

THE
STREET



ANNUAL REPORT 2023







Street two

NO ENTRY

JANA SCHWAB

JANA SCHWAB

JANA SCHWAB

THE ROUGHMAN









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COMPANY PROFILE

Acknowledgement

We acknowledge the Ngunnawal and Ngambri peoples 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.

Who We Are

The Street Theatre is Canberra's creative powerhouse of inquiry, ideas and imagination. An award-winning home of live performance in the ACT and a major investor in new theatre, music work and artists in Canberra over the last decade.

The Street commissions, develops, produces and presents live performance that help us talk to who we are and the world around us. The Street believes in the remarkable capacity of Canberra artists to speak to our time, and the need for them to be given creative space to make work of vision, ambition, and courage that talks to diverse audiences across Australia.

Just as Canberra is considered a petri-dish for new policies, ideas and cultural products within the broader national landscape, The Street serves a vital role as a key creative generator of new work and regenerator of place and community within the nation's political heart. The Street was the recipient of a 2020 Sidney Myer Performing Arts Award for outstanding achievement and is an ACT Government Arts Centre and an essential contributor to the well-being of residents in the ACT and artistic vibrancy in the region.





We connect people through making remarkable live theatre and live performance experiences that talk to who we are and the world around us.

Our Ambition

To be a theatre of inquiry and imagination for everyone that expresses Canberra's identity from local to global sites.

Goals

To make relevant and remarkable theatre and live performance experiences

To invite, extend reach and deepen connection with our audiences

Be a leading creative broker by forging partnerships and maximising exchange in our communities

Be an accountable, resilient and sustainable Street Theatre enterprise

Our Values

Excellence

Strive for the best

Adaptability

Innovative and flexible response from all

Inclusion

A place for everybody

Hospitality

Working together, shared responsibility

Courage

Bold and boundless creative imagination

Custodianship

Respecting intergenerational legacies and futures

Artistic Program

Present

A year-long curated program of remarkable and diverse theatre and live performance.

Develop

New work development. New form investigation. The professional development of artists and performing arts workers. Sector development.

Ignite

Specialist program featuring annual and one-off themed events facilitating robust inquiry.

Connect

Cultivating, collaborations, that support the business of developing, producing and presenting the performing arts. Access, engagement and learning.

President

Mark Craswell



M. Craswell

The dust has settled, and the hard work has now begun. A little cliched, but a good indication of where the arts industry now sits.

The year, as usual, saw The Street partner with the Canberra Comedy Festival, and also provide a creative space for many musical acts, through the Sound Encounters program. In this role, The Street supports boutique/ niche artists outside the mainstream as well as long-term relationships, like those with Ed Kuepper and Joseph Tawadros. When the opportunity arose The Street extended its festival relationships into poetry festival, Poetic City, LGBTQIA+ festival Spring Out, and finished the year with the mega Canberra International Improv Festival.

What isn't immediately apparent is all the work The Street does in the background to develop performance work. With programs such as First Seen, Early Phase, and Resident Street, The Street works with and supports artists to develop new works. One of these was also my favourite work of the year. Developed through the early phase program from the pandemic and produced by The Street. In His Words: Voices of Fatherhood, was a collection of stories of fatherhood brought together through live storytelling, video, and music. As a father I found the work expressed many of my experiences and opened up surprising and much needed conversations post show. It was a show I wished more fathers could see together with their children. It seemed

particularly poignant to new fathers and their fathers. Two other performances were of significant last year. This Rough Magic, produced by the Street and confronting for some, put refugees and their time on Christmas Island centre stage, the hardships they faced, their attempts to understand any sort of future they might have in Australia. And Married!: Selfies with a Giantess celebrated difference and inclusion in a clever solo work.

To all the performers, technical staff, directors, and producers of the works that appeared at The Street throughout the year, the board would like to extend its thanks. We hope to see you all again as the years progress.

2023 saw the final part of The Street rebranding journey begun in 2016 come to fruition with new signage installed at the front of the building providing a beacon at night. This may not seem like much but requires careful planning and construction as The Street building is starting to show its age (for a Canberra building). As a company we have invested in design plans to bring new life to some areas of the Street such as our Street One dressing rooms and these currently sit with ACT Government and artsACT about there are others in very early planning.

Although patron numbers are not back to the levels that were expected pre-pandemic, The Street has finished the year in a strong financial position. The industry faces many new challenges

including security of staffing and like many other sectors suffered huge losses during the pandemic. The Street has found it extremely challenging in the technical space with enormous pressures felt operating without a technical manager through 2023.

The Board would like to extend its thanks to artsACT and the ACT government for its ongoing support. We look forward to working with the new team at artsACT as they establish themselves and implementation of the new head license. We appreciate their support and ongoing dedication to The Street and the work it does.

I would like to extend my thanks to my fellow board members for their experience, time, and support during the last year. We welcomed Igor Kochovski as a new board member, it's nice to have someone fresh to Canberra, having lived in a number of countries with a different point of view join the board and provide their support.

For all their unseen work and dedication, the Board would like to extend its thanks to the Donations Trustees. It's good to know that all the donations that are so keenly given to The Street are looked after by such well-credentialed people.

Thank you to the front of house, the back of house, contractors and the creative artists, your daily passion and dedication to The Street are what makes The Street an enjoyable experience for all that visit and work

there. You are what connects people and ideas, and if you look back on the year just gone by you should be proud of the work you have helped reach our patrons.

To our unsung heroes, the volunteers who ushers we extend our thanks. We recognise that it is your time you give up and your friendly and welcoming personalities are some of the closest contacts we have with our community.

Thank you to all who have donated financially to The Street over the past year. We are incredibly grateful for your ongoing support. These donations go towards helping support new work and artists. To all the patrons that come, thank you for trusting in The Street. Your ongoing support is key to helping us continue to deliver such a diverse range of performances and activities, as well as continuing to support growth in the professional performing arts sector.

To Caroline and Dean, the board extends its deepest thanks for your exceptional professionalism and commitment to The Street. Although the pandemic is behind us, the lingering effects of its impact are very much at the forefront of your daily work life and we appreciate the difficulties that this presents. Your hard work is evident in all the things you do and it should be an inspiration to those that are lucky enough to experience it. Thank you again for your outstanding work.

Artistic Director and CEO

Caroline Stacey OAM



2023 was one of navigation manoeuvring through a challenging environment where creative ambition and operational discipline were at play. We produced theatre that championed new ideas, inquiry and imagination with brave bold work seeded in the pandemic pushing leading artists into the next phase of their careers and making significant investments in new work for our stages.

All the while addressing the uncertainty of audiences and critically the loss of skilled production and technical personnel. Operating without a technical manager through 2023 was difficult (further intensified by the pressures securing casual staff) and highlighted the significant issues in securing skilled artworkers.

Overall the financial results were positive in what continues to be a highly challenging commercial environment. Central to our success is collaboration and strategic alliances to extend connection, impact, and the resonance of artistic work.

Building on the AMP IT UP initiative Sound Encounters supported live music experiences for artists and audiences alike with a big music program bringing diversity to the stage. Lots of WOW including drummer Jim White paired with lute master George Xylouris in a combination of free-jazz, avant-rock, and ancient Greek Folk traditions; Egyptian singer-songwriter Hayat Selim fusing sounds from Western cinema with Arabic and world music; The Garifuna Collective pushed the boundaries of their dynamic,

centuries-old musical traditions; Vieux Farka Touré 's hypnotic desert blues; and the reformed Dave Graney and The Coral Snakes transporting us into the 90s groove of classic Australian alternative rock.

Our theatre season in 2023 thought – provoking, challenging, imaginative, and epic in character was marked by original work of compassion and commentary.

In His Words stepped us inside modern fatherhood. How brilliant to introduce this 'magnus opus' from Creswick combining filmed interviews and films of fathers, a live multilayered score and original songs written in response to the dad stories. This innovative conceptual work from a stellar creative team stimulated lively discussion in audiences around fathering today garnering a Canberra Critics' Award in music for 2023.

Extraordinary social commentary dramatist Helen Machalias gave us the exhilarating This Rough Magic. A fascinating fusion of Shakespeare's The Tempest, Persian philosophy and storytelling, and first hand accounts of the SIEV/Christmas Island events. Audiences responded viscerally to guest director Beng Oh's striking production and the new voices of asylum seekers on our stage in this emotionally confronting work.

Our partnership with the Austrian Embassy and ANU School of Music saw Austrian Maxi Blaha enthral us with the English Premiere production of Mariedl: Selfies with a Giantess, a superbly nuanced monologue probing the nature of fame, the worth of women,

and attitudes toward physical differences. And exceptional music from Swiss harpist Ursula Fatton enhanced the story-telling.

Lots of specialness in 2023 as we deep dived into festival land working in partnership to support fabulous immersive experiences and ideas. The Canberra Comedy Festival brought much hahaha. Canberra's love affair with poetry continued in winter festival Poetic City. Spring Out saw our LGBTQIA+ artists shine including ACT-based LGBTQIA+ playwright David Atfield with *A Better Tomorrow*. Finally, after a five-year hiatus the Canberra International Improv Festival returned showcasing master improvisers from five continents.

Inside The Street, our artists continued their journeys to bring new works to the stage through our development programs, Early Phase, First Seen, Residencies, and Commissions, with the first draft of Street Supporters commission *The Signal Makers*, a speculative performance work by Jess Green and Emilie Collyer, completed. Early Phase artist Katrina Waters pitched to a national panel of industry professionals, and secured funding to commission five female composers with her song cycle *Songs for Loud Women*. Director Tracy Bourne explored ideas of time and memory, light, and dark, grief and the beginning of the universe in *Photon's Arrow*.

