

ANNUAL REPORT 2022



THE
STREET













| | |
|----------------------------|----|
| Company Profile | 02 |
| Year In Review | 09 |
| The Street Productions | 17 |
| Contemporary Music Program | 28 |
| Artistic Development | 33 |
| Engagement | 47 |

| | |
|---------------------|----|
| The Street Works | 51 |
| The Audience Speaks | 58 |
| About The Company | 61 |
| Financials | 71 |

TABLE OF CONTENTS

COMPANY PROFILE



Acknowledgement

The Street Theatre acknowledges the Ngunnawal and Ngambri peoples as the Traditional Owners of the lands on which The Street Theatre stands and where we live and create. We pay our respects to their Elders past, present and future, and recognise their continuing connections to land, waters, knowledge and stories.

Our Purpose

Making Theatre—Connecting People—Changing Perspectives

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

Our Ambition

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

Goals

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

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

To Build a confident, resilient and sustainable Street Theatre Enterprise

Artistic Vision

Present

A year-long curated program of 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.

Company

The Street Theatre is Canberra's creative powerhouse. We are an award-winning home of live storytelling and performance in the ACT and a major investor in new theatre, music work and artists in Canberra over the last decade. We commission, develop, produce and present works that help us talk to who we are and the world around us.

Just as Canberra is considered a petri-dish for new policies, ideas and cultural products within the broader national landscape, The Street serves a vital role as a key creative generator of new work and regenerator of place and community within the nation's political heart. The Street Theatre's artistic vision is of a theatre of inquiry and imagination for everyone that positions Canberra's identity in locally and globally.

President

Mark Craswell



M. Craswell

For the first time in what seems like a very long time the year started without the dominant considerations of pandemic and disaster. Yes, these are still considerations, but no longer do they dominate the everyday. The Street could look forward to a year where we could plan with confidence.

It was good to see the year start with its usual flurry of music and comedy. And even better to see The Street playing a role in the development and ongoing success of these two parts of the arts industry. For me, this led to my personal highlight of the year, Twenty Minutes with the Devil. Developed as a part of The Street's First Seen program of 2019, and featuring PJ Williams, a nationally recognised and local favourite, this play presents to the audience a tight and gritty proposition of what might have happened should you have caught a notorious Mexican drug lord. Art, by Yasmin Reza, was the other major piece presented for the year and it really couldn't have been any more different. Both were well-reviewed and received by their audiences and critics. This is yet again a real testament to the Executive team and the imaginative and impactful programming choices they make extending the range of professional work on offer in Canberra.

First Seen continues to develop current and engaging ideas this year seeing the presentation of Coward Punch and Doula, along with Barren Ground (now This Rough Magic) which is due to be realised in 2023. It is truly amazing to see the consistently high level of new work and new voices that The Street helps foster through this program.

Perhaps befittingly last year ended in December with a performances by CJ Shaw, Paco Lara and Alex Lloyd. The small team of highly passionate and motivated people that make up The Street did it again. Yet another year of inspiring music, stories that challenge us, and moments of relief from the everyday. As a member of the board, it is truly inspiring to see what is developed and presented each year. Thank you, you are truly amazing.

To our supporters in the community, it is inspiring to see people coming back to the theatre after such a difficult time and we would like to say thank you. Your generous financial support is greatly appreciated. Whether it was attending your first show, making an individual donation, or as a part of a larger corporate team, without your support, the employment of our local artists and ongoing work of the Street talking to Canberra's identity would be a far more difficult task.

The board would like to thank the ACT Government for its ongoing support and funding. We would also like to extend our thanks in particular to the team at artsACT for their dedication and trust in the team at The Street. We are still operating in highly challenging financial times and the certainty provided by having our core funding renewed is a critical step in our recovery process as well as the ACT sector as a whole. It is a real testament to the faith you have in The Street and the work it does. Your support is invaluable.

I would like to extend my thanks to my fellow board members for their time and support during the last year. This year we said farewell to Kate Shepherd as she stepped down as part of the executive team in the Secretary role. We would like to extend our thanks for your time and commitment to the role. Your valued service and through difficult times and significant expertise is greatly appreciated. We would like to welcome Igor Kochovski to the board and his creative, project management and community expertise.

It has been nearly ten years since I first became involved with The Street and in turn the executive team of Caroline and Dean, starting with my involvement in the extension of The Street Theatre and the creation of Street Three leading

into my role on the board, I have seen firsthand the passion they have for the theatre, and the drive and knowledge required to steer the company it is truly inspiring. This has been especially evident during the last few years. On behalf of the board, I would like to extend a special thank you for your continuing work.

From the front of house and customer service team to the back of house and technical staff, your daily enthusiasm and commitment are key to making The Street a truly enjoyable experience for all that visit and we thank you. Lastly, the board extends its thanks to the volunteers for their time. We appreciate your time is valuable and thank you for investing some of your time in The Street.

Artistic Director and CEO

Caroline Stacey OAM



2022 is the year of the beginning of our Covid recovery where we saw conditions for live performance stabilise, the wide windswept Childers Street fatten with people – residents, students, workers – and for the first time since 2019 we managed to produce more than one theatre production here in Canberra.

Fulfilling commitments going back to 2019 brought an enormous sense of relief as well as the satisfaction of knowing we achieved this despite the difficulties of the last three years.

The support of the ACT Government's AMP It Up Fund enabled The Street to repair some of the damage to revenue and audiences over the last two years through increased music programming. This critical support; mitigated the substantial risk attached to producing new theatre work as well as our producing less theatre work; ensured ongoing employment for our staff,

artworkers and artists; and built confidence in our communities and our connection to our city. Our programming was both ambitious and cautious leaning into supporting artists sitting outside of mainstream music. And it was a joy to see artists, artworkers and audiences rediscover their mojos.

So 2022 warmed up with contemporary music and artists postponed in 2021 including the soothing sound world of Nat Bartsch's award-winning lullabies, French chansons a la Baby et Lulu, Canberra's swingmeisters the Wayne Kelly Trio, 30 years of Wanderlust, and Eishan Ensemble's Project Masnavi. Collaboration with Tura New Music, CIMF and the ANU School of Music made possible adventurous music performances enthusiastically received such as the pitch perfect While You Sleep by Sal Cooper and Kate Neal and Dan Tepfer's multi-sensory Natural Machines with masterclasses and opportunities for exchange. Absolute standout shows had to be Saharan desert blues outfit Tamikrest featuring musicians from Mali, Niger, Algeria and France in a spellbinding performance; the power, range and passion of Guatemalan Spanglish folk-soul singer Gaby Moreno; and the intricate emotional weavings of Canberra's Lisa Richards.

Our theatre season in 2022 direct, intimate, and empathic in character was marked by the long-awaited successes of plays originally programmed for 2020 and 2021. Breaking The Castle

written by Peter Cook to shine a light on mental health and addiction thundered onto the stage of the Riverside Parramatta. Arriving in Sydney after two years with this skilful, powerful and compassionate production to be greeted by audiences on their feet every night was extremely gratifying for all involved.

Black comedy-thriller Twenty Minutes with the Devil by Luis Gomez Romero and Desmond Manderson, a gripping tale of the global crisis of justice finally premiered after almost opening twice but for the lockdowns of 2021. I am proud of every carefully crafted detail of this magical realist work conceived as a 'Gesamtkunstwerk' where actors, light, sound, and set combined to create a single cohesive whole setting a new benchmark for our theatremaking. The brilliant imaginations of Luis and Des in this cross-cultural collaboration brought law and theatre together, a younger excited audience, and a powerful reminder that we cannot achieve justice by ourselves.

Director Shelly Higgs gleefully took to the mainstage giving us lots of laughs as she extracted hugely funny and fine performances from leading Canberra actors Craig Alexander, Christopher Carroll, and Shane Dundas proving the enduring appeal of Yasmina Reza's satire Art. The stylishly monochromatic production with its strong physical comedy and wordplay brought the house down every night.

September and October were wildly glorious with The Street's producing-production management expertise supporting the National Gallery of Australia, Warehouse Circus and ANU School of Literature, Language and Linguistics realise three significant works of scale boasting large ensembles of collaborators and technical crew. These projects enhanced relationships across the arts and education sector as well as federal and state government funded organisations. Presenting marvellously inventive futurist opera Victory Over The Sun in Gandel Hall deserves special mention as does technical manager Gerry Corcoran.

First Seen, our plays-in-progress series saw playwrights CJ Bowerbird, Helen Machalias, and Emily Clarke span real life face to face to online Zoom and Vimeo settings in developing their epic-intimate emotion-filled plays and testing progress with audiences. Online performances with real time audience commentary and response post-showing continues to give strength to Canberra's voice and presence nationally and greater access to our showings.

Concept development program Early Phase is now firmly established as a creative pipeline for ACT-based artists extending their imaginative reach and voice within The Street company setting. Encouraging the creation of works of ambition that contribute to artist and artform development in our ACT sector in 2023 we will begin to see some of this work come to fruition on

our mainstages. Being part of our company growing ideas for our stage right from first moment connects creative work and artists to the purpose and goals of The Street in a deep way. We welcomed Katrina Waters with Songs for Loud Women with further development on Liam Budge's In His Words and Emily Clark's Doula. Playwrights Adam Bronowski and Dylan Van Den Berg continued in the program with their adaptations of classic literary works.

And there was the usual mixture of surprising and planned happenings. For the first time in three years we ran general auditions providing a snapshot of those working in the performing arts sector. To be employed on creative projects, to be properly remunerated, to be keeping artistically matchfit, and to be connected to each other were the big takeaways. We offered the usual mix of masterclasses, theatre forums, discussion groups, workshops, book launches, fundraising dinners on the stage of Street One and even welcomed ABC's QandA for a budget special.

I would like to applaud our performing arts workers in Canberra and the region, who continue to support each other in extraordinary ways to ensure as a sector we recover.

We are indebted to our generous and committed community of donors who enable us to do more. Special mention to King & Wood Mallesons for their financial support, sage advice, and agreement work undertaken giving surety. And shout out for

our long-term donors Michael Adena and Joanne Daly for their ongoing investment in the work we do and their passion and care for Canberra's arts and cultural landscape. You are amazing!

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

To our government partner artsACT a huge thank you for your commitment to our recovery and that of the Canberra arts sector. The work you do is essential and you are helping us fly once more. As he leaves I extend our warmest thanks and deep appreciation to Director of Arts Programs Robert Piani for all he has done for The Street and the arts and cultural sector in Canberra through some very difficult times. Your work has been impactful and made a huge difference to the professionalisation and elevation of our sector.

The ongoing support by the ACT Government recognises the important role of The Street Theatre in the arts and cultural ecology of Canberra and the regions and we are grateful for renewal of our Arts Centre funding providing financial certainty for the next five years. However we are still operating in challenging times with the impact of the pandemic affecting staffing, resourcing, audiences, private giving and current rising costs of living. This means we simply can't

produce the level of work we have historically. This situation demands from The Street new ways of thinking, creating and staging live performance work together with across the ACT performing arts sector action.

I extend thanks to the Management Board who continue to guide our efforts with enormous skill bringing their diverse perspectives and expertise generously for the best possible outcomes. Huge thanks to retiring Secretary Kate Shepherd for three years of accuracy in detail combined with expansive imaginings of our creative space. We look forward to making your designs for our Street One dressing rooms and new Green Room a reality!

Farewell to James Tighe who has been with us as technical manager over the last four years. We wish him all the best for his new role at the Canberra Theatre. Massive thanks to the remarkable Street company for your dedication and artistry making 2022 one we can all be proud of.

Our vision for the 2023-2027 is of a theatre of inquiry and imagination for everyone traversing hyperlocal to global and making remarkable live theatre performance experiences that talk to who we are and the world around us. We look forward to sharing this next stage with you.

2022 At A Glance

% Increase
In Box Office

191%

World
Premieres

01

Actors,
Creatives, and
Industry Professionals
Employed

88

Writers
Commissions

05

New Works
Developed

10

Live
Performances

97

Interstate
Presentations

06



THE YEAR IN REVIEW



BREAKING THE CASTLE



This one-man production may be the most significant theatre production that audiences are ever likely to experience.

[City Hub Sydney](#)

TWENTY MINUTES WITH THE DEVIL



A brilliantly realised production of operatic proportions in which the setting, lighting and sound design are as integral to its success as the actors.

