

'17

ST MARTINS YOUTH

ARTS CENTRE

ANNUAL REPORT





# ST MARTINS

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ST MARTINS YOUTH ARTS CENTRE

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# 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*

*For The Ones Who Walk  
Away  
Image Credit: Amanda  
Carr*

*Photo bottom*

*Banjos, Boots & Beyoncé  
Image Credit:  
Amanda Carr*



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.

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, 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.



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ST MARTINS YOUTH ARTS CENTRE

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## MESSAGE FROM THE CHAIR



Elise Margow

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St Martins Youth Arts Centre has proven once again that being one of the longest running youth arts theatre companies in Australia does not prevent it from being one of the most exciting, contemporary and innovative makers of theatre.

### **Artistic Achievements**

It is no small feat for a small team to premier two new works in one year and deliver over 1300 hours of workshops to children and teenagers across Melbourne.

Our Artistic Director, Nadja Kostich's, emotionally riveting large scale work *For The Ones Who Walk Away*, showcased how 60 children and teenagers from different cultures, ages and abilities can be brought together to create an impressive critically acclaimed work. This once again proves that our strategy of making work by and with children and teenagers specifically for adult audiences, holds a valuable place in the Australian theatre landscape and proves that excellence and working with children need not be antithetical. Winning two awards for this work was of course, just icing on the cake.

In addition to new works, St Martins also presented the enigmatic 2016 favourite *Genius at Abbotsford Convent* and was thrilled when one of our favourite works *Fitter, Faster, Better* was commissioned by the 2018 Gold Coast Commonwealth Games as part of its entertainment programme.

### **Workshops**

Our workshop programmes continue to gain traction which is an endorsement of our strategy to create opportunities for all young people to access the arts.

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## People

From a Board perspective we were excited to welcome Meaghan Bare, Anna Pidgeon and Robynne Berg to the Board, who bring a suite of expertise spanning employment law, production management, and marketing and fundraising. At the same time we reluctantly bid farewell to Emma Anderson, whose level-headed intelligence will be sorely missed.

I acknowledge the partners without whose support we would not be able to fulfil our strategic ambitions and cultivate successful outcomes. In this regard a special thank you to our Government funders, Federal, State and Local, our philanthropic supporters, our individual donors and of course our industry partners. A special thank you to those supporters who have enabled us to offer Inclusion Scholarships for our Northcote and South Yarra workshop programs and deliver workshops in Dandenong, St Albans and the Horace Petty Council Estate.

St Martins achievements in 2017 would not be possible without the tireless dedication and commitment of our staff who with very few resources continue to achieve incredible feats. On behalf of the Board I thank Narda Shanley for her incredible commitment in maintaining the engine room of St Martins; Nadja Kostich for her inspiring Artistic Vision; and the team at St Martins for your incredible achievements, resilience and dedication.



ELISE MARGOW  
*Chair*

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## EXECUTIVE TEAM REPORT

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From Year 2017

### FROM THE CO-CEOS

This has been an exhilarating year for St Martins, with the acclaimed production, *For The Ones Who Walk Away* at the centre of our activities in 2017. Sixty kids and teens performed and collaborated with over 20 supporting adults (between Directors, Designers, Associate Artists, Stage Managers and other crew), to create what is probably the biggest show St Martins has ever undertaken. Aside from winning both a Melbourne Fringe Festival and Green Room Award, it was a particular success in the way it drew together St Martins' Performance and Participation arms. This will have long-lasting influence on the company, as it has solidified a new exploration methodology and forged a creative dialogue between our workshops and public outcomes.

Earlier in the year, we presented a sell-out season of *Banjós, Boots & Beyoncé* at The Substation in Newport, with kids inviting adults to hop up into a different kind of bush dance. Audiences were left breathless, as well as charmed, by their one-on-one interactions with the children. In November, we presented an intrepid, neurodiverse cast in a second, warmly received season of *Genius* at the Abbotsford Convent, meaning we offered three high-end performance presentations throughout the year!