We introduced Resident Street supporting artists on the mid-career cusp looking for career momentum. Theatre-makers Anna Johnstone & Cathy Petócz established A-Z Theatre and explored the business of theatre as well as developing their work Hatchlings.

Wellspring, our partnership with the ANU School of Literature, Languages and Linguistics, featured four interactive events expressing Canberra's identity as a resource for world class knowledge in a new way. Audiences loved the collaborative and mixed media approach to topics ranging from outer space to the life of Cleopatra.

We are indebted to our generous and committed community of donors who enable us to do more. Special mention to King & Wood Mallesons for their financial support, sage advice, and agreement work undertaken giving surety. And shout out for our long-term donors Michael Adena and Joanne Daly for their ongoing investment in the work we do and their passion for Canberra artists.

And to all those who supported us by attending performances, thank you. Buying a ticket is vital to our survival and keeps The Street and our artists connected to you inspiring us to do more.

To our government partner artsACT a huge thank you for your ongoing support and partnership working alongside us ensuring professional artistic practice thrives to ongoing maintenance of our arts centre.

And cheers for the As You Like It Café for enhancing night-time at The Street as well as being a buzzy and inviting food + drink daytime experience.

I extend my heartfelt appreciation to the Management Board who continue to support our efforts us every step of the way bringing their diverse perspectives and care for Canberra's performing arts and cultural landscape, giving of their expertise generously.

Farewell to FOH Manager Lilia Walsh and Arts Project Producer Shelly Higgs both of whom have been terrific collaborators over the last five years making significant contributions to our company. Extra thanks to executive producer Dean Ellis for his dedication and work in ensuring our technical operations continued through 2023.

To the artists, creatives, makers, technicians, our staff, and our volunteers your love for theatre and the powerful ideas and experiences we create together here and bring to The Street Theatre stage makes it the remarkable producing home it is. 2023 sings of you.

Consistently audience and artist feedback indicates we are a unique offering in Canberra. Small and distinctive making live performance experiences that define our city. As we look ahead our focus remains on strategic consolidation in relation to place, people and processes. Finding ways to grow our creative work, our income, our impact, and the professional performing arts sector to meet the challenges of a post-pandemic dynamic Canberra context

2023 At A Glance

World Premieres

03

Actors, Creatives, and
Industry Professionals
Employed

125

New Works Developed

12

Increase In Box-Office

5.2%

Live Performances

116

Writers Commissions

03

Festivals

04

Resident Artists

07

Volunteer Hours

1392



**THE
STREET**



THE YEAR IN REVIEW

IN HIS WORDS: VOICES OF FATHERHOOD



Triumphant magnus opus
on Fatherhood.
[City News](#)

MARIEDL: SELFIES WITH A GIANTESS



Intriguing, thought-provoking theatre
[Sydney Morning Herald](#)

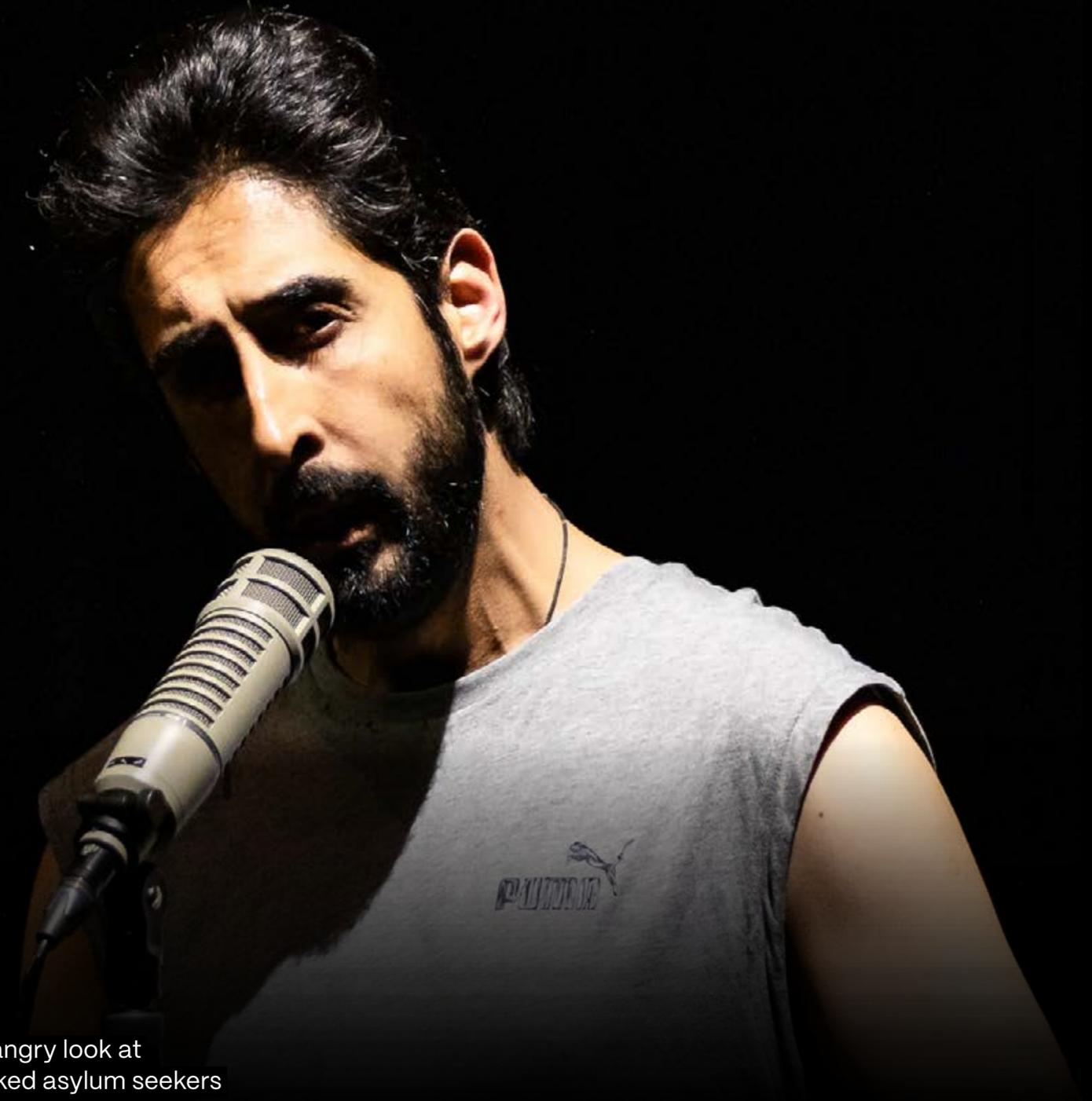
NAQQĀLI – THE SHAHNAMEH



Intoxicating and compelling entry to an ancient and unique theatre form. We arrived early to the performance and ended up going to the pre-show performance.

Patron

THIS ROUGH MAGIC



Brilliant, angry look at shipwrecked asylum seekers

City News

FIRST SEEN



We were thrilled by the creative, curious space created that everyone threw themselves into with such joy. Such generous and curious and terrific creative folk to work with. So many fantastic learnings for us.
Emilie Collyer – Artist

EARLY PHASE



Early Phase set-up the framework for realising my project from conception all the way through to performance. With the resources and guidance of The Street Theatre, I was able to deepen my creative approach, and create a work that I am proud of.
Liam Budge – Artist

RESIDENT STREET



It is very rare, professionally, that you are allowed to test ideas without the fear of failure. The Street Theatre always believed in us, and this meant that we waded through challenges, getting to the other side and learning so much on the way.
Anna Johnstone, 2023 Artist in Residence (A-Z Theatre)

Music at The Street



Spell-binding masterful musicians.
[City News](#)



Amazing! Beautiful music,
energy and presence on stage.
[Instagram](#)



A memorable evening of music
with audience on their feet.
[Canberra Times](#)



Events At The Street



Comedy At The Street





THE STREET PRODUCTIONS





IN HIS WORDS: VOICES OF FATHERHOOD

By Creswick
World Premiere



A unique, highly accessible and brilliantly executed insight into a life's experiences too few men take the time to relish.

[Australian Arts Review](#)

Opening with amazing visuals, the multi-disciplinary concept, executed by a professional production team and incredible ensemble of musicians, the performance was uplifting, emotional, frustrating and astounding all at once.

[City News](#)

These segments are beautifully filmed, revealing, funny, perceptive, inspiring, often unexpectedly moving. Skilfully edited they form a captivating visual component for an engrossing live theatre experience, sensitively directed by Caroline Stacey.

[Australian Arts](#)

Cast

Vocals, Guitars, Keys
Creswick

Piano & Keys
Brett Williams

Bass
Chris Pound

Guitars
Ben Hauptmann

Drums
James Hauptmann

Production

Documentary Film
Creswick

Stage Direction
Caroline Stacey OAM

Lighting Design
Antony Hateley

Audio Engineer
Kimmo Vennonen

Stage Design
Imogen Keen

Dramaturgy
Shelly Higgs
Caroline Stacey OAM

Technical Manager
Gerry Corcoran

Stage Manager
Brittany Myers

Stage Technicians
Antony Hateley
William Malam
Connor McKay
Aquilla Sorenson

Production Photography
Craig Alexander

Production Videography
Craig Alexander

Poster Artwork
Design♥Cult

Marketing Artwork
Design♥Cult

Key Dates

23 —
25 JUN

A New Age of Parenting: Moving beyond the Mothering/Fathering Divide

Performances: 3

Score held by Australian Music Centre

Awards

Canberra Critics Circle – Music

THIS ROUGH MAGIC

By Helen Machalias
World Premiere

Beng Oh's sophisticated understanding of theatre-art ensures that the play's kaleidoscope of scenes is imaginatively handled, as cast members, while playing character roles, also merge into the background as assorted asylum seekers, locals and tourists.

