



ANNUAL REPORT 2024

THE
STREET

















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COMPANY PROFILE

Acknowledgement

We acknowledge the Ngunnawal and Ngambri peoples, the Traditional Owners of the unceded lands on which The Street Theatre stands and where we work, create, gather and live. We recognise their continuing connection to land, waters, knowledge and culture, and pay our respects to their Elders past and present.

Who We Are

We are Canberra's creative powerhouse of inquiry, ideas and imagination. A theatre of new and old work where big ideas are sparked and shared. A place for everyone to engage in dialogue, explore new artistic expressions, and witness the city's creative energy at its best.

The Street commissions, develops, produces and presents live performance that helps us talk to who we are and the world around us. We are Canberra's award-winning major investor in new theatre, music, artists, makers, and technicians over the last two decades.

The Street believes in the remarkable capacity of Canberra artists to create experiences that resonate deeply and expand perspectives by blending vision, ambition, and creativity with thought-provoking ideas.





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 lead as a theatre of inquiry and imagination for everyone, that expresses Canberra's identity and creative energy from here 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

Susan Blain



It has been a rewarding and invigorating year at The Street Theatre – a year of creative excellence, strategic focus, and deep community connection.

Across the country, the arts sector continues to navigate uncertainty. Yet in Canberra, there is a renewed sense of possibility. With a new Arts Minister and a refreshed team at artsACT, there's an opportunity to reframe what support for local artists and audiences looks like – and The Street is well-positioned to contribute to this next chapter.

At the heart of The Street's purpose is the development and presentation of original performance work. In 2024, we delivered four Performance Works – a core element of our ACT Government mandate. These were *Waiting for Godot* by Samuel Beckett, *The Girl Who Glows* by Zeeko and Jo Turner, *Crime and Punishment* by Marilyn Campbell-Lowe and Curt Columbus, and *Hedy! The Life & Inventions of Hedy Lamarr*. These works exemplify the daring, distinctive spirit of The Street. From thought-provoking drama to genre-defying storytelling, we remain committed to supporting artists with bold ideas and the skill to realise them.

One of the most humbling moments for me as Chair was meeting the performers after *Crime and Punishment*. I intended only to express my admiration, yet was in turn sincerely thanked for the opportunity to share their talents and entertain – something they were breathtakingly brilliant at.

In addition to these new works, The Street welcomed the Canberra Comedy Festival. The energy and joy this festival brings is a reminder that audiences continue to seek out shared experiences and embrace the full spectrum of contemporary performance.

A personal highlight for me this year was *Waiting for Godot*. I'm always struck by the craft of our local creatives, and this production left a lasting impression – not only for the depth of the acting, but for the immersive set design and evocative lighting that drew us into Beckett's world.

Behind the scenes, The Street remains a powerhouse of creative development. We support both emerging and established artists, and maintain long-term relationships that enable creative risk-taking and professional growth. We proudly provide a home for niche, boutique, and independent voices – those that may not find a place in the mainstream but are vital to a diverse and thriving arts culture.

Our work wouldn't be possible without an extraordinary team. On behalf of the Board, I extend sincere thanks to the performers, directors, designers, technical teams, and producers who have brought their talents to The Street this year. Your creativity and professionalism drive everything we do.

To our Artistic Director and CEO, Caroline Stacey OAM, and our Executive Producer, Dean Ellis – your leadership, dedication, and vision continue to steer The Street through challenges and opportunities alike. Thank you for your tireless commitment.

This year we also progressed work on maintaining and improving our building infrastructure. Our venue is a vital asset, and we have developed plans to refresh key spaces such as the Street One dressing rooms, ensuring our artists and production teams have an environment that reflects the excellence of their work.

We are grateful to our tenants, *As You Like It Café*, for their partnership and patience as we navigate updated commercial leasing terms in line with our government agreements. Their presence adds immeasurably to The Street's vibrancy as a place to meet and connect.

A special thank you to our front-of-house and back-of-house teams, our contractors, and our tireless volunteers. Our ushers, in particular, are among our most valued ambassadors – their warm welcome often the first point of contact for patrons and a key part of the experience we offer. To our donors, your financial support is essential – and deeply appreciated.

Thanks also to the Donations Trustees, especially Colin Neave AM and Cathy Winters. The Board was delighted when Cathy generously shared her reflections on governance and legacy, helping us frame discussions with

an eye to the long-term impact of cornerstone considerations like our Constitution. As a Board, we recognise our responsibility not only to govern wisely today, but to safeguard the future of the organisation. This year, we began the journey to review The Street's Constitution – work that reflects our values of good governance, relevance, and sustainability. It's a privilege and a responsibility we do not take lightly.

We also saw changes in our Board membership. Christina Graves stepped into the role of Deputy Chair, Igor Kochovski became Secretary, and we welcomed new Board members Adam Stankevicius and Megan Malcolm. Each Board member brings valuable expertise and fresh perspective to the governance of The Street.

To my fellow Board members, thank you for your time, insight, and leadership. Your experience and commitment continue to strengthen our foundations and guide our future.

Finally, to our patrons – thank you for your loyalty, your curiosity, and your trust in The Street. Your presence sustains us, and your belief in our work inspires us.

As the arts landscape shifts around us, The Street continues to stand tall – grounded in purpose, fuelled by creativity, and focused on the future. We look forward to continuing to serve Canberra's artistic community and audiences in the years ahead.

Artistic Director and CEO

Caroline Stacey OAM



2024 had an air of expansiveness and openness traversing continuing economic and audience challenges as we brought together the new and the old with bold theatre-making and thought-provoking productions, concerts, and events that entertained and inspired audiences.

We produced four works consisting of one literary adaptation, one theatre classic, one new original work for children seeded in the pandemic, and one international collaboration. We welcomed 151 artists, creatives and makers to our spaces ensuring significant investment in people as well as new work for our stages. And we remained steadfast in our commitment to growing the ACT professional sector.

Overall the financial results were positive in what continues to be a tough commercial environment as the cost-of-living crisis hit hard. The operating context called for considered thinking and strategies around programming, particularly in relation to producing and selling new Australian work. Central to our success is collaboration and strategic alliances to extend connection, impact, and the resonance of artistic work.

Our music program continued to shine contributing to Canberra's profile as a vibrant music centre. We featured independent artists in a year-long season of Sound Encounters primarily focussed on music uplifting those not part of Australia's mainstream music

culture. Amongst those featured was one of the world's finest Tibetan musicians Grammy-nominated Tenzin Choegyal, lingbu master and best known for his extraordinary vocal abilities. Closer to home Alt-country-folk gems of Canberra, Bec Taylor and the Lyrebirds launched new album Limbs and All.

What I loved in 2024 was the hunger of our audiences for intense, epic, imaginative and emotional theatre characterised by big ideas and fabulous story telling that opened up worlds of experiences.

We began our season with the hugely successful adaptation of Dostoevsky's *Crime and Punishment* – a thrilling detective story of the soul. This dark, brilliantly conceived production featured an unflinching narrative arguing questions around a person's right to take the life of another. Combining atmospheric space, visually arresting light, emotive sound, and deeply psychological performances from Christopher Samuel Carroll, PJ Williams and Josephine Gazard, it was gripping to the end.

The Girl Who Glows by Zeeko and Jo Turner was a charming adventure wrapped around original songs, theatre, and magical light puppetry that held young audiences in awe and the work will tour in 2027.

At the centre of the 2024 season was the landmark classic *Waiting for Godot* and, as the sold-out season testified, intriguing to generations of theatregoers. It was a powerful

production rich with detail featuring a stellar cast of Canberra's most accomplished actors who made the most of Beckett's fascinating script. Street One was transformed into a road below a huge silvery moon with the audience as witnesses to life's absurdity seated on either side. Sparse and striking lighting and atmospheric sound added to the unique feel created.

Our science and learning partnerships brought US actor Heather Massie to Canberra inspiring the next generation of women scientists with a superb performance as Hedy Lamarr. She commanded the stage with her personalised story of this gifted woman who achieved fame as a glamorous actress and inventor.

The Canberra Comedy Festival grew and brought much hahaha. We enjoyed supporting local comedians like Sarah Stewart, Caitlin Maggs and Jeremy Smith develop their comedy prowess. SpringOut saw our LGBTQIA+ artists shine and literary events and residencies fostered lively exchange.

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. The life force of our company they excite and inspire. Creators like Jess Green and Emilie Collyer developing their story of a constellation of more-than-human visitors arrival in *The Signal Makers* or mystery play with music *The Story of Oars* composer Jay Cameron

completing the compositional work and playwright Dylan Van Den Berg polishing and testing Aboriginal Gothic Horror *The Chosen Vessel*.

Early Phase artist Katrina Waters commissioned her five female composers with her song cycle *Songs for Loud Women*. Director-performer Tracy Bourne pitched her epic music-theatre work about time, love and light *Photon's Arrow* to leaders in music arts programming.

Supporting artists on the mid-career cusp looking for career momentum, our 2024 resident artists Emma Batchelor and Thea Jade worked playfully through the year emerging with drafts of their scripts.

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. Audiences loved the collaborative and mixed media approach to topics ranging from Italian Folk Queerness to Political Thrillers from Latin America.

My huge thanks to our creatives, corporate and government partners, donors, subscribers, and audiences. Your continued support is essential, valued and ensures The Street stays at the heart of contemporary theatre and performance-making in Canberra. Special mention of Carey Gaul, Michael Adena and Joanne Daly for their ongoing investment in the work we do and their passion for Canberra artists.

As You Like It Café continues to enhance night-time at The Street as well as being a buzzy and inviting food + drink daytime experience. Together we fulfil our role as a key driver of Canberra's City West creative economy and a vital contributor to the broader inner city experience.

To our government partner artsACT a huge thank you for your ongoing support and partnership working alongside us ensuring professional artistic practice and the performing arts sector thrives. We are delighted the much-needed upgrade of our Street One Dressing Rooms is now allocated budget for upgrade preliminary work to be undertaken in 2025. We note the pressing need for The Street Theatre lighting systems and theatre dock to be upgraded.

With changes to our Board of Management in 2024, I would like to thank Mark Craswell for his leadership as Chair through our difficult pandemic years working beyond the call of duty and his financial generosity as a Street Supporter ensuring we can artistically make more happen here. I welcome Susan Blain as our new Chair and Christina Graves as Deputy Chair with board members Adam Stankevicius and Megan Malcolm who bring rich experience in the arts and governance, marketing and philanthropy. And all the board giving of their expertise generously.