This ambitious program had our 200+ workshop participants across all multiple venues and outreach programs involved in

research, development, rehearsal or performance at any one time throughout 2017.

On top of all that, we shared the work of our teenage workshops, Cross Age, and for the first time Congress, in our annual end-of-year Hatched Showcase, attended by family and friends. In addition, our irresistible kids from the Prahran Playground Project at the Horace Petty Estate captivated their local community with both mid and end of year showings by. St Martins and the amazing Youth Workers from Stonnington have been working with the children in this project with for over six years and who are going from strength to strength in a testimony to a long term outreach vision.

The year has also been remarkable in the expressions of encouragement, support and pride about our endeavours from our many stakeholders: children, parents, government and philanthropic funders, partners, artists, donors, schools...all of you have been telling us that we are on the right track and with even greater resolve, we continue to take on and refine our trajectory and vision from your feedback.

NARDA SHANLEY AND NADJA KOSTICH

Co-CEOs



Photo top  
For The Ones Who Walk Away  
Image Credit: Amanda Carr

Photo bottom  
Genius  
Image Credit:  
Pier Carthew

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## ST MARTINS PEOPLE

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### BOARD

#### ELISE MARGOW

*Chair, Member of Fundraising and Marketing Committee*

#### EMMA ANDERSON (UNTIL JUL 2017)

*Director, Member of Finance, Audit & Risk Committee*

#### STEVE BRADBY

*Deputy Chair, Chair Finance, Audit & Risk Committee*

#### CHRISTIAN LEAVESLEY

*Director*

#### DANIEL CLARKE

*Director, Member of Finance, Audit & Risk Committee*

#### MEAGHAN BARE

*Director, Chair of Governance and Nominations Committee*

#### ROBYNNE BERG (FROM JUL 2017)

*Director, Chair of Fundraising and Marketing Committee, Member of Finance, Audit & Risk Committee*

#### ANNA PIDGEON (FROM JUL 2017)

*Director, Member of Fundraising and Marketing Committee*

### STAFF

#### NADJA KOSTICH

*Artistic Director*

#### NARDA SHANLEY

*Executive Director*

#### LUKE KERRIDGE

*Artistic Associate*

#### ANDREA BARRAGAN

*Workshop Coordinator*

#### JO DUNBAR

*Inclusion Coordinator*

#### RAMONA LINDSAY

*Marketing Coordinator*

#### FILAMENT DESIGN GROUP

*Production Management and Operational Services*

#### SHANE GRANT

*Facilities and Venue Hire Coordinator*

### CORE TEACHING ARTISTS

#### STEFAN BRAMBLE

#### KATRINA CORNWALL

#### AMELIA DUCKER

#### HARRIET DEVLIN

#### NICOLETTE FORTE

#### LYNDSAY MARSDEN

#### FABIO MOTTA

#### JO PIRES

#### RUSS PIRIE

#### AHMARNYA PRICE

#### ALICE QIN

#### DALE THORBURN

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## ST MARTINS PARTNERSHIPS AND SUPPORTERS

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### *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, as did the City of Stonnington through its community grants program. As mentioned on page 23, the City of Stonnington's Arts and Culture funding stream also allowed us to involve these children in our flagship production, *For The Ones Who Walk Away*.

The Clemenger Staff Fund via Australian Communities Foundation supported our activities in St Albans. Gandel Philanthropy also enabled us to involve children from St Albans in *For The Ones Who Walk Away*, so kids from our outreach programs were able to participate in an exchange with kids at our other sites.

Collier Charitable Foundation have partnered with us again in 2017-18 across all of our outreach programs; their partnership enables the provision of Inclusion Support Artists in St Albans, Dandenong and Prahran programs, while the City of Dandenong provided their second year of support for the after school program there.

Mid-year we were very pleased to be accepted into the triennial funding program of the City of Melbourne. We also receive venue hire support from the City of Darebin for our Northcote program.

