

A photograph of a modern building at night with large glass windows and doors. The interior is lit with a bright blue light, and several people are visible inside and outside the building. The scene is set against a dark night sky with some distant city lights.

2021 Annual Report

Who

we are

“Committed to diversity, equity and allyship, Utp is one of the most innovative and diverse commissioning organisations in the country. Utp uses the arts in vital and compelling ways to forge connections and start new conversations, often in the spaces where people don’t know where to start”

Rachel Morley, Associate Dean, School of Humanities and Communication Arts,
Western Sydney University

About us

Utp is leading a not so quiet revolution of art that is locally responsive and internationally relevant. We ask difficult questions, we listen, and we respond with creative programs that change the world.

We create, support and facilitate impactful and meaningful experiences that are locally responsive and internationally relevant. Our projects are self-determined and led by the artists and communities we work with. We engage in long term commitments with time for dreaming and relationship-building. At times we use the theory of change methodology, defining the big picture issue and then figuring out what steps we might take to address this through the expanded field of creativity.

We believe in the radical accessibility of the arts. We want creative and critical thinking to be available to everyone. Radical accessibility is a direct response to our shared responsibility to clear the pathways to a creative life – particularly for people who have been or still are most acutely affected by Covid-19, people from Western Sydney, people experiencing financial hardship, people from culturally diverse backgrounds, First Nations people of Australia, people living with disability and young people.



Seasons in Blak Box, 2021. Photos by Teresa Tan.

Artistic Director/CEO and Chair's message

As we move into a post-vaccine-roll-out world, we have been asking some big questions: What have we learnt about equality and justice or the lack-there-of in the last two years? What have we learnt about access? What can we take with us from these extraordinary times?

In 2021 we began to find answers to these difficult questions in order to take responsibility for the systemic change that is required. We did this through our internal Big Conversations series and the Radical Accessibility Panel in partnership with Western Sydney University. We will take these learnings into 2022 as we build on and expand the notion of Radical Accessibility as a central pillar of the organisation. This is a commitment to the artists and communities we work with, the audiences, and our team.

This year's artistic program, against all odds, has achieved our ambition to take 'Western Sydney to the world' with live outcomes in Sydney, Burnie and Melbourne; and digital outcomes like Dream Sequence that have engaged national and international audiences.

Despite the challenges of Covid-19, Utp delivered an impressive program of new work and activities, often through innovative and flexible models that supported artists to work remotely and collaborate digitally.

In 2021 we have remained financially prudent in order to prepare the organisation to transition from Australia Council multi-year funding, generating a healthy surplus of \$238,700 to take into 2022 that includes \$180,821 of self-generated performance income. It is also noteworthy that only 54% of our total annual revenue came from Government grants, with the remainder sourced from donations, ticket income, sponsorship & philanthropy. Utp is well-positioned for the future.

We would like to thank all of our artists, our donors—in particular the Producers Circle, our partners, our audiences, our staff and Directors for their support and perseverance during the past year and we are looking forward to an exciting 2022 ahead.

Dr Jessica Olivieri, Artistic Director/CEO

&

Dr Robert Lang, Chair

A SPECIAL THANKS

"I'd like to extend a special thanks on behalf of Management and the Board to Dr Robert Lang, who is coming to the end of his tenure in April 2022, for an incredible 8 years of service to the organisation. Rob's clear and thoughtful guidance has placed us in good stead with our sights set on a bright future."

— Dr Jessica Olivieri

IN 2021, WE CONTINUED TO WORK ACROSS FOUR INTERSECTING FOCUS AREAS:

- 1.** Commissioning and creation of multi-artform contemporary art with social impact or social commentary aims
- 2.** Development and presentation of new work from Western Sydney
- 3.** Engagement with diverse communities through long term community-led and process-led projects using community arts and cultural development methodologies
- 4.** Western Sydney arts sector advocacy and industry development



Sex, Drugs & Pork Rolls, 2021. Photos by Nancy Trieu.

2021 Snapshot

7 major new works commissioned and presented

7 creative developments supported

84 performances presented

31 workshops delivered

5k+ audience reached



171 paid casual arts employment opportunities generated

67 creative and production professionals engaged

\$215k+ fees paid to creative and production professionals

\$1.2m turnover

1 company in residence

1 ensemble in residence

1 industry panel facilitated

3 lectures delivered by Utp staff at WSU and USyd

8 student internships facilitated

8 emerging artist mentorships supported

70% of programs took place in Western Sydney

“Utp is committed to reflecting Australia as it really is, the Australia that you and I know. And in particular, in amplifying the voices of First Nations people, artists and communities.”

Daniel Browning

2021
programs



Sex, Drugs & Pork Rolls

Sex, Drugs & Pork Rolls saw a sell-out season presented in January as part of Sydney Festival at Riverside Theatres in Parramatta.

Experienced as an immersive, multi-screen installation *Sex, Drugs & Pork Rolls* is an oral storytelling experience from the heartland of multicultural Australia; a four-part monologue that weaves together a portrait of young people of colour growing up in the Western suburbs of Sydney.

Creative team

Writers – Winnie Dunn, Stephen Pham, Shirley Le and Omar Sakr

Director – S.Shakthidharan

Script Editor – Michael Mohammed Ahmad

Cinematographer and Film Editor – Akil Ahamat

Lead Performers – Emily Havea, Aileen Huynh, Hazem Shammass and Henry Vo

Performers – Mert Altunsoy, Alissar Chidiac, Taofia Pelesasa and Susan Young

Creative Producer – Frank Mainoo

Production Manager – Takashi Hara

Costume/Make-up Artist – Nancy Trieu

Composer – Aimee Falzon

Sound Mixer – Maya Hanesan

Sound Recordist – Paul Pham

Lighting Assistant – Adrian Castro



Image Credit: Nancy Trieu

Shorewell Presents... Gallery of Hopes and Dreams

Gallery of Hopes and Dreams was the final outcome of a three-year program of work in March in Burnie, Tasmania. It followed on from the letter writing program, *Dear Friend*, in 2020 and the 2019 *Community Dinner*. Our community partners, Burnie Community House will take on producing *Shorewell Presents* in 2022. Community ownership of a long term engagement is the ultimate goal of any socially engaged process and we are delighted at this outcome.

Creative team

Lead Artist – The Community of Shorewell Park, Burnie

Artist Facilitator – Jessie Pangas

Billboard Artist and Signwriter – Damian ‘Gadget’ Rossiter

Design Facilitator – Sidney McMahon

Local Co-Ordinator – Hayley Field



Create NSW
Arts, Screen & Culture





Seasons in Blak Box

Presented by Yirramboi and Rising Festivals in partnership with Royal Botanic Gardens, Victoria, in between lockdowns, *Seasons in Blak Box* is a multi-part sound work that explores the integral role of plants in the Kulin seasonal calendar and features the voices and deep cultural knowledge of N'arweet, Dr Carolyn Briggs AM, Isobel Morphy-Walsh, Aunty Joy Murphy AO, and Justice Nelson.