[Australian Arts Review](#)



The consummate performances of all three characters in roles using words to delight the ear make this a joyful production worth riveting yourself to.

Stage Whispers

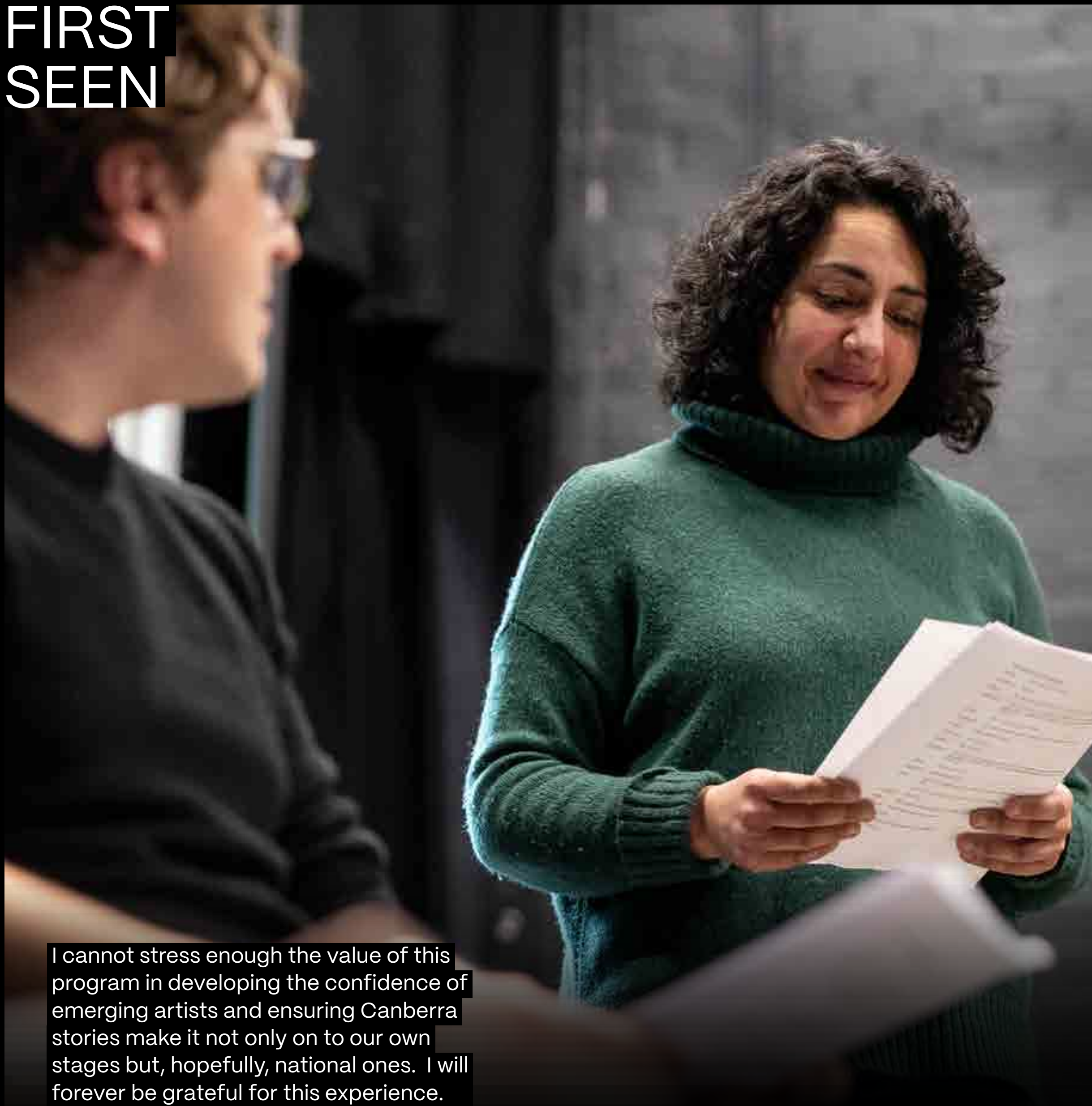
VICTORY OVER THE SUN



The Street Theatre's experience and generosity in producing the work ensured the project proceeded smoothly and to critical acclaim.

National Gallery of Australia

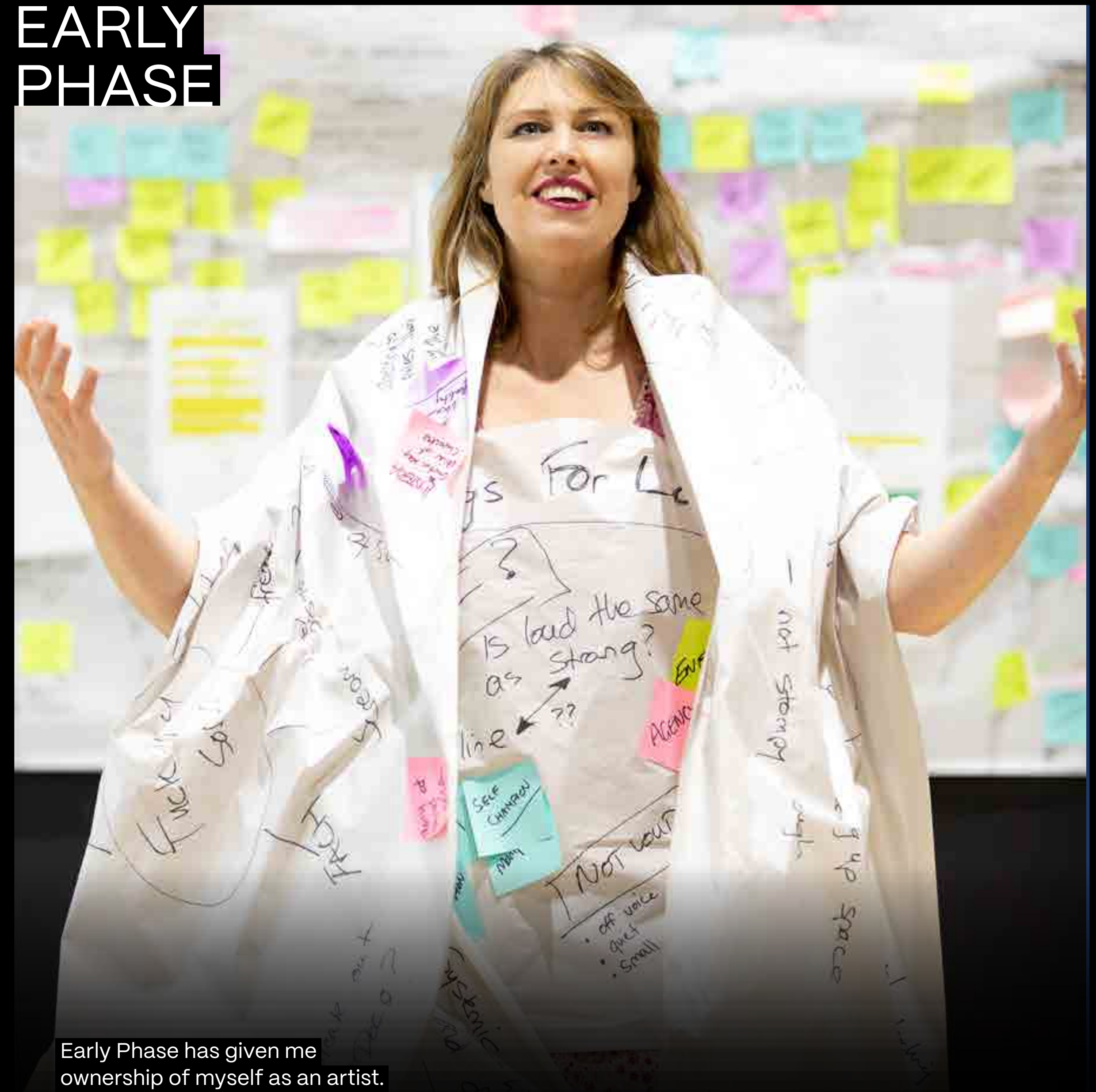
FIRST SEEN



I cannot stress enough the value of this program in developing the confidence of emerging artists and ensuring Canberra stories make it not only on to our own stages but, hopefully, national ones. I will forever be grateful for this experience.

Emily Clark - Artist

EARLY PHASE



Early Phase has given me ownership of myself as an artist.

Katrina Waters - Artist

Music at The Street



It was such a great show!
So vulnerable and honest.

[Audience](#)



The experience of While You Sleep is total,
inescapable. It is mesmerising, perplexing,
captivating and frustrating, just like a dream.

[Limelight Magazine](#)



A truly astounding act who put
on a spellbinding performance.

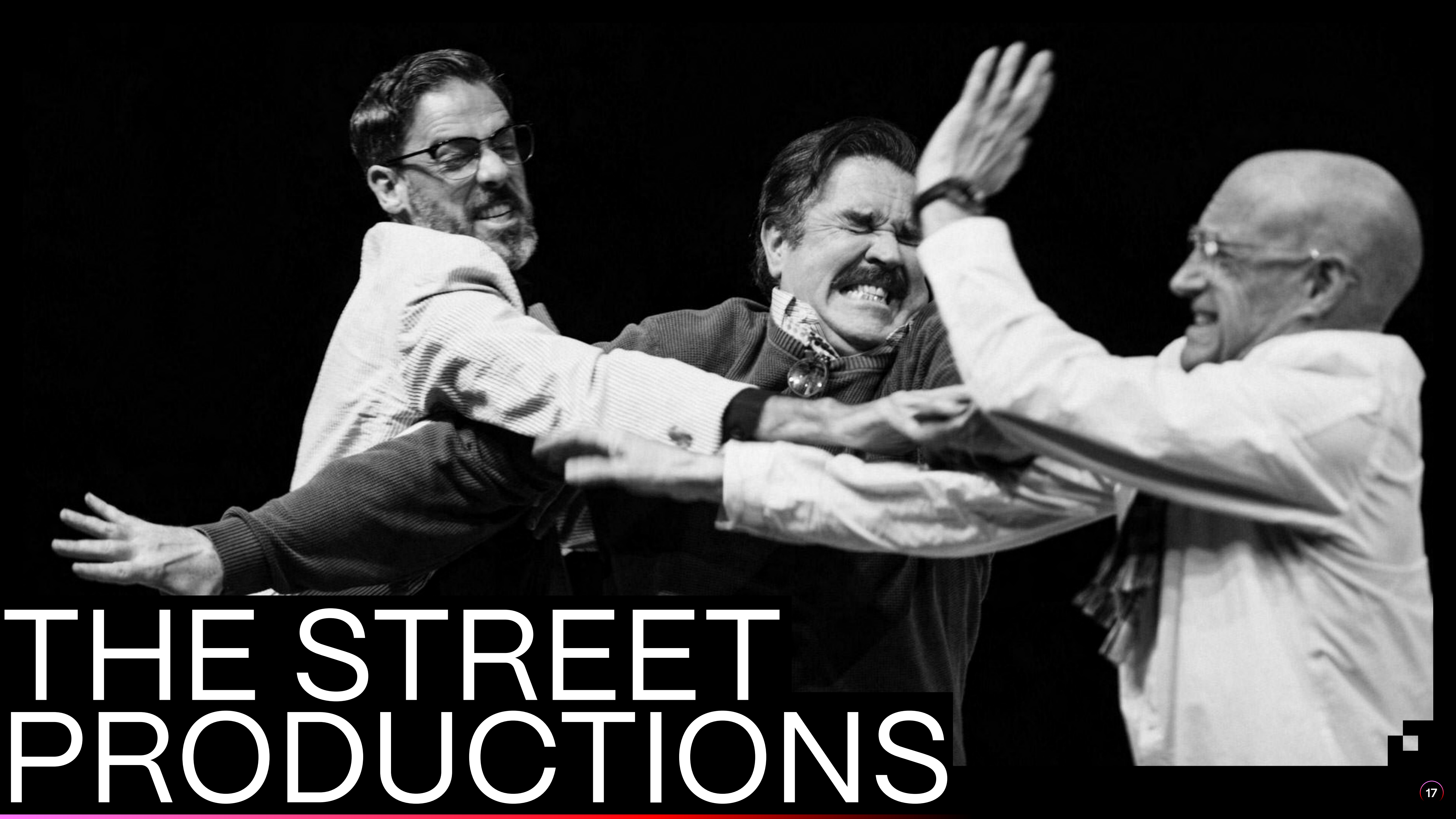
[news.com.au](#)





Events At The Street





THE STREET PRODUCTIONS





Breaking The Castle

By Peter Cook

The script leaves much to the director, and Caroline Stacey (artistic director of Canberra's The Street company) excels in solving the problems of constant transitions of time and space with clarity and fluidity, and in marshalling Cook's energies as a performer.