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.

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## ST MARTINS ACTIVITIES

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### Performances

#### SMALL INTERRUPTIONS



##### *Banjós, Boots & Beyoncé*

The Substation, 6-8 July

For three fun-filled nights, the kids of St Martins took over The Substation in Newport with an exuberant update to the bush dance tradition. In its sold out season, St Martins paired adults one on one with their hosts. Audiences were put through their paces, swung from their places and treated to a cup of cordial and an iced vovo with direction from Luke Kerridge, choreography by Ghenoa Gela, and music by DJ Mz Rizk.



##### *Genius*

By Amelia Ducker and St Martins

Abbotsford Convent, 9-12 November

After its successful debut season in 2016, Director Amelia Ducker wanted to further explore the possibilities held in *Genius*, a live-art event led by neurodiverse young people, with an eye to possible future touring. And so, we presented a re-imagined, and redesigned season at Abbotsford Convent in November. With over 200 ticketholders experiencing the bespoke event across the weekend, the six *Geniuses* took us through their dynamic worlds which included an Existentialist Crisis Art Studio, a Linguistics Laboratory, an Endangered Australian Animals tour, a Utopian Civilisation lecture and a Royal Families of the World Rock Concert.

#### LARGE INTERACTIONS

##### *For The Ones Who Walk Away*

By St Martins.

Siteworks, Brunswick. Melbourne Fringe Festival

This site-specific work, based on content generated by our entire workshops program, featured over sixty children and took over a two storey building in Brunswick for ten performances in September. Drawing on the traditions of promenade theatre and installation performance, our children and teenagers explored what happens to those left behind in humanity's pursuit of progress. Directed by St Martins' Artistic Director Nadja Kostich, and supported by over ten collaborating artists, the production defied categorisation as well as expectations.

Winner of Best Live Art, Melbourne Fringe Festival Awards 2017

Winner of Best Design, Contemporary and Experimental

Performance, Greenroom Awards 2018



FOR THE  
ONES WHO  
WALK AWAY

Photos left page.  
From left to right,  
top to bottom:  
Banjos, Boots &  
Beyoncé  
Image Credit:  
Amanda Carr

Genius  
Image Credit: Pier  
Carthew

For The Ones Who  
Walk Away  
Image Credit:  
Amanda Carr

Photo top right

For The Ones Who  
Walk Away  
Image Credit:  
Amanda Carr



"Children grip the audience's collective hand and bring them into an investigation – a physical metaphor of mystery, philosophy, healing and contemplation. Placed within a global conversation, this is an urgent and prescient new work." - *Arts Review*, September 2017.

"☆☆☆☆☆ St Martins' production, *For the Ones Who Walked Away*, is a piece of collaborative brilliance. Designers, actors, musicians and the director have come together to create a show that speaks of the wonderful things that can happen when many creative people – literally hundreds in this case – are brought together." - *Amelia Swan*, *ArtsHub*, October 2017.

"*For The Ones Who Walk Away* ambitiously dives into the ethically complex issue that many artists, philosophers, authors, humanitarians and individuals have asked themselves..." - *Holly Denison*, *Beat*, September 2017.





Photo top left

*For The Ones Who Walk  
Away*

Image Credit:  
Amanada Carr

Photo bottom left

*Banjos, Boots & Beyoncé*

Image Credit: Amanda Carr



Photo top right

*Siteworks*

Image Credit:  
Amanda Carr

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*Congress and First Stages*

## **CONGRESS**

A group of 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 2017 highlights include: functioning as a consultancy group for St Martins award winning project *For The One's Who Walk Away*, writing, performing, directing and making a ten minute stop motion animation for Art31 Kent's *UPrising Festival* in the UK, and devising a live performance piece for St Martins Youth Arts annual showcase *Hatched*.