Of course, 2024 would not be possible without the extraordinary artists, makers, and technicians who

brought it to life. I am deeply grateful to all for their extraordinary talents, commitment and amazing work. What a brilliant community to be a part of. And endless gratitude to The Street staff and volunteer ushers who work tirelessly behind the scenes here with passion, commitment, rigour and care.

And finally, to our audiences: thank you. Your love for live performance, love of our Boho-esque creative space, and ongoing engagement and attendance allows us to continue creating and sharing stories that excite, challenge and inspire.

Audience and artist feedback continues to indicate we are a unique offering in Canberra. Small and distinctive informing the future of theatre-making shaping Canberra's identity we are renowned for making live performance experiences that define our city.

See you at the theatre.
Caroline Stacey OAM

2024 At A Glance

World Premieres

01

Actors, Creatives, and
Industry Professionals
Employed

151

New Works Developed

13

Australian Premiere

02

Live Performances

109

Writers Commissions

04

Festivals

02

Resident Artists

08

Volunteer Hours

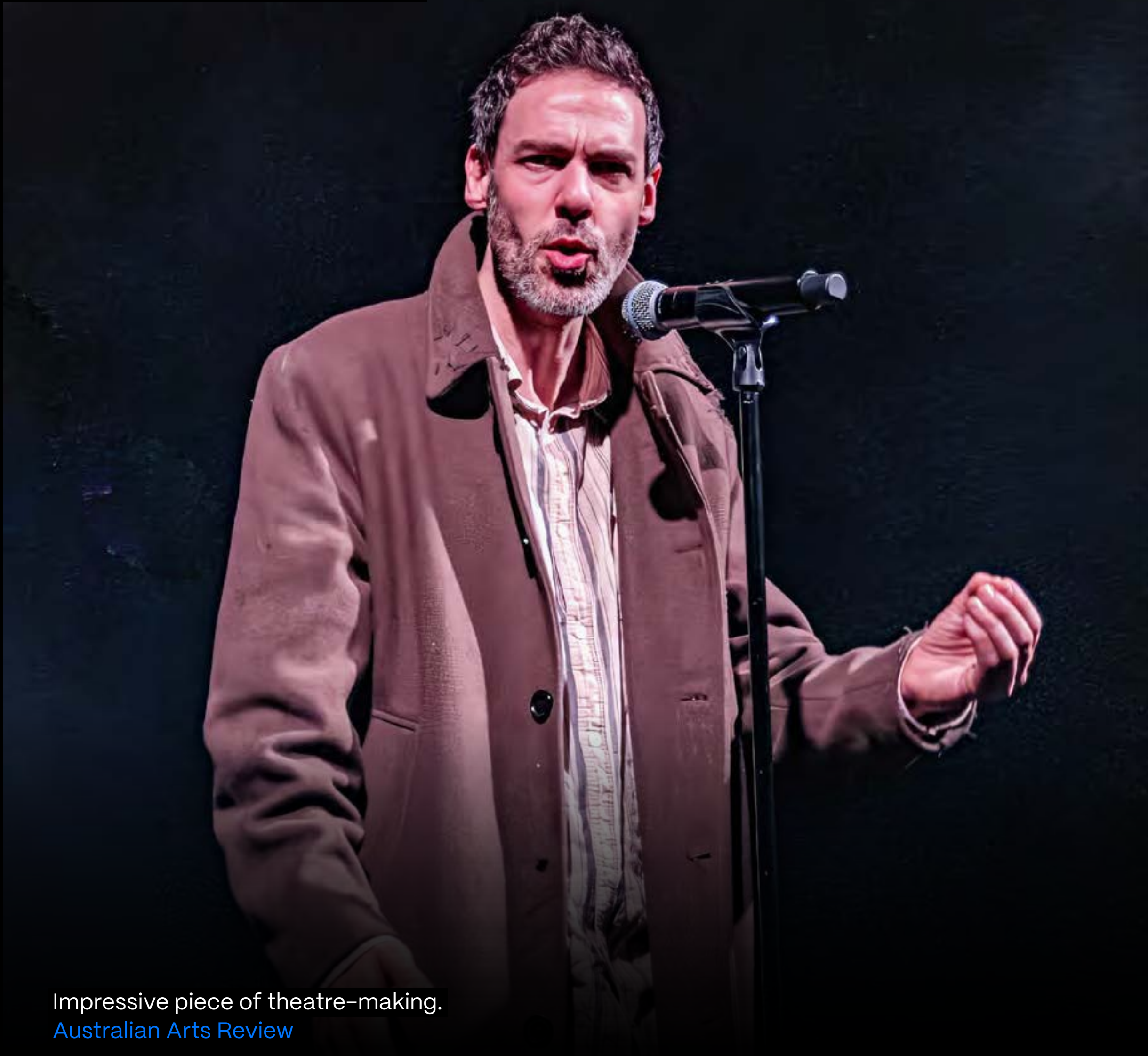
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THE YEAR IN REVIEW

CRIME AND PUNISHMENT



Impressive piece of theatre-making.
[Australian Arts Review](#)

THE GIRL WHO GLOWS



Unpretentious socially conscious
narrative that exudes charm.
[Canberra Critics Circle](#)

HEDY! THE LIFE AND INVENTIONS OF HEDY LAMARR



Massie's performance as Lamarr is magical.
[City News](#)

WAITING FOR GODOT



A Powerful take on a 20th century classic of the Western theatre canon.
[Arts Hub 4 ½ stars](#)

FIRST
SEEN



The Street has opened my eyes to the process required to create something meaningful.
[Tom Glassey](#)

EARLY
PHASE



A deeply transformative process for my creative development.
[Tracy Bourne](#)

RESIDENT
STREET



It's such a joy to be opened up to new ways of creating and collaborating.
[Thea Jade](#)

Music at The Street



Ensemble Offspring always creates something new with every concert.
(Xanadu Sky)
[City News](#)



This was cabaret at its finest with tasteful lighting and excellent sound.
(Prinnie Stevens)
[Australian Arts Review](#)



Outstanding music by a master performer
(Tenzin Choegyal)
[Patron](#)



Events At The Street



Comedy At The Street





THE STREET PRODUCTIONS





DOYSTOEVSKY'S CRIME AND PUNISHMENT

Adapted by Marilyn Campbell-Lowe
and Curt Columbus

Australian Premiere

Caroline Stacey's direction sees the text given physical form through a highly concentrated, yet deceptively lighting by Darren Hawkins and a highly emotive sound design by Kimmo Vennonen while extrapolating deeply psychological performances from Christopher Samuel Carroll, PJ Williams and Josephine Gazard.

[City News](#)

Director Stacey has framed a dark, brilliantly conceived production which strips away unnecessary detail to focus on Dostoyevsky's powerful ideas. The resulting production is an impressive piece of theatre-making, and one that will reward audiences seeking mental challenge and stimulation.

[Australian Arts Review](#)

Stacey's insightful direction, supported by her creative team, has captured the very essence of Dostoevsky's novel. The production is highly atmospheric, richly layered with meaning and gripping from beginning to end.

[Canberra Critics Circle](#)

Cast

Christopher Samuel Carroll
PJ Williams
Josephine Gazard

Production

Direction

Caroline Stacey OAM

Lighting Design

Darren Hawkins

Sound Design

Kimmo Vennonen

Set and Costume Design

Kathleen Kershaw

Performance Coach (Josephine Gazard)

Shelly Higgs

Stage Manager

Rhiley Winnett

Lighting Operator

Brynley Miller

Sound Operator

Connor McKay

Stage Technicians

Wayne Bateup
Darren Hawkins
Connor McKay
Brynley Miller

Marketing Artwork

Tobi Skerra

Photography

Nathan Smith
Photography
Novel Photographic

Videography

Craig Alexander

Key Dates

22 JUN
– 7 JUL

Preview 21 JUNE

Where Law and Justice meets Crime
and Punishment / facilitated by
Prof. Desmond Manderson

Celebrating Dostoyevsky Day / facilitated
by Caroline Stacey OAM

Post-show Meet The Makers / facilitated by
Caroline Stacey OAM

Performances: 14

Awards

Canberra Critics Circle

THE GIRL WHO GLOWS

Written by Zeeko and Jo Turner
World Premiere

The kids in the session I attended loved the show. It incorporates delightfully silly humour, live music, glorious lights and a story designed to wake interest in the natural world.

[Stage Whispers](#)

The Girl Who Glows is delightful children's theatre that holds young and old alike in awe. In an age when theatre for children is so often adaptations of children's literature or action-packed spectacle it is refreshing to experience musical trio Zeeko's unpretentious socially conscious narrative that exudes charm and a serious message for today's younger generation.

[Canberra Critics Circle](#)

Sheer delight shared with two grandchildren.

[Patron](#)

I loved the visuals all dark and glowing.

[Patron](#)



Cast

Jess Green
Jess Ciampa
David Hewitt

Production

Direction
Jo Turner

Stage Design
Kathleen Kershaw

Sound Design
Kimmo Vennonen

Lighting Design
Verity Hampson

Video Design
Laura Turner

Image Design
Pip Runciman

Stage Manager
Rhiley Winnett

Lighting Operator
Wayne Bateup

Sound Operator
Kimmo Vennonen

Stage Technicians
Wayne Bateup
William Malam
Kyle Sheedy

Set Construction
Martin Thomas

Costume Maker
Mary Kershaw

Photography
Novel Photographic

Videography
Craig Alexander

Marketing Artwork
Tobi Skerra

Key Dates

18 —
21 JUL

Post show Q & A's / facilitated by Zeeko

Performances: 4

Script published by Currency Press

THE STREET  SUPPORTERS



WAITING FOR GODOT

By Samuel Beckett

It's doubtful you'll get an opportunity to experience a better production of his most famous play, *Waiting for Godot*. This is a play that has intrigued generations of theatre goers. Stacey's superbly modulated production reveals why. [Australian Arts Review](#)

Directed by Caroline Stacey, and boldened through atmospheric sound design (Kimmo Vennonen) and sparse-yet-intriguing lighting design (Véronique Benett), this production from The Street Theatre is a powerful take on classic source material. [Arts Hub](#)

"Superb actors both, Carroll and Williams revel in the opportunities offered by Beckett's intriguing script to constantly play off each other and Stacey's detailed direction. Scott's performance as the hapless servant to the domineering Pozzo in the first act is amongst the finest interpretation of oppressed subjugation that you are ever likely to see on a Canberra stage. [Peter Wilkins, Canberra Critics Circle](#)

The director and the creative team behind this production have achieved something extraordinary, You have built a theatrical experience whose beauty lies not in making us feel comforted but in leaving us uneasy as witnesses at the roadside.

