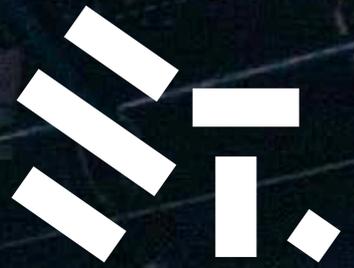


# 2020 Annual Report



#LIVES  
#LIVES

# 2020 Annual Report

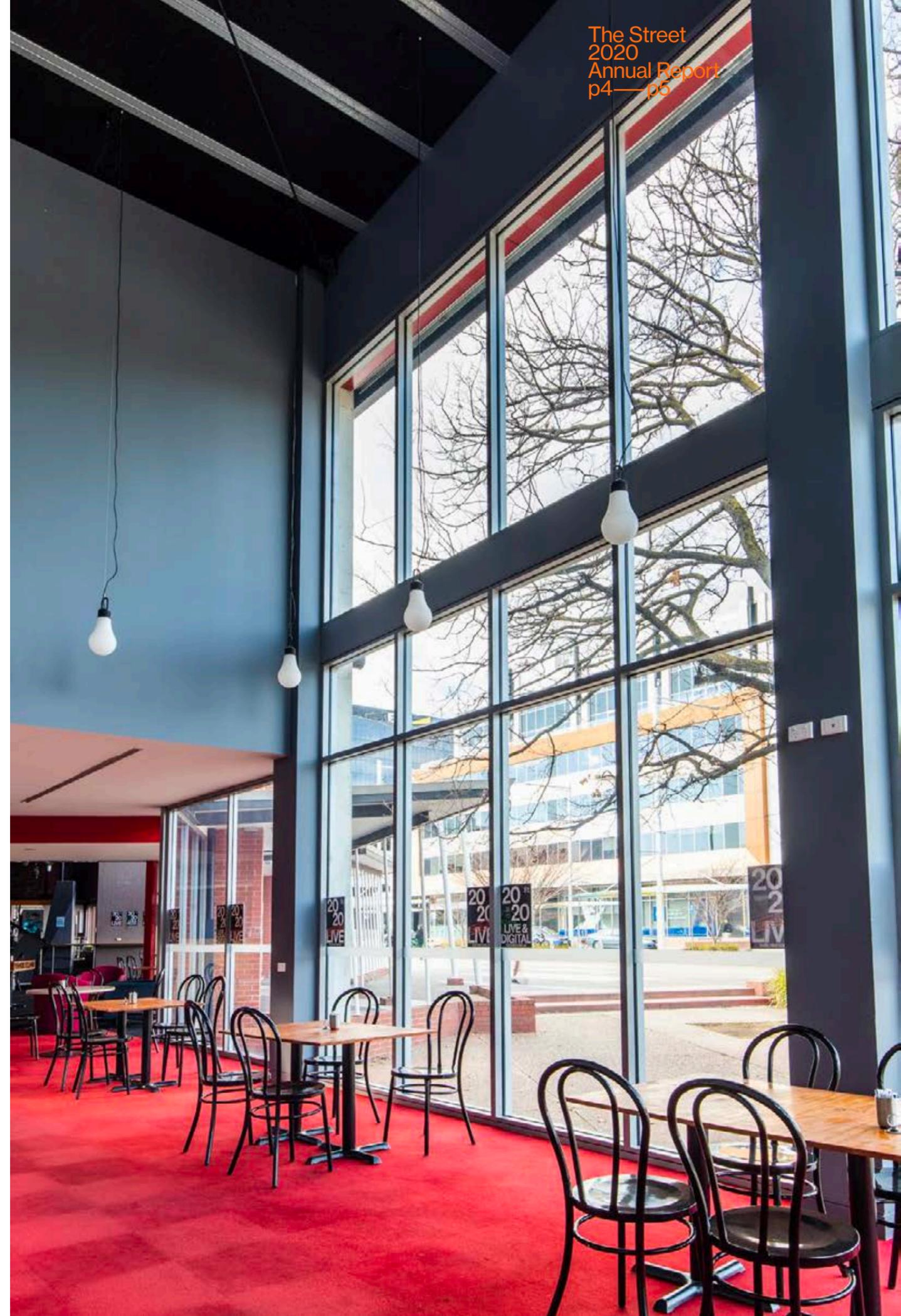




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LIVE &  
DIGITAL  
THE STREET ON LAU

Box Office

Steel



# We are The Street

## Our Purpose

Making  
Theatre

Connecting  
People

Changing  
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

We acknowledge the Ngunnawal people as the Traditional Owners of the lands on which The Street Theatre stands and where we live and create. We recognise their continuing connection to land, waters, and culture, and pay our respects to their Elders past, present and future.

# Chair Jamie Hladky



**The Street's 2020 Annual Report helps us close a very unusual but rewarding year.**

At the start of the pandemic The Street's leadership and Board rallied quickly and discussed what to do. It may have been reasonable to expect a theatre and company to close the doors and wait for the storm to pass, and a so-called 'mothball' budget was drafted for the possibility. We spoke at length and agreed to forge ahead, treating the situation as an opportunity and a challenge, to reach further and see where the creative constraints took the work. The Board gave The Street an emphatic backing to trust this ambition and stand behind a principle of onward activity.

The company and community were pulled closely together and held strong, keeping as many people employed, active, creating and even performing as possible. The clarity of purpose was invaluable, encouraging focus as we worked in dynamic and varying conditions. We were proud to see The Street take a lead in its sector, becoming a virtual hub for creative people seeking a collaboration framework. Moves in digital communication and relationships with new technical partners led to streaming performances when a physical audience wasn't possible. The streamed Baby et Lulu performance was genuinely stunning and I'm excited to see the new possibilities opening for digital theatre.

We were able to begin an infrastructure investment that allows new ways of creating and showing work, ensuring that The Street was ready to respond quickly when more favourable conditions returned. Onward investment here will only broaden the possibilities to place Canberra-made performing arts in view of new audiences further and further afield.

Not that the work ever really stopped – whenever I was able to visit The Street, Caroline and Dean were there with computers alive, hosting virtual workshops and development sessions, working through technical infrastructure, website and Work Health and Safety improvements. Corraling a great many creators working separately from home was fraught with challenge and I'm sure drew new levels of patience but all of this has set up The Street decisively for a full programme in 2021 and beyond.

As we prepare this report, The Street has been confirmed as a Sidney Myer Performing Arts Award winner for 2020. This most prestigious award recognises a history of creative accomplishment as much as the success of these bold determined efforts in a potentially devastating year. This elevates The Street further in the national cultural dialogue, and reinforces our commitment to support and grow Canberra's professional theatre community. It is hard to overstate the gratification that comes from seeing careful efforts – community focus, clarity of direction and measured risks – give such a wonderful reward.

That is not to say it was easy – none of this successful positioning would have been possible without the support of Territory and Federal governments – JobKeeper, ATO stimulus, relief for lost commercial rental income, and our ongoing core funding from the ACT which is critical to our operation.

Early in the year the Board farewelled long-standing member Beverley Hart. Beverly contributed immensely to our direction over the years, highly astute in policy, governance and strategic planning with a true passion for theatre. I truly valued our time together.

As the year began in earnest, we welcomed Kate Shepard and Penny Calvert to the Board. Faced with the extraordinary challenge of the coronavirus situation, we made the decision to extend the tenures of myself and treasurer Henry Kazaar. We felt it important to minimise disruption and change, pushing for stability of governance and continuity of corporate knowledge. As the year closed it became more appropriate for Henry to leave us, and Susana Fior replaced him as Treasurer. We are very grateful for Henry's considered commercial eye on the interests of The Street, and his focus on continually improving our clear and concise financial reporting.

Thanks to our corporate, government and community partners – and those who have donated personally for their generous financial support. These key advocates all encourage and enthuse the organisation to continue working, no matter what. Well done to Caroline and Dean for all of this, it is you that makes it happen. Thank you.



*J Hladky*

# Artistic Director / CEO Caroline Stacey



*Caroline*

The year kicked off in its usual fashion with contemporary music including legends The Necks, the ever-innovative Joseph Tawadros Quartet and a partnership with the Canberra International Music Festival bringing Grammy-winning vocal gurus Roomful of Teeth.

We went into rehearsals February with the much-anticipated world premiere of Peter Cook's powerful and visceral tale of redemption *Breaking The Castle*. Drawn from real life it tackled ice and alcohol addiction, trauma, recovery, men's mental health, and, with the Special Commission into the drug *Ice* in progress, talked to our times. Exhilarating and transporting for audiences this new work was an outstanding critical success however the final week was set by COVID concerns and by last night we were in lockdown and its Victorian tour cancelled.

The first task was for the board and management of The Street to determine how to respond to a demanding and ever-changing situation for The Street Theatre and the artists and community we work alongside. We agreed on a financial strategy that affirmed the principle of activity, of keeping our doors open however 'open' was defined, meeting our obligations to our sector and community, and doing what we could to survive and secure our future. And after cancelling our entire live season, we determined with curiosity and adventure to hold our people closer whilst reaching out further nationally and internationally. To care for our company and community whilst championing creativity in the digital theatre space with no embargo on ambition or risk.

Our first task was to connect our artists and artworkers who had gone into shock. Through a combination of surveys, online forums and group discussions we learnt there was a lot of anxiety, fear, and disconnection. *Inter-Play* was conceived to be a very casual, no obligation space to discuss the "massive existential crisis" that COVID-19 had thrown the field into. A series of sessions, held online via Zoom and open to Canberra-area creatives of any kind, *Inter-Play* offered a way to provide both professional and personal support.

With Street staff working from home and online we quickly adapted our plays-in-progress workshop program *First Seen* to a Zoom setting. With the performers physically remote in their own space, this work culminated in online performances which became something more than a reading by inviting real time audience commentary and critique in the chat space, a real-time dialogue which would be used to refine the work. Playwrights Nigel Featherstone, Dylan Van Den Berg and Helen Machalias were part of this creative adventure discovering how to use new technologies effectively to advance their work. With creative teams spread geographically from Melbourne to Brisbane we employed artists across borders and gave strength to Canberra's voice and presence nationally and greater access to our showings.

We pressed on with Conor McPherson's *St Nicholas* and committed to it being produced entirely online. This saw the creatively fearless team director Shelly Higgs and actor Craig Alexander rehearsing the work at home harnessing the language of live and filmic performance to make something entirely new. Filmed at The Street with a small and courageous ensemble *St Nicholas* was one of the first digital theatre productions in Australia, innovative in the improvisatory camera work from Liam Budge and a huge success. Inspiring in both its accessibility for many audiences and reach.

During COVID we connected with award-winning Australian television production agency *Screencraft* to produce a number of events including a spectacular concert featuring faux-French group *Baby et Lulu*. This event was our very first hybrid music performance with both in-person and online audiences tuning in and made available only to ticketholders. Online viewers were treated to a front-row perspective, while in-person audiences revelled in the ambiance created. This event won a GOLD award from the Australian Cinematographers Society Awards for its beautiful visuals, filming and atmospheric lighting.