## FIRST STAGES

First Stages, our creative development program, is always busy, and 2017 was no exception, although we have begun to play with how we develop and create works. In an effort to engage more deeply with our workshop participants, and our Workshop Artists, the themes of *For The Ones Who Walk Away* were used as prompts for all our weekly workshops, with ideas, images and scenes being carried forward into the production.

Artistic Director Nadja Kostich also began preliminary work on a collaboration with Worawa Aboriginal College in Healesville, in a similar week-by-week development process. *Banjós, Boots & Beyoncé* had a more traditional development phase and we had another fruitful session with THE RABBLE, ahead of presenting *Lone* in 2018 at Arts House.

Children from the St Martins' community also gave feedback to Arena Theatre Company and Luke Kerridge & Dan Giovannoni in creative developments of work for young people throughout the year.

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## WORKSHOP PARTICIPATION

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*Workshop Programs*

### **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 Luke Kerridge. After working together for the full year, Cross Age culminated in a performance called Here We Are where our young artists attempted to tell the entire history of the world in just ten minutes.

### **TERM PROGRAMS**

As mentioned above, our Workshops program in 2017 became something of a “grand experiment” with all children across South Yarra, Northcote and Outreach Programs exploring the themes of our major production for the year, and over a third of our participants appearing in the show. Whilst this was a wonderful, unifying adventure, it was a logistical challenge, and we’ve learnt a lot for future years. For example in 2018, we’ll do background exploration and development for two works throughout the year, and reduce the pressure on performance outcomes.

### **SOUTH YARRA**

2017 started the year with five workshops per week in South Yarra and finished up with seven - growth in enrolments was noticeable in ages 9 to 17 years old, particularly through our Saturday workshops. We averaged 135 kids participating on a weekly basis – which is pretty much the capacity for our home in South Yarra.

### **NORTHCOTE**

Located in Northcote Town Hall, this is a location growing in popularity, where we ran eight workshops across the week. Our busiest groups in the North were the 9 to 17 year olds, having three workshops reach maximum capacity. With around 162 children turning up every week, we must thank the staff of the Northcote Town Hall and City of Darebin in general for their continued support.

### Outreach program

We had a fantastic time in our second full 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.. Five children from St Albans performed in *Banjós, Boots & Beyoncé*, and three took part in *For The Ones Who Walk Away*, as did two performers from the Prahran Playground program. 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 can be shown as stand-alone artworks, but were also incorporated into *For The Ones Who Walk Away*, meaning we were able to represent children who were unable to perform live within the work.

### St Albans

St Martins worked with St Albans East PS and St Albans North PS over two terms each throughout the year in order to grow the duration and deepen the quality of our engagement. Having started with term long projects last year, we are now working towards year-long residencies to give children performing arts training, whilst also exploring inclusion, team work, collaboration and confidence building.

### Dandenong

Having had one year in the Dandenong community running weekly after-school drama workshops for the 9-12 age group, St Martins received a second year of funding for this program from the City of Greater Dandenong. Workshops held at Dandenong Primary School focused on creativity and confidence building through improvisation, performance and devising.

Many studies show that if you can engage children aged 9-12 as they transition from primary school to secondary school, you can support them into positive teenage-hood. Each term culminated in a final workshop performance, led by the children within their school community for parents, carers and teachers.

### Prahran Playground

St Martins has been running a weekly program at the Horace Petty Estate supported by a team of Youth Workers from Stonnington Youth Services since 2013. Every Friday afternoon, St Martins artists lead fun and creative workshops in a variety of artforms and activities including: theatre, music, dance, circus, visual arts, puppet-making, graphic design, photography, body percussion, beatboxing, writing and storytelling. 2017 was a big year for the Playground Project, with performance outcomes in both July and December as well as a film project led by Artistic Director Nadja Kostich and St Martins guest artist Michael Carmody which featured in St Martins major work for 2017, *For The Ones Who Walk Away*. Two young performers from the Playground Project were also involved in the live performance of *For the Ones Who Walk Away* for the duration of the season at SITEWORKS.



