

2023

Annual Report



Acknowledgment of Country

Utp acknowledges the people of the Dharug nation, traditional custodians of the land on which we work. We also acknowledge the traditional custodians of the lands of all nations on which we live and make work. We pay respects to their Elders past, present and future communities. We recognise that on this land, sovereignty was never ceded. We thank all the First Nations people for their ongoing care and custodianship of the land, waters and air.

Who we are

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. 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 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 from Western Sydney, people experiencing financial hardship, people from culturally diverse backgrounds, First Nations people of Australia, people living with disability and young people.



Image credit: Jessica Olivieri

Co-Artistic Directors message



Image credit: Jacquie Manning

In 2023, Utp led the sector in diversity within our team, Board and artists. 2023 marks the move to a Co-Artistic Director model between Wiradjuri curator Hannah Donnelly and Dr Jessica Olivieri. Hannah is the first First Nations person to lead a Western Sydney arts organisation.

The provocation of 2023 has been *A Season of Care*. This has been a year to invest in artists professional development, long-term community relationships, and to develop significant major works.

In 2023, we have worked with 96 artists.
In 2023, 21 works have been developed.

We now have First Nations representation at all levels of Utp, culturally diverse people in power – on the Board and in the team, people with disability in leadership and people from working class backgrounds everywhere you look. In 2023 Utp team, Board and the artists we work with, truly reflected the rich diversity of the place we call home, Western Sydney. For this we are incredibly proud. This depth of experience is expressed through Utp's new programming manifesto:

We prioritise relationships with place and people.

We believe in art that reflects the complexities and diversity of this continent.

We make multi-year commitments to artists and communities to make ambitious anti-disciplinary art.

We prioritise people from outside the dominant culture to engage deeply in ideas and issues that face us today.

We believe art can do things and we also believe in its intrinsic value.

Co-Artistic Directors message

Programs

In 2023, we have invested in year-long group development programs *Counterflows* and *A Season of Care*. *Counterflows* is a partnership with Arts House, Melbourne working with 10 artists across Bankstown, North Melbourne and the United Arab Emirates. *A Season of Care* included 8 artists from culturally diverse and disability communities in a 12-month development program that culminated in an evening of offerings, performances and discussions. Several new major projects will be supported as a result of these programs.

Our major commissions in development in 2023 are **Aimée Falzon's** part operetta, part animation *She Rested*, and Wiradjuri-Scottish artist **April Phillips'** major interactive video installation, *Body Place*, to be presented in early 2024.

In 2023, Utp initiated a major ongoing initiative **Dharug collective**, a 10-year commitment that specifically supports Dharug artists to make major projects from the ground up. We began with a matched mentorship with senior Dharug practitioner Leanne Tobin as a paid mentor for Dharug artist Billy Bain. We are currently working with 8 artists at varying stages of career and development of major new works.

We continue to prioritise work with the Arabic-speaking diaspora, such as supporting Arab Theatre Studio's collaboration with Gudskul to present *Lumbung* in Western Sydney. We continue to provide Palestinian artists and community access and support with space.

Thought leadership

We partnered with Accessible Arts and Diversity Arts Australia on the *Ripple: Disability and Culturally Diverse Internship Program*. We were honoured to work with Dharug and culturally diverse artist and activist with disabilities, M Sunflower. Each team member is in the process of completing an access/cultural rider to ensure Utp can facilitate a workplace for the team to do their best work.

We are in a process of applying protocols for using First Nations Cultural and Intellectual Property in the Arts (Terri Jenke 2020) to inform how we do Benefit Sharing for cultural knowledge holders and custodians involved in all projects.

In 2023, we have thought deeply about the role of arts organisations in responding to the crises in Palestine and neighbouring regions, and are acutely aware of the impact of the No vote on First Nations communities. We proudly stand publicly with those artists who are impacted and allies who are working in all possible forms of solidarity. We believe it is our duty to support artists.

Hannah Donnelly and Jess Olivieri

Chair Message

2023 was a year of deep reflection, ongoing development and thinking big about what Utp is and can be as it approaches its 45th year in 2025. In light of national and international events, it also became a year of reflecting and acting on how Utp can further create spaces for processing and healing for those in the Utp community.