Creative team

Curator – Daniel Browning
Architect – Kevin O'Brien
Lighting Designer – Karen Norris
Composer – James Henry
Cultural Producer – Genevieve Grieves
Artist – N'arweet Dr Carolyn Briggs AM
Artist – Isobel Morphy-Walsh
Artist – Aunty Joy Murphy AO
Artist – Justice Nelson
Contributing Artist – Mandy Nicholson
Contributing Artist – Fay Stewart-Muir
Sound Engineer – Jack Prest
Sound Recordist and Engineer – Darius Kedros
Lead Builder and Installer – David Hawkes
Production Manager – Julie Blyth
Site Manager – Liam Drennan



RISING :

YIRRAMBOI
TOMORROW



Dream Sequence

episodes 7-10

Dreams conjured floating deep into verses untravelled. Dream Sequence is Utp's online space for experiments in the digital realm, where artists are resourced to play and present new works.

2021 saw the realisation of a dedicated online series of short experimental works by Latai Taumoepeau and Peter Polites, Linda Brescia, Justine Youssef and Riana Head-Toussaint.





Dream Sequence 7

Aunty Oracle Codex of Rayon Island

Aunty Oracle Codex of Rayon Island is a work in progress that reflects on current shifts in pandemic travel allowances as well as the collaborative practice of the artists.

Artists: Latai Taumoepeau and Peter Polites

Watch: <https://utp.org.au/event/dream-sequence-latai-taumoepeau-and-peter-polites>

Image Credit: Sidney McMahon



Dream Sequence 8

Hands on Hildegard

An exploration of the artist's fascination with Renaissance polymath, abbess, composer, philosopher, Christian mystic and visionary, Hildegard of Bingen, Hands on Hildegard is also a comment on gender expectations and offers a new voice to this historical female figure.

Artist: Linda Brescia

Watch: <https://utp.org.au/event/dream-sequence-linda-brescia>

Image Credit: Linda Brescia



Dream Sequence 9

Lovesick Puppy

Filmed outside a construction site in Guildford West on unceded Bidjigal and Darug Land, this experimental work interrogates histories of settler relationships to land and aspiration in the Australian colony.

Artist: Justine Youssef

Watch: <https://utp.org.au/event/dream-sequence-justine-youssef>

Image Credit: Justine Youssef



Dream Sequence 10

InspoCam

InspoCam is a new work in development that explores the choreography and consumption of Inspiration Porn. It interrogates our tendency to objectify others in the quest for our own personal gratification, and questions 'when and under what circumstances might this be ok?'

Creative Team

Creator, Performer, Videographer, Editor and Sound Designer – Riana Head-Toussaint; Outside Eye – Imogen Yang; AV Technical Consultant – Stephen Dobson; Post-Production Sound – James Brown; Online Technical Producer – Akil Ahamat; Co-Curator and Producer – Veronica Barac-Gomez; Co-Curator – Dr Jessica Olivieri

Watch: <https://utp.org.au/event/dream-sequence-riana-head-toussaint>

Image Credit: Riana Head-Toussaint



Radical Accessibility Panel

Comprised of leaders in provocation and change-making from across the creative sectors, this panel built on earlier work and was a product of a long-term collaboration between Utp and the School of Humanities and Communication Arts, Western Sydney University.

With an introduction by Dr. Rachel Morley (WSU) and facilitated by Dr. Jessica Olivieri (Utp) and Riana Head-Toussaint, the panellists featured included Belqis Youssefzay and Zainab Syed.

The Radical Accessibility Panel was a direct response to our shared responsibility of working to explore new ways of making real change across the arts and cultural sectors. The panel explored what it means to be and do 'radical', especially when it comes to dismantling inequities in the arts. The topics delved into included cultural equity and inequity, disrupting old leadership models, diversity and expression, participation and access, and allyship.

Watch: <https://www.youtube.com/watch?v=79alqPrAttI>

Utp Rising

A year-long professional development program for the next generation of creative thinkers and leaders from Western Sydney. 2021 saw this program continue online for a series of workshops and mentorships with invited established guest artists.

Utp Rising members: Samuel Kanaan-Oringo, Harsh Yalam, Bea Birett, Aeron Vicente, Rory Moy, Miriam Mubayyid, Xiaoran Shi, Tala Issaoui, Ilhan Abdi, Hope Lee, Grace Lee, Cynthia Florek

Established artist facilitators and mentors: Nancy Trieu, Talia Smith, Alissar Chidiac, Gillian Kayrooz, Roslyn Oades, Akil Ahamat, Charemaine Seet, Ira Ferris, Nancy Denis, Sue Healey, Naomi Riddle.



“Utp Rising has brought me a lot of joy this year. It’s been exciting to be able to get one-on-one mentoring with people that I look up to, who take me and my art practice seriously.”

Cynthia Florek

“Utp Rising has given me the biggest opportunity to expand myself creatively. As an artist, it has given me resources and mentoring to guide me in my creative practice and future endeavours”

Tala Issaoui

“The Utp Rising program has helped me to understand the hard work and the dedication necessary to create artistic experiences. The artistic, financial and emotional support provided through the program and the Utp team empowers me to push through the roadblocks that occur throughout the creative process.”

Samuel Kanaan-Oringo

“I really liked knowing that I had people who supported me with whatever creative decision I wanted to make. I also loved having people who I could talk to about my work because I didn’t really have that opportunity before.”

Hope Lee

“A significant part of the cultural and creative landscape, Utp has worked effectively in sophisticated and complex and personal ways with so many communities in Greater Western Sydney.”

Alissar Chidiac

Our
team

JESSICA OLIVIERI - CEO/ARTISTIC DIRECTOR

Dr Jessica Olivieri (She/Her/They) is a BA graduate of the now defunct, always legendary Western Sydney University Art School, undertaking study at Piet Zwart Institute and receiving a PhD from Sydney University. This PhD focused on the intersections of visual art, performance, dance and theatre within a community setting and how to do it better. Prior to this Jessica had a practice as an artist and curator showing at major institutions like Gallery of Modern Art, Brisbane, Museum of Contemporary Art, Sydney, and Australian Centre for Contemporary Art, Melbourne as well as curating for Performance Space, Sydney and Campbelltown Arts Centre. Jessica's experience of growing up in an intercultural environment, as well as ten years of house-bound chronic illness and dyslexia, have informed her commitment to intersectional access to the arts.

KIRIAKI ZAKINTHINOS - GENERAL MANAGER (from April 2021)

Kiriaki Zakinthinos (She/Her) is a Sydney-based arts professional and writer. Her driving purpose in all her work is a desire for a fairer, more inclusive, more democratic cultural landscape, which reflects the plurality of cultures and lived experiences in Australia today. Having grown up in South-West Sydney, navigating two cultures and pursuing a path in the arts, she's especially passionate about making space for and supporting others on similar journeys.

Kiri has worked in the creative industries in diverse roles within local government and the small-medium non-profit sectors for organisations such as Think + Do Tank Foundation, Campbelltown Arts Centre, Cumberland Council's Peacock Gallery and Arts Studio, new music outfit Ensemble Offspring, Diversity Arts Australia, and social change organisation, All Together Now. As an independent producer, Kiri has presented arts and cultural programs in key venues across Sydney. Through her latest independent venture, Cultural Omnivore, she works with culturally diverse artists to produce events and offers consultation and writing services.

She maintains a writing practice alongside her work in cultural projects, self-publishing on www.culturalomnivore.blog. Her arts writing, essays and creative non-fiction pieces have been commissioned and published by Sydney Living Museums, Sydney Review of Books, Audrey Journal and The Music Trust's LoudMouth E-zine.

Kiri holds a Graduate Diploma in Creative and Cultural Industries Management from the University of Technology, Sydney, and a Bachelor of Music from the University of NSW.