[city news](#)

An atmospheric set design by Imogen Keen, a complex lighting design by Gerry Corcoran and a dramatic sound design by Kyle Sheedy.

[Artsound](#)

Challenging, thought-provoking, cause to reflect on shameful Australian Government treatment of refugees and asylum seekers in particular.

[Patron](#)

An inventive and provocative re-imagining of *The Tempest*.

[Patron](#)

Cast

Lainie Hart
George Kanaan
Andre Le
Reza Momenzada
Kaitlin Nihill

Production

Direction
Beng Oh

Dramaturgy
Dr Rebecca Clode
Granaz Moussavi

Lighting Design
Gerry Corcoran

Production Design
Imogen Keen

Sound Design
Kyle Sheedy

Cultural Consultants
Sheida Jafari,
Parastoo Seif

Stage Manager
Brittany Myers

Lighting Operator
William Malam

Sound Operator
Kyle Sheedy

Set Construction
AVL Australia

Production Crew
Gerry Corcoran
Darren Hawkins
Connor McKay
William Malam

Marketing Artwork
Design♥Cult

Production Photography
Novel Photographic

Production Videography
Craig Alexander

Key Dates

10 —
19 NOV

Meet The Makers / Playwright Helen Machalias in conversation with Shelly Higgs

Performances: 9

Script published by Currency Press

THE STREET  SUPPORTERS

NAQQALI – THE SHAHNAMEH



Cast

Parastoo Seif

Production

The Street Theatre
Dean Ellis

Lighting Operator
Connor McKay

Key Dates

18 —
19 NOV

Performances: 2

We arrived early to the performance and ended up going to the pre-show performance. Really glad we did as it enhanced the enjoyment and understanding of the play

Patron

Amazing opportunity and fascinating to see this ancient Iranian dramatic performance in language in Canberra. Fascinating insight into this most famous of poems.

Patron

MARIEDL, SELFIES WITH A GIANTESSE

By Penny Black

English Premiere

Cast

Maxi Blaha
Ursula Fattou (Harp)

Production

Creative Team

Writer

Penny Black
(based on an idea by Sophie Reyer)

Director

Angelika Zacek

Costume Designer

Julia Klug

Dramaturge

Verena Humer

The Street Theatre

Lighting Designer

Darren Hawkins

Stage Manager / Lighting Operator

Connor McKay

Key Dates

24 —
26 NOV

Performances: 4



This marvellous play features the talented Maxi Blaha, who brings Mariedl to life. Extremes of emotion are powerfully shown, sometimes through gesture, or vocal inflections, or Maxi's expressive face. The Swiss harpist Ursula Fattou provides excellent music evoking different times and places

[Stage Whispers](#)

A beguiling performance with superb accompaniment by harpist Ursula Fattou miraculously conjuring up fairgrounds, ballrooms, and moment of dread and elation

[Australian Arts Review](#)







CONTEMPORARY MUSIC PROGRAM

Music At The Street



As a champion of the intimate and exceptional theatre based live music experience for artists and audiences alike, The Street values active listening, deep connection, and exchange.

Adding another dimension to work presented, our contemporary music program employs and encourages music artists and artswokers, brings communities together, generates revenue and extends industry relations and connections.

Contributing to Canberra's profile as a vibrant music centre, we featured independent artists from Canberra, the surrounding regions and beyond in a year-long season of Sound Encounters primarily focussed on music uplifting those not part of Australia's mainstream music culture. This included world music, contemporary Jazz, Pop, contemporary Folk, Country, Indie, Rhythm and Blues/Roots, Alternative, Experimental, and Electronica. Building on the AMP IT UP initiative our music program in 2023 was well attended and embraced, bringing diversity to the stage offering work that would not otherwise be seen in Canberra.

Amazing women in music took to the stage. Eurovision royalty Dami Im, Ireland's legendary Mary Coughlan, the remarkable Miriam Lieberman and her trio, spirited jazz singer Michelle Nicolle, Egyptian composer and singer/songwriter Hayat Selim fused sounds from Western cinema with Arabic and world music influences accompanied by Dianna Nixon, and Canberra singer-songwriter Ruth O'Brien inspired us with their emotive voices and music-making.

Amongst those featured: global griot American-born Eric Bibb, Belize-based The Garifuna Collective pushing the boundaries of their dynamic, centuries-old musical traditions; the hypnotic rhythms of the desert blues of Vieux Farka Touré; Canberra-based Funkaars led by Mumbai-born singer-songwriter Kariha Shah fusing Hindustani Indian ragas with jazz mash-ups; infectious rhythms and seductive melodies from the Argentinian Quinteto Astor Piazzolla; and master of the harp Victor Valdes took us on a journey through the musical landscape of Mexico and Latin America.

Much-loved musicians returned to our stage with brilliant performances bringing their passion for music-making like Dave Graney and The Coral Snakes revisiting landmark classic The night of the Wolverine; FourPlay String Quartet stunned audiences with lush, haunting and electrifying sounds. Ed Kuepper and created an epic wall of sound and cool tones; ARIA award-winning Fanny Lumdsen and The Prawn Stars launched Hey Dawn, the 2023 ARIA country album of the year; the total Tubular Bells experience on the 50th Anniversary of Mike Oldfield's iconic album; and Australian drummer Jim White paired with lute master George Xylouris in a combination of free-jazz, avant-rock, and ancient Greek Folk traditions; City New's Canberra Artist of the Year Fred Smith and band of Canberra notables took over The Street to launch his new album 'Look'.



Supported by



Australian National University

School of Music

Music At The Street



Summer

Daniel Champagne

Eric Bibb Solo: Ridin' Tour

Hayat Selim Mirage

Bandaluzia Flamenco

Joseph Tawadros

The John Lennon Songbook In Concert

Autumn

The Garifuna Collective (Belize)

Vieux Farka Touré

Quinteto Astor Piazzolla

Mary Coughlan Live Stories

Ensemble Offspring Techno Folk

The Redgum Years starring John Schumann & The Vagabond Crew

Katie Noonan Joni Mitchell's Blue 50th anniversary

The Necks Travel Album Launch

Ruth O'Brien Songs for Abby EP launch

Lior + Domini Animal in Hiding EP Launch

What was heard was spell-binding as these masterful musicians moved through the colourful repertoire of this extraordinary composer.

Canberra City News

It's an intimate performing venue and I am sure the performers really like that as do I as the patron. Up close and personal is so much better than stadiums.

Patron



ARTISTIC DEVELOPMENT

NEW WORK IN DEVELOPMENT

The Street has a comprehensive many-layered commitment to the creation of new work. We look to ensure The Street is Canberra's go to imaginative space for creative investigation characterised by rigour and ambition.

We seek feedback from our peers, artists, and community formally and informally with each work in development.

The Street's work is shaped by a desire to produce and present work that is inquiring, deeply examining the forces at work in our society, challenging expectation and convention, surfacing untold perspectives and the unexplored, and is filled with imagination and creativity.

The Street continues to champion artists and development of new works for Canberra audiences, fuelling creative projects and making significant investments in the future of theatre 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. Most works have a three-year development period from conception to stage production.

In 2023 the year was marked by a significant return to in-person developments however we continued working online via Zoom and Vimeo where appropriate. We leaned into work we have had in development from the pandemic and kicked off with pre-production development for *In His Words*.



This kind of work is really important right now because everything feels so fast and hard and sharp which makes it more challenging to offer each other care and curiosity about each other's foibles and differences.

[Isobel Williams, Actor](#)

The devising process is inherently terrifying, as you stare at the endless abyss of possibility. As a team, you form something from the ground up, under a careful frame of targeted exploration. It all feels very fragile at first and then at some point, you realise that there is something magical there. The development reminded us all that simplicity reveals the most complex and powerful moments.

[Anna Johnstone, Director](#)

Outstanding way Liam navigated every one of those relationships. Everyone was really invested which is no mean feat.

[Showing Audience Member](#)

What a joy to work with such an invested and talented creative team, who brought it from page to stage so beautifully at, supported over several years by Caroline Stacey OAM. I'm so deeply appreciative of your commitment to the work and the brilliant creative teams you conjured up over many years!

[Helen Machalias, Playwright](#)



In His Words: Voices of Fatherhood

Produced by
The Street in 2023

By Creswick



Nine fathers, nine interviews, nine lives. Different men, but all marked by the same seismic change.

Inspired by his own journey into fatherhood in 2018, Creswick has created an enthralling, surprising and utterly affecting performance event where intimate dad encounters hook into the pulse of a jazz-pop-folk-rock mix.

Experience music that sits at the intersection of jazz, pop, folk, and rock. Experience visuals artfully composed, traversing wide open landscapes to working farms, suburban loungerooms and hills hoist backyards.

Drawing musical inspiration directly from the documentary interviews-turned-cinematic portraits, Creswick's compositions feature his exceptional ensemble of Brett Williams, Ben Hauptmann, James Hauptmann. and Chris Pound.

Together they open a window into fatherhood testing ideas of masculinity, role-models and parenting culture.

This work explores fatherhood across cultures and artforms with an interest in the form melding musical composition, still portrait and moving documentary footage.

Cast

Creswick,
Chris Pound
Brett Williams

Showings

23 APR
9 MAY

Developments

JAN —
MAR '23

The Signal Makers

By Jess Green and Emilie Collyer



The crisis seems unutterable. How can we speak it? What if we could hear in ways we don't normally hear? In this speculative performance work acts of listening, uttering and imagination take place in a mash-up of spoken word, electronica, pop song vibes, playfulness and poignancy, The Signal Makers plays with how we try to communicate, what can be said, and what – perhaps – can only be felt and uttered beyond language.