2020 COVID-19 restrictions, saw us introduce a new initiative designed to give ACT-based artists the opportunity to partner with The Street at the very beginning of the creative process learning how to work within the framework of a professional theatre company. **EARLY PHASE** supported creative investigation to concept treatment with seven artists each receiving \$5,000 to pursue a set of ideas. And we kept artistic development on the agenda providing space, resources, and creative exchange opportunities.

I would like to acknowledge all our artists and artworkers in Canberra and the region, many of whom saw their work for an entire year disappear, who were so open and generous with each other and The Street doing what they could to ensure as a sector we got through together – extraordinary.

I would like to thank the remarkable Street Team and our Management Board who without hesitation embraced innovation and change with boundless creativity, curiosity of mind, and a 'lets try it-go to' approach in an impressive display of resilience. And to the volunteers, audiences, donors, and partners who sent their love and good will throughout the year - you kept us going and uplifted us in the darkest of times.

Special mention to King & Wood Mallesons for their financial support, sage advice, and agreement work undertaken giving surety and making a difficult year less overwhelming. And massive thanks to our long-term donors Michael Adena and Joanne Daly for their ongoing commitment to the work we do, generosity in giving, thoughtfulness and care.

We could not have got through 2020 without the Federal Government's Jobkeeper and Tax Stimulus programs for which we are most grateful. These programs gave us the ability to continue working, retain permanent and casual staff attached to The Street as well as provide for their personal wellbeing. This critical support kept us going and ensured there was a path through the pandemic.

On behalf of the company, I would like to thank our government partner artsACT for their comprehensive response to the pandemic. What an incredible team effort led by Sam Tyler with artsACT staff always at the ready to share information, listen and support. We appreciated their openness in our many discussions on navigating our way through the pandemic and the future. It was profoundly impactful and is met with enormous gratitude and respect.

The Street did not require emergency funding however we did secure commercial rent relief which in turn ensured The Street could assist our tenant the As You Like It Café get through 2020.

ACT Government screwdriver-ready funding enabled much-needed work to be actioned including a dedicated props and costume room providing industry-appropriate working conditions for our designers and makers; WIFI throughout the building ensuring all workers can operate across our building in the online-digital space; and hearing amplification addressing access. In addition, the 1992 air conditioning system was replaced in Street One and the foyer transforming conditions for all.

With 210 days of closure we also used the time to examine our operations and improve the overall resilience of the company. Significant operational projects were undertaken including: the creation of a bespoke online WHS system with generous support from Minter Ellison in relation to updating our WHS policy; a visual refresh of The Street website with DAMS Design, and the preparation of a scoping document for the imminent transition from Halogen to LED lighting systems.

2020 was extraordinary and beyond any of our wildest imaginings. We are emerging from the COVID pandemic with a new appreciation of the people, artists and communities who give our creative space life. Of why we make theatre and our fundamental need to gather and reflect on the world we live in. We've used this time to improve our space, how we work, and nurture and develop a solid body of new work that responds to the post-COVID-19 environment. We don't want to forget but rather use all that happened to recover in a way that propels us into our future.

**Friday 13 March 2020 heralded a year unlike any other ever experienced in the history of The Street Theatre and the Australian performing arts sector.**

Living in the inescapable presence of an epidemic disease meant we no longer recognized ourselves, our theatre and creative space, our work or what the future might hold. We closed our doors to the public for the first time without knowing when we would open. And our creative spaces and cafe usually full of life were now without life, without people and without stories. Silent. No background noise, no chatter, no infectious laughs bursting out of a rehearsal room, just complete silence. The stark opposite of what any theatre should be. And outside our doors Canberra's City West once bustling was an urban desert.

Interestingly in looking to capture 2020 we can see the unique spirit of The Street, our responsiveness to disruption, interruption, and change, and how the cornerstones of our practice as a company anchored our nimble navigation through and adaption to such an extraordinary year. The year of crisis heralded significant new directions and discoveries.

# 2020 at a glance

55

ARTISTS SUPPORTED DURING LOCKDOWN

102

CANCELLED PERFORMANCES

11

NEW WORKS DEVELOPED

72

% DROP IN BOX-OFFICE REVENUE

210

DAYS OF CLOSURE

33

LIVE PERFORMANCES

1

WORLD PREMIERE

15

DIGITAL LIVE PERFORMANCES



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Use ETA messaging

**THE STREET THEATRE**

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**CANCELLED**

**LIVE**

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HIDE RUG

# The year in review

In many ways  
Peter Cook's play  
answers the question—  
“Why theatre?”  
— *Canberra City News*

## Breaking The Castle



## St. Nicholas



The Street  
2020  
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p18—p19

A powerful and  
riveting performance  
that sweeps the  
viewer compulsively  
along.

— *Canberra Times*



# First Seen

It was incredible. I so look forward to seeing the work on stage  
— Audience member

Really loved the digital streaming tonight - a fantastic show and great production.  
— Audience member



# Baby et Lulu

An impressive demonstration of flamenco technique on guitar.

— Contemporary Music Program

# Music At The Street





The Street  
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# Events At The Street



*Honour Roll*

Steven Masi OAM	Dorinda McGowan	Jo Padgham
Bonnie Carter	Lynald Ryan	Anne MacDonald
Miranda Drabinski	Kate Tonaga OAM	Marcia Williams
Anne Casiano	Michelle Froome	Sophia Hamblin Wang
Mary GFA AM	Frances Crimmins	Kerry Reed-Gilbert
	Deborah Evans	

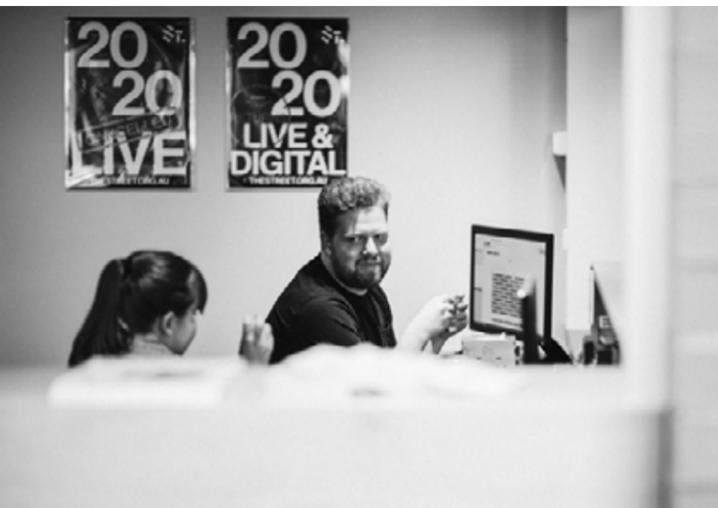
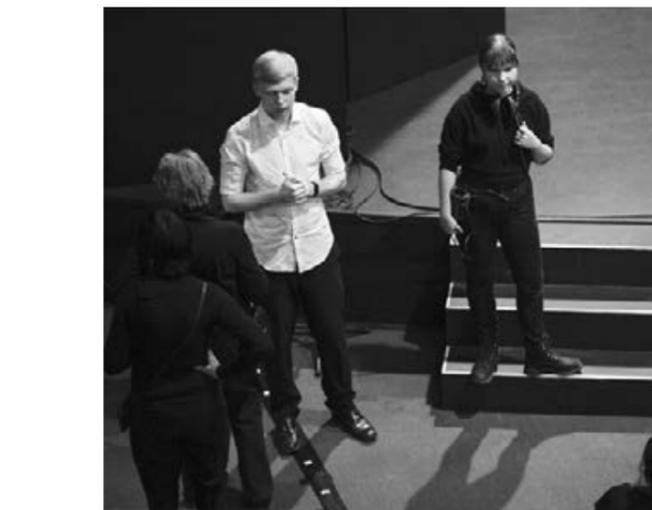
# The Street Productions in 2020

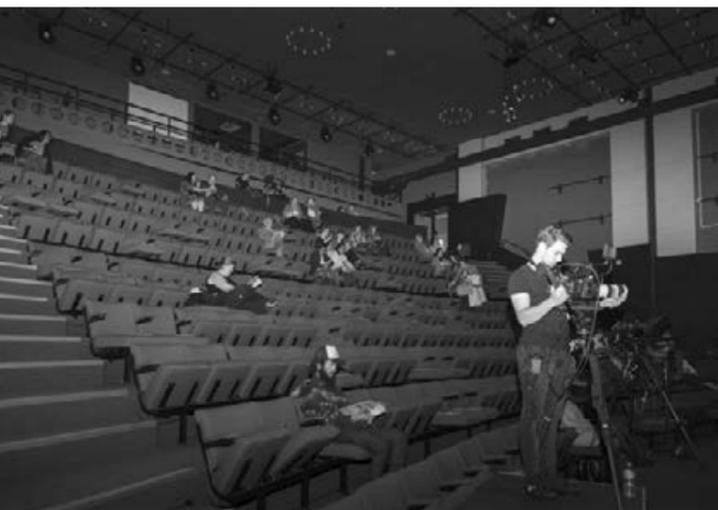
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# Breaking The Castle

## By Peter Cook

World Premiere

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“A Tour-de-force performance.  
It never flags over 90 minutes.”  
— Australian Arts Review

