

A woman with short dark hair, wearing a dark sweater over a light-colored collared shirt, is shown from the chest up. She is clapping her hands and looking upwards and to the right. The background is a dark blue curtain.

ANNUAL REPORT 2016

URBAN
THEATRE PROJECTS

ACKNOWLEDGEMENT

Urban Theatre Projects acknowledges the people of the Darug nation, traditional custodians of the land on which we work.

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Cover photo: Peter Polites and Gaelle Sobott, site visit to Blacktown Native Institute for **Home Country**, Rosie Dennis

FROM THE CHAIR

In 2016, Urban Theatre Project achieved one of our strategic goals — to reach a turnover of \$1 million. As a company that's been around for over 35 years, it signalled an ambition to grow and confirmation of the hard work and focus on fundraising from staff and Board in recent years. In a precarious funding environment for the arts, UTP was successful with multi-year funding from the Australia Council, placing the company on multi-year funding from both state and federal arts agencies.

Our artistic program reached audiences of over 410,000 across a range of platforms and experiences, through live work (**Simple Infinity**, **My Radio Heart & Talk Show**) and television (**One Day For Peace**, which screened nationally on ABC TV and digitally through iview).

In the creation of content for our artistic program, we continue to work with a range of artists, and people new to performance. This diversity of voices and experiences continues to be a powerful element to the work UTP creates, offering a richer range of voices being presented through the arts which resonates with an equally diverse audience base.

We are also increasingly presenting our work across NSW with strategic partners. During 2016, UTP presented work in Western Sydney (Riverside Theatres), Central Sydney (Carriageworks & Belvoir), as well as regional NSW (Lismore).

The company is seeing strong return on investment from a number of key works, many of which were seeded in **BANKSTOWN:LIVE**. The company's strategic focus to ensure commissioned works have a 'second life' was realised

with the return season of **The Tribe** at Belvoir with a three-week sell-out season, multiple screenings of **One Day For Peace** as well as being acquired by ABC TV, and presentations of **My Radio Heart** (in partnership with NORPA and Performing Lines) in Lismore, Brisbane and Melbourne.

In terms of wider recognition for the company, **BANKSTOWN:LIVE** received an FBi SMAC Award and ZEST 'Out of the Box' Award, and **One Day For Peace** received a Highly Commended ZEST Award for Innovative Use of Technology.

The company remained a key player in contributing to the broader Western Sydney cultural conversation with representation on Western Sydney Arts & Culture Lobby Group, the Western Sydney Roundtable, and the Western Sydney Collective.

UTP's artistic program continued to grapple with important social issues including mental health, the welfare of our children and contemporary multi-cultural Australia. Our investment in new Australian stories was stronger than ever with three writer commissions as part of our ambitious place-based work **Home Country**.

I thank the Board, Management and UTP team for the professionalism, energy and continued commitment to the company's mission to create bold, ambitious new Australian work that aspires to present a more complex and thought-provoking portrait of contemporary Australia.

Dr Robert Lang
Chair, Urban Theatre Projects

FROM THE ARTISTIC DIRECTOR

It's been four years since I joined UTP and my passion and commitment for the work we create and the stories we tell remains stronger than ever. One of the first conversations I had when I started at UTP was with Michael Mohammed Ahmad. I remember it very distinctly – we sat diagonally opposite each other in my office and talked about adapting his novella **The Tribe** for stage. Two years later the work premiered at **BANKSTOWN:LIVE** and 12 months after that it played to sell-out audiences in two backyards in Surry Hills and launched UTP's 2016 program. It's a powerful work, told simply and with great warmth by Hazem Shammas and Oonagh Sherrard who comfortably inhabit the backyards and for a night, make believing it is their own.

I love **The Tribe** for a lot of reasons. I love that it's a story from Western Sydney, written by an artist whom I admire and respect and have known since he was a teen. I love that the story is personal – very personal. I love that to make this work happen each and everytime we and our partners have to leave the comfort of our desks and walk the streets of our respective neighbourhoods to meet potential hosts – making a new relationship, catching up with people over a tea, coffee and cake – to find the right backyard. It's simple and important. I love the generosity of the families that open their homes each evening for a bunch of strangers to meet, mingle and listen to a story of Sydney that feels familiar and serves as a gentle reminder to keep life simple and share it with those you love.

We spent a bit of time in the inner-east during 2016. Our summer was in Surry Hills and our winter was in Eveleigh

at Carriageworks where we presented the world premiere of **Simple Infinity**. Devising a new work requires a particular level of trust – there's a lot of unknowns, and it requires a generous sharing of the self which is both intimate and at times confronting.

