

# 2021 Annual Report



# 2021 Annual Report









# WE ARE The Street

THE STREET  
2021  
Annual Report  
8—9

Our Purpose

Making Theatre

Connecting People

Changing Perspectives

Our Ambition

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

Goals

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

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

To Build a confident, resilient and sustainable Street Theatre Enterprise

Artistic Vision

**Present**

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

**Develop**

Professional artist development and new work initiatives.

**Initiate**

Specialist program featuring a series of annual and one-off themed events facilitating the in-depth examination of a theme or art form in depth through a combination of genres or disciplines used to contextualise work in unexpected ways and opens up possibilities

**Participate**

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

**Connect**

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

Acknowledgement

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

Company

The Street Theatre is Canberra's creative powerhouse, 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. 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.

Our creative hub, situated between the city and the Australian National University, is a meeting place for people across society providing a space to experience a whole range of outlooks. We commission, develop, produce and present works that help us understand who we are. As Canberra's leading creative producer we're inspired by our geography, history and people, we champion creative process alongside finished work; rich dialogue with our community, and in our city of ideas, inquisitive artists who talk to the world we live in now. 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 employ some of the finest and much-loved creative talent in the region as well as from Canberra's creative diaspora.



# CHAIR

## Mark Craswell



*M. Craswell*

Predictability is the word I think we were all looking for at the start of this year. Over the last few years, we have all been challenged in ways that most of us have managed to overcome through support and understanding.

And so, it was with The Street and its board. The board had extended the tenure of its president and treasurer to provide stability through the uncertainty that was the beginning of the pandemic. But now was the time for them to leave and for fresh faces and ideas to take centre stage. The previous year's uncertainty had been replaced with renewed optimism and the chance for things to return to the "new" normal. With the learnings of the past year, we set off into this year with renewed vigour.

While we had had the opportunity to develop new ways to reach out to the community with our performances during the previous year, it is the human interaction that comes with a live performance that adds life. The company and the community that had held strong through the beginning of the pandemic now had the opportunity to show what we had valued and fought for. The return of drama, song, and comedy has bought the community back together. Although this was not without its challenges. With another outbreak of Covid amongst the community in May and a total shutdown in August, the team at The Street had a lot to contend with. Many discussions were had around postponing and cancelling performances. Could we reschedule or

did we postpone? In some instances, there were long conversations into the night, as these performances had already been delayed for the year before and would end up working their way into an already full calendar for next year. Coming out of the lockdown we had uncertainty in the community, and we needed to be patient while we allowed people to become comfortable with the new way of life. The Street made sure it let people know that it had safety measures in place. We had just over three months of lockdown. The Street and the Café face a real challenge in trying to recover. But with the quality of the work the Street is producing and confidence in social gathering growing stronger, The Street can rebuild. For me, the stand-out has to be Milk, a story that seems very much of its time, and although focused purely in an Australian context, one that could easily help others open conversations about who they are. 2021 has been a year for the company and its community to come back together and rediscover what it loves about live performance.

The upgrades to infrastructure that had started last year have been finished. And new upgrades are currently in the early stage of planning. Last year's upgrades focused on allowing The Street to expand its audience and broaden the possibilities of promoting Canberra-created and performed works. This year's infrastructure works are focused on providing better facilities for performers. We are looking to upgrade the general facilities for performers in the back of the house. Currently, we are in the early stages of planning and costing upgrades to provide performers with a green room, along with a refresh of the main change rooms that have been the same since the opening of the building some 30 years ago. This will help to lift the image of The Street within the performer's community, which in turn will help to attract some of the more seasoned performers.

As restrictions eased, we could increase the number of patrons that could return to each show. The Street and its Board would like to thank those of you who have been brave enough to return in person. We also understand that not all have had the opportunity to return and look forward to seeing you when you are ready. To this end, we would like to thank all our audience for their generous and ongoing support in these still uncertain times. We would also like to thank the ACT Government for its ongoing support through the provisioning of funding. As well as the support of our corporate allies. We would like to acknowledge the ongoing assistance of the artsACT team, and we thank them. And to all the supporters in our community, we would like to say thank you. The donations that you make are greatly appreciated. Without this large team of support, our job would be a whole lot harder.

I would like to thank all my fellow board members for the time and energy that they have contributed over the last year. We would like to thank in particular outgoing president Jamie Hladky and Kirsty Easdale for the time they spent with us, and for the additional time, they spent with us during the previous year when the pandemic started. Your experience and guidance during this time were invaluable. Kirsty thank you for your guidance and the comprehensive work you performed on the update to the WHS policy. Jamie your love of the Street and passion for it will stay with us for some time to come. Thank you to all who make The Street tick. From the front of house and customer service team, the volunteers 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.

To Caroline and Dean, the board would like to extend a special thanks. For your time and dedication to The Street. It has been another challenging year, punctuated with new learning experiences for us all. But as always you rise to the occasion. It is nice to see your work and commitment recognised by the industry the way it has been.

This year started off with the acknowledgment of The Street Theatre with a Sidney Myer Performing Arts Award and celebrates further with the acknowledgment of our own Artistic Director and CEO Caroline Stacey with an Order of Australia Medal for her contribution to the arts. This further highlights the hard work of all involved in The Street and their passion for the arts. Congratulations to all involved.

# ARTISTIC DIRECTOR / CEO Caroline Stacey OAM



Prediction is very difficult, especially in relation to the future, and 2021 is absolute evidence of this. Capriciousness characterised the year with the only certainty changeability, unpredictability, disruption, interruption and general unsettlement.

A much anticipated rebuild and return of live to The Street became the return of covid v.2 turning the year unrelentingly grim in its stop-and-start grind. Pressure and risk was very real as we attempted time after time to produce and present performance work with borders opening and closing, performing arts workers contracting covid and quarantining, regulations in relation to density, mask-wearing, and protocols in constant flux. Through 2021 we were unable to use Street Two and Street Three for public performances. It was in many ways trickier and tougher than 2020 for artists, volunteers and staff as well as our audiences and community.

Still we drew upon our deeply held belief of finding possibility in any situation and this second pandemic year allowed us to consolidate developments in our creative programs, invest in new work,

operational processes and our theatre spaces, and continue our explorations in the digital space. We did manage to return to theatre-producing to premiere a significant new play, tour another ground-breaking work, as well as transform the City West public space with a landmark street art commission 'Together Alone' bringing COVID-19 mask wearing, iconic 'Alas Poor Yorick', and mandala together.

And in amongst the difficulties a shining highpoint of the year was being the first ACT-based company to be recognised with a Sidney Myer Performing Arts Award. It was uplifting and affirming to be nationally acknowledged as ACT's arts powerhouse and an arts focal point for the ACT. To have a decade of collective work recognized and a major ambition of our 2013 strategic plan realised.

We returned to The Street with contemporary music and the flexibility of single night theatre-based live music experiences. It was exciting to reactivate our space welcoming music-making from skilled and inventive artists. A standout performance was The Wayne Kelly Trio with a night of original hard-swinging jazz inspired by the pandemic experience. And we mixed it up from electro-pop-artist PhEnO to the African rhythms of The Miriam Leiberman Trio, Matt Keegan's blistering Vienna Dreaming, and blues-roots man Jack Biilmann all reminding us of what is means to connect collectively through music. The ACT Government initiative Amp It Up was welcome support for the music sector and highly impactful in extending our capacity to employ more artists and artswokers and be part of restarting the sector. And after lockdown interruptions all the feels again as we bookended 2021 with celebratory major album launches for ACT-based artists Kopasetic, The Burley Griffin and Kim Yang.

May brought confidence to breathe life into the much-anticipated world premiere of Dylan Van Den Berg's strikingly original award-winning work Milk in a beautiful haunting production led by director Ginny Savage that moved audiences deeply. Poetic and epic in nature dealing with the indigenous experience of colonisation and its continuing ramifications this was the courageous and compelling work we seek to produce at The Street. Complex, rich talking to truth from a committed and imaginative creative team of theatre professionals.

Through sheer determination our critically acclaimed production Breaking The Castle finally had its season at Albury-Wodonga's Hothouse Theatre after much dodging of border closures. This remarkable production, a brutally honest account of one man's dependence and abuse of illicit drugs and alcohol, resonated deeply with regional audiences talking directly to the experience of addiction in their community.

And I've Been Meaning To Ask You built in collaboration with and performed by young people from across Canberra put new voices centre stage in a captivating work from The Good Room. Partnering with Canberra Youth Theatre we brought our youth and professional theatre communities together in an innovative work that encouraged intergenerational conversation and connection to uplift the creative work of all.

Black comedy-thriller Twenty Minutes with the Devil by Luis Gomez Romero and Desmond Manderson, a gripping tale of the global crisis of justice was an emotional and logistical rollercoaster ride for the company. Five days from opening, set in place, lighting rigged, sound plotted, acting company on stage, lockdown hit. Closed before we opened we deferred to November rehearsing online however by October we heartbreakingly deferred again to 2022.

First Seen, our plays-in-progress series saw playwrights Katie Pollock, Rebecca Duke and David Atfield span real life face to face to online Zoom and Vimeo settings in developing their plays. Building on our 2020 approach all workshops culminated in online performances with real time audience commentary and response post-showing to give strength to Canberra's voice and presence nationally and greater access to our showings.

We welcomed four creators Liam Budge, Emily Clark, Farnoush Parsiavashi and Maura Pierlot into the second year of Early Phase. Providing the opportunity to work within a professional company setting to develop a concept treatment and to engage with the purpose and goals of The Street in a deeper way. Playwrights Adam Bronowski and Dylan Van Den Berg continued in the program with their adaptations of classic literary works. The bespoke nature of this program is generating work aligned to the artistic programming of The Street and in that is changing our First Seen program.

COVID-19 exacerbated the mental health and well-being challenges faced by performing arts workers and highlighted ongoing systemic problems in the sector. Restoring: The Resilience Project, was an innovative initiative drawing upon creativity itself to build knowledge and tools for individuals. Led by theatre-maker and bodywork therapist Zsuzsi Soboslay with @creativerestore curated by visual artist Abbey Mackey it was embraced by the sector and hugely impactful.

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 get through together.

And to the volunteers for being with us in person and online extending a hand when needed. Sincere thanks also to our audiences who were able to return to our theatre and who embraced the vital nature of live performance. The energy of your return was life-affirming and helped us understand more deeply why we do what we do.

We are grateful for the incredible and enduring support of our supporter community of donors who, through their confidence in the work we do, allow us to do more. Special mention to King & Wood Mallesons for their financial support, sage advice, and agreement work undertaken giving surety. And heartfelt thanks to our long-term donors Michael Adena and Joanne Daly for their ongoing investment in the work we do, generosity, loyalty and commitment and their care for the cultural landscape of Canberra.

We are grateful for the Federal Government's Jobkeeper and Tax Stimulus grant early in the year critical in supporting our transition back into a rebuild. Equally the ACT Government for the Business Support Grant that kept us going and ensured there was a path through the ACT lockdown and for commercial rent relief which in turn ensured The Street could assist our tenant the As You Like It Café. The waiving of rent from August - November 2021 supported their business through closure and severe restrictions.

And to our government partner artsACT for your solidity in assistance, unending support and goodwill in weathering another COVID storm at a critical time. We appreciate your advocacy for the ACT arts sector and passion for what we do.

I extend thanks to the Management Board who continue to guide our efforts for the best possible outcomes for both the company and the ACT sector. Shout out to retiring Chair Jamie Hladky for seven years of unbridled enthusiasm matched by savvy expertise. We'll miss you.

Finally a huge thanks to the remarkable Street company and all who were a part of 2021 who continue to inspire with their creativity, resilience, and commitment.

The determination of all ensured the challenges and complexities of 2021 were met with significant achievements recognised. It was another year full of new learning all of which will inform our response to our performing arts sector, communities and contribution to the Canberra into the future.