### Production

#### Director

Caroline Stacey

#### Dramaturgy

Shelly Higgs

Caroline Stacey

#### Stage and Costume Designer

Imogen Keen

#### Lighting Designer

Gerry Corcoran

#### Sound Designer

Kimmo Vennonen

#### Stage Manager

Kitty Malam

#### Lighting Operator

William Malam

#### Sound Operator

Kimmo Vennonen

#### Production Technicians

James Tighe

Darren Hawkins

William Malam

Craig Sheedy

Chris Berry

Kyle Sheedy

#### Set Build

Tony Theobald

### Cast

Peter Cook

Voices –

Lainie Hart

PJ Williams

### Season

28 February — 14 March

Performances: 9

Meet The Maker

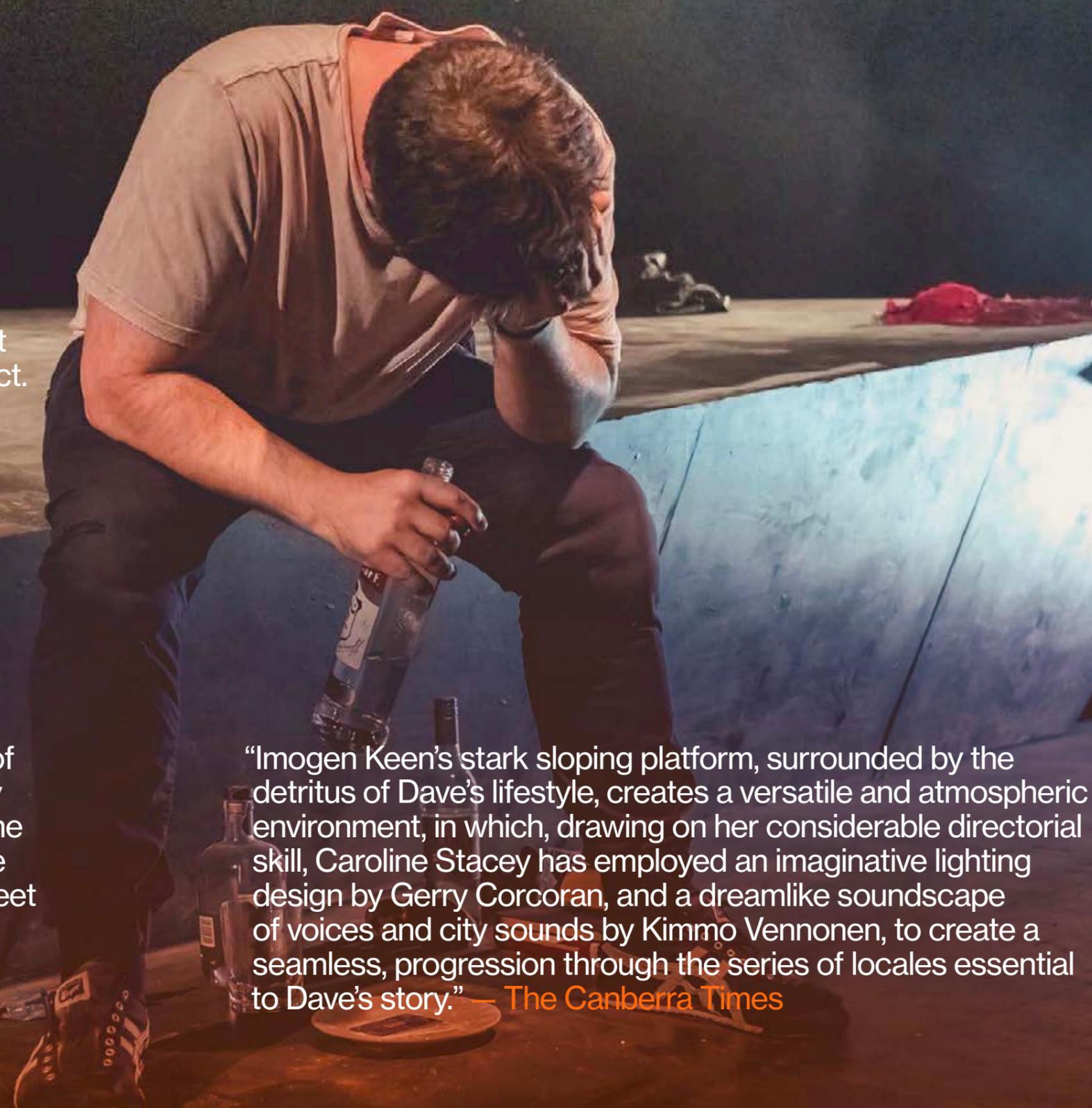
### Patron



“An overwhelming visceral experience. For the first time in years, that took me out of the theatre,” was my companion’s verdict. This was an incredibly powerful work that was a privilege to see.” — Stage Whispers

“‘Breaking the Castle’, succeeds because of the quality of the writing, the extraordinary performance of Peter Cook himself and the strong production by the director, Caroline Stacey, and the technical team at The Street Theatre.” — Canberra Critics Circle

“Imogen Keen’s stark sloping platform, surrounded by the detritus of Dave’s lifestyle, creates a versatile and atmospheric environment, in which, drawing on her considerable directorial skill, Caroline Stacey has employed an imaginative lighting design by Gerry Corcoran, and a dreamlike soundscape of voices and city sounds by Kimmo Vennonen, to create a seamless, progression through the series of locales essential to Dave’s story.” — The Canberra Times



# St. Nicholas

## By Conor McPherson

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“The Street Theatre has created a hybrid performance between stage and screen that holds and compels attention. This is new territory for theatre and “St Nicholas” proved to be a great vehicle for such exploration.”

— **Canberra City News**

“This creative troupe have succeeded in bringing the audience as close as possible to the story using digital technology. This was not a case of setting up the camera on a tripod and letting it roll. This was a properly rehearsed and filmed piece, with a mix of stationary and moving cameras, close-ups and sparse but nifty effects to suit the script and action.” — **Stage Whispers**

“The critic is played by Craig Alexander. The only actor onstage for the entire show, he skilfully immerses himself completely in this rich character study, resulting in a marathon performance of extraordinary depth.”

— **Canberra Critics Circle**

### Production

#### Director

Shelly Higgs

#### Stage and Costume Designer

Imogen Keen

#### Lighting Designer

James Tighe

#### Sound Designer

Den Hanrahan

#### Stage Manager

Kitty Malam

#### Lighting Operator

William Malam

#### Camera Operator

Liam Budge

#### Vision Mixer

Kyle Sheedy

#### Production Technicians

James Tighe,

William Malam

Kyle Sheedy

#### Accent Coach

Christopher Samuel Carroll

### Cast

Craig Alexander

### Musician

Den Hanrahan

### Season

5—7 June

Performances: 4

Meet The Makers



# Contemporary Music Program

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# Music at The Street Pre-COVID

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The Street champions intimate theatre-based live music experience emphasizing active listening, deep connection, and exchange. Adding another dimension to work presented at The Street music mixes audiences, connects the sector, and is an essential part of our live performance experiences offering a wide range of musical genres such as contemporary jazz, pop, folk, Indie, Blues/Roots, Alternative, Experimental, Electronica, and world music.



## Summer

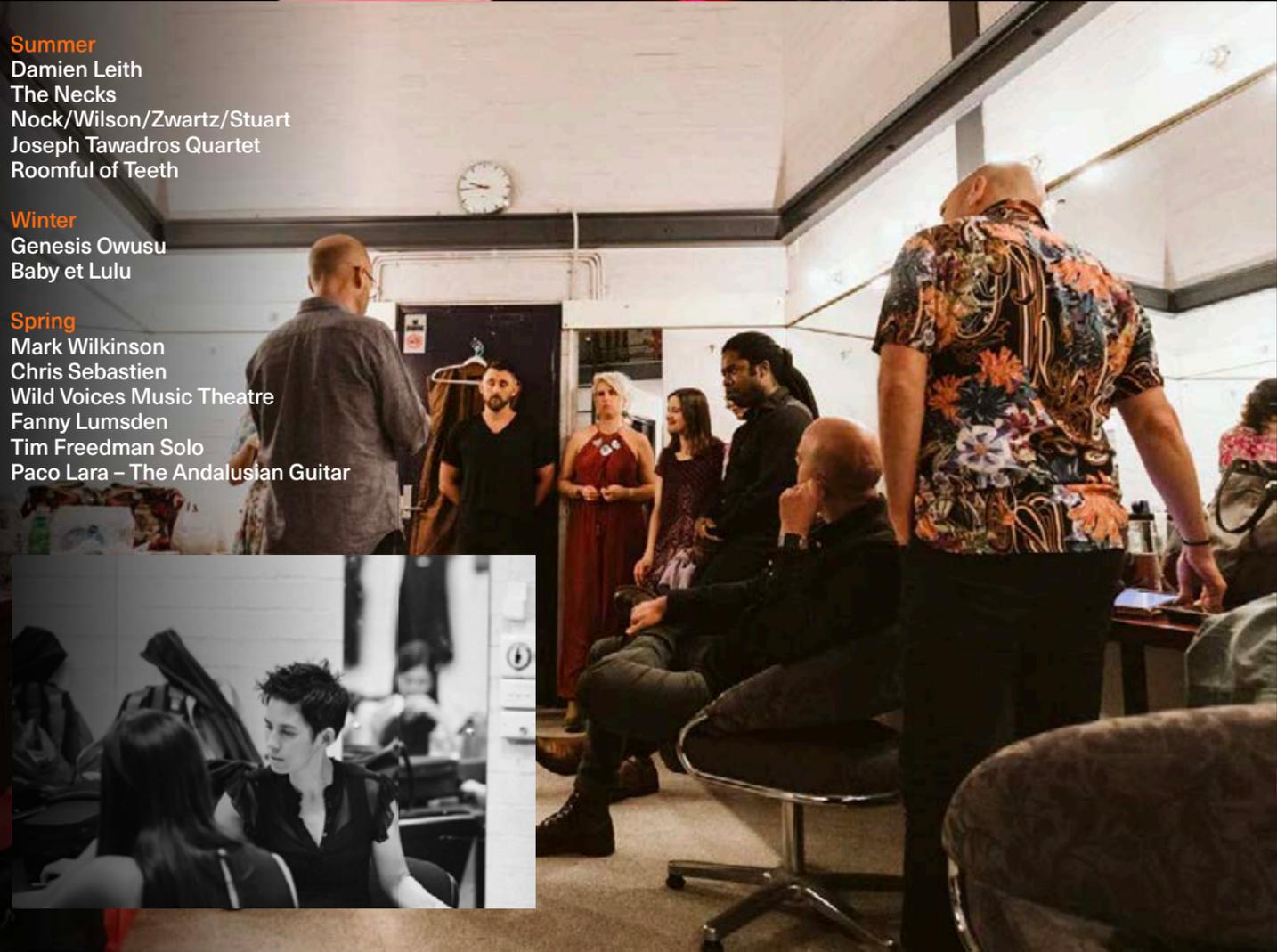
Damien Leith  
The Necks  
Nock/Wilson/Zwartz/Stuart  
Joseph Tawadros Quartet  
Roomful of Teeth

## Winter

Genesis Owusu  
Baby et Lulu

## Spring

Mark Wilkinson  
Chris Sebastien  
Wild Voices Music Theatre  
Fanny Lumsden  
Tim Freedman Solo  
Paco Lara – The Andalusian Guitar



Summertime music kicked off in its usual way with the return of a number of regulars to The Street like cult band The Necks and multi- award-winning Oud virtuoso and composer Joseph Tawadros with his long-standing collaborators. We also partnered with Canberra International Music Festival to bring GRAMMY-winning vocal project Roomful of Teeth and their reimagining of the expressive potential of the human voice to Canberra audiences.

And then the COVID pandemic shutdown all activity.



# Music at The Street During COVID

Deep in COVID we connected with award-winning Australian television production agency Screencraft to collaborate on a spectacular concert experience featuring Baby et Lulu. This event was our very first hybrid event with both in-person and online audiences tuning in and made only available to ticketholders. Online viewers were treated to a front-row perspective, while in-person audiences revelled in the ambiance created. This event won a GOLD award from the Australian Cinematographers Society Awards for its beautiful cinematography.

And when lockdown finished and we slowly emerged our contemporary music program offered a way back to live performance as we featured solo performers enabling us to meet social distancing and venue capacity requirements.