[Patron](#)

Cast

Christopher Samuel Carroll
PJ Williams
James Scott
Craig Alexander
Sterling Notley

Production

<u>Direction</u> Caroline Stacey OAM	<u>Design Associate</u> Kathleen Kershaw
<u>Set, Costume and Lighting Design</u> Véronique Benett	<u>Set Construction</u> Martin Thomas
<u>Sound Design</u> Kimmo Vennonen	<u>Production Crew</u> Wayne Bateup Connor McKay Nathan Sciberras Kyle Sheedy
<u>Movement Consultant</u> Ashlee Bye	<u>Photography</u> Nathan Smith Photography Novel Photographic
<u>Production Manager</u> Neil Simpson	<u>Videography</u> Craig Alexander
<u>Stage Manager</u> Brittany Myers	<u>Marketing Artwork</u> Tobi Skerra
<u>Lighting Operator</u> Wayne Bateup	
<u>Sound Operator</u> Kimmo Vennonen	

Key Dates

9 – 24
NOV

Preview: 8 NOV

So there you are again':
back to *Waiting for Godot* / facilitated by
Dr Russell Smith

Post-show Meet The
Makers / facilitated by
Caroline Stacey OAM

Performances: 14

THE STREET  SUPPORTERS

HEDY! THE LIFE & INVENTIONS OF HEDY LAMARR

By Heather Massie

Massie's performance as Lamarr is magical. She commands the stage with her personalised story of this gifted woman who achieved fame as both a glamorous actress and inventor.

[City News](#)

Massie tells stories with ease and a twinkle in her eye and sends audiences away eager to learn more about Lamarr's brilliant mind.

[A Young\(ish\) Perspective](#)

The play is cleverly written, directed and performed very well.

[Canberra Critics Circle](#)

It was wonderful. She had a great accent and manner. She portrayed the other characters so well. Really well done.

[Patron](#)

Cast

Heather Massie

Production Writer
Heather Massie

Direction
Blake Walton
Leslie Kincaid Burby

Projection Design
Jim Marlowe
Charles Marlowe

Sound Design
Jacob Subotnick
Andy Evan Cohen

Technical Direction
Dan Leary

Dialect Coach
Page Clements

The Street Theatre Production

Stage Manager
Lea Collins

Lighting Operator
PJ Williams

Sound Operator
Sam Osborn

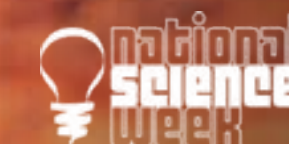
Stage Technicians
Kyle Sheedy
Brendan Podger

Key Dates

31 —
AUG

Inspiring a new Generation / facilitated
by Dr Bobby Cerini

Performance: 1









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 artswriters, 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, New Music, Contemporary Jazz, Pop, Contemporary Folk, Country, Indie, Rhythm and Blues/Roots, Rock, Alternative, and Experimental. Well attended and embraced, bringing diversity to the stage offering work that would now otherwise be seen in Canberra.

Among those featured was one of the world's finest Tibetan musicians and son of nomads, Grammy nominated Tenzin Choegyal, master of the lingbu and the dranyen best known for his extraordinary vocal abilities, who entranced the audience with a performance filled with infectious joy.

Musicians pushed the boundaries of live performance and genres; Koi Kingdom and their boundary-defying compositions and instrumental virtuosity; John Schumann, singer of legendary band Redgum and the Vagabond Crew celebrating the classics and the backtracks; Australian legend Diesel brought his genre bending rock/soul/pop for his Bootleg Melancholy tour.

New music innovators Ensemble Offspring brought performances bursting with energy and imagination; and, we came ear to face with brand new First Nations compositions and their creators in the internationally award-winning program that showcases Indigenous composers and their unique stories; acclaimed Aussie roots innovator Jeff Lang launched his new album More Life.



Guitar master Slava Grigoryan and cellist Sharon Grigoryan came together on stage with a sold out house connecting deeply with the audience; ARIA-Award winning vocalist Katie Noonan and guitarist Karin Schaup wowed with their homage to Antipodean female artists.

Blues with passion and fire were on stage with masterful musicians like Australia's own RnB Songstress Prinnie Stephens, Ash Grunwald, Australia's foremost bluesman and roots rock musician with his soulful voice and legendary guitar playing. Audiences were treated to fingerpicking blues and folk from global griot American-born, Grammy-nominated singer-songwriter Eric Bibbs.

Much loved musicians returned to our stage bringing their passion for music making like masters of improvisation The Necks with a jazz performance like no other; the Canadian Harry Manx brought his unique sound fusing Indian folk melodies and slide guitar blues; Flamenco guitarist Damian Wright put his fiery Flamenco Bandaluzia-style to the

Argentine Tango music of revolutionary artist Astor Piazzolla; sonic spontaneity from multi-ARIA winning Aussie indie-pop legend Ben Lee and his band.

Alt-country-folk gems of Canberra, Bec Taylor and the Lyrebirds launched new album Limbs and All. Local guitarist and composer Viktor Rufus said farewell to Australia in style joined on stage by a top team of Canberra musical heavy weights, presenting collaborative works handpicked for this special occasion.



Music At The Street



Summer

Heath Cullen & Kevin Welch In Concert

Ralph McTell The Streets of Oz Tour

The Back Tracks Concert
Starring John Schumann and The Vagabond Crew

The Necks In Concert

Transients Wilson /Anning / Keller

Sionnach Rua's Great Irish Songbook

Autumn

Harry Manx (CAN) In Concert

Bandaluzia Flamenco Meets Tango Piazzolla

Luka Bloom 50 Songs in 50 Years

Tenzin Choegyal Heart Strings

Sharon & Slava Grigoryan Our Place

Prinnie Stevens Lady Sings The Blues VOL 2

Ash Grunwald

Eric Bibb In Concert

Ensemble Offspring always creates something new with every concert. Xanadu Sky highlighted how achieving a state of ecstasy through repetition is also a form of musical enjoyment.

[City News](#)

Overall though, this was an enthralling and satisfying concert of many moods and emotions. It is little wonder John Schumann has found his way into Australian hearts – he is a most talented songwriter and quintessential story teller.

[City News](#)

Winter

Ben Lee with Special Guests

Bec Taylor and The Lyrebirds Limbs & All Album Launch

Ensemble Offspring Xanadu Sky

Koi Kingdom Album Launch

Ensemble Offspring Light and Matter

Summer

Viktor Rufus "Ciao For Now" Farewell Concert

Darren Hanlon Xmas Show 24

Spring

Daniel Champagne In Concert

Jeff Lang More Life Album Launch w/ band and guest William Oughton

Diesel Bootleg Melancholy Tour 2024

Katie Noonan & Karin Schaupp Songs Of The Southern Skies Vol 2

Ensemble Offspring Ngarra Burria

Adam Harvey Let The Song Take You Home Tour

Sometimes his dynamic, energetic music encompassed his entire body and he danced with his guitar around the stage... The contrasting stillness of him bowed-down on the floor, and pin-dropping silence maintained by the full auditorium for several minutes at the end of his final piece made for a powerful finish.

[City News](#)

It was a big stage, but he filled it, picking up his acoustic guitar and opening with I Don't Think About You from his 1995 album Sand in Your Shoes – an outstanding start to an unforgettable evening with folk legend Ralph McTell.

[City News](#)

An intelligently written and superbly performed program which left its audience informed about the artists being celebrated as well as the artists celebrating them. The audience certainly recognised this and was reluctant to let the two artists leave the stage.

[Australian Arts Review](#)



A black and white photograph showing two women from the chest up. The woman on the left has long, dark hair and is looking down at a document she is holding. The woman on the right has curly hair and is looking at the same document. They appear to be in a collaborative setting, possibly a classroom or workshop. The background is dark and out of focus.

ARTISTIC DEVELOPMENT

NEW WORK IN DEVELOPMENT

The Street has a longstanding two-decade commitment to the creation of new work and is Canberra's go to space for creative investigation shaped by rigour and ambition. The Street's work is shaped by a desire to produce and present work that is inquiring, examining the forces at work in our society, offers diverse perspectives, with imaginative reach and theatricality.

In 2024 we continued to our significant investment in the future of theatre in Australia working with artists across the career spectrum, supporting with space, time, resources, and expertise. And across all stages of a project's life.

Most works have a three-year development period from conception to stage production. We seek feedback from our peers, artists, and community formally and informally with each work in development. Programs include: Early Phase, First Seen, and Resident Street.

In 2024 we incubated new ideas and work and progressed existing work kicking the year off with a pre-production development of *The Girl Who Glows* as it headed towards production in July.



Congratulations to The Street for supporting the work of developing artists.
[Showing Audience Member](#)

The actors were incredibly generous with their brave openness and willingness to try new things in this unique work, and without them we could never have got to where we did. I have worked more with singers than straight actors in the past, so this was a learning experience for me in creating music that would support them in the moment, without tying them to melody or rhythm.
[Jay Cameron](#)

Hearing three actors read the revised script solidified the work I'd done and helped me find the remaining areas that needed detail and polish.
[CJ Bowerbird](#)

The Girl Who Glows

By Zeeko & Jo Turner

Produced by The Street in 2024

Thank you so much for all the incredible support. I am so proud of this show and hope we will see more seasons.
Jess Green

[An awesome musical adventure about a girl who glows.](#)

Luna is a girl who glows a bit more brightly than anyone else. In Luna's world, it's getting a tiny bit darker every single day, but the adults are pretending it isn't. Luna glows though, so she knows. Zeeko decide to help Luna on an epic search to stop the darkness spreading. They'll take you on that journey too and you might find Luna needs your help.

Inspired by generational inaction on Climate Change and Julia Baird's book 'Phosphorescence', encouraging us to look at the world with awe, Zeeko and Jo Turner created a lo-fi sci-fi adventure for the family.

Production

Director
Jo Turner

Co-creators
Zeeko

Cast

Jess Green
Jess Ciampa
David Hewitt

Developments

FEB —
JUN 24

Showings

27 &
28 JUN

Coward Punch

By CJ Bowerbird

Over ten online sessions through the year, Caleb gave me practical advice, exercises and notes that helped me get through my slump and move the script forward to working with actors.
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. It examines the fallout of dodged conversations, the weakness in masculine notions of strength, and the violence in silence and inaction.

