



2018

ARTISTIC REPORT

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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"It was unlike anything I experienced. It truly changed the meaning of site-specific work and community art for me."

Audience Member, RIGHT HERE, RIGHT NOW



FROM THE CHAIR

During 2018 Urban Theatre Projects delivered an ambitious artistic program and strong financial growth. Over the last three years we have consistently continued to increase our financial turnover putting the Company in a strong position for the future. Multi-year partnerships have been secured with Barangaroo Development Authority, Ten Days on the Island and Western Sydney University which allows the company to plan for the future with certainty.

For the third year in a row we delivered a turnover of \$1 million. As a company that's been operating for almost 40 years, this continued growth is confirmation of the hard work Management and the Board have invested in fundraising in recent years. We continue to have strong partnerships with both Blacktown City Council and Canterbury Bankstown City Council both of whom support UTP's operations and artistic program.

Our artistic program reached audiences of just under 100,000 people and was presented in Manila, Blacktown, Barangaroo, Bundanon, Bankstown, Burnie and on the small screen.

We were thrilled to launch Blak Box in June at Stargazers Lawn at Barangaroo and welcome audiences into a program of deep listening connected to Barangaroo – the place and the woman. I'm equally thrilled that this part of UTP's program is led by an outstanding team of First Nations artists including Daniel Browning, Kevin O'Brien and Andrea James.

Following Blak Box, we also launched our place-based festival RIGHT HERE. RIGHT NOW. The festival took place over three weekends and played across multiples sites in Blacktown CBD. It was wonderful to partner with BDA and Blacktown Arts respectively to deliver these two ambitious projects.

In addition to our new work premieres, Alwin Reamillo's Hopping Spirit House, which premiered at BANKSTOWN:LIVE in 2015, was featured in the inaugural Manila Biennale. The work remains in Manila under the custodianship of the Museo Pambata.

In the creation of content for our artistic program, we continue to work with artists from culturally and socially

diverse backgrounds. This diversity of voices and experiences continues to be a powerful element to the work UTP creates, offering a broader range of stories which reflect contemporary First Nations and multi-cultural Australia.

The Company continues strong return on investment from a number of key works including Songs From Northam Avenue, Bre & Back in NITV and multiple screenings of One Day For Peace within schools.

The company remains a key player in contributing to the broader Western Sydney cultural conversation with representation on the Western Sydney Roundtable.

I thank the Board, our Artistic Director/ CEO Rosie Dennis, and all the UTP team for their professionalism, energy and continued commitment to UTP's mission to create bold, ambitious new Australian work that presents a complex and thought-provoking portrait of contemporary Australia.

Dr Robert Lang
Chair, Urban Theatre Projects

FROM THE CEO/AD

Artistically, 2018 felt like a big year for UTP and as we compile this Artistic Report, I am reliving many fine moments we shared this year with audiences, communities and artists.

A few fast facts:

We worked with over 226 artists and community members across 19 different projects.

We launched a First Nations surround sound listening space and a micro-festival in western Sydney.

We collaborated with 12 year olds to talk hypothetical futures and experimented with virtual reality to realise the early stages of a new work.

Our 2018 artistic program took us across the Bass Strait to Burnie, over the Pacific Ocean to Manila and Tokyo, down the Hume to Bundanon.

And, we continued to find new ways to engage audiences and tell stories that have a sense of urgency, currency and reflect contemporary Australia.

We launched our 2018 program overlooking the Hungry Mile in Sydney's CBD and the development at what we now know as Barangaroo. As the sun set over the cranes, the hardhats and high viz vests, we spoke of an artistic program which embraced place in its political and social histories through the launch of two major projects *Blak Box* – a First Nations led surround sound listening place for story, song and language, and RIGHT HERE. RIGHT NOW. a place-based micro festival in the heart of Blacktown. It was exciting to see both of these projects come to fruition and share them with audiences.

Blak Box has been designed by Kevin O'Brien of Kaurereg and Meriam descent from Queensland and it's curated by Daniel Browning from the Bundjalung and Kullilli peoples of far northern New South Wales and south-western Queensland. The inaugural program was *Humechochorus* which comprised commissioned oral histories of the Barangaroo harbour headland before 1788, informal interviews and spoken word performances.