We honoured commitments made earlier in the year, juggled border closures, and developed all our COVID processes and at the same time offered up the space for Canberra-based artists to develop work, record work, and make work.



# Artistic Development

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# First Seen: New Works in Progress

The Street has produced nine 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. Projects are selected for development on their intrinsic merit, the imaginative reach of the writing or vision, the distinctive voice of the playwright/creator, and the commitment of the playwright/creator to explore their work and the subject matter. A vibrant breeding ground for a string of recent theatre productions 2020 proved to be an exceptional year and featured three compelling plays approaching storytelling in new ways.

With our theatre dark for most of 2020 due to the pandemic The Street undertook a re-assessment in March of how we develop and make new plays, musicals, operas, and other work here at The Street. We committed to going digital to see artists employed and supported as well as connections with audiences maintained. Further we looked to forge new methodologies for artistic ventures online with a spirit of curiosity and creative excitement with a view to informing our practice into the future.

Our First Seen program took place on zoom with the performers workshoping physically remote in their own space. Their work culminated in digital performances which became something more than a reading by inviting real time audience commentary and critique in the chat box, a real-time dialogue which would be used to refine the work.

FIRST SEEN FIRST SEEN

# First Seen: The Story of the Oars

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**The Story of the Oars**  
by Nigel Featherstone

**Production**

**Director**  
Zsuzsi Soboslay  
**Dramaturg**  
Anne-Louise Rentell

**Cast**

Tracy Bourne  
Tom Bryson  
Sally Marrett  
PJ Williams

**Workshops**

May 2020

**Public Digital Showing**

15 May 2020



“From my perspective, the technology held up, and perhaps even had some advantages. I was surprised how engaging, intense and intimate the various sessions were. It also meant that when a session ended, I closed the laptop, turned a page on my pad, and kept writing; there were no distractions.”

— Nigel Featherstone, Playwright

Summer somewhere on the east coast of Australia, 1987: three teenage brothers drown on a large ephemeral lake. Thirty years later, with the lake now dry, four strangers unburden themselves of the truth. Their lives will never be the same. A play with songs, *The Story of the Oars* is about the repercussions of childhood, and how facts have their way of revealing themselves. It's also an exploration of class, privilege, and the power of place to enchant, repel, and mend.

“Once I understood that it's a kind 'radio play' with visuals—that stillness was an important factor—helped us sculpt the process and the performance rhythms.”

— Zsuzsi Soboslay, Director



# First Seen: Milk

**Milk**  
by Dylan Van Den Berg

**Production**  
Director  
Virginia Savage  
Cultural Consultant  
Gaye Doolan

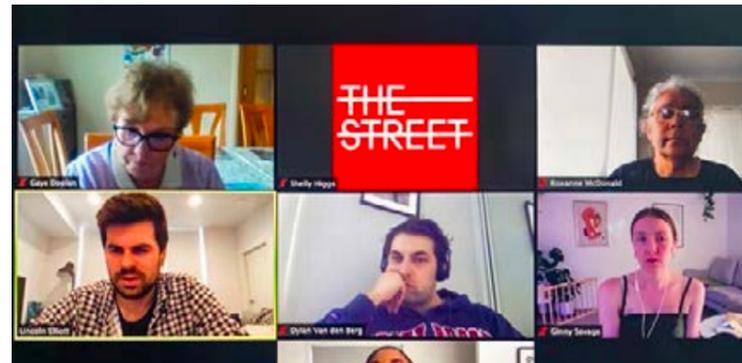
**Cast**  
Lincoln Elliot  
Roxanne McDonald  
Laila Thaker  
Dylan Van Den Berg

**Workshops**  
July 2020  
August 2020

**Public Digital Showing**  
7 August 2020

Spanning two centuries, 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 plunging headfirst into an uncertain future. Stranded together on a metaphysical Flinders Island off the coast of Tasmania, they attempt to reconcile what came before the onslaught of colonisation with what's yet to come. Do we own the stories of our ancestors? And does the passage of time undermine a connection to Country? Milk is a story of longing, connection and the ghosts of the past.

"The proliferation of online performances has been met with derision by some who claim they don't reflect the experience of "real" theatre, but for many who live with illness or disability, or who live in remote or regional areas, this period has opened up opportunities for them to engage with creative work in their own spaces. This can only be a good thing."  
— Dylan Van Den Berg, Playwright



"Everyone was so generous of their spirit, and heart for the project for which I am grateful... The play transported me to the Island... Dylan's writing, was, to tell you the truth sublime!"  
— Roxanne McDonald, Actor

# First Seen: Barren Ground

**Barren Ground**  
by Helen Machalias

**Production**  
Director  
Nicky Tyndale-Biscoe  
Dramaturg  
Granaz Moussavi  
Cultural Consultant  
Yasin Sarabi  
Assistant to Dramaturg and Director  
Marni Mount

**Cast**  
Arishia Bordbar  
Peter Cook  
George Kanaan  
William Tran

**Workshops**  
August 2020  
September 2020

**Public Digital Showing**  
4 September 2020

Barren Ground takes place on the Christmas Island detention centre between 2010 and the closure of the centre in 2018, and merges elements of the plot, dialogue and characters of Shakespeare's The Tempest with media reports of the Christmas Island detention centre and first-hand accounts of the asylum seeker experience within the Australian system. Machalias's story interprets The Tempest's timeless themes of dislocation, forgiveness and redemption through the human stories of this high-profile chapter in Australia's history.

"Zoom was a refreshing way to work, I felt a lot closer to people than I thought I would. It was great to get the opportunity to work with people from so many places."  
— Granaz Moussavi, Dramaturg

"Really interesting to work this way in Zoom. It has opened up many opportunities for me in my film work and helped me to think in different ways."  
— Nicky Tyndale-Biscoe, Director

"I'm finding the chat function in our online sessions incredibly useful in capturing the gold that people will often say as an aside in conversation when in a physical rehearsal space."  
— Helen Machalias, Playwright



# In Development

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# In Development: New Work

The Street has a comprehensive many-layered commitment to the creation of new work. We take a long-line approach to professional development and work with artists across the career spectrum from early and emerging to late career, supporting them with space, time, resources and expertise across all stages of a project's life – from conception to development through to production. We run a range of development programs designed to support artists, realise projects and connect our sector.

We look to ensure The Street is Canberra's go to imaginative space for creative investigation characterised by rigour and ambition. In 2020 the pandemic encouraged us to think more deeply about collaboration globally and how to be much more adaptive in the way we work into the future. We embraced working remotely with creative developments, conversations, and forums moved online via zoom and vimeo. The question we asked was how to retain the shared, live, immersive characteristics of theatre in the digital space and the new performative language necessary for this.

David Atfield's work with peers and award-winning UK playwrights Peter Darney and Jo Clifford on the next development of *Clean* inspired with the possibilities of international creative exchange. Maura Pierlot looked to extend her acclaimed work *Fragments* creating a new piece that speaks to the complexity and challenges of our lives today, in giving voice to how young people have been affected by the COVID-19 pandemic. ACT Government's Homefront grant recipient Tracy Bourne scoped out a COVID-inspired cross-arts adaption of Poulenc's opera *The Human Voice*.

# A Wanted Man

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**A Wanted Man**  
(formerly *The Day They Got El Ticho*)  
by Luis Romero Gomez and  
Desmond Manderson

**Production**  
Director/Dramaturg  
Caroline Stacey

**Development**  
July-Dec 2020



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 intense drama draws its inspiration from the events leading up to the capture of El Chapo, Mexico's most notorious drug lord, in 2016. 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.

# Clean

**Clean**  
By David Atfield

**Production**  
Dramaturgy  
Jo Clifford  
Peter Darney

**Development**  
June-Dec 2020



*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.

"What better way could there be to take my play '*Clean*' to a whole new level than to get, not just one, but two completely fresh views on it by two of the UK's best LGBTIQA+ playwrights – Jo Clifford and Peter Darney? Their enthusiasm for the work was extraordinary and gave me a real boost of confidence in the quality of the work and my abilities as a playwright. After each session I was both exhausted and exhilarated by the breadth and depth of our discussions. Peter's sharp eye for detail and understanding of character, and Jo's poetic sensibility and wholistic approach, brought new layers to the work and inspired me to some of the best writing of my career."

"It was such a joy working with David, and a real privilege to be involved in such an important project. The more we worked together, the more confident I became that the play would turn into something very very special."

— Jo Clifford, Playwright

— David Atfield, Playwright

# Breaking The Castle

Breaking The Castle  
by Peter Cook

**Production**  
Playwright-Actor  
Peter Cook  
**Director**  
Caroline Stacey  
**Dramaturg**  
Shelly Higgs

**Workshop**  
August 2020



David can't get enough, of anything. Alcohol, drugs, women, gambling – whatever it takes to escape the bark of the black dog. Consumed by an overwhelming feeling of never belonging anywhere, days and nights are lived through a thick haze of drugs and alcohol. Then David is thrown an unlikely lifeline. Finding himself in the mountains of South-East Asia he is offered a chance at redemption.

This workshop examined all that was learnt from the performance season in March and a new script was prepared for publication by Currency Press in 2021.



# Fragments

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Fragments  
by Maura Pierlot

**Production**  
**Director**  
Shelly Higgs

**Cast**  
Erin Pierlot  
Josh Everett

**Workshop**  
October - December 2020

Eight young people navigating high school and beyond, each struggling to hold on – to family, to friends, to a piece of themselves. 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.

# The Human Voice

The Human Voice  
By Francis Poulenc and Jean Cocteau

**Production**  
**Director**  
Tracy Bourne  
**Design**  
Imogen Keen  
**Visual Designer**  
Craig Alexander

**Cast**  
Rachel Thoms  
Christopher Samuel Carroll  
**Piano**  
Ella Luhtasari

Supported by



**Workshop**  
December 2020



An unnamed woman alone in an apartment conducts an increasingly panicked conversation on the telephone with the man she loves, but who has abandoned her for another. Her assumed fortitude gradually crumbles over an hour as inner desperation rises to consume her.

Director Tracy Bourne explored a hybrid version of La Voix Humaine reimagining the original context of the opera in the context of COVID lockdown, playing with technologies such as film and zoom alongside live singing. Exploration of diverse vocal styles moving from jazz to classical to spoken voice to reflect the shifting cultural world we are living in.

# In Development: Early Phase



## Early Phase

From idea to concept treatment

Responding to the devastating financial impact of COVID-19 restrictions on independent artists, we looked for new ways to support early career to senior artists and creative ideas. Early Phase offered the opportunity for seven artists to work within The Street's professional theatre company context. To engage with the purpose and goals of The Street, and emerge with a concept treatment to pitch to us for further investment.