Production

Dramaturg

Caleb Lewis

Director

Caroline Stacey OAM

Developments

FEB —

NOV 24

DEC 24

Cast

Callum Doherty

Erin Gordon

Kristian Jenkins

The Signal Makers

By Jess Green
and Emilie Collyer

It does overall feel like what we had decided on – humans waiting for an arrival. It comes. It is terrifying and also ecstatic. They are changed.
Emilie Collyer

A small group of humans is waiting. With hope and fear they anticipate a visitation, an invasion, a coming, a rapture. A constellation of more-than-human visitors begin to arrive. Part alien, part plant, part spore, part dream. As the two groups meet and merge, logic dissolves. All the ways we think about communicating collapse and new language possibilities emerge.

The crisis seems unutterable. How can we speak it? What if we could hear in ways we don't normally hear? 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

Composer
Jess Green

Writer
Emilie Collyer

Developments

FEB —
DEC 24

Photon’s Arrow

By Tracy Bourne

A new mother awaits treatment for breast cancer. A quantum of light travels from the Big Bang to the present. A beetle searches for the sky. This is the world of Photon’s Arrow: an epic chamber–theatre opera music about time, love and light.

ProductionDevelopments

Dramaturg
Hillary Bell

JAN —
FEB 24

Design Dramaturgy
Aislinn King

Playback*

By Tom Glassey

Playback* sees Deborah, the host of hard-hitting podcast Proper Gander, and her editor, tasked with selling their latest guest: Scott Morrison. Playback* explores the truth in media, truth in politics, and truth in performance, and how each pales in contrast to reality

ProductionCastDevelopment

Dramaturg
Ross Mueller

Kate Blackhurst
Kristian Jenkins

JUL —
DEC 24

There are so many parts of the writing process that are well-established, second nature to professionals, but as a beginner learning these lessons feel epiphanic and exciting. Basic things, like the value of having a piece read, or the importance of creating believable stakes in your work, I would not have discovered if it wasn’t for The Street.
[Tom Glassey](#)

How These Things Go

By Thea Jade

How These Things Go, is a two–hander play set in a remote witness room that follows conversations between a young witness and her Court Bailiff, anonymously named Girl and Bailiff.

ProductionCastDevelopments

Dramaturg/Director
Shelly Higgs

Maxine Beaumont
PJ Williams
Emily O’Mahoney
Cameron Thomas

AUG 24
DEC 24

To work as a theatre–maker in an actual theatre is both a wonderful and challenging thing. I am learning how to approach my art like work and discovering what my ‘practice’ looks like.
[Thea Jade](#)

Luckdown

By Luis Gómez Romero

El Tecolote, later renamed El Gallinazo, is a town in the nation of Algún Lugar, trapped in a purgatory of violence after years of siege. Two rival gangs divided its territories and imposed a brutal regime that holds the townspeople captive. Meanwhile, the army remains stationed in the town centre, passively ensuring the conflict does not spread.

Amid a fragile truce centred on the town’s brothel, desperation simmers. A group of young conspirators devises a daring plan to provoke the army into breaking the gangs’ grip, even at the risk of deadly retaliation. Meanwhile, a global pandemic — the Plague — reaches El Gallinazo, escalating tensions when a young migrant working at the brothel falls ill, shattering the tenuous peace.

ProductionCastDevelopment

Director
Caroline Stacey OAM

Andrea Close
Stefanie Lekkas
Lachlan Ruffy
Zsuzsi Soboslay
PJ Williams

JUL —
DEC 24

During the workshop for Luckdown, hearing the actors read the script was illuminating. It revealed needed changes in action, character voices, and interactions, especially in the brothel scene. The reading provided a roadmap for refining tension crucial to the plot’s development. Overall, the workshop was essential to the script’s progression.
[Luis Gómez Romero](#)



The Story of the Oars

By Nigel Featherstone

Somewhere on the east coast of Australia, summer, 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. A contemporary play with music, The Story of the Oars is a bone brought to the surface. An exploration of the power of place to enchant, repel, and – ultimately – mend.

Production

Writer
Nigel Featherstone

Composer
Jay Cameron

Director
Tracy Bourne

Cast

Craig Alexander
Andrea Close
Christina Falsone
Andre Le

Development

MAR —
SEP 24

Showing

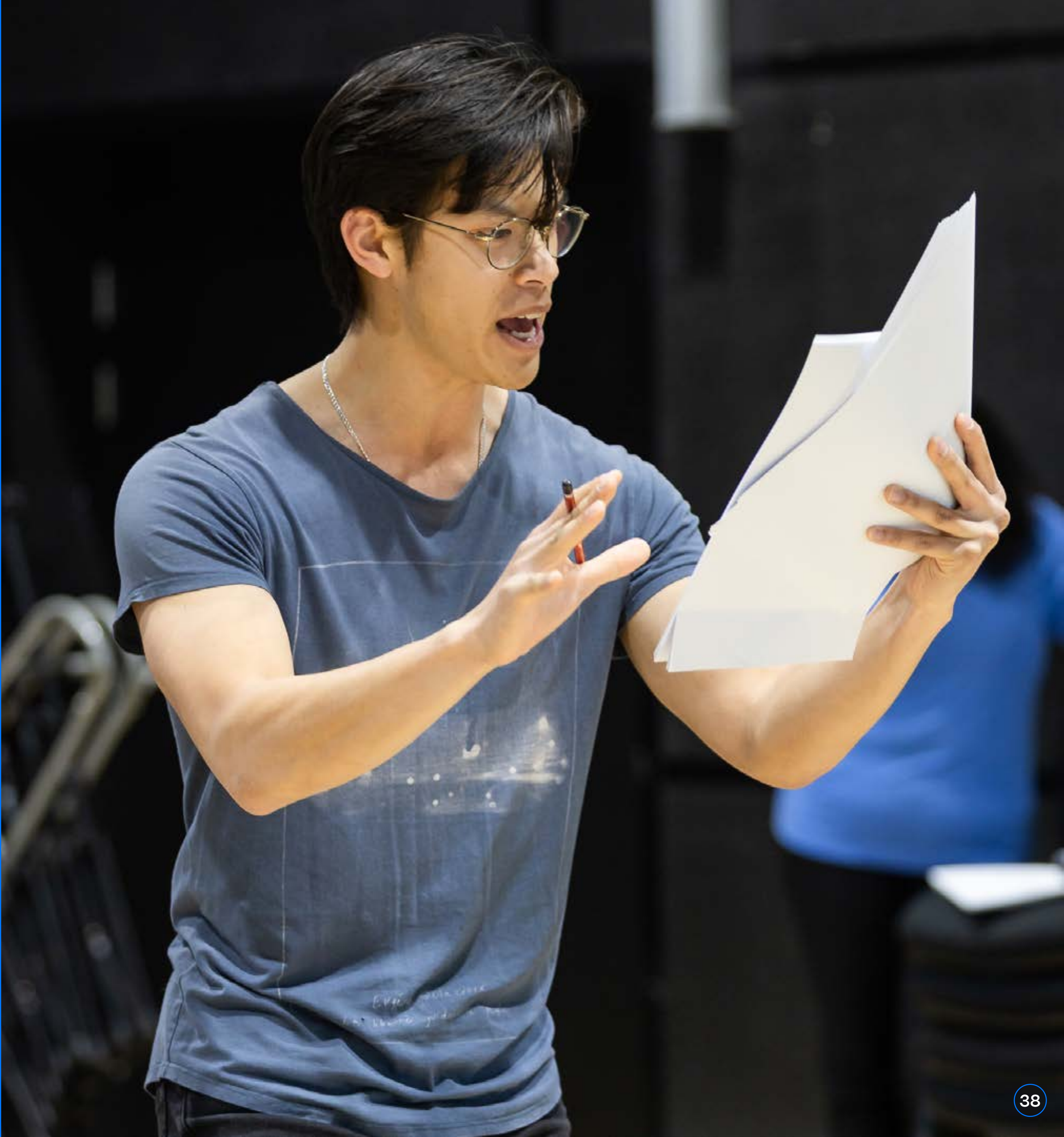
28 —
SEP

My main discovery came quite far into the development, which was that a conventional approach to the music was not going to work. This resulted in compositions and a physical performance style that I would not have dreamed of prior to the development, and I'm thrilled with the result.

[Jay Cameron](#)

I know that SOTO is much stronger for this most recent development, in terms of the script but also the way the music and script are working together. I'm also a better theatre artist because of the experience, and a better artist generally. I'm very grateful for The Street.

[Nigel Featherstone](#)



The Chosen Vessel

By Dylan Van Den Berg

In a radical reimagining of Barbara Baynton’s *The Chosen Vessel*, this gothic thriller explores the story of a young Aboriginal woman, made a mother against her will. She lives in the bush, surrounded by Country she knows and respects, even if she’s not quite sure how she came to be there. One day a white Swagman arrives, asking for food and water, and her fears about the ‘white’ ghosts who occupy the land begin to take hold.

Production

Director
Abbie-lee Lewis

Development

NOV
2024

Cast

Angeline Penrith
Craig Alexander

Showing

15 —
NOV

The dark tension of the work was evident from the opening lines, which, I think, is an extraordinary achievement. In the end, I found the work to be a powerful reminder of the horror that’s at the core of the Australian project – how will we ever rebuild the living we do with the places of this continent?

[Audience Member](#)

I was surprised how clear the doubling was actually! I also do appreciate the non-linear structure. I think it does a much better job of building the tension than a linear narrative would given the presence of ghost.

[Audience Member](#)

This creative development is the culmination of much writing, many conversations, and big dreams. Seeding and developing First Nations work takes time, care and a willingness to hand over the reins to Blak creatives. The Street continues to facilitate spaces where my work – and I hope the work of other First Nations artists down the line – can flourish. We ended the development with a clear sense of what comes next – and the thrill of getting closer to sharing it with Canberra’s audiences.

[Dylan Van Den Berg](#)



You Are Not Alone

By Ylaria Rogers, Jason Langley, and Martin Searles

One in three girls and one in five boys experience childhood sexual abuse and of those, only one in ten ever discuss it. Anika has always wondered why we rarely hear of these stories. By interviewing survivors of abuse, Anika shines a light on this subject, hoping to destigmatise the taboo of talking openly about it. She embarks on a journey of discovery following their stories of loves, laughs, trip-ups and triumphs, ultimately celebrating their amazing journey of survival.