We welcomed Wiradjuri curator Hannah Donnelley as Utp's first Co-Artistic Director, joining Dr Jessica Olivieri to co-lead the artistic foundation whereupon the artists and creatives Utp collaborate with can create their own imprint. Hareen Johl joined as General Manager, rounding out the new leadership team with exceptional skills, capabilities and vision.

Utp continued to bring together local and global artists to inform new creative possibilities. *A Season of Care, Counterflows, for the circular movement of knowledge, 15 Cigarettes, Radical Accessibility Essays, Lumbung in Western Sydney, and Gathering and Making* – these works meet creatives where they are individually and find new ways of being together in collective creative expressions. Several major works will further emerge from these that will tell us something about who we really are today – locally, nationally and globally.

The ongoing 4-year youth program *Utp Rising* culminated in an exhibition of exceptional works that establishes a foundational base from which these young creatives can continue their careers in whatever form. *Crip Rave Theory* was an instalment of the celebratory manifestation of intersectionality-accessible rave spaces that, once we know them, are essential.

The Utp team continues to work with creatives to create improved processes for cultural safety. This is along with our new Equity Action Plan 2023-2025, which further informs Utp's thinking and processes to address systemic inequity in the arts – with thanks to Diversity Arts Australia's Fair Play Program. Along with our governance systems and processes, these guide and strengthen us on our path to continuous improvement and striving for best arts practice.

As the company focused on creating an ambitious program and strategy for 2025-28, we continued to manage our financial resources to maximise the impact of the collaborations undertaken and work delivered. The company has diligently managed resources and retained healthy reserves. The evolution of Utp's operating structure has introduced additional staff costs, however this increased capacity is translating to greater output for the years ahead. Reduced reliance on multi-year government funding and an increased focus on philanthropy, corporate sponsorships and project grants continues to provide adequate and diversified resources to fund core operations and early creative works.

Thank you to Utp's collaborators and funders. In particular the Neilson Foundation and the Ross Family Foundation's multi-year support, along with our individual donors. Thank you to Bankstown Art Centre, Canterbury-Bankstown Council and the Western Sydney University; Ability Options; and to CreateNSW and Creative Australia. Thank you for your support on our mission to question what art is and who it can be for. Those questions and their answers are not straightforward and is the journey that Utp and its partners and audiences go on together – to see what is finally revealed as new art experiences.

Thank you to the team at Utp for bringing your best work to the company. Your commitment and collaboration is appreciated by the Board and all those who work with you to deliver Utp's vision.

It has been a great joy to be Utp Chair for two years and I will finish my tenure with the delivery of this report. I have appreciated the opportunity to work collaboratively with such an engaged and experienced Board and management team as the arts sector continues to find its way through the impacts of the pandemic and into the creation of a new era of art experiences and audience engagement. Utp is ready to lead the way.

Michelle Hanna



2023 Snapshot

21

creative developments supported

5

performances presented

96

artist collaborators

\$1m

turnover

26

workshops delivered

\$230,000

fees paid to creative professionals

12,529

audience reached (performances, newsletters & social media)

2023 Snapshot

6

partner organisations

8

emerging artist
mentorships supported

90%

of programs took place
in Western Sydney

2023

Programs

PRESENTATION

A Season of Care

A *Season of Care* is series of events, residencies and talks with care, in all its forms, at the centre. Care as conceptual rationale and as collective provocation.

This program ensured care was investigated in 'crip time' and from intersectional perspectives, creating a network of new knowledges. Tian Zhang's, *A manifesto for radical care or how to be a human in the arts* (Sydney Review of Books) and *Care Work: Dreaming Disability Justice* by Leah Lakshmi Piepzna-Samarasinha are touchstones.

The program was supported by the 'Curatorium of Care,' a non-hierarchical support structure from which this program will grow.

Residencies

A critique of care, an embrace of care and a new kind of being together. *A Season of Care* brought together eight artists in residence in May and October. They discussed and developed their practice through the lens of care over two weeks at Utp's home base in Bankstown.

Residency Dates May, October 2023

Venue RS1, Bankstown Arts Centre

Artists: Alex Craig, Aimée Falzon, Imogen Yang, Gabriela Green Olea, Ju Bavyka, Naomi Segal, Paula Do Prado and Tania Khouri.