Simple Infinity wasn't an easy work to make. The process included difficult conversations about support, access, mental stability, mental agility, lifeline, insomnia, labels, light and darkness. However, underpinning each of these difficult and important conversations, was a great respect and deep sense of caring for each other.

A huge amount of time goes into making an idea into a reality. And this year I was extremely proud that our documentary **One Day For Peace** made it into the homes of hundreds of thousands of Australians as part of ABC's **Compass**. **One Day For Peace** was an epic undertaking, from researching each faith to meeting and talking to more than 90 people in their homes and listening to their relationships to religion, faith and spirituality and not least the thousands of kilometres we drove across Western Sydney scouting for locations and chasing the 'magic hour'. The ABC acquisition of this documentary is a great achievement and one we are all extremely proud of.

With our multi-year funding secured from both the state and federal government we were able to expand our team and create a new position within the company – First Nations Creative Producer. Liza-Mare Syron took on this role mid-year and curated and delivered our **B-Side** program and consulted extensively for

our **Blak Box** initiative. Since joining UTP, I have been committed to supporting First Nations artists to seed new work and I'm looking forward to seeing our First Nations program expand under the leadership of Liza-Mare.

And finally, threaded throughout the entire year was **Home Country** – the third work in a trilogy that explored family, faith and home. Realising this work was a massive undertaking and drew on the expertise, talent and dogged belief that "we can do it" from an outstanding team of individuals. Our core UTP family expanded to include fabulous crew members, caterers, performers, writers, hosts and volunteers. I thank them all

for making it real. And to our long-term partner – Blacktown Arts Centre – who were unwavering in their commitment and instrumental in helping us deliver this ambitious vision for their local community.

Special thanks to the Board of Urban Theatre Projects and their ongoing commitment to the values of the company. And finally, a very big thank you to my team, Julieanne, Liza-Mare, Tian, Noella, Amanda and Lukas for their incredible energy, valuable insights and collective passion for the work we make.

Here's to the year ahead!

Rosie Dennis
CEO/Artistic Director

PRESENTATIONS



THE TRIBE

9

WRITERS

**Michael Mohammed Ahmed &
Janice Muller**

DIRECTOR

Janice Muller

COMPOSER & MUSICIAN

Oonagh Sherrard

PERFORMER

Hazem Shammass

COMPOSER & MUSICIAN

Oonagh Sherrard

PRODUCTION MANAGER

Frank Mainoo

DATES

19 Jan – 7 Feb

2 backyards in Surry Hills

You couldn't get a more perfect setting for the story – a pregnant moon, a sky that felt like it was on the verge of busting open with summer rain... Shammass is a wonderfully expressive storyteller, with an easy, natural charisma that transfixed your attention. You'll laugh, you'll cry, you'll wish the story didn't end. ★★★★★ Time Out

In 2016 we remounted **The Tribe** as part of Belvoir's program. The work played to sell-out audiences with additional shows added to meet audience demand.

In addition to the Belvoir season, we met with a range of presenters and potential partners for a 2017 tour in Victoria.

The Tribe also picked up the 2016 FBI SMAC Award for Best On Stage.



Photo: Hazem Shammam and Oonagh Sherrard, *The Tribe*, Frank Mainoo



TALK SHOW

PERFORMERS
June Hickey & Rosie Dennis

GUESTS
**Sandra Ross
 Robyn Schmitz
 Beatriz Occhiuzzi and
 Salsa for Seniors**

PRODUCTION MANAGER
Frank Mainoo

DATE
1 Apr

PRESENTER
**Riverside Theatres
 FACS**

The final in our **Talk Show** series was heartfelt, warm and emotional. There was a grace and ease on stage as host June Hickey comfortably and confidently held the floor with witty observations and a good dose of curiosity about each guest.

In the planning for **Talk Show**, June revealed that she'd never tasted a gin & tonic so we closed the **Talk Show** series with G & T's all round and a spot of Salsa dancing.

Talk Show #4 was presented as part of Seniors Week.

Photo: June Hickey & Rosie Dennis, **Talk Show**, Chris Woe



SIMPLE INFINITY

CONCEPT & DIRECTION
Rosie Dennis

DESIGN
**David Hawkes
 Liberty Kerr**

MUSICIANS
**Liberty Kerr, Hamish Gullick,
 Eleanore Vuong and Alastair
 Duff-Forbes**

PERFORMERS/DEVISORS
**Vicki van Hout, Luke
 Waterlow and Cheng Moy Yeow**

PRODUCTION MANAGER
Frank Mainoo

AUSLAN CONSULTANT
Sofya Gollan

AUSLAN INTERPRETERS
**Laila Peters
 Michelle Page
 Bettina Girdler**

PROJECT SUPPORT
Annette Tesoriero

DATES

CREATIVE DEVELOPMENT
4 weeks during Jan–Jun

REHEARSAL
14 Jun–12 Jul

PRESENTATION
13–16 Jul

PRESENTER
CARRIAGEWORKS

MENTAL HEALTH TRAINING
24 Oct

Simple Infinity was commissioned as part of Carriageworks' National Arts and Disability Strategy New Normal. **Simple Infinity** is supported by the NSW Government through the NSW Department of Family and Community Services and Arts NSW.