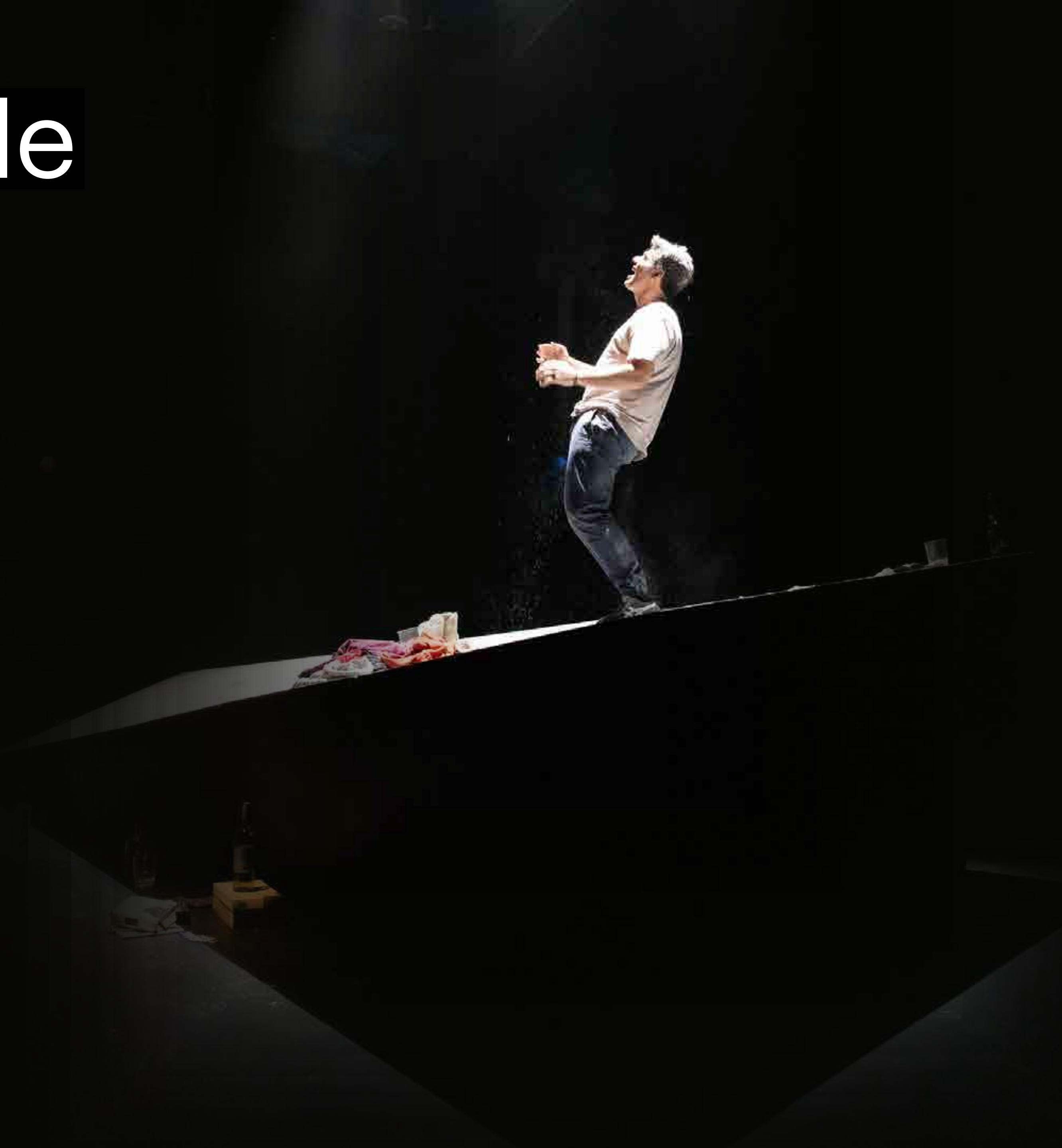
[Sydney Morning Herald](#)

Incredibly riveting and affective theatre.

[Sydney City Hub](#)

This extraordinary piece of theatre looks closely into addiction – how it gains power, how it holds power and how hard it is to break that power. It's well written, creatively directed and powerfully performed.

[Stage Whispers](#)



Cast

Peter Cook

Production

Director

Caroline Stacey

Dramaturgy

Shelly Higgs
Caroline Stacey

Sound Design

Kimmo Vennonen

Lighting Design

Gerry Corcoran

Production Design

Imogen Keen

Stage Manager

Brittany Myers

Lighting Operator

Gerry Corcoran

Sound Operator

Kimmo Vennonen

Key Dates

7 —
9 APR

Artist Talk / Addiction
and Performance

Performances: 3

Script published by
Currency Press

Awards

LIT 2022 Lighting Design
Awards /
Theatre Performance Design
Gerry Corcoran

Presented by Riverside
Parramatta in association
with The Street

RIVERSIDE
PARRAMATTA

Twenty Minutes With The Devil

By Luis Gómez Romero
and Desmond Manderson

World Premiere

A story full of depth and symbolism. This is a fast paced, clever, funny and tense modern fable given an ingenious interpretation by The Street.

[Stage Whispers](#)

What can be made out of two lowly police patrol officers and the world's most wanted man? The Street Theatre's production provides an astonishing answer due to the crafting of the text and a superb creative team.

[Canberra City News](#)

Caroline Stacey has produced a marvellously entertaining production, tightly directed and impressively detailed. She's taken full advantage of the skills of her collaborating creatives to include some dazzling special effects.

[Australian Arts Review](#)

Cast

PJ Williams
Joanna Richards
Raoul Craemer

Production

Director
Caroline Stacey

Production Design
Imogen Keen

Sound Design
James Tighe

Lighting Design
Antony Hateley

Movement
Zsuzsi Soboslay

Stage Manager
Brittany Myers

Lighting Operator
William Malam

Sound Operator
James Tighe

Set Construction
Tony Theobald

Key Image
Creswick Collective

Photography & Videography
Creswick Collective

Key Dates

18 —
25 JUN

Meet The Maker / Playwrights Luis Gómez Romero and Desmond Manderson

The Crisis of Justice in the Modern World

Performances: 8


Script published by Currency Press



Australian
National
University



UNIVERSITY
OF WOLLONGONG
AUSTRALIA

THE STREET  SUPPORTERS

By Yasmina Reza

Translated by
Christopher Hampton

Cast

Craig Alexander
Christopher Carroll
Shane Dundas

Production

Direction
Shelly Higgs

Stage & Costume Design
Imogen Keen

Lighting Design
Gerry Corcoran

Sound Design
Kimmo Vennonen

Stage Manager
Brittany Myers

Lighting Operation
William Malam

Sound Operation
Brittany Myers

Set Build
Imogen Keen
Tony Theobald

Production Technicians
Lachlan Brayshaw
Paul Portelli
William Malam

Key Image
Susan Earl

Photography
Creswick Collective

Videography
SCREENCRAFT Media
Craig Alexander

Marketing Artwork
Design♥Cult

Key Dates

6 —
11 SEP

Performances: 7

Meet The Makers
Art Director and Designers in Conversation
La langue de Molière Reza's Art
Tastes for Art Why Collect

THE STREET ♥ SUPPORTERS

Shelly Higg's production is in itself a work of art. Seen through the photographic lens of her keen eye for detail and image, Higgs's staging is highly physical and brilliantly captured by her three actors.
[Canberra Critics Circle](#)

A sophisticated production with an elegantly chic set by Imogen Keen and entertaining lighting design by Gerry Corcoran.
[Canberra City News](#)

Art is a gentle comedy with a certain sharpness of observation. In the hands of assured actors and a strong director, as it is here, it is a delight to watch.
[The Canberra Times](#)



Victory Over The Sun

Lead Artist
Justene Williams

Composed by Hew Belling
Libretto by Pierce Wilcox

Cast

Sydney Chamber Opera

Jane Sheldon
Jessica O'Donoghue
Mitchell Riley
Simon Lobelson
Hannah Cox
Amy Hack
Eleni Schumacher

Music Ensemble

James Wannan
Jane Bishop
Joe Manton

ANU Chamber Singers

Chorus Master
Toby Cole

Chorus

Lily Ward
Elsa Huber
Emmeline Booth
Lily Fowler
Charles Hudson
Marcel Cole
Ethan Lee
Timothy Kelly

Key Dates

14 —
15 OCT

Performances: 2

Presented by National Gallery of Australia

Canberra Dancers

Ashlee Bye
Max Burgess
Zsuzsi Soboslay
Olive Corben

Sydney Chamber Opera Production

Conductor, Keyboard,
Theremin
Jack Symonds

Direction

Pierce Wilcox

Lighting Design

Alexander Berlage
James Wallis

Sound Design

Matthew McGuigan

Music and Sound

Operation
Huw Belling

Stage Manager

Brittany Myers
Leia Loisa

The Street Theatre

Production Management

Gerry Corcoran
Dean Ellis
Caroline Stacey

Technical Crew

James Tighe
Jed Buchanan
Brittany Myers
Lachlan Brayshaw
Anne Corcoran

Surtitles

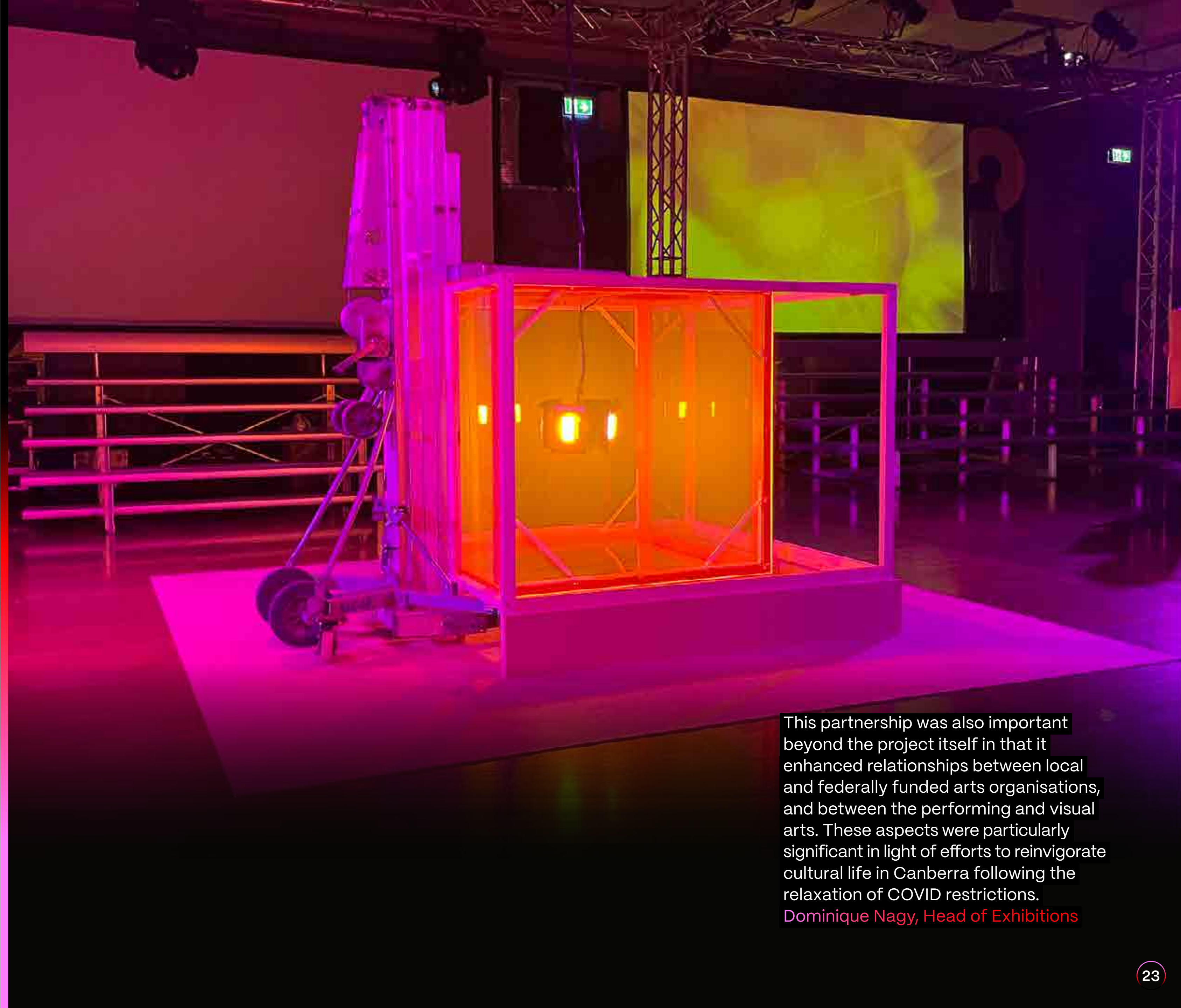
Sarah Louise Owens

NGA Project Manager

Dominique Nagy

NGA Curators

Elsbeth Pitt
Simeran Maxwell
Deirdre Cannon



This partnership was also important beyond the project itself in that it enhanced relationships between local and federally funded arts organisations, and between the performing and visual arts. These aspects were particularly significant in light of efforts to reinvigorate cultural life in Canberra following the relaxation of COVID restrictions.