BRONWYN PAPANTONIO - GENERAL MANAGER (Jan - April 2021)

Bronwyn (She/Her) has extensive experience in arts administration, project development and delivery. She has managed funding and strategic planning at Campbelltown Arts Centre, worked across four major Australian exhibitions at the Venice Biennale, and was instrumental to the development and delivery of the award-winning Australian Pavilion in 2015 for the Australia Council for the Arts. Bronwyn managed and grew the Australia Council's Venice Biennale Professional Development program, facilitating over 80 emerging arts professionals to develop their international networks at the world's largest visual arts festival. Bronwyn has also worked on the delivery of major arts events, including the Australian Performing Arts Market and the International Federation of Arts Councils and Cultural Agencies World Summit. She holds a Bachelor of Art Theory from the University of New South Wales, College of Fine Arts.

ADAM MCGOWAN - EXECUTIVE PRODUCER
(Jan - Oct 2021)

Adam McGowan (He/Him) is an experienced arts manager, curator and producer who has developed and delivered major arts and cultural experiences nationally across a wide range of artforms for over fourteen years. He joined Utp in 2017 as Executive Producer working on Blak Box (Sydney and Melbourne), Shorewell Presents... (Burnie, Tasmania) and Right Here. Right Now. (Blacktown). Adam was Program Manager at Sydney Festival (2011-2017) with a focus on theatre and dance, and curated the About an Hour series (2013-2016) a showcase of contemporary performance. Adam is a graduate of the National Institute of Dramatic Art where he obtained a Bachelor of Arts (Production). He also holds an Arts/Education degree.

EDDIE ABD - CREATIVE PRODUCER

Eddie Abd (She/Her) is an artist and creative producer who lives on Darug and Gundungurra land with her husband and two children. She is Lebanese and Australian and is constantly reminding herself to speak in Arabic with her kids. After working in radio as a broadcast journalist for a few years, Eddie started working as an artist facilitator on community arts projects in Western Sydney, and thanks to esteemed cultural workers in this field has learned (and is still learning) how to work collaboratively and respectfully on projects that centre people. Eddie studied Fine Arts (painting) at the Lebanese University and Digital Media at UNSW. She has recently been awarded the Blake Art Prize (emerging artist) and is getting better at balancing and interweaving being a mum, working and making art.

VERÓNICA BARAC-GOMEZ - CREATIVE PRODUCER

Verónica Barac-Gomez (She/Her) was born in Uruguay and lives on unceded Gadigal land. She's directed and produced Sydney Fringe Festival productions, coordinated the Liveworks Festival Delegates Program at Performance Space on a couple of wonderful occasions, and has worked at Utp for the past two years as Administrator and now as Creative Producer. She's passionate about collaborative spaces and moving slowly to foster deep relationships with artists and community.

CLAIRE HOLLAND - MARKETING MANAGER
(from July 2021)

Originally from Sydney, Claire Holland (She/Her) studied and grew her professional practice as an arts marketer, producer and theatre-maker in Canberra, working for organisations like Music for Canberra and Canberra Youth Theatre. A self-proclaimed 'all round keen bean', Claire returned to Sydney in 2021 to work with Utp, excited to immerse herself in Western Sydney's art scene.

UTP ASSOCIATE STAFF DANIEL BROWNING
— BLAK BOX CURATOR

Daniel is a highly respected journalist and radio broadcaster from the Bundjalung and Kullilli peoples of far northern New South Wales and south-western Queensland. A trained painter, he is a visual arts graduate of the Queensland University of Technology. Since 2005 he has produced and presented Awaye!, the Indigenous art and culture program on ABC Radio National. He has produced sound artworks from three UNESCO World Heritage sites, exhibited during the 2015 Mildura Palimpsest Biennale and in extremis at Arts House, Melbourne in 2017. As a documentary maker he has received a bronze medal at the New York Festival for Cast Among Strangers, a study of the human zoo phenomenon. His documentary Fernando's Ghost about the Aboriginal rights activist Anthony Martin Fernando was highly commended in the John Newfong Media Prize in 2008 and received an honourable mention at imagineNATIVE, the international festival of Indigenous film and media arts in Canada. Currently, he produces Word Up, a podcast which shares Australia's diverse Indigenous languages one word at a time.

DR ROBERT LANG - CHAIR

Dr Robert Lang has a career history of thirty-five years in the public service, gained within a combination of state & local government, change management, community engagement, strategic urban planning, urban development, transport infrastructure, place management, arts, tourism and energy businesses. He was the CEO of three major arts organisations including Parramatta City Council, Sydney Harbour Foreshore Authority and Pacific Power. He has significant experience as a Board Director, serving on 20 Boards over the past 25 years, including not-for-profits, private companies and government statutory authorities. Dr Lang has extensive experience in the Arts, having staged theatrical productions at Riverside Theatre Parramatta for the past 32 years and run major public events in the Rocks, Darling Harbour & Parramatta including New Years Eve, Australia Day, Parramasala, Jazz Fiesta, Arts in the Rocks and Hoopla, performing to audiences of over 100,000 people. He was instrumental in bringing major events to Parramatta and Western Sydney.

NINA TROFIMOVA - TREASURER

Nina is an accomplished CFO / Head of Finance, with over 15 years' experience in the NFP sector. She has a deep understanding of industry-specific issues, including legislation, funding and reforms. She specialises in driving business process efficiencies, leading financial strategy, and implementing new systems to meet business objectives.

FCPA and CA qualified, Nina is a for-purpose person, deeply committed to making a difference. She works as Senior Finance Associate, simply speaking 'outsourced CFO', at financial consulting company Purpose Accounting. Prior to joining Purpose, Nina managed Finance Functions for large non-profit organisations within the arts, culture and environmental sectors, including Biennale of Sydney. Nina currently holds the position of Chair to CPA Australia's Not For Profit Committee, acting in an advisory capacity to the CPA NSW Divisional Council.

AMANDA BRISOT

Amanda joined the board of Urban Theatre Projects in 2019, drawn to the company's passion for telling the important and unique stories of Western Sydney in such an authentic and innovative way. Having grown up in the region, Amanda shares a deep appreciation for the wonderfully diverse fabric of the local community and is a passionate advocate for Western Sydney. In her current role as General Manager of Western Sydney Business Connection, Amanda has led a number of successful advocacy campaigns and programs within the region that aim to drive economic growth and positive social outcomes for the community. Amanda has more than three decades of experience in marketing, commercial partnerships and stakeholder engagement across government, private and not-for-profit sectors.

MICHELLE HANNA

Michelle is a communications and production specialist working across arts, media and government. Currently working in Internal Communications for the Australian Communications and Media Authority, Michelle also chairs the Sydney Outreach Committee for Human Rights Watch in Australia. Previously, she worked in social impact documentary for a film about Huntington's Disease as well as with Good Pitch2 Australia at the Sydney Opera House. Michelle was an in-house producer for the subscription TV arts channels and a casual arts reporter for SBS World News, and an arts publicist prior to that. Michelle commenced her career working with the team that delivered the Sydney 2000 Olympic and Paralympic Arts Festivals.