Production

Music Director
Jess Green

Writer
Emilie Collyer

Director
Caroline Stacey

Sound
Kimmo Vennonen

Cast

Tracy Bourne
Marcel Cole
Petronella Van Tienen
Dan Walker

Musician

David Hewitt

Developments

FEB 2023
MAY 2023
JUN – DEC 2023

Coward Punch

By CJ Bowerbird



When the eldest son is killed in a sudden act of senseless violence, a family struggles to stay together. Coward Punch is a verse play that explores anger and grief examining the fallout of dodged conversations, the weakness in masculine notions of strength, and the violence in silence and inaction.

Production

Director
Shelly Higgs
Caroline Stacey

Dramaturg
Nigel Featherstone

Cast

Marcel Cole
Erin Gordon
Kristian Jenkins

Developments

APR '23
JUL '23

This Rough Magic

Produced by
The Street in 2023

By Helen Machalias



A chaotic storm erupts. A disastrous shipwreck ensues. Refugees Prospero, Miranda and Ariel are washed ashore on Christmas Island, seeking refuge in Australia. But this side of the story is yet to be seen. This Rough Magic is a rich reimagining of Shakespeare's *The Tempest*, where elements of the canonical text are fused with first-hand asylum seeker accounts and 'stop the boat' rhetoric for an electrifying epic of power, survival, and the cost of pursuing the promise of a better life.

Production

Writer
Helen Machalias

Director
Beng Oh

Dramaturg
Bec Clode

Cast

Rahel Alemseged
Christina Falsone
Chelsea Healey
Stefanie Lekkas
Lainie Hart
Reza Momenzada
PJ Williams
Joshua Wiseman

Developments

APR 2023
AUG 2023

Hatchlings

By A-Z Theatre



Two eggs sit in a vast, steaming landscape. As they hatch, young audiences and their families meet the Hatchlings: Big Sibling, an agent of chaos, and Little Sibling who has the gift of order. Strange creatures in an almost-strange world, the Hatchlings must explore and play with each other to find out who they are and where their power lies. Hatchlings is a 40-minute, physical theatre work with no spoken language about friendship when you're really tiny and the world is big.

Production

Director
Anna Johnstone

Writer
Cathy Petőcz

Cast

Aneka Kendal
Isobel Williams
Rachel Robertson

Design Consultant

Imogen Keen

Developments

SEP '23
NOV '23
MAY-DEC '23

Showing

1 DEC

Clean

By David Atfield

Clean follows two long-term Canberra HIV survivors from 1985 to today. Their HIV diagnosis 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.

Based on interviews with LGBTIQ+ Canberrans, playwright David Atfield came back with fresh eyes and voices as actors responded to the story breathing life into the pages from its new draft.

Production

Director
Shelly Higgs

Dramaturg
Caroline Stacey

Cast

Mark Salvestro
Sarieda Snow
Michael Sparks
Josh Wiseman

Workshop

FEB
2023

Doula

By Emily Clark

Over a series of intimate encounters, we bear witness to the unexpected friendship of a dying woman and her death Doula. This work explores the liminal spaces – thrilling, disquieting, devastating – that people occupy before a life changing or, indeed, life-ending event.

Production

Dramaturg
Caleb Lewis

Development

FEB —
DEC '23

It Can't Happen Here /An Adaption

By 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 transformations of a fictional nation from a liberal democracy to a fascist regime and asks what a political coup would like in Australia.

Development

MAY —
DEC '23

The Story of The Oars

By Nigel Featherstone

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. Ongoing compositional work took place throughout the year.

Writer

Nigel Featherstone
Composer
Jay Cameron

Development

MAY —
DEC '23



The Chosen Vessel /An Adaption

By Dylan Van Den Berg

A reinterpretation of Barbra Baynton's 1902 story The Chosen Vessel that explores the systematic 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.

Development

JUN —
DEC '23

A Better Tomorrow

By David Atfield

Forbidden history is explored as same-sex love blossoms during WWII. Two Australian airmen are tasked with bombing Germany, while, on the ground, two German women try to survive a collapsing nation. When British Bomber Command orders a raid on Würzburg the four characters are brought together in a catastrophic way that will change all their lives.

The development allowed for sweeping structural changes, deep questions, and provocations before an industry showing and public showing during Spring Out.

Production

Director
David Atfield

Dramaturg
Dylan Van Den Berg

Cast

Merryn Byrne
Hannah Cotton
Lachlan Houen
Shae Kelly

Workshops

AUG —
SEP '23

Showing

13 OCT
9 NOV

The Girl Who Glows

By Zeeko and Jo Turner

Part rock concert, part multidisciplinary theatre show, The Girl Who Glows tells the story of Luna, a young girl who happens to glow a bit more brightly than everybody else. In Luna's world, daytime is shrinking, and nighttime is getting longer – the world is literally getting darker – and Luna can really feel it. But no-one else is doing anything about it! That is, until Luna herself meets someone else who glows – a rapping phosphorescent platypus called MonoXtreme. Mono takes her on an awe-filled journey of discovery that launches Luna's search for a solution to the encouraging darkness.

Production

Director
Jo Turner

Co-creators

Jess Green
Jess Ciampa
David Hewitt

Design Consultants

Imogen Keen
Kimmo Vennonen

Workshop

NOV —
2023

Luckdown

By Luis Gómez Romero

In the town of El Gallinazo, formerly known as El Tecolote, situated in a country named Algún Lugar that has been under siege for several years with two gangs controlling the East (The Old Guard) and West (The Newborns).

Production

Director-Dramaturg
Caroline Stacey

Cast

Zsuzsi Soboslay

Workshop

OCT
2023



The Street's support for my ArtsACT funded development of my new play 'A Better Tomorrow' was exceptional, helping me find an excellent cast, a terrific audience for the reading, and create a highly productive environment for myself and dramaturg Dylan Van Den Berg to refine the play. This resulted in a The Street sponsored additional public reading for SpringOUT in November.

David Atfield, Playwright

EARLY PHASE

FROM IDEA TO CONCEPT TREATMENT

Early Phase continued into its fourth year, providing artists the opportunity to work within a professional company setting to develop a concept treatment for work to be produced by The Street in any of our spaces.

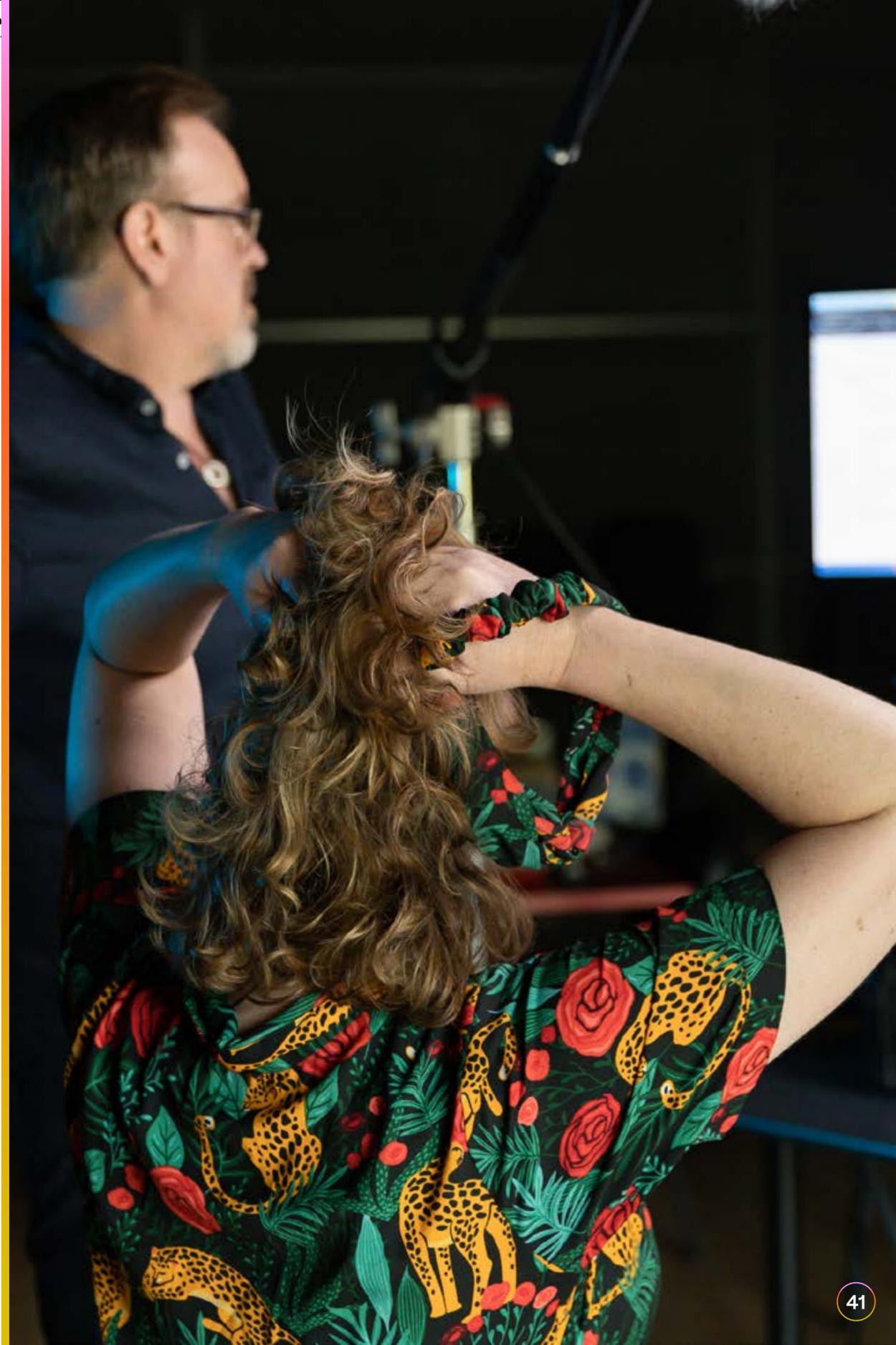
2023 marked an important milestone for the program, as Liam Budge aka Creswick was the first Early Phase participant to take an idea and progress it all the way to a mainstage production with *In His Words: Voices of Fatherhood*.

