplus 11. Agents 12. Nerdy 13. Equity 14. Create 15. State

ANSWERS