The inaugural RIGHT HERE. RIGHT NOW. presented five new works across several sites. Audiences navigated the streets of downtown Blacktown in groups led by a team of Hosts – Nancy Denis, Kween G and Nitin Vengurlekar. The work was delivered with our long-standing partner Blacktown Arts Centre who share UTP's vision for investing in new Australian work that is ambitious for Western Sydney and seeks to present an alternate narrative for the region that is aspirational, hope-filled and contemporary. RIGHT HERE. RIGHT NOW. also engaged more than 50 young people across a variety of roles – from delivery to performance – and we will continue to collaborate with and invest in young people from Western Sydney in the coming years through the continued support of the Crown Foundation.

Another first for 2018 was our foray into virtual reality with the early stage development of *The Quiet Discomfort*. This new work is ambitiously seeking to shift perceptions in perpetrators of emotional violence towards women and children. It continues our strong connection to place – albeit virtual

in this instance – and commitment to innovative storytelling platforms to grapple with complex social and political issues.

I was thrilled to attend the inaugural Manila Biennale and gift Alwin Reamillo's *Hopping Spirit House* to the Museo Pambata. The House has officially 'hopped' from Australian shores and begins a new life in South East Asia.

We partnered with Bundanon Artist Trust to deliver *B-Side* regionally with four emerging First Nations artists from the South Coast. The group was led by Daniel Browning and Andrea James and collaboratively wrote and composed a podcast.

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 the team at UTP, Adam, Daniel, Frank, Amanda, Theresa, Samantha, Sue and Lukas for their incredible energy, valuable insights and collective passion for the work we make. Looking forward to what we can do together in 2019!

Rosie Dennis
CEO/Artistic Director

PRESENTATIONS
PREMIERE



BLAK BOX

During 2018 we built and launched *Blak Box* – an architecturally designed, surround-sound listening space for First People’s storytelling. *Blak Box* embraces the First People’s concept of ‘deep listening’ which is based on stories, silences and the spaces that lie between. It is an innovative model that encourages audiences to step inside the space and simply listen to sound, ideas and language from a First People’s perspective. *Blak Box* utilises cutting-edge surround-sound equipment and production methods enclosed in a space designed to be the perfect space for conversation.

PARTNERS Barangaroo Delivery Authority, Nelson Meers Foundation, Danpal Australia, Capral Aluminium, Resoution X, Loud and Clear

Image Blak Box at sunset **Photographer** Barton Taylor



Image Blak Box lighting plot with Karen Norris Photograph supplied



Image Blak Box Architect Kevin O'Brien and Lead Builder David Hawkes Photograph supplied



Image Blak Box Curator Daniel Browning with Jack Prest Photograph supplied

“It was unique, site specific, educational and highly poignant.” Audience Member, BLAK BOX



Image Blak Box being installed at Barangaroo. Photographer Kris Spann



HUMECHORUS

HumEchoChorus, the inaugural commissioned program for Blak Box provided audiences with a vantage point for a wider exploration of the First People's relationship with their waters through that most compelling and fleeting artefact of human consciousness – sound. Together the works offered a sound stream of consciousness blending stories of the past (echo), the present (hum) and an imagined future (chorus).

DATES

2 – 24 JUN 2018

VENUE

STARGAZER LAWN, BARANGAROO

CURATOR: Daniel Browning **ARCHITECT:** Kevin O'Brien **LEAD BUILDER:** David Hawkes **LIGHTING DESIGNER:** Karen Norris **CONTRIBUTING ARTISTS:** Evelyn Araluen, Michael Brady, Rhyann Clapham (Dobby), Joel Davison, Shannon Foster, Professor Jakelin Troy, Professor John Maynard, Curtis Kennedy (Kuren), Lille Madden, Lorna Munro, Keith Vincent Smith, Teila Watson (Ancestress) **PRODUCTION MANAGER:** Amber Silk **STAGE MANAGER:** Emily Moffat

Image Opening night audience Blak Box **Photographer** Josh Morris



“It was powerful and immersive - but also confronting. It really made us think. The insight into language (wind vs fire) was beautiful.”

Audience Member, Blak Box – Humechochorus



PRESENTATIONS
PREMIERE

RIGHT HERE. RIGHT NOW.

RIGHT HERE. RIGHT NOW. was a three and a half hour contemporary, place-based experience in the heart of Blacktown, featuring performances, installation, music, film and food. Made in collaboration with more than 50 young and emerging Western Sydney artists. RIGHT HERE. RIGHT NOW. unveiled five newly commissioned artworks cementing UTP's reputation for creating experiences that tell contemporary Australian stories inspired by Western Sydney.

