

#LE
#STREET



2019
ANNUAL
REPORT



WE ARE THE STREET

Our Purpose

MAKING

CONNECTING

CHANGING

Theatre

People

Perspectives

Our Ambition

To lead a vibrant ACT performance community that is part of the national conversation

Goals

To Create a vibrant ACT theatre community that is part of the Canberra conversation

To Achieve recognition for our distinctive contribution to the local and national stage

To Build a confident, resilient and sustainable Street Theatre Enterprise

Artistic Vision

Present

A year-long curated program of rich and diverse performing art forms - local, national and international - presented side by side without hierarchy.

Develop

Professional artist development and new work initiatives.

Initiate

Specialist program featuring a series of annual and one-off themed events facilitating the in-depth examination of a theme or art form.

Participate

Access and learning to deepen and widen engagement with The Street, our community and artists.

Connect

Building strategic relationships with stakeholders, networks and markets that support the business of developing, producing and presenting the performing arts.

Company

The Street is Canberra's leading theatre company and creative producer dedicated to contemporary performance. We are also a receiving house presenting bold work from other places. Inspired by our geography, history, and people, we champion creative process alongside finished work; rich dialogue with our community, and in our city of ideas, inquisitive artists who have something to say about the world.

Acknowledgement

The Street Theatre acknowledges the Land and Songlines of the Ngunnawal people on which The Street Theatre stands and our work is performed. And we pay our respects to all of Canberra's First Peoples, to their Ancestors and Elders, and to our shared future.



CHAIR/ JAMIE HLADKY



On behalf of the board I'm pleased to present The Street's Annual Report for 2019.

Writing this, 2019 seems a very long time ago. The past few months have been a real test of our community. Our city began 2020 skirted by fire and shrouded with smoke. Now The Street, as all theatres, must close its doors and contribute to managing the spread of the coronavirus disease. The Street team has exhibited remarkable preparedness, calm and resolve, and the time is already being used for a variety of activities that will give real value in the long term.

I hope that for you, like me, reading this report will take you back to calmer times, and return to mind the incredible warmth and positivity that was 2019.

A year was spent working hard to hold the Street as the leading theatre performance and production company in the ACT, with specific efforts to strengthen arts engagement and continue to build a relevant and resilient theatre community for Canberra.

You'll read more detail elsewhere in this report on the productions and events that made 2019 a special year. I'll choose a few that stand proud in my memory. Early in the year Icarus was captivating and intriguing. The Street's productions of A Dolls House, Part 2 (challenging and compelling) and Metamorphosis (bizarre, dark and comic) were successfully produced and well-reviewed. Two visiting puppet productions - Spare Parts Puppet Theatre's The Twits and The Last Great Hunt's Bruce - were inventive, hilarious and joyful. The music and comedy program continues to run smoothly and plays an important role in our calendar. My personal highlight came late in the year with Flight Memory, an epic jazz song cycle four years in the making. We saw a story of science and endeavour that championed a life-saving innovation, jabbing fondly at Australia's wavering confidence in its own culture and contribution.

First Seen continued to promote original performance work, aiding the development of new works from script to stage, and inviting the audience to look through the window of the creative process. I continue to be amazed and intrigued by the variety of productions that take place over one year under one roof.

The Street is always grateful to its dedicated audience, and the support base continues to expand. Our work is made possible by support from various advocates and stakeholders and we must thank the ACT Government for ongoing provision to our core funding, critical to our operation. The assistance and co-operation of the artsACT team, as well as our important corporate, community and other government supporters is also greatly appreciated.

I'd like to thank my fellow Board members for the guidance and experience shared throughout the year.

In 2019 we said farewell to board member Ann Bounds, a relatively recent member who brought real enthusiasm and kind guidance to the board during her time with us. Thank you, Ann. We welcomed Susan Blain to the board mid-year, bringing a wealth of expertise in marketing, content strategy and corporate communications from a career in Professional Services and the not-for-profit sector.

Thanks to the front of house and customer service staff, the lovely volunteers, talented production and artistic teams. The success of an organisation always comes down to its people - you. Know that your engagement and dedication are an important contribution to Canberra culture.

Finally, congratulations to Caroline and Dean. Your hard work and unwavering commitment are genuinely inspirational, and it's always a pleasure to spend time with you. Well done on another outstanding year.



ARTISTIC DIR. / CEO / CAROLINE STACEY



2019 was The Street's season of far-seeing ambition, bewildering circumstances and startling conclusions. It made for an exhilarating year of storytelling and ground-breaking new theatre marking our role in Canberra's cultural landscape.

Genius, rebels, visionaries, the cast-off, the lost, and broken-hearted speaking truth to power, these works cut straight to the conversations we ought to be having – the worth of scientific endeavour, the dehumanisation of many peoples now, the quest for freedom for women, social justice, and the mental health struggles of young people today. Unique characters and distinctive worlds were brought to life by our award-winning artists and creative teams doing what they do best.

Our year began with the world premiere of a myth re-imagined in Christopher Samuel Carroll's Icarus, a powerful, one-man wordless narrative of the journey of a refugee in a story of war and displacement. With seasons in Perth and Canberra and acting awards gained in both cities it deserved having a rigorous development as part of The Street's 2018 First Seen new work program to then be produced this year.

Ibsen's classic that shocked the world centuries ago proved to be a hit with audiences in Lucas Hnath's bold sequel marvellously realised with a confident Nora knocking at the door in A Doll's House, Part 2. An intergenerational cast and creative team ranging in age from 30's – mid-70's provoked animated foyer discussion on sequels and what's not changed for women in the last 100 years.

This was followed by the first production in Canberra in 50 years of Steven Berkoff's revered adaptation of the iconic Metamorphosis, wonderfully imagined onstage by Adam Broinowski. With powerful performances creating disturbing and penetrating imagery it received gongs in our theatre awards. We were thrilled to produce Maura Pierlot's debut play at The Street Fragments. This finely drawn angst-ridden work gave audiences a multi-sensory, embodied experience of what it's like to be a teenager in distress. Providing new perspective on youth mental health stories in Fragments, Maura Pierlot had us talking.

The world premiere of composer Sandra France and writer Alana Valentine's jazz song cycle Flight Memory staged by Artistic Director Caroline Stacey brought 2019 to its conclusion. A long-term commission, in partnership with Defence Science Technology, this highly intellectual and captivating story was a feast of visual and sound worlds inspired by the Australian inventor of the Black Box flight recorder. A truly brilliant work it left audiences gobsmacked at its outstanding innovation and extraordinary creativity.

Diversity in our programming continues to be essential to the ongoing live mix of artists and audiences and effective venue utilisation. Sports satirists, comedians, and internet sensations ripped the lid off life as we experience it. We also continued our partnership with Canberra Comedy Festival featuring 16 shows from around the globe in three different venues with eight ACT-based shows including the first ACT Koori comedy showcase.

We played it by ear through the year with the seasons marking distinctive music offerings from winter's capital jazz program with the likes of Marc Hannaford and Tamara Murphy to spring's intercultural journeys from Eishan Ensemble to Bandaluzia Flamenco.

We continued to maintain our position as the ACT's premier live storyteller employing artists to give strength to Canberra's voice nationally through the development of new performance work. Over the year nine creative developments took place with works by Peter Cook, Dylan Van Den Berg, Maura Pierlot, and Hanna Cormick selected for First Seen with Breaking The Castle and Milk programmed for production in 2020. Other developments included Helen Machalias's adaptation of People Might Hear You and the commissioning of David Atfield's Clean, an exciting collaboration with the AIDS Action Council. Ongoing forums were provided to keep playwrights and theatremakers connected and professional development initiatives were filled to capacity with a highlight being New York music theatre editor/composer David Sisco.

Programs like Meet The Makers continued to engage audiences probing the themes, questions and ideas presented in our 2019 season. Continuing to work closely with our community and in partnerships events included A Night in the Arm of Kafka with ANU and the Embassies of the Czech Republic and the Federal Republic of Germany, and an exploration of cultural diversity in the ACT for Stories from the Future with Diversity Arts Australia. During ACT Mental Health Month, young people were given voice with next gen actors making their professional debut on The Street stage. And of import our commitment to developing a deeper conversation about the arts through the New Territory: Adventures in Arts Writing program.

The 2019 season featured the tiny to the epic and what stood out was the power of the storytelling supported by excellence in production values showcasing the rich community of skilled and talented artists and artswomen choosing to base their creative professional lives here in the ACT. It is this commitment that will ultimately fuel our sector to give both strength and growth.

The successes we achieved in 2019 have been through the many collaborations and partnerships we have and the amazing work ethic of all. I would like to gratefully acknowledge and thank the ACT Government for their crucial investment in our enterprise. The Chief Minister Andrew Barr, MLA Gordon Ramsay Minister of the Arts, and the excellent team at artsACT with special mention to Sam Tyler, Robert Piani, Jenny Spear, Libby Gordon, and Jacqui Vardos for working with us in the best possible ways. They continue to be an invaluable public partner. I would also like to thank our passionate patrons and supporters who truly understand the nature of what we do. They share our vision and their generous support enables us to be the artistic incubator and bespoke production house telling Canberra-made stories we are.