Curatorium members: Riana Head-Toussaint, Tian Zhang, Hannah Donnelly, Hareen Johl, Eddie Abd, Celine Cheung, Verónica Barac-Gomez, Jason L'Ecuyer and Jessica Olivieri.

Credits



PRESENTATION

Season of Care: Gathering

The program culminated in an intimate gathering in November. Utp's community and audiences were invited for an evening of offerings, relaxed performances, food-sharing and making, led by artists from A Season of Care residency.

The event is designed by Ju Bavyka assisted by the Utp team, with a series of offerings from the artists, resulting from collaborations or reflection:

Weaving materials and making space by Paula do Prado

To lay down and to hold, a collaborative exercise by Ju Bavyka and Naomi Segal

Breath, moving and movement scores by Alex Craig and Gabriela Green Olea

She Rested, a relaxed performance by Aimée Falzon

“I’ve spent years nurturing, caring, giving and in my time with Utp, I have felt my cup has been filled. I have been thought about, my needs have been asked after.”

— Aimée Falzon

Event Date 5 November 2023

Venue RS1, Bankstown Arts Centre



Image credit: Garry Trinh

PRESENTATION

Utp Rising

Utp Rising is a four-year, paid professional development program, including mentoring and workshops, for young artists in Western Sydney looking to find their place and roles within a burgeoning arts community. Since 2020, the group has created a supportive and inclusive community that fosters creativity, curiosity, critical thinking and sincerity.

The fourth and final year of the program culminated in the exhibition *CHANNELS*. A program of film screenings, art, performances and participatory collage-making took place over three nights in November.