Photo bottom

Holiday Workshops  
Image Credit:  
Amelia Ducker

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## WORKSHOP PARTICIPATION

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### *Workshop Initiatives*

#### **ACCESS AND INCLUSION**

2017 has been another busy year for St Martins in the Inclusion and access area. Our Scholarship Program gave 25 young people the chance to access our workshops all year round on either full or partial scholarships. Of these 25, 16 identified with having inclusion needs, 20 came from low socio-economic backgrounds, and 9 came from culturally and linguistically diverse backgrounds. Included in these scholarship places were several participants from our out-reach programs, the inner city playground project at Stonnington flats and the western suburban St Albans program.

The participants from these programs have very little, if any, access to involvement in the arts outside of school due to the varying barriers, mainly socio-economic and cultural, placed in their way. St Martins sought to overcome these obstacles not just with inclusion in our workshop programs, but also by providing access and inclusion support to perform in two of our shows; *'For the ones who walk away'* and *'Banjos, Boots, Beyonce'*.

With our workshop numbers growing, inclusion needs are also more in demand. Our amazing team of teaching artists and support artists continue to progress in delivering 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 practise workshops or recruited with a high level of prior access and inclusion training.

Alongside our in-house team's focus on their inclusion methodologies, we delivered two inclusive theatre practise workshops to the industry throughout the year, bringing together peers from across the arts sector to explore and deepen their understanding of what it means to be inclusive in their practise and how they can apply these approaches to their fields.

Our Auslan for Arts program has also continued to grow and reach members of the arts community interested in broadening their Auslan skills, as well learning basic conversation skills to bring into their practises, so they can be more accessible for deaf or hard of hearing participants. Delivered in partnership with Auslan stage left, Australia's leading theatre interpreting company, St Martins has also provided workshop space for professional interpreters interested in expanding their skills to become theatre interpreters.

All in all, 2017 has been an exciting continuation of our passion and determination to provide opportunities for young people from all walks of life, as well as for our peers to expand on their inclusive artistic practises. We look forward to 2018, to continue to provide the opportunities for young people to explore their creative selves and witness their wonderful and exciting contributions to our worlds as they do so.

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## ST MARTINS THE VENUE

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### *Venue Hire and Usage*

#### **VENUE**

While we love performing and partnering with other organisations across Melbourne and Australia, we also love our home in South Yarra.

This year, we were pleased to share our space with Arena Theatre Company, as they transitioned to their new abode in Bendigo. What started as just an office share arrangement has developed into a really dynamic community of artist, inspiring each other with our work, ideas, and the occasional joke.

Meanwhile, venue hire continues to provide a vital income stream for the company; 2017 saw an increase of 38% net profitability over 2016 – a huge jump, largely due to the partial re-opening of the Randall Theatre. While not open to the public, the theatre was signed off for use as for training and rehearsals and we were delighted to have VCA students treading the boards during their second semester.

Demand also continues to grow for the Irene Mitchell Studio, and we have investing in a little refresh of the Gallery space, with a lick of paint and a new sprung dance floor opening up possibilities for its use. The Hall on Millswyn St continues to be a rehearsal and event favourite, with the South Yarra Ballet School clocking up 32 years of use.

*Photo bottom*

*Banjos, Boots & Beyoncé  
Image Credit:  
Amanda Carr*



# ST MARTINS MARKETING

*Rise of new markets*

The aim of the media, marketing and communications department in 2017 was to increase awareness of the workshops program, promote the holiday program and build a community of shared values around St Martins.



### Brand Identity Maintenance

During the first half of 2017 we worked with consultant Melita Rowston to analyse and refresh how we present ourselves to the world. We began a new language for our website, rearticulated our vision and worked to create a sense of continuity across our three major business streams; performances, workshops and venue.

### Graphic Design

We built upon our use of animation and video design for social media marketing to engage younger audiences and positively influence social media algorithms for more effective outreach. We kept our design minimalistic and sophisticated with a hint of youthful flare, in order to grow our image as theatre made by young people for adult audiences.