Photo: Vicki Van Hout, **Simple Infinity**, Heidrun Löhrl

Each time is the first time.

My compositions are an expression of the idea, drawn from philosopher Jacques Derrida, that each time is the first time and, equally, that no time is the first time as there is always a space, however infinitesimal, between making a sound and the occurrence of that sound. Therefore every sound is already repetition. In this way there is always discovery and nothing can be fully known. Liberty Kerr, Composer

Simple Infinity launched the ambitious New Normal Program for Carriageworks with an official welcome by The Honorable Minister Ajaka. The work sat across performance and installation and occupied the vast public space at Carriageworks for three weeks.

The work was made over a 15-month period in a collaborative process with three profound and inspiring performers (Vicki Van Hout, Cheng Moy Yeow and Luke Waterlow), composer Liberty Kerr and designer David Hawkes. As part of the final-stage rehearsals we opened the creative process to the general public to make our process more transparent.

At the core of the work was a desire to encourage deeper engagement and conversation around mental health issues and a desire to shift common misconceptions around disabilities that are less visible. This included the deaf community, with the casting of Cheng Moy.

The work sold out and was well received by audiences who were drawn in by David Hawke's design, Liberty Kerr's evocative and haunting compositions and the cyclical nature of the script.

Simple Infinity was our second partnership with Carriageworks and first commission. The project pushed UTP and Carriageworks to better deliver our programs in an accessible way. Subsequently, both organisations have made significant changes to how we offer and deliver our programs.

"Deep thinking delivered in a beautifully simple package."
The AU Review

Our final commitment as part of our Carriageworks commission was to host a workshop focusing on mental health. Led by Mental Health First Aid trainer and **Simple Infinity** project support, Annette Tesoriero, the workshop was delivered in two parts: the first was an introduction to Mental Health First Aid with a focus on anxiety, depression and PTSD; and the second a facilitated conversation with **Simple Infinity** composer, Liberty Kerr and UTP's Artistic Director, Rosie Dennis, about how to better support artists with mental health issues within a creative devising process. The day was well attended by colleagues from Carriageworks, Accessible Arts, Belvoir & Performing Lines as well as members of the public. UTP will look at hosting further Mental Health training in 2017.



MY RADIO HEART

DIRECTOR/WRITER
Rosie Dennis

PERFORMERS
**Mathew Daymond, Lydian Dunbar
Claudie Frock, Zac Mifsud,
Phoebe Rose and Randolph
Reimann**

SOUND DESIGN
Lawrence English

CO-SOUND DESIGN
Randolf Reimann

VIDEO DESIGN
Samuel James

PRODUCTION MANGER
Phil Downing

DATES
**20 Aug, NORPA, Lismore
26 Aug, IMA, Brisbane
29 Aug Malthouse,
Melbourne (APACA)**

PARTNERS
NORPA & Performing Lines

In August we remounted **My Radio Heart** for a mini-tour, in partnership with NORPA and Performing Lines. We tested the adapted work on local audiences in Lismore before a one-night show in Brisbane as part of Liquid Architecture, followed by a presentation in Melbourne at the Performing Arts Exchange, produced by the Australian Performing Arts Centres Association (APACA). The work was well-received, and Performing Lines are now looking to secure a more ambitious tour for the work.



Photo: Alistair Duff Forbes, Eleanore Vuong and Liberty Kerr, **Simple Infinity**, Heidrun Löhr



ONE DAY FOR PEACE

CONCEPT & DIRECTION
Rosie Dennis

CINEMATOGRAPHER
Sam James

EDITOR
Nicholas Beauman

COMPOSER
James Brown

DATE
25 Sep
26 Sep– 25 Oct ABC IVIEW

PARTNER
Crown Resorts Foundation & Packer Family Foundation

PRESENTER
ABC TV

“Another great show. Wish it was watched by the whole population. ABC needs to show it in prime time.”

ABC Compass Audience Facebook comment

One Day For Peace was acquired by ABC TV, and screened on **Compass** in September, reaching over 405,000 people with the live broadcast and subsequent 5,000 views on their on-demand platform.