CRAIG MCMASTER

Craig McMaster is the Director of Riverside Theatres Parramatta, a well-established and highly successful cultural and community asset of the City of Parramatta Council. Craig has an extensive senior leadership background in entertainment and the arts with more than 30 years industry experience in theatre, cinema, events and venue management, ticketing, marketing and technology. Craig is also Managing Director of AvenuArts (Australasia), a boutique Arts/Entertainment and Commercial Consultancy practice. AvenuArts specialises in strategic and commercial advisory services for production and venue development, programming strategy, arts management, marketing and administration.

Previously, Craig held the role of Project and Executive Director of Sydney Coliseum Theatre, West HQ - the award-winning new 2000 seat proscenium arch theatre venue which opened in Western Sydney in 2019. Prior to this, Craig worked as Chief Marketing and Information Officer (CMIO) for VenuesLive Management Services, as CEO of leading premium ticketing and VIP packaging provider Showbiz Group, and in senior leadership roles with Australia's leading primary ticketing provider, Ticketek Pty Ltd firstly as Chief Operating Officer and then as Chief Executive Director.

THEO PSYCHOGIOS

Theo is a Partner with Deloitte's Financial Advisory practice and focuses on providing services to the state, local and federal governments, government agencies and private sector organisations they interact with. Theo has been a lead advocate for the economic and social development of Western Sydney, starting with the ground breaking Shaping Future Cities - Designing Western Sydney report, which provided an economic blueprint for the region's sustainable and equitable growth. His work has influenced government and private sector investment in the job generators, amenity and public infrastructure and services that will underpin Western Sydney's growth for the years to come. Theo's professional and personal life has been heavily influenced by his Greek heritage. The lessons and experiences from his parents and extended family have forged his unwavering belief in the value of community, culture, diversity, commitment, exchange and creative expression. Celebrating the unique and shared stories of all Australian cultures, and supporting truth telling for our first nation people and artists, is something that Theo is especially passionate about.

CATHERINE SULLIVAN

Catherine is a lawyer with extensive law firm and in-house corporate legal experience and is currently Head of Legal Delivery & Senior Legal Counsel at ASX Limited specialising in financial markets, corporate, governance and regulatory law. She is a director of Utp, Critical Path and National Young Writers Festival and former Chair of Critical Stages and director of Brand X.

SHANNON WILLIAMS (BROTHABLACK)

BrothaBlack is one of Australia's pioneers of Indigenous Hip Hop. He is a founding member of Indigenous Hop Hop crew, South West Syndicate. In 2007 he released his first solo album 'More Than a Feeling' featuring the breakthrough single 'Are you with me out there' fast becoming an anthem for underground Hip Hop goers and added some genuine south-west side grunt to the soundtrack for Foxtel's smash hit TV series, 'Dangerous'. He has received extensive airplay on Triple J including performing a set for Live at the Wireless, broadcast in 2007. BrothaBlack is also an accomplished actor and performer, with more than 200 performances under his belt. He featured on the Foreign Heights track 'Get Yours (Remix)' nominated for an ARIA Award for Best Urban Release. BrothaBlack also appeared as the studio host in Move It Mob Style seasons 1, 2 and 3 nominated in 2012 for The ASTRA Awards Most Outstanding Children's Program or Event and in 2014 for Most Outstanding Children's Program at the 56th annual TV Week Logie Awards.

MOUNA ZAYLAH

Mouna Zaylah is Arab-Australian, born and raised in Western Sydney. She is an arts and cultural development worker with over 25 years experience working in the community arts and cultural development sector and local government. She is currently the Business and Engagement Manager at Campbelltown Arts Centre, Campbelltown City Council overseeing the operations, education and public programs, community and audience engagement, grants and funding. She was Co-Director of the Arab Film Festival 2007-2017. From 2015 to 2020 she was a member of the NSW Film and Television Industry Advisory Committee (Screen NSW). In 2019 she joined the Create NSW Multi-Artform Board. Between 1999 and 2016 she worked for Information and Cultural Exchange managing artistic and cultural programs, producing resources for artists and communities, coordinating cultural events, performance and screen-based projects with artists, community groups and organisations. She works across sectors including community, arts, screen, technology and business. Mouna has also worked for Urban Theatre Projects in administration and as a project officer (1992-1997). She has also worked for Casula Powerhouse Arts Centre in administration, curatorial and project coordinator roles (1997-1999) and a range of other community and youth based organisations as a freelance arts administrator, project coordinator and cultural consultant.

TIAN ZHANG

Based on Darug Country in western Sydney, Tian Zhang is an award-winning curator and changemaker working at the intersections of art and cultural practice. Her work often involves a recalibration of rituals and cultural phenomena within our understandings of contemporary art and life. She has more than ten years experience producing culturally attentive and site responsive projects, working with organisations such as Utp, Parramatta Artists' Studios, Blacktown Arts, Sydney Customs House, Brisbane Festival and Brisbane City Council.

With a deep commitment to grassroots, collective and collaborative practices. Tian is a founding co-director of Pari, an artist-run gallery and community space for Parramatta. She was previously Chair and co-director at Firstdraft and has co-founded and contributed to arts collectives in Meanjin/Brisbane. Tian is an alumnus of the Australia Council for the Arts Future Leaders Program and the British Council INTERSECT Program.



Utp produces projects across art forms that engage with social issues and reflect contemporary Australia. We work with artists and communities to create transformative cultural experiences that connect audiences across cultures and generations, and that speak to the plurality of lived experiences that make up contemporary Australia.

Recognised internationally, Utp has a 44-year history of creating artistically distinctive work and being at the forefront of contemporary arts practice.

LOVE WHAT WE DO AS MUCH AS WE DO? THERE ARE A NUMBER OF WAYS TO SHOW YOUR SUPPORT:

- You can make a donation by phone, post or online through GiveNow
- You can become an Access Champion and join us in creating a more equitable future for artists and audiences
- You can join our Producers Circle — a passionate group of donors to seed contemporary Australian work.

Utp is also interested in finding new ways to work with businesses and companies, particularly those based in Western Sydney. Utp invites potential sponsors and partners to discuss the possibilities of working together.

To discuss any aspect of Utp's philanthropy and development program, please email admin@utp.org.au or call +61 02 9707 2111.

Utp (Urban Theatre Projects Ltd) is a charitable institution and is registered as a deductible gift recipient. All donations made to the Urban Theatre Projects Public Fund of over \$2 are tax deductible. All donors are issued a tax receipt.

Show your support

“Committed to diversity, equity and allyship, Utp is one of the most innovative and diverse commissioning organisations in the country. Utp uses the arts in vital and compelling ways to forge connections and start new conversations, often in the spaces where people don’t know where to start”

Rachel Morley, Associate Dean, School of Humanities and Communication Arts, Western Sydney University

JOIN A PASSIONATE GROUP OF DONORS TO SEED CONTEMPORARY AUSTRALIAN WORK.