Dominique Nagy, Head of Exhibitions

Machinal

By Sophie Treadwell

Cast

| | | | |
|--------------------|-------------------|-----------------|----------------------|
| Cate Armstrong | Faith Freshwater | Anaina Langrana | Sam Thomas |
| Liv Boddington | Fintan Glackin | Lucy Legge | Michael Troy |
| Jamie Cardillo | Liat Granot | de Mars | Samson Ullinger |
| Jacqueline Collier | Annabelle Hansen | Teagan Matthews | Kyle Vallins-Koertge |
| Lara Connolly | Claire Henry | Tessa Mills | John Whinfield |
| Caitlyn Cutler | Lucien Jones | Isaiah Prichard | Bruce Yuan |
| Gabby Donnelly | India Kazakoff | Jasmine Ryan | Ruken Zeyto |
| Bella Dunk | Marty Kelly | Gracie Shabtay | |
| Kimberley Farrell | Lily Kelly-Ebbeck | Indy Shead | |

Directors

| | | |
|----------------|----------------|-----------------|
| Jack Batten | Jehan | Indy Shead |
| Jamie Cardillo | Jayawickrama | Sam Thomas |
| Bella Dunk | India Kazakoff | Samson Ullinger |
| Lachlan Houen | Lucy Legge | Alex Wilson |
| | Sophie Rosen | |

Production

| | | | |
|-----------------------|--------------------|-------------------------|---------------------------|
| Stage Managers | Set Design | Props | The Street Theatre |
| Jasmine Atkins, | Jacqueline Collier | Jamie Cardillo | Production |
| Lily Papandrea, | (Head) | (Head), | Management |
| Jessica Luff | Gabby Donnelly, | Tessa Mills, Lara | Production |
| | Claire Henry | Connolly | Coordinators |
| Costuming and | Lighting | Course Convenor | Caroline Stacey |
| Makeup | John Whinfield | Bec Clode | Shelly Higgs |
| Cate Armstrong | | Workshop | |
| (Head), Liat Granot | Sound | Instructors | Lighting Design |
| (Head) | Faith Freshwater | and Coordination | Antony Hateley |
| Lily Kelly-Ebbeck, | (Head) | Bec Clode | Lighting Operator |
| Tessa Mills, Faith | Kyle VK | Maribeth Cole | William Malam |
| Freshwater, Lara | | Lexi Sekules | Sound Operator |
| Connolly, | | | Lachlan Brayshaw |
| | | | Production |
| | | | Technician |
| | | | William Malan |

Key Dates

25 —
26 OCT

Performances: 2

Presented as part of the course assessment for ENGL2020: Texts in Performance School of Literature, Languages and Linguistics, CASS, Australian National University



The Street Theatre provided students the opportunity to perform on a professional stage and participate in the making of a production of Machinal. Students received an excellent first-hand insight in the processes of theatre production and also connected to their local community. The guidance and feedback from the staff of The Street was excellent, and contributed to the students' experience overall.

Dr Rebecca Clode, English Honours Convenor

Elemental

Devised by
Idris Stanbury and Ashely Cox

Cast

The Warehouse Circus Company

Production

Director

Idris Stanbury

Assistant Director/Stage Manager

Ashely Cox

Director of Next Step

Ethan Cotter

Choreography

Warehouse Company

Ashley Cox

Ellen Cunningham

Maisie Walker-Stirling

Dmitri Yialeloglou

Sound and

Lighting Design

Idris Stanbury

Props

Clare Pengryffyn

Bonnie Roppola

Costumes

Lynne Johnson

Ellen Cunnginham

Ashely Cox

Rigging

Bernard Bru

Production Management

Tom Davis

Ashley Cox

Idris Stanbury

The Street Theatre

Production Management

Production Management

and Lighting Design

James Tighe

Lighting Operator

Lachlan Brayshaw

Sound Operator

Kyle Sheedy

Assistant Stage Manager

Brittany Myers

Key Dates

5 —

8 OCT

Performances: 5

Presented by Warehouse Circus

A huuuuuge thank you for all the hard work and support from the entire Street team. The tech crew, FOH, backstage crew, AYLI café and management were all helpful, supportive and wonderful to work with for our 2022 production. The cast had a great experience, and that is in no small part thanks to the great group of people in your organisation.

Tom Davis, Artistic Director







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 puts an emphasis on active listening, deep connection, and exchange.

Adding another dimension to work presented, our contemporary music program employs and encourages artists and artworkers, 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 genre-bending work uplifting those not part of Australia's mainstream music culture. This included world music, contemporary Jazz, Pop, Folk, Indie, Blues/Roots, Alternative, Experimental, and Electronica.

Much of the first half of the year was devoted to our postponed 2021 program. The ACT Government's AMP IT UP initiative was extended and became a significant factor in assisting The Street's continued pandemic recovery as well as those we employ working in live performance in the ACT.

Our work in partnerships with the Australian National University, Canberra International Music Festival, Tura New Music, Melbourne International Jazz Festival, made possible unique and distinctive events expanding opportunities and offerings. From the extraordinary aural-visual dreamlike experience While You Sleep created by Sal Cooper and Kate Neal to Dan Tepfer's stunning multi-sensory project Natural Machines exploring what we think of music, nature, technology, and structure in live performance, our audiences responded enthusiastically to new works and richness in music-making. Artists appreciated the masterclasses and opportunities for exchange.



Cultural and linguistic diversity were mainstaged in remarkable performances. After waiting over two years to bring The Mara! Big Band to our stage for the world premiere season of Zashto? it was a compelling musical response to the deprivation of liberty. Desert rock icons Tamikrest paid tribute to Saharan Touareg identity. Victor Valdés and his Big Mexican Mariachi Band and charismatic dancers, reminded us all just what it means to be alive.

Women took their place centre stage. An absolute highlight was Grammy winning Gaby Moreno thrilling audiences with her big soaring voice and electrifying Spanglish folk-soul to much love from our Latin American community. Lisa Richards gave us new songs written during lockdowns as she recreated her 8th album Waiting to Fly in a rare ensemble performance. Early career jazz singer-composer Frances Madden displayed her virtuosity and next generation jazz leaders Hilary Geddes and Claire Cross wowed everyone with their intricate textural sound worlds.

At the end of the year, we waved goodbye to the Canberra music education legend CJ Shaw in an All Sorts family extravaganza.



Supported by



ACT
Government



TURA



CANBERRA
INTERNATIONAL
MUSIC
FESTIVAL

MELB
INT'L
JAZZ
FEST



Australian
National
University

School
of Music

Winter

- Jerez Flamenco
- Hilary Geddes Parkside and Claire Cross Into Light
- Ash Grunwald
- Bella Taylor-Smith Look Me In The Eyes
- Fanny Lumsden and The Pack Deep In The Fallow Tour

- Jack Carty Wake to a Bright Morning
- Dianna Nixon
- Hetty Kate and Creswick

Summer

- CJ Shaw All Sorts
- Paco Lara Duende Album Launch
- Alex Lloyd Live & Amazing

Spring

- Nat Bartsch Hope
- Victor Valdes in Concert
- Adam Harvey & Beccy Cole
- Harry Manx
- Quentin Angus Quintet The State of Things
- Dan Tepfer Natural Machines

- THNDO The Reintroduction Tour
- Tamikrest
- Dewhurst Johnstone Clarke Sutton
- Pat Martino - A Celebration of His Life In Music
- Sionnach Rua The Great Irish Song Book
- Lisa Richards Waiting To Fly
- Milko Foucault Paris After Dark





ARTISTIC DEVELOPMENT

2022 marks the second decade of our development program First Seen: new theatre works in progress so central to our mission to bring original and diverse Australian stories to our stages.

Projects are selected for development on their intrinsic merit, the imaginative reach of the writing or vision, the distinctive voice of the playwright/creator, and the commitment of the playwright/creator to explore their work and the subject matter. The quality of work emerging from our Early Phase program is reflected in the works selected and points to a major shift in how we continue to develop and make work here in the ACT.

Artists **CJ Bowerbird**, **Helen Machalias**, and **Emily Clark** selected for the 2022 First Seen season tackled the big stuff – ethics and death; grief, humanity and the search for belonging; and violence and masculinity. Each work was theatrically compelling, featuring distinctive writing voices and strongly defined characters.

Spanning both digital-livestream and in-person sessions, First Seen audiences actively participated in Q&A's with astute feedback and enthusiasm for the works and writers. This feedback is an important part of our creative process, creating work that is informed by Canberra for Canberra.

A flush of COVID cases midyear meant a continued utilisation of technology to enable a virtual development room, allowing a hybrid approach with some creatives on site and others working remotely – reconfirming our approach of bespoke development processes. With Iranian dramaturg **Granaz Moussavi** working from Turkey, being able to Zoom meant staying connected and serving the work with the right balance of skill and experience.

With our first read livestreamed and well attended, audiences were also keen to come back onsite and experience works in a live setting. We are mindful of the access and reach working in the digital space affords us as well as the need for in-person shared experiences as we navigate the best of what digital and live offer. To connect ACT-based artists and our work with artists, companies, and communities nationally is critical to our sector's development.



Coward Punch

By CJ Bowerbird



Scott and Nicole Buckley are your average middle-aged couple, passing from day to day with their two sons and little contemplation. When Nathan is killed in a sudden act of thoughtless violence, the family grapples with their responses.

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

Director
Tracy Bourne
Dramaturg
Nigel Featherstone

Cast

Marcel Cole
Christina Falsone
Humphrey James

Workshops

MAY
2022

Public Digital Showing
FRI 27 —
MAY 2022

First Seen gave me an opportunity to test the ideas behind the play. Is this interesting? Am I saying something new? The development also helped me with very practical aspects of theatre.

CJ Bowerbird, Playwright

The poetry was great. I noticed it for about 10 seconds and then I was in and actually had to remind myself it was there. Fabulous fabulous fabulous!

Audience

The death of a child influences so many aspects of a person...from day-to-day trivial matters. ...and touches on simple reactions that we don't even think about in everyday life. Thank you for writing about this.

Audience

Barren Ground

By Helen Machalias



Barren Ground is an epic tale of grief, humanity and the search for belonging set on a magical Christmas Island.

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

Production

Director
Anna Johnstone

Dramaturg
Granaz Moussavi

Cast

Linda Chen
George Kanaan
Mark Salvestro
William Tran

Workshops

JUN —
JUL 2022

Livestream Showing
FRI 8 —
JUL 2022

Following the first creative development of the play via Zoom in 2000, it was wonderful to be back in a physical space with a creative team for the 2022 development, allowing me to explore in greater depth the magical elements of the play and reimagine the play's content through improvisation.

Helen Machalias, Playwright

I had to be playful and fearless in allowing myself in going beyond the original mega texts and finding contemporary relevance with today's world, real characters that I met through detention centers and Christmas Island as well as finding intertextual potentials with other poetic texts, drama plays, and films that would inform and energise the play.

Granaz Moussavi, Dramaturg

I thought it was extremely powerful. We all hear stories of asylum seekers in the media all the time. But it's often a headline and you become immune to it. And I think it's so important that these stories are told because these people are human beings. They had hopes and dreams like you and I.