In addition to the public broadcast of **One Day For Peace**, Minister for Multiculturalism, The Honourable John Ajaka hosted a screening at NSW Parliament House. The documentary also screened at:

- Harmony Day in Liverpool
- Penrith City Council
- Marist College Ashgrove (QLD)
- Billabong Yoga retreat

We also worked with ATOM (Australian Teachers of Media) to develop a comprehensive study guide and will look to distribute the work in 2017 and 2018 to schools across NSW.

Photo: Mina & Gerry Polites, **One Day For Peace**, Video Still



COFFEE, TEA & 25 CIGARETTES

CURATORS
Alissar Chidiac & Maissa Alameddine

SPEAKERS
Aanisa Vylet
Alissar Gazal
Assad Abdi
Claudia Chidiac
Paula Abood
Saleh Saqqaf
Samah Sabawi

DATE
3 Nov

PRESENTER
Arab Theatre Studio

“Last night we brought people together and introduced the new generation of theatre makers to the forgotten foundations of Arab centred theatre. Last night proved that we are onto something. We interacted with an audience hungry for more. We have new blood wanting to connect and make. It proved that it’s time to make things Arab by Arab.”

Alissar Chidiac, Curator

In recognition of the 25th anniversary of **Café Hakawati** – a ground-breaking community theatre production, developed by Death Defying Theatre with Arab Australian communities in 1991–UTP supported Alissar Chidiac, one of the original Café Hakawati artists, to produce **Coffee, Tea & 25 Cigarettes** – an evening of Pecha Kucha performances that explored Arab/Australian theatre during the last 25 years. The evening was well attended by a predominantly local audience. This project represented the third consecutive year of UTP support for the **Arab Theatre Studio**.

Photo: Saleh Saqqaf, **Coffee, Tea & 25 Cigarettes**, courtesy of the artist

IN DEVELOPMENT



HOME COUNTRY

21

WRITERS

**Andrea James, Peter Polites
and Gaele Sobott**

CONCEPT & DIRECTION

Rosie Dennis

ACTORS

**Shakira Clanton & Billy
McPherson, Nancy Denis, Danny
Elacci & Jonathon Nicholas**

MUSICIANS

**Kween G, Mahmmd Lelo & James
Tawadros**

DRAMATURGS

**Liza-Mare Syron &
Lachlan Philpott**

CULTURAL DRAMATURG

Lily Shearer

PRODUCTION MANAGER

Garth Knight

PRODUCTION CO-ORDINATOR & TECHNICAL MANAGER

Amber Silk

DATES

SCRIPT DEVELOPMENT

8–21 Jan

2–22 May

20–30 Sep

REHEARSALS

14 Nov–22 Dec

PARTNERS

**Blacktown Arts Centre, Crown Resorts Foundation
& Packer Family Foundation and Sydney Festival**

The Home Project, which became **Home Country**, dominated the second half of the year. This ambitious new work was presented in partnership with Blacktown Arts Centre and Sydney Festival in January 2017, and was a major undertaking for the company. We commissioned three writers — Peter Polites, Gaele Sobott and Andrea James — to each write a ‘chapter’ of the work exploring notions of identity and home from three different perspectives.

“Here in Blacktown, there are many Elders who work tirelessly to carry knowledge and tradition in a vast and complex community. Drawn from home countries, far and wide, they have come to call Blacktown, on Darug Country, their home. Blacktown is scarred by prejudice and stereotype, but look beyond the harsh exterior and there you will find Blacktown’s Angels.”

Andrea James, Writer, Home Country

There were two script development periods and two creative development periods throughout 2016. Rehearsals began on-site in the multi-level car park in Colo Lane where the work was presented in January 2017.

Our core team expanded to more than 30 people to help realise the vision for this work. This included our First Nations Cultural Advisors Uncle Wes Marne, Uncle Greg Simms and Auntie Edna Watson who played a central role in connecting the work and the creative team to Darug Country including a cultural visit to the Hawkesbury River.

In addition to our First Nations advisors we worked with specific Arabic, Algerian and Sierre Leone Cultural Advisors Mohammed Ahmad, Muniatu Kanneh, Karima Mezoughem, Bibi Mossari, Fethi Rabhi, Memuna Sesay in developing **Zaphora and Ali**.

The focus of 2016 was largely on script development in collaboration with the director and actors on the floor and the overall dramturgy of the experience. We shared the process as part of an open studio in January and again in May with

industry peers including Sydney Festival and our committed Producers Circle. Outside of this process we worked consistently with our project partner Blacktown Arts Centre to secure the site for the presentation. Blacktown Arts Centre were unwavering in their commitment to the work and facilitated access to the car park.