Co-Creators

Ylaria Rogers
Jason Langley
Martin Searles

Production

Director
Jason Langley
Composer
Andrew Worboys

Cast

Damon Baudin
Christopher Samuel Carroll
Jacqui Cuny
Steph Roberts
Ylaria Rogers
Martin Searles
Petronella Van Tienen
Karen Vickery
Jarrad West
PJ Williams

Development

APR 24
NOV 24

27 APR
29 NOV

Showing

This piece of theatre is unlike anything I have ever done before. Destigmatising conversation about child sexual abuse, empowering survivors and re-orientating societies view of what a victim ‘looks like’. This work has evoked questions around survival and love, and importantly bringing to the forefront the question “how do we stop these things from happening? It begins with a conversation. We are one step closer to this piece joining that conversation. What an incredibly important moment this time at The Street Theatre has been.
[Ylaria Rogers](#)

It was handled gently and with great care for the audience, the performers and the participants. It was beautifully sculpted and structured.
[Showing Audience Member](#)

I Play Myself

By Emma Batchelor

A performance work that combines movement and spoken word to push at the boundaries of form, examining mental illness, queerness and work to highlight the many facets of identity and uncover what gives a life meaning and purpose.

Production

Director
Zsuzsi Soboslay
Dramaturg
Rebecca Clode

Cast

Emma Batchelor

Development

JUL —
DEC 24

Showing

07 —
DEC

The gradual increase of fragility of the character’s mental health state. The dance performance – starting of slowly and intensifying into a frenzy. Perfectly illustrated the spoken part of the performance.
[Showing Audience Member](#)

Throughout this week I have valued being able to write within a performance space. This unique opportunity allows me to consider the physical and presentational possibilities of the work, right from the very beginning of its creative process.
[Emma Batchelor](#)



EARLY PHASE

FROM IDEA TO CONCEPT TREATMENT

Early Phase now in its fifth year, provided artists the opportunity to work within a professional company setting to incubate ideas and develop a concept treatment for a work to be produced by The Street in any of our spaces.

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. The quality of work emerging from our Early Phase program is reflected in the words selected for our stages.

2023/24 Early Phase artist Tracy Bourne continued work on Photon's Arrow, a conceptual work that explores ideas of time and memory, light and dark, grief and the beginning of the universe. In 2024 Tracy worked closely with dramaturg-playwright Hilary Bell to clarify structure and discover distinct character voice and designer Aislinn King to consider how the key design elements could frame the ideas. Tracy completed a first draft of Photon's Arrow and score, before pitching her work via livestream directly to a national panel of industry professions.

2020 Early Phase artist Dylan Van Den Berg continued work on his Rodney Seaborn award-winning play The Chosen Vessel, a bold reimagining of Barbara Baynton's classic story. Dylan worked with Director Abbie-lee Lewis and actors Angeline Penrith and Craig Alexander in a week-long creative workshop to bring the work to rehearsal ready stage.





2020 Early Phase artist Ylaria Rogers maintained momentum on her verbatim inspired work *We Are Not Alone* setting out to empower the real voices of survivors of child sexual abuse, telling their stories, using their words. With project funding Ylaria held two creative developments at The Street that culminated in two industry showings: one live streamed via Zoom and one in person at The Street.

2022 Early Phase participant Katrina Waters continued work on her narrative song cycle *Songs for Loud Women* engaging leading Australian women composers to complete songs for the work. Also securing monies for audio recording and workshopping of the songs into a theatrical form.

Time and space with creatives is crucial to the development of any work, and I'm deeply grateful to The Street for their commitment to The Chosen Vessel over the last few years.

[Dylan Van Den Berg](#)

The 'bespoke' development process has helped me to clarify my own way of working and challenged me to go further as a writer. I would say that the positive encouragement along the way has been as important as the critical feedback. At this point of my career it can be difficult to get this kind of focused attention and it has been inspiring and affirming.

[Tracy Bourne](#)

Resident Street

Resident Street is The Street's Annual placement for early to mid career ACT based artists seeking the experience of creative practice development within a professional theatre company context and momentum to move into the next phase of their creative practice.

The program is designed to allow artists to foster personal vision, grow networks and connections, support the development of new and original work, and the nurturing of theatre business acumen – cultivating a new generation of ambitious theatre-makers in Canberra.

In 2024 we had two Resident Street artists, interdisciplinary creative Emma Batchelor and playwright Thea Jade.

Our Resident Street artists embraced the possibilities of an artist's residency within a professional theatre company, taking up residence at The Street through meeting mentors face-to-face, settling in for creative intensives, observing rehearsals for major productions and creative workshops, and building connections in our Canberra creative network.

Emma Batchelor developed *I Play Myself*, an interdisciplinary performance that draws upon her writing and movement practices to examine the many facets of identity. Emma worked with choreographer James Batchelor, dramaturg Rebecca Clode and director Zsuzsi Soboslay to workshop text and movement. Emma's residency concluded with a public sharing of *I Play Myself* and her experiences as a Resident Street artist.

Thea Jade developed her play *How These Things Go*, a two-hander set in a remote witness room that follows conversations between a young witness and her Court Bailiff, working closely with mentor dramaturg/director Shelly Higgs to interrogate the characters and structure. In 2025 *How These Things Go* received the New Play Award RUNNER-UP in the Australian Theatre Festival NYC.

The support, in terms of money, space, time and collaboration, has been transformational. Having the opportunity to create in a safe, supportive environment with the guidance of the many generous, professional artists who make up The Street community has influenced not only my creative process but the quality of the work I am producing.

[Emma Batchelor](#)

It's such a joy to be opened up to new ways of creating and collaborating. Caroline has guided me into thinking more rigorously about my work. I'm discovering new ways to interrogate my writing at all its stages, and how to craft a path towards my ideal final draft.

[Thea Jade](#)



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

In 2024 in partnership with the Impulse Company Australia, internationally renowned coach Scott Williams, led a series of workshops rooted in his training with Sanford Meisner and William Ball to empower and deepen the work of today's actors.

The Street supported professional practice in the ACT by subsidising Scott Williams to enable the activity.

Advancing Impulse

A course for established actors to discover how the Meisner technique can be used in a rehearsal room to transform an actors work with text.

21 —
23 JUL

A Taste of Impulse

A course for actors new to the Meisner Technique, looking to deepen skills in observing, responding and accessing truth.

24 —
25 JUL

Such an illuminating condensation of all the other bits of pieces of Meisner / Meisneresque work that helped it 'click' a more solidly.
Participant

Practical, Professional, Industry focused.
Participant

Scott was able to answer all questions and was able to make every student feel heard.
Participant

Fantastic for actors. Scott was a great teacher and was clear with his teaching.
Participant



German Australian Opera Grant Masterclass

Conductor Dr David Kram, Artistic Director of German Australian Opera Grant led a masterclass for young professional singers and advanced students.

25 – JUL

Excellent and highly practical masterclass.
[Participant](#)

So good to connect our community of singing educators and students of singing in this way.
[Participant](#)



Understanding the Show Reel with ACT4REEL

Independent theatre-maker and multidisciplinary artist Ruth Pieloor shared her business ACT4REEL, whose mission is to showcase talent in the Canberra Region, conducting a Masterclass on Understanding the Showreel. The Street supported professional practice in the ACT by subsidising places to attend this master class for intermediate-advanced actors, from culturally diverse backgrounds or people with disability and supporting the bold new business ACT4REEL.

A course that included industry advice, script analysis, character development, screen craft, rehearsals and shoot schedule where participants walked away with a dynamic and high production ACT4REEL showreel.

25 AUG – 1 SEP

The Canberra creative community is small, and yet, opportunities to work with professionals like Ruth can be so difficult for new artists. I feel like the masterclass set me forward in my career by at least 2–5 years.

[Participant](#)

Sometimes you can be working away for years – especially in the theatre – and one day realise that you still don't really have quality material to show people what you can do. The ACT4Reel masterclass at The Street gave me a reel that allows me to show my skills as a performer in a way that reflects my experience.

[Participant](#)

To be able utilise my recently acquired videography skills, combined with my other more established directing and acting skills, it meant I could practice my craft and begin to develop a solid portfolio of work, as evidence of my company's achievements and abilities. Although process is always extremely important in developing any skillset, ACT4Reel is a product-based company, promising to work with actors to deliver a showreel of content for them, and MASTER IT allowed for this.

[Ruth Pieloor](#)



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

In 2024 we gave access and usage ranging from rehearsals, workshops, forums, literary events, creative development activity.

Free access and support to space valued at \$43,000 was provided.

In 2024, artists and companies we supported were:

ACT4REEL
Akram Kahn Company
Canberra Comedy Festival
Dance Central
German Australian Opera Grant Foundation
Music theatre Projects Ltd
Marcel Cole
Resident Street Artists – Emma Batchelor and Thea Jade
Sally Whitwell and Rosa Campagnaro
Sam Floyd, Marlene Radice, Fi Peel
Starlight Foundation
Summer Minerva
Wellspring Artists
Ylaria Rogers

In 2024 literary events we supported were:

Meet The Author Subhash Jaireth
George Orwell's Elephant & Other Essays – Book Launch
Meet The Author Rae Armantrout
Poetry Meets Physics – In Conversation
Meet The Author Satendra Nandan
Life Journeys: Love and Grief – Book Launch
Meet The Author Virginia Trioli
A Bit on the Side: Reflections on What Makes Life Delicious – Book Launch
Meet The Author Dr Karl Kruszelnicki
A Periodic Tale: My Sciencey Memoir – Book Launch
Meet The Author Gina Chick
We Are the Stars – Book Launch





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

The Street enjoys producing a big, bold, and bouncy comedy program right in the buzzing City West side of Canberra. 2024 marked our tenth instalment of the Canberra Comedy Festival and we delivered a huge year. We hosted some of the most exciting names in comedy as well as supporting emerging local artists and Festival signature events such as ACT Raw Comedy Finals, Comedy Debate, and the all-ages Clean Comedy Spectacular. A very happy year from Malaysian doctor turned comedian Dr Jason Leong to kiwi legend spelling bee host Guy Montgomery and Canberra's own funsters Sarah Stewart and Caitlin Maggs. award winning stand-up comedian Bron Lewis back in her hometown with Obviously,

Production

Canberra Comedy Festival
Tim Duck
David Graham
James Stevenson
Benjamin Stevenson

The Street
Dean Ellis

Technical Manager
Darren Hawkins

Stage Manager
Lea Collins
Rhiley Winnett
Lauren Crean

Lighting
Connor McKay
Darren Hawkins
Brennan Blasetto

Sound
Kimmo Vennonen
Kyle Sheedy

Key Dates

15 —
24 MAR

Performances: 35



SpringOUT Pride Festival

We celebrated Australia's LGBTQIA+ community in all its diversity with stand-up comic, actor, singer-musician Jackie Loeb joining us for the SpringOUT Pride Festival and surprising her audience by dropping to the floor to bust a few breakdance moves, before claiming to be Raygun's coach. Her smart, sharp, wry, wise and hilarious observations about anything and everything included people and their dogs, crowd-funding, begging, vapes, being 50, reverse sexism and cancel culture.