My thanks also to chair Jamie Hladky and the ever-supportive board for their confident stewardship of The Street Theatre enterprise. The Street board is a group of well-credentialed, experienced and respected leaders who give their time to ensure The Street is a great place to work and play. We are full of admiration for them.

Equally, I acknowledge, praise and commend all of The Street team, who are passionate about what they do, and give generously of their talents to ensure that the customer experience is always the best it can be. I say bravo to the actors, designers, directors, musicians, technicians, stage managers, builders, theatre-makers who share their immense talents and are committed to telling great stories that reflect humanity, provoke and invigorate, delight and amuse with a uniquely Canberra sensibility.

Caroline



2019
AT A GLANCE

143

PERFORMANCES (THEATRE, MUSIC, COMEDY)

260

ACTORS, CREATIVES, AND ARTSWORKERS

3

WORLD PREMIERES

38

WORKSHOPS

239

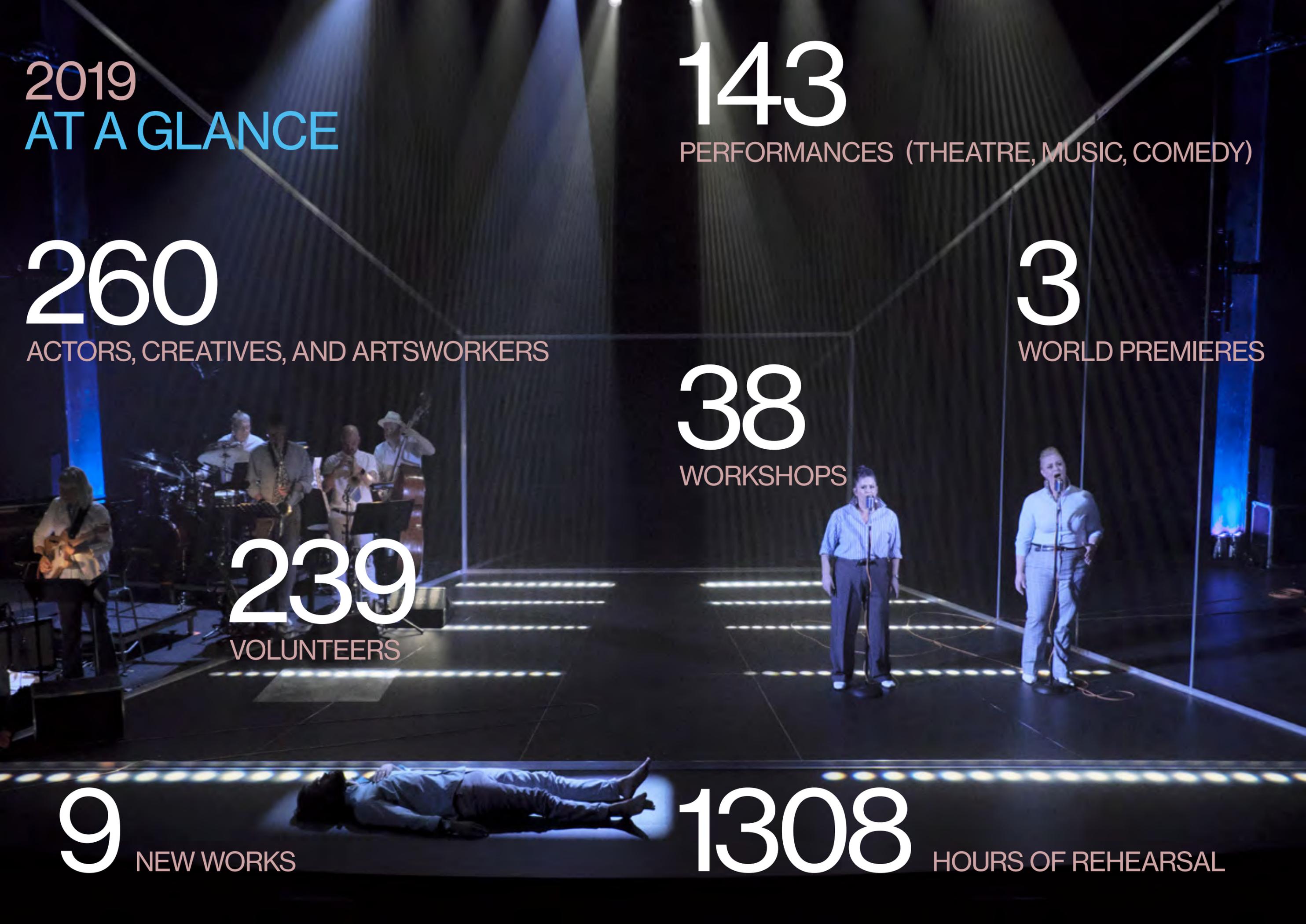
VOLUNTEERS

9

NEW WORKS

1308

HOURS OF REHEARSAL





THE YEAR IN REVIEW



ICARUS

An impressive
piece of
performance art.



— Perth Review



A DOLL'S HOUSE, PART 2

A handsome production with
fine performances

— Artsound



METAMORPHOSIS

Brilliantly
performed DaDA
theatre

— Australian Arts Review





FRAGMENTS

Disturbing, revealing, and
ultimately quite moving

— Canberra Critics Circle



FLIGHT MEMORY

A truly brilliant
work, which offers
outstanding
innovation



— Limelight Magazine



ICARUS

Created by Christopher Samuel Carroll

PRODUCTION

Sound Designer
Kimmo Vennonen
Lighting Designer
Jed Buchanan
Stage Manager
barb Barnett
Production Crew
Jed Buchanan, William Malam, Kimmo Vennonen

CAST

Christopher Samuel Carroll

SEASON

Perth
29 January – 2 February
2019
Performances 5
Canberra
27 February – 3 March 2019
Performances: 5
Meet The Maker

AWARDS

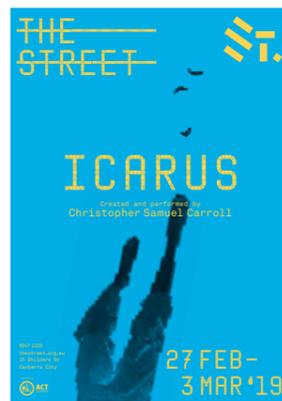
2019 Dance and Physical
Theatre Perth Fringe World
Winner

Canberra Critics Circle 2019
Award Winner

“An imaginative and unusual piece of theatre-making, this is a performance well-worth the investment.”
AUSTRALIAN ARTS REVIEW

“Carroll creates a stunning physical theatre piece that wrenches Icarus into the modern world and tells a story like no other. Carroll is the final word on physical theatre. A joy to watch”
THE FOURTH WALL

“The other vital element here is the remarkable collaboration with the sound designer/operator Kimmo Vennonen and lighting designer/operator Jed Buchanan, who between them flesh out a vibrant, detailed world in sound and light. Icarus is a beautiful, compelling, tragic fairy tale made compelling by the sheer talent of the cast and crew.”
STAGE WHISPERS



A DOLL'S HOUSE, PART 2

by Lucas Hnath

PRODUCTION

Director
Caroline Stacey
Set and Costume Designer
Imogen Keen
Lighting Designer
Gerry Corcoran
Sound Designer
Kyle Sheedy
Stage Manager
Lydia Kelly
Head Electrician
Anne Corcoran
Lighting Programmer
Anthony Arblaster
Lighting Operator
William Malam
Sound Operator
Kyle Sheedy
Set Build
Tony Theobald

Stage Technicians

Anthony Arblaster, William Malam, Kyle Sheedy

CAST

Rachel Berger
Camilla Blunden
Lily Constantine
PJ Williams

SEASON

14 – 23 June 2019
Performances: 8
Meet The Makers

“Director Caroline Stacey’s production has the blast of a bullet, the slice of a knife and the twist and turn of a corkscrew argument. From the first appearance of Nora in the light of the doorway the audience finds themselves riveted.”
CANBERRA CRITICS CIRCLE

“Though best known as a stand-up comedian, Rachel Berger proved impressive as Nora, commanding the stage with a steely determination to achieve her goals at all costs, making her response to Torvald’s final capitulation the more surprising.”
AUSTRALIAN ARTS REVIEW

“Caroline Stacey’s direction has led to a fine production with fine values shown in the acting, staging, lighting and sound. All elements work together to create a jewel of a play.”
STAGE WHISPERS



Patrons:
The Street Supporters



METAMORPHOSIS

adapted by Steven Berkoff

from the Franz Kafka novella

World Premiere



FRAGMENTS

by Maura Pierlot

PRODUCTION

Director
Adam Broinowski
Stage and Costume Designer
Imogen Keen
Sound Designer
Kimmo Vennonon
Lighting Designer
Andrew Meadows
Stage Manager
Lydia Kelly
Lighting Operator
William Malam
Sound Operator
Lydia Kelly
Make-up
Varara Naumova*
Set Build
Tony Theobald, Imogen Keen, Luke Laffan

Stage Technicians

Anthony Arblaster, William Malam

CAST

Christopher Samuel Carroll
Stefanie Lekkas
Ruth Pieloor
Dylan Van Den Berg
PJ Williams

SEASON

16 – 31 August
Performances: 13
Meet The Makers
A Night in the Arms
of Kafka

AWARDS

Canberra Critics Circle 2019
Award

“Metamorphosis is a production that theatre needs as a constant rejuvenating force. The Street has done Canberra a favour by scheduling such a high quality production of an iconic work.”