DATES

1 – 17 NOV 2018

VENUE

MULTIPLE SITES MAIN STREET, BLACKTOWN

Image Katia Molino, The Nightline **Photographer** Joshua Morris



Image Uncle Wes Marne, Natasha Lette, Nitin Vengurlekar, RIGHT HERE. RIGHT NOW. **Photographer** Joshua Morris

RIGHT HERE. RIGHT NOW. invited audiences to experience site-specific works presented in restaurants, arcades and public spaces along Blacktown's iconic Main Street. All ticketholders dined together as part of the experience at a selection of local Persian, Ethiopian and Afghan restaurants.

The program generated an extraordinary level of interest with total media reach of over 17 million people across online news and social media. 86% of audience members surveyed said the experience changed the way in which they perceived Blacktown LGA and Western Sydney.

MEMORIES FROM THIS PLACE

Uncle Wes Marne

BEAT-A-NUMERIC

DIRECTOR: Maharshi Raval

PERFORMERS: Natasha Lette, Yash Shah, Maharshi Raval, Marina Da Silva, Yaz Parvez

LIGHTING DESIGN: Amber Silk

THE NIGHTLINE

DIRECTOR: Roslyn Oades

SOUND ARTIST: Bob Scott

PERFORMER/COLLABORATOR:

Katia Molino

THE NIGHTLINE BRAINSTRUST:

Krystal Docker, Samuel Kanaan-Oringo, Anshika Sharma, Harsh Yalam & Kellie Zhao-Culpan

LIGHTING DESIGN & CODING:

Fausto Brusamolino

SITE DESIGN: Clare Britton

PHONE DESIGN: Greg Cameron

TEAM TRAMPOLINE

LEAD ARTIST: Meg Wilson

COLLABORATING ARTIST:

Nicole Barakat

CHOREOGRAPHER: Kathryn Puie

PERFORMERS: Bonnie Curtis, Taree Sansbury & Jye Uren

ROOTY HILL SCHOOL PARTICIPANTS:

Stuparv, Atsipui, Nadine Bauty, Phoebe Birett, Tasha Fuentes, Courtney Hagan, Vanessa Delphine Koudakpo, Zoe Millan & Aeron Vicente.

ROOTY HILL SCHOOL TEACHERS:

Tracy Gatt, Anne-Maree Gigli, Peta Zeibots, Ellen Di Rocco & Melissa Scerri

LOCAL PARTICIPANTS: Lesley-Anne

Sapsford, Marina Robin, Gail Barclay, Kiri Valsamis, Deborah Gaskin, Robi Stanton, Jane Wu, (Special thanks to Tulip Hura & Lyn Daly from Healthwise Seniors Inc. Blacktown Seniors Drop In Centre)

LIGHTING DESIGN: Amber Silk

“Blew me away from beginning with Uncle Wes,
to the end when we walked along the street
singing “I can feel a change coming.”

Audience Member, RIGHT HERE. RIGHT NOW





Image Krystal Docker, Feminist Killjoys Reading Group, Interior - The Nightline, RIGHT HERE. RIGHT NOW. **Photographer** Joshua Morris

**GULYANGARRIRA GUMADA
NGALLAWAN**
(The Children's Spirit Live and Remain)

LEAD ARTIST: Corina Morino
DIRECTOR: Rosie Dennis
EDITOR: Miriana Marusic
CINEMATOGRAPHY: Samuel James & Cornel Ozies
SOUND RECORDIST: Mark Blackwell
SOUND DESIGN: Andrew Belletty

**FEMINIST KILLJOYS READING
GROUP**

DIRECTOR: Rajni Shah
CONSULTANT: Sanki Tennakoon
CORE GROUP: Nujhat Ahmed, Rhayne Fountain, Ellen O'Brien, Anneka Shankar & Xiaoran Shi.
CONTRIBUTOR: Saba Shah

RH.RN. HOSTS: Nancy Denis,
Kween G & Nitin Vengurlekar

PRODUCTION MANAGER:
Bethwynn Hackett
COMMUNITY & CULTURAL LIAISON:
Monir Rowshan
CURATOR ASSISTANT:
Darzana Ravindrajah
CREW: Jack Dibben, Cemal Eroglu,
Hamish Guinn, David Hawkes,
Preston Hawkes, Nicole Hector, David
Kirkpatrick & Emily Oades