### Website

The St Martins website continues to steadily increase in visitation. Subscribers increased from 1,408 in December 2016 to 1,818 in December 2017. Open rates remained above the industry average of 21.1% at a consistent 28.8%.

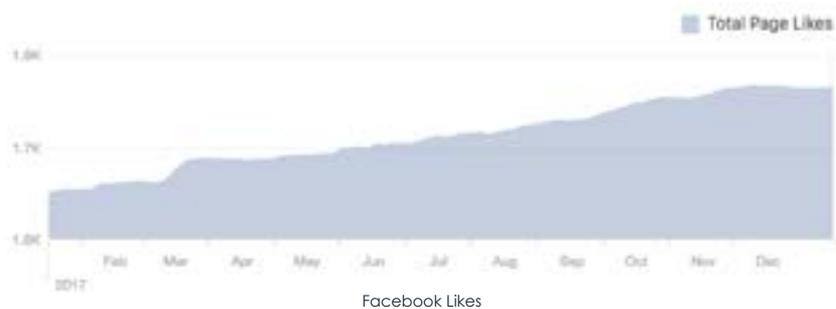
| Social Media       | 2017  | 2016  | increase |
|--------------------|-------|-------|----------|
| Twitter Followers  | 1 439 | 1 357 | +82      |
| Facebook Likes     | 1 779 | 1 586 | +193     |
| e-news subscribers | 1 818 | 1 408 | +410     |

*Photo left page  
Image Credit:  
Sarah Walker*

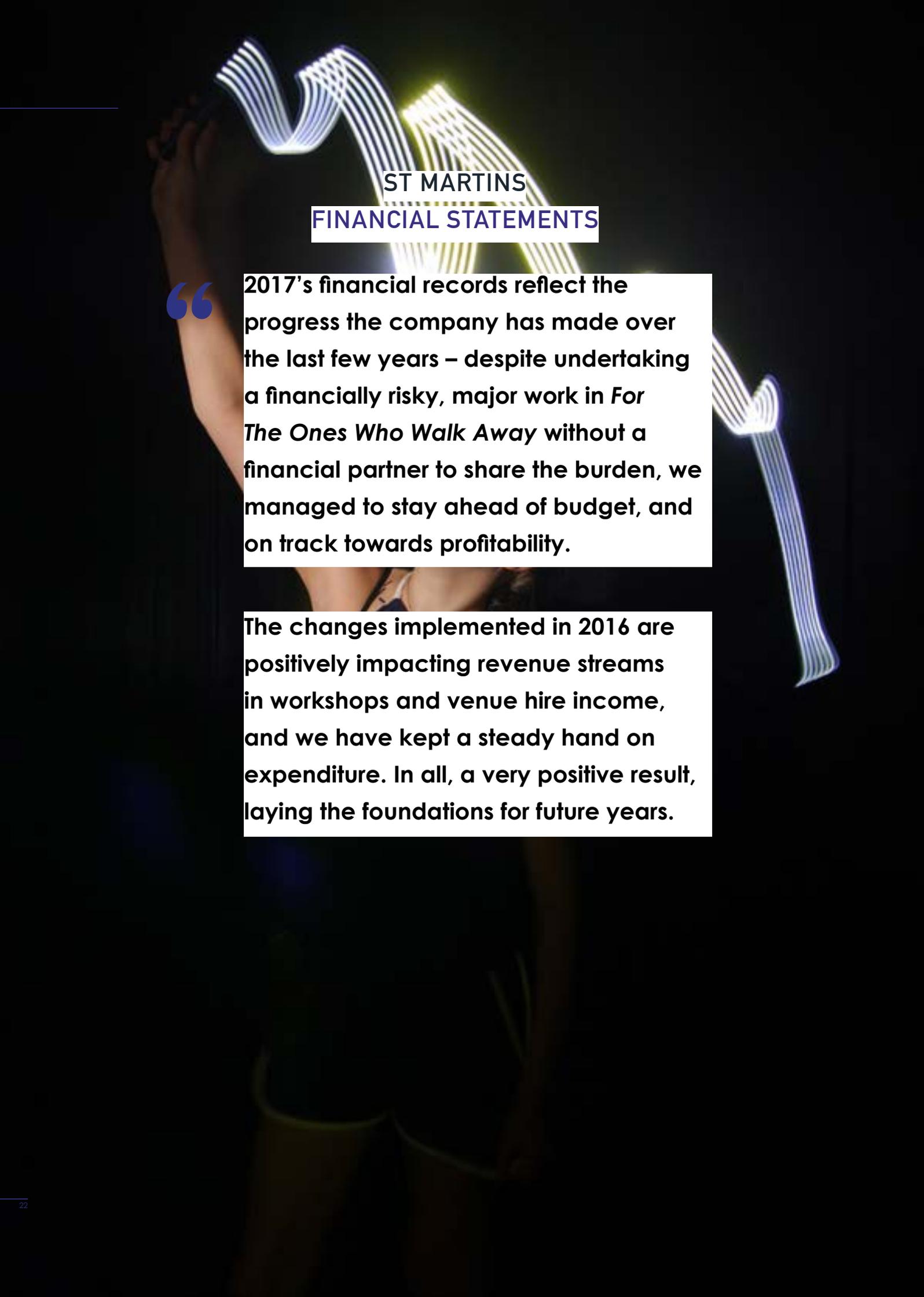
*Photo right page  
Image Credit:  
Sarah Walker*