Participants connect with the sector in a deep way, engage with the purpose and goals of The Street, and emerge with a concept treatment to pitch at the end of it. The quality of work emerging from our Early Phase program is reflected in the works selected and points to a major shift in how we continue to develop and make work here in the ACT.

2023 Early Phase artist Tracy Bourne began work on *Photon's Arrow*, a conceptual work exploring ideas of time and memory, light and dark, grief and the beginning of the universe through performance and song. Working with dramaturg-playwright Hilary Bell, on structure and story and designer Aislinn King on the visual landscape what has emerged is a play inspired by science-fiction and constructivism.

Thanks again for this amazing opportunity. I've learnt so much through this process: 1) Being 'chosen' has been affirming, 2) Taking the time to write and dig deep, 3) Having the support and feedback from Aislinn and Hilary." This experience has changed my writing practice.

[Tracy Bourne](#)





2022 Early Phase artist performer and researcher Katrina Waters pitched via livestream directly to a national panel of industry professionals, with her narrative song cycle *Songs for Loud Women*. With funding from the ANU Gender Institute in 2023, Katrina held public workshops with female composers, Katy Abbott, Anne Cawrse, Melody Eötvös and Linda Kouvaras, mixing improvisation and traditional composition methods to explore what the dramatic voice can portray and setting vignettes to music suitable for the dramatic soprano voice.

Seeded in the 2020 pandemic and made with and for *The Street, In His Words* by Liam Budge was the first of our Early Phase commissioning projects to be produced on our mainstage. A remarkable conceptual work that transformed traditional parameters of the contemporary jazz-rock-pop-folk musical experience with documentary storytelling. 2021 Early Phase artist Liam Budge had two pre-production workshops and a dad's showing in 2023

2021 participant Emily Clark worked closely with dramaturg Caleb Lewis during 2023 to interrogate the characters and theatricality of her intimate two-hander *Doula*. 2020 participants Adam Broinowski and Dylan Van Den Berg continued drafting their adaptations of classic literary works *It Can't Happen Here* and *The Chosen Vessel* respectively. Ylaria Rogers maintained momentum through project funding with focus with her verbatim-inspired work *We Are Not Alone* shining a light on childhood sexual abuse..

This is a unique program that offers creatives the ability to take chances, dream big, and realise their artistic goals
[Liam Budge - Artist](#)

Resident Street

Resident Street is The Street's Annual placement for late early career ACT-based artists seeking momentum to move into the next phase of their creative practice.

What is offered is a professional theatre company context that can: foster personal vision, grow networks and connections, support the development of new and original work, and a nurturing of theatre business acumen. This program is designed to cultivate a new generation of ambitious theatre-makers based in Canberra.

A—Z Theatre co-directors Anna Johnstone and Cathy Petőcz were our 2023 Resident Street Artists supported to establish their new theatre company making work with and for young people in the ACT. Exploring the business of theatre and creative making, A—Z Theatre were mentored by Theatre Maker and Director Sue Giles AM who supported the artists find themselves in the collaborative process and discover the playful dynamic in their different ways of working.

A—Z Theatre created varied work, from *The People's House* at the Australian Museum of Democracy for Enlighten Fest, to working with Secondary Schools producing major school productions, to successfully receiving grants for their own projects, and developing their new work *Hatchlings*. (renamed from *Mud*) through a series of creative workshops and developments.

Musicians jam, visual artists doodle; it's sometimes difficult to find these alchemical ways of creating as theatremakers when it costs so much to create work in the theatre. Resident Street allowed us space to follow whims, change directions, and take creative risks.

[Cathy Petőcz — 2023 Artist in Residence \(A - Z Theatre\)](#)

It is very rare, professionally, that you are allowed to test ideas without the fear of failure. The Street Theatre always believed in us, and this meant that we waded through challenges, getting to the other side and learning so much on the way.

[Anna — Johnstone 2023 Artist in Residence \(A - Z Theatre\)](#)



Master It

This program of masterclasses for ACT based theatre and performance 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.

In 2023, Maria Shevtsova, editor of New Theatre Quarterly, international expert on Stanislavski, current Western theatre practice, and chronicler of avante-garde European directors of the last century, led a mini-series of seminar-salon style conversations on directing in the 21st century. The sessions aimed to provide material of practical use and inspiration for anyone directing for the stage.

Theatre Directors | What They Do and Why and How They Do It

Directorial practices, views, and artistic aspirations - across the last 100 years and here in Canberra.

3 —
APR

Which Stanislavski? – Actors and Studios

Insight into Stanislavsky, founder of the modern director, active champion of the free, creative actor who, in his words, is not a puppet or a dependent but a co-author of theatre work, whether spoken, sung (not least opera) danced, or otherwise performed.

12 —
APR

Director and Directing

References Stanislavsky's contemporaries, notably Meyerhold as a 'director's director'; prominent directors today whose role in the expansion of what the very idea of 'theatre' might mean,

18 —
APR



Street Praxis

This program of initiatives is designed to strengthen the performing arts sector as a whole through exchange of information, resourcing, benchmarking creative practice and connections.

Working Beyond ACT Borders

The Street partnered with [PAC Australia](#) to bring an interactive online session with everything you need to know about the Australian Performing Arts Exchange, how to start a conversation with presenters, and finding the right networks to connect with your work.

8 —
MAR

Australian Writers Guild Town Hall Meet

Writing for the stage, screen or interactive games? Join us for Street Praxis session with Australian Writers Guild to discuss the updates to awards and discover the resources that AWG has just for you. Understand all AWG are doing to promote excellence and improve professional standards, conditions and remuneration for performance writers.

19 —
APR

Directors Talking Design

Directors and designers dig into the secrets of what's involved in great collaborative partnerships covering processes and practicalities step-by-step from pre-production through to opening night. These sessions give an inside view of a range of design conversations – those you need to have, have to have and find hard to have.

Session 1

Directors Talking Lighting Design
25 —
MAR

Session 2

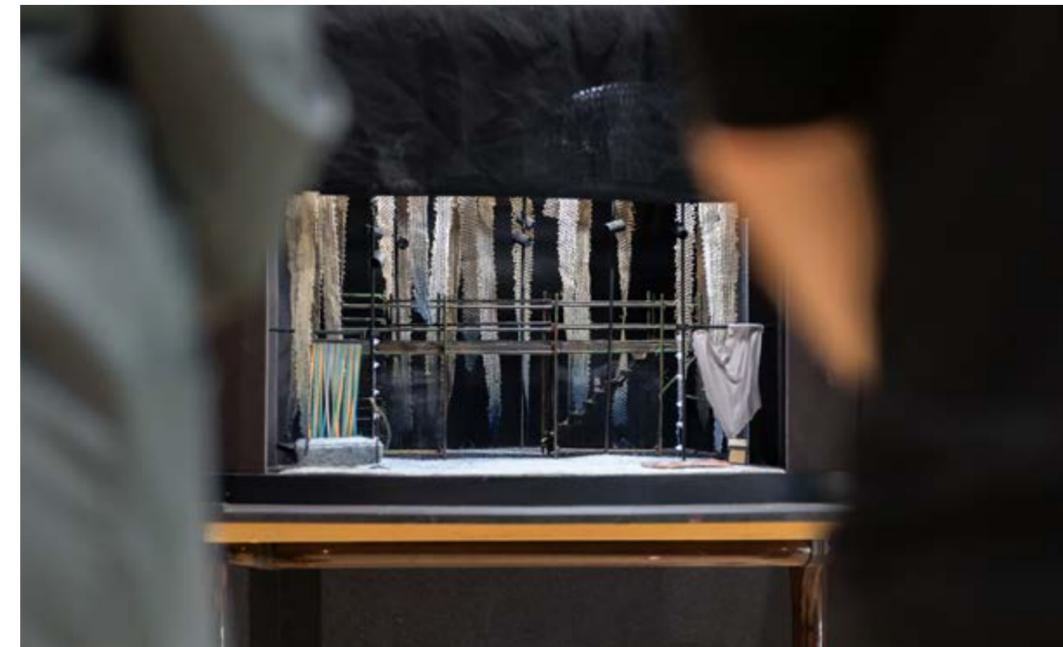
Directors Talking Set & Costume Design
29 —
MAR

Session 3

Directors Talking Sound Design
4 —
APR

Session 4

AMBITIOUS IDEAS and Shoestring Budgets
27 —
APR



The Street plays a crucial role in the theatre/live performance sector, providing opportunities to a range of independent artists including access to creative space.

In 2023 we gave access and usage ranging from auditions to film shoots, rehearsals, workshops, forums, literary events, and creative development activity. Free access and support to space valued at \$29,900 was provided.

In 2023, artists and companies supported were:

- [Australian Writers Guild](#)
- [A-Z Theatre](#)
- [Craig Alexander](#)
- [David Atfield](#)
- [Tracy Bourne](#)
- [Jess Green](#)
- [Cathy Petocz](#)
- [Poetic City](#)
- [Spring Out Festival](#)
- [Starlight Foundation](#)
- [Women Composers Forum](#)
- [Wellspring Artists](#)
- [Zeeko](#)

In 2023 literary events we supported were:

- [Meet The Author Alison Booth](#)
Bellevue Book Launch
- [Meet The Author Mikey Robins](#)
Idiots, Follies and Misadventures
- [Capital Letters Poetry Salon](#)
- [Suzie Miller In Conversation](#)
Prima Facie Book Launch
- [Deborah Conway In Conversation](#)
Deborah Conway: Book Of Life





ENGAGEMENT

Ignite 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.