# 2021 at a glance

# 20

NEW WORKS DEVELOPED

# 7

CANCELLED PERFORMANCES

# 47

% DROP IN BOX-OFFICE REVENUE

# 6

INTERSTATE PRESENTATIONS

# 1

WORLD PREMIERES

# 67

DAYS OF CLOSURE

# 47

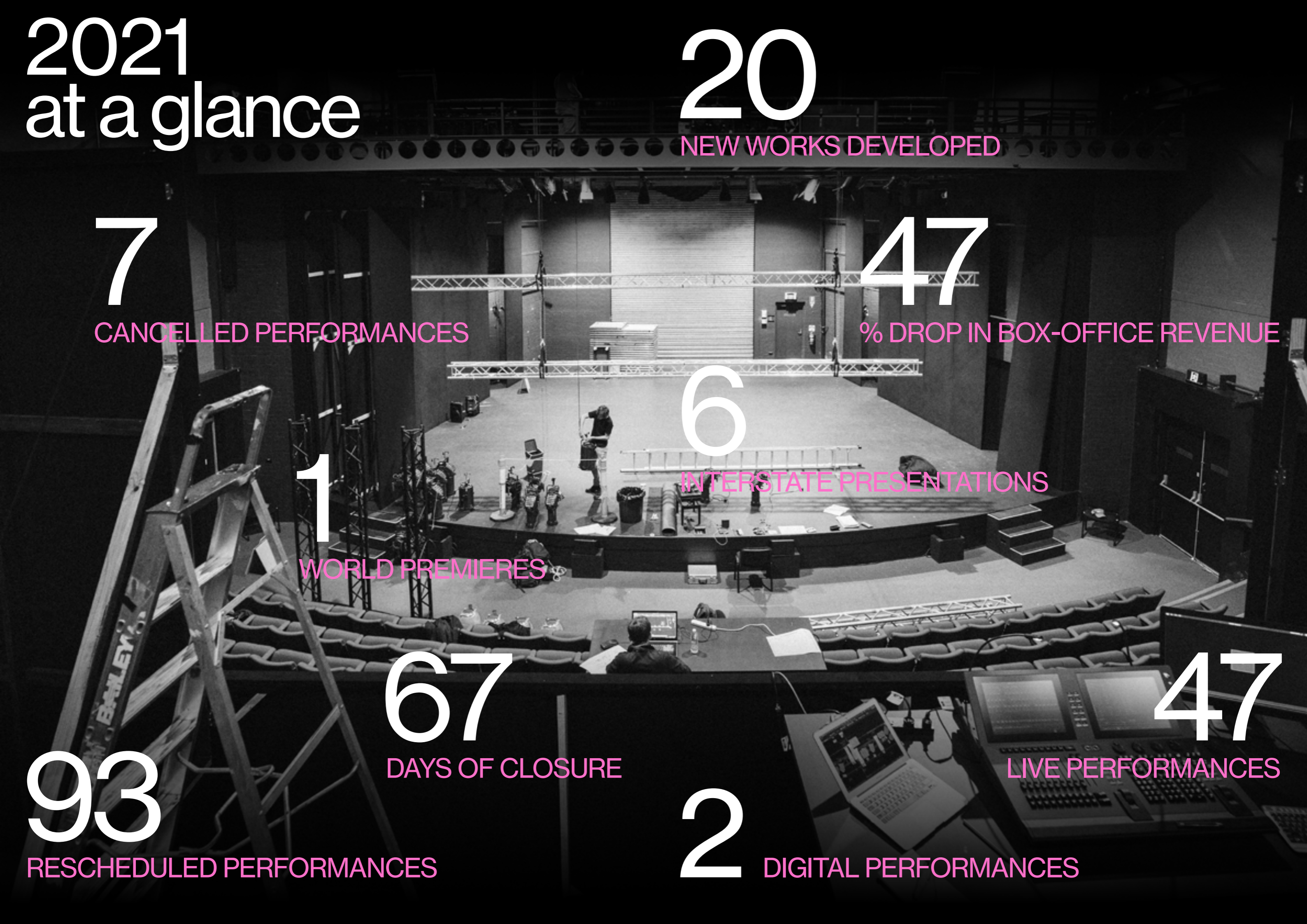
LIVE PERFORMANCES

# 93

RESCHEDULED PERFORMANCES

# 2

DIGITAL PERFORMANCES





# THE YEAR in review

## Milk

Some theatre is a matter of cultural necessity. “Milk” is one such theatre! The play is an exercise in time placement dealing with indigenous experience of colonisation and the continuing ramifications now

— Canberra City News

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## Breaking The Castle

Authentic and compelling revealing heartache and humanity in equal measure.

— The Border Mail

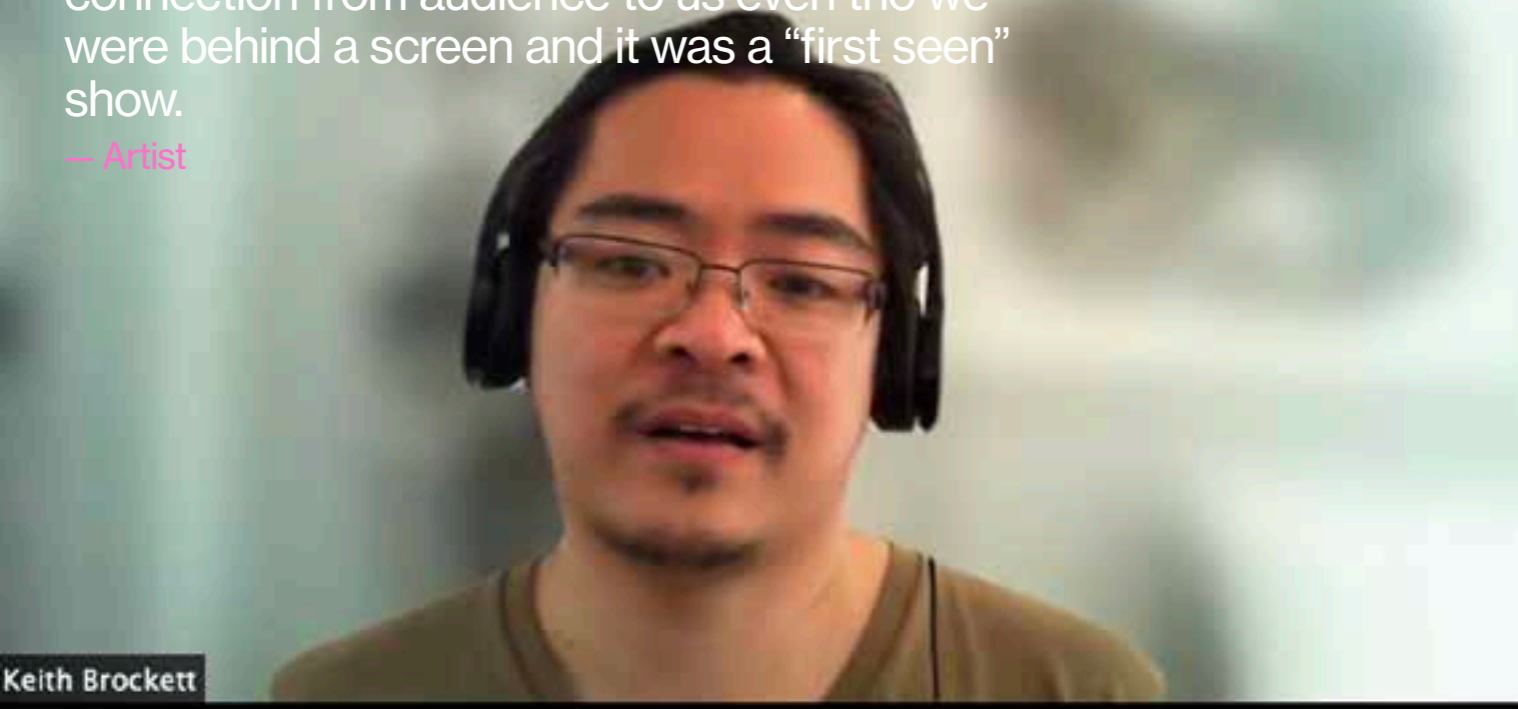


# First Seen

Joel Horwood

It really took me by surprise. I knew I would enjoy it, but i didn't know I would LOVE it. It was so touching and deep and had amazing connection from audience to us even tho we were behind a screen and it was a "first seen" show.

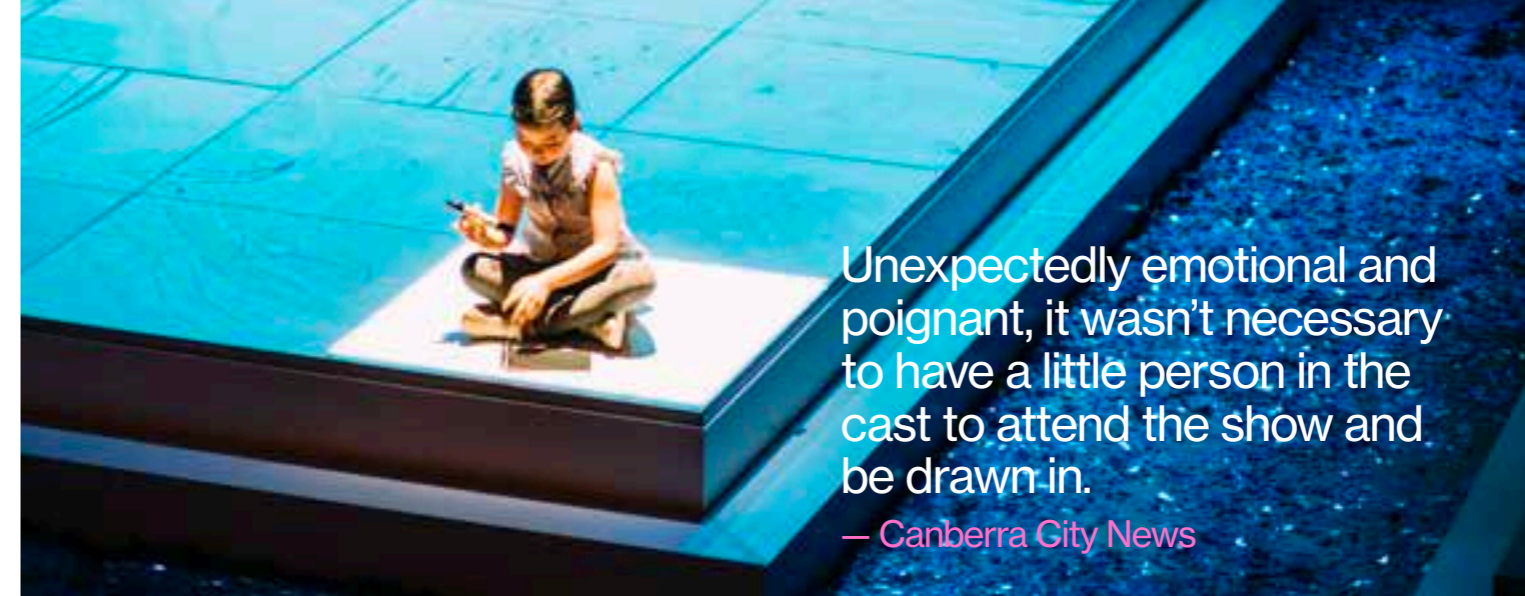
— Artist



Keith Brockett

# I'VE BEEN MEANING TO ASK YOU

# I've Been Meaning to Ask You



Unexpectedly emotional and poignant, it wasn't necessary to have a little person in the cast to attend the show and be drawn in.