CANBERRA CITY NEWS

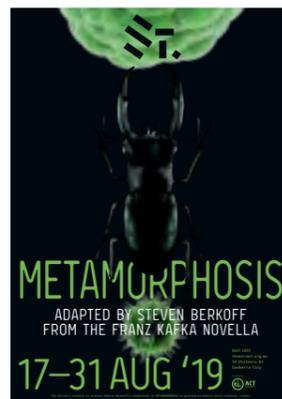
“The performances are strong, stylish and clear. Gregor might be forgotten but there’s a wonderfully ironic optimism in this assured and adroit production at the end.”

THE CANBERRA TIMES

“Director, Adam Broinowski, clearly had a vision which he was able to translate effectively to the stage. Whether viewed as a nightmarish fantasy, a highly significant work full of symbolic meaning or just a bit of fun, this was an entertaining and memorable production.”

CANBERRA CRITICS CIRCLE

*On secondment from CMA Training Group



PRODUCTION

Director
Shelly Higgs
Cultural Consultant
Daniel Berthon
Sound Designer
Kyle Sheedy
Lighting Designer
James Tighe
Designer
Imogen Keen
Lighting Operator
William Malam
Sound Operator
Kyle Sheedy
Stage Technicians
William Malam, Stephen Rose

CAST

Damon Baudin
Tom Bryson
Linda Chen
Holly Johnson
Zane Menegazzo
Marni Mount
Erin Pierlot
Prithvi Saxena

SEASON

23 – 27 October
Performances: 6
Meet The Makers
Pre-Professional Program

“The cast delivers the angst-driven script movingly, and are well-supported by an innovative use of set, sound, and lighting. Four stars out of five.”

ARTSHUB AUSTRALIA

“This perceptive work has been written with clarity and understanding by Maura Pierlot. The words often have a poetic quality but never stray from reality.”

CANBERRA CRITICS CIRCLE

“The play was deftly performed by a team of young adults, all of who delivered the script with confident and nuanced performances, cleverly presented by director Shelly Higgs.”

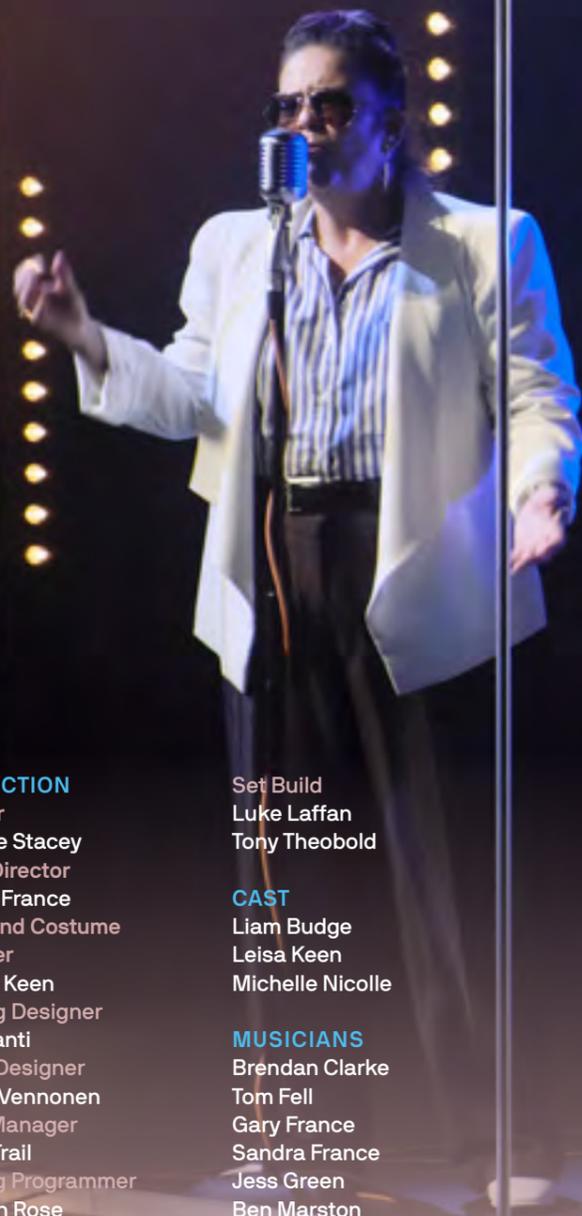
CANBERRA CITY NEWS



World Premiere

FLIGHT MEMORY

by Sandra France and Alana Valentine



“Flight Memory is a truly brilliant work, which offers outstanding innovation. It is highly intellectual and thoroughly captivating. It surely must tour widely, especially given every plane in the air carries a Black Box Flight Recorder.”

STAGE WHISPERS

PRODUCTION

Director
Caroline Stacey
Music Director
Sandra France
Stage and Costume Designer
Imogen Keen
Lighting Designer
Nik Pajanti
Sound Designer
Kimmo Vennonen
Stage Manager
Indigo Trail
Lighting Programmer
Stephen Rose
Sound Operation
Kimmo Vennonen
Production Technicians
Andrew Meadows, Stephen Rose, James Tighe
Lighting Operator
William Malam

Set Build
Luke Laffan
Tony Theobald

CAST

Liam Budge
Leisa Keen
Michelle Nicolle

MUSICIANS

Brendan Clarke
Tom Fell
Gary France
Sandra France
Jess Green
Ben Marston

SEASON

14 – 17 November
Performances: 4

“The three performers are excellent. There are two rich, top notch jazz vocalists in Michelle Nicolle and Leisa Keen, which contrast with the mellow, textured sound of Liam Budge, who voices protagonist David Warren.”

STAGE WHISPERS

“Flight Memory is a bold and dynamic work. The original music came across almost as a new genre, such was the inventiveness of all the compositions.”

CANBERRA CITY NEWS

“Flight Memory is a stunning achievement, highlighting an important scientific achievement in an unusual but highly effective stage presentation. Hopefully audiences beyond Canberra will be given the opportunity to share this remarkable creation.”

AUSTRALIAN ARTS REVIEW



Patrons:
The Street Supporters

NATIONAL PRESENTATIONS

Diversity, access, and social inclusion are the core of the world we want to represent.

Acting as a receiving house for acclaimed performers and writers who have created work of excellence in specific genres, across artforms and cultures, Each year, The Street seeks out new Australian work and internationally acclaimed work. We look for innovation, high quality, provocation demonstrated audience appeal. We do this with our dedicated audiences in mind to consolidate specific ones and with focus and continual work and by design to grow our patron base. Each year we undertake initiatives with

The Street encourages and supports the artistic exchange between visiting artists and ACT-based artists as well as the mentoring of ACT developing artists. These exchanges add value to projects as does the connections forged amongst artists. Professional development opportunities extend and grow the capacities of our artworkers and creatives and provide a way to benchmark their work to national and international standards.





BRUCE

by The Last Great Hunt



THE TWITS

Adapted by Spare Parts Puppet Theatre from the book by Roald Dahl

PRODUCTION

Created by
Daniel Buckle and
Nick Pages-Oliver
Technical
Andrew Meadows
Tour Manager
Chris Isaacs

CAST

Daniel Buckle
Nick Pages-Oliver

SEASON

18 – 22 June 2019
5 performances
Master It - Creative
Workshop

“Working at high speed while combining these two elements, the performers show enormous skill and dexterity in bringing this character to life. In addition, there is top-notch voice work by the performers for Bruce and the various other characters encountered along the way.”

CANBERRA CITY NEWS

“In the end, perhaps what it is most impressive about BRUCE is the way the show’s creators and actors do so much with so little. The mime and puppetry merely traces the picture. However, it does so with such convincing artfulness that it remains effortless and enjoyable for the audience to fill this tracery in themselves.”