Rahel Alemseged, Actor

A fresh interpretation of a Shakespearean classic; the concept of Australia after immigration as a brave new world has stayed with me.

Audience

Doula

By Emily Clark



Over a series of intimate encounters, we bear witness to the unexpected friendship of a dying woman and her death doula. Sparring at first, the two have a difficult time understanding the other until ultimately discovering that they have more in common than they first thought. Together, they must come to grips with the divide between the stories they tell themselves about their own lives and the mounting evidence.

Production

Director
Shelly Higgs
Dramaturg
Caleb Lewis

Cast

Christine Falsone
Zsuzsi Soboslay
Josh Wiseman

Workshop

OCT
2022
Live showings
THU 13 —
OCT 2022

First Seen was a watershed moment (well, several months) for me as an emerging writer. I tested my mettle in a challenging but highly supportive environment and it ultimately helped clarify two things for me: I am a writer and the subject of my play is engaging people but, as a work crafted for the stage, it can afford to be more theatrical and playful.
Emily Clark, Playwright

This has gone from being a play about an idea to a play about two people who are real characters that are entangled with and talk back to the big ideas in the work.
Caleb Lewis, Dramaturg

I have really enjoyed the process both times, it has been fun exploring these characters, serving the needs of the process and the work, but also in having my perspective and offerings be such a valued part of the process.
Christina Falsone, Actor

The conversations about coming to terms with/preparing for death have stayed with me. How we face those choices and answer those questions has stayed with me.
Audience

The Street has a comprehensive many-layered commitment to the creation of new work.

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

The Street's work is shaped by a desire to produce and present work that; challenges expectation and convention, reveals untold perspectives and the unexplored, deeply examines the forces at work in our society, and is filled with imaginative thinking. We look to ensure The Street is Canberra's go to imaginative space for creative investigation characterised by rigour and ambition. We seek feedback from our peers, artists, and community formally and informally with each work in development.

In 2022 we continued to be adaptive in the way we work through embracing working online via Zoom and Vimeo however 2022 was marked by a significant return to in-person developments. Activity in 2022 once again leaned into work we were committed to presenting that had been interrupted by the pandemic in 2021 and kicked off with pre-production development for Twenty Minutes with the Devil. Of special note was Chris Latham's Flowers of Peace workshop, recording and performance of The Changi Songbook. This significant cultural recovery and preservation project from WWII ensured these songs are available to a new generation. And exciting to see The Street Ahead commission of Jess Green and Emilie Collyer fully enter the generative process.



All 24 songs contained within the Songbook were workshopped and recorded in The Street Theatre in Canberra – without whose support this project would not have been possible.
[Christopher Latham, Artistic Director Flowers of Peace](#)



Twenty Minutes with the Devil

By Luis Romero Gomez and Desmond Manderson

Half an hour alone with your worst fears and wildest dreams. No help, no witnesses, and not a minute to lose. When the crisis comes – what would you do? Part thriller, part black comedy, this play is inspired by events leading to the capture of El Chapo, Mexico’s most notorious drug lord, in 2016.

Production

Director/Dramaturg
Caroline Stacey

Cast

Raoul Craemer
Joanne Richards
PJ Williams

Development

FEB
2022

The Changi Songbook Songs of Survival

By Slim De Grey and Ray Tullipan

Those incarcerated in Changi proved to be resourceful in many ways, including creating shows to lift the spirits of the men. While suffering from hunger and other privations, a highlight of a POW’s week were the shows produced and performed by the AIF Changi Concert Party.

As part of the “Flowers of Peace” project, director, Christopher Latham arranged for all 24 of the songs to be recorded for the first time. For one performance only, the singers and musicians involved in the recording presented an informal concert evening of these songs.

Director

Christopher Latham

Cast

Tobias Cole
Andrew Goodwin
Neil Pigot

Music Ensemble

Miroslav Bukovsky
Col Horweg
Christopher Latham
James Luke
John Mackey

Workshop

JUN —
JUL 2022

Performance
28 JUL
2022

The Radiance

By Timothy Daly

In a luxury hotel room overlooking the Sydney Opera House, a battle royal is in train for the soul of Nathan North—one America’s most popular rappers. Nathan is on a world tour, but rumours persist that he is planning to announce his entry into politics, even as a Presidential candidate.

A play with American rappers, Russian influence–peddlars and Chinese spies... What could possibly go wrong? Written by Australia’s most internationally-produced playwright, Timothy Daly this sharp political satire full of twists and turns.

Production

Director
Caroline Stacey

Cast

Damon Manns
Stefanie Lekkas
PJ Williams
Vicky Xu

Workshop

JUL
2022



The Story of The Oars

By Nigel Featherstone

Summer somewhere on the east coast of Australia, 1987: three teenage brothers drown on a large ephemeral lake. Thirty years later, with the lake now dry, four strangers unburden themselves of the truth. Their lives will never be the same.

A play with songs, The Story Of The Oars is about the repercussions of childhood, and how facts have their way of revealing themselves. It's also an exploration of class, privilege, and the power of place to enchant, repel, and mend.

Workshop

AUG —
SEP 2022

We Are Not Alone

By Ylaria Rogers

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

Creative
Collaborators

Jason Langley
Martin Searles

Cast

Oliver Bailey
Karen Vickery
Petronella Van Teinen
PJ Williams

Workshop

NOV —
DEC 2021

The Signal Makers

By Jess Green and Emilie Collyer

The crisis seems unutterable. How can we speak it? What if we could hear in ways we don't normally hear? In this speculative performance work, composer Jess Green and writer Emilie Collyer come together in an act of listening, uttering and imagination. A mash up of spoken word, electronica, pop song vibes, playfulness and poignancy, The Signal Makers plays with how we try to communicate, what can be said, and what – perhaps – can only be felt and uttered beyond language.

Workshop

OCT
2022

The Girl Who Glows

Written by children's music group Zeeko and Jo Turner, The Girl Who Glows is part rock concert, part multidisciplinary theatre show.

It tells the story of Luna, a young girl who happens to glow a bit more brightly than everybody else. In Luna's world, daytime is shrinking and night time is getting longer – the word is literally getting darker – and Luna can really feel it. But no-one seems to be doing anything about it!

That is, until Luna herself meets someone else who glows – a rapping phosphorescent platypus called MonoXtreme. Mono takes her on an awe-filled journey of discovery that launches Luna's search for a solution to the encroaching darkness.

Co-Creators

Jess Green
Jess Ciampa
David Hewitt

Director

Jo Turner

Design
Consultant

Imogen Keen

Development

DEC
2022

EARLY PHASE

FROM IDEA TO CONCEPT TREATMENT

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

Participants connect with the sector in a deep way, engage with the purpose and goals of The Street, and emerge with a concept treatment to pitch at the end of it.

Early Phase 2022 performer and researcher **Katrina Waters** came to us wanting to discover if there was a performance work in the idea of what it means for women to be 'loud' in life drawing upon the lived experience of leading women in opera who have had to fight for their big dramatic voices to be heard – in training, in their professional lives in companies and as independent artists, and personally. It was exciting to see where directors **Tracy Bourne**, **Dianna Nixon**, and **Rochelle Whyte** took the exploration.

2021 participants **Liam Budge**, **Emily Clark**, **Maura Pierlot** and **Farnoush Parsiavashi** started 2022 focused on pitching in masterclass and coaching sessions with former literary agent and career coach **Katrina**

Howard. And then they pitched their brilliant idea/work to producers from Canberra, and nationally both one-on-one and via livestream.

Early Phase 2020 playwrights **Adam Broinowski** and **Dylan Van Den Berg** continued drafts of their plays, **Ylaria Rogers** returned with a development of *We Are Not Alone* funded by an artsACT project grant and 2021 participants **Emily Clark** and **Liam Budge** were selected to progress their concept treatments to first draft stage. Emily worked closely with dramaturg **Caleb Lewis** to interrogate the characters and theatricality of her intimate two-hander and **Liam Budge** conducted a series of video interviews with various fathers to get to the heart of fatherhood to form the basis of creating a live music response.



2020 ENTRY PARTICIPANTS

It Can't Happen Here / An Adaptation

By Adam Broinowski

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

The Chosen Vessel / An Adaptation

By Dylan Van Den Berg

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

We Are Not Alone

By Ylaria Rogers

This work follows survivors of child sexual abuse through their life journey towards, and often through, recovery; exploring love, trust, sex, trip-ups and triumphs.

Imagined as a vital piece of spoken word theatre taken from real testimonies and lived experience that also utilises music and song shining a light on childhood sexual abuse to destigmatize perceptions, encourage open conversations and inviting us all to be accountable as a society and community.



2021 ENTRY PARTICIPANTS



Still Life

By Maura Pierlot

This work looked to investigate a series of highly complex ethical questions around body autonomy, death and the common avoidance of pain at all costs.



In His Words

By Liam Budge

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



Doula

By Emily Clark

This work explores the liminal spaces – thrilling, disquieting, devastating – that people occupy before a life changing or, indeed, life-ending event.



The Traveller

By Farnoush Parvashi

Combining the mediums of theatre and film and seeking to infuse the theatrical into the experiential; this live/virtual work explores the ideas of memory, travel, time, loss and joy.

2022 ENTRY PARTICIPANTS

Songs for Loud Women

By Katrina Waters

With narrative, prose and recorded verbatim snippets from leading international opera singers to women leaders, Katrina interrogates what it is to be 'loud' while exploring the narrative song cycle set around the myth of Brunnhilde and the ring of fire.



This opportunity has made me grow so much as a performer and creator. It's such a funny industry that tells you you're not good enough for so long. I feel so much more confident now. I'm braver and more excited in my work. Early Phase has given me ownership of myself as an artist.

Katrina Waters

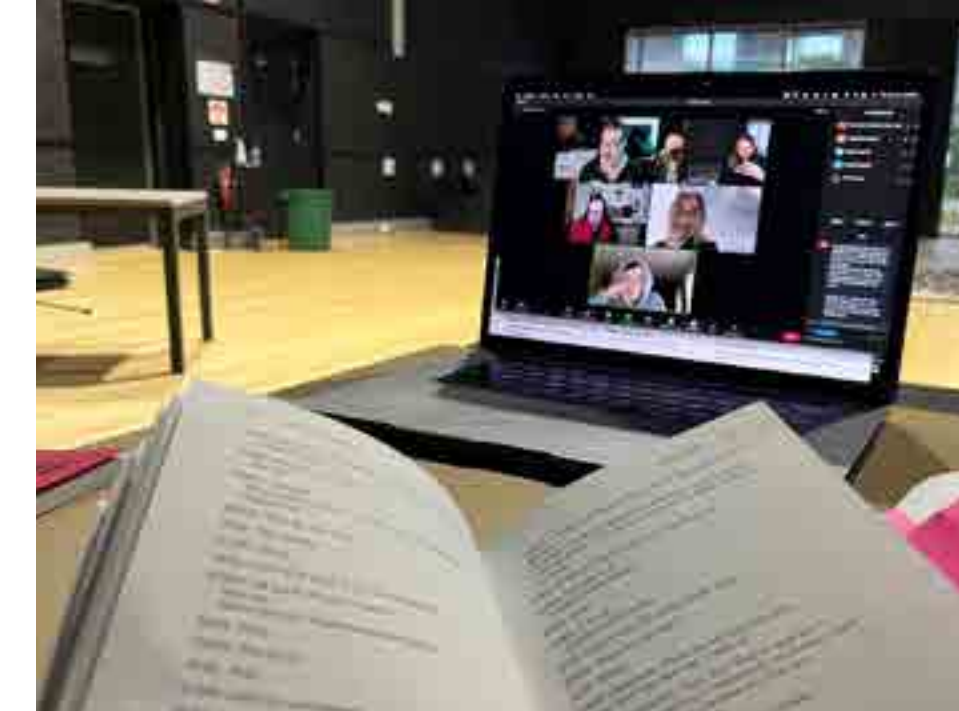
Through the support of the Early Phase program, I have been able to safely explore my creative process and developing my new work In His Words – Voices of Fatherhood. Working with The Street has allowed me to utilize their fantastic resources and personnel, and created a fertile environment for creativity and exploration. I credit the Early Phase program for the realization of my project, and recognise the integral part it has played in my creative practice.