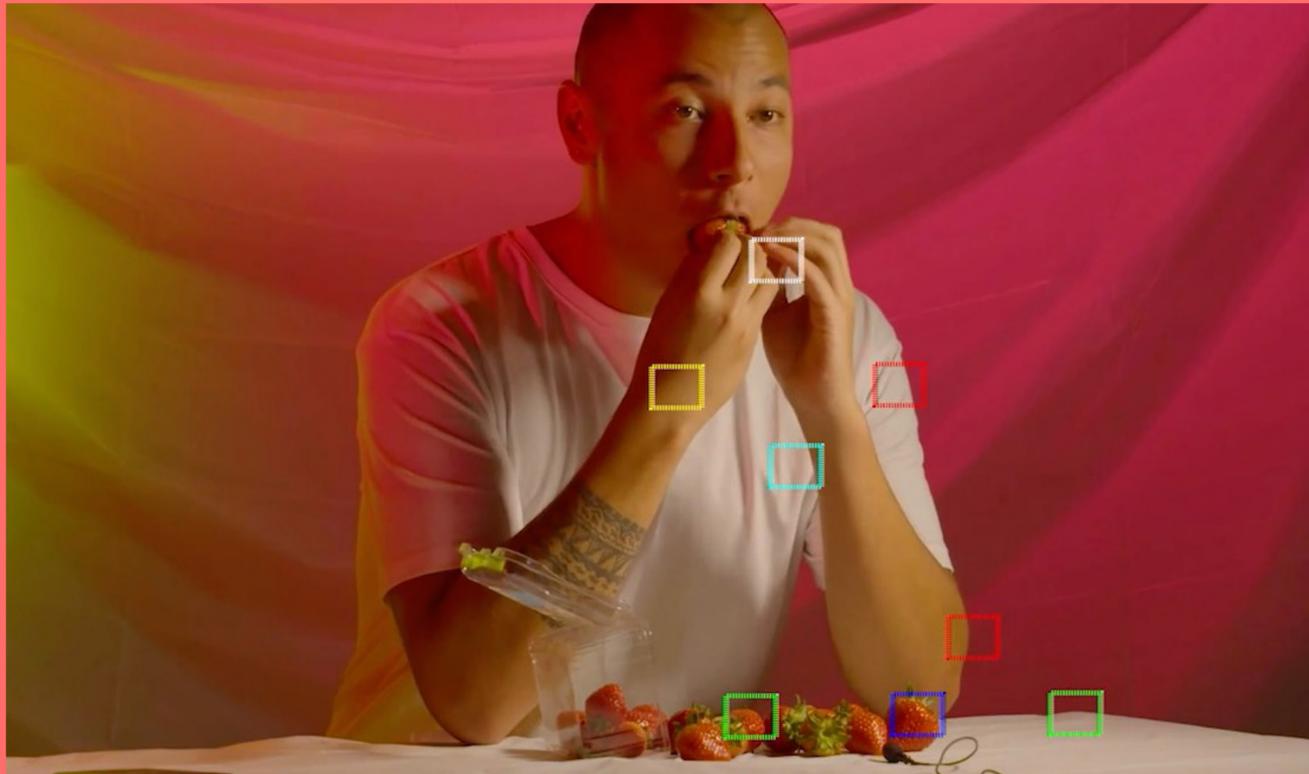
Utp Producers Circle offers supporters an opportunity to engage with us in the creation of new work. You’ll stay closely connected throughout the creative process—to the work, to the artists, and to our company.

That old adage, ‘you need money to make money’, rings very true in the creative industries. Your donation emboldens us to secure additional support from Government, foundations, and sponsors, which in turn increases our ability to provide direct and sustained support to artists.

Utp Producers Circle members donate \$3000+ per annum. By joining, you’re not only providing vital support for artists to explore fresh ideas and develop new contemporary work, you’re also actively shaping an arts landscape that is socially responsive, locally engaged and urgently relevant.



Emily Havea and Aileen Huynh in *Sex, Drugs and Pork Rolls*, 2021. Photo by Nancy Trieu.



Top: *Part of your world*, Mish Grigor, 2020, Video still
Bottom: Tommy Misa in *Strawberry Kisses*, Enoch Mailangi, 2020, Video still

YOUR DONATION FUNDS:

\$3000 provides 1 artist a wage for a two-week residency

UTP ADDS IN VALUE:

- \$3000 in wages for an artistic collaborator
- \$660 in artist on-costs
- \$500 in technical and equipment hire costs
- \$2500 in producing and production support
- \$1000 in venue costs

\$7660 total investment from Utp for a two-week residency

WHAT YOU GET IN RETURN

(other than that warm feeling we all feel when we've done something good)

- Invitations to sharings to see the work you're supporting in development, and to meet the artists, other Producers Circle members and the Utp team
- Two complimentary tickets to each Utp public program throughout the year
- Invitations to special company events and launches
- Our gratitude and appreciation

To learn more about Utp's Producers Circle, please contact Kiri Zakinthinos, General Manager: kiri@utp.org.au

Utp Access Champions



“Utp is committed to reflecting Australia as it really is...
I commend them for taking risks and for giving voice”

Daniel Browning, Blak Box curator and host of ABC Radio National’s *The Art Show*

“Utp is different to other organisations because it is
about place and it is about being on the ground and
connected to community”

Hazem Shammass, Logie Award Winning Actor of stage and screen

**HELP MAKE ART PART OF EVERYONE’S LIFE. BECOME AN
ACCESS CHAMPION AND JOIN US IN CREATING A MORE
EQUITABLE FUTURE FOR ARTISTS AND AUDIENCES.**

At Utp we are committed to ensuring that the work we make and present
is accessible to all people regardless of ability, cultural background,
gender identity, sexuality, or socio-economic circumstance.

Utp Access Champions support our vision to be a leader in access, inclusion and
equity in the arts through investment in direct actions
and initiatives.



Shorewell Presents, 2021. Photos by Michelle Dupont.



YOUR DONATION COULD PROVIDE THE FOLLOWING IMPACT:

- \$1000 allows us to offer 40 free tickets to people experiencing financial barriers to access
- \$1500 funds one tactile tour, relaxed performance or Auslan interpreted show per season
- \$3000 generates resources including accessibility packs and show information in community languages

BEING A PROUD DISABILITY-LED ORGANISATION, UTP'S COMMITMENT TO ACCESSIBILITY AMPLIFIES THIS IMPACT THROUGH:

- Employing artists with lived experience of all forms of diversity
- Partnering with like-minded organisations in the arts, community services and education sectors to share resources and knowledge, and to open new pathways to access
- Investing in on-going staff training and development in the areas of access for people living with disability, gender awareness, and mental health first aid, so that our team has the skills and sensibilities to foster safer spaces for artists, audiences, and communities

To learn more about Utp's Access Champions, please contact Kiri Zakinthinos, General Manager: kiri@utp.org.au

Financial statements

Urban Theatre Projects Ltd

ABN 42 002 865 787

Financial Statements
For the Year Ended 31 December 2021

Urban Theatre Projects Ltd
Statement of Profit or Loss and Other Comprehensive Income
For the Financial Year Ended 31 December 2021

	Notes	2021 \$	2020 \$
Revenue	4	1,096,007	912,590
Other income	4	117,743	284,038
Total revenue		1,213,750	1,196,628
Expenses			
Administration		(73,387)	(80,648)
Depreciation		(2,791)	(51,112)
Employee benefits		(747,413)	(782,089)
Lease payments for short-term/low-value leases		(4,782)	(4,618)
Marketing		(6,751)	(25,426)
Net foreign currency losses		-	(34)
Production		(139,926)	(132,445)
Total expenses		(975,050)	(1,076,372)
Net surplus for the year		238,700	120,256
Income tax expense		-	-
Surplus after income tax		238,700	120,256
Other comprehensive income		-	-
Total comprehensive income		238,700	120,256

The accompanying notes form part of these financial statements.