Seven \$5000 grants were made available for creatives with an idea to pursue in this program designed to support early work from creative investigation to concept treatment. The Street met regularly with the recipients to interrogate and develop their ideas and to encourage engagement with live and digital theatre. All participants had the opportunity to engage in Peer to Peer Group Exchange as well as Street Salons introducing them to the working of our company. They also pitched their concept treatment to producers from Canberra, across the region and country.

EARLY PHASE AT THE STREET



## Artists

### Adam Broinowski

A modern, post-pandemic reinterpretation of Sinclair Lewis' *It Can't Happen Here*, that explores the relationships between big business, economic depression, politics and democracy. It follows the transformation of a fictional nation from liberal democratic state to a fascist regime and asks what a political coup would look like in Australia.



### Linda Chen

Linda looked to create an escapist work of fantasy that delves into family ties and what it means to grow up. Torn between taking responsibility for her dependent, non-English speaking mother or seeing the world as planned after the death of her father, 20 year-old Lili discovers the fantasy world she imagined as a child has come to life and that a creature there can grant her a wish.



### Sally Marrett

Sally is imagining what artists are prepared to sacrifice to achieve success and how far any individual would go to get what they want. Through a play with pop songs she explores an Australian pop artist with crippling debt who abandons her husband and young daughter to chase the record deal of a lifetime.

### Joanna Richards

Why do we make ourselves small and continue to hide parts of ourselves from those we love the most when coming out? Connie, an in-vogue lesbian essayist, is trapped in a web of her lies when she leaves the safety of her big city gaybourhood to travel back to the small country town she grew up in. In this comedy Joanna delves into the intimate relationships we have with our parents, siblings and community.



### Ylaria Rogers

This work follows survivors of child sexual abuse through their life journey towards, and often through, recovery; exploring love, trust, sex, trip-ups and triumphs. Imagined as a vital piece of spoken word theatre taken from real testimonies and lived experience that also utilises music and song shining a light on childhood sexual abuse to destigmatize perceptions, encourage open conversations and inviting us all to be accountable as a society and community.



### Kenneth Spiteri

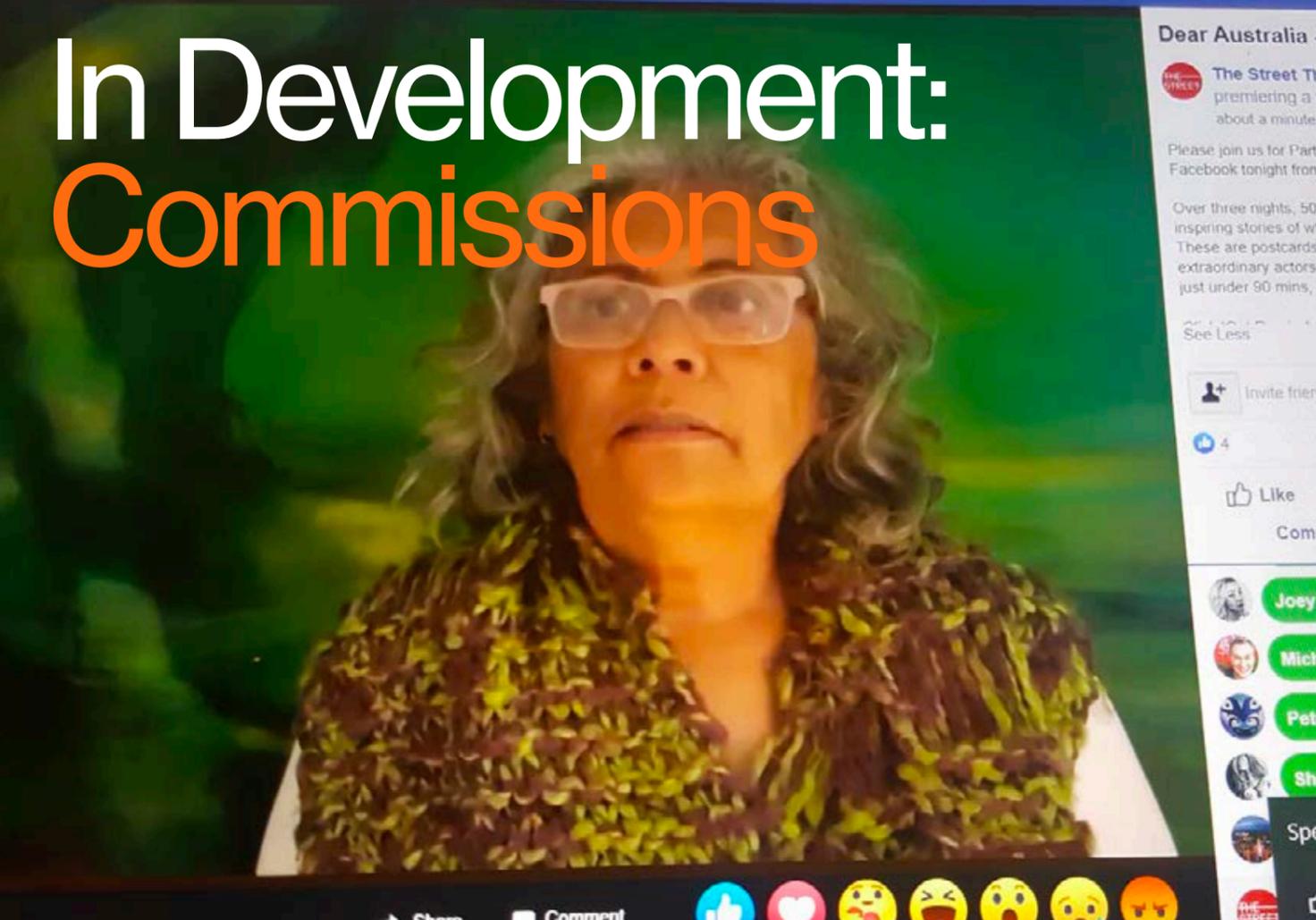
What was it like to be the man who died on the cross beside Jesus Christ? How do you come to terms with having lived an ordinary life? These are key ideas Kenneth is looking to explore with reference to the pursuit of celebrity, the need to be visible amid the pervasion of social media.

### Dylan Van Den Berg

A reinterpretation of Barbra Baynton's 1902 story *The Chosen Vessel* that explores the systemic oppression of indigenous people, changing the colonial narrative and the Aboriginal Gothic form. Following her brutal murder at the hands of a white swagman, the spirit of a young Aboriginal woman must tell her story or risk losing her child to the same cycle of violence.



# In Development: Commissions



## Dear Australia

Playwriting Australia (PWA), the national body for the development of Australian plays and playwrights, invited 25 theatre organisations from across Australia including The Street to nominate two playwrights. PWA then commissioned these 50 playwrights to each write a short monologue

At a time when COVID-19 forced reflection and change, these playwrights responded to questions that get to the heart of where our nation is and where it might go. The 50 monologues were recorded by 50 actors, many in their own homes.

### Playwrights

Barry / Peter Cook  
Second Coming / Tariro Mavondo

### Workshops

April – June 2020  
Livestream  
2 – 5 July

### Commission Awarded

Jess Green



## Two Wheel Time Machine

### Production

#### Co-Creators

Jess Green  
Jess Ciampa  
David Hewitt

Zeeko's new show for touring in 2021-2024 for Musica Viva. In this rock-opera, students and teachers are taken on a journey to discover that performing and creating music is just like learning to ride a bike. Inspired by the musicians' unique musical palette of indie-rock, jazz and chamber music, schools will learn how to create through making happy accidents and lose their training wheels with simple tools to improvise.

### Workshops

June – October 2020

# The Playwrite Sessions / INTER-PLAY

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The PlayWrite Sessions keeps playwrights connected and communicating about their work.



INTER-PLAY is The Street's program created in direct response to how profoundly the world changed in the early months of 2020. Fascinated with the interplay between the pandemic and theatre making into the future, INTER-PLAY aimed to keep playwrights and theatre makers connected (whether they were making theatre or not) and curated extensive special enquiry. Each session focused on a specific subject, concern, or question significant to making work for eg., how we use this pandemic time to do things better.

Facilitated and led by directors Barb Barnett, Shelly Higgs and Caroline Stacey INTER-PLAY sessions were open to playwrights at all stages of their career and the seven sessions were designed for the online space via Zoom. Sessions unpacked the convolutions of playwriting and theatre-making in a world mid-Covid-19 and special guests included Alana Valentine on The Art of Making Theatre Drawn From Life.

30 July – 26 November 2020



# Master It

## Nourish/Gesture

Nourish/Gesture offered free workshops led by theatre and community artist facilitator and bodywork therapist Zsuzsi Soboslay for artists from the ACT and surrounding region affected by COVID 19 to help replenish energies before the end of the 2020 year.

It also served as a foundation for an Arts Health initiative Restoring supporting wellbeing and recovery from the impact of the pandemic in 2021.

November - December 2020



“A reminder to give myself time to engage creatively without an end product in mind and give myself time to move and breathe in less structured ways.”  
— Workshop Participant

“This is a fantastic thing to have at the Street!!! So glad!”  
— Workshop Participant

“Thank you - I really enjoyed the workshop and reinforcing the importance of staying connected to body and trusting/listening for the body's knowledge.”  
— Workshop Participant



# Latitude 35°

The Street plays a crucial role in the theatre/live performance sector, providing opportunities to a range of independent artists including access to space. Through the course of 2020 given COVID closure and restrictions this was difficult to realise however we did manage to provide some access and usage ranged from auditions to film shoots, rehearsals, workshops, forums, literary events, and creative development activity. Free access to space valued at \$7,500 was provided.

In 2020, artists and companies supported were:

- Screencraft
- Jess Green and Alyx Dennison
- Nigel Featherstone
- Will Tran
- Peter Cook
- University of Canberra
- Zeeko
- Dylan Van Den Berg
- Ylaria Rogers
- Linda Chen
- Kenneth Spiteri
- Sally Marrett
- David Knight
- Canberra Comedy Festival
- National Opera
- Salon Canberra
- ANU School of Music
- Cicerone Journal
- Marni Mount
- Jack Biilmann
- Maura Pierlot
- Wayne Kelly
- ABC TV
- Kopasetic
- Canberra Critics Circle
- Vacant Room Records



# Initiate/ Participate/Connect

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## Initiate

Initiate is our 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. All programs were cancelled in 2020 including the Canberra Comedy Festival.



## Participate

To amplify the conversation we deliver a series of discussion forums and pre and post-show exchanges to engage audiences to probe themes, questions and ideas presented in our season. With almost all work cancelled in 2020 we presented limited live and online discussion forums.



### Meet the Maker:

Peter Cook, Creator and performer of Breaking The Castle.  
4 March 2020

### Meet The Maker:

Caroline Stacey talks developing the work Breaking The Castle – online.  
3 July 2020

## Connect

The connect elements of the program are concerned with building strategic relationships with stakeholders, networks and markets that support the business of developing, producing and presenting the performing arts. We delighted starting the year supporting the Office of Womens Affairs deliver the 2020 ACT Women's Awards however the pandemic post-March created a different set of opportunities.