NEW TERRITORY:

ADVENTURES IN ARTS WRITING



PRODUCTION

Director
Michael Barlow
Co-creators
Humphrey Bower and
Michael Barlow
Design
Leon Hendroff
Sound Consultant
Lee Buddle
Lighting Design
Rhiannon Peterson
Production Manager
George Ashforth
Stage Crew
Andrew Meadows
William Malam

CAST

Georgie Crawley
Isaac Diamond

SEASON

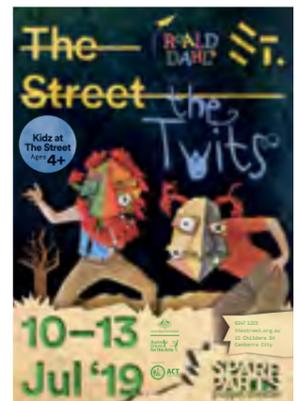
10 – 13 July 2019
Performances: 8
After show Q & A talks

“The show is full of humour and bold movements that captivated my kids”

CHILD MAGAZINE

“The young audience remained enthralled as Crawley and Diamond keep the action moving in a nimble and versatile display of mime and movement. I was very impressed by the questions posed by the young members of the audience in attendance, many of whom had read the book and were keen to unravel the show’s mysteries and reveal the magical charm of puppetry.”

THE CANBERRA TIMES





MUSIC

COMEDY

CONTEMPORARY MUSIC AT THE STREET



Contemporary music events at The Street were filled with artistry, innovation, excellence, the old and the new. Adding another dimension to work presented music mixes audiences, connects the sector, and is an essential part of our experience.

The Street continued its partnerships with companies The Idea of North, The Song Company, and the Canberra Wind Symphony supporting their leadership in music.

SUMMER

Kimba & Ryan
The Necks
Grigoryan Brothers and Wolfgang Muthspiel
The Pigs

AUTUMN

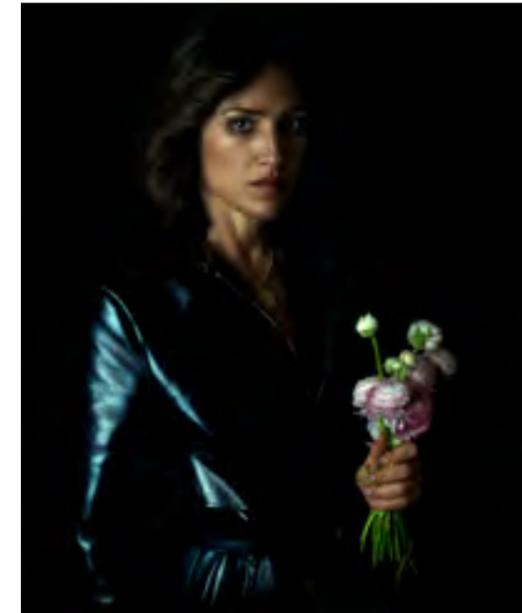
Green Gig – FourPlay String Quartet
James Reyne
Fred Smith
Sebastian Field
The Song Company *Power Cords Attached*
Joan As Policewoman / Pheno
Dewhurst/Johnstone/Clarke/Sutton
Mark Lang
The Idea of North
David Bridie
The Aints! Featuring Ed Kuepper
Joseph Tawadros Quartet

WINTER

Canberra Wind Symphony *Stars and Stripes*
The Mark Hannaford Trio *Can You See With Two Sets of Eyes*
Spirograph Studios *Kindness, Not Courtesy*
The Song Company *Mind Over Matter*
Caribe Havana *Return Por Favor*
Canberra Wind Symphony *Swinging with Ed*

SPRING

Carl Dewhurst and Matt McMahon
Campbell/Johnstone/Clarke/Sutton
Ben Winkelman Trio
Tim Freedman Solo
Eishan Ensemble
Bandaluzia Flamenca



Summertime music kicked off with Canberra music diaspora member Kimba Griffin, husband Ryan and their Vintage Jukebox Tour mixing jazz standards in new ways. Regulars The Necks launched their 20th album, *Body* to a capacity house as did guitar icons The Grigoryan Brothers & Wolfgang Muthspiel. And bluegrass cult band The Pigs did not disappoint with *Hillbilly Synthesiser*.

Autumn was marked by a feast of Australian singer-songwriters from James Reyne to David Bridie and his immersive multimedia project *The Wisdom Line*. A highlight was local legend Fred Smith and his special ANZAC Eve concert launching *Warries*. Popular Canberra band leader Sebastian Field transitioned to solo artist with the release of *Liberty Bell*. Oud master Joseph Tawadros, now based in London, returned fusing musical forms to bend our ears. The extraordinary New York artist Joan as Police Woman dazzled audiences with *Damned Devotion* supported by our very own Jess Green aka Pheno.

Winter in the Capital is jazz at The Street. ANU School of Music Alumni and Freedman fellow Mark Hannaford, wowed with his jaw-dropping New York-based trio. Saxophonist Gai Bryant's *Caribé* had audiences on their feet with Cuban-inspired big band music. Award-winning jazz bassist Tamara Murphy crossed genres with cinematic art music band Spirograph Studios. Jazz fans were treated to a memorable night celebrating tenor saxophone/guitar collaborations from ANU School of Music Alumni.

With spring, jazz masters Carl Dewhurst and Matt McMahon introduced Trapeze for *Two Atoms*, Australian New-York-based jazz Ben Winkelman Trio launched *Balance* and Tim Freedman delivered a remarkable solo turn. Modern Flamenco ensemble Bandaluzia mixing elements of other genres and Eishan Ensemble led by Hamed Sadeghi on tar brought east and west together spotlighting excellence in intercultural music work.



COMEDY AT THE STREET



The 2019 Canberra Comedy Festival was crammed full of fast and funny hours of insightful humour and howls of laughter. The program featured 16 shows from around the globe in three different venues with eight ACT-based shows including funsters Tom Gibson, Chris Ryan and Francis McNair. Clean Comedy and Raw Comedy Finals continued to draw all-ages crowds and Shit-Faced Shakespeare returned with more spin to the Bard. Funny National Finalist Bill Makin made his debut and was the force behind the festival's first Koori comedy showcase.

18–23 MARCH 2019 (CCF)

Paul Foot *Image Conscious*
 Raw Comedy ACT Final
 Lightbulb Improv *Truth or Dare*
 Baby Wants Candy *The Completely Improvised Musical*
 Bill Makin *Mayonnaise disputes and Monopoly fights*
 Sh!t Faced Shakespeare *A Midsummer Night's Dream*
 Ellen Briggs & Mandy Nolan *Women Like Us*
 Frankie McNair *Frantasia*
 Koori Comedy
 Chris Ryan *Bogus*
 Fern Brady *Power and Chaos*
 Zoe Coombs-Marr *Bossy Bottom*
 Clean Comedy Spectacular
 Tom Gibson *Disruption*
 Guy Montgomery *I Was Part of the Problem Before We Started Talking About It*
 The Stevenson Experience *Takes One To Know One*



PRODUCTION (CCF)

Production - CCF
 Tim Duck
 David Graham
 James Stevenson

Production - The Street
 Dean Ellis
 Andrew Meadows

Lighting Design/Operation
 Jed Buchanan
 William Malam
 Andrew Meadows

Stage Managers
 Barb Barnett
 Alfie Nash

Sound Engineers
 Kyle Sheedy
 Kimmo Vennonen

Production Crew
 William Malam
 Andrew Meadows
 Kyle Sheedy



After the festival laughs continued as comedians, creators, and internet sensations ripped the lid off life as we experience it. Highlights included Tim Ferguson's take on multiple sclerosis, Tanya Hennessy and Christian Hull lowering expectations and live comedy-news podcast A Rational Fear's mid-winter bore. Denis Carnahan and Titus O'Reilly returned with new takes on the AFL and Rugby through satire and music. Special mention to global sensation Story + Party's True Dating Games, who had audiences sliding off their seats with excruciating tales told by professional storytellers and brave Canberrans.





ARTISTIC DEVELOPMENT

FIRST SEEN: NEW WORKS IN PROGRESS

The Street has produced eight seasons of First Seen: new theatre works in progress. It is an important part of our development program as we seek to bring original and diverse Australian stories to our stages. A vibrant breeding ground for a string of recent theatre productions 2019 proved to be an exceptional year. Celebrated theatre-maker David Atfield noted the selected works were intensely personal and told with great honesty, making them compelling, moving and exciting works with great potential for full production.

The program offers playwrights/theatre-makers the opportunity to collaborate with a creative team for up to two weeks to further develop their work through intensive practical investigation. The development culminates with a public showing and conversation.

OUTSIDER by Peter Cook

PRODUCTION
Director/Dramaturg
Shelly Higgs

CAST
Peter Cook
Lainie Hart

WORKSHOPS
April 2019

PUBLIC SHOWING
14 April 2019

Punter, poet, addict, actor, teacher, factotum, David feels like he doesn't belong anywhere. As he bounces from audition to audition, work and unemployment David sees his dream and his life slip through his fingers. Falling into a paralysing depression intense periods of substance abuse follow, and he enters in his own private hell. Eventually forced to face his demons he is led to a road of recovery and hope in a play that pays tribute to theatre itself as a way to share a story and find meaning in our lives.