PARTNERS: Blacktown Arts,
Blacktown City Council, Crown Resort
Foundation, Packer Family Foundation,
Bankstown Arts Centre and
Loud & Clear

PRESENTING PARTNERS:
Blacktown Arts and Blacktown City
Council

RESTAURANT PARTNERS:
Dark Blue Restaurant, Pameer
Restaurant and Bakery &
Abyssina Ethiopian Restaurant



Image Audience RIGHT HERE. RIGHT NOW. Photographer Joshua Morris

PRESENTATIONS
PREMIERE



TALK SHOW— HYPOTHETICAL

For WOW Festival 2018, UTP invited five young people from Western Sydney aged 11 to 13 years old to each grapple with an abstract concept as part of an hypothetical situation. Sophie Campbell, Nicholas Naumov, Shaan Palankar, Haneen Sabsabi and Marley Satchel shared a variety of works covering electronic music, news journalism, musical performance, documentary film making and self-help talks.

DATES

20 JUL 2018

VENUE

MAIN THEATRE, CASULA POWERHOUSE

DIRECTOR: Rosie Dennis ASSISTANT DIRECTOR: Amy Hardingham
PRODUCTION MANAGER: Phil Downing CAST: Sophie Campbell,
Nicholas Naumov, Shaan Palankar, Haneen Sabsabi & Marley Satchell.

PARTNER

CASULA POWERHOUSE

Image Cast, Talk Show – Hypothetical Photographer Hamish Ta-Me



PRESENTATIONS
ON TOUR – INTERNATIONAL

HOPPING SPIRIT HOUSE

The *Bayanihan Hopping Spirit House* by Filipino-Artist Alwin Reamillo continued its journey across the Philippines as part of Manila Biennale and it is on display at Museo Pambata, Manila. The *Bayanihan Hopping Spirit House* was commissioned in 2013 for BANKSTOWN:LIVE.

DATES

FEB – MAR 2018

VENUE

MANILA BIENNALE

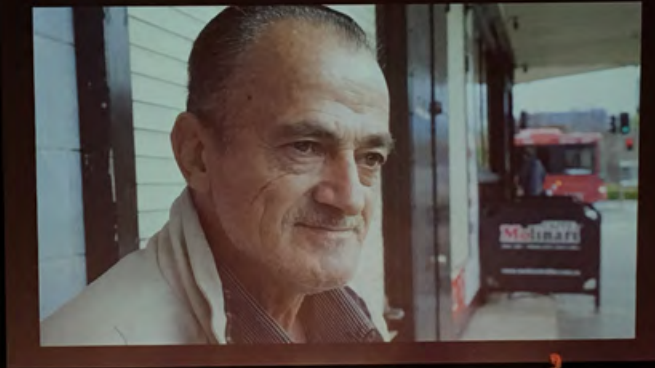
LEAD ARTIST: Alwin Reamillo DESIGN CONSULTANT & BUILDER: David Hawkes

PARTNER

MUSEO PAMBATA

Image Alwin Reamillo with Hopping Spirit House Photographer Rosie Dennis

PRESENTATIONS
ON TOUR – NATIONAL



SONGS FROM NORTHAM AVENUE

Singer, songwriter and frontman of indie rock band, Youth Group, Toby Martin, performed a special concert inspired by the residents of Bankstown for one night only at Casula Powerhouse. He appeared alongside a full band featuring local Western Sydney musicians, bringing to life his critically acclaimed album, *Songs From Northam Avenue*. *Songs From Northam Avenue* was commissioned in 2013 for BANKSTOWN:LIVE 2015.

DATES
14 APR 2018

VENUE
CASULA POWERSHOUSE

LEAD ARTIST: Toby Martin **GUESTS PERFORMERS:** Jess Ciampa, Dang Lan, Mohammed Lelo & Matthew Steffen **PRODUCTION MANAGER:** Frank Mainoo

PARTNERS
CASULA POWERSHOUSE

Image Toby Martin and Band **Photographer** Frank Mainoo

PRESENTATIONS
BROADCAST

BRE & BACK

Bre & Back was acquired by SBS in 2017 and since that time has had multiple screenings on NITV. *Bre & Back* goes to the heart of one of the most significant relationships we have in our lifetime – that with our mother. Told from the perspective of four First Nations women, Grace and Jenny Shillingsworth and Lily and Noeleen Shearer, we are invited into the rhythm of their everyday as they share memories of home, tales of fishing and offer wisdom and insight.