Creswick

The opportunity to continue developing The Chosen Vessel through a commission with The Street Theatre has been a thrilling, creatively satisfying experience – not only for the work itself, but for my writing practice more holistically. Seeded through the Early Phase program, continuing the conversation with the company in a supported way has resulted in a draft that reflects urgent conversations within the First Nations community. The support – and creative freedom – of the commission process was instrumental in the play receiving the Rodney Seaborn Playwrights Award in 2022.

Dylan Van Den Berg, Playwright

The PLAYwrite Sessions



The PLAYwrite Sessions were created in direct response to artists need to reconnect with others after the pandemic and grow their knowledge and practice in a relaxed and supportive environment.

Like a book club for playscripts, sessions provided the opportunity to read and discuss scripts with other theatremakers, encouraging lively discussion and creative idea sharing while building skills of critical discourse and a collective language around playwrighting. The accountability of bi-monthly sessions was useful motivation for staying connected as was increased access to plays through physical exchange.

Led by dramaturg-director Shelly Higgs, each session was a facilitated informal conversation on a specific character driven text. Key scenes and moments were read out loud and guided discussion

focused on form, mechanics of writing, character and language, performance possibilities and useful devices to influence artists' own writing. Participants each got the chance to practice critical discussion speaking about a play they had been reading within the same framework.

For theatre-makers at all stages of their career, PLAYwrite sessions took place in person and online, with Zoom increasing access for some artists outside of ACT. Discussion and suggested plays were shared with other artists via the Street Art Newsletter to keep the discussion open and allow entry at any point of the sessions.

Production

Facilitator
Shelly Higgs

Sessions

MAR—DEC 2022

In Person
Online

Session 1

Contemporary Character Driven Plays – Australia, Women

Set text: Touch, Caress, Ache – Suzie Miller

THU –
3 MAR

Session 2

Contemporary Character Driven Plays – United Kingdom, Men

Set Text: Shoot/Get Treasure/ Repeat by Mark Ravenhill

THU –
5 MAY

Session 3

Contemporary Character Driven Plays – United States

Set Text: The Cost of Living by Martyna Majok

THU –
23 JUN

Session 4

Contemporary Character Driven Plays – Australia, Men

Set Text: Ruby Moon by Matt Cameron

THU –
21 JUL

Session 5

Contemporary Character Driven Plays – United Kingdom, Women

Set Text: Rules of Living by Sam Holcroft

THU –
6 OCT

Session 6

Contemporary Character Driven Plays – International

Set Text: Innocence by Dea Loher translated by David Tushingham

THU –
1 DEC

PLAYwrite was a practical and valuable progression of my artsACT Homefront grant allowing me to use the knowledge I gathered while discovering my directing methodology and creating a similar structured opportunity for other artists.

Shelly Higgs, Arts Programs Producer

They were a monthly reminder to me, as a playwright, that reading and thinking about plays is as important as writing them. Doing this with other people at The Street gave me that extra push to go deeper.

Monica Carroll, Artist

These are such great plays and such important topics. Thanks for using your craft to make those plays come alive! I was thoroughly swept up!

Caroline O'Brien, Artist

Commissions

Investing in the artistic vitality of Canberra and theatre-making that expresses its distinct identity, The Street develops and commissions many of the productions seen on our stage. Encouraging and supporting artists to make ambitious new works, we provide frameworks that take an idea to the stage.

We commissioned two new works in 2022 through The Street Ahead initiative

The Signal Makers

By Jess Green and Emilie Collyer

Composer and Australian music trailblazer Jess Green and award-winning playwright and poet Emilie Collyer are working together on a speculative performance work blending spoken word, electronica and pop song vibes.

THE STREET  SUPPORTERS

Coward Punch

By CJ Bowerbird

Poet CJ Bowerbird's verse play exploring anger and grief.



Master it

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

In 2022 London-based Scott Williams, one of the world's leading Meisner Technique teachers, returned after a two-year hiatus. Actors engaged with Scott and his techniques over six days in an intense, joyous and transformative experience towards powerful acting.



A Taste of Impulse

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

6–8
SEP

Facilitator
Scott Williams

Advancing Impulse

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

9–10
SEP

Facilitator
Scott Williams

The Disklavier

Expanding your practice for the 21st Century

The world of the Yamaha Disklavier reproducing piano for composers, pianists, and musicians. Coding and improvisation, digital algorithms and melding of natural and mechanical processes.

24–
OCT

Facilitator
Dan Tepfer

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

In 2022 we gave access and usage ranging from auditions to film shoots, rehearsals, workshops, forums, literary events, and creative development activity. Free access and support to space valued at **\$17,560 was provided.**

In 2022, artists and companies supported were

ANU Chamber Music Singers

ANU School of Music

Canberra International Music Festival

Flowers of Peace

Impulse Theatre Australia

Jess Green

Liam Budge

National Gallery of Australia

Rebus Theatre

Starlight Foundation

Warehouse Circus

Ylaria Rogers

Zeeko

Literary Events

Claire E. F. Wright – Australian Economic History

Transformations of an Interdisciplinary Field

Julianne Lamond Lohrey

S.G Bryant
Death in Black and White

Mia Swainson
Happy Planet Living





ENGAGEMENT

Initiate

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

Canberra Comedy Festival

2022 brought the return of a smaller-scoped Canberra Comedy Festival and a clutch of comedians from around Australia including Canberra's own Kirsty Webeck standing up for women. Favourites ACT Raw Comedy Finals and the Clean Comedy spectacular continued to draw all-ages crowds and Sh!t-Faced Shakespeare brought a new spin to the Bard. Ivan Aristeguieta, Dilruk Jayasinha, Rhys Nicholson and Geraldine Hickey added to the vibe. COVID infections meant some festival acts such as Schapelle Schapelle moved to later in the year.



Production

Canberra Comedy Festival

Tim Duck
David Graham
James Stevenson

The Street

Dean Ellis
James Tighe
Lighting Operators
William Malam
Lachlan Brayshaw
Stage Manager
Brittany Myers
Sound Engineers
Kyle Sheedy
Kimmo Vennonen

Key Dates

21 —
26 MAR

Participate

To amplify the conversation we deliver a series of discussion forums and pre and post – show exchanges to engage audiences to probe themes, questions and ideas presented in our season. With restrictions lifted and safety protocols in place, we were able to invite audiences into live discussions engaging different sectors of our community.



Artist Talk

Actor-Playwright Peter Cook discusses the journey of making this extraordinary work.

9 —
APR

Meet The Makers: Twenty Minutes With The Devil

Playwrights, Desmond Manderson & Luis Gómez Romero in conversation with Artistic Director and CEO Caroline Stacey OAM.

19 —
JUN

The Crisis of Justice in the Modern World

Playwrights, Desmond Manderson & Luis Gómez Romero in conversation with independent journalist, author, filmmaker Antony Loewenstein.

23 —
JUN

La langue de Molière: Reza's Art

A selection of Art readings presented with the Alliance Française Canberra and the ANU School of Literature, Languages and Linguistics.

9 —
SEP

Tastes for Art: Why Collect?

Independent art historian and curator Deborah Clark in discussion with Contour 556 co-founders and collectors Karina Harris and Neil Hobbs.

10 —
SEP

Meet The Makers: Art

The Street's Artistic Director and CEO Caroline Stacey OAM in conversation with Art Director Shelly Higgs, and designers Imogen Keen and Kimmo Vennonen.

11 —
SEP

The connect elements of the program are concerned with building strategic relationships with stakeholders, networks and markets that support the business of developing, producing and presenting the performing arts.

During the year, our work in partnerships with the National Gallery of Australia, Australian National University, Canberra International Music Festival, Tura New Music, Melbourne International Jazz Festival, Warehouse Circus, Harry Hartog, and the ABC enabled unique and distinctive events to take place expanding opportunities for artswriters post-COVID and offerings in Canberra.

Of special mention was production managing the visionary and wildly irreverent 'anti-opera' **Victory over the Sun** by Justene Williams for the National Gallery of Australia's 40th anniversary celebrations. Taking The Street offsite our expertise in producing stage work was integral to this partnership. Deepening connection between ACT and federally funded organisations, the performing and visual arts, as well as creating opportunity for Canberra-based artswriters to extend their professional practice and networks were notable sector outcomes.

The extraordinary aural-visual dreamlike experience **While You Sleep** created by Sal Cooper and Kate Neal, a CIMF fundraising event on the stage of The Street, performance NYC-based musicians Quentin Angus and Dan Tepfer pushing the boundaries of music, nature, and technology underline our commitment to music and music education in Canberra. American expressionist drama **Machinel** with the ANU School of Literature, Languages and Linguistics and circus-comedy mashup Elemental with Warehouse Circus, both involving over 45 young artists reflected The Street's commitment to training, research and development in a professional context.

There were excellent learnings for our technical team with ABC's Q&A takeover of our building as we hosted the Federal budget episode and television production agency Screencraft Media work alongside us on some of our digital work. Partnerships also enable us to extend audience engagement in diverse sectors and conversations around our productions. In 2022, the ACT Law Society, Alliance Française Canberra and the French Department of ANU School of Literature, Languages and Linguistics, and Contour 566.



A black and white photograph showing a construction worker from behind, wearing a safety harness and a hard hat. The worker is standing on a steel framework, possibly a balcony or a walkway, and is holding onto a horizontal steel beam. The background is a brick wall. The overall scene is industrial and construction-related.

THE STREET WORKS

Projects 2022

In 2022 whilst we were determined to bring to a close all our COVID and pre-COVID performance commitments we continued to work to complete smaller building projects, progress our major building projects, and audit the work to be undertaken on the interior of Street One and the unused floor above our administration offices.

These projects included:

Completing preparation for The Street Theatre's striking **new building signage** to be installed early 2023 including DA approval, fabrication, and the demolition of the old sign.

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

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.

Replacement of all External and Internal **Roller Doors** completed.

LED upgrade of practical fittings in Street One and Street Three.

Replaced **The Street Boomgate**.



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

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

During 2022, we continued to capture Behind the Scenes and On Stage work to maintain connection with our ACT, regional and national community. Our contracted photographers, videographers and screen companies work closely with us to create content exploring ideas, themes, form, subject matter and people. With major projects we document development, rehearsal and reception of work. This

work raises awareness of The Street brand, our work, the composers, playwrights, directors, actors and designers we employ, and the ACT performing arts sector. It also forms critical documentation for reporting of work undertaken, and a thorough resource for use in advancing for support for further work and continued exchange. As well, we provide all artists with high quality images for use to support their professional lives and work as this is often a task they do not have the resources to address when working directly on a project.

In 2022, we added a new dimension to our Street Talk blog of interviews with creatives making artwork in our artistic hub and performing on stage with Zoom conversations.



Twenty Minutes With The Devil

Videography by Creswick Collective

| | |
|-------------------|---|
| Trailer | vimeo.com/718928682 |
| Street Talk | vimeo.com/718928682 |
| Behind The Scenes | vimeo.com/708895671 |
| Set Build | vimeo.com/713080549 |



Art

Videography by Screencraft Media

| | |
|-------------------|---|
| Trailer | vimeo.com/739509739 |
| Behind The Scenes | vimeo.com/738803310 |



Breaking The Castle

Videography by Craige Alexander

Trailer vimeo.com/825698030

Music@ TheStreet

Music@TheStreet is a Vimeo showcase of the diverse music groups that have performed at The Street Theatre.

It contains many promotional trailers but also work that has been recorded at The Street such as Wanderlust, one of Australia's most enduring and innovative Jazz ensembles led by Canberra-based trumpeter Miroslav Bukovsky.