Urban Theatre Projects Ltd
Statement of Financial Position
As at 31 December 2021

	Notes	2021 \$	2020 \$
Assets			
Current			
Cash and cash equivalents	5	1,766,125	1,287,505
Trade and other receivables	6	2,106	22,135
Other assets	7	13,579	4,294
Current assets		1,781,810	1,313,934
Non-current			
Property, plant and equipment	8	3,074	5,865
Non-current assets		3,074	5,865
Total assets		1,784,884	1,319,799
Liabilities			
Current			
Trade and other payables	9	65,715	64,376
Provisions	10	15,078	24,635
Other liabilities	11	436,518	201,915
Current liabilities		517,311	290,926
Non-current			
Non-current liabilities		-	-
Total liabilities		517,311	290,926
Net assets		1,267,573	1,028,873
Equity			
Accumulated funds - restricted		-	145,000
Accumulated funds - unrestricted		1,267,573	883,873
Total equity		1,267,573	1,028,873

The accompanying notes form part of these financial statements.

Urban Theatre Projects Ltd
Statement of Changes in Equity
For the Financial Year Ended 31 December 2021

	Restricted Grant Funds \$	Unrestricted Funds \$	Total Equity \$
Balance at 1 January 2020	-	908,617	908,617
Surplus for the year	-	120,256	120,256
Other comprehensive income	-	-	-
Total comprehensive income	-	120,256	120,256
Transfer to/(from) reserves	145,000	(145,000)	-
Balance at 31 December 2020	145,000	883,873	1,028,873
Balance at 1 January 2021	145,000	883,873	1,028,873
Surplus for the year	-	238,700	238,700
Other comprehensive income	-	-	-
Total comprehensive income	-	238,700	238,700
Transfer (from)/to reserves	(145,000)	145,000	-
Balance at 31 December 2021	-	1,267,573	1,267,573

The accompanying notes form part of these financial statements.

Urban Theatre Projects Ltd
Statement of Cash Flows
For the Financial Year Ended 31 December 2021

	Notes	2021 \$	2020 \$
Cash flows from operating activities			
Receipts from government grants		878,892	378,560
Receipts from client contributions		426,860	246,565
Receipts from donors and philanthropists		170,290	188,394
Receipts from government stimulus		87,691	279,200
Payments to suppliers and employees		(1,086,554)	(1,030,383)
Interest received		1,441	3,248
Net cash provided by operating activities		478,620	65,584
Cash flows from investing activities			
Redemption of term deposits		-	152,870
Net cash provided by investing activities		-	152,870
Cash flows from financing activities			
Net cash provided by financing activities		-	-
Net change in cash and cash equivalents		478,620	218,454
Cash and cash equivalents at beginning of financial year	5	1,287,505	1,069,051
Cash and cash equivalents at end of financial year	5	1,766,125	1,287,505

The accompanying notes form part of these financial statements.

Urban Theatre Projects Ltd
Notes to the Financial Statements
For the Financial Year Ended 31 December 2021

1. General information

The financial statements cover Urban Theatre Projects Ltd, an entity incorporated in Australia. The entity is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards and a registered charity under the *Australian Charities and Not-for-profits Commission Act 2012*.

Principal place of business is 5 Olympic Parade, Bankstown, NSW, 2200.

The financial report was authorised for issue by the Directors on 31 March 2022.

2. Changes in accounting policies

New and revised standards that are effective for these financial statements

A number of revised standards became effective for the first time to annual periods beginning on or after 1 January 2020. The adoption of these revised accounting standards has not had a material impact on the entity's financial statements.

Accounting Standards issued but not yet effective and not been adopted early by the entity

A number of new and revised standards have been issued but are not yet effective and have not been adopted early by the entity. The Directors are currently assessing the impact such standards will have on the entity.

3. Summary of significant accounting policies

Financial reporting framework

The general purpose financial statements of the entity have been prepared in accordance with the requirements of the *Australian Charities and Not-for-profits Commission Act 2012*.

Statement of compliance

The general purpose financial statements of the entity have been prepared in accordance with Australian Accounting Standards – Reduced Disclosure Requirements and other authoritative pronouncements of the Australian Accounting Standards Board.

Basis of preparation

The financial statements, except for the cash flow information, have been prepared on an accruals basis and are based on historical costs unless otherwise stated in the notes. The accounting policies that have been adopted in the preparation of this report are as follows:

Revenue from contracts with customers

Revenue is recognised on a basis that reflects the transfer of promised goods or services to customers at an amount that reflects the consideration the entity expects to receive in exchange for those goods or services.

Revenue is recognised by applying a five-step model as follows:

1. Identify the contract with the customer
2. Identify the performance obligations
3. Determine the transaction price
4. Allocate the transaction price to the performance obligations
5. Recognise revenue as and when control of the performance obligations is transferred

**Urban Theatre Projects Ltd
Notes to the Financial Statements
For the Financial Year Ended 31 December 2021**

Other revenue

For any revenue streams that are not defined as contracts with customers, then the revenue is recognised when the entity gains control, economic benefits are probable and the amount of the revenue can be measured reliably.

Operating expenses

Operating expenses are recognised in profit or loss upon utilisation of the service or at the date of their origin.

Short-term leases and leases of low-value assets

The entity's short-term leases are those that have a lease term of 12 months or less from the commencement. It also applies the lease of low-value assets recognition exemption to leases of low-value. Lease payments on short-term leases and leases of low-value assets are recognised as expense on a straight-line basis over the lease term.

Income tax

No provision for income tax has been raised as the entity is exempt from income tax as a registered charity under the *Australian Charities and Not-for-profits Commission Act 2012*.

Cash and cash equivalents

Cash on hand equivalents includes cash on hand, deposits held at-call with banks, other short-term highly liquid investments with original maturities of three months or less.

Trade and other receivables

Trade receivables are initially recognised at fair value and subsequently measured at amortised cost using the effective interest method, less any allowance for expected losses. Trade receivables are generally due for settlement within 30 days.

Property, plant and equipment

Plant and equipment

Plant and equipment are measured using the cost model, measured at cost less subsequent depreciation and impairment losses. Costs include purchase price, other directly attributable costs and the initial estimate of the costs of dismantling and restoring the asset, where applicable.

Property, plant and equipment that have been contributed at no cost, or for nominal cost, are recognised at the fair value of the asset at the date it is acquired.

Depreciation

The depreciable amount of all fixed assets is depreciated over the asset's useful life to the entity, commencing from the time the asset is held ready for use.

The depreciation rates used for each class of depreciable assets at are:

Class of fixed asset	Depreciation rate
Office equipment	25-50%
Theatre equipment	20-50%

The assets' residual values and useful lives are reviewed, and adjusted if appropriate, at the end of each reporting period.

**Urban Theatre Projects Ltd
Notes to the Financial Statements
For the Financial Year Ended 31 December 2021**

Gains and losses on disposals are determined by comparing proceeds with the carrying amount. These gains or losses are included in the statement of profit or loss and other comprehensive income.

Impairment of assets

At the end of each reporting period the entity determines whether there is evidence of an impairment indicator for non-financial assets.

Where an indicator exists for indefinite life intangible assets and intangible assets not yet available for use, the recoverable amount of the asset is estimated.

Where assets do not operate independently of other assets, the recoverable amount of the relevant cash generating unit (CGU) is estimated.

The recoverable amount of an asset or CGU is the higher of the fair value less costs of disposal and the value in use. Value in use is the present value of the future cash flows expected to be derived from an asset or CGU.