Production

President, SpringOUT Committee
Lynne O'Brien

The Street
Dean Ellis

Technical Manager
Neil Simpson

Stage Manager
Lea Collins

Lighting
Nathan Sciberras

Sound
Kimmo Vennonen

Key Dates

29 –
JUL

Performances: 1



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.



Where Law and Justice meets Crime and Punishment

Restorative Justice in the ACT

In partnership with the ACT Law Society, a panel of legal experts – Lorana Bartels, Richard Denning, Deborah Martin and Adrian McKenna led by playwright and law and justice pioneer Desmond Manderson discussed crime and punishment here and now and the interface between crime, social disadvantage, and justice.

27—
JUN

Celebrating Dostoyevsky Day

Artistic Director-CEO Caroline Stacey OAM, writer Subhash Jaireth and theatre-maker Karen Vickery in a dialogue about interpretations and adaptations of Dostoyevsky's *Crime and Punishment*.

6 —
JUL

The Girl Who Glows

Post Show Q&A

Zeeko Cast Jess Green, Jess Ciampa and David Hewitt and Director Jo Turner answer questions from children in the audience.

18 —
21 JUL

Inspiring a new generation

Playwright and performer Heather Massie star of *The Life & Inventions of Hedy Lamarr* in conversation with leading women working in STEM, Dr Bobby Cerini, Dr Bianca Capra and Dr Aparna Lal.

31 —
AUG

Waiting for Godot Post-Show Forum

Discussion and Q & A led by Artistic Director-CEO Caroline Stacey OAM with *Waiting for Godot* cast and creative team about their artistic process.

13 —
NOV

'So there you are again': back to *Waiting for Godot*

Beckett scholars, academics and theatre-makers in a conversation and Q & A facilitated by Dr Russell Smith with Prof Mark Byron, Dr Rebecca Clode, and Dr Geoffrey Borney.

17 —
NOV

"I attended the post-show forum to gain a deeper understanding of the play and the creative process – which I got!"

[Audience Member](#)

"The panel brought the topic a little closer to home than the 19th century Russian setting of the novel (contemporised somewhat in the play) by discussing crime and punishment on the local level."

[Riot Act](#)

"The panel's discussions and audience questions ranged widely, from Beckett's wartime experiences to controversial productions of the play. For those who hadn't seen *Godot* before, it was a great introduction, and for those who knew the play, it provided a range of insights and helped put Caroline Stacey's innovative production in a wider perspective."

[Dr Russell Smith](#)

Wellspring

Enquiry and Exchange



2024 marked the second year of our Wellspring program, an arts community partnership between The Street Theatre and the ANU School of Languages, Literature and Linguistics surfacing the depth of research and scholars working in Canberra and the inspiration and creative responses from artists.

Our collaboration featured four free immersive events featuring storytelling, film, performance, music, dance, and audiovisuals. These events covered: the role of cities in shaping collective memory; the interrelationship between community belonging and patterns of speech; Southern Italian folk dance and storytelling as a means to reflect on cultural loss and assimilation; and what genre film reveals about political, economic and social transformations in Latin America.

Follow up surveys indicate that 100% agreed all the events challenged their view of the public and political role of the writer; 100% found Memory in the City increased their understanding of the challenges faced by the Vietnamese diaspora and relationships between different generations; 75% reported that the Bushfire event shed light on how language is a reflection of community cohesion; 86% found that We've Been Here showed the potential of communicating academic ideas and research through theatre, music and creativity; 100% indicated that Latin Thrills underlined the importance of genre fiction to speak about issues of memory, history, precarity and the political.

Series Producers

Leslie Barnes
Caroline Stacey OAM

Program Coordinator

Eva Ross

"Wellspring 2024 mixed high-level research with theatre to create distinctive big ideas events in all our spaces facilitating entering scholarship in fascinating ways. Terrific exchange between Canberrans and guests – scholars, writers, performers, filmmakers, dancers, journalists, and advocates – encouraging deep connection and exploration. It was extremely satisfying to see our partnership with the ANU School of Languages, Literature and Linguistics grow to deliver such rich offerings."
Caroline Stacey OAM

"The Wellspring 2024 program brought performers, practitioners, scholars and the public together to talk ethnicity and identity, community and crisis, politics and theatre. It opened new avenues for discussion amongst different segments of the wider Canberra community, fulfilling its aim to create curiosity and exchange. For the ANU academics, this collaboration with The Street Theatre embodies the kind of productive partnership we all dream of!"
Leslie Barnes



Memory in the City

Celebrates the power of creative and historical writing and art to reimagine cities as places of memory, solidarities, narratives, and new perspectives. This event featured André Dao and debut novel Anam which went on to win the 2024 Prime Ministers Literary Award for Fiction.

Coordinator

Ann-Sophie Levidis

Panel

André Dao
Leslie Barnes
Ann-Sophie Levidis
Desmond Manderson

Sound Designer

Kimmo Vennonen

THU 18
APR

"I love how this event reflected how memory, history, and literature fill in and speak to the silences of archival records."

[Audience](#)



Bushfire Stories / The Collective Power of Community

Examines events of the Australian Black Summer of 2019–2020 and what The Heart of the Storm podcast revealed about the value of community connection

Coordinators

Ksenia Gnevsheva
Catherine Travis

Panel Discussion

Ksenia Gnevsheva (Moderator)
Catherine Travis
Clare Young
Gordon Waters
Hamish Hudson

THU 16
MAY

"Underlines the importance of local radios and communication tools in rural communities."

[Audience](#)

"As academics, we often think hard about how to give back to communities we are working with and to share our findings with the broader community. The 'Bushfire Stories' event helped us to give voice to the communities we work with and to connect the dots between our research, the participants, and the general public."

[Ksenia Gnevsheva, Event Coordinator](#)



We've Been Here / A Meditation on Italian Folk Queerness

Ponders what gender and cultural identities mean, through queer and trans Italian lens, and how we can find home in one's own body and on the lands that our ancestors immigrated to.

Coordinator

Francesco Ricatti

Performer

Summer Minerva

THU 4
JULY

"Without judgement and prejudice, we can learn so much from each other and enrich our lives."

[Audience](#)

"As academics, we often think hard about how to give back to communities we are working with and to share our findings with the broader community. The 'Bushfire Stories' event helped us to give voice to the communities we work with and to connect the dots between our research, the participants, and the general public."

[Francesco Ricatti, Event Coordinator](#)



Latin Thrills

Political Thrillers from South America
Explores Latin America, its politics and history, the boundaries of the personal and the political, the role of precarity, and the transnational impact of the political thriller genre.

Coordinator

Fabrizio Tocco

Panel Discussion

Claudia Sandberg
Luis Gómez Romero
Fabrizio Tocco

THU 15
AUG

"Enjoyed delving deeper and being privy to an intellectual discussion on film and in this genre. The Street is on the edge of the ANU, a great idea to interact."

[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.

From 2024

During the year, our work with partners such as the Australian National University School of Literature, Languages and Linguistics, National Science Week 2024, Fulbright Australia, World Learning and Australian Science Communicators, Harry Hartog, Four Winds Festival, and NIDA enabled unique and distinctive events to take place expanding opportunities for artists 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 the Australian National University and with Harry Hartog for book launches and welcomed writers, novel lovers, poetry fans, enthusiastic friends and families adding magic to the launch of new literary works. We travelled the globe with Subhash Jaireth, launching *George Orwell's Elephant & Other Essays* with Professor Jakelin Troy (University of Sydney). Satendra Nandan joined us for an evening of poetry, literature, and a whole lot of love dedicated to old and

new friends, launching *Life Journeys: Love and Grief* with Dr Gitanjali Nandan. In partnership with ANU's School of Literature, Languages and Linguistics and with Dr Russell Smith as MC, we welcomed Pulitzer-prize winning US poet Rae Armantrout launching *Go Figure* with a selection of her poetry and a conversation with Physics Professor Ben Buchler. ABC icons Virginia Trioli and Allan Behm had a delectable conversation at the launch of Virginia's latest book *A Bit on the Side: Reflections on What Makes Life Delicious*, with ANU's Colin Steele and Mark Kenny. We could not get enough of Australia's favourite scientific storyteller: the fabulously eccentric Dr Karl wowed us with funny facts and sound advice at the launch of his long-awaited memoir *A Periodic Tale: My Sciencey Memoir*. Gina Chick, the inaugural winner of Alone Australia had a lively conversation with fellow Alone Australia contestant Dr Kate Grarock discussing Gina's memoir *We Are The Stars*, a misfit's story of love, connection and the glorious power of letting go.





THE STREET WORKS

Projects 2024



In 2024 our major building issues remain – redesign and upgrade of Street One Dressing Rooms, Lighting System upgrade, activation of second floor over administration offices, the safety and working condition of the loading dock, and artist and audience accessibility to the Street One stage and dressing rooms. Our interior neon signage has reached end of life and begun to fail with two of five internal signs nonoperational and will require attention in 2025 alongside work we are doing on our Street Supporters Recognition Board.

2024 saw the redesign and upgrade of The Street One Dressing Rooms included in the Asset Renewal Program funding of the 2024–2025 ACT Government arts budget. This is much welcome as our dressing rooms are in urgent need of repair and do not meet current industry standards. In 2022 architect Kate Shepherd completed a redesign, incorporating a much-needed Green Room, to tailor these working spaces to the needs of performers and artworkers improving working conditions. This funding facilitates a review of that redesign including use of site and project costings to ensure the is ready for build by July 2025.

Other works include:

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 and income mix. After over 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, improve working conditions and the use of space for work and storage.



The Street Online

The Street uses its website, social media and video platforms to create, connect, interact, inform and document. Digital communications and digital marketing now constitute a significant part of our communications work.