— Canberra City News



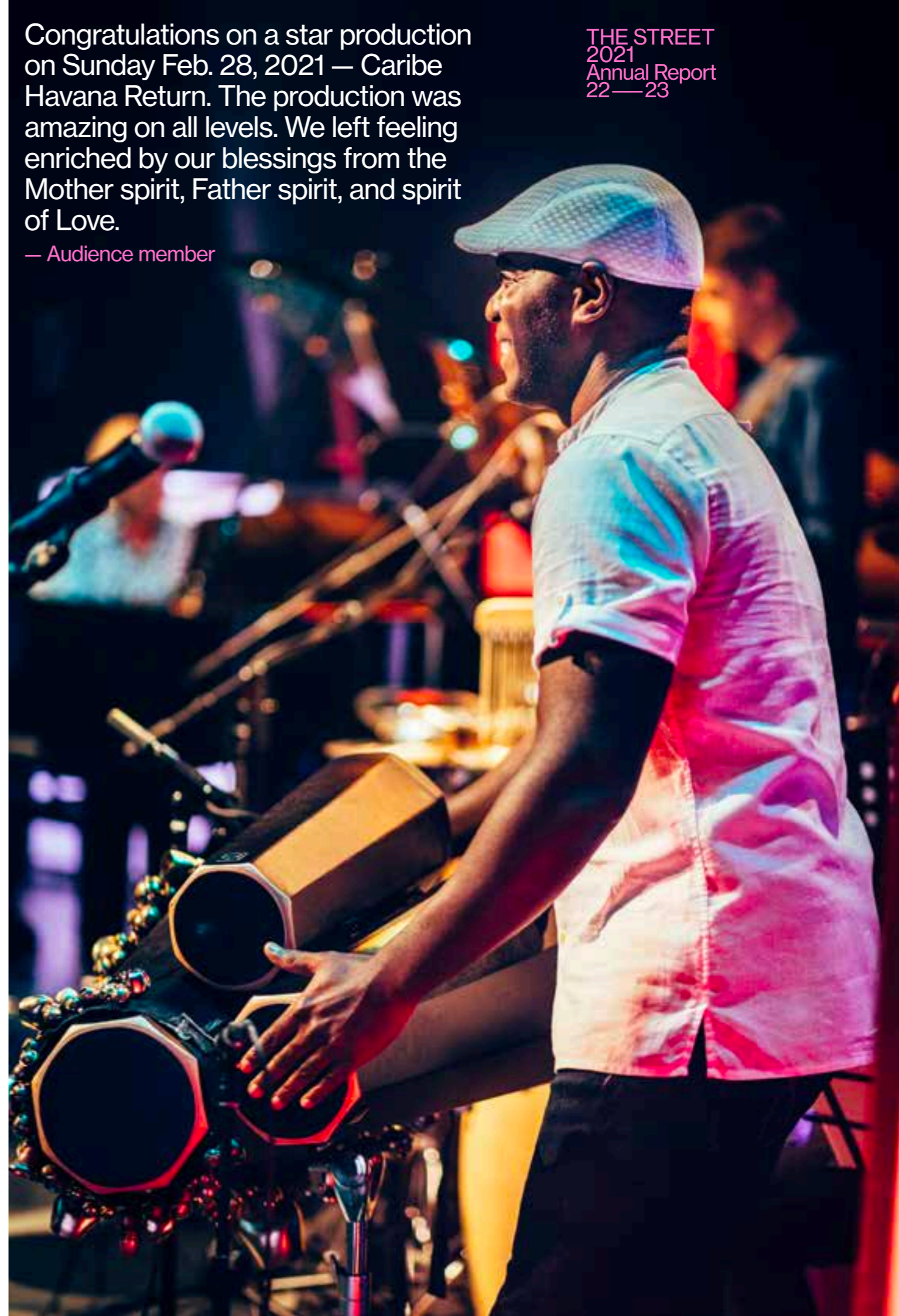
# Music At The Street

The whole production created an extraordinarily compelling experience for the audience. From the very first mysterious, ethereal moments “Vienna Dreaming” crosses many musical boundaries from acoustic to electronic, classy solos and duos to blistering ensemble work.

— Canberra City News

Congratulations on a star production on Sunday Feb. 28, 2021 — Caribe Havana Return. The production was amazing on all levels. We left feeling enriched by our blessings from the Mother spirit, Father spirit, and spirit of Love.

— Audience member





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# Events At The Street





# THE STREET Productions in 2021

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# MILK

## By Dylan Van Den Berg

World Premiere

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### Cast

Katie Beckett  
Roxanne McDonald  
Dylan Van Den Berg

### Production

**Playwright**  
Dylan Van Den Berg  
**Director**  
Ginny Savage  
**Set and Costume Design**  
Imogen Keen  
**Lighting Design**  
Gerry Corcoran  
**Sound Design**  
Peter Bailey  
**Set Build**  
Tony Theobald  
**Cultural Consultant**  
Gaye Doolan  
**Movement Cultural Consultant**  
Tammi Gissell  
**Production Manager**  
James Tighe  
**Stage Manager**  
Brittany Myers  
**Lighting Operator**  
William Malam  
**Lighting Crew**  
Lachlan Brayshaw  
**Mechanist**  
Paul Portelli  
**Mechanist/Rigger**  
Jack Costigan

### Season

4 – 12 June  
Meet The Maker / Playwright  
Dylan Van Berg in conversation with Artistic Director  
& CEO Caroline Stacey  
Performances: 6  
Script published by Currency Press

### Awards

2021 Nick Enright Prize for Playwriting,  
NSW Premier's Literary Award  
2021 Canberra Critics Circle Award Winner  
2022 Victorian Premiere's Literary Award for Drama

“Milk is an important, beautifully written play that well deserves the NSW Premier's Literary Award that it won this year.”

— Stage Whispers

“With its genesis in The Street's First Seen program and now with this excellent professional world premiere production, Milk is a voice that needs to be heard in major state theatres. I strongly urge audiences to buy the program that also contains the full edition of the play. Milk is a play that compels you to listen, to consider and to learn.”

— Canberra Times

“Van Den Berg's thoughtful, questioning play is a worthy recipient of accolades it has so far received, and of this beautiful, haunting production by The Street.”

— Canberra Critics Circle  
(Bill Stephens)



The Milk script was published by Currency Press

# BREAKING THE CASTLE

## By Peter Cook

### 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

Kitty Malam

#### Lighting Operator (Canberra)

William Malam

#### Lighting Operator (Albury-Wodonga)

Darcie Campbell

#### Sound Operator

Kimmo Vennonen

#### Production Technicians (Canberra)

James Tighe, William Malam

#### Production Technicians (Albury-Wodonga)

Adam Elliott, Kofi Isaacs

#### Set Build

Tony Theobald

### Season

30 June Canberra

6 – 10 July Albury-Wodonga

La Trobe University Conversation on

Addiction and Recovery in Regional

Communities

Meet The Maker

Performances: 6

Script published by Currency Press

“In his first play, Cook wanted to generate more understanding and empathy around addiction and trauma. He has done that in spades.”

— **The Border Mail**

“An extraordinary piece of theatre that looks closely into addiction”.

— **Stage Whispers**

“Masterfully directed by Caroline Stacey, proving an opportunity for Cook to show off his “triple A grade” acting chops to wonderful effect, there was a crafted rhythm to the play that made sure people stayed engaged.” — **Rock City Jester**



The *Breaking The Castle* script was published by Currency Press

# I'VE BEEN MEANING TO ASK YOU

## Created by The Good Room

“It makes the audience think and interact in a non threatening way”

— Patron

“This young cast have put in a tremendous effort, presenting a dynamic, thoroughly fun and energetic production, to an audience more than willing to go along for the ride.” — Canberra City News

“It was an engaging exploration of perceptions and an interesting delve into the vulnerabilities of adults. I was blown away by the power of the performers and the reflection of the reality that young people hold us up, they hold us accountable and they can enable us to feel ok about ourselves.”

— Patron

### Production

**Director**  
Daniel Evans  
**Resident Director**  
Cienda McNamara  
**Key Creative Facilitator**  
Nathan Sibthorpe  
**Key Creatives**  
Amy Ingram, Nathan Sibthorpe  
**Producer**  
Amy Ingram  
**Designer**  
Jonathon Hindmarsh  
**Lighting Design**  
Jason Glenwright  
**Composer/Sound Design**  
Dane Alexander  
**Sound Associate**  
Mike Willmet  
**Video Design**  
Craig Wilkinson (Optikal Bloc)  
**Choreography**  
Nerida Matthaai  
**Rehearsal Director**  
Luke Rogers  
**Original Young Person Producer**  
Annette Box  
**Original Costume Design**  
Madeline Taylor  
**Stage Manager**  
Lilia Walsh  
**Venue Technicians**  
James Tighe, Kyle Sheedy  
Tony Theobald

### Cast

Miley Anthony  
Ania Carloff  
Harrison De Bijl  
Elliot De Plater  
Orlando Dove  
Kyra Holzheimer  
Tara Kongahage  
Siya Lyu  
Francis McNally Ristevski  
Harrison Noble  
Mia Priddle  
Sienna Radulovich  
Reuben Reynolds  
Elbe Sefian  
Laura Selmes  
Alex Spencer  
Spencer Sutton

### Season

8 – 10 July  
Meet The Maker / The Good Room in conversation  
Performances 4

### Partners



# TWENTY MINUTES WITH THE DEVIL

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## By Luis Gómez Romero & Desmond Manderson

World Premiere

### Cast

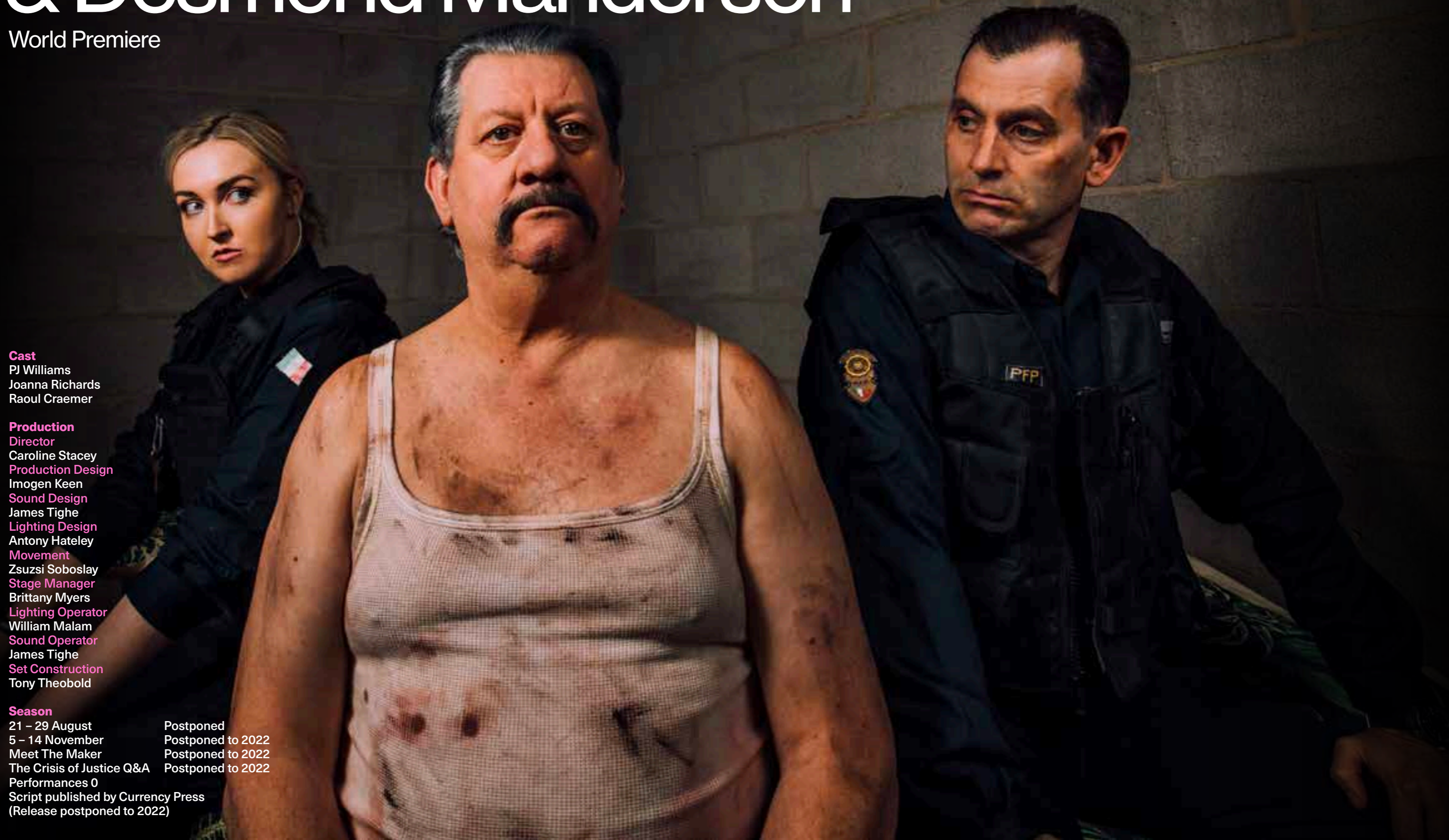
PJ Williams  
Joanna Richards  
Raoul Craemer