MILK by Dylan Van Den Berg

PRODUCTION
Director/Dramaturg
David Atfield
Cultural Consultant
Gaye Doolan

CAST
Katie Beckett
Lisa Madden
Dylan Van Den Berg

WORKSHOPS
May 2019

PUBLIC SHOWING
12 May 2019

Milk is a story of longing, connection and the ghosts of the past. Spanning two centuries and the onslaught of colonisation, *Milk* tracks a conversation between three Aboriginal ancestors on the verge of life-changing moments; an old woman is dying, clutching the stone that should have killed her sealer husband; a middle aged woman curls her hair in preparation for another date; a young man grapples with the past before delivering the speech of a lifetime.



ZEBRACORN by Hanna Cormick

PRODUCTION
Theatremaker
Hanna Cormick

CAST
Lloyd Allison-Young
Christopher Samuel Carroll
Chloe Martin

WORKSHOPS
July 2019

PUBLIC SHOWING
7 July 2019

Based on Hanna's own lived experience, *Zebzacorn* is a physical- theatre video-art fantasia, that takes us on kaleidoscope journeys into the underbelly of chronic illness and rare disease. What it's like living a life that can often feel closer to science fiction than reality. What it feels like to grieve for yourself. How your relationship changes, when your lover becomes your carer. Moving from the personal to the political, reclaiming the right to a body, and the very right to be seen.



2019 Annual Report



FRAGMENTS by Maura Pierlot

PRODUCTION
Writer
Maura Pierlot
Director
Shelly Higgs
Dramaturgy
Caroline Stacey
Sound Designer
Kyle Sheedy
Lighting Designer
James Tighe
Designer
Imogen Keen

CAST
Damon Baudin
Tom Bryson
Linda Chen
Holly Johnson
Zane Menegazzo
Marni Mount
Erin Pierlot
Prithvi Saxena

WORKSHOPS
September 2019

FULL PRODUCTION
23 – 27 October 2019

Eight young people navigating high school and beyond, each struggling to hold on – to family, to friends, to a piece of themselves. Each presenting their best selves to others, plagued by self-doubt and self-loathing when alone. Perhaps you know them. The bubbly girl who keeps telling you she's okay. The high achiever who's suddenly so intense. The young teen with the fake Instagram account. The boy challenged by communication. Every single day they, and others, are working hard to keep it together. So hard, they don't see their friends are struggling, too. *Fragments* is a series of eight interrelated, dramatic stories that explore mental health issues facing young people.



NEW WORK IN DEVELOPMENT

The Street has a comprehensive many-layered commitment to new work. Emerging, mid-career, and established artists, are supported with time, space, expertise and resources across all stages of a project's life – from conception to development through to production. We run a range of new development programs designed to support a wide range of artists and connect our sector. We look to ensure The Street is Canberra's space for imagination, innovation, investigation, inclusion and creative rigour and ambition.

THE DAY THEY GOT EL TICHO by Luis Romero Gomez and Desmond Manderson

PRODUCTION
Director/Dramaturg
Caroline Stacey

CAST
Raoul Craemer
Frank Madrid
Joanna Richards

WORKSHOPS
February 2019
May 2019



Half an hour alone with your worst fears and wildest dreams. No help, no witnesses, and fast running out of time. When the crisis comes – what would you do? Part thriller, part black comedy, this suspense drama draws its inspiration from the events leading up to the capture of El Chapo, Mexico's most notorious drug lord, in 2016. But *The Day They Got El Ticho* transcends its original context, opening instead onto a world that is everywhere and nowhere. Set against the background of real events, a ticking clock and a fast-arriving crisis, it asks vital questions about law, politics, and justice in the modern world. It is about the lives and decisions out of our control that seem to hold us all hostage. But it is also about the patterns that entrap us in other ways—parents and children, myths and beliefs, childhood memories and fantasies of escape.

LYSISTRATA a new play by Cathy Petöcz After Aristophanes

CAST
Isobel Burton
Stefanie Lekkas
PJ Williams

WORKSHOPS
November 2019

PUBLIC SHOWING
29 Nov 2019



Born of the fertile grounds of academia, Cathy's reworking of Aristophanes' classical protest play makes contemporary queer and feminist theory accessible and intriguing for a non-academic audience. This new *Lysistrata* works to untangle societal conundrums around gender and power within the intimate and recognisable father-daughter relationship while Petöcz's signature surreal style weaves in the personal story of a nude mythical character from the original play.



CLEAN By David Atfield

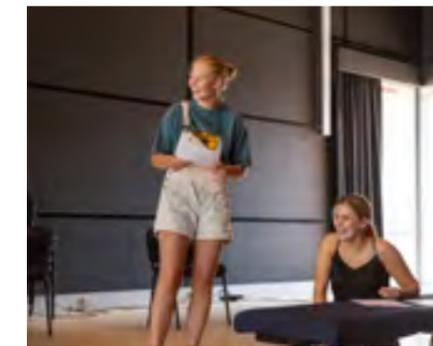
PRODUCTION
Direction
Sophie Benassi
Shelly Higgs
Dramaturgy
Jonathan Gavin

CAST
Chris Baldock
Ethan Gibson
Fiona Victoria Hopkins
Joel Horwood
Thandazwa Katase
Dylan Van Den Berg

WORKSHOPS
October 2019
November 2019

PUBLIC SHOWING
1 December 2019
World AIDS Day Event

Clean follows two long-term Canberra HIV survivors from 1985 to today. Terry is just 16 when he meets Leslie, a 40-year-old professional drag queen. Their HIV diagnoses take them on a journey of self-exploration and discovery as they encounter a diverse group of fellow travellers and experience love, death and the true meaning of family. From Silence=Death to U=U, *Clean* is a memorial to those we lost to the virus, a tribute to those who fought against the virus and a celebration of how far we've come in controlling the virus.



PEOPLE MIGHT HEAR YOU By Helen Machallas Adapted from the novel by Robin Klein

PRODUCTION
Director
PJ Williams
Dramaturg
Rebecca Clode
Sound Designer
Kyle Sheedy

CAST
Craig Alexander
Niamh Dwyer
Lainie Hart
Gemma Hudson
Savahna O'Donnell
Lydia Radvanyi

WORKSHOPS
December 2019

FULL PRODUCTION
13 December 2019

Teenage orphan Frances lives with her restless Aunt Loris. When her aunt marries the forbidding Finley Tyrell, Frances is excited by the idea of a more comfortable lifestyle and a new family of sisters. But she is also introduced to the mysterious Temple, a restrictive cult that believes civilisation will end imminently and forbids the young women in the family from attending school or having any contact with the outside world.

Based on the young adult novel by acclaimed Australian author Robin Klein, *People Might Hear You* is a story of insiders versus outsiders, freedom and families, and asks how far we are prepared to go to live a life of our choosing.



BREAKING THE CASTLE by Peter Cook

PRODUCTION
Director
Caroline Stacey
Dramaturg
Shelly Higgs
Caroline Stacey
Designers
Imogen Keen
Kimmo Vennonen

CAST
Peter Cook

WORKSHOPS
December 2019

Breaking The Castle unlocks a sometimes jobbing actor's descent into the hell of dependence. Days and nights are lived through a thick haze of drugs and alcohol and this bender could be his last, but he doesn't care – there are worse things than death. Devoured by the back streets of the city David is thrown an unlikely lifeline. Finding himself in the mountains of South -East Asia he is offered a chance at redemption - but he will need to confront his inner demons, traumas and secrets long buried in his psyche.

IN DEVELOPMENT COMMISSIONS

FLIGHT MEMORY

Composed by Sandra France
and Written by Alana Valentine

During 2019, we continued to work in commissioning partnerships.

Our collaboration with Defence Science Technology supported the commissioning of a jazz-infused narrative song cycle of scientific endeavour at the end of 2016. Commissioned were ARIA-nominated composer Sandra France and Helpmann award-winning librettist Alana Valentine to tell the sometimes frustrating, sometimes elating, ultimately triumphant story of visionary Australian scientist David Warren and an indisputable Australian genius invention – the Black Box Flight Recorder. 2019 saw final development of the work with orchestration completed in a series of workshops with the production musicians through September culminating in the world premiere season of Flight Memory in November. The work received an extraordinary response both from its scientific and artistic communities as well as critics and audiences. France, Valentine and Stacey, who creatively led the project, spoke to the need for increased representation of women composers, writers and directors in Australian music.

CLEAN

By David Atfield

In June award-winning ACT playwright David Atfield, with a long career in creating LGBTIQ work, was commissioned to write a new theatre work, drawing upon the lived experience of Canberrans to explore changing attitudes to HIV, stigma and sexual/psychosocial behaviour over the last forty years. In the age of PrEP and U=U, people's attitudes toward the virus is undergoing a radical shift, a shift that has changed many people's behaviours. Of import within the commission was capturing intergenerational perspectives on the sexual agency of positive and negative people alike.

The Clean project is a collaboration with the AIDS Action Council supported by funding from the ACT Government's Capital of Equality Grants Program. From June -to December a script was developed through research, interviews, close work, and two creative developments with actors and directors. Eighteen participants generously shared their lived experiences, theatre professionals employed in the creative developments provided comprehensive feedback and audience feedback garnered through the public showing provides directions for directions in 2020.