Where the recoverable amount is less than the carrying amount, an impairment loss is recognised in profit or loss.

Reversal indicators are considered in subsequent periods for all assets which have suffered an impairment loss.

Financial instruments

Financial assets and financial liabilities are recognised when the entity becomes a party to the contractual provisions of the instrument.

Financial assets

Contract assets and receivables

A contract asset is recognised when the entity's right to consideration in exchange goods or services that has transferred to the customer when that right is conditioned on the entity's future performance or some other condition.

A receivable is recognised if an amount of consideration that is unconditional is due from the customer (i.e., only the passage of time is required before payment of the consideration is due).

Contract assets and receivables are subject to impairment assessment.

Initial recognition and measurement

Financial assets are classified, at initial recognition, and subsequently measured at amortised cost, fair value through other comprehensive income (OCI), or fair value through profit or loss.

Financial assets at amortised cost

Financial assets at amortised cost are subsequently measured using the effective interest (EIR) method and are subject to impairment. Gains and losses are recognised in profit or loss when the asset is derecognised, modified or impaired.

**Urban Theatre Projects Ltd
Notes to the Financial Statements
For the Financial Year Ended 31 December 2021**

Financial liabilities

Initial recognition and measurement

Financial liabilities are classified, at initial recognition, at amortised cost unless or at fair value through profit or loss.

All financial liabilities are recognised initially at fair value and, in the case of financial liabilities at amortised cost, net of directly attributable transaction costs.

Financial liabilities at amortised cost

After initial recognition, trade payables and interest-bearing loans and borrowings are subsequently measured at amortised cost using the EIR method. Gains and losses are recognised in profit or loss when the liabilities are derecognised as well as through the EIR amortisation process.

Trade and other payables

These amounts represent liabilities for goods and services provided to the entity prior to the end of the financial year and which are unpaid. Due to the short-term nature, they are measured at amortised cost and are not discounted. The amounts are unsecured and are usually paid within 30 days of recognition.

Goods and services tax (GST)

Revenue, expenses and assets are recognised net of the amount of goods and services tax (GST), except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO).

Receivables and payables are stated inclusive of GST.

The net amount of GST recoverable from, or payable to, the ATO is included as part of receivables or payables in the statement of financial position.

Cash flows in the statement of cash flows are included on a gross basis and the GST component of cash flows arising from investing and financing activities which is recoverable from, or payable to, the taxation authority is classified as operating cash flows.

Provision for employee benefits

Provision is made for the entity's liability for employee benefits arising from services rendered by employees to the end of the reporting period. Employee benefits that are expected to be wholly settled within one year have been measured at the amounts expected to be paid when the liability is settled.

Employee benefits expected to be settled more than one year after the end of the reporting period have been measured at the present value of the estimated future cash outflows to be made for those benefits. In determining the liability, consideration is given to employee wage increases and the probability that the employee may satisfy vesting requirements. Cashflows are discounted using market yields on high quality corporate bond rates incorporating bonds rated AAA or AA by credit agencies, with terms to maturity that match the expected timing of cashflows. Changes in the measurement of the liability are recognised in profit or loss.

**Urban Theatre Projects Ltd
Notes to the Financial Statements
For the Financial Year Ended 31 December 2021**

Liabilities relating to contracts with customers

Contract liabilities

A contract liability is recognised if a payment is received or a payment is due (whichever is earlier) from a customer before the entity transfers the related goods or services/grant conditions are fulfilled. Contract liabilities include deferred income. Contract liabilities are recognised as revenue when the entity performs under the contract (i.e. transfers control of the related goods or services to the customer/fulfils conditions of the grant).

The services are usually provided/conditions are usually fulfilled within twelve (12) months of receipt of the payment/grant. Where the amount received is in respect of services to be provided over a period that exceeds twelve (12) months after the reporting date/the conditions will only be satisfied more than twelve (12) months after the reporting date, the liability is discounted and presented as non-current.

Comparative figures

Where required by Accounting Standards, comparative figures have been adjusted to conform to changes in presentation for the current financial year. With the exception of minor reclassifications between certain financial statement line items, comparatives are consistent with prior years, unless otherwise stated.

Significant judgement in applying accounting policies

When preparing the financial statements, the Directors undertake a number of judgements, estimates and assumptions about the recognition and measurement of assets, liabilities, income and expenses.

Estimation uncertainty

Information about estimates and assumptions that have the most significant effect on recognition and measurement of assets, liabilities, income and expenses is provided below. Actual results may be substantially different.

Useful lives of depreciable assets

Management reviews its estimate of the useful lives of depreciable assets at each reporting date, based on the expected utility of the assets. Uncertainties in these estimates relate to technical obsolescence that may change the utility of certain software and IT equipment.

Impairment

In assessing impairment, the Directors estimate the recoverable amount of each asset or cash-generating unit, based on expected future cash flows and uses an interest rate to discount them. Estimation uncertainty relates to assumptions about future operating results and the determination of a suitable discount rate.

Urban Theatre Projects Ltd
Notes to the Financial Statements
For the Financial Year Ended 31 December 2021

	2021	2020
	\$	\$
4. Revenue		
Government grants - Create NSW	321,119	280,805
Government grants - Australian Council for the Arts	272,449	154,545
Donations and philanthropy income	161,654	188,394
Performance fees and box office	180,821	150,215
Sponsorship - in cash	85,000	50,000
Sponsorship - in kind	74,000	74,000
Workshop fees	964	14,631
	1,096,007	912,590
Other income		
JobKeeper/JobSaver	87,691	233,200
Cash Flow Boost	-	36,000
Service NSW Subsidy	-	10,000
Interest income	1,441	3,443
Royalties	645	452
Other income	27,966	943
	117,743	284,038
5. Cash and cash equivalents		
Cash on hand	311	119
Cash at bank	1,609,662	1,132,167
Short-term deposits	156,152	155,219
	1,766,125	1,287,505
6. Trade and other receivables		
Current		
Trade receivables	-	1,540
Other receivables	1,611	20,595
Bonds and deposits	495	-
	2,106	22,135
7. Other assets		
Current		
Prepayments	13,579	4,294
	13,579	4,294

Urban Theatre Projects Ltd
Notes to the Financial Statements
For the Financial Year Ended 31 December 2021

	2021	2020		
	\$	\$		
8. Property, plant and equipment				
Theatre equipment at cost	8,891	8,891		
Theatre equipment accumulated depreciation	(8,891)	(8,891)		
	-	-		
Office equipment at cost	32,989	32,989		
Office equipment accumulated depreciation	(29,915)	(27,124)		
	3,074	5,865		
Blak Box Build at cost	144,321	144,321		
Blak Box Build accumulated depreciation	(144,321)	(144,321)		
	-	-		
Total property, plant and equipment	3,074	5,865		
	Theatre	Office		
	Equipment	Equipment	Blak Box Build	
		\$	\$	
			Total	
			\$	
Net carrying amount 1 January 2021	-	5,865	-	5,865
Additions	-	-	-	-
Disposals	-	-	-	-
Depreciation	-	(2,791)	-	(2,791)
Net carrying amount 31 December 2021	-	3,074	-	3,074
		2021	2020	
		\$	\$	
9. Trade and other payables				
Current				
Trade payables		419	4,729	
Sundry creditors and accruals		46,546	51,002	
Net GST payable		18,750	8,645	
		65,715	64,376	
10. Provisions				
Current				
Provision for employee benefits		15,078	24,635	
		15,078	24,635	