Facebook Page Likes have continued to increase at a steady rate, gaining over 190 new Likes in between December 2016 and December 2017.



Facebook Likes



ST MARTINS

**FINANCIAL STATEMENTS**

“

2017's financial records reflect the progress the company has made over the last few years – despite undertaking a financially risky, major work in *For The Ones Who Walk Away* without a financial partner to share the burden, we managed to stay ahead of budget, and on track towards profitability.

The changes implemented in 2016 are positively impacting revenue streams in workshops and venue hire income, and we have kept a steady hand on expenditure. In all, a very positive result, laying the foundations for future years.

**STATEMENT OF SURPLUS OR DEFICIT AND OTHER COMPREHENSIVE INCOME  
AS AT 31 DECEMBER 2017**

|   | Note     | 2017<br>\$ | 2016<br>\$ |
|---|----------|------------|------------|
| <b>REVENUE</b>  |          |            |            |
| <b>Grant Income:</b>  | <b>2</b> |            |            |
| Government  |          | 424,003    | 312,600    |
| Philanthropic Trusts  |          | 65,500     | 10,000     |
| Private Donations   |          | 11,530     | 10,694     |
| <b>Total Grant Income</b>   |          | 501,033    | 333,294    |
| Other Income  |          | 385,033    | 415,850    |
| Maintenance Subsidy – Creative Victoria                                     |          | 40,520     | 71,648     |
| <b>Total Revenue</b>  |          | 926,586    | 820,792    |
| <b>EXPENSES</b>   |          |            |            |
|   | <b>3</b> |            |            |
| Administration  |          | 392,921    | 383,258    |
| Production  |          | 433,631    | 387,133    |
| Marketing and Sponsorship   |          | 22,375     | 5,729      |
| Venue Expenses  |          | 44,167     | 26,418     |
| Maintenance Expenses  |          | 38,307     | 72,217     |
|   |          | 931,401    | 874,755    |
| <b>Surplus (deficit) for the year</b>                                       |          | (4,816)    | (53,963)   |
| <b>Other comprehensive income:</b>  |          |            |            |
| Net gain on revaluation of financial assets                                 |          | -          | -          |
| <b>Other comprehensive income for the year</b>                              |          | -          | -          |
| <b>Total comprehensive income for the year</b>                              |          | (4,816)    | (53,963)   |
| <b>Total comprehensive income attributable to the members of the entity</b> |          | (4,816)    | (53,963)   |