Partnerships were key in delivering **Home Country**, from the generosity of Opera Australia who shared with UTP 300 headsets and transmitters for audiences to experience Peter Polites’ **Steps Into Katouna**, to the small local Blacktown restaurant Blue Nile who provided the majority of food offered as part of the **Home Country** feast.

The creative team of Designer Clare Britton, Lighting Designer Fausto Brusamolino and composer James Brown negotiated the brutal beauty of the site with sophisticated design solutions and a small dedicated team of Helena Rosebery, Margie Breen, Angie Prendergast-Sceats, Fatuma Tikuye, Betty Mekonnen and Julieanne Campbell who worked collectively on the logistics of delivering a feast to 220 people each evening as part of the **Home Country** experience.

Our hosts played a key role in the event delivery and our volunteer co-ordinator Lukas Blienkendaal oversaw the recruitment and briefing of a small group of dedicated local Blacktown site hosts. And long-standing UTP team member Amanda Smith oversaw the FOH team and Box Office. **Home Country** producers Antonia Seymour (until mid-2016) and Tian Zhang performed their roles with grace and ease negotiating the daily challenges of updated schedules, site communications and extreme weather conditions.



Photo: HomeCountry cast and Blacktown Arts Centre team with Auntie Edna, Uncle Alan and Uncle Greg



Photo: HomeCountry Creative and production team site visit, Colo Lane carpark, Julieanne Campbell



Photo: Script development for *The Country* with Nancy Denis & Danny Elacci, Tian Zhang



RIGHT HERE. RIGHT NOW.

25

RESIDENCY ARTISTS
Roslyn Oades with Angelique Bickerstaff, Krystal Docker, Anshika Sharma, Harsh Yalam and Kellie Zhao-Culpan

**Rajni Shah
Luke Carmen
Maharshi Raval**

CURATOR
Rosie Dennis

JUNIOR CURATOR
Darzana Ravindrarajah

DATES
**Various between
Aug-Dec**

PARTNERS
Crown Resorts Foundation & Packer Family Foundation with in-kind support from Information and Cultural Exchange (ICE)

Three years ago we produced **Practice & Participate** – artist residencies in local Bankstown residents front and backyards. From this residency program we delivered **BANKSTOWN: LIVE. RIGHT HERE. RIGHT NOW.** is our second place-based residency program. This time we're working in Parramatta with a team of young collaborators and professional artists – Luke Carmen, Ros Oades, Rajni Shah and Maharshi Raval.

RIGHT HERE. RIGHT NOW is not only place-based, but also invites young people to be part of and participate in the creative process from inception – helping shape the ideas and outcomes. Working alongside our Artistic Director is Year 12 student Darzana Ravindrarajah who is not only experiencing first-hand the curating and shaping of a large-scale event, but also feeding ideas into the program and supporting the artists and young people.

We will continue to work with these artists and young people in a more intensive residency program during 2017 with a public outcome in 2018.

Photo: **RIGHT HERE. RIGHT NOW.** Brainstrust, Ros Oades



BLAK BOX

DATES

Aug-Nov

PARTNER

Nelson Meers Foundation

Blak Box is our tour-ready performance environment and state-of-the-art surround sound listening place. It will play ‘home’ to commissioned works and stories by First Nations artists as part of our **B-side** program. The **Blak Box** experience invites audiences to encounter a shared process of deep listening through an immersive storytelling experience.

UTP’s First Nations Creative Producer Liza-Mare Syron met with key First Nations artists and curators from Sydney’s major cultural and educational intuitions to discuss the **Blak Box** concept and to investigate potential **Blak Box** locations and uses.

The response from these consultations was extremely positive and focussed not only on the object and design but the wider community engagement aspect of **Blak Box**.

Based on further community consultation in 2017 we will approach three First Nations architects to develop design concepts for **Blak Box**.

B-SIDE

SHORT-FORM WRITERS

Sonny Dallas-Law

Fern Martin

Terry Mitchell

Megan Wilding

SHORT-FORM DATES

1-13 Aug

LONG-FORM WRITERS

Vicki Van Hout

Travis Cardona

LONG-FORM DATES

Throughout 2016

PARTNER

Nelson Meers Foundation

With support from the Nelson Meers Foundation we were able to deliver **B-Side** for a third year.

B-Side commissions First Nations artists to write a story for digital broadcast. This year we commissioned six artists through a short and long-form residency program. Short-form **B-Side** artists were Terry Mitchell, a Wiradjuri women from Sydney who has been writing since the age of nine; Wakka Wakka man and performer Sonny Dallas-Law; emerging artist Megan Wilding, a Gamilaroi woman and recent graduate of the Western Australian Academy of Performing Arts (WAAPA); and Ngarabul woman and Magabala Books Fellow, Fern Martins.