Street Talk

Gaby Moreno in conversation with Lina Foti

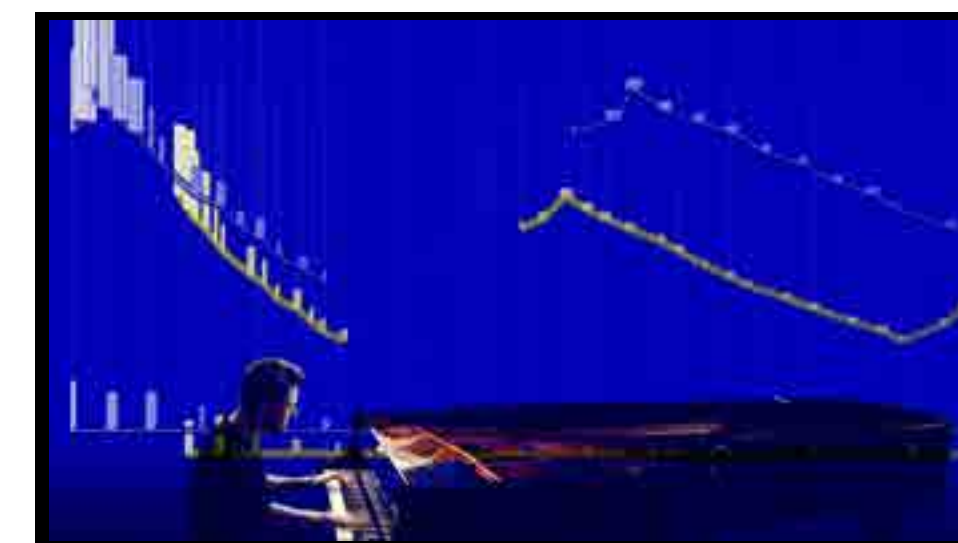
Video (English) vimeo.com/684043431
Video (Spanish) vimeo.com/684048227



While You Sleep

Interview with Sal & Kate

Video vimeo.com/701476316



Dan Tepfer (USA)

Natural Machines

Video vimeo.com/758205061

As You Like It Café

The 2022 year brought improved trading conditions as activity in the Canberra City West precinct increased steadily through the year. Whilst there was an uplift in revenue and patronage the results were still below pre-pandemic levels. As You Like It Café continues its catering work in the precinct together with café operations.



With generous support from King Wood & Mallesons we once again addressed the continuing impact of the COVID pandemic negotiating our commercial rental agreement and support of the As You Like It Café through 2022 with reduced rental.

The café is very much part of The Street experience enhancing the feel of the space bringing buzz day and night.

It is an essential ingredient in our goal of welcoming our community and being a meeting place for everyone.


It is with gratitude we acknowledge King Wood & Mallesons work in supporting The Street revise our rental arrangement for 2022 to acknowledge the ongoing impact of COVID-19 and the need for continued recovery support.

Although in a much better place, the café is still experiencing some negative effects due to COVID and bouncing back from the 2020/2021 lockdowns. Thankfully we are still able to move forward with the assistance of The Street Theatre providing support when needed.

Joe Campagna, Business Owner







THE AUDIENCE SPEAKS



The (2022) Audience Speaks

Through surveys, competitions, emails and on social platforms, we have conversations with our communities and our audiences who give voice to their interests and valuable feedback to the productions on our stages.

Our surveys show that our weekly e-news, including links to interviews with artists, sent to subscribers is top-of-mind for learning about shows and making decisions to see a performance. Keeping surveys short, we find out why they choose a particular show, what resonates – or not – with them about the production and who they are following in the performing arts.

We listen to what audiences are telling us including their interest in new Australian works and the writers and plays on our stages as we look to programming seasons and specials initiatives in future years. Surveys also help with our understanding of customer satisfaction and loyalty.

Don't Take Our Word For It



Love The Street.
[Audience Survey](#)

You are unique in Canberra.
[Audience Survey](#)

I really like how you have new/
different things on. You provide
a great alternative to the
more mainstream theatre and
it's interesting to watch the
performances you put on.
[Audience Survey](#)

A skilful and powerful
production of a new
Australian work that didn't
pull any punches yet still held
compassion and humanity at
the core of the storytelling.
[Riverside Parramatta](#)

Bold and contemporary
theatre and thoroughly
rewarding.
[Audience Feedback](#)

Deeply satisfying, astonishing
and powerful total theatre.
Amazing to see every element
of theatre used.
[Audience Feedback Survey](#)



It was totally absorbing,
masterfully directed and
detailed with outstanding
performances and gritty
imaginative writing. Set
lights sound incredible.
[Audience Feedback Survey](#)

Visceral, nerve wrecking, dark,
robust. Acting was impressive
as was production.
[Audience Feedback Survey](#)

Loved it! Hilarious script
and wonderful performances.
The physical humour is
delightful and compliments the
words perfectly.
[Instagram](#)

The wit of the script and the
delivery were impressive.
The subject matter was just
perfect! a perfect description
of people projecting their
insecurities onto one
another, in the funniest
expression possible.
[Audience Feedback Survey](#)



Brilliant! A fabulous
performance from start to
finish. Thanks Mister Ott for
keeping us totally captivated.
And it was FREE. Street
Theatre, we love you!
[Facebook](#)



A fine start to your second
"shows weekend" of 2022.
Audience and musicians
cradling each other,
enriching us all.
[Facebook](#)

All the performers exuded
warmth and made that
magical audience connection.
[Instagram](#)



Always feels good to be in The
Street Theatre. Great plays,
music and vibe.
[Audience Feedback Survey](#)

Thank you for a very
inclusive environment.
[Email](#)

The Street gives a welcoming,
intelligent, and relaxing
experience.
[Audience Feedback Survey](#)

I love the intimacy of The
Street Theatre and the seating
arrangements. There is not a
badseat in the house.
[Audience Feedback Survey](#)

This work in progress was a
very special experience and
will stay with me.
[Audience Feedback Survey](#)

I really enjoy these
opportunities to see emerging
work and to get an insight into
the writer's processes.
[Audience Feedback Survey](#)



The double-bill concert was
even more special because
Hilary Geddes and Claire
Cross were both delighted to
hear each other playing live in
the flesh. That's not to ignore
the pleasure for us audience
members. Warm music and
good company on a drizzly
dank night.
[Facebook](#)

Great juxtaposition of political
aspects with the beauty of the
Shakespearean language.
[Audience Feedback Survey](#)

I bloody loved it.
[Facebook](#)







The Board Members

| | |
|--|--|
| <u>Mark Craswell (Chair)</u> Commencement 2018 7/7 | <u>Penny Calvert</u> Commencement 2020 5/7 |
| <u>Susan Blain (Deputy Chair)</u> Commencement 2019 7/7 | <u>Christina Graves</u> Commencement 2021 5/7 |
| <u>Susana Fior (Treasurer)</u> Commencement 2020 6/7 | <u>Igor Kochovski</u> Commencement 2022 1/1 |
| <u>Kate Shepherd (Secretary)</u> Commencement 2020 7/7 | |

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

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

In 2022, key governance milestones included

- Guidance of the Executive through the ongoing impact of 2020–2021 COVID–19 pandemic.
- Resignation of Secretary Kate Shepherd after three years of service.
- Appointment of Igor Kochovski as Board Member.
- Guidance of the Executive through strategic planning for 2023–2027 ACT Government Funding.
- Oversight and approval of financial reporting through the Finance and Governance subcommittee.
- Active engagement in fundraising and development with a particular focus on supporting projects bringing artists into The Street to offer more security.

Architect Igor Kochovski joined as a member of the board in December. Igor has a long history and international experience as an architect covering a diverse range of commercial, residential and infrastructure projects. Igor brings important skills in the digital design space to our board as well as advocacy and a passion for live theatre, experimental cinema and art.

Secretary/Public Officer Kate Shepherd departed for Tasmania after three years of outstanding service not only supporting the business of The Street board but also bringing her place–making, spatial design and architectural prowess to bear realising the possibilities of The Street with particular reference to the much needed upgrade of our Street One Dressing Rooms. We extend our thanks to Kate for her inspired design work that will herald impactful change and form a lasting legacy for our Arts Centre and The Street company.

Donations Trustees

Colin Neave ^{AM}
Cathy Winters

Board Bios

(as at December 2022)

Mark Craswell Chair

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



Susan Blain Deputy Chair

Susan Blain is a Business Development Manager with 30+ years experience in Professional Services and the Not-for-Profit sector and currently Head of Engagement and Marketing for ANU Enterprise. During her 30-year career in Professional Services and the Not-for-Profit sector, she is best known for her expertise in marketing, content strategy and corporate communications. Susan and her family have a strong connection to Canberra and the Defence community. The Blain family have lived across Australia and overseas on military exchange, and like many other Defence families, they call Canberra home. Susan's passion for drama and theatre began during high school where she was one of the early graduates in rural Queensland with a major in Drama. She continued her pursuit of musical theatre and production in her Arts degree, studying drama, theatre production and theatrical history. She later completed post graduate studies in Communication Practices with a specialty in Fundraising. Susan is the inaugural Student Editor of Idiom 23, a literary magazine from Central Queensland, and she counts her involvement, during university, in a regional musical theatre production of Godspell, as formative.



Susana Fior Treasurer

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

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

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



Kate Shepherd Secretary

Kate Shepherd is an Architect at Rob Henry Architects. Having a broad range of international experience, studying her Architecture degree in Finland and going on to work as an Architect in the UK, Kate has returned to her hometown of Canberra bringing back a strong focus on community, identity and placemaking.

Kate's interest in performing arts began at a young age, watching her father build stage sets for a local theatre company and spending school holidays participating in drama workshops. Through her work, Kate's intent is to bring together practice, research and education. She strives to positively contribute to the public realm both through professional work and an ongoing teaching role at the University of Canberra, where she is able to directly influence the future designers of Canberra and the built environment.



Penny Calvert Board Member

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



Christina Graves Board Member

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



Igor Kochovski Board Member

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

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

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



Staff

Caroline Stacey^{OAM}
Artistic Director & CEO

Dean Ellis
Executive Producer

James Tighe
Technical Manager
(to October 23)

Shelly Higgs
Arts Program Producer

Pierce Craswell / Lilia Walsh
FOH Manager/Customer
and Ticketing Services

Su Hodge
Communications
Successful Alliances
Financial Services

DAMS
Media/Graphic Design
(to June 23)

Design♥Cult
Graphic Design
(from July 23)

Creswick Collective
Production Photography

Craig Alexander
Videography

Front Of House

Pierce Craswell
William Malam
Lilia Walsh

Production Technicians

Liam Budge
Lachlan Brayshaw
Antony Hateley
Darren Hawkins
William Malam
Kyle Sheedy
Kimmo Vennonen
Gordon Wood
Stage Management
Brittany Myers
Lea Collins
Rehearsal Secondment
Mirijana McNally

Volunteers

Every year we are bowled over by the support, warmth and generosity of our ushers, all of whom are terrific ambassadors for The Street Theatre. One of our community touchstones this loyal and hardworking group of volunteers, who are an essential part of the front of house experience, are one of the reasons that The Street is such a loved arts centre and company.

Despite plenty of upheaval in the schedule of 2022 shows, they continued to show enormous resilience, flexibility and understanding. Welcoming people,

answering their questions and showing them to their seats to watch magic unfold they are the face of The Street.

Whilst many of our volunteers departed through 2022–2021 unable to work due to pandemic conditions and their personal circumstances we kept a skilled core of 50 volunteers through 2022 who have assisted us reimagine the program for changed times. The final quarter of 2022 brought an audit of the volunteering program with a view to reshaping in 2023 to meet the significant change and reduced numbers in volunteering in our sector.

Monday's shows were fabulous! The balloon fun at the end of Geraldine's show was wonderful...you had to be there!

Volunteer

I volunteer all around town and The Street is one of my favourite places because we always feel supported and valued as a volunteer.

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. These individuals supported the work in 2022.

Street Life (\$5,000+)

Michael Adena

Joanne Daly

Street Party (\$1,000 – \$5,000)

Michael Sassella

Caroline Stacey

Cathy Winters

David Williams

Peter Wise

Mark Craswell

Anonymous

Street Works (\$500 – \$1,000)

Joan Adler

Michele Foster

Jamie Hladky

Colin Neave

Bridget Sack

Anonymous

Street Style (\$250 – \$500)

Joanna Clay

Peter Cranston

George Lawrence

Ann Murn

Dr Barrie Stacey

Ilona Di Bella

Anonymous

Street Wise (\$50 – \$250)

Alex Agafonoff

Sharon Ball

Ian Batterham

Sue Beitz

Neville Bleakley

Kate Bosser

Catherine Bowman

Andrea Bryant

Rohan Buettel

Sarah Christopher

Andrea Close

Elizabeth Costell

Nooneee Doronila

William Fleming

Alan Flett

Simon Garcia

James Gary

Carey Gaul

Roger Gottlob

Su Hodge

Anne Holmes

Graeme Hoy

Gary James

Carol Kee

Alistair Korn

Lauretta Laurie

Choe Li

Adam Maples

Neil McAlister

Bronwyn McNaughton

Rosamund Murn

Chris Nobs

Cameron Ong

Think Place

Loretto Poerio

Maurice Pollock

Linda Rossiter

Tobi Skerra

Adam Stankevicius

Sherene Suchy

Beng Tan

John Taverner

Paul Taylor

Julia Wee

Rosemary White

Michelle Wilson

Anonymous

Partners

Principal Public Partner

Supported by



Major Partners

ACT Health

AMP It UP!