Urban Theatre Projects Ltd
Notes to the Financial Statements
For the Financial Year Ended 31 December 2021

	2021	2020
	\$	\$
11. Other liabilities		
Current		
Contract liabilities - Grants in advance - Australia Council	130,631	-
Contract liabilities - Grants in advance - Bankstown Community Resource Group	5,455	-
Contract liabilities - Grants in advance - Canterbury-Bankstown City	6,000	-
Contract liabilities - Grants in advance - Create NSW	93,881	10,000
Contract liabilities - Grants in advance - Crown Resorts Foundation	50,000	50,000
Contract liabilities - Grants in advance - Infrastructure NSW	91,915	91,915
Contract liabilities - Grants in advance - NIDA	8,636	-
Contract liabilities - Grants in advance - Packer Family	50,000	50,000
	<u>436,518</u>	<u>201,915</u>

12. Related parties

The entity's related parties include its key management personnel and related entities. Transactions between related parties are on normal commercial terms and conditions no more favourable than those available to other parties.

13. Members' guarantee

The company is incorporated under the *Corporations Act 2001* and is a company limited by guarantee. If the company is wound up, the constitution states that each member is required to contribute a maximum \$2 each towards meeting any outstanding obligations of the entity. At 31 December 2021, the total amount that members of the company are liable to contribute if the company was wound up is \$22 (2020: \$22).

14. Commitments

The entity had no material capital commitments as at 31 December 2021 (2020: None).

15. Contingent liabilities

There are no contingent liabilities as at 31 December 2021 (2020: None).

16. Subsequent events

No adjusting or significant non-adjusting events have occurred between the reporting date and the date of authorisation of these accounts.

Urban Theatre Projects Ltd
Responsible Entities' Declaration
For the Financial Year Ended 31 December 2021

The Responsible Persons declare that in the Responsible Persons' opinion:

- a) the financial statements and notes are in accordance with the *Australian Charities and Not-for-profits Commission Act 2012*, including:
 - i) giving a true and fair view of the registered entity's financial position as at 31 December 2021 and of its performance for the year ended on that date; and
 - ii) complying with Australian Accounting Standards – Reduced Disclosure Requirements and the *Australian Charities and Not-for-profits Commission Regulation 2013*; and
- b) there are reasonable grounds to believe that the registered entity is able to pay all of its debts, as and when they become due and payable.

Signed in accordance with subsection 60.15(2) of the *Australian Charities and Not-for-profit Commission Regulation 2013*.



Dr Robert Lang
Director
31 March 2022
Sydney, New South Wales



Dr Jessica Olivier
CEO/Artistic Director
31 March 2022
Sydney, New South Wales



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**Urban Theatre Projects Ltd
Auditor's Independence Declaration to the Members of Urban Theatre Projects Ltd
For the Financial Year Ended 31 December 2021**

In accordance with the requirements of section 60-40 of the *Australian Charities and Not-for-profits Commission Act 2012*, as lead auditor for the audit of Urban Theatre Projects Ltd for the year ended 31 December 2021, I declare that, to the best of my knowledge and belief, there have been:

- a) No contraventions of the auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012* in relation to the audit; and
- b) No contraventions of any applicable code of professional conduct in relation to the audit.

SDJA

Simon Joyce
Director
31 March 2022
Sydney, New South Wales

Liability limited by a scheme approved under Professional Standards Legislation



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**Urban Theatre Projects Ltd
Independent Auditor's Report to the Members of Urban Theatre Projects Ltd
For the Financial Year Ended 31 December 2021**

Opinion

We have audited the financial report of Urban Theatre Projects Ltd (the registered entity), which comprises the statement of financial position as at 31 December 2021, the statement of profit or loss 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 responsible entities' declaration.

In our opinion, the financial report of Urban Theatre Projects Ltd has been prepared in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012* (ACNC Act), including:

- (a) giving a true and fair view of the registered entity's financial position as at 31 December 2021 and of its financial performance for the year then ended; and
- (b) complying with Australian Accounting Standards – Reduced Disclosure Requirements and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the registered entity in accordance with 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 our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Information Other than the Financial Report and Auditor's Report Thereon

The directors of the company are responsible for the other information. The other information is the unaudited detailed statement of profit or loss accompanying the financial report.

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

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

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

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Urban Theatre Projects Ltd
Independent Auditor's Report to the Members of Urban Theatre Projects Ltd
For the Financial Year Ended 31 December 2021

Responsibilities of Responsible Entities for the Financial Report

The responsible entities of the registered entity 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 responsible entities 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, the responsible entities are responsible for assessing the registered entity'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 responsible entities either intends to liquidate the registered entity or to cease operations or has no realistic alternative but to do so. The responsible entities are responsible for overseeing the registered entity's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Report

Our 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 our 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.

A further description of our responsibilities for audit of the financial report is located at the Auditing and Assurance Standards Board website at: <http://www.auasb.gov.au/Home.aspx>. This description forms part of our auditor's report.


SDJA

Simon Joyce
Director
31 March 2022
Sydney, New South Wales

Urban Theatre Projects Ltd
Unaudited Detailed Statement of Profit or Loss
For the Financial Year Ended 31 December 2021

	2021	2020
	\$	\$
Revenue		
Donation income	36,654	38,034
Philanthropy income	125,000	150,360
Government grants	593,568	435,350
Performance fees and box office	180,821	150,215
Sponsorship - in cash	85,000	50,000
Sponsorship - in kind	74,000	74,000
Workshop fees	964	14,631
JobKeeper/JobSaver	87,691	233,200
Cash Flow Boost	-	36,000
Service NSW Subsidy	-	10,000
Interest income	1,441	3,443
Royalties	645	452
Other income	27,966	943
Total revenue	1,213,750	1,196,628
Expenses		
Advertising and promotion	(6,751)	(25,426)
Annual leave (written back)/provided for	9,557	(4,514)
Auditor's remuneration	(6,306)	(5,300)
Bank charges	(376)	(448)
Bookkeeping services	(30,000)	(35,000)
Courier and postage	(395)	(397)
Depreciation of plant and equipment	(2,791)	(51,112)
Foreign currency losses	-	(34)
General expenses	-	(648)
Insurance	(19,108)	(22,360)
Printing and stationery	(1,780)	(1,810)
Production expenses	(140,844)	(135,191)
Rent and utilities	(5,723)	(3,168)
Salaries, wages and consultancy fees	(685,566)	(698,087)
Small equipment purchases	(708)	(786)
Staff training and welfare	(4,366)	(2,651)
Staff recruitment	(262)	-
Storage fees	(675)	(434)
Subscriptions and memberships	(2,936)	(2,025)
Superannuation	(57,356)	(60,833)
Telephone and internet expenses	(7,707)	(10,192)
Travel expenses	(10,477)	(15,956)
Volunteers	(480)	-
Total expenses	(975,050)	(1,076,372)

Urban Theatre Projects Ltd
Unaudited Detailed Statement of Profit or Loss
For the Financial Year Ended 31 December 2021

	2021	2020
	\$	\$
Net surplus for the year	<u>238,700</u>	<u>120,256</u>
Income tax expense	-	-
Surplus after income tax	<u>238,700</u>	<u>120,256</u>