During 2024, we captured Behind the Scenes and On-Stage work to maintain connection with our many communities. 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, production 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 the reporting of work undertaken, a high-quality resource

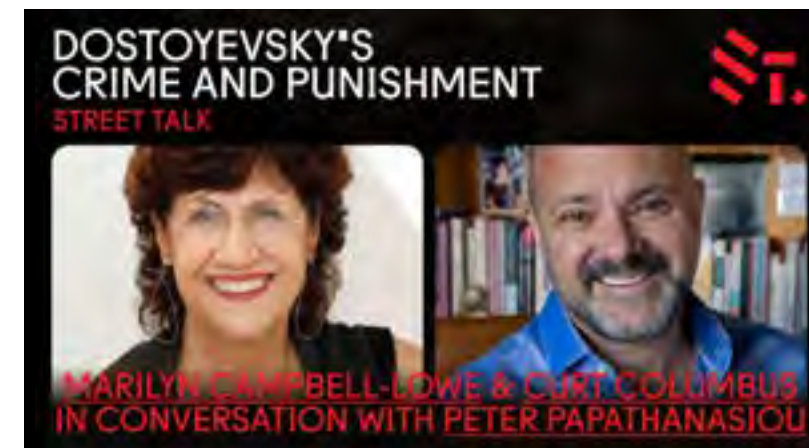
for use in advancing support for further work and continued exchange. Artists have unlimited use of our professional standard images to support them document their professional lives and work. This work raises awareness of The Street brand, our work, the composers, playwrights, directors, actors and 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.



Crime and Punishment

Videography by Craig Alexander

Trailer vimeo.com/952984597
Trailer vimeo.com/956912233



Crime and Punishment

Marilyn Campbell-Lowe & Curt Columbus
In Conversation with Peter Papathanasiou

Add-on Zoom Event vimeo.com/948975631



The Girl Who Glows

Videography by Creswick Collective

Full Trailer vimeo.com/1012985434
Trailer #1 vimeo.com/980332632



Waiting For Godot

Videography by Craig Alexander

Trailer #2 vimeo.com/1021584202
Trailer #4 vimeo.com/1026010205
Trailer #1 vimeo.com/1019287091



Bandaluzia Flamenco

Music@TheStreet

Video vimeo.com/892110213

As You Like It Café

2024 was a buoyant much-improved year trading as recovery from the pandemic saw more students and staff return to the ANU campus and City West precinct with increased activity across the day and night. There still appears to be less people in the city during a working week and rising cost of living resulting in less disposable income. As You Like It Café continued its catering work in the precinct together with café operations.

The café is still awaiting renewal of licence agreements attached to Head Licence arrangements. The ACT Government finalising these arrangements is critical to future planning.

Popular for a morning coffee fix, As You Like It serves up custom coffee blends and a tasty range of breakfast and lunch options including their popular burgers.

The café and their tea are 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 Audience Speaks (2024)

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 and video clips, 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, what they are spending when they arrive, and The Street experience. We listen to what audiences are telling us including their interest in music, comedy, classics, 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

Relevance, excellence and inclusion are your hallmarks
Audience survey

Nice atmosphere and pleasant staff. A welcome sanctuary – recommended.
Google Review



I always enjoy going to The Street Theatre. I like the ambience and the spaces in the foyer and the fact that you can buy food and coffee if you come early.
Audience Survey

Really enjoyed my first experience of this theatre.
Audience Survey

Uplifting, entertaining, exciting, good value.
Audience Survey

Not just one thing but all of the production: the mesmerizing acting; the stark but impactful stage; the sound effects that made the hairs on the back of my head stand up. This was possibly the best theatre I have ever seen.
Audience Survey

Showcasing local professionals. It was very good. Tight. Claustrophobic. Creative. Intense.
Audience Survey

It was amazing how three actors could tell a complicated story so simply and well. It was a very good production.
Audience Survey

Very impressed. An exquisite production.
Audience Survey

Great venue for live performance. My favourite venue for live music in Canberra.
Google Review

Makes me love living in Canberra – so easy to get to the theatre and go home, quality production, no fuss
Audience Survey



This was an excellent forum, and provided a series of new insights and perspectives on how to see such a powerful classic performance.
Audience Survey

Great night, easy and extremely relaxed venue. Highly recommend.
Audience Survey

Vibrant and entertaining for children.
Audience Survey



Liked the green screen, also the Q&A after the play added great value to the whole show.
Audience Survey

Enjoyable evening out tackling the big questions.
Audience Survey

Great place to see comedy.
Audience Survey

We saw a comedy gig here. The staff were efficient and friendly. Drinks were nice and seats comfortable.
Google Review

Great story, beautifully portrayed by the cast. The set evoked a moody oppressive tense atmosphere that supported the feel of the play.
Audience Survey

The commitment to a classic work, deep engagement on the topics it raises, the support for locally based professionals.
Audience Survey

Professional with a strong community feel. Productions with edginess.
Audience Survey

Happy, joyful, inspired, delighted I could bring my kid to a gig.
Audience Survey

Fantastic! Loved her. Loved the show.
Audience Survey

"It was wonderful. She had a great accent and manner. She portrayed the other characters so well. Really well done."
Instagram



Awesome, intimate, close up performance.
Audience Survey

Me and my mates went to watch Crime and Punishment and we absolutely loved it.
Google Review

Saw this on the weekend. Fantastic production. I've spent the last few days test driving multiple theories on what it all means.
Instagram



Amazing production. Totally transporting and epic in vision. So full of life. Superb direction, loved the visual surprise of the theatre, eerie sound, and wonderful wonderful actors funny physical and very dark. love The Street there is nowhere else like it in Canberra.
Audience Survey



As an Irish woman I have seen many a production of Waiting For Godot and honestly The Street Theatre Production was flawless, acting, set design, lighting.
Audience Survey

"Caroline has done a wonderful job. The acting, the staging, the lighting, the sound, the production values. This is a real "night at the theatre".
Facebook

Marvellous. As soon I entered the theatre I was intrigued by the transformation. The audience each side of the road to nowhere.
Audience Survey

We wandered out onto the street spellbound Congrats to all!!
Patrons Email



A friendly and welcoming theatre with good amenities and a nice cafe. There's always a good selection of plays and live entertainment and sound and lighting is always excellent.
Google Review



ABOUT THE COMPANY



The Board Members

Susan Blain (Chair)

(from May)

Commencement

2019

6/6

Mark Craswell (Chair)

(to May)

Commencement

2018

3/3

Susan Blain (Deputy Chair)

(to May)

Commencement

2019

6/6

Christina Graves (Deputy

Chair)

(from May)

Commencement

2021

5/6

Susana Fior (Treasurer)

Commencement

2020

4/6

Igor Kochovski (Secretary)

Commencement

2022

6/6

Penny Calvert

Commencement

2020

4/6

Christina Graves

(to May)

Commencement

2021

5/6

Adam Stankevicius

(from May)

Commencement

2024

3 /4

Megan Malcolm

(from June)

Commencement

2024

3/4

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

Led by Chairs Mark Craswell and Susan Blain 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 2024, key governance milestones included:

Transition of Chair role from Mark Craswell to Susan Blain

Transition of Deputy Chair from Susan Blain to Christina Graves

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

Initiated review of The Street Constitution and governance structure.

Ongoing communications, development and philanthropic support to Management.

Donations Trustees

Colin Neave AM

Cathy Winters



Board Bios

As at December 2024



Susan Blain
Chair

Susan Blain is an Engagement & Marketing Executive with experience in Non-Profit, Higher Education and Legal sectors during her 30-year career. She is member of the Australian Institute of Company Directors and is best known professionally for expertise in customer experience, marketing, content strategy and corporate communications.

As Chair, Susan leads the board in delivering strategy, accountability, and good governance, and, with her board, supports the Street team and volunteers in producing innovative and impactful events for the Canberra arts community. Prior to her appointment as Chair in 2024, Susan has served for several years as Vice Chair, and as a board member.

Susan's passion for the theatre began during high school and later in her undergraduate degree majoring in Drama and Theatre.

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.



Christina Graves
Deputy Chair

Christina Graves is a Special Counsel at Clayton Utz 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, 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.



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.



Igor Kochovski
Secretary

Igor is an Architect with 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 for Stewart Architecture, Canberra 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.



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.



Megan Malcolm
Board Member

Megan Malcolm is a senior strategic marketing professional with 25 years' experience across multiple industries including Defence, Finance, Wine, Elite Sport and Consumer Electronics.

Currently the National Partnerships Manager for Defence Force Recruiting, Megan is passionate about creating and nurturing strategic partnerships that drive growth and innovation.

Megan now calls Canberra home having settled here in 2017 following time in Sydney, London and Brisbane. She has held a longtime appreciation for the arts and is committed to offering her support to The Street Theatre community.



Adam Stankevicius
Board Member

Adam Stankevicius is a Canberra local and an experienced public sector senior executive, who, amongst other roles, has been the General Manager of the Centenary of Canberra, and the Director of Cultural Canberra (which included Arts ACT, Events ACT and the National Arboretum Canberra).

He has held various roles on the management boards of many not-for-profit organisations in the ACT and nationally over the past thirty years, bringing a focus on governance, strategic planning, advocacy, policy development, stakeholder relations and fundraising. He has also held a range of political and media adviser roles across political parties and with independent politicians.

Adam strongly supports growing local and diverse artistic talent and is enthusiastic about providing a stage from which Canberra talent can be showcased to the world.

Staff

Caroline Stacey
Artistic Director & CEO

Dean Ellis
Executive Producer

Darren Hawkins
(to June 2024)

Neil Simpson
(Technical Manager
(from October 2024)

Eva Ross
Artistic Administrator and FOH
Manager

Pierce Craswell
Customer and
Ticketing Services

Su Hodge
Communications – Publicity

Successful Alliances
Financial Services

Tobi Skerra
Graphic Design

Nathan Smith Photography
Novel Photographic
Production Photography

Craig Alexander
Creswick Collective
Videography

Front Of House

Eva Ross
Lauren Crean
Pierce Craswell
William Malam

Production Technicians

Wayne Bateup
Darren Hawkins
Connor McKay
Bryn Miller
Nathan Sciberras
Kyle Sheedy
Kimmo Vennonen

Stage Management

Lea Collins
Kitty Malam
Brittany Myers
Rhiley Winnett

I had the opportunity to work as lighting programmer for Crime and Punishment, an experience that significantly contributed to my career development as a lighting technician. I was trained in various aspects of lighting design and programming, with direct hands-on training. It was very fulfilling to see how my work contributed to the finished product.

[Bryn Miller, Theatre Technician](#)

The process of assisting the design team on Working for Godot was an excellent learning opportunity for me as an emerging designer. It was incredible to work with two very experienced theatre makers. Each in their own way added to my store of practical skills. Martin introduced me to many excellent tools and seeing Veronique's approach to aging and scenic art was also very useful.

[Kathleen Kershaw, Theatre Designer](#)

Volunteers

One of our community touchstones, our ushers form a major team of volunteers. There are over 50 of them welcoming people, answering questions, showing audience to their seats, and cleaning after the performances offering an indispensable usher service. 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.