**STATEMENT OF FINANCIAL POSITION  
AS AT 31 DECEMBER 2017**

|                                  | Note | 2017<br>\$     | 2016<br>\$     |
|----------------------------------|------|----------------|----------------|
| <b>ASSETS</b>                    |      |                |                |
| <b>CURRENT ASSETS</b>            |      |                |                |
| Cash and Cash Equivalents        | 4    | 226,580        | 182,884        |
| Trade and Receivables            | 5    | 24,973         | 146,695        |
| Other Current Assets             | 6    | 13,219         | 20,897         |
| <b>TOTAL CURRENT ASSETS</b>      |      | <u>264,772</u> | <u>350,476</u> |
| <b>NON-CURRENT ASSETS</b>        |      |                |                |
| Property, plant and equipment    | 7    | 37,735         | 44,622         |
| <b>TOTAL NON-CURRENT ASSETS</b>  |      | <u>37,735</u>  | <u>44,622</u>  |
| <b>TOTAL ASSETS</b>              |      | <u>302,507</u> | <u>395,098</u> |
| <b>LIABILITIES</b>               |      |                |                |
| <b>CURRENT LIABILITIES</b>       |      |                |                |
| Trade and Other Payables         | 8    | 53,209         | 44,252         |
| Provisions                       | 9    | 18,396         | 11,855         |
| Other Liabilities                | 10   | 121,032        | 224,305        |
| <b>TOTAL CURRENT LIABILITIES</b> |      | <u>192,637</u> | <u>280,412</u> |
| <b>TOTAL LIABILITIES</b>         |      | <u>192,637</u> | <u>280,412</u> |
| <b>NET ASSETS</b>                |      | <u>109,870</u> | <u>114,686</u> |
| <b>EQUITY</b>                    |      |                |                |
| Retained earnings                | 11   | 109,870        | 114,686        |
| <b>TOTAL EQUITY</b>              |      | <u>109,870</u> | <u>114,686</u> |

**STATEMENT OF CHANGES IN EQUITY  
FOR THE YEAR ENDED 31 DECEMBER 2017**

|                                       | Note | Retained earnings     | Total                 |
|---------------------------------------|------|-----------------------|-----------------------|
|                                       |      | \$                    | \$                    |
| <b>Balance as at 1 January 2016</b>   |      | 168,649               | 168,649               |
| Less deficit attributable to members  |      | (53,963)              | (53,963)              |
| <b>Balance as at 31 December 2016</b> |      | <u>114,686</u>        | <u>114,686</u>        |
| Less deficit attributable to members  |      | (4,816)               | (4,816)               |
| <b>Balance as at 31 December 2017</b> |      | <u><u>109,870</u></u> | <u><u>109,870</u></u> |

**STATEMENT OF CASH FLOWS  
FOR THE YEAR ENDED 31 DECEMBER 2017**

|   | 2017                 | 2016                  |
|---|----------------------|-----------------------|
|   | \$                   | \$                    |
| <b>CASH FLOWS FROM OPERATING ACTIVITIES</b>       |                      |                       |
| Receipts from customers                           | 988,377              | 917,460               |
| Payment to suppliers and employees                | (944,101)            | (933,394)             |
| Interest received                                 | 2,108                | 2,158                 |
| <b>Net cash provided for operating activities</b> | <u>46,384</u>        | <u>(13,776)</u>       |
| <b>CASH FLOWS FROM INVESTING ACTIVITIES</b>       |                      |                       |
| Payment for plant and equipment                   | (2,688)              | (8,521)               |
| <b>Net cash provided for investing activities</b> | <u>(2,688)</u>       | <u>(8,521)</u>        |
| Net increase (decrease) in cash held              | 182,884              | (22,297)              |
| Cash at beginning of financial year               | 226,580              | 205,181               |
| Cash at end of financial year                     | <u><u>43,696</u></u> | <u><u>182,884</u></u> |



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