### 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

### Season

21 – 29 August	Postponed
5 – 14 November	Postponed to 2022
Meet The Maker	Postponed to 2022
The Crisis of Justice Q&A	Postponed to 2022
Performances 0	
Script published by Currency Press (Release postponed to 2022)	





















# 2021 CONTEMPORARY Music Program



# MUSIC AT THE STREET

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## Summer

Eishan Ensemble: Afternoon Tea at Six  
The Wayne Kelly Trio: Ugly Beauty / 2021 Canberra  
Critics Circle Award for Music  
Bruce Mathiske: Guitar Artistry, Live Music & Live Art  
The Miriam Lieberman Trio  
Caribe Havana Return

## Autumn

John Mackey: Melting Pot – Wave Lengths Suite  
Katie Noonan: Solo & Intimate  
Mark Wilkinson: Hand Picked Vol 3 Album Tour  
Jan Preston: 88 Pianos I Have Known  
The Song Company: Dances of Passion  
Bandaluzia Flamenco  
PhEnO (+Band)  
Matt Keegan: Vienna Dreaming  
Neil Murray: Keep Rolling On  
Jeff Lang: Some Memories Never Die  
Ben Lee: OMG I'm Playing Gigs Again! Tour 2021  
Jack Billmann: Full Circle Album Tour

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

The impact of the pandemic has seen us focus on extending industry relationships and connections, uplifting artists, and contributing to the profile of Canberra as a vibrant music centre has been central to our activity in 2021.





# MUSIC AT THE STREET

Summertime and the start of the year brought optimism and hope with an eagerness to return to live performance after all the difficulties of 2020. Our music program featured a diverse range of independent artists from Canberra, the surrounding regions and beyond as we sought to support their return. Highlights included the gobsmacking award-winning concert from The Wayne Kelly Trio mixing Monk and originals, West African rhythm-infused harmonious threesome The Miriam Lieberman Trio, saxophonist-composer Gai Bryant's Afro-Cuban outfit Caribe Havana, pop icon Pheno and indie-roots singer-songwriter Jack Biilmann.

Once again we successfully partnered with Canberra International Music Festival to bring extraordinary music-driven works for theatre to Canberra. This time with Matt Keegan's 'creativity on steroids' work Vienna Dreaming, a fifty-minute multi-movement suite and biography of his Austrian great-grandfather, Heini Portnoj (1895-1984).

A successful application to the ACT Government's AMP IT UP Fund was vital in enabling us to provide employment for a greater number of musicians and artists together with performances designed to cater for diverse audiences and demographics. Live performance experiences were curated to facilitate recovery and deepen our connection to the arts, our city and each other got underway with juggling of dates as borders opened and closed.

Early August brought the COVID pandemic lockdown, activity ceased and what emerged was multiple ongoing postponements, many performances moved three or four times, which disappointingly resulted in the remainder of music programmed being moved into 2022. However all in the sector worked closely for the best possible outcomes for artists and audiences stayed with us sending many messages of support, donating monies from tickets where they could not reattend, and displaying fortitude and flexibility.

And when lockdown finished and we slowly emerged our contemporary music program brought delights in December with three celebratory album launches overflowing with joyous



## Winter

An Evening with The Chris Johnstone Trio  
Wild Voices Theatre: Talented? Gifted? Lucky? (A Celebration of our Hardwork)  
The Burley Griffin: Lost Limbs Album Launch

## Spring

Kopasetic: Petrified Single Launch  
Daniel Champagne  
Kim Yang: Brave EP Launch

## Partners





# ARTISTIC Development

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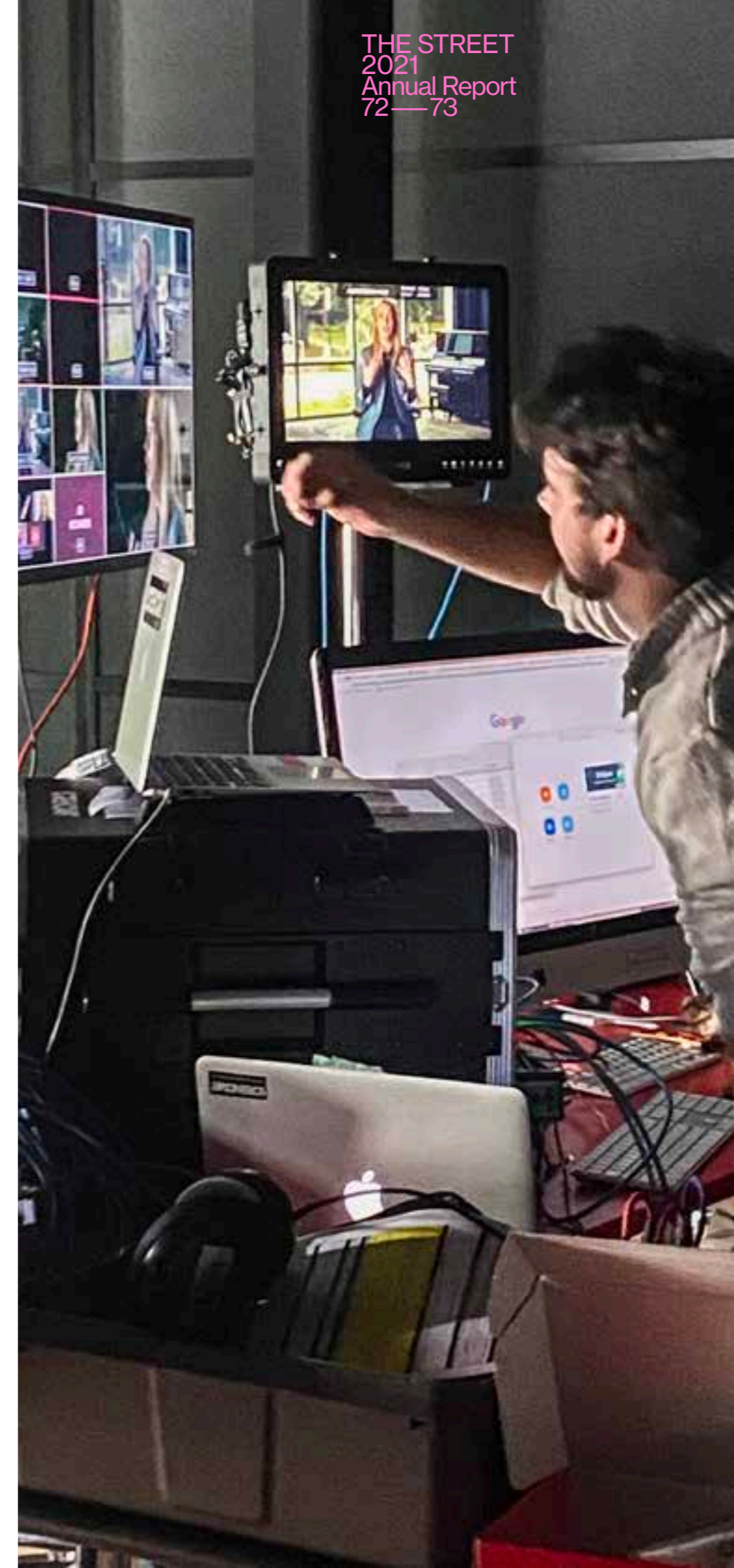
# IN DEVELOPMENT: New work

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

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 2020 the pandemic encouraged us to think more deeply about collaboration globally and how to be much more adaptive in the way we work into the future. For a significant part of 2021 work could not happen onsite and but we were able to continue through embracing working online via zoom and vimeo with creative developments, conversations, and forums. Some work stayed on hold and onsite work took place in the first part of the year and the last month of activity.

Activity in 2021 leaned into work we were committed to presenting so feedback and learnings from our 2020 season of *Breaking The Castle* saw the play significantly reworked for its Currency Press publication and Victorian season with pre-production development for *Twenty Minutes with the Devil*. Hanna Cormick's physical- theatre video-art fantasia *Zebracorn* extended her First Seen work in an onsite workshop between borders closing as did Nigel Featherstone with *The Story of Oars*. And co-collaborators Anna Johnston and Stefanie Lekkas took to the floor with devised work for young people *Mud*. And we ended the year with the first draft of Timothy Daly's intriguing political satire *The Radiance*.



# Twenty Minutes With The Devil

(formerly A Wanted Man)

By Luis Romero Gomez and Desmond Manderson

**Production**

**Director/Dramaturg**  
Caroline Stacey

**Cast**

Raoul Craemer  
Karina Salgado  
PJ Williams

**Development**

February-March 2021

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?

On a lonely desert road in the dead of night, highway police Angela and Romulo are a team - sort of. Romulo is a shambles. Angela's all business. But then they stop a speeding car and discover a man stripped to his undershirt and covered in filth.

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. But *Twenty Minutes With The Devil* transcends its original context, opening instead onto a world that is everywhere and nowhere, in an idiom at once strange and familiar. It asks vital questions about law, politics, and justice in the modern world. About the lives and decisions out of our control that seem to hold us all hostage. And the patterns that entrap us in other ways parents and children, myths and beliefs, childhood memories and fantasies of escape.



# The Girl Who Glows

By Zeeko and Jo Turner

**Production**

**Co-Creators**  
Jess Green  
Jess Ciampa  
David Hewitt

**Development**

March 2021

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 world 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.

Supported by



# Two Wheel Time Machine

**Production**

**Co-Creators**  
Jess Green  
Jess Ciampa  
David Hewitt

**Development**

February 2021

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



# Breaking The Castle

By Peter Cook

**Production**

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

**Workshop**

April 2021

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

Visceral, fierce, and uplifting *Breaking The Castle* is an exquisitely rendered gripping tale of a man yearning for connection.



# Zebracorn

By Hanna Cormick

**Production**

**Director**  
Hanna Cormick

**Cast**

Lloyd Alison-Young  
Christopher Samuel  
Carroll  
Alicia Gonzalas  
Ruth O'Brien

**Development**

July 2021

In her late-20's, living in Paris, Hanna becomes profoundly ill with a series of mysterious and rare medical conditions. This young adventuress is forced to return to Canberra, confined to living in a sealed room, trapped in a confrontation with her past and the rapid unravelling of her body, and at the mercy of an immune system that has become so alien the outside world could kill her. Intimate personal stories invite us into the hidden and denied realms of disability, weaving through landscapes of rage, sex, shame, death, beauty and ugliness.