Our ushers go through a comprehensive training which includes procedures for evacuation, incidents and 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 a unique group of loyal supporters who've given their talents and the gift of hundred of hours of time reflecting their passion and love for The Street Theatre and for which we are extremely grateful.

"I love seeing the patrons leaving the theatre with smiles on their faces, often thanking the ushers for their experience."

[Volunteer](#)

"I appreciated the variety of shows that I saw, my fellow ushers and the patrons."

[Volunteer](#)

"I enjoy helping out and supporting The Street. The staff are always so friendly :) "

[Volunteer](#)

"Energised community connection."

[Volunteer](#)

"It is great to support theatre and music: plus enjoyable and entertaining."

[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 2024.

Street Light (\$20,000+)

Carey Gaul

Street Life (\$5,000+)

Michael Adena

Joanne Daly

Street Party (\$1,000 – \$5,000)

Mark Craswell

Raoul Craemer

Colin Neave AM

Michael Sassella

Caroline Stacey OAM

David Williams

Cathy Winters

Peter Wise

Secret Admirers (2)

Street Works (\$500 – \$1,000)

Joan Adler

Michele Foster

Jamie Hladky

Bridget Sack

Secret Admirer

Street Style (\$250 – \$500)

Joanna Clay

Peter Cranston

George Lawrence

Anne Murn

Peta Spender

Dr Barrie Stacey

Ilona Di Bella

Secret Admirers (3)

Street Wise (\$50 – \$250)

Alex Agafonoff

Sharon Ball

Ian Batterham

Sue Beitz

Neville Bleakley

Kate Bosser

Catherine Bowman

Andrea Bryant

Rohan Buettel

Nancye Burkevics

Moria Byrne

Sarah Christopher

Andrea Close

Elizabeth Costel

Nooneee Doronila

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

Carol Kee

Alistair Korn

Lauretta Laurie

Choe Li

Adam Maples

Neil McAlister

Bronwyn McNaughton

Chris Nobs

Cameron Ong

Think Place

Loretto Poerio

Maurice Pollock

Andrew Purdham

Linda Rossiter

Mandy Scott

Tobi Skerra

Adam Stankevicius

Sherene Suchy

Beng Tan

John Taverner

Paul Taylor

Randi Taylor

ThinkPlace

Amy Wang

Julia Wee

Rosemary White

Michelle Wilson

Secret Admirers (6)

Partners

Principal Public Partner

Supported by



Major Partners

Creative Australia

The Street Supporters

Corporate Partners

King & Wood Mallesons

Performance Partners

Canberra Comedy Festival

Create NSW

Ensemble Offspring

Four Winds Festival

More Talent

Spring Out Festival

The Harbour Agency

Supply Partners

AVL AUSTRALIA

Canberra Piano Relocations

Resolution X

Cultural Partners

ACT Law Society

Australian GLBTIC Multicultural Council

Australian Music Centre

Australian Science Communicators

Australasian Institute for Italian Studies

Alliance Francaise

Diversity Arts Australia

Fulbright Australia, World Learning

German–Australian Operatic Grant

Harry Hartog (ANU)

National Science Week

University of Wollongong

Wild Voices Music Theatre

Education Partners

ACT4Reel

ANU School of Music

ANU School of Literature,
Languages and Linguistics

Impulse Company Australia

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



Office





FINANCIALS

Treasurer's Report

Report for the Year to 31 December 2024

I am full of gratitude to have had another year as the Treasurer for The Street Theatre, standing alongside a passionate team of artistic professionals, management team and volunteer Board members, working collaboratively during 2024 to deliver an amazing year of performances. I can only re-iterate the Chair's message and acknowledge the impact and significance of the contributions The Street makes to the sector and our Canberra community.

The Street maintained a steady flow of revenue collected from the Box Office as well as revenue generated from other initiatives such as venue hire and lease rentals. We are two years into a five-year funding agreement with the ACT Government having received \$995,058 this year. The ongoing support and confidence of artsACT in The Street Theatre has enabled us to provide a continued platform to showcase artists, creative works, and promote what has been a challenging sector in the last few years.

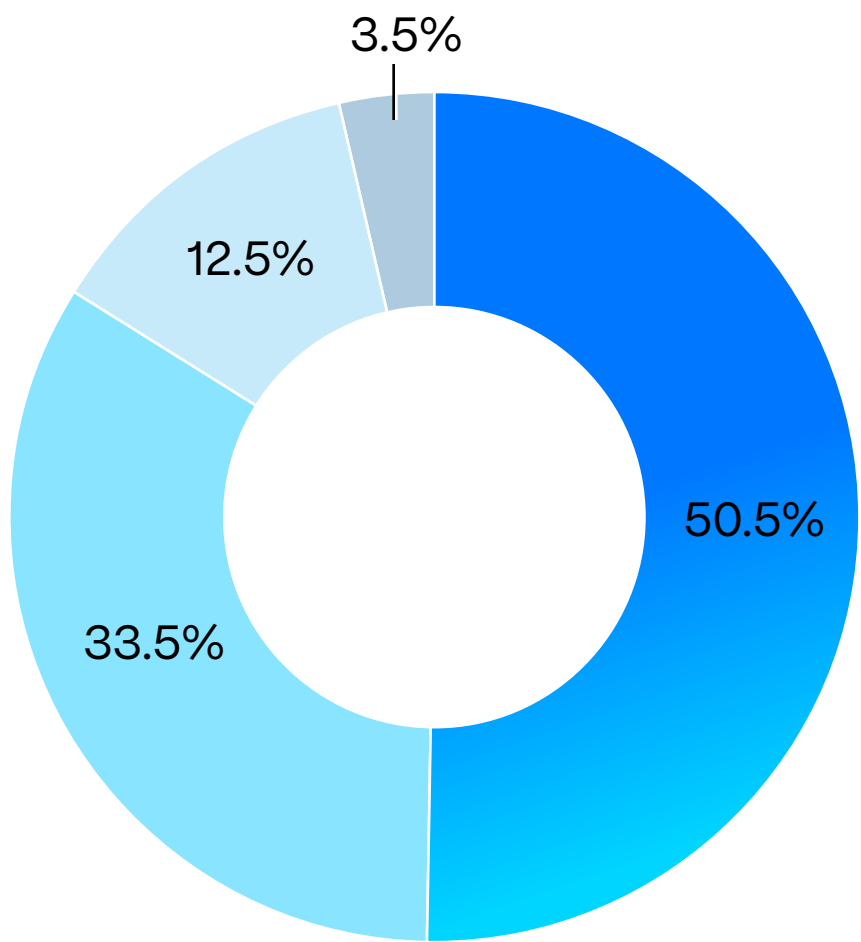
Bentleys ACT Pty Ltd provided us with an audit report and set of financial statements for the year ended 31 December 2024. We are proud to be able to reflect on our

operating surplus of **\$76,204** and equity position of **\$611,798**, an uptick on both fronts from the previous year. In a time of uncertain cost rises and a fight for talent, Executive management worked hard to maintain a strong hold on operational expenses and manage the financial position against the planned budget.

On a closing note, it's with great sadness that this is my final Treasurer's message as I pass the baton onto Joanna Hall. I have thoroughly enjoyed working with the leadership team and other Board members over the years, and I am truly thankful and amazed by the energy, resilience and passion that Caroline Stacey, Dean Ellis and the entire team bring to The Street each day.

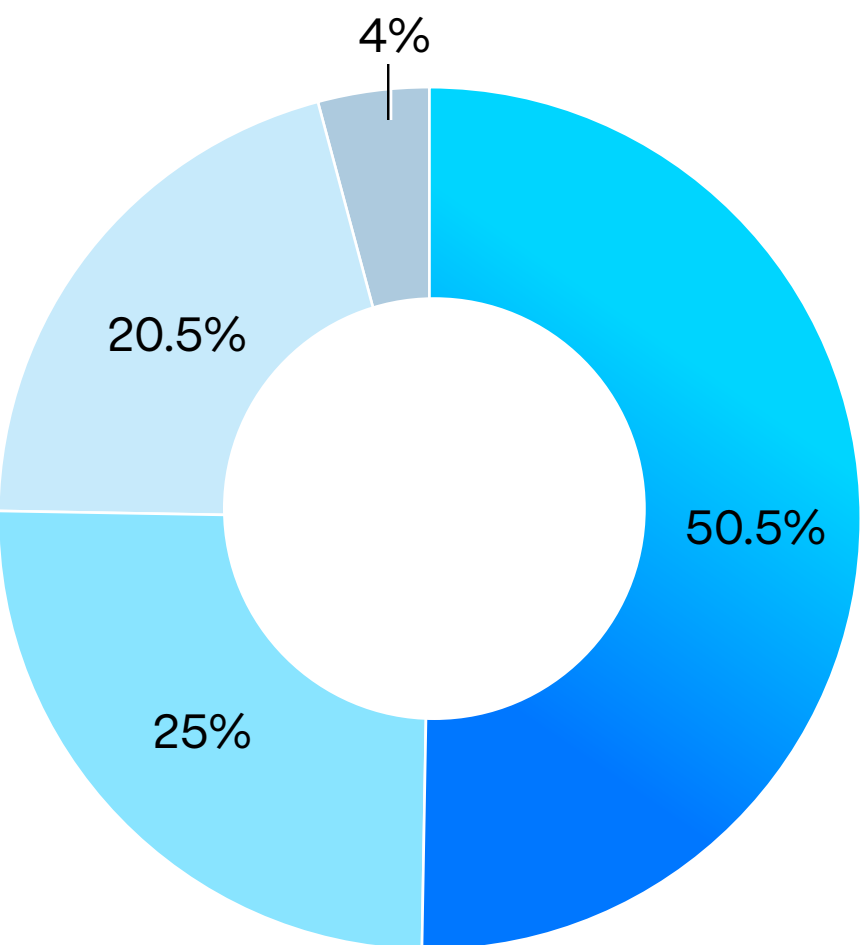


Susana Fior
Treasurer



Revenue

Government Funding	50.5%
Box Office and Performance Income	33.5%
Operational Income	12.5%
Sponsorship, Philanthropic, Grant, Donation Income	3.5%



Expenses

Production Expenses	50.5%
Employee Expenses	25%
Operational Expenses	20.5%
Other Expenses	4%







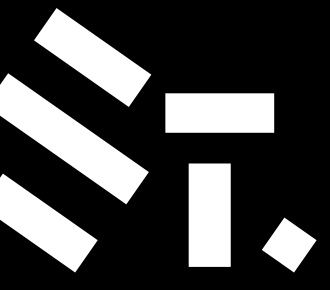








THE STREET



Supported by



ACT
Government

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thestreet.org.au
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Canberra City