In addition to the short-form writer commissions, Vicki Van Hout and Travis Cardona were invited to further develop their short stories into a full-length texts for digital broadcast.

These writers join past **B-Side** alumni Katie Beckett whose work **Dad & Me** (2013) was further developed by Ilbijerri and premiered at the 2017 Sydney Festival as **Way Back Home**, and Billy McPherson’s **Cuz** (2014) which was recently presented in Canada.

Photo: 2016 **B-Side** artists, Chris Woe



SONGS FROM NORTHAM AVENUE RECORDING

LEAD ARTIST
Toby Martin

MUSICIANS
Mahmmd Lelo
Dang Lan
Bree Van Ryk

PARTNERS
David Cranston
Album produced and released
through Ivy League records

We invited Toby Martin to be part of our 2013 place-based residency program **Practice & Participate**. As part of this residency Toby was artist-in-residence in the frontyards of two local Bankstown residents and a mixed business. The result of this residency was a series of songs connected to and inspired by Toby's year-long engagement with the local area.

In 2015, Toby performed these songs as part of BANKSTOWN:LIVE and in 2016 collaborated with a range of musicians to record an album **Songs From Northam Avenue** which will be launched as part of UTP's 2017 program.

A video-clip for **Spring Feeling** was filmed in the backyard of local Bankstown resident, David Cranston who continues to be a huge advocate and supporter of the company's work.



_SPACE RESIDENCIES

RESIDENCY ARTISTS

GAELE SOBOTT
28 Feb– 6 Mar

ANGELA GOH
11–14 Apr

LUCKY LARTEY
30 May–12 Jun

PHIL SOLIMON
10–23 Oct

Throughout 2016 we offered four independent artists and groups access to our Rehearsal Studio to rehearse existing work and test new ideas. Both Gaelle Sobott and Angela Goh used their residencies to re-rehearse new works for presentation at Parramatta Riverside and Next Wave Festival respectively. Lucky Larthey and Phil Solimon explored new collaborative partners and tested new material. We will continue to work with Lucky as part of our 2017 program.

FINANCIALS

This is an abridged version of Urban Theatre Projects 2016 audit. The full version is available online at the ACNC website.

STATEMENT OF SURPLUS OR DEFICIT AND OTHER COMPREHENSIVE INCOME

	2016	2015
	\$	\$
Revenue	1,081,103	805,128
Other Income	856	17,650
Administration Expenses	(58,054)	(49,114)
Depreciation expense	(2,070)	(4,733)
Employee benefits expense	(803,805)	(829,182)
Marketing Expenses	(43,640)	(61,019)
Production Expenses	(85,732)	(126,489)
Surplus/(deficit) before income tax	88,658	(247,759)
Income tax expense	-	-
Surplus/(deficit) for the year	88,658	(247,759)
Other comprehensive income for the period, net of income tax	-	-
Total comprehensive income for the year	88,658	(247,759)

STATEMENT OF FINANCIAL POSITION

	2016	2015
	\$	\$
Assets		
Current		
Cash and cash equivalents	533,236	299,887
Trade and other receivables	46,470	264,522
Other current assets	3,035	2,610
Current Assets	582,741	567,019
Non-Current Assets		
Property, plant and equipment	8,015	3,146
Non-current assets	8,015	3,146
Total Assets	590,756	570,165
Liabilities		
Current		
Trade and other payables	118,138	228,406
Other current liabilities	51,652	47,874
Short term provisions.	290,000	260,056
Current Liabilities	459,790	536,336
Non-Current		
Employee provisions	16,777	8,298
Non-current liabilities	16,777	8,298
Total Liabilities	476,567	544,634
Net Assets	114,189	25,531
Equity		
Retained earnings	114,189	25,531
Total Equity	114,189	25,531

STATEMENT OF CHANGES IN EQUITY

	UNRESTRICTED FUNDS	TOTAL EQUITY
	\$	\$
Balance at 1 January 2015	273,290	273,290
Deficit for the year	(247,759)	(247,759)
Other Comprehensive Income	-	-
Total Comprehensive income for the year	(247,759)	(247,759)
Balance at 31 December 2016	25,531	25,531

	UNRESTRICTED FUNDS	TOTAL EQUITY
	\$	\$
Balance at 1 January 2016	25,531	25,531
Surplus for the year	88,658	88,658
Other Comprehensive Income	-	-
Total Comprehensive income for the year	88,658	88,658
Balance at 31 December 2016	114,189	114,189