ZEBRACORN is a physical- theatre video-art fantasia, taking us on kaleidoscopic journeys into the underbelly of chronic illness and rare disease; what it's like living a life that can often feel closer to science fiction than reality, what it feels like to grieve for yourself, how your relationship changes when your lover becomes your carer. Moving from the personal to the political, reclaiming the right to a body, and the very right to be seen.



Supported by



# The Story of the Oars

By Nigel Featherstone

**Production**

**Director**  
Shelly Higgs

**Cast**

Tracy Bourne  
Tom Bryson  
Caroline O'Brien  
PJ Williams

**Workshop**

December 2021

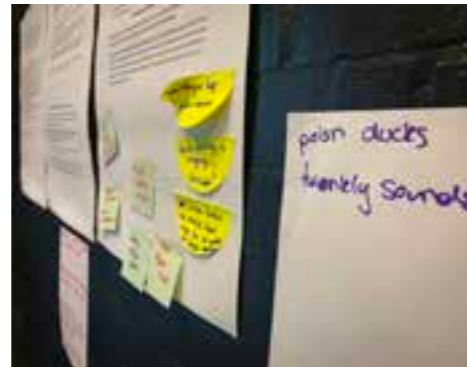
Summer somewhere on the east coast of Australia, 1987: three teenage brothers drown on a large ephemeral lake. Thirty years later, with the lake now dry, four strangers unburden themselves of the truth. Their lives will never be the same.

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.



# Mud

By Anna Johnston and Stefanie Lekkas



**Production**

**Director**  
Anna Johnstone

**Cast**

Stefanie Lekkas  
Liam O'Connell  
Cathy Petocz

**Workshop**

October-November 2021

Mud and Clean live alternate lives from each other. Mud's life is wild, loud, messy, and eccentric. Clean lives a life of organisation, routine, cleanliness. Both are relatively 'happy' and satisfied with life; that is until they meet each other.

When Mud stumbles into Cleans' world, she/he causes chaos and unpredictability. Clean has never experienced this type of excitement before. She/he is curious but finds Muds' antics uncomfortable. Mud is too loud, too silly, too much! They could never get along, could they?

Both Clean and Mud discover that through cooperation a beautiful friendship can bloom. Aimed at young children Mud is about embracing change through compromise and compassion.

"After moving country and becoming a mother it has been extremely difficult to break back into the theatre scene without knowing the Canberra landscape. The opportunity to develop 'Mud' has allowed me to network with Canberra artists, reaffirm my existing knowledge and to discover the skills that I still need to develop. I was able to demonstrate my confidence and my ability to devise theatre to create a story that has heart and wonder. I feel connected to Canberra arts community again and the support that I am receiving from The Street Theatre has directly impacted my career as an artist. I am receiving more consistent work opportunities as a result."

# The Radiance

By Timothy Daly

**Production**

**Director**  
Caroline Stacey

**Cast**

Linda Chen  
Shane Dundas  
Niamh Dwyer  
Damon Manns

**Workshop**

December 2021

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. His (foster) father, an ex-CIA operative with a mysterious past, battles Ming-Li, a beautiful young Chinese woman with a mysterious present. Both are in Sydney to win Nathan over (or back) to each other's side of politics. And both have (dirty) tricks up their sleeve...

A play with American rappers, Russian influence-peddlers 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 will have you laughing at the state of global politics post-Trump.



# IN DEVELOPMENT: Early Phase

## From idea to concept treatment

Early Phase continued into its second 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. For early career to senior artists working in live performance, - writers, directors, musicians, designers, dancers, digital artists – this program (the only of its kind in the ACT) offers a supported collaborative concept development process to take the glimmer of an idea through to concept treatment. Participants connect with the sector in a deeper way, engage with the purpose and goals of The Street, and emerge with a concept treatment to pitch at the end of it.

The Street met regularly with the recipients to interrogate and develop their ideas and to encourage engagement with live and digital theatre. All participants had the opportunity to engage in Peer to Peer Group Exchange as well as Street Salons. Participants who entered the program in 2020 took part in masterclass and coaching sessions with former literary agent and career-executive coach Katrina Howard. They then had the opportunity to pitch their concept treatment to producers from Canberra, across the region and country in one-on-one and online.

“Working with the lovely PJ Williams, who directed an actors’ improv workshop with Maxine Beaumont and Noonee Doronila that’s helped draw out so many beautiful options and nuances for this mother-daughter relationship that I’m writing about. It was also a happy coincidence that they’re both fluent in Tagalog, so I got to have a bit of an external view to what a multilingual production might look/feel like and what challenges might present themselves there.”

— Linda Chen

“It is so nice to connect with other artists. All of the work being done on this project is incredibly exciting. ‘We are not alone!’”

— Ylaria Rogers

“I felt it was important to have a clear sense of where this story takes place in the very physical sense, and how the spirit world and the material world might operate. I was fortunate enough to spend some time with designer Imogen Keen, who roughly mapped out a speculative design concept, based on our in-depth discussions to give a sense of how the world might manifest in a theatre setting.”

— Dylan Van Den Berg

“It’s such a rare and unique opportunity to be with other artists, also in the midst of creating, and igniting conversations about what we’re all doing, what we’re discovering and how we’re doing it.”

— Sally Marrett

## 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.

### Linger / Linda Chen

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

### We Are Not Alone / 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.

### Baby Dyke / Joanna Richards

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

### The Biggest Hit / Sally Marrett

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

### 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.



# Early Phase

## 2021 Entry Participants

### Still Life / Maura Pierlot

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.

### Biyanga / Liam Budge

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

### Life Story / Emily Clark

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

### The Traveller / Farnoush Parsiavashi

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



# Associate Artists

In 2021 we welcomed three new associate artists into the company. These multi-skilled creative artists joined our development program developing ideas they brought to the company, took part in various rehearsals and company conversations.

Associate Artists:  
CJ Bowerbird  
Anna Johnston  
Stefanie Lekkas  
Jess Green



# Latitude 35°

The Street plays a crucial role in the theatre/live performance sector, providing opportunities to a range of independent artists including access to space. Through the course of 2021 given COVID closure and restrictions this was difficult to realise however we did manage to provide some access and usage ranged from auditions to film shoots, rehearsals, workshops, forums, literary events, and creative development activity. Free access to space valued at \$5,300 was provided.

In 2021, artists and companies supported were:  
Jess Green  
Zeekov  
Irma Gold  
Canberra Youth Theatre  
Volta Hymn  
Canberra Critics Circle  
Alison Booth  
Lucy Neave  
Josh Swadling  
Wayne Kelly  
Tom Dunlop  
Steve Allan  
Vacant Room Records



# 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.

Many programs were cancelled in 2021 including the Canberra Comedy Festival however we were able to present the 2020 Raw Comedy ACT Final twelve months after the original date.

2021 featured two large-scale significant projects directly inspired and informed by the COVID pandemic experience of 2020 and 2021.

The first Together Alone was a landmark site-specific stencil-street art permanent installation on our North Wall brick façade commissioned by The Street to respond to the pandemic with parallel digital documentation and online narrative. The second project was a module program for artists in the ACT region whose livelihood and mental health have been affected and/or disrupted by the Covid-19 crisis and its repercussions. Both projects recognized the profound impact of Covid-19 on the ACT cultural sector with overwhelming loss of income, difficulty accessing industry-government support and significant uncertainty. Further, they addressed the rebuilding and strengthening of our performing arts sector.

# Initiate: Together Alone

THE STREET  
2021  
Annual Report  
82 — 83

[See overleaf >](#)

With the support of the City Renewal Authority's City Grant program, The Street commissioned internationally acclaimed Canberra-grown artist Luke Cornish (E.L.K) to examine and respond to our collective experience of the pandemic and its legacy. To create for our public space, through engagement with those living and working in the City West Precinct, a work of street art expressing the journey of theatre over this time of global uncertainty and to go to the core of what connects us as humans.

The resultant artwork is an expression of creativity, connection, life, death, dark/light and contains many layers of detail and meaning. People are instantly able to recognise the universality of the Hamlet reference, identify the theatre beyond the image, engage with the creative energy of the mandala and relate to the universal reminder of the Covid mask. Further contemplations have seen it speak to voice and presence, the purpose of art and theatre, and questions of permanence verses impermanence.



#### Production

**Artist**  
Luke Cornish  
**Assistant to the Artist**  
Byrd (Dan Maginnity)  
**Mentee**  
Lawrence Tan  
**Producer**  
Shelly Higgs  
**Dance Response**  
William Tran  
**City Renewal Authority  
Project Manager**  
Paulius Gutauskas  
**Transport Canberra  
Project Manager**  
Lisa Petheram

#### Commission

Oct 2020 — May 2021  
Nov 10 – 25 2021

#### Awards

2021 Canberra Short  
Film Festival Award for  
Innovative Storytelling

Supported by



Transport Canberra





“I think it’s fascinating to see that blue mask because it fixes it in time so clearly.”



“The architects had a deliberate vision and you can see that in the process of transforming to see something new. But it’s still there underneath so it’s that new and old in conversation. Everyone knows that gesture. It says theatre.”

“There are different ways of expressing how we go through a pandemic and I think this is a really impressive way.”



“It was very Shakespearian to me. My colleague, she found it really difficult to be around. For her it was really about covid.”

“It’s beautiful. It’s really dramatic. It’s really good to see something like this happening in Canberra.”

“When I look around me there is literally brutalist wall everywhere. I circle and look and when I arrive at the north wall of The Street, it’s life. It’s filled with life and creativity and it tells me there’s something really special that happens in that building.”



“The brief for the mural is Why Theatre? Personally I think it’s the magnetism that draws people together. The need to experience something in a large group... I’m very happy with this wall. It really brings the inside of the theatre to the outside.”

— Luke Cornish, Artist



# Together Alone: Videography

Videographers Liam Budge and Craig Alexander captured the very first idea through to finished reality in a mix of; interviews with artists, City West community, precinct visitors, artist responses including fictionalised ‘happenings’, and documentary insights. Shared in the social media and digital space post-project submitted to various documentary film festivals.

Right after completion early June we were plunged into another severe lockdown and the work itself took on an even more profound dimension as our community navigated this debilitating second wave. This one audacious and ambitious creative act has transformed our building into a destination place, encouraging visitors to the precinct and providing a visual signifier blurring creative boundaries such as inside-outside for those that live and work in City West. It has allowed people to talk about their experience of COVID and invited discussion about the importance of arts in the current climate.

**Production**  
**Producer**  
Shelly Higgs  
**Videography**  
Craig Alexander  
Liam Budge/Creswick  
Collective

**Awards**  
2021 Canberra Short  
Film Festival Award for  
Innovative Storytelling



Craig Alexander



Liam Budge



# Initiate: ReStorying: The Resilience Project

## Improving the mental health and well-being of artists

This flexible strengths-based program was designed to improve the mental health and wellbeing of artists and artworkers and assist the re-imagining of our futures in unstable times.

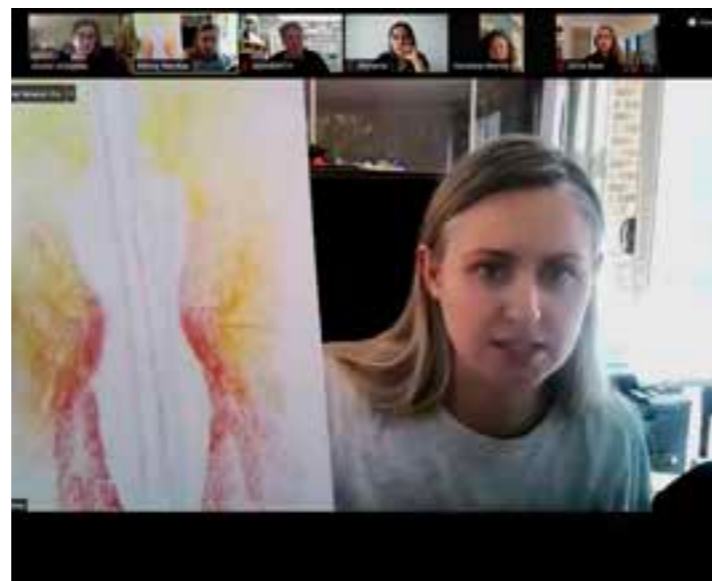
Re-Storying encouraged participants to strengthen their work and purpose in contexts of deep challenge, change and uncertainty. A skills-based practice, the program embraced creativity as an inherently healing capability and empowered participants to be able to draw on their innate skills to help themselves, redefining the currency and value of their work as artists.