“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

Exhibition Dates 23-25 November 2023

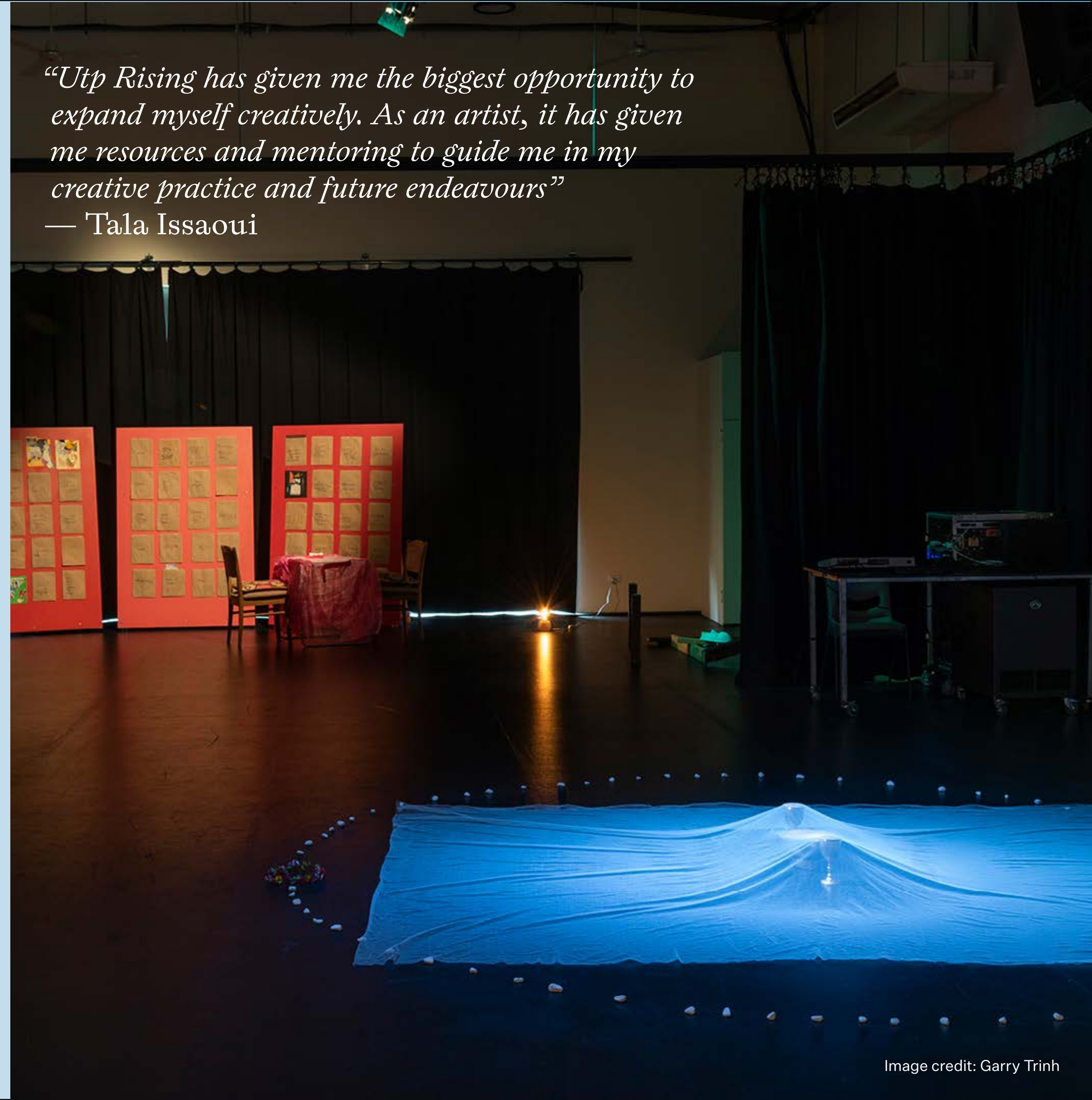
Venue RS1, Bankstown Arts Centre

Artists: BEA, Rachelle Esaid, Cynthia Florek, Tala Issaoui, Samuel Kanaan-Oringo, Jason Liu, Aeron Vicente and Harsh Yalam

Credits **Utp Creative Producers:** Verónica Barac-Gomez and Eddie Abd

“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



PRESENTATION

CRIP RAVE THEORY

CRIP RAVE THEORY is a party and a proposition: drawing on disabled/ crip knowledge to create more intersectionally-accessible rave spaces.

In response to inaccessible and exclusionary club spaces, *CRIP RAVE THEORY* centres and celebrates all bodies that are sidelined in traditional nightlife culture; a space for community, connection, pleasure and self-expression.

CRIP RAVE THEORY is part of the 2023 Program, *A Season of Care*.

Image credit: Anna Hay



Dates 15 April 2023

Venue PACT Centre for Emerging Artists

Curator and Founder: DJ Aqenta/ Riana Head-Toussaint

Credits **Artists:** SOVBLKPSSY, sallvage, Aqenta, Rydeen, Ma'Ata, Zzarni, Taruna



PRESENTATION

Lumbung in Western Sydney

Utp proudly supported *Lumbung in Western Sydney*, an international residency for creatives from Indonesia, Hong Kong and Malaysia, run by Arab Theatre Studio and Pari, in collaboration with Gudskul (Indonesia).

Lumbung in Western Sydney hosted collaborators from *documenta fifteen* to Dharug Country for the first time to connect and share with local friends. Meaning 'rice barn' in Bahasa Indonesia, *lumbung* references a traditional method of communal rice storage and sharing. Practiced by the participants of *documenta fifteen*, *lumbung* is a framework for sharing resources, sustainability and community support. The program involved a series of nongkrongs (hangouts), cookups, workshops, sharings, gatherings and events on Dharug Country in western Sydney, with friends near and far.

This program is an extension of Arab Theatre Studio and Pari's participation in *Sekolah Temujalar*, Gudskul's artistic contribution to *documenta fifteen* last year.

GUDKITCHEN

Gudkitchen "Western Sydney edition" is an open kitchen run collectively in the courtyard of Pari. Created by Gudskul and experiencing many variations over the years and around the world. The mobile kitchen carts are built by Kit Wu-Bylett with assistance from Casey Ayres, inspired by street vendor style in Jakarta, where Gudskul is located. Gudkitchen is proudly supported by Utp.