IN DEVELOPMENT

THE PLAYWRITE SESSIONS

The PlayWrite Sessions provides a forum to keep playwrights connected, with The Street and each other, communicating about their work through facilitated sessions led by theatre director and dramaturg Gin Savage. Encouraging conversations around ideas, processes, the theatre industry and their own work. Open to playwrights at all stages of their career and other artists interested in new Australian work 20 playwrights took advantage of this program.

March, June, August, November 2019

"I found peer critiquing as well as the networking opportunity helpful"

"They provide a great opportunity for playwrights to test their concepts and ideas in a non- threatening (indeed, an encouraging) environment. Those raw and rough scenes that plague a playwright with uncertainty can be thrashed out and workshopped with a group of people who come at the work from all the different perspectives that a real-life audience would."

[PLAYWRITE SESSIONS PARTICIPANTS](#)



LATITUDE 35°

The Street plays a crucial role in the theatre/live performance sector, providing opportunities to a range of independent artists and companies including access to space. Through the course of 2019 usage ranged from auditions to photographic shoots, rehearsals, workshops, forums, literary events, and creative development activity. Free and subsidised access to space valued at over \$15,000 was provided.

In 2019, artists and companies supported included:

- Padma Menon
- Canberra Wind Symphony
- Rebus Theatre
- Canberra Comedy Festival
- City Renewal Authority – City Activation Forum
- Nigel Featherstone - book launch for Bodies of Men
- Christopher Samuel Carroll
- Short & Sweet Theatre Festival rehearsals
- Lucy Palmer
- Office of LGBTIQ Affairs – Launch of Capital of Equality Grants Program
- ANATS – Canberra Chapter
- Spare Parts Puppet Theatre
- ArtsHub
- HCreations
- Handel in the Theatre
- Impulse Theatre Australia
- Impro ACT
- The Front Project
- ANU School of Social Sciences
- Charles Sturt University Drama Department
- Canberra Unscripted
- Chrysalis Theatre, BnC Theatre, Lightbulb Improv, Alchemist Improvisation
- Canberra Critics Circle
- Shelly Higgs
- Peter Cook
- Sandra France
- Get About Able
- Meeting Place: Crip the Stage
- Nick Steain





IN DEVELOPMENT MASTER IT

This program of masterclasses for ACT based theatre makers, involving artist development initiatives with leading practitioners is designed to extend artistic practice; facilitate exposure to new processes and ideas, and build performance-making knowledge and connections.

During 2019, masters in their fields from Canberra to New York offered a number of workshop opportunities including an intensive Music Theatre Start-Up bringing music theatre writing from around the globe into focus now. Led by Broadway's David Sisco, a New York-based composer, voice coach, music director and music theatre editor, the intensive for singers focussed on the elements that go into creating successful performances in music theatre. Also provided was an opportunity for ACT/regionally-based composers, lyricists and playwrights to observe alongside Sisco and participate in a laboratory session on artistic collaboration in writing for music theatre.

Many ACT-based practitioners took advantage of the opportunities for professional development and ABC-TV did a news segment on the Music Theatre Start-Up including interviews with David Sisco and performers.



Explore Your TVF On World Voice Day

An exploration of the sound source for voicing - your true vocal folds. Find out what the TVF are capable of, and the many different sound qualities you can produce with your instrument.

16 April 2019
Facilitator: Dianna Nixon

The Work is Boss

Processes used by award winning company The Last Great Hunt exploring the different tools and mechanisms to create content and review it.

26 - 29 June 2019
Facilitator: Chris Isaacs,
The Last Great Hunt

Music Theatre Start-Up

Intensive workshop for performers focusing on current music theatre practice and artform development from experimental projects to productions in theatres where music is a crucial and indispensable aspect in the performance.

15 - 26 August 2019
Public Showing: 26 August 2019
Facilitator: David Sisco

A Taste of Impulse

Meisner technique taster workshop designed for actors wanting an insight into what it means to "live truthfully under a given set of circumstances" within their work.

22 - 24 August 2019
Facilitator: Scott Williams

Advancing Impulse

Two-day intensive development of the Meisner Technique and its influence on professional practice for actors familiar with the technique.

25-26 August 2019
Facilitator: Scott Williams

Embodied Acting

Four sessions exploring physical techniques, intuitive impulses, imagination and the crafting embodied performances. Drawing from the methodologies of Jacques Lecoq, Jerzy Grotowski and Constantin Stanislavski.

16 November - 7 December 2019
Facilitator: Christopher Samuel Carroll



wild voices
music theatre



INITIATE / PARTICIPATE / CONNECT

INITIATE

Initiate is The Street's specialist program featuring a series of annual and one-off themed events facilitating the examination of a theme or art form in depth through a combination of genres or disciplines such as music, dance, theatre, talk.

Canberra Unscripted Festival 2019 19 – 22 September 2019

A micro-festival of unscripted theatre from leading ACT-based unscripted theatre companies Chrysalis Theatre, B&C Theatre, Lightbulb Impro, and Alchemist Improvisation featuring improvised music, comedy and genre shows.

Canberra International Improvisation 2019 7 December 2019

Directed by international improviser and Head Tutor of Impro ACT, Nick Byrne, graduating students from Canberra's school of theatrical improvisation were joined by some of this city's most experienced spontaneous performers in a range of acts for *One Night Only*.



PARTICIPATE

To amplify the conversation we delivered a series of live discussion forums and pre and post-show exchanges to engage audiences to probe the themes, questions and ideas presented in our 2019 season as well as one-off events responding to current concerns.

Meet the Makers: Icarus 28 February 2019

Panel: Barb Barnett (host), Christopher Samuel Carroll, Kimmo Vennonen

Say Hello

14 April 2019

Panel: Carly Findlay, Ginger Gorman (host)

Meet the Makers: A Doll's House Part 2 23 June 2019

Panel: Gerry Corcoran, Imogen Keen, Kyle Sheedy, Caroline Stacey.

Meet the Makers: Music Theatre Now 27 June 2019

Viadya Makan, Dianna Nixon (host), David Sisco

The Art of Process

29 June 2019

Creative workshop reveal and performance of a brand new song from Melbourne-based music theatre composer Vidya Makan led by composer/educator/music director David Sisco (USA) accompanied by Wild Voices Music Theatre Dianna Nixon. Artists: Angela Ford, Michael Heming, Vidya Makan, Sophia Marzano, Emily O'Brien, David Pearson, Sara Rogers, Fionn Stagg, Indigo Trail.

Meet the Makers: Metamorphosis

25 August 2019

Panel: Adam Broinowski, Imogen Keen, Andrew Meadows, Caroline Stacey (host), Kimmo Vennonen

A Night in the Arms of Kafka

30 August 2019

Panel: Dr Russell Smith (host), Jeremy Whiteside (Embassy of the Czech Republic), Jens Hock (Embassy of the Federal Republic of Germany).

Mind The Gap-Bridging the Indigenous Divide:

3 September 2019

Panel: Jacinta Nampijinpa Price

Meet The Makers: Fragments

27 October 2019

Panel: Shelly Higgs, Maura Pierlot, Caroline Stacey (host)

Meet The Makers: Flight Memory

17 November 2019

Panel: Sandra France, Caroline Stacey

On Love is Strong as Death

21 November 2019

Artists / Paul Kelly, Alice Keath

CONNECT

The connect elements of our activities are concerned with building strategic relationships with stakeholders, networks and markets that support the business of developing, producing and presenting the performing arts. Seven events took place in 2019 including a night with ArtsHub Australia connecting arts organisations in the ACT with their social media platform and arts presence in social media.

A highlight was our partnership with Diversity Arts Australia bringing the *Stories From The Future* project to the ACT with over twenty culturally diverse practitioners converging in September to imagine a future where cultural diversity is present at every level in the arts in the ACT and Australia. This provided an excellent survey of the ACT situation and practical steps to realising that future. National learnings to be released in 2020.

And worth spotlighting was our third year in partnership with the ACT Writers Centre, National Library, and Canberra Writers Festival developing a deeper conversation about the arts through the *New Territory: Adventures in Arts Writing* program. All part of developing the arts writers, thinkers and provocateurs of the future with their work shared with Street audiences and the wider community through our shared enews and the online website.





THE AUDIENCE SPEAKS

Through surveys, competitions, emails and on social platforms, we have conversations with our communities and our audiences who give voice to their interests and valuable feedback on all we do. Our surveys show that our weekly e-news, including links to interviews with artists, sent to subscribers is top-of-mind for learning about shows and making decisions to see a performance.

DON'T TAKE OUR WORD FOR IT

A few thoughts from those who spent time with us last year

Keeping surveys short, we find out why they choose a particular show, what resonates – or not – with them about the production and who they are following in the performing arts. We listen to what audiences are telling us including their interest in new Australian works and the writers and plays on our stages as we look to programming seasons and specials initiatives in future years. Surveys also help with our understanding of customer satisfaction and loyalty.