Led by performance-maker, artist and transformational therapist, **Zsuzsi Soboslay**, whose experience includes work in recovery processes with clients and groups who benefit from holistic physical, neural and emotional re-programming, and transformational narrative therapy. The practice was presented in six modules incorporating bodywork, breathwork, tension-release, arts-centred activities, and remodelling of ideas. Modules were held in person at The Street Theatre, online via Zoom, and filmed classes were made available to watch at 'own time in own way' post the project.

A diverse range of participants took part in this program including those who work in theatre, music, dance, literature, painting, sculpture, education and installation practices and who described themselves at various stages of their careers: early, mid and late. This project contributed to re-building resilience for Canberra's cultural workers by providing pathways, continuity, connection, new frameworks, and new ways of thinking and being.



Zsuzsi Soboslay



Abbey Mackay

## Activities

[See overleaf >](#)

### Information session

Tuesday 6th July – In person  
Tuesday 13th July – Zoom

### Module 1

#### Reflect; A reexamination of our creative identities

A chance to step back and reflect on the past 18 months and the impact of Covid on our practice.

Thursday 15th July – In Person  
Saturday 19th July – In person

### Module 2

#### Reframe; A rethink of structures of support

What supports us in our work? How does the world respond to and talk to us? How might we understand cooperative models of care?

Thursday 12th August – In Person  
Friday 20th August – Zoom

### Module 3

#### Replenish; A reconstitution of nourishment and self-care

Creativity is often understood as 'flow'. What if the river runs dry? Replenish takes a few steps back to look not only at the nature of our work, but to what is the nature of the river.

Tuesday 31st August – Zoom  
Friday 3rd September – Zoom

### Module 4

#### Rewire; A refresh of our bodies stories. A rediscovery of flexibility

In this module, explore practices outside your own. Gain tools from other artforms to encourage flexibility back into how you approach your work. Learn how to swap your personal narratives to sustain yourself.

Thursday 16th September – Zoom  
Tuesday 21st September – Zoom

### Module 5

#### Reorient; Riding the unknown

This module is geared towards providing artists and creatives with tools to find continuity across interruption and disruption. Develop new methodologies that help you reorient, regroup and change direction in your arts practice.

Thursday 7th October - Zoom  
Tuesday 12th October - Zoom

### Module 6

#### Recombine; Configuring practices for the future, sustaining agency in a time of uncertainty.

Re-Combine focuses on how to understand your agency as an artist in times of uncertainty. Exercises strengthen the ability to reconfigure our practices from a creative base in a disrupted world.

Tuesday 19th October - Zoom  
Friday 21st October – Zoom

### Production

Facilitator/Arts Doula  
Zsuzsi Soboslay  
Creative ReStore Curator  
Abbey Mackay  
Producer  
Shelly Higgs  
Videographer  
Liam Budge

### Workshop

June 2021 — February  
2022  
In Person  
Online

Supported by





“It was exactly what I needed. The wonderfully guided exercises were superb and beautifully pitched at what we’re all going through.”

“Re-Storying was a very precious initiative. It was a kind of magic, connecting with a virtual community of artists in that way.”



“It was a chance to tap into instinct, helping me listen to myself. The biggest thing I got out of it was a tuning to self, thank you.”

“What was offered was fantastic, uplifting, inspiring and breathed life into my depressed artistic self.”



“The way gesture was used as a tool has absolutely changed the way I see my artistic practice. I had no idea this could be such a useful tool as a process for creating, flow and trust... It has changed how I will approach the creation of my own work.”

“I found the sessions nourishing and related directly to me feeling like I was tapping into an inner resource of strength and skills.”



Art and health is a huge field of endeavour, answering to commercial and non-commercial interests. We now need to further interrogate the sustainability of such professional work shared on these platforms.

— Zsuzsi Soboslay



# PARTICIPATE:

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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 the majority of work cancelled in 2021 we presented limited live and online discussion forums.

## Meet the Maker: Dylan Van Den Berg

Playwright and performer of Milk Dylan Van Den Berg  
in conversation with Artistic Director & CEO Caroline Stacey

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Thursday 10 June 2021

## Meet the Maker: The Good Room

Shelly Higgs in conversation with The Good Room

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Saturday 10 July 2021



# CONNECT:

The connect elements of the program are concerned with building strategic relationships with stakeholders, networks and markets that support the business of developing, producing and presenting the performing arts. With so much disruption and uncertainty in 2021 were unable to activate this program beyond supporting the work of Canberra-based writers through book launches, working with the Italian Institute of Culture and Embassy of Italy on the Dante 700 celebrations, and supporting artists connect with digital professional pitching and development events.

Events included:

## Irma Gold – The Breaking



## Joel Swadling – If This is The Highway



## Alison Booth – The Painting



## Art Processors



## Lucy Neave – Believe in Me



Presented by

## Italian Embassy: 700th Anniversary of Dante







# THE (2021) AUDIENCE Speaks

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Through surveys, competitions, emails and on social platforms, we have conversations with our communities and our audiences who give voice to their interests and valuable feedback to the productions on our stages. Our surveys show that our weekly e-news, including links to interviews with artists, sent to subscribers is top-of-mind for learning about shows and making decisions to see a performance. Keeping surveys short, we find out why they choose a particular show, what resonates – or not - with them about the production and who they are following in the performing arts. We listen to what audiences are telling us including their interest in new Australian works and the writers and plays on our stages as we look to programming seasons and specials initiatives in future years. Surveys also help with our understanding of customer satisfaction and loyalty.



# Don't Take Our Word For It

Well done all - wonderful work! (Fab prod values as well - gave a 3D feel so I could imagine I was there!))  
APPLAUSE!

FACEBOOK

Well done. Important as an example of Aboriginal truth telling as requested in the Uluru Statement

AUDIENCE FEEDBACK SURVEY

Deeply personal and topical at the same time. It's a story that needs to be told. Australians need to better understand the history of the continent, the colonial past and the intergenerational trauma of First Nations people.

AUDIENCE FEEDBACK SURVEY

I have never been to a performance like this. I wanted to have another feel for different types of entertainment and because of COVID I have not been to do things like this.

AUDIENCE FEEDBACK SURVEY

The production values were once again extremely high, the direction excellent and the intensity of the performance mesmerizing. An extraordinary piece of theatre letting us in to addiction.

AUDIENCE FEEDBACK SURVEY

Thank you for putting this on, and for continuing when lockdown happened. It's hard to put my finger on why I enjoyed it, but I did.

AUDIENCE EMAIL

Intelligent and beautifully produced.

AUDIENCE FEEDBACK SURVEY

I can't believe how many emails I've received about reschedules/cancellations. I hope everyone is holding up

AUDIENCE EMAIL

Always a lovely place with a great atmosphere. So good to be able to return.

AUDIENCE FEEDBACK SURVEY

Please, PLEASE continue streaming these events. It would be so wonderful for us. I especially enjoyed how artists from the UK were able to participate.

AUDIENCE FEEDBACK SURVEY

I thought the director did a good job with the performers, and I was impressed with the filming choreography and the time that must have taken within the development - over and above work on the script for the writer.

AUDIENCE FEEDBACK SURVEY

I was very emotionally affected by the work in a way that I don't entirely understand.

AUDIENCE FEEDBACK SURVEY

I really enjoyed the play and being able to see it in development online. I could not have gone into the theatre. I look forward to the final production.

AUDIENCE FEEDBACK SURVEY

Congratulations great show great script, fantastically delivered. Great use of Vimeo as the delivery platform.

AUDIENCE FEEDBACK SURVEY

We are so grateful for The Street's commitment to the arts and live music in Canberra. What would we do without you?? Wishing you all the best for continued success!"

AUDIENCE FEEDBACK SURVEY

It's always odd to me being in the theatre without an audience, but very strange seeing the space without crew.

AUDIENCE EMAIL

I really appreciate my reminders! Excellent service.

AUDIENCE EMAIL

I've always liked The Street. Staff are professional. Coming back it still has a good vibe.

AUDIENCE FEEDBACK SURVEY

It was a great experience. The actors held the space and reached out of the screen to us. More of this please!

AUDIENCE EMAIL

Absolutely LOVED IT! Due to having a young family and other commitments I often miss these events and it really saddens me. I hope you can continue to do this even when the Covid restrictions are lifted.

AUDIENCE FEEDBACK SURVEY



# THE STREET Works and Projects

From May 2021 the character of the year was set filled as it was with disruption and uncertainty. This did impact negatively on our ability to progress our major building and operational projects in a substantial way. However we focussed on some preliminary development in a range of areas and continued to examine our operations and ways to improve the overall resilience of the company. These projects included:

Following the 2020 facilitated audit by Minter Ellison of The Street's Work, Health and Safety Policy a series of **amendments and changes were undertaken to align our policy, policy statement and contracts with The Street's obligations under WHS law.** These changes were then formally approved and accepted by the board. Consolidation of the use of the Work Health and Safety Compliance Digital Platform continues.

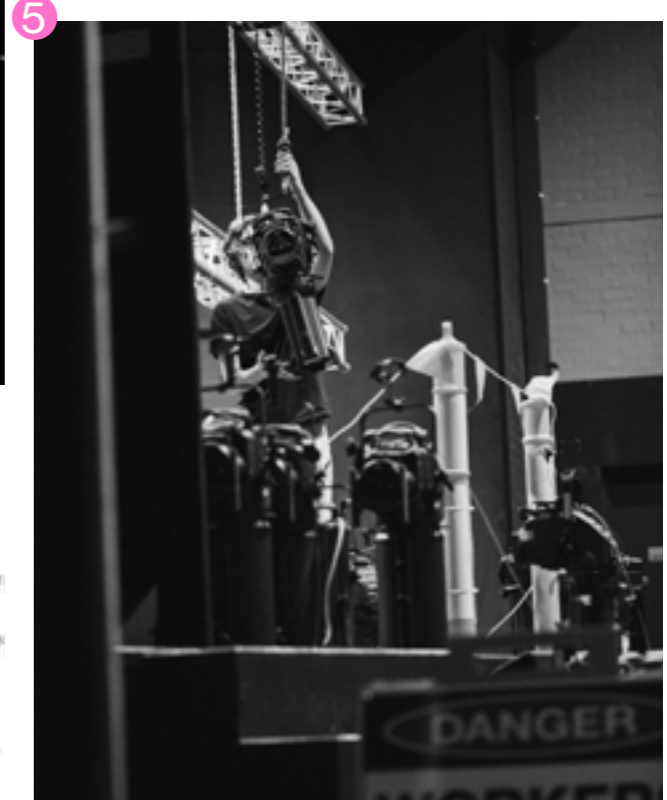
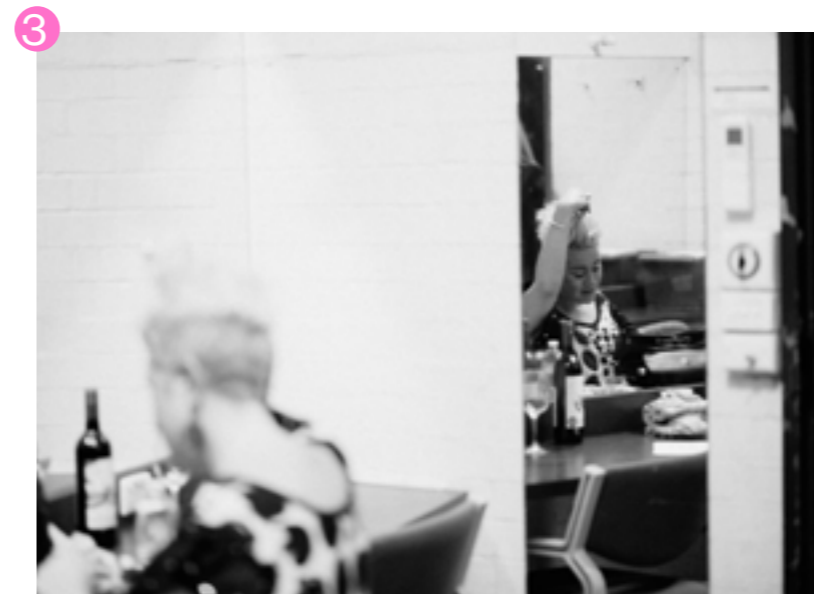
**1** Designs for signage for The Street building including the hailstorm damaged main venue sign at the top of the building submitted to ACT Government for scope and DA approval.