Australian War Memorial

National Gallery of Australia

The Street Supporters

Screencraft

Corporate Partners

King & Wood Mallesons

Performance Partners

AMP IT UP Fund

Canberra Comedy Festival

Canberra International Music Festival

Melbourne International Jazz Festival

More Talent

Riverside Theatre Parramatta

The Harbour Agency

Top Shelf

Tura New Music

Warehouse Circus

Supply Partners

AVL AUSTRALIA

Bailey Nelson

Canberra Piano Relocations

Groove Warehouse

Resolution X

Cultural Partners

Alliance Francaise

Australian National University
School of Law

Currency Press

Diversity Arts Australia

Embassy of Colombia

Theatre Network Australia

University of Wollongong

Education Partners

ANU School of Music

ANU School of Literature,
Languages and Linguistics

Impulse Company Australia

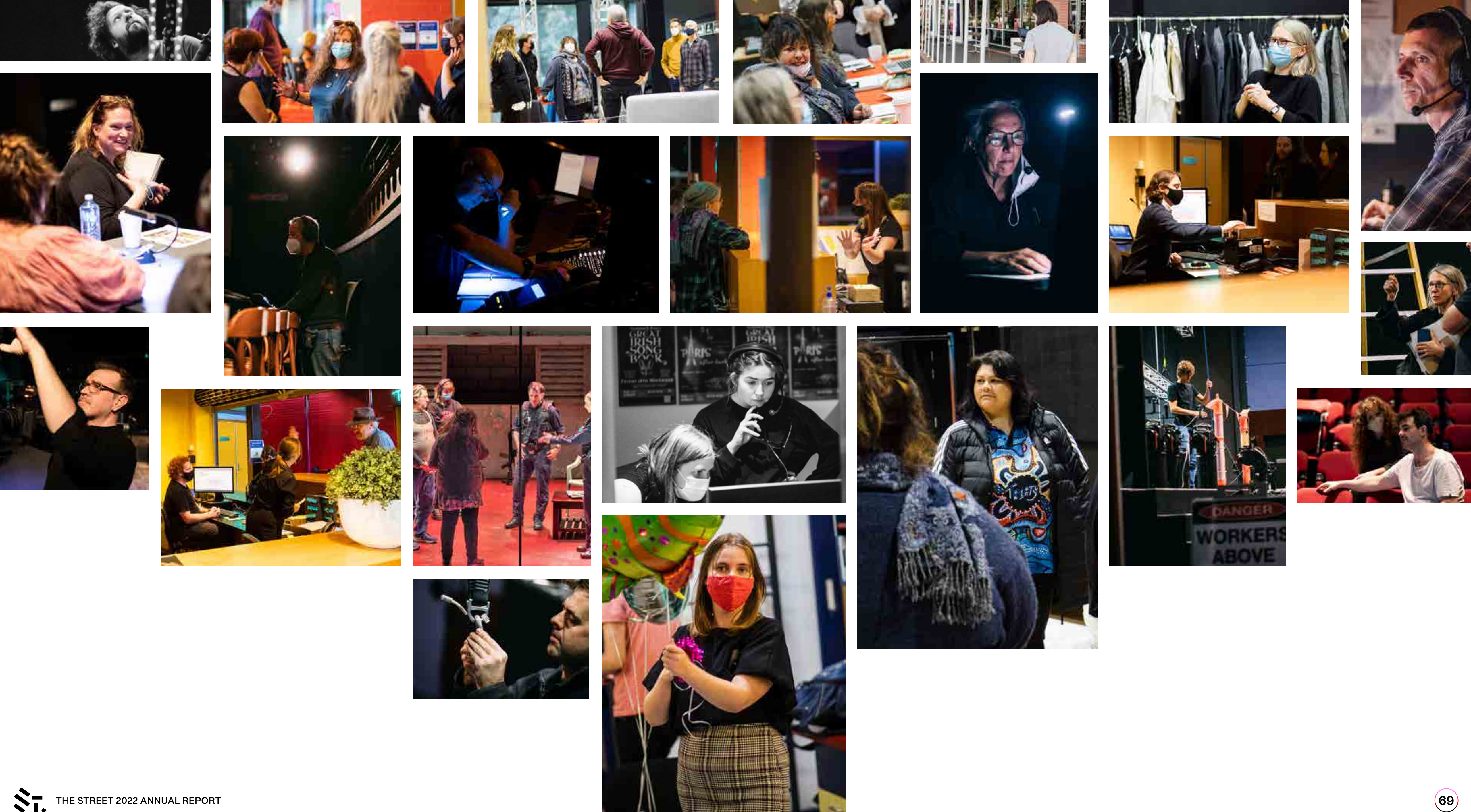
Wild Voices Music Theatre

Get more involved in the work of The Street
by becoming a patron or a partner.

Get in contact

Phone 02 6247 1519

Email give@thestreet.org.au







FINANCIALS

Treasurer's Report

Report for the Year
to 31 December 2022

We have continued down a path of recovery following the pandemic over the last couple of years, which members would recall, had a significant impact on The Street and the ACT performing arts sector more broadly. We remain focused on recovery and are feeling optimistic about the future, but it's fair to say we are not at the audience levels that we were at pre-pandemic and this continues to be reflected in the financial statements. In developing and setting the budget for 2022, we had to carefully consider the impact to operations and production during the calendar year and planned for a deficit of **\$41,595**. Through the dedication and hard work of the team, close management of productions and associated expenditure and great support from the local community, The Street made positive headwinds in closing the predicted operating deficit to just **\$12,529** and reported equity position of **\$507,692**.

Audit Opinion

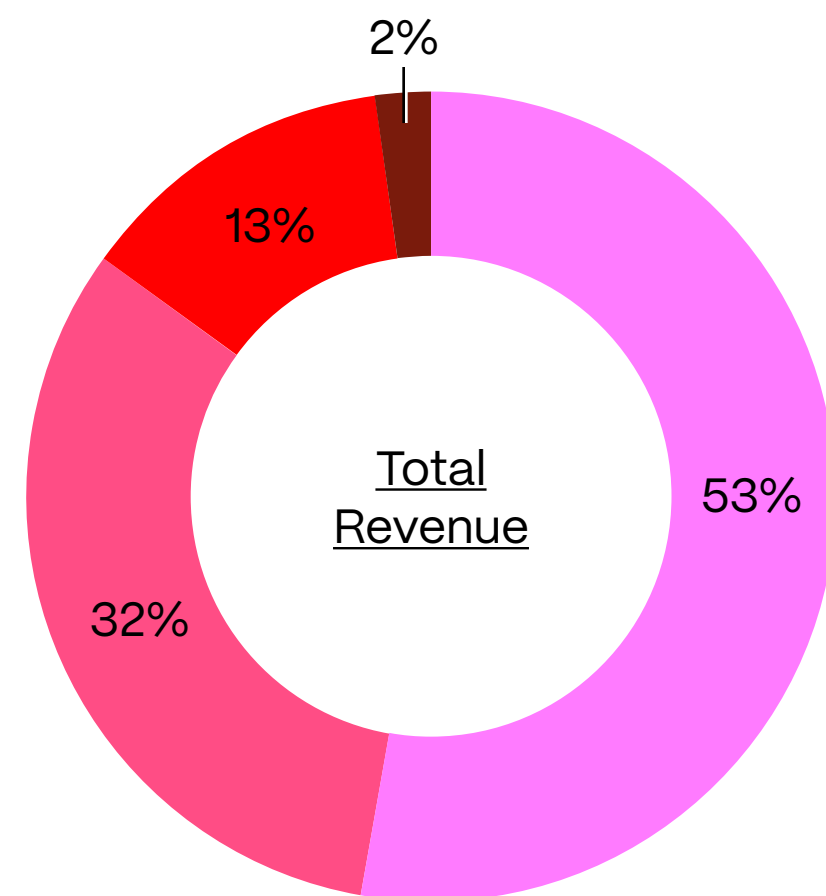
As represented by our auditors, Bentleys ACT Pty Ltd, I am pleased to report that no adjustments were required to our financial position and their audit opinion and the accompanying financial statements give a true and fair view of The Street for the year ending 31 December 2022.

Outlook 2023

This year we also welcomed and confirmed funding from the ACT Government for another five years, which has been greatly appreciated. While this commitment includes a modest increase in funding, it remains below what we would reasonably expect to cover the increasing costs year on year to operations and expenses resulting from factors such as inflation, cost of living, increase in salary and award rates as well as shortages of staff in the market. Some uncertainty is still be expected and will need cautious monitoring as we plan programs and associated budget into 2023. As we have done so far, this will again require careful balancing with future investment and desire for growth in production activity.

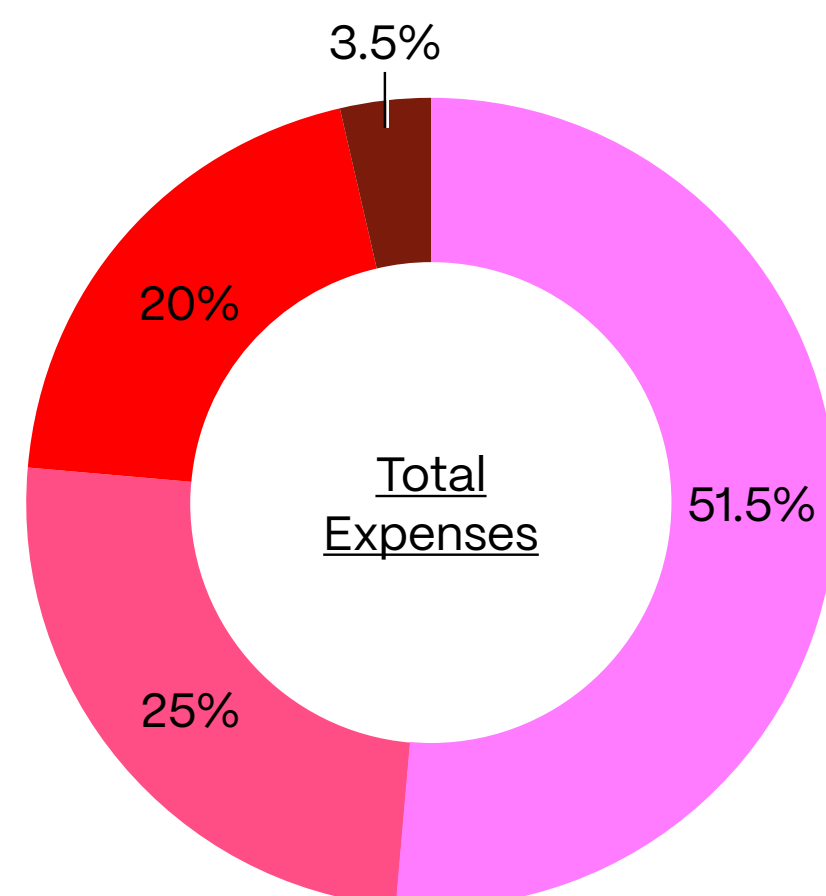


Susana Fior
Treasurer



Revenue

| | |
|-------------|--|
| <div></div> | Government Funding |
| 53% | |
| <div></div> | Box Office and Performance Income |
| 32% | |
| <div></div> | Operational Income |
| 13% | |
| <div></div> | Sponsorship, Philanthropic, Grant, Donation Income |
| 2% | |



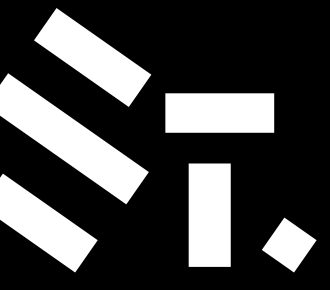
Expenses

| | |
|-------------|----------------------|
| <div></div> | Production Expenses |
| 51.5% | |
| <div></div> | Employee Expenses |
| 25% | |
| <div></div> | Operational Expenses |
| 20% | |
| <div></div> | Other Expenses |
| 3.5% | |





THE STREET



Supported by



ACT
Government

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