Three perfectly blending voices weaving through an emotional, yet challenging score, while moving precisely across the stage in what was, yet was not, a beautiful dance, to tell a quintessentially Australian story in a new way. Wow!

AUDIENCE FEEDBACK SURVEY

Beautiful, brutal, brilliant

AUDIENCE FEEDBACK SURVEY

Sensational. Attempted to bring my teenager the next night but it was sold out.

AUDIENCE FEEDBACK SURVEY

The entire piece was put together seamlessly. Sound and lighting effects were excellent. The physical agility of the performer amazing.

AUDIENCE FEEDBACK SURVEY

It was stimulating. Really liked the whole staging and choosing between the life you want for yourself and what needs to be compromised. How things have not changed for women!

AUDIENCE FEEDBACK SURVEY

My two small children were entertained and captivated, alongside myself also being entertained on a different level.

AUDIENCE FEEDBACK SURVEY

Most real presentation of mental health issues I've seen.

AUDIENCE FEEDBACK SURVEY

History told through song and music with a great production. Clever stage design and very effective use of lighting. Great music.

AUDIENCE FEEDBACK SURVEY

The use of space helped tell the story in a way that I do not think would come across in film, but as theatre it worked beautifully. Thank you.

AUDIENCE FEEDBACK SURVEY

My enjoyment was enhanced by the talks before the show which were entertaining and informative. The production, staging, set design and acting were magnificent. More please. Bravo!

AUDIENCE FEEDBACK SURVEY

I think the puppets were really clever but not too clever. The actors both had a huge amount of energy and the interaction after the performance was really valuable.

AUDIENCE FEEDBACK SURVEY

Please just keep doing what you're doing. I've seen so many powerful productions here. Local and international writers, acclaimed and emerging.

AUDIENCE FEEDBACK SURVEY

I like the intimacy, of the venue- which made me almost part of the performance - close, tight

AUDIENCE FEEDBACK SURVEY

Always great service, friendliness and professionalism.

AUDIENCE FEEDBACK SURVEY

Its always a good experience. Helpful friendly staff and warm inviting atmosphere.

AUDIENCE FEEDBACK SURVEY

THE STREET ONLINE

The Street takes to other spaces outside its theatres using its website and social media platforms to connect, interact and inform. Event pages on the website are updated with media coverage and behind the scenes insights. Videos are placed on Vimeo and YouTube with links from our website. Facebook and Instagram posts and tweets keep us in touch with our community on a daily basis and give us immediate feedback during seasons of shows.



During 2019, we stopped printed materials and expanded visual and aural experiences of our productions on social media platforms going behind the scenes sharing interviews with composers, playwrights, directors, actors and designers. Stepping into rehearsals were able to provide greater insights into both the making of work, its currency with life and issues now, profile our artists with greater frequency and reach, and document the work more comprehensively.

We look to liven the online space as we engage people in conversations. The community responded with some curious viewpoints when we asked them what happened to Nora before the opening of Lucas Hnath's sequel to Ibsen's A Doll's House.



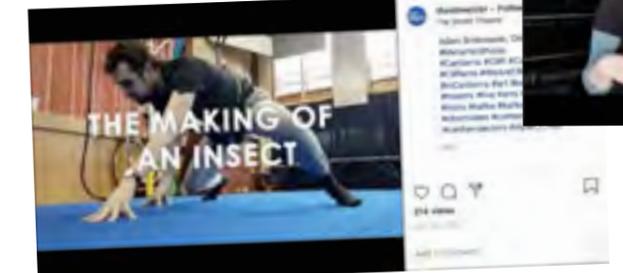
What happened to Nora? <https://vimeo.com/336009283>



If you can believe? <https://vimeo.com/370743693>

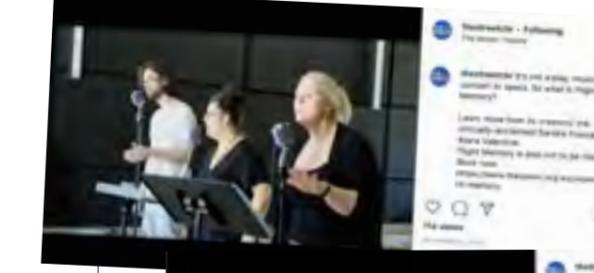
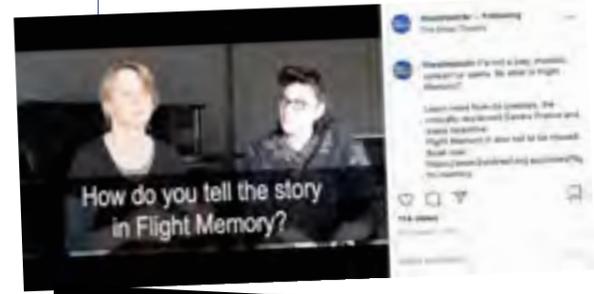


Narratives in a play are brought to life by actors. Through social media, we gave voice during ACT Mental Health Month to Fragments writer Maura Pierlot and the eight next gen actors who brought to life stories of young people struggling with mental health issues.



Actors are challenged by directors on stage and we like to share what happens behind the scenes in particular the physical preparation of what went into the transformation from human to insect in Metamorphosis.

Telling stories is what we do and for the world premiere of Flight Memory, we gave audiences the opportunity to learn more from creators of this new work. As a narrative song cycle about Australian genius, its suite of unique songs and different characters portrayed how David Warren might have thought.



ABOUT THE STREET



ABOUT THE COMPANY

BOARD

THE BOARD MEMBERS

Jamie Hladky
(Chair)

Commencement
2014
Meetings attended
6/6

Henry Kazar

Commencement
2016
Meetings attended
4/6

Ann Bounds
(to May)

Commencement
2017
Meetings attended
1/6

Susan Blain
(from May)

Commencement
2019
Meetings attended
3/6

Mark Craswell

Commencement
2018
Meetings attended
5/6

Kirsty Easdale

Commencement
2018
Meetings attended
5/6

Beverly Hart

Commencement
2014
Meetings attended
6/6

DONATIONS TRUSTEES

Colin Neave OAM
Cathy Winters

Members have been in office since the start of the financial year to date of this report unless otherwise stated.

Led by Chair Jamie Hladky The Street Board of Directors oversees the strategic leadership and financial management of the company. In addition to championing the company and its work, the Board is responsible for advising on strategic direction, as well as being advocates to government, philanthropic and private sector stakeholders. The Board meets six times a year and in compliance with the Australia Council's Essential Governance Practices for Arts Organisations, the Board's functions are guided by established policies for governance, confidentiality, conflict of interest and code of conduct.

In 2019, key governance milestones included:

- Resignation of Ann Bounds and subsequent appointment of Susan Blain
- Oversight and approval of financial reporting through the Finance and Governance subcommittee;
- Active engagement in fundraising and development with a particular focus on supporting ambitious works of scale.

Public Officer and Secretary Ann Bounds departed the board at our May AGM to step into a full-time carer role. We thank Ann for her dedicated work in the role of Public Officer/Secretary and contribution to The Street over the last two years. Her attention to detail and passion for our work will be missed. Business development and marketing manager Susan Blain joined the board bringing over thirty years of expertise in marketing, content strategy and corporate communications. In her current role she is Head of Engagement & Marketing with ANU Enterprise Pty Ltd.

STAFF

STAFF

Caroline Stacey
Artistic Director/CEO

Dean Ellis
Executive Producer

Andrew Meadows
(from February 19)
Production Co-ordinator

Ketura Budd
(to March 19)
Daniel Berthon
(from March 19)
FOH Manager/Ticketing
Services

Su Hodge
Publicity

Jess Conway
Social Media

Shelly Higgs
First Seen Co-ordinator

Successful Alliances
Financial Services

DAMS
Branding/Graphic Design

Shelly Higgs
Creswick Collective
Production Photography

Scott Holgate
Craig Alexander
Videography

FRONT OF HOUSE

Daniel Berthon
Ketura Budd
Logan Craswell
Pierce Craswell
Georgia Forster
Christiane Nowak
Lilia Walsh

PRODUCTION TECHNICIANS

Anthony Arblaster
Anne Corcoran
Craig Greening
Ethan Hamill
William Malam
Brendon Podger
Stephen Rose
Kyle Sheedy
Craig Sheedy
James Tighe
Kimmo Vennonen

STAGE MANAGEMENT

Barb Barnett
Lydia Kelly
Alfie Nash
Shelly Higgs
Indigo Trail
Lilia Walsh

STUDENT SECONDMENTS

Elaine Choi
Telopea Park School
October 2019

Sebastien Thomas
St Peters College
December 2019

VOLUNTEERS

The Street Theatre is supported by a loyal and hardworking group of volunteers who do much for the company by giving the gift of their time as ushers and front of house volunteers bringing warmth and a personal touch to every event at The Street. This large group of theatre lovers do so much for the company and their commitment to supporting us in our front of house experience is enormously appreciated and acknowledged.