**2** A redesign, shaping and rearrangement of the technical storage spaces and equipment incorporating the storeroom, workshop and bio box was completed to improve safety, functionality, and workflow.

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

**4** Replacement of External Roller Doors.

**5** 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.





# THE STREET Online

The Street takes to digital spaces using its website, social media and video platforms to create, connect, interact, inform and document. Event pages on the website are updated with media coverage and all that we do keeps us in touch with our communities on a daily basis. Digital communications and digital marketing now constitute almost all of our communications work.

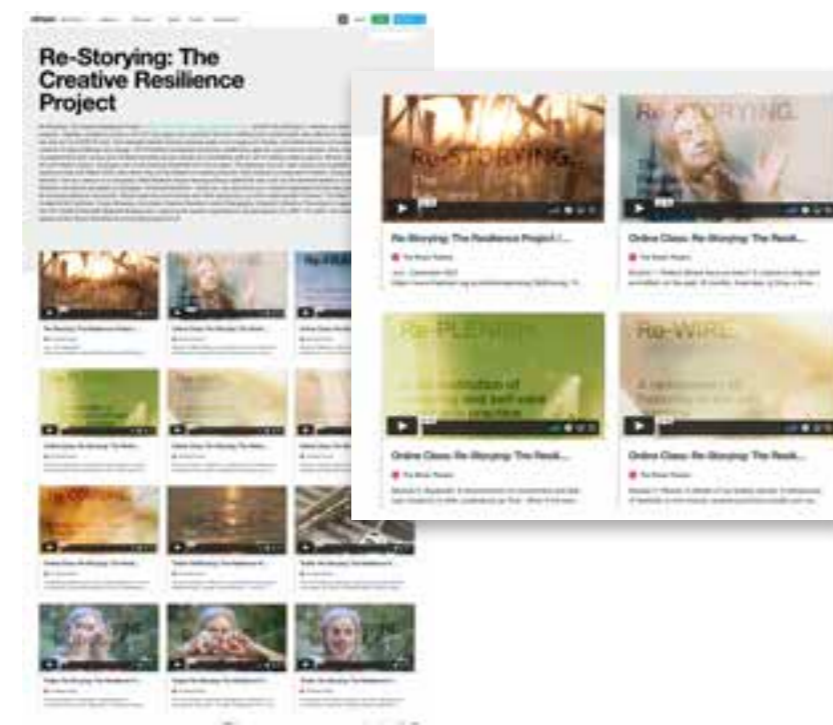
During 2021, we consolidated our processes for capturing Behind the Scenes and On Stage work investing more fully in this space to increase engagement with our ACT and national community. Our contracted photographers and videographers activities were expanded to allow more time to create content exploring ideas, themes, form, subject matter and people. With major projects we documented 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. We also provide all artists with high quality images for use to support their professional lives and work as this is often an area that needs support.

Our Street Art commission Together Alone was conceived with a parallel online life recording the making process and responses in the digital space. Videographers Liam Budge and Craig Alexander working in photography and film from the very first idea through to final outcome provoked conversation and engagement from the character and content of the work itself. They created a direct reminder of our collective experience of this time of isolation and its legacy receiving a 2021 Canberra Short Film Festival Award for innovative storytelling. A dedicated page was created on The Street website Street Art | The Street Theatre. Each stage of the project was shared on our social media platforms and data on reach and engagement collected. Through these platforms we recorded thousands of interactions.

## Restorying: The Resilience Project

Re-Storying was an inspiring project sowing many seeds of healing and connection with far-reaching benefits. Feedback from participants illustrates a creative and nourishing program that helped artists find and utilise their strengths and inner resources as they processed the continued impact of the pandemic on their arts practices.

Modules were created to be presented both in person, followed up via Zoom and with digital content accessible 24/7 as we had to deliver the project in a way that aligned with the sector's capacity to engage and access it. The extensive preparation required for us to deliver in different modalities enabled us to pivot immediately when Canberra went into lockdown early August continuing to deliver the program solely in the digital space.



## Milk

Dylan Van Den Berg's multi-award winning Milk was grown and developed at The Street over a three year period. A strikingly original work occupying dual time zones spanning two centuries, with three unnamed Aboriginal characters negotiating the impacts of colonisation. Written from a highly personal space with great sensitivity the play's form is sophisticated and the content compelling and confronting. The complexities of the work and subject demanded high engagement with themes, family, subject matter, and form.

## Breaking The Castle

Traversed men's mental health, ice and alcohol addiction, trauma, rehabilitation and recovery and went into difficult and very human places. In taking the work into regional Australia we were able to document the work for promotional work for future tours.



## I've Been Meaning To Ask You

Led by The Good Room, I've Been Meaning To Ask You combined Canberrans anonymous adult responses to our cast's curly questions. Created in collaboration with and performed by young people from across Canberra, I've Been Meaning To Ask You was a unique experience encouraging intergenerational conversation and connection.

## 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 Canberra-based jazz pianist and composer Wayne Kelly.



↑ IBMTAY: <https://vimeo.com/572406298>  
← Milk: <https://vimeo.com/539597269>



↑ Wayne Kelly Trio: <https://vimeo.com/551351626>  
← Together Alone: <https://vimeo.com/582792012>

# THE 2020 SIDNEY MYER Performing Arts Award

*Sidney Myer*

SIDNEY MYER FUND

THE STREET  
2021  
Annual Report  
112 — 113

The Sidney Myer Performing Arts Awards celebrate excellence in the performing arts and provides direct financial support to artists and companies across Australia. For the 2020 awards, celebrating the nation's creative leaders and the role they play in affirming Australia's sense of self was deemed more important than ever.

The Street Theatre became the first ACT-based company to receive the Group Award acknowledged as ACT's arts powerhouse, and an arts focal point for the ACT fostering the creation of new work and the professional development of performance-makers, as well as being a presenting house for touring and commercial presenters.

Receiving the Sidney Myer Performing Arts Award is a direct affirmation of a decade-long journey of holding fast to our passion for our artists and the commissioning, developing, and producing of Australian performance work that talks the world we experience now. This award belongs to all who have been a part of this endeavour and in a year of enormous difficulty our ambition recognised nationally was an absolute highlight.

View the film online at  
<https://vimeo.com/560740672>



## As You Like It Café



The 2021 year began with COVID restrictions in place for the café and trading conditions on the improve as activity in the Canberra City West precinct improved. Slowly some staff and students returned to the Australian National University although not at anywhere close to full capacity, as well as Government department and commercial business employees. However as the Delta variant of COVID-19 began spreading rapidly from June 2021 our subtenant the As You Like It Café saw trade disappear and closed its doors with the August lockdown for nine weeks and then again open with restrictions from November.

With generous support from King Wood & Malleons we were once again able to navigate the consequences of the COVID pandemic in relation to our commercial rental situation and this combined with some support through the ACT Government Rent Relief Scheme ensured we were able to support our subtenant through 2021.

The As You Like It Café is very much part of The Street experience and support's The Street's objective to provide diverse experiences and become a meeting place that is welcoming to our community. So it is with gratitude we acknowledge King Wood & Malleons 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.

"It was another tough year for the As You Like It cafe due to the Covid-19 lockdowns. We were able to survive thanks to The Street Theatre providing rent relief and the Business Support Packages supplied by ACT Government."

— Joe Campagna, Business Owner



# ABOUT The Company



# Board

## The Board Members

**Mark Craswell (Chair)**  
(from May)  
Commencement  
2018  
6/6

**Jamie Hladky (Chair)**  
(to May)  
Commencement  
2014  
Meetings attended  
2/2

**Susan Blain (Deputy Chair)**  
(from May)  
Commencement  
2019  
5/6

**Kirsty Easdale (Deputy Chair)**  
(to May)  
Commencement  
2018  
2/2

**Susana Fior (Treasurer)**  
Commencement  
2020  
5/6

**Kate Shepherd (Secretary)**  
Commencement  
2020  
6/6

**Penny Calvert**  
Commencement  
2020  
5/6

**Christina Graves**  
(from May)  
Commencement  
2021  
4/4

**Donations Trustees**  
Colin Neave OAM  
Cathy Winter

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 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 2021, key governance milestones included:

- Guidance of the Executive through the COVID-19 pandemic;
- Resignation of Chair Jamie Hladky after seven years of service and subsequent appointment of Mark Craswell as Chair;
- Resignation of Deputy Chair Kirsty Easdale and subsequent appointment of Susan Blain as Deputy Chair;
- Appointment of Christina Graves as Board Member;
- 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.
- Approval and acceptance of The Street Theatre's WHS policy and platform.

Special Counsel Lawyer Christina Graves joined as a board member in May. Christina brings a long history of working with not-for-profit organisations and government with a focus on privacy and data security, information law and public law. Christina brings important skills and learnings to our board as well as a passion for the performing arts. Deputy Chair Kirsty Easdale departed at our AGM after three years of excellent service particularly in relation to governance areas of compliance and risk. Kirsty was instrumental in our year-long WHS audit and policy update as well as securing pro-bono support from Minter Ellison for this work. We extend our thanks for her WHS work immensely impactful for The Street company going forward and her lasting legacy.

Chair Jamie Hladky stayed on through 2020 and into 2021 to ensure stability of corporate knowledge at a time of massive disruption and departed the board in May after an extraordinary seven years of service. Jamie has brought all of his expertise in project management and advocacy in the private sector to bear in his leadership role at The Street providing a rigorous eye to all that we do, savvy strategic advice, accountability in all matters, including good governance and empowering all to contribute to the vision of the company. His unbridled enthusiasm and support of ACT-based artists and The Street's producing work was exceptional.

Mark Craswell, takes over as Chair possessing a wealth of corporate knowledge having worked closely with The Street since 2012 and ensuring continuity in that space with Jamie's departure. He brings business acumen, government, project and people management expertise as the director of a leading architectural firm, design and urban strategy knowledge and a deep understanding of Canberra and its many communities.

# Staff

## Staff

**Caroline Stacey OAM**  
Artistic Director & CEO

**Dean Ellis**  
Executive Producer

**James Tighe**  
Technical Manager

**Shelly Higgs**  
Arts Program Producer

**Pierce Craswell / Lilia Walsh**  
FOH Manager / Ticketing Services

**Su Hodge**  
Communications

**Successful Alliances**  
Financial Services

**DAMS**  
Media/Graphic Design  
Digital Marketing

**Creswick Collective**  
Production Photography

**Craig Alexander**  
Videography

**Front Of House**  
Logan Craswell  
Pierce Craswell  
William Malam  
Lilia Walsh

**Production Technicians**  
Liam Budge  
Lachlan Brayshaw  
Antony Hatley  
Darren Hawkins  
William Malam  
Jesse Sewell  
Kyle Sheedy  
James Tighe  
Kimmo Vennonen  
Gordon Wood

**Stage Management**  
Kitty Malam  
Brittany Myers  
Lilia Walsh

**Student Secondments**  
Disa Swifte-Gunnarrson  
University of Canberra  
High School Kaleen  
Sophie Willis  
Brindabella Christian  
College

## Volunteers

The Street Theatre is supported by a loyal and hardworking group of Volunteers who do much for the company by giving the gift of their time as ushers and front of house volunteers bringing warmth and a personal touch to every event at The Street. This large group of theatre lovers do so much for the company and their commitment to supporting us in our front of house experience is enormously appreciated and acknowledged. Many volunteers through 2021 were unable to work due to pandemic conditions and their personal circumstances and this situation has continued into 2022.