DATES
SEP 2018

VENUE
SBS ON DEMAND

Image Noeleen Shearer and Lily Shearer Film Still Bonnie Elliott



RESIDENCIES
IN DEVELOPMENT

Image Shorewell Park residents Wayne and Cheryl Lowery Photographer Rosie Dennis



Image Kween G and Nancy Dennis **Photographer** Johnny Barker

NANCY DENIS & KWEEN G

LEAD ARTISTS:
Nancy Denis & Kween G

DATES: 5 – 9 Feb

VENUE: Bankstown Arts
Centre

In 2018 we invited Nancy Denis and Kween G to spend a week in residence researching and developing new material. Nancy and Kween G met whilst working on *Home Country*, part of Sydney Festival, 2017.



Image Dang Lan and Toby Martin **Photographer** Lukas Blikenhaal

DANG LAN & TOBY MARTIN

LEAD ARTISTS

Dang Lan & Toby Martin

DATES

16 – 20 Apr 2018

Toby Martin first worked with UTP on BANKSTOWN:LIVE where he was an artist in residence on Northam Avenue, Bankstown. From this experience, Toby went on to record an album titled *Songs from Northam Avenue*. Dang Lan is an accomplished musician, singer and actor skilled in traditional Vietnamese music and theatre. She studied traditional Vietnamese instruments, specialising in Dan Tranh (sixteen string zither) as well as Dan Doc Huyen (monochord) and Sinh Tien (wood & coin clappers).

Lan and Toby spent two weeks developing material for a new music and storytelling project blending traditional Vietnamese musical forms and contemporary pop.



Image Tokyo public smoking booth **Photographer** Rosie Dennis

TOKYO INSTANT CITY

DATES

1 – 4 May 2018

PARTNER

Goethe-Institut Sydney
Goethe-Institut Tokyo

UTP was invited by Goethe-Institut Sydney to participate in a workshop with international peers from the Asia Pacific. The workshop was called 'Instant City Tokyo'.

The workshop was hosted by Goethe-Institut Tokyo and led by architects Benny Foerster-Baldenius from Raumlaborberlin and Yoshi Tsukamoto from Atelier Bow-Wow. The group was briefed about the history and significance of the tea ceremony in Japanese culture in terms of class, ritual and tradition and the democratic principles of community gardens in Germany – Kleingartens. It is these two

concepts that have been proposed as the conceptual foundation/framework for 'Instant City Tokyo'.

Over three days artists and curators from China, Singapore, Korea, Vietnam, Phillipines, Australia, Japan and Taiwan met to explore the bigger vision for 'Instant City Tokyo', sharing thoughts, observations and initial ideas of how we may be able to collaborate and contribute. The next stage of the workshop will take place in 2019 with the project coming to fruition as part of the 2020 Tokyo Olympics.



Image B-Side artists Photo courtesy of the artists

B-SIDE BUNDANON

FACILITATORS: Daniel Browning & Andrea James

ARTISTS: Bee Cruse, Connor MacNamara, Kryton Stewart & Kaitlen Wellington

DATES
30 Jul – 4 Aug

PARTNER
Bundanon Trust

B-SIDE gives First Peoples artists the opportunity to tease out an idea on the page in a professional, supported and culturally safe environment with a direct and immediate outcome. Now in its fifth year, we partnered with Bundanon Trust to commission four Aboriginal artists from the South Coast to write short works for digital broadcast.

This year the B-SIDE Project offered a cultural development retreat for emerging Aboriginal and Torres Strait Islander artists working with

sound, incorporating music and the spoken word. The aim was to develop skills in sound recording, writing for the ear, composition, dramaturgy and cultural competency in the exhibition and performance of sound work. With creative and technical support from the mentors, the artists gathered natural sound from the environment and produced a short sound work incorporating the human voice, spoken word and other elements derived from the spirit of place. The project was process-driven rather than outcome-driven.



Image Rookie Reporters on location interviewing Blak Box Curator, Daniel Browning **Photograph** Supplied

ROOKIE REPORTERS

ARTISTS:

June Hickey & David Capra

CINEMATOGRAPHER:

Fadle El-Harris

TITLES: Luke Tribe

DATES

Throughout 2018

Minto local resident, June Hickey and visual artist David Capra were invited to be UTP's Rookie Reporters. Throughout 2018 they pounded the pavements of Western Sydney meeting, greeting and interviewing artists from our 2018 program. The series featured June and David's dogs Harry (the overweight Jack Russell) and Teena (the diva Dachshund).