PATRONS

The support that The Street Theatre receives from individual patrons is crucial to the ongoing success of the company. The generosity of The Street's supporters enables us to develop the talents of aspiring ACT artists, create new Australian works and to continue to inspire with a unique program of work on stage. Tax-deductible donations of all sizes give us the freedom to create work that champions artistic and cultural diversity, and in-cart donations, suggested at our ticketing point of sale, continued to be an important aspect supporting our work. The individuals listed below have supported the work of The Street Theatre in 2019.

Street Life (\$5,000+)

Michael Adena
Joanne Daly

Street Party (\$1,000 - \$5,000)

Mark Craswell
Michael Sassella
Caroline Stacey
David & Margaret Williams
Cathy Winters
Peter Wise

Street Works (\$500-1,000)

Dean Ellis, Jamie Hladky,
John Passioura, George
Lawrence

Street Style (\$250 to \$500)

Ann Bounds, Tamara
Mckee, Bren Weatherstone,
Anonymous (3)

Street Wise (\$50 to \$250)

Marion Amies, Roger Bean, Watson Blaikie, Thomas Boleyn, Joanna Bowen, Georgina Breen, Duncan Bosworth, David Coghlan, Peter Copeman, Sue Crawford, Belinda Daley, Julia Dunston, Fleur Flanery, Helen Fletcher, Tim Foster, Alan Flett, James Fursdon, James Gary, Jacky Gibson, Stephen Goggs, Isobel Griffin, Beverly Hart, David Hinds, Simon Hobbs, Chris Holly, Andrew Hollo, Graeme Hoy, Sarah Hubert, Margaret Hyland, Tanya Jacobsen, Gary James, Alan Jordan, Kathryn Kelly, John Laidlaw, Kelli Lawton, Caroline Le Couteur, Rosemary Lohmann, Neil McAlister, Barbra McAuley, David McCook, Fergus McCowan, Tamara McKee, Fiona Manning, Kirsten Maron, Anna Marzano, Frederique Morris, Jason Morrissey, Anne Murn, Alexandra Pelvin, Maura Pierlot, Andrew Purdham, Sarah Reid, Susan Reye, Dean Richmond, Sarah Rogers, Dave Robson, Geoff Rodwell, Denise Ryan, Fiona Sawyers, Kathryn Stenner, Sarah Stitt, Peta Tanahill, Rebecca Vassarotti, Rodney Waghorn, Grant Wales, Leigh Watson, Patti Wilkins, Lyle Williams, Ramon Wilson, Margot Woods, Natalie Zuber.

If you would like to get more involved in the work of The Street by becoming a patron contact Caroline Stacey on 02 6247 1519 or email artistic@thestreet.org.au

PARTNERS

PARTNERS

Principal Public Partner

Supported by



Major Partners

Australian War Memorial
Office of LGBTIQ
The Street Supporters

Performance Partners

Canberra Comedy Festival
Feel Presents
More Talent
Playing Australia
The Harbour Agency
Raz Music
SpringOut PRIDE Festival
Top Shelf

Supply Partners

Canberra Piano Relocations
Groove Warehouse
Resolution X
Sound Workshop

Cultural Partners

ACT Writers Centre
AIDS Action Council
Arts Access Australia
Canberra Unscripted
Festival
Canberra Wind Symphony
Defence Science
Technology Organisation
Diversity Arts Australia
Embassy of the Czech
Republic
Embassy of the Federal
Republic of Germany
Embassy of Colombia
Impro ACT
MUSE Canberra
Theatre Network Australia

Education Partners

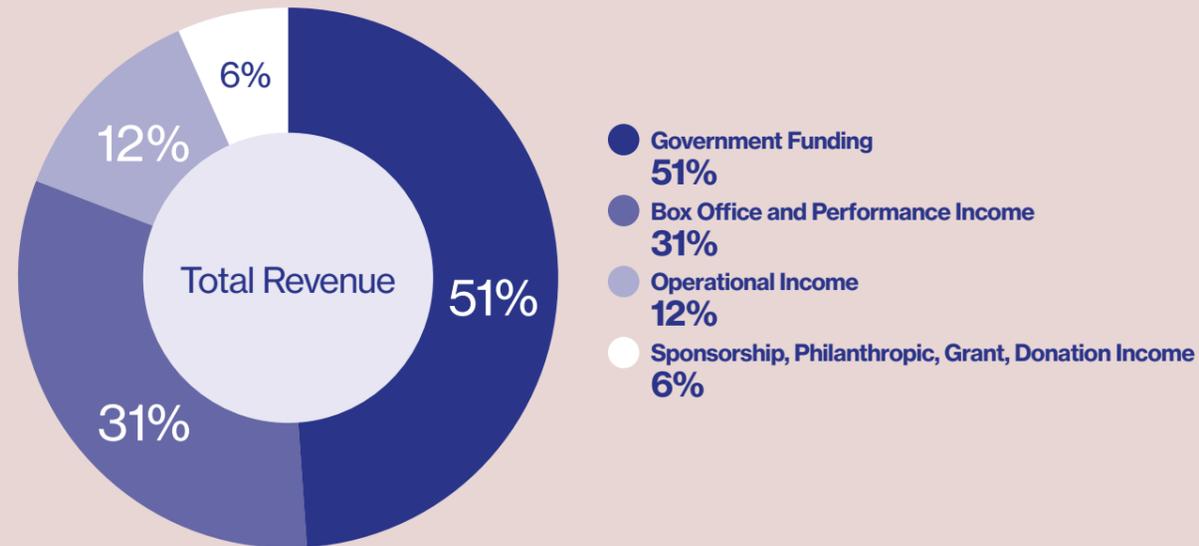
ANATS Canberra
Arts Hub
Impulse Company
Innovation ACT
MEAA
Wild Voices Music Theatre

The Street Theatre creates tailored partnerships to enable business to meet their strategic priorities. To discuss these sponsorship options and an association with The Street please contact: Caroline Stacey on 02 6247 1519 or email artistic@thestreet.org.au

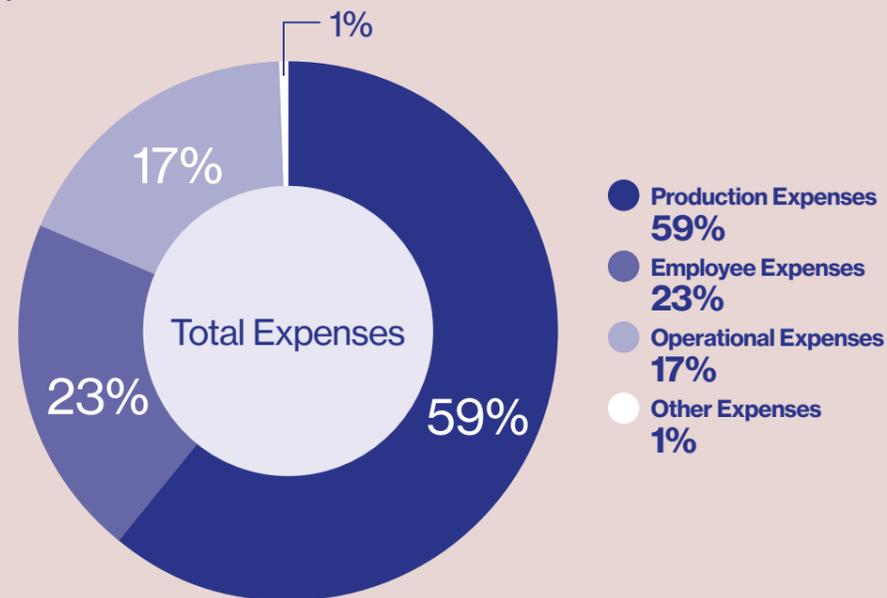


FINANCIALS

Total Revenue



Total Expenses



FROM THE TREASURER HENRY KAZAR



Report for the Year to 31 December 2019

Members may recall that for the year to 31 December 2018 I was pleased to report an operating surplus of \$126,842. The Street budgeted a trading surplus of \$3,898 for the 12 months to 31 December 2019 and delivered an actual operating surplus \$5,809 for the period keeping our equity position in line with the prior year of \$142,348.

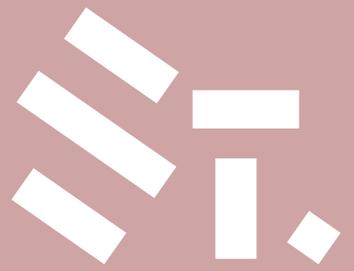
I can therefore report again that The Street moves into the new year on sound financial footing.

The result continues to demonstrate excellent judgement and sound financial planning and management and I take this opportunity to congratulate Caroline and Dean on their efforts over the year.

Finally, members ought to be aware that during calendar 2019 representatives of The Street Café – As You Like It - raised the possibility of a potential change in ownership. COVID -19 has impacted on that transaction progressing at this point in time, however management of The Street are continuing to work closely with the current Café owner in respect of any change.

—
Henry Kazar
Treasurer





6247 1223
thestreet.org.au
15 Childers St
Canberra City

Supported by