Of significance was establishing a partnership with television production agency Screencraft Media. The many synergies between our companies and support we gave each other in 2020 responding to COVID resulted in the delivery of some significant work including the Genesis Owusu Virtual House Party, Salon Canberra Business Forums, and award-winning livestream broadcasts.



Partnering with the University of Canberra to deliver the public activation event 'Is Our Future Bright?' was a brilliant opportunity to bring arts and education closer together with interactive questions from an online audience and the limited live audience attending The Street. Hosted by comedian and TV personality, Wil Anderson the challenges that COVID-19 has presented for the health system, education and the role of the arts, saw a stellar panel tackle the tough questions about our future. The expertise of our Canberra-based academics were brought to our community in the most engaging of ways.

And we were delighted to see work of The Street Theatre the subject of a Routledge Creative Industries Journal paper in September 2020 by Dr Saskia De Klerk and Su Hodge titled 'The Case of the Creative Accelerator'. This paper investigates the impact of The Street Theatre as a meeting place where creatives can create and engage with networks and examines the resources derived from being involved.



# The (2020) Audience Speaks

The Street  
2020  
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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 to the productions on our stages. 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. 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.



# Don't Take Our Word For It

Top rate work fearless and full of artistry – brilliant direction and design and incredible performance from the actor. Should tour everywhere.

AUDIENCE FEEDBACK SURVEY

The performance will stay with me forever. It is raw and true and it is confronting.

Its like watching an accident that you can't look away from, the message is so poignant and important.

AUDIENCE FEEDBACK SURVEY

I really appreciate how flexible and friendly The Street Theatre has been to work with during this cancellation/refund process and look forward to being able to come and see shows again in the not too distant future.

AUDIENCE EMAIL

Returning now you're open reminds me how much I love coming to The Street. Everyone is always so lovely and warm and professional and so helpful.

AUDIENCE FEEDBACK SURVEY

I would like to support The Street Theatre and the arts and donate the full amount of my ticket please.

AUDIENCE FEEDBACK SURVEY

What is best for you all? I'm happy to make this a donation to The Street. Once this period of time is over, we can purchase new tickets to a show. It's not much, but it's something

AUDIENCE EMAIL

Thank you for this intriguing and beautifully crafted piece of innovative work!

AUDIENCE FEEDBACK SURVEY

Superb production; loved the physical, sound, and light design and dynamic camerawork. Different from live but intimate. The detail had a big impact.

AUDIENCE FEEDBACK SURVEY

It was a great chance for me because I live in Melbourne and it meant I saw a your theatre company's performance I wouldn't normally have access to.

AUDIENCE FEEDBACK SURVEY

I couldn't believe I could watch a play on my home computer for 110 minutes. It was so interesting and a very good experience even though it was a heavy subject and very hard to play.

AUDIENCE FEEDBACK SURVEY

Excellent production. The actors were of a very high standard and an excellent script. Very impressed with the Zoom quality of presentation and actors easily interacted.

Being in lockdown in Melbourne it was a thrilling experience. Please keep these wonderful experiences coming. Sharing it with the wider world beyond Canberra is fabulous.

AUDIENCE FEEDBACK SURVEY

Everything was impressive – set, production, quality and skills of the musicians, sound quality I could go on, the filming. Made me feel confident I would have a great experience if I saw a performance online next time.

The excellent acting came through strongly. I enjoyed being able to make small comments quickly in the chat window. This isn't always easy in a live session. I really enjoyed the effectiveness of the zoom death scene.

When the Zoom ended I was alone in my house and I wanted so much to discuss what I had watched and experienced with someone. It was a deeply moving experience and honestly the highlight of the pandemic for me. I look forward to attending more performances at The Street be it virtually or in real life. Thank you.

Fabulous concert - terrific filming/sound etc. Thanks so much. It was so enjoyable and a wonderful initiative to have it live streamed!

AUDIENCE FEEDBACK SURVEY

The Street's work always resonates strongly. And we see local artists being adequately resourced to fully realise a full production of an original work.

AUDIENCE FEEDBACK SURVEY



# Street Works

## Building Upgrades

With 210 days of closure in 2020 including lockdowns where most staff were working from home, The Street seized the opportunity to use time with no activity to complete vital maintenance work as well as initiate and complete some significant upgrades of The Street Theatre with investment from ACT Government COVID-related funding.



The replacement of The Street's original 1992 air-conditioning system for Street One and the foyer<sup>1</sup> was a task always intended to take place in 2020 however COVID turned a month-long project into an eight-month project due to COVID-related delays of equipment and staff. This meant some challenges in terms of space available during the Winter-Spring period. The new system is fully operational, BMS controlled and resolves satisfactorily the many difficulties heating and cooling the building experienced over the last decade.



The Street successfully applied to the ACT Government's Screwdriver Ready/Fast Track Stimulus Program (part of an ACT Government COVID-19 package) which enabled some significant long-standing areas of concern to be addressed and The Street to meet national standards in live performance production including:

The building and installation of a bespoke dedicated costume and props room<sup>2</sup> utilising space within The Street building. With costumes racks, costume shelving, sewing tables, changing room, running water and sink, hanging and shelving for props it is transformative for the professional designers and costumiers we employ. This upgrade represents a significant improvement bringing a safe and effective working space for the design teams at The Street Theatre. It also ensures the substantial investment in costumes and props is maximised enabling easy maintenance for ongoing use through excellent storage and handling facilities and that we are able to maintain our commitment to a green workplace recycling and reusing materials purchased.

Street One, Street Two and our foyer pre-dated ethernet and WIFI technology and the provision of infrastructure to run modern Internet Protocol (IP) based equipment. The Street Theatre's copper wire network system with no wired/wireless connectivity has for years significantly inhibited our work and the work of our professionals in live performance and



production. 2020 brought another impactful upgrade with the permanent installation of an ethernet backbone – cabling, wifi and dmx<sup>3</sup>- bringing us into the 21st century to meet the increasing demands of managed data flow including our work in digital theatre.

Attached to this upgrade was the capacity to activate the provision of hearing augmentation for Street One through a WIFI based Assisted Hearing System<sup>4</sup> for patrons who require hearing assistance - "LISTEN Everywhere".

The replacement and refurbishment of side of stage storage area for rostra, legs, clamps, slings, base plates, chains, ropes<sup>5</sup> etc removing the need for these heavy and consistently used items to be carried into Street One from other spaces.

Seeking to ensure safer and better working contexts with greater efficiency and effectiveness after consultation with our team we undertook the following work:

- Replacement of communications systems for production delivery to a wireless system (Riedel Bolero)<sup>6</sup>
- Dedicated Stage Manager's Desk specifically designed for Street One
- Replacement of Stage Treads and greater range of stage treads
- Installation of an Exterior Pipe Rack
- Upgrade of Sound Board
- Purchase of Sound Fill Front of House for Street One
- Replacement of Street One Drapes with bespoke designed Stage Flats<sup>7</sup> to improve the experience and look of the Street One stage

With limited operational activity in 2020 we undertook an assessment of all set, props, and materials stored on-site at The Street and made the decision to secure off-site storage for lesser-used and large items to free up space onsite and again improve working conditions. We also undertook a comprehensive detailing and reworking of our assets register.

There are identified tasks that remain to be addressed in 2021 however all of these works contribute to our ongoing resilience, our capacity for future work, and bring greater efficiency, safety, and amenity.

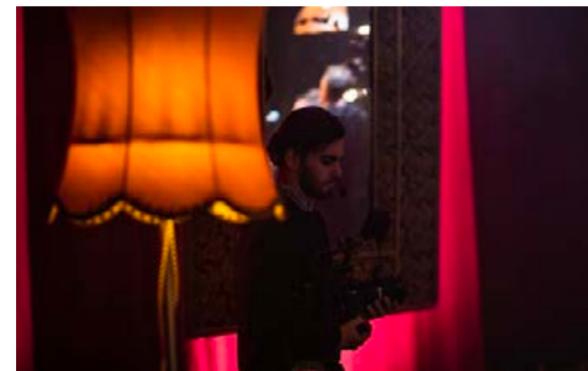
# Street Works Operations Projects

2020 saw all areas of our business under scrutiny as our team used the time to examine our operations and identify how to improve how we do our business and overall resilience of the company.

These projects included:

- The development of a dedicated on-line WHS portal for our systems, documentation and processes together with a facilitated audit of The Street's Work, Health and Safety Policy provided by MinterEllison who generously provided this work pro-bono.

- We now have a **Work Health and Safety Compliance Digital Platform** available via mobile phone, tablet, or desktop that can be used in situ as well as being accessible 24/7 to everyone connected to our company from board at governance level to permanent and casual staff to contractors. This is part of benchmarking our practice ensuring accessibility to all WHS resources 24/7, harmonised sign-off processes, and clear frameworks for shared responsibility. Each separate function/area of responsibility has its own unique login and security and access to documents and records. As part of this process all permanent and casual staff completed FIRST AID training and relevant certifications.

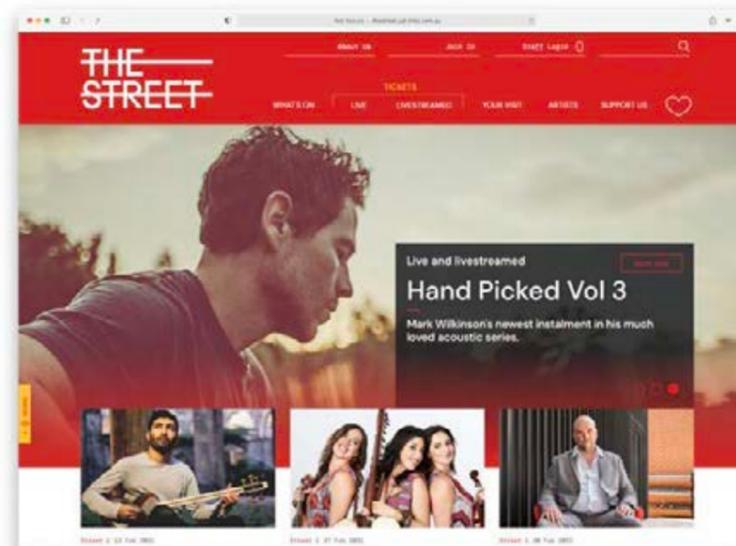


- A facilitated audit of The Street's lighting systems with consultant Nik Pajanti preparing a scoping document of work, equipment and costings for the transition from Halogen to LED. We have a detailed proposal for the required upgrade and modernisation of the theatrical lighting systems and associated technologies contained within The Street Theatre complex anticipating the needs of theatrical productions through to 2035 responding to functional, technical, and the aesthetic dimensions of the work and activities occurring at The Street.