Image Location still

THE QUIET DISCOMFORT

WRITER/DIRECTOR:

Rosie Dennis

CINEMATOGRAPHER/

PROGRAMMER:

Volker Kuchelmeister

COLLABORATIVE MUSICIAN:

Bree van Reyk

PERFORMERS: Leonard

Dennis-Zajkowski & Billy

McPherson

CINEMATOGRAPHER

ASSISTANT: Kate Blackmore

SOUND ENGINEER: Bob Scott

TECHNICAL CONSULTANT: Scott O'Brien

CONSULTANTS: Tracey Corbin-Matchett,
Rebecca Barry & Kate Richards

DATES

Throughout 2018

PARTNERS

Create NSW, Western Sydney University

The Quiet Discomfort is a virtual reality (VR) experience that tackles the less visible social issue of psychological violence towards women and children. The experience takes place in a suburban home and explores the relationship between a father and child. It places the user at the centre of this relationship as witness.

With support from Create NSW we developed and filmed two Proof of Concepts (PoC) during the year to test story, technology and subject matter. In late 2018 UTP focus group tested *The Quiet Discomfort* PoC with women who have lived experience of domestic violence, young people and counsellors.



Image Shorewell Park residents Wayne and Cheryl Lowery **Photographer** Michelle Dupont

SHOREWELL PRESENTS

DIRECTOR: Rosie Dennis

DATES

Aug – Dec

PARTNERS

Ten Days on the Island
Burnie Community House

Urban Theatre Projects commenced a three-year partnership with Ten Days on the Island in 2018 as company-in-residence. UTP will work in Burnie, in North-West Tasmania over this period, in the suburb of Shorewell Park.

Between August and December, the company undertook three visits to Burnie to begin a dialogue with the local community and partner organisations.

In March 2019, UTP will present a new work as part of Ten Days on the Island Festival. Following that, the company will begin developing a major new site-based work for presentation in the 2021 Festival.



Image Trade Ensemble Photographer Joshua Morris

TRADE

DIRECTOR: Rosie Dennis

COMPOSER: Bree van Reyk

CHOREOGRAPHER:

Martin del Amo

PERFORMERS: Claire

Edwardes, Niki Johnson,

Lucky Lartey, Locking Nai, Ali

Kadim, Freya Shack-Arnott,

Glen Thomas & Bree van Reyk

INSTRUMENT DESIGN: David

Hawkes & Garth Knight with

Rosie Dennis & Bree van Reyk.

DATES

Jul & Sep 2018

PARTNERS

Ensemble Offspring, Major Festivals

Initiative & Bankstown Arts Centre

During 2018 we continued our partnership with Ensemble Offspring to further develop a new dance/music work which draws on the action of weaving and the ethics of mass-production in the textiles industry.

In the early stages of development, the work is drawing on the physical machinations of the loom both hand-made and industrial as reference to inform sound, design and movement.



Image Arab Theatre Studio, Family Slide Night Photo Antony Makhlouf

IN-KIND SUPPORT

ARAB THEATRE STUDIO

DATES: 25 March 2018

DREAM SHAKE

DATES: 30 May – 27 Jun 2018

SPRINGTIME IN KABUL

DATES: throughout 2018

Throughout the year UTP continued to support independent practitioners and emerging organisations with in-kind access to space, production and presentation support. This year we supported developments for Spring Time in Kabul, Dream Shake and Arab Theatre Studio.

Spring Time in Kabul lead artists Catherine Fargher and Heather Grace Jones undertook script development for their work *Springtime In Kabul*. The *Dream Shake* team of Natalie Rose, Nitin Vengurlekar, Teik Kim Pok, Kevin Ng, Malcolm Whittaker, Clare Britton & Matt

Prest which culminated in an in-progress showing of a new work. We continued our support of the Arab Theatre Studio helping co-produce *Family Slide Night* at Granville Town Hall.

FINANCIALS

This is an abridged version of Urban Theatre Projects 2018 Audit. Full version is available online at the ACNC website.