The Canberra Comedy Festival

Canberra Comedy Festival was back ready for its first year of expansion since the pandemic and buzzed with more shows, more funny people, old and new acts from fabulous comedians including Canberra's own Kirsty Webeck. Favourites ACT Raw Comedy Finals and the Clean Comedy spectacular continued to draw all-ages crowds and Warehouse Circus brought their comedy edition of the Great Big Circus (Galah). Global guests Sh!t-Faced Shakespeare amazed with Romeo and Juliet the absurd Paul Foot lived up to the hype and Nurse Georgie Carroll hit the mark with our health workers. Very vibey and the feeling of coming back.

Production

Canberra Comedy Festival
Tim Duck
David Graham
James Stevenson
Benjamin Stevenson

The Street
Dean Ellis

Technical Manager
Gerry Corcoran

Lighting
Antony Hateley

Stage Manager
Brittany Myers

Sound
Kyle Sheedy

Key Dates

17 —
26 MAR

Performances: 19





Poetic City

We welcomed the second iteration of Poetic City, a poetry festival led by creative producer Jacqui Malins showcasing a plethora of interactive events for established sonneteers and the poetry-curious alike. Sharing Canberra's love affair with poetry, we presented winter festival events bringing alive the sight and sounds of versifying in poetry from mother tongues to pot luck stories to the day long immersive Zine Fair and Make-a-Zine Work Space and the Slam City Show Case. Hosted by Canberra's Slam founder Andrew Cox, spoken word exploded on our stage with exciting poets and the stars of Canberra Slam shining with full force.

Production

Poetic City
Director/Creative Producer
Jacqui Malins

The Street Theatre
Dean Ellis

Stage Manager
Lea Collins

Sound Operator
Kimmo Vennonen

Lighting Operator
William Malam

Key Dates

1 —
8 JUL

Performances: 6

Workshops: 3



Spring OUT Pride Festival

We celebrated Australia's LGBTQIA+ community in all its diversity with SpringOUT in a mix of comedy, theatre, and inspiration. Katherine Wolfgramme's shared her extraordinary experience living as an ordinary transgender woman in *She*. The Queer Comedy Collective hosted by Luka Musicki boasted a lineup of local and national brilliant LGBTQIA+ comedians. And leading ACT-based LGBTQIA+ playwright and director David Atfield with a bold young cast brought a thought-provoking reading of same-sex love blossoming during the horrors of WW2 in his 2022 shortlisted Rodney Seaborn Award, brand new work *A Better Tomorrow*.

Production

SpringOUT
President, SpringOUT Committee
Lynne O'Brien

The Street Theatre
Stage Manager
Lea Collins

Lighting Operator
PJ Williams

Sound Operator
Kimmo Vennonen

Key Dates:

4 —
9 NOV

Performances: 3

Workshop: 1

Canberra International Improv Festival

Returning for the first year since COVID, CIIF featured a massive and diverse program showcasing master improvisers from five continents in performances mix of genre plays, fast-paced gameplay and experimental feats. Long-form short-form, comedy and drama had us laughing, crying and wondering how the virtuosic performers did it. Over four nights, Canberra Impro Challenge Heats were held before the finale and winner chosen at the end of the festival. With a theme of 'back to the present', the festival opened with a sci-fi genre performance of Peregrine V directed by New Zealand's Jonathan Briden. Artistic Director Nick

Byrne programmed performances over five days, featuring Brazil's physical theatre goddess Luana Proença and Finlander musical clowning acrobat Jacintha Damström, Aboriginal comedy star Dane Simpson and Thank God You're Here's Jason Geary, plus professional improvisers from Italy, Singapore, Slovenia, Philippines, New Zealand, Canada, USA, Belgium, New Caledonia, and all-around Australia. There was a huge workshop program scheduled giving our artists the opportunity to share ideas and techniques with Australian and overseas improvisers.

Production

Canberra International Improv Festival

Artistic Director
Nick Byrne

Creative Producer
Amy Toomey-Cook

The Street Theatre
Dean Ellis
Caroline Stacey

Technical Manager
Darren Hawkins

Stage Manager
Lea Collins

Lighting Operators
PJ Williams
Jhi Rayner

Sound Operator
Kimmo Vennonen

Key Dates

5 —
10 DEC

Performances: 19

Workshops: 33



Participate

To amplify the conversation and connection 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.



Meet The Makers: Hayat Salim and Dianna Nixon

Mirage singer/songwriter and composer Hayat Salim in conversation with Music Theatre Projects Dianna Nixon about her work, the world of cinema and media composition, diversity and authenticity.

16 –
FEB

A New Age of Parenting

Moving Beyond the Mothering/Fathering Binary. In this shifting and blurring of the sharp line between motherhood and fatherhood, is there a distinct role for fathers today?

24 –
JUN

Meet The Makers: This Rough Magic

This Rough Magic Playwright Helen Machalias in conversation with theatre-maker Shelly Higgs.

16 –
NOV



Wellspring

Enquiry and Exchange



2023 marked the first year in our Wellspring program, an arts community partnership between The Street Theatre and the ANU School of Languages, Literature and Linguistics intended to surface the range and reach of research and scholars working in Canberra and highlight how this deep well of research can inspire and inform creative responses from artists.

Our collaboration for four free immersive events in the 2023 program explored new depths of cultural enquiry and exchange with films and discussion.

These events, offered by colleagues in Languages, Screen Studies, English, Classics, Drama and Linguistics, covered a wide range of research, including documentary filmmaking as means to tell stories about human and other-than-human connections, (mis)communication and the diagnostic encounter, indigenous Australia and the dialogue between classical, early modern and modern representations of iconic figures across genres.

Follow-up surveys indicate that the events had an over 90% impact on the public's knowledge and interest in the event's subject matter: 80% found film an effective way to communicate human emotional attachment to outer space; 100% reported having discussed gender and health diagnosis with others following the event; 100% of respondents indicated that the Kaja-warnu-jangka event increased their interest in the life stories of aboriginal people; 83% agreed that the Cleopatra event significantly increased their understanding of Cleopatra's life and legacy.

"We love The Street's direct physical relationship with ANU and the way its scholarly work in all areas inspires the stories we choose to tell in theatre and live performance. Inquiry with imagination is at the heart of Wellspring."

Caroline Stacey OAM

"The School of Literature, Languages and Linguistics at the ANU is very excited about this collaboration with The Street Theatre and this opportunity to share our work and participate in dialogue with the wider Canberra community."

Leslie Barnes

Series Producers

Leslie Barnes
Caroline Stacey

Program Coordinator

Eva Ross



The Outer Space Film Quartet

Moderator
Leslie Barnes

Panel
Leslie Barnes
Rowena Potts
Ceridwen Dovey
Brad Tucker
Alex Jordan

THU 3
AUG

"I savoured this unusual and quietly moving film experience filled with melancholy and sadness in contemplation of our human relationship with the moon and outer space. But what followed was an invigorating uplifting and provocative conversation with all of us around responsibility."

Audience



Lost in Diagnosis

Navigating the Communication Challenge of Misdiagnosis in Women

Coordinators
Mary Dahm
Laura Chien

Panel
Moderator: Dr Amy Coopes
Darlene Cox
Jen Morris
Dr Marisa Magiros
Dr Arnagretta Hunter
Dr Mary Dahm

THU 7
SEP



Kaja-warnu-jangka / 'From the bush'

This event involved a screening of Kaja-warnu-jangka / 'From the Bush', a filmic collaboration between Maxwell Walma Tasman Japanangka, and Carmel O'Shannessy from the School of Literature, Languages and Linguistics.

Coordinator
Dr Carmel O'Shannessy

Panel
Moderator:
Associate Dean Mary Spiers-Williams
Dr Carmel O'Shannessy
Maxwell Walma Tasman Japanangka

THUR
19 OCT

"I found the respectful ways the stories unfolded allowed a deeper understanding of these elders and the cultural knowledge they hold."

Audience



Her Infinite Variety Cleopatra from Antiquity to Present

Coordinators
Caillan Davenport
Georgia Pike-Rowney

Panel
Moderator: Professor Caillan Davenport
Dr Katharina Bonzel
Dr Kate Flaherty
Dr Tom Geue
Dr Georgia Pike-Rowney

THU 23
NOV

"I loved the collaborative and mixed media approach to the topic, it was great to hear from different contributors and wonderful to involve the student actor alongside the academics."

Audience

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.

During the year, our work in partnerships with the Australian National University School of Literature, Languages and Linguistics and School of music, Embassy of Austria, Harry Hartog, NIDA, enabled unique and distinctive events to take place expanding opportunities for artists post-COVID and offerings in Canberra.

We form mutually beneficial relationships to help us shape our future through the power of storytelling and live performance, and to make a valuable contribution to the cultural and educational life of our communities. During the year, we partnered with Harry Hartog for book launches and conversations. Our foyer became a poetry salon when Capital Letters and the ANU's School of Literature, Languages and Linguistics hosted a night of readings of new work from Elfie Shiosaki, SJ Burton, AJ Carruthers, Jacqui Malins and Louis Klee. Novel lovers and literati, enthusiastic friends and families came together adding magic to the air in the foyer. There were tears, laughs and emotions shared around new books *Bellevue* (Alison Booth), *Book of Life* (Deborah Conway), *Idiots, Follies and Misadventures* Mikey Robbins and *Prima Facie* (Suzie Miller) with authors in conversations with special guests and MCs Professor Frank Bongiorno, Alex Sloan and Sally Pryor.