- Designs completed for signage for The Street building including the hailstorm damaged main venue sign at the top of the building

- A design refresh of The Street website to: update and align to The Street's current branding; address accessibility concerns; and improve the experience of all users including our webmasters. Arts Access NSW undertook a website audit in relation to accessibility and provided recommendations which have all been implemented

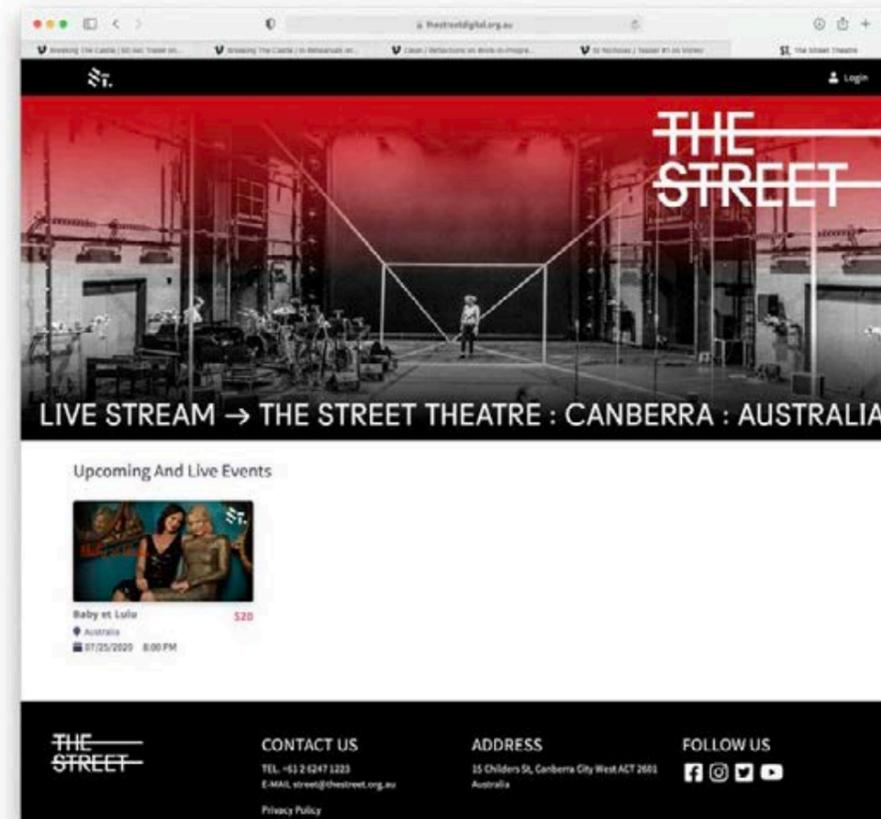
- A facilitated audit of Private Giving and the creation of a five-year plan.



# The Street Goes Live Online



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The Street takes to other spaces outside its theatres using its website, social media and video platforms to connect, interact and inform. Event pages on the website are updated with media coverage and all that we do keep us in touch with the community on a daily basis.

During 2020, we continued to experiment with visual and aural experiences of our productions on social media platforms with novel video clips, behind the scenes interviews looking to raise awareness of The Street, our work, and the composers, playwrights, directors, actors and designers, we employ. We cover both the making of performance work as well as exploring its subject matter and form. The Street also worked with developers to create a dedicated online digital platform with the capacity to livestream work secure to paid ticketholders only.



Breaking The Castle traversed men's mental health, ice and alcohol addiction, trauma, rehabilitation and recovery and went into some difficult places so we had to find many entry points for audiences. We also like to share what happens behind the scenes.



Telling stories is what we do and with everyone in lockdown the opportunity to follow a creative team making live theatre for the digital space had audiences fascinated.



Our playwrights always write with Canberra ever present. We try to illuminate as much as we can their individual processes in bringing their ideas to fruition as stage works.



# The Street As You Like It Café

“The support I have received from The Street has more or less saved my business. Through negotiations in 2020, The Street waived my rent which had a high value equalling 75% of the year so I could keep the business running.”

—Joe Campagna, Business Owner



Our COVID 2020 year had a profound impact on the entire Canberra City West precinct with staff and students of the Australian National University, Government departments and commercial businesses all working from home. This in turn affected our longstanding subtenant the As You Like It Café which was forced to close its doors with the lockdown in March and then opened for severely restricted trading from 1 July on.

With generous support from King Wood & Mallesons we were able to navigate the consequences of the COVID pandemic in relation to our commercial rental situation and this combined with some support through the ACT Government Rent Relief Scheme ensured we were able to support our subtenant to be in business in 2021. His business is an important part of the experience of The Street and this outcome speaks to just how much we all supported each other through 2020.

“As COVID continues to impact my business in 2021, The Street has agreed a commitment of financial support and reduced rent which has and will help tremendously with getting myself and my business back on its feet.”

—Joe Campagna, Business Owner



Office

Street



# About The Company

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# Board

## The Board Members

**Jamie Hladky** (Chair)  
Commencement  
2014  
Meetings attended  
6/7

**Kirsty Easdale** (Deputy Chair)  
Commencement  
2018  
6/7

**Henry Kazar** (Treasurer)  
Commencement  
2016  
7/7

**Kate Shepherd** (Secretary)  
(from March)  
Commencement  
2020  
6/7

**Susan Blain**  
Commencement  
2019  
3/7

**Penny Calvert**  
(from October)  
Commencement  
2020  
2/7

**Mark Craswell**  
Commencement  
2018  
7/7

**Susana Fior**  
(from December)  
Commencement  
2020  
1/7

**Beverly Hart**  
(to May)  
Commencement  
2014  
2/7

**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 2020, key governance milestones included:

- Guidance of the Executive through the COVID-19 pandemic;
- Continuation of Chair Jamie Hladky and Treasurer Henry Kazar in their respective roles for an additional year to meet the demands of the crisis
- Resignation of Beverly Hart and subsequent appointment of Penny Calvert
- Oversight and approval of financial reporting through the Finance and Governance subcommittee;
- Active engagement in fundraising and development with a particular focus on supporting projects bringing artists into The Street to offer more security
- Audit and update of The Street Theatre's WHS policy
- Resignation of Treasurer Henry Kazar in December 2020 and subsequent appointment of Susana Fior

Architect Kate Shepherd joined the board in March taking on the role of Secretary/Public Officer. Kate is very experienced working on multiple projects and brings with her a strong focus on community, identity, design and placemaking. Board Member Beverly Hart departed the board at our May AGM after six exemplary years of service. We thank Beverly for her dedicated work in the areas of Policy and Strategy where she has made a significant contribution to the work of The Street. Marketing professional Penny Calvert joined the board bringing expertise in brand development and management and as well as corporate events management.

Treasurer Henry Kazar stayed on through 2020 to ensure stability of corporate financial knowledge at a time of massive disruption and departed the board in December after four and a half years. Henry has worked to consolidate the commercial interests of The Street, keep our commitment to continuous improvement in financial reporting, and has provided excellent financial guidance across a range of significant issues including through the pandemic in 2020. Susana Fior, takes over as Treasurer bringing expertise as a leader in costing, financial management and operational efficiencies for government and non-government organisations; and Diversity and Inclusion drawing on her work leading the team at Ernst & Young Canberra.

# Staff

## Staff

**Caroline Stacey**  
Artistic Director & CEO

**Dean Ellis**  
Executive Producer

**Skye Rose** (to July 20)  
FOH Manager /Ticketing Services

**Su Hodge**  
Publicity

**Shelly Higgs**  
Executive Assistant – Arts Practice

**James Tighe**  
Acting Production

**Successful Alliances**  
Financial Services

**DAMS**  
Media/Graphic Design

**Jess Conway**  
Digital Marketing (Nov & Dec 20)

**Creswick Collective**  
Production Photography

**Craig Alexander**  
Videography

**Front Of House**  
Skye Rose  
Logan Craswell  
Pierce Craswell  
Lilia Walsh

**Production Technicians**  
Chris Berry  
Liam Budge  
Darren Hawkins  
William Malam  
Stephen Rose  
Jesse Sewell  
Craig Sheedy  
Kyle Sheedy  
James Tighe  
Kimmo Vennonen  
Gordon Wood

**Stage Management**  
Barb Barnett  
Kitty Malam  
Lilia Walsh

## 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.

"I'll remind myself to finish my hot food before being seated, shout myself a cheeky red and take my glass away after the show. Strange times. Thinking of you and all The Street crew too."  
— A volunteer usher, on watching a livestream from The Street at home

"Missing everyone at The Street and, of course, my fellow ushers! Hope we're all together again very soon."  
— Volunteer

# Board biographies

## Jamie Hladky Chair

Jamie Hladky joined the board in 2013 and is Director of Acoustics at WSP in Australia. He is a specialist in the field of building acoustics design - all aspects of sound and vibration in the built environment in the UK, southeast Asia and Australia. Jamie has contributed to the design and refurbishment of a number of performing arts buildings internationally and brings experience in project management and delivery, knowledge of the practicalities of an arts building, and an enthusiasm for the technical workings and operational processes of performance spaces.

## Kirsty Easdale Deputy Chair

Kirsty Easdale is a Senior Associate at Minter Ellison Lawyers, specialising in Employment and Industrial Relations Law. In the course of her work Kirsty has developed a keen eye for detail and has worked with government, multinational companies, small businesses and individuals. Kirsty has also worked on several not for profit organisations' committees in Canberra, including the Women Lawyers Association ACT and the Australian Labour and Employment Relations Association ACT.

Kirsty has always been passionate about theatre, from her days at Stage Coach Performance Arts School at age 6, to her attempts at lighting design for school plays in high school. She is delighted to put her talents and passion for the performing arts to better use on the Street Theatre Board.

## Henry Kazar Treasurer

Henry joined the Board in February 2016 and accepted the role as Treasurer. Henry is a Senior Restructuring Partner at Ernst & Young prior to which he owned and operated his own accounting practice with one Partner and 16 employees. Henry has acted as treasurer of other not for profits and is acutely aware of the challenges faced by these organisations in our community.

Henry is a Fellow of the Institute of Chartered Accountants in Australia and has over 30 years' experience in personal and corporate restructuring and corporate governance. He is a registered Company Liquidator and Official Liquidator, Registered Trustee in Bankruptcy, and member of the Australian Restructuring and turnaround Association.

His interest in the Theatre and productions arises from his two daughters being actively involved in dance and acting in their early years.

A strong believer in supporting local community has led Henry to assisting The Street in seeking to achieve its potential.

## Kate Shepherd Secretary

Kate Shepherd is an Architect at Rob Henry Architects. Having a broad range of international experience, studying her Architecture degree in Finland and going on to work as an Architect in the UK, Kate has returned to her hometown of Canberra bringing back a strong focus on community, identity and placemaking. Kate's interest in performing arts began at a young age, watching her father build stage sets for a local theatre company and spending school holidays participating in drama workshops.

Through her work, Kate's intent is to bring together practice, research and education. She strives to positively contribute to the public realm both through professional work and an ongoing teaching role at the University of Canberra, where she is able to directly influence the future designers of Canberra and the built environment.