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

"...and here I am with my knitting, thinking of the creative crew and box office managers. Gutted for you all."

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

"Oh Crikey. It's always odd to me being in the theatre without an audience, but very strange seeing the space without crew."

— Various volunteer ushers

# Board biographies

(as at 31 December 2021)

## 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 Head of Engagement & Marketing at ANU Enterprise, a role where the customers' voice is at the centre of the value proposition. During her 30-year career in Professional Services and the Not-for-Profit sector, she is best known for 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 the theatre began during high school and later in her undergraduate degree majoring in Drama and Theatre. She later completed post graduate studies in Communication Practices with a specialty in Fundraising.

As Vice Chair of The Street Theatre, Susan's role is to support the board and the Chair in delivering the strategy and continuing to showcase the wealth of creativity in the Canberra arts 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 and is an advocate for diversity and inclusiveness and hopes to bring these perspectives to this role.

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



## 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, 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.



# 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 2021.

**Street Life**  
(\$5,000+)  
Michael Adena  
Joanne Daly

**Street Party**  
(\$1,000 – \$5,000)  
Mark Craswell  
Michael Sassella  
Shannon Van den Berg  
Cathy Winters  
Peter Wise  
Anonymous

**Street Works**  
(\$500 – 1,000)  
Jamie Hladky  
Colin Neave,  
Bridget Sack  
Caroline Stacey  
Anonymous

**Street Style**  
(\$250 to \$500)  
Peter Cranston  
George Lawrence  
Dr Barrie Stacey  
Ilona Di Bella  
Anonymous

**Street Wise**  
(\$50 to \$250)  
Kate Bosser  
Catherine Bowman  
Rohan Buettel  
Sarah Christopher  
Alan Flett  
Simon Garcia  
James Gary  
Carey Gaul  
Su Hodge  
Anne Holmes  
Graeme Hoy  
Carol Kee  
Choe Li  
Neil McAlister  
Bronwyn McNaughton  
Adam Maples  
Rosamund Murn  
Chris Nobs  
Cameron Ong  
Loretto Poerio  
Maurice Pollock  
Adam Stankevicius  
Sherene Suchy  
Beng Tan  
Julia Wee  
Rosemary White  
Michelle Wilson  
Anonymous

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

# Partners

## Principal Public Partner

Supported by



## Major Partners

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

## Corporate Partners

King & Wood Mallesons  
MinterEllison

## Performance Partners

AMP It Up Fund  
Canberra Comedy Festival  
Canberra Youth Theatre  
Critical Stages  
More Talent  
The Harbour Agency  
Top Shelf

## Supply Partners

Canberra Piano Relocations  
Resolution X  
AVL AUSTRALIA

## Cultural Partners

ACT Writers Centre  
Canberra International Music Festival  
Currency Press  
Diversity Arts Australia  
Theatre Network Australia

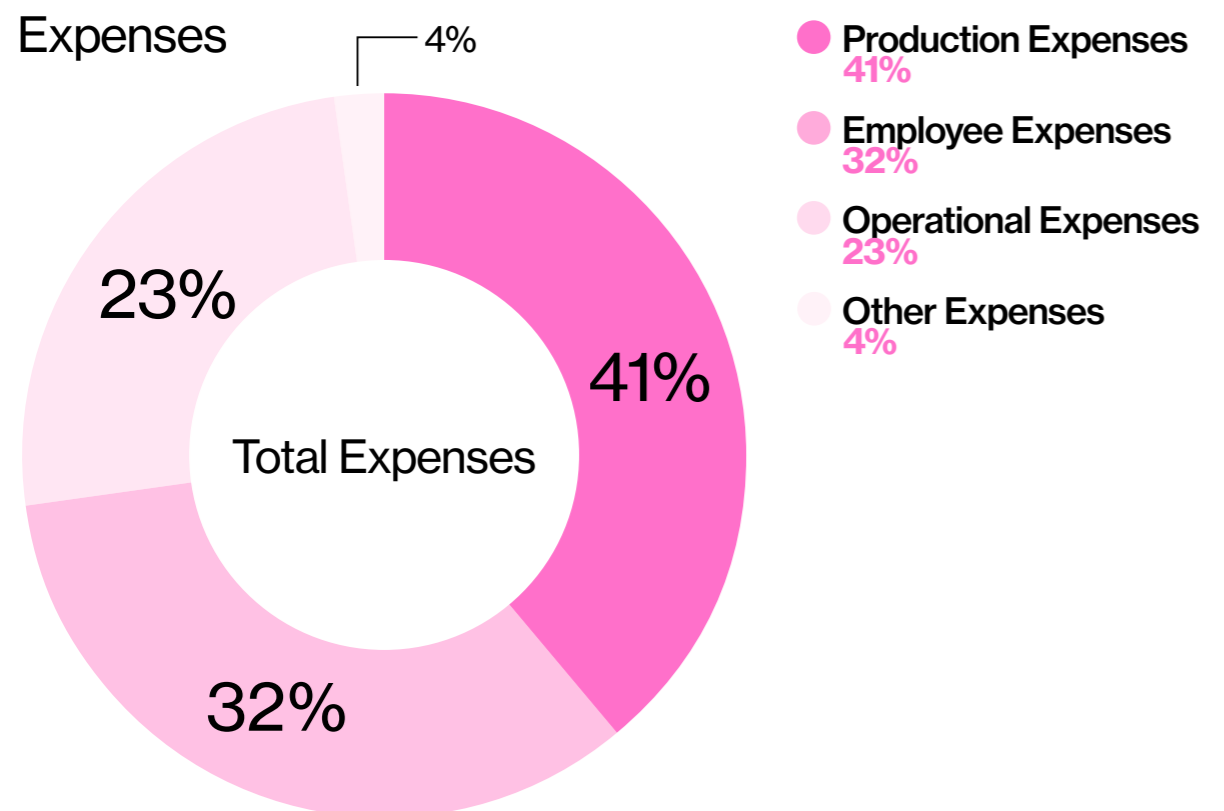
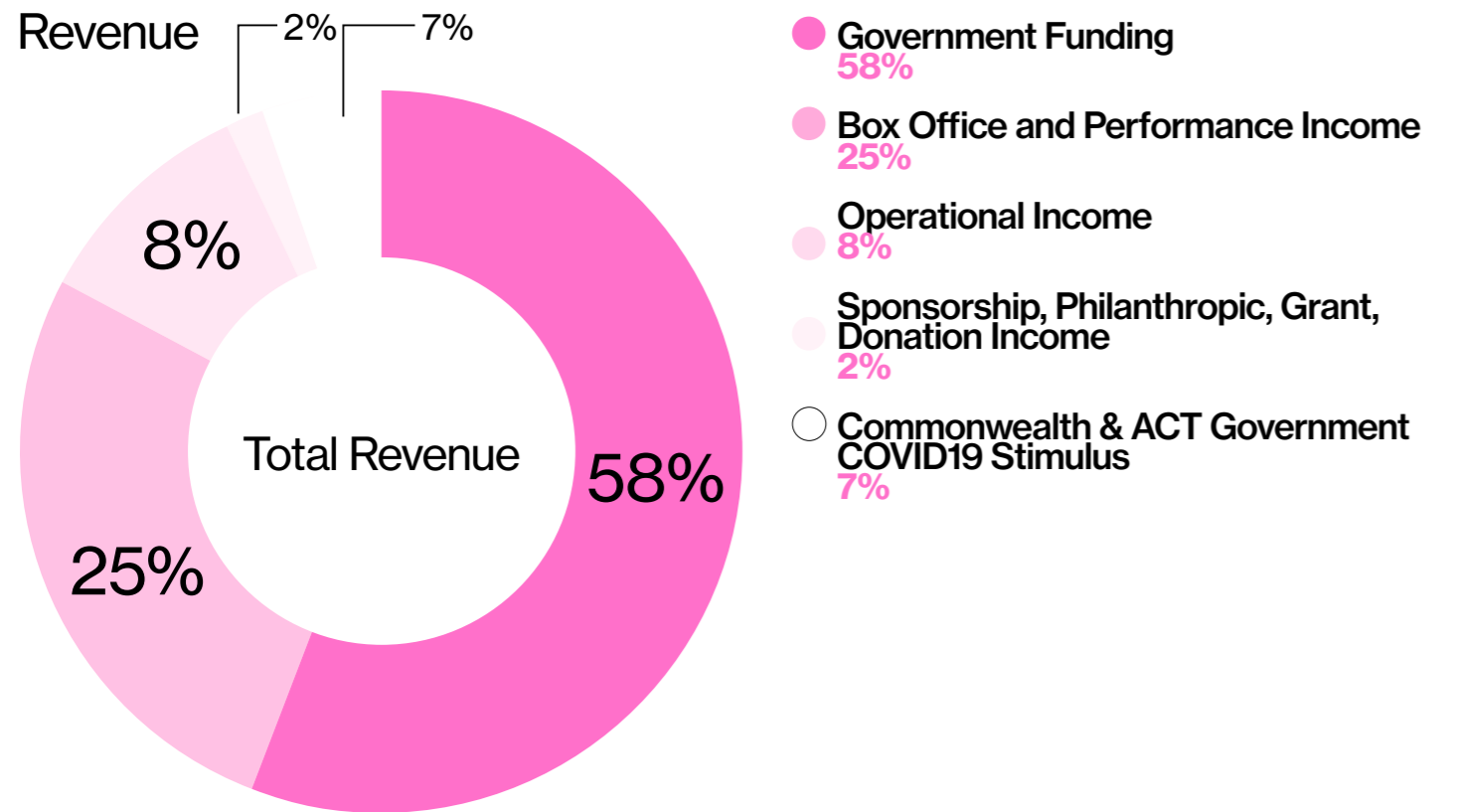
The Street Theatre creates tailored partnerships to enable business to meet their strategic priorities.

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

# Financials

# Treasurer's Report

to December 2021



The COVID pandemic continued to have an ongoing impact on The Street programmed work and productions during calendar year 2021. In preparing the 2021 budget, management had committed to a \$76k deficit capturing cancelled, postponed and uncompleted work from 2020 as well as carefully considering the likely influence of the pandemic on its operations anticipating reduced operational income.

2021 came with more interruption and disruption bringing further cancellations and ongoing postponement of some theatre and music works which resulted in much work not being delivered in 2021. Appropriate management and planning of resources throughout 2021 with continued support from the Commonwealth government Job Keeper Stimulus grant (Jan-March 2021) and an ACT government Business Support Grant and COVID Rent Relief meant The Street was able to work its way through the difficulties and finish the year with an operating surplus. This surplus will contribute to meeting 2021 commitments in 2022.

I am very pleased to advise no unadjusted audit differences for the year ended 31 December 2021 was found in the audited financial statements and The Street closed with an operating surplus of \$22,701 and total equity of \$520,231.

Caroline, Dean and The Street team continue to manage The Street's operations and costs with diligence, care and integrity. This huge effort is again demonstrated by the 2021 results ensuring that The Street moves into 2022 with a sound financial position.

—  
Susana Fior  
Treasurer









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

Supported by



**ACT**  
Government