THE STREET WORKS

Projects 2023



2023 started with light as our brand new sign took its place at the top of our building illuminating The Street for all to see. A decade-long need had become urgent as we looked to finalise company brand work begun in 2015 but not present in or on our building. We knew we needed to increase our visibility with signage that reflected what we do. So we deconstructed the old sign to expose the metal frame so we could see the forces at work – much like what we do when we make theatre – and brought in our signature red.

Working with partners ACT Government through artsACT and Major Projects Canberra, DAMS and SIGNLIME a beacon has been created for our Arts Centre highlighting its cultural presence in our amazing location and what we do.

In 2023 our major building issues remain however we work to progress thinking and possibilities around building projects including:

The Street Theatre's Street One dressing rooms have not been modernised since they were built thirty years ago and are in bad need of repair. Architect Kate Shepherd completed a redesign incorporating a much-needed Green Room to tailor these working spaces to the needs of performers and artists and improving working conditions to meet current industry standards. Project costing and consultation completed.

Further development of a scoping document and proposal to transition The Street's theatrical lighting systems and associated technologies from Halogen to LED for submission in 2022. The required upgrade and modernisation anticipates 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.

Activation of the floor above our administration offices. This area was not fully completed in the 2012 extension and was always envisioned as an important part of The Street activity mix. After a decade of non-use our ambition is to realise its potential in this five-year period.

Scoping Design and engineering consultancy work on The Street's loading dock to address safety issues, improvement in working conditions and use of space for work and storage.

The Street Online

The Street takes to digital spaces using its website, social media and video platforms to create, connect, interact, inform and document.

Event pages on the website are updated with media coverage and all that we do keeps us in touch with our communities on a daily basis. Digital communications and digital marketing now constitute a significant part of our communications work.

During 2023, we continued to capture Behind the Scenes and On Stage work to maintain connection with our ACT, regional and national community. Our contracted photographers, videographers and screen companies work closely with us to create content exploring ideas, themes, form, subject matter and people. With major projects we document development, rehearsal and reception of work.

This work raises awareness of The Street brand, our work, the composers, playwrights, directors, actors and designers we employ, and the ACT performing arts sector. It also forms critical documentation for reporting of work developed and produced, and a resource for use in advancing support for further work and continued exchange. We provide all artists with high quality images for use to support their professional lives and work.



In His Words

Videography by Creswick Collective

Trailer vimeo.com/822570874
Fathers vimeo.com/833498489
Ambition vimeo.com/837818410

WATCH VIDEO



Bandaluzia Flamenco

Videography by Craig Alexander

Tangos de Lucia vimeo.com/771829983

WATCH VIDEO



This Rough Magic

Videography by Craig Alexander

Trailer youtube.com/watch?v=kLjKvaTzZc4
The Genesis vimeo.com/868546929

WATCH VIDEO



This Rough Magic

Playwright and Director in Conversation Pt2

Trailer vimeo.com/882395122
Set Time-Lapse vimeo.com/879603717
Win News vimeo.com/884623244

WATCH VIDEO

As You Like It Café

2023 was a year of difficult trading conditions for the As You Like It Café as recovery from the pandemic remains slow. There appears to be a confluence of factors including less people in the city during a working week, the ANU campus still not at pre-2020 levels, rising cost of living resulting in less disposable income; and changing audience behaviours in the evening. Revenue and patronage were still below pre-pandemic levels and As You Like It Café continued its catering work in the precinct together with café operations.

With generous support from King Wood & Mallesons we once again addressed the continuing impact of the COVID pandemic negotiating our commercial rental agreement and support of the As You Like It Café through 2023 with reduced rental. The café is awaiting renewal of licence agreements attached to Head Licence arrangements and looking forward to the ACT Government finalising these arrangements so future planning can be actioned.

The café is very much part of The Street experience enhancing the feel of the space bringing buzz day and night. It is an essential ingredient in our goal of welcoming our community and being a meeting place for everyone.







THE AUDIENCE SPEAKS

The (2023) 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 to the performance work on our stages and in development. Our surveys show that our weekly e-news, including links to interviews with artists, sent to subscribers is top-of-mind for learning about artists and their work and making decisions to see a performance. Keeping surveys short, we find out why they choose a particular events, what resonates – or not – with them, who they are following in the performing arts, what they are spending when they arrive, and The Street experience. We listen to what audiences are telling us including their interests in music, comedy, new Australian performance 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

Warm and inviting arty vibe, great staff, fantastic theatre (but Street One could do with a new paint job) and something a little bit different in Canberra.

[Audience Survey](#)



Always thoughtful interesting professional excellent work

[Audience Survey](#)

All the quality, style and buzz of a mainstage theatre company

[Audience Survey](#)



Reminds me of all the small theatres I love in London.

[Audience Survey](#)

The Street is an important part of the local music scene

[Audience Survey](#)

I had never been to The Street to see a band but Dave Graney was fantastic.

[Audience Survey](#)

Magnificent Ed. Say no more.

[Audience Survey](#)

Excellent in every area. Creatively stimulating, top quality artists, excellent sound and lights, welcoming and snug setting. Loved it.

[Audience Survey](#)

I love The Street. I just wish I had more money to go more often. And that is NOT a complaint as your prices are very reasonable and I'm always happy to add a little donation.

[Audience Survey](#)

A great band in a perfect venue for their music

[Audience Survey](#)



Always without stress. Any seat in the theatre is a good one.

[Audience Survey](#)

Has a relaxed vibe and the staff are welcoming.

[Audience Survey](#)

Fabulous, Intimate, and wheelchair-accessible

[Audience Survey](#)

Impressive theatre from two outstanding performers giving voice to a woman who despite her circumstances managed to claim agency in her life.

[Audience Survey](#)

I found the production challenging due to the topic (as an ex-public servant from that era) and it certainly brought back memories, thoughts and feelings from that time.

[Audience Survey](#)



I was surprised by my visceral response to the play at times. It was a visually beautiful production, well acted and directed. I'm really glad I attended but it wasn't always easy to watch. I ended up going along twice.

[Audience Survey](#)

Excellent. Deeply imaginative. Impressively acted and I was emotionally challenged to be reminded of the events depicted.

[Audience Survey](#)



A powerful, poignant, confronting play and the cast do rise to the challenge of a complex engaging text, with energy, dexterity & compassion, moving between different roles & levels full of meaning & purpose

[Instagram](#)

Fantastic concept and amazing performances!!! Came home and spent some beautiful time with my little boy!

[Facebook](#)

Excellent, informative, entertaining... Attending the pre-show panel discussion on fatherhood, along with the performance of In His Words, was a wonderful evening.

[Audience Survey](#)

The video stories were touching, succinct and amusing. The original compositions were lovely. Overall the content - men interrogating concepts of manhood and fathering - was profound and quietly revolutionary.

[Audience Survey](#)



Always transported to thoughtfulness at The Street.

[Audience Survey](#)



It was great! Gorgeous with the harp and such an interesting story!

[Instagram](#)

The Street Theatre experience is usually characterised by innovation, feeling welcome and enjoyment.

[Audience Survey](#)

A superb venue.

[Audience Survey](#)

Iconic Canberra space and a cool venue to see a band or performance

[Audience Survey](#)

A black and white photograph of an empty concert hall. The stage is set up with various musical instruments including a double bass, a guitar, and a keyboard. There are also microphones and stands on stage. The audience seating area is filled with rows of empty seats, receding into the distance. The lighting is dim, with some spotlights visible on the stage.

ABOUT THE COMPANY





Board

The Board Members

<u>Mark Craswell (Chair)</u> Commencement 2018 7/7	<u>Susana Fior (Treasurer)</u> Commencement 2020 6/7	<u>Christina Graves</u> Commencement 2021 7/7
<u>Susan Blain (Deputy Chair)</u> Commencement 2019 5/7	<u>Penny Calvert</u> Commencement 2020 5/7	<u>Igor Kochovski</u> Commencement 2022 5/7

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

Led by Chair Mark Craswell 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 for the AGM 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 2023, key governance milestones included:

Succession Planning and Recruitment for future board members including the Chair

Guidance, oversight and advocacy for The Street Upgrade Projects – Street One Dressing Rooms, Halogen-LED whole building proposal, Foyer Donor Board, and Second Story Floor of Administration Offices

Careful oversight and approval of financial reporting and reserves ensuring excellent financial and risk management

Ongoing communications, development and philanthropic support to Management.

Completion of AIATSIS CORE Cultural Awareness training across board and staff.

Donations Trustees

Colin Neave AM

Cathy Winters



Board Bios

As at December 2023



Mark Craswell
Chair

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.



Susan Blain
Deputy Chair

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.



Susana Fior
Treasurer

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, her cultural background is Portuguese, Timorese and Timorese Chinese and she 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.



Penny Calvert
Board Member

Penny Calvert is a marketing professional with over 15 years' experience working in brand and recruitment. Penny is currently Senior Portfolio Marketing Manager for Defence Force Recruiting and is responsible for managing national education and diversity brands for the Australian Defence Force. During her career Penny has worked across higher education, corporate events for multi-national organisations and the arts. In 2019 Penny completed her Masters of Marketing with Griffith University. 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.



Christina Graves
Board Member

Christina Graves is a Special Counsel at MinterEllison in Canberra, specialising in privacy and data security, information law and public law. During her career, she has worked with government, private and not-for-profit organisations from across a broad range of industry sectors to achieve their goals and deal with challenges in a practical and strategic way. Originally from Adelaide and of Chinese heritage, Christina has called Canberra home for over 18 years. She has a strong interest in the performing arts, starting from a young age when she spent a number of years studying music and dance. Christina is excited about combining her personal passion and professional experience to support The Street Theatre in its contribution to the Canberra community.