## Susan Blain Board member

Susan Blain is a Business Development Manager with 30-years experience in Professional Services and the Not-for-Profit sector and currently Head of Engagement and Marketing for ANU Enterprise. During her 30-year career in Professional Services and the Not-for-Profit sector, she is best known for her expertise in marketing, content strategy and corporate communications. Susan and her family have a strong connection to Canberra and the Defence community. The Blain family have lived across Australia and overseas on military exchange, and like many other Defence families, they call Canberra home. Susan's passion for drama and theatre began during high school where she was one of the early graduates in rural Queensland with a major in Drama. She continued her pursuit of musical theatre and production in her Arts degree, studying drama, theatre production and theatrical history. She later completed post graduate studies in Communication Practices with a specialty in Fundraising.

Susan is the inaugural Student Editor of *Idiom 23*, a literary magazine from Central Queensland, and she counts her involvement, during university, in a regional musical theatre production of *Godspell*, as formative.

## Penny Calvert Board member

Penny Calvert is a marketing professional with over nine years experience in the Higher Education sector. Penny is currently Manager, Insights and Performance Improvement for The Australian National University, developing customer-focused approaches to brand management.

During her career Penny has developed extensive experience in marketing for future domestic and international students, brand development and management and corporate events management. Penny has always had a strong interest in theatre and the arts and began her professional career as Marketing Assistant at The Canberra Theatre Centre. Penny completed her Masters of Marketing with Griffith University in 2019 and is eager to use her newfound spare time being involved with The Street Theatre.

## Mark Craswell Board member

Mark Craswell is a director of Stewart Architecture, one of Canberra's leading architectural firms dedicated to exceptional design and outstanding urban, social, cultural and environmental outcomes. Mark has extensive experience in the architectural profession and is an accomplished Architect delivering design from initial concept through to built product whilst maintaining the integrity of the original design idea. Mark has had a long association with The Street through his work leading the design and build of The Street Theatre extension through 2012-2014. He brings business acumen combined with design and urban strategy knowledge to the Board.

## Susana Fior Board member

Susana is an Associate Partner for a Big 4 firm in Canberra and a leader in costing, financial management and operational efficiencies. Susana is passionate about identifying, implementing and operationalising organisational efficiencies and working collaboratively with government and non-government organisations to improve their operations and performance.

Susana knows how to navigate complex situations and stakeholders and is motivated by initiatives and programs that make a real difference to communities. Susana has had various roles on committees and is an advocate for diversity and inclusiveness and hopes to bring these perspectives to this role.

Susana has spent many of her early years performing on stage through her love of ballet and contemporary dance and is keen to continue to support performing arts through the Board of the Street. Susana looks forward to bringing her experiences and assisting The Street in seeking to achieve its potential.

## Beverly Hart Board member

Beverly Hart joined 2013 and brings extensive strategic, policy, and program experience and involvement in governance and accountability arrangements. Beverly managed a broad range of government programs, including major telecommunications initiatives. As a Division head and independent consultant, she has been a member of audit committees and Boards responsible for the expenditure of government funding. Common threads in her career have been extending services to regional, remote and indigenous communities; developing policy for the national, community and commercial broadcasting sectors; copyright arrangements, and developing Australia's innovation system, including through the application of ICT across the economy in areas such as digital content development.

# 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 2020

## **Street Life** (\$5,000+)

Michael Adena  
Joanne Daly

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

Mark Craswell  
David & Margaret Williams  
Cathy Winters  
Peter Wise  
Anonymous

## **Street Works** (\$500-1,000)

Jamie Hladky, Bridget Sack, Caroline Stacey,  
Anonymous

## **Street Style** (\$250 to \$500)

Shirley Wells  
Ilona Di Bella  
Bren Wetherstone  
Anonymous

## **Street Style** (\$250 to \$500)

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

## **Street Wise** (\$50 to \$250)

Joan Adler, Catherine Bannister, Kate Bosser, Cynthia Bryson, Andrea Close, Catherine Crowley, Margaret Daly, Erin Daly, Shirani Del Mel, Mandy Doherty, Miles Farwell, Nigel Featherstone, Kris Frazer, Stephen Frost, Carey Gaul, Ian Gordon, Fiona Gunn, Beverly Hart, Su Hodge, Graeme Hoy, Margaret Huddy, Eric Huttner, Subhash Jaireth, Gary James, Chris Johnstone, Mahboubbeh Kamalpour, Carol Kee, Karen Malam, Neil McAlister, Christine Mercer, Rosamund Murn, Angalee Nagodavithane, Glenda Naughton, Matthew Noble, Ruth Pieloor, Kristin Ritchie, Jennifer Rivers, Margaret Rivers, Fran Romano, Lis Shelly, Catherine Tait, Judy Tier, Anne Treleaven, Nicky Tyndale-Biscoe, Colleen Van Den Berg-Prescott, Femke Withag, Anonymous

Get more involved in the work of The Street by becoming a patron. Contact Caroline Stacey on 02 6247 1519 or email [give@thestreet.org.au](mailto:give@thestreet.org.au)

# Partners

The Street  
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## **Principal Public Partner**

Supported by



## **Major Partners**

Australian War Memorial  
The Street Supporters  
Screencraft  
Office of LGBTIQ  
City Renewal Authority  
ACT Health

## **Corporate Partners**

King & Wood Mallesons  
MinterEllison

## **Performance Partners**

Canberra Comedy Festival  
More Talent  
The Harbour Agency  
Top Shelf

## **Supply Partners**

Canberra Piano Relocations  
Resolution X  
AVL AUSTRALIA

## **Cultural Partners**

ACT Office for Women  
ACT Writers Centre  
Arts Access Australia / Arts Access NSW  
Canberra International Music Festival  
Diversity Arts Australia  
Playwriting Australia  
Meridian  
Theatre Network Australia

## **Education Partners**

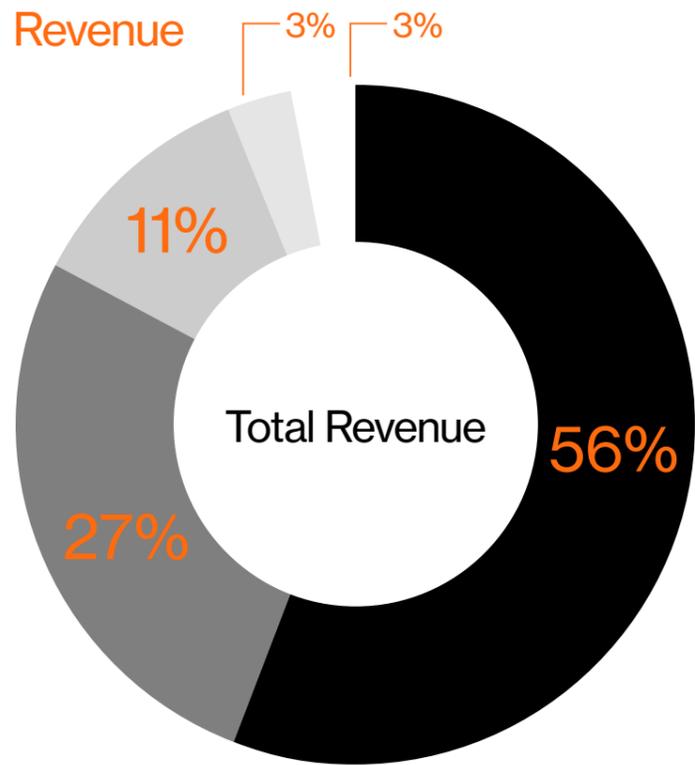
University of Canberra

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 [give@thestreet.org.au](mailto:give@thestreet.org.au)

# Financials

# Treasurer's Report



- Government Funding  
56%
- Commonwealth & ACT Government COVID19 Stimulus  
27%
- Box Office and Performance Income  
11%
- Operational Income  
3%
- Sponsorship, Philanthropic, Grant, Donation Income  
3%

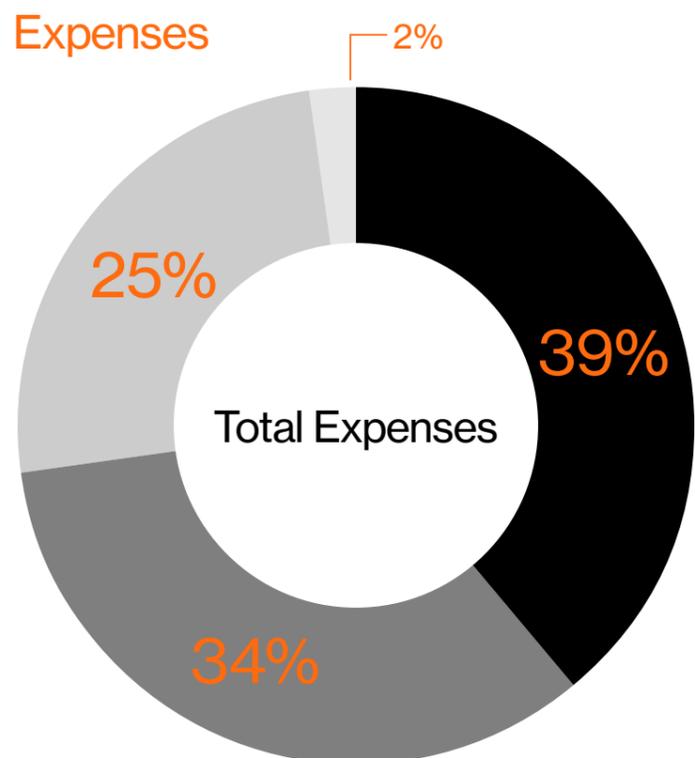


COVID had a significant impact on the performing arts sector during 2020 including The Street Theatre. Despite the uncertainty and pressures presented by the pandemic, the perseverance and effort demonstrated by Caroline and Dean in managing The Street's operations and finances have been remarkable. As such, I am very pleased to be able to report a surplus for the financial year ended 31 December 2020 of \$355,182.

This result is an uplift from the 2019 surplus of \$5,809, but there have been a number of critical factors that have contributed to this stronger than expected position. Such factors include the Federal government's ATO Tax Stimulus and JobKeeper and the ACT Government's COVID Rent Relief which provided additional and much needed support following closure of the Street café AYLI and reduced business over this time. This additional support combined with the leadership's diligent management of operational expenses and the continued annual arts grant funding from the ACT Government saw The Street close the financial year with an equity position of \$497,530. The overall result for 2020 supports The Street move forward into the new year with a sound financial position.

Finally to mention, The Street undertook to modernise and upgrade some much needed infrastructure including connecting WIFI throughout the building to bring the Street into the 21st Century.

—  
Susana Fior  
Treasurer



- Employee Expenses  
39%
- Production Expenses  
34%
- Operational Expenses  
25%
- Other Expenses  
2%





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

Supported by