STATEMENT OF CASHFLOWS

	2016	2015
	\$	\$
Operating activities		
Receipts from:		
– Client contributions	356,914	64,890
– Donations received	13,305	19,240
– Government grants	1,040,774	403,490
– Interest income	10,025	10,210
– Philanthropy	39,600	104,786
Payments to clients, suppliers and employees	(1,220,330)	(926,971)
Net cash provided by operating activities	240,288	(324,355)
Investing activities		
Purchases of plant and equipment	(6,939)	-
Net cash used in investing activities	(6,939)	-
Net change in cash and cash equivalents	233,349	(324,355)
Cash and cash equivalents, beginning of year	299,887	624,242
Cash and cash equivalents, end of year	533,236	299,887

INDEPENDENT AUDITOR'S REPORT

OPINION

I have audited the financial report of Urban Theatre Projects Limited, which comprises the statement of financial position as at 31 December 2016, the statement of surplus or deficit and other comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the Directors' declaration.

In my opinion the financial report of Urban Theatre Projects Limited has been prepared in accordance with Division 60 of the Australian Charities and Not-for-profits Commission Act 2012, including:

(a) Giving a true and fair view of the company's financial position as at 31 December 2016 and of its financial performance and cash flows for the year then ended; and

(b) Complying with Australian Accounting Standards and Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013.

BASIS FOR OPINION

I conducted my audit in accordance with Australian Auditing Standards. My responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of my report. I am independent of the company in accordance with the auditor independence requirements of the Australian Charities and Not-for-profits Commission Act 2012 (ACNC Act) and the ethical requirements of the

Accounting Professional and Ethical Standards Board's APES 110 Code of Ethics for Professional Accountants (the Code) that are relevant to my audit of the financial report in Australia. I have also fulfilled my other ethical responsibilities in accordance with the Code.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

OTHER INFORMATION

Those charged with governance are responsible for the other information. The other information comprises the information included in the company's annual report for the year ended 31 December 2016, but does not include the financial report and my auditor's report.

My opinion on the financial report does not cover the other information and accordingly I do not express any form of assurance conclusion.

In connection with my audit of the financial report, my responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or my knowledge obtained in the audit or otherwise appears to be materially misstated.

If, based on the work I have performed, I conclude that there is a material misstatement of this other information, I am required to report that fact. I have nothing to report in this regard.

DIRECTORS' RESPONSIBILITY FOR THE FINANCIAL REPORT

The Directors of the company are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards and the ACNC Act, and for such internal control as the Directors determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

In preparing the financial report, Directors are responsible for assessing the company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Directors either intends to liquidate the company or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the company's financial reporting process.

AUDITOR'S RESPONSIBILITY FOR AUDIT OF THE FINANCIAL REPORT

My objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial report.

As part of an audit in accordance with the Australian Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the company's internal control.

- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by Directors.

- Conclude on the appropriateness of the Directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the company's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify my opinion. My conclusions are

based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the company to cease to continue as a going concern.

- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

I communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

REPORT ON OTHER LEGAL AND REGULATORY REQUIREMENTS

I also report that:

a. the financial statements show a true and fair view of the financial result of fundraising appeals conducted during the year;

b. the accounting and associated records have been properly kept during the year in accordance with the Charitable Fundraising Act 1991 and the Regulations;

c. money received as a result of fundraising appeals conducted during the year have been properly accounted for and applied in accordance with the Charitable Fundraising Act 1991 and the Regulations; and

d. at the date of this report, there are reasonable grounds to believe that the company will be able to pay its debts as and when they fall due.


STEVEN J MILLER & CO
Chartered Accountants


S J MILLER
Registered Company
Auditor No 4286

Sydney

Dated 30 / 5 / 17

GOALS & KPI'S 2016

GOAL	KPI	2016
Create and curate new Australian work that contributes to contemporary arts practice and reflects the diversity of voices in contemporary Australia.	Present 2 new works by CALD artists across the triennium	1
	Present 2 new works by Aboriginal artists across the triennium	0
Partner across Western Sydney and beyond to develop and present work site-specifically *	Present 3 large-scale works across multiple sites across the triennium	0
	Present 2 new or extant works nationally (LIVE and/or DIGITAL) across the triennium	2
	Present 1 new work internationally (LIVE and/or DIGITAL) across the triennium	0
Build audiences for UTP's LIVE and DIGITAL work and increase participation of people from diverse and under-represented groups in the art-making process.	Grow repeat attendance at Sydney-based LIVE work by 15% over the triennium	60%
	Grow WS attendance at Sydney-based LIVE work by 10% over the triennium	40%
	Present 4 works made in conversation with people outside of the arts industry	1
	2200:REVIEW group attend 15 shows over the triennium	0
Provide research and development opportunities for WS artists working across artforms and from diverse backgrounds.	Host 4 residencies annually for national and international artists	4
	Support development and/or presentation of 10 new works by emerging artists across generations, across the triennium	7
	Facilitate/lead 3 industry conversations, connecting the arts to other industries and sectors, across the triennium	1
Develop the company's financial sustainability by increasing its support base and diversifying income streams. Ensure the company is adequately resourced and operates under effectively governance.	Increase earned and private sector income by 10% across the triennium	28%
	Skills-based audit of the Board annually to ensure financial, legal and Western Sydney expertise are represented	Conducted Sept 2016