Igor Kochovski
Board Member

Igor is an Associate Architect at Stewart Architecture with a professional experience spanning over 22 years and covering diverse range of commercial, residential and infrastructure projects. He has managed teams of different sizes at some of the largest architectural practices in Sydney and brings a holistic approach to architecture with a strong emphasis on collaborative teamwork.

Outside of his professional work in architecture, Igor dedicates his time to creating digital artworks, traditional drawing and painting. The dialogue between tradition and innovation are his endless fascination, where light, colour and geometric patterns are used to create images that move from the abstract to the figurative. His architectural animations have been presented at an International festival for architecture and video.

Igor's love for the theatre may be traced back to the early days of the Ohrid Summer Festival, the major cultural event in the city he grew up in. Those early memories of seeing live theatre have spurred on, many years later the interest in experimental cinema and art which became constant sources of inspiration for many design projects. Drawing, scenography, time, and movement have been integral parts to Igor's thinking about architecture and space. Igor moved to Canberra in 2020 and is currently involved in several building projects that are aimed at supporting the sustainable growth of Canberra and its population.

Staff

Staff

Caroline Stacey OAM
Artistic Director & CEO

Dean Ellis
Executive Producer

Eva Ross
Artistic Administrator
and FOH Manager
(from May 23)

Shelly Higgs
Arts Program Producer
(to May 23)

Pierce Craswell
Customer and Ticketing
Services

Su Hodge
Communications

Lilia Walsh
FOH Manager
(to June 2023)

Successful Alliances
Financial Services

Design♥Cult
Graphic Design

Creswick Collective
Novel Photographic
Production Photography

Creswick Collective
Craig Alexander
Videography

Front Of House

Pierce Craswell
Lauren Crean
William Malam
Eva Ross
Lilia Walsh

Production Technicians

Wayne Bateup
Liam Budge
Lachlan Brayshaw
Gerry Corcoran
Antony Hateley
Darren Hawkins
Connor McKay
William Malam
Kyle Sheedy
Aquilla Sorenson
Kimmo Vennonen
Gordon Wood
PJ Williams

STAGE MANAGEMENT

Brittany Myers
Lea Collins

Rehearsal Observation Secondment

Monica Carroll

Volunteers

One of our community touchstones our ushers form a major team of volunteers. There are over 45 of them welcoming people, answering their questions, showing them to their seats, and cleaning after the performances. They are an essential part of the front of house experience and one of the reasons that The Street is such a loved arts centre and company. Their generous support and gift of time providing hundred of hours of voluntary service is worth tens of thousands of dollars each year to The Street.

Our ushers go through a comprehensive training which includes procedures for evacuation and incidents or medical emergencies as well as agreements to codes of conduct and dress. And they contribute to a culture of continuous improvement in the front of house experience.

Our volunteers are an amazing asset for which the theatre could not do without. This level of giving comes from people who appear to have a boundless love for The Street Theatre and for which we are extremely grateful.

"Personally, I love ushering at The Street – the performances are top class, the staff are professional, friendly and welcoming, and the Ushering crew supportive"

Volunteer

"I had never been to a play reading before. This highlights one of the reasons I enjoy ushering – there is always something new; stories, people, way of seeing the world."

Volunteer

"Any time a new-to-the-venue patron attends and expresses their delight at the venue is a favourite moment for me."

Volunteer

"It is a joy witnessing such a great range of productions and supporting the arts."

Volunteer

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

Michael Sassella

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

Mark Craswell

Colin Neave AM

Caroline Stacey OAM

Cathy Winters

David Williams

Peter Wise

Anonymous

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

Joan Adler

Michele Foster

Jamie Hladky

Anonymous

Street Style (\$250 - \$500)

Joanna Clay

Peter Cranston

Ilona Di Bella

George Lawrence

Ann Murn

Mary Scott

Dr Barrie Stacey

Randi Taylor

Anonymous

Street Wise (\$50 - \$250)

Alex Agafonoff

Sharon Ball

Ian Batterham

Sue Beitz

Neville Bleakley

Kate Bosser

Catherine Bowman

Steven Bray

Andrea Bryant

Rohan Buettel

Mary Burkevics

Moira Byrne

Sarah Christopher

Andrea Close

Elizabeth Costell

Paul Eldon

William Fleming

Alan Flett

Simon Garcia

James Gary

Carey Gaul

Julian Gilchrist

Roger Gottlob

Elena Grigorieva

Cathy Harrison

David Hennessy

Su Hodge

Anne Holmes

Graeme Hoy

Gary James

George Kanaan

Carol Kee

Alistair Korn

Lauretta Laurie

Caroline Le Couteur

Trevor Lee

Choe Li

Adam Maples

Neil McAlister

Johanna McBride

Mary McNeminin

Bronwyn McNaughton

Chris Nobs

Cameron Ong

Philip Piggin

Loretto Poerio

Maurice Pollock

Andrew Purdham

Linda Rossiter

Matt Ryan

Edwina Sinclair

Peta Spender

Adam Stankevicius

Sherene Suchy

Beng Tan

John Taverner

Paul Taylor

Amy Wang

Julia Wee

Rosemary White

Michelle Wilson

Anonymous

Partners

Principal Public Partner

Supported by



Major Partners

AMP It UP!

Australian War Memorial

The Street Supporters

Corporate Partners

King & Wood Mallesons

Performance Partners

AMP IT UP Fund

Canberra Comedy Festival

Canberra International Improv Festival

Canberra International Music Festival

Ensemble Offspring

More Talent

Poetic City

Spring Out Festival

The Harbour Agency

Top Shelf

Tura New Music

Supply Partners

AVL AUSTRALIA

Bailey Nelson

Canberra Piano Relocations

Resolution X

Cultural Partners

ACT Law Society

Alliance Francaise

Currency Press

Diversity Arts Australia

Embassy of Austria

Harry Hartog (ANU)

Screencraft

Theatre Network Australia

University of Wollongong

Education Partners

ANU School of Music

ANU School of Literature,
Languages and Linguistics

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 give@thestreet.org.au

Get in contact

Phone 02 6247 1519

Email give@thestreet.org.au







FINANCIALS

Treasurer's Report

Report for the Year to 31 December 2023

This year we continued to be challenged by our ability to attract technical staff to Canberra and had planned and budgeted positions that remained vacant. Rising costs especially in relation to wages and cost of living added further challenges to securing and retaining staff throughout the year. While we are also not back to pre-pandemic levels, The Street planned for and committed to delivering programmed works and productions, which we did and is reflected in our financial results. We finished the year with an operating surplus of **\$27,901** and equity position of **\$535,593**, predominantly supported by increased box office revenue and ongoing support and funding from the ACT Government.

We note that the AYLI Café is an important part of The Street's ecosystem providing services to our customers around and during productions. Executive management

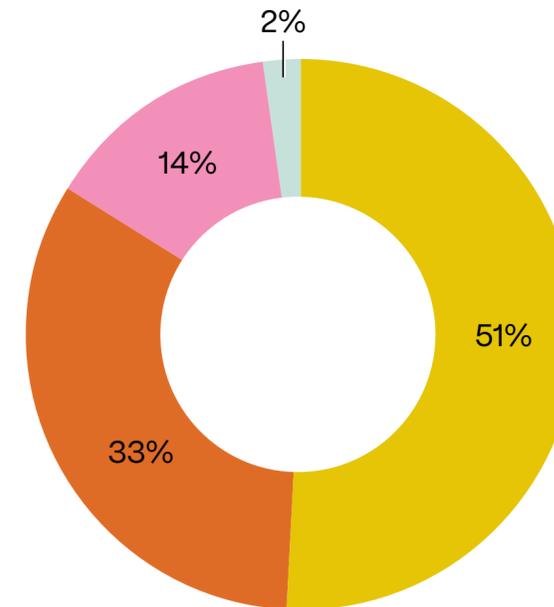
continue to monitor its operations while we wait for a formalised Head Agreement from the ACT Government, which has meant we have not yet been able to agree and secure a revised leasing arrangement into the future.

Bentleys ACT Pty Ltd (formerly Synergy Group) were again appointed our auditors and were satisfied that our financial results give a true and fair view of the financial position and financial performance of the Association for the year ended 31 December 2023.

Finally, a big thankyou to Caroline, Dean and the extended team for their continued efforts in managing the operations and finances of The Street.

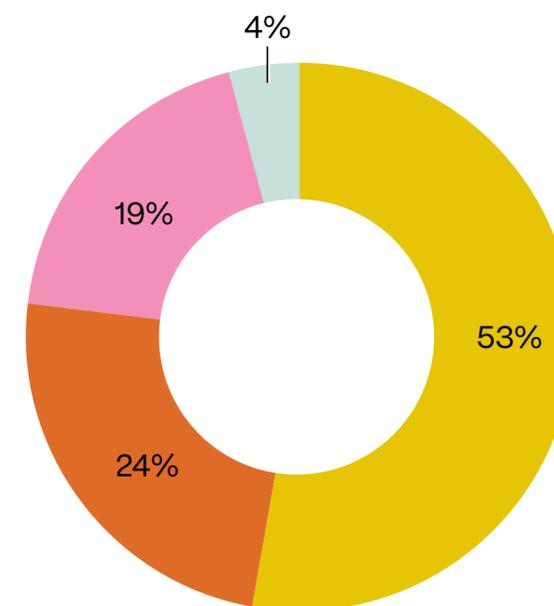


Susana Fior
Treasurer



Revenue

Government Funding	51%
Box Office and Performance Income	33%
Operational Income	14%
Sponsorship, Philanthropic, Grant, Donation Income	2%



Expenses

Production Expenses	53%
Employee Expenses	24%
Operational Expenses	19%
Other Expenses	4%









THE STREET



Supported by



ACT
Government

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thestreet.org.au
15 Childers St
Canberra City