STATEMENT OF SURPLUS OR DEFICIT AND OTHER COMPREHENSIVE INCOME

	2018	2017
	\$	\$
Revenue	1,263,123	1,014,251
Other Income	10,348	9,400
Administration Expenses	(67,031)	(69,095)
Depreciation expense	(54,278)	(4,171)
Employee benefits expense	(949,590)	(725,425)
Marketing Expenses	(47,865)	(57,634)
Production Expenses	(118,758)	(68,535)
Surplus/(deficit) before income tax	35,985	98,791
Income tax expense	-	-
Surplus/(deficit) for the year	35,985	98,791
Other comprehensive income for the period, net of income tax	-	-
Total comprehensive income for the year	35,985	98,791

STATEMENT OF FINANCIAL POSITION

	2018	2017
	\$	\$
Assets		
Current		
Cash and cash equivalents	618,113	689,269
Trade and other receivables	516,171	557,382
Other current assets	22,236	2,897
Current Assets	1,156,520	1,249,548
Non-Current Assets		
Plant and equipment	109,386	16,659
Non-current assets	109,386	16,659
Total Assets	1,265,906	1,266,207
Liabilities		
Current		
Trade and other payables	162,047	156,113
Other current liabilities	51,889	40,044
Short term provisions.	794,919	837,194
Current Liabilities	1,008,855	1,033,351

STATEMENT OF FINANCIAL POSITION CONT...

Non-Current		
Employee provisions	8,086	19,876
Non-current liabilities	8,086	19,876
Total Liabilities	1,016,941	1,053,227
Net Assets	248,965	212,980
Equity		
Retained earnings	248,965	212,980
Total Equity	248,965	212,980

STATEMENT OF CHANGES IN EQUITY

	Unrestricted Funds	Total Equity
	\$	\$
Balance at 1 January 2017	114,189	114,189
Deficit for the year	98,791	98,791
Other Comprehensive Income	-	-
Total Comprehensive income for the year	98,791	98,791
Balance at 31 December 2017	212,980	212,980

	Unrestricted Funds	Total Equity
	\$	\$
Balance at 1 January 2018	212,980	212,980
Surplus for the year	35,985	35,985
Other Comprehensive Income	-	-
Total Comprehensive income for the year	35,985	35,985
Balance at 31 December 2018	248,965	248,965

This statement should be read in conjunction with the notes to the financial statements

STATEMENT OF CASHFLOWS

	2018	2017
	\$	\$
Operating activities		
Receipts from		
• Client contributions	70,659	430,222
• Donations received	19,608	22,333
• Government grants	1,129,552	1,396,825
• Interest income	6,706	4,697
• Philanthropy	170,530	169,370
Payments to clients, suppliers and employees	(1,320,437)	(1,854,599)
Net cash provided by operating activities	76,618	168,848
Investing activities		
Purchases of plant and equipment	(147,774)	(12,815)
Net cash used in investing activities	(147,774)	(12,815)
Net change in cash and cash equivalents	(71,156)	156,033
Cash and cash equivalents, beginning of year	689,269	533,236
Cash and cash equivalents, end of year	618,113	689,269

This statement should be read in conjunction with the notes to the financial statements

GOALS & KPI'S 2018

GOAL	KPI	2018
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	3
Partner across Western Sydney and beyond to develop and present work site-specifically *	Present 3 large-scale works across multiple sites across the triennium	1
	Present 2 new or extant works nationally (LIVE and/or DIGITAL) across the triennium	1
	Present 1 new work internationally (LIVE and/or DIGITAL) across the triennium	1
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 (2016 Actual: 60% 2017 Actuals: 60%)	78.6%
	Grow WS attendance at Sydney-based LIVE work by 10% over the triennium (started at 30% in 2015)	36%
	Present 4 works made in conversation with people outside of the arts industry	1
	2200:REVIEW group attend 15 shows over the triennium	5
Provide research and development opportunities for WS artists working across artforms and from diverse backgrounds.	Host 4 residencies annually for national and international artists	6
	Support development and/or presentation of 10 new works by emerging artists across generations, across the triennium	8
	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	47%
	Skills-based audit of the Board annually to ensure financial, legal and Western Sydney expertise are represented	1

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.
Thanks to all those people we worked with during 2018.

Aeron Vicente	Danny Mok	Jane Wu	Zajkowski	Natasha Lette	Scott O'Brien
Ailsa Liu	Darzana Ravindrarajah	Jason Lecuyer	Lesley-Anne Sapsford	Nathan Moore	Sebastian Sabir
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