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On May 13 this year,
50% of the previously
supported small to
medium arts
companies did not
receive funding as a
result of the
government's cuts to
the Australia Council.
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In Australia, the arts
employ more people
than agriculture,
construction or mining
and the creative
industries generate
\$50 billion for the
Australian economy.

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WE COULDN'T DO WHAT WE DO WITHOUT...

Conversation and collaboration with artists and the community is at the core of the work UTP makes. Special thanks to:

Aanisa Vylet
Adam Hatzimanolis
Alastair Duff-Forbes
Alexis Lane
Alissar Chidiac
Alissar Gazal
Amanda Sullo
Amber Silk
Andrea James
Angela Goh
Angelique Bickerstaff
Angie Prendergast-Sceats
Annette Tesoriero
Anshika Sharma
Antonio Khant
Antony Rodriguez Rojas
Ariadna Kiehn
Aroha Groves
Assad Abdi
Aunty Rhonda
Aunty Edna Watson
Beatriz Occhiuzzi
Bee Cruse
Betty Mekonnen
Bibi Mossari
Billy McPherson
Brittany D'Chong
Cheng Moy Yeow
Christine Santoro
Clare Britton
Claudia Chidiac Makdessi
Claudie Frock
Colin Fraser
Colin Kinchella

Courtney Fleming
Cynthia Florek
Daniel Lisica
Danny Elacci
Darzana Ravindrarajah
David Hawkes
Deborah Pollard
Deborah Gaskin
Ebony Williams
Eleanore Vuong
Fausto Brusamolino
Fatuma Tikuye
Fern Martin
Fethi Rabhi
Frank Mainoo
Gaele Sobott
Gail Priest
Garth Knight
Geoff Seymour
Gillian Hunt
Hajer Al-awsy
Hamish Gullick
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Khaled Elasmr
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Lachlan Philpott
Lawrence English
Liberty Kerr
Lily Shearer
Liza-Mare Syron
Lucky (Patrick) Lartey
Luke Carroll
Luke Carmen
Luke Waterlow
Lydian Dunbar
Madeline Villano
Maharshi Raval
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Margie Breen
Maria Mitar
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Miguel Olmo
Mohammed Lelo
Mohammed Ahmed
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Muniatu Kanneh
Nancy Denis
Nawal A
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Nicole Cadelina
Oonagh Sherrard
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Paula Abood
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Phil Downing
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Phoebe Rose
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Rajni Shah
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Samah Sabawi
Samuel James

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Shakira Clanton
Sharni McDermot
Sivine Tabbouch
Sofya Gollan
Sonny Dallas-Law
Stacey Vandana
Suti Desai
Terry Mitchell
Tia McIntyre
Todd Hawken
Travis Cardona
Uncle Greg Simms
Uncle Wes Marne
Vicki Van Hout
Wahibe Moussa
Yamane Fayed
Yana Taylor
Yen-Chiao (Jeff) Chiu
Youcef 'Angel' Boudjbiha
Zac Mifsud

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Members of the Producers' Circle literally make UTP's new work happen. Their donations provide vital seed funding for UTP's development program.

Darin Cooper Foundation, Susie Carleton, Lenore Robertson, Kirsty Ross, Carol and Sjeff Vleeskens

\$1,000+

Gill Appleton, Suzie Carlton, Janine Collins and Daniel Hickie

\$500-\$999

Rob & Annette Lang, Rachael McVean and Theo Psychogios

\$250-\$499

Jill Colvin, Gillian Corban and Sarah Miller

\$250 and below

Jenny Bisset, Julieanne Campbell, Sally Crawford, Lisa Doust, Tanja Farman, Anthony Grybowski, Lachlan Hannan, Cath Keenan, Chris Kirby, Sue Lukersmith, Annie McCluskey, Daniel Pellen, Carolyn Quinn and Sylvia Zajkowski

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