Dates 9-18 November 2023

Venue Pari, PHIVE Parramatta, Think+DO Tank

Partners Arab Theatre Studio, Pari

Collectives: Pari (Australia), Gudskul (Indonesia), Floating Projects (Hong Kong), Kolektif Hysteria (Semarang, Indonesia), Lifepatch (Yogyakarta, Indonesia), Sudut Kalisat (Kalisat, Indonesia), Tindakan Gerak Asuh/TIGA (Malaysia) and Tonjo Foundation (Yogyakarta, Indonesia)

Credits

PRESENTATION

Radical Accessibility Essays

In partnership with Sydney Review of Books, Utp is commissioning a series of essays over three years. We have asked some of Australia's most progressive thinkers the big questions that keep us up at night in order to take responsibility for the future we are co-creating.

2023 Essay

'Anxious Caring' a graphic essay by Paula Abood with illustrations by Safdar Ahmed

Essays and audio are available at [Sydney Review of Books](#) or on the [Utp website](#).

Date 1 May 2023

Venue Online

Partner Sydney Review of Books

Artists: Paula Abood and Safdar Ahmed

Credits **Utp Creative Producer:** Verónica Barac-Gomez

There is no rush to start. We all talk at the same time, weaving in and out of languages. We cluster in the kitchen and spend time cutting up fruit and cake. Then we move to tables joined together to make a communal square so that we see each other. Amongst the fruit and cake, there are blank canvases, workbooks, textured paper, cards, paint, sprigs of jasmine, and every shade of coloured pencil that we have collectively accumulated over decades of community projects.



We acknowledge the traditional custodians of the land, the Gadigal and Wangal of the Eora nation, and pay our respects to Elders past and present. This acknowledgement is said in Farsi and a moment's reflective silence follows to make space for the words to be felt.



Counterflows

Counterflows is a residency across Sydney, Melbourne and the United Arab Emirates, aimed to empower artists to engage with history, alterity, geopolitics and society in their contemporary present through their practice, process, voice and tools.

Arts House, Melbourne and Utp, Sydney collaboratively designed a professional development program for a trans-generational cohort of 5 artists from VIC and 5 artists from NSW to share ideas and work nationally and internationally, connect with artistic peers from the South West Asia and North Africa region and decentralise shared learnings with their local communities of practice.

The program began in Bankstown with a 3-day reflective practice intensive bringing complex questions into focus through critical dialogue and practice sharing around the Sharjah Biennale 15's curatorial theme, *Thinking Historically in the Present*.

“Counterflows gave me an opportunity to look at myself as an artist in a broader world.”

— Jagath Dheerasekara

The artists spent two weeks in Dubai, Abu Dhabi and Sharjah, for Sharjah Art Foundation's March Meeting 2023 at Sharjah Biennial 15. The visit included guided walkthroughs of Art Dubai and Sharjah Biennial 15 with the curatorial team, participation in a public program with visiting artists and thinkers, studio visits with local artists in the region, critical writing workshops with Rahel Aima, a practice sharing session at 421 Warehouse, networking dinners and allied site visits.

Upon return in September, Arts House hosted a week-long residency for the artists, visiting artists' studios, local arts spaces (Footscray Community Arts Centre, West Space) and meeting with visual artist Hoda Afshar who exhibited at the Sharjah Biennale to discuss her works and installations at the biennale.



Counterflows

“It was incredibly significant for me to go to the region for the first time. Dubai has ties to migration, this ties for me with Western Sydney. I thought a lot about art, privilege, faith and community.”

— Gillian Kayrooz



Image credits: Gillian Kayrooz



Dates	February - September 2023
Partners	Arts House, Runway Journal
	Artists: Paola Balla, Eugenia Lim, Roberta Joy Rich, Jody Haines, Gillian Kayrooz, Jagath Dheeraseskara, Akil Ahamat, Tarik Ahlip, Samira Farah
	Guest Facilitator: Rahel Aima Arts House Co-Artistic Director: Nithya Nagarajan Utp Creative Producer: Eddie Abd
Credits	

15 Cigarettes

15 Cigarettes is a project that responded to the increase of social isolation and loneliness experienced by seniors during the onset of the pandemic. It is founded on studies that show social isolation can be as harmful to health as smoking 15 cigarettes a day.

It supports local senior creatives, artists and arts workers to connect, build relationships and collaborate on creating a series of videos that are shaped by the conversations and ideas that unfold during the process.

Through a process of knowledge exchange and co-creations, this project has created an opportunity for connection and relations building, as well as digital enablement, all of which contribute to combatting loneliness and isolation.

Dates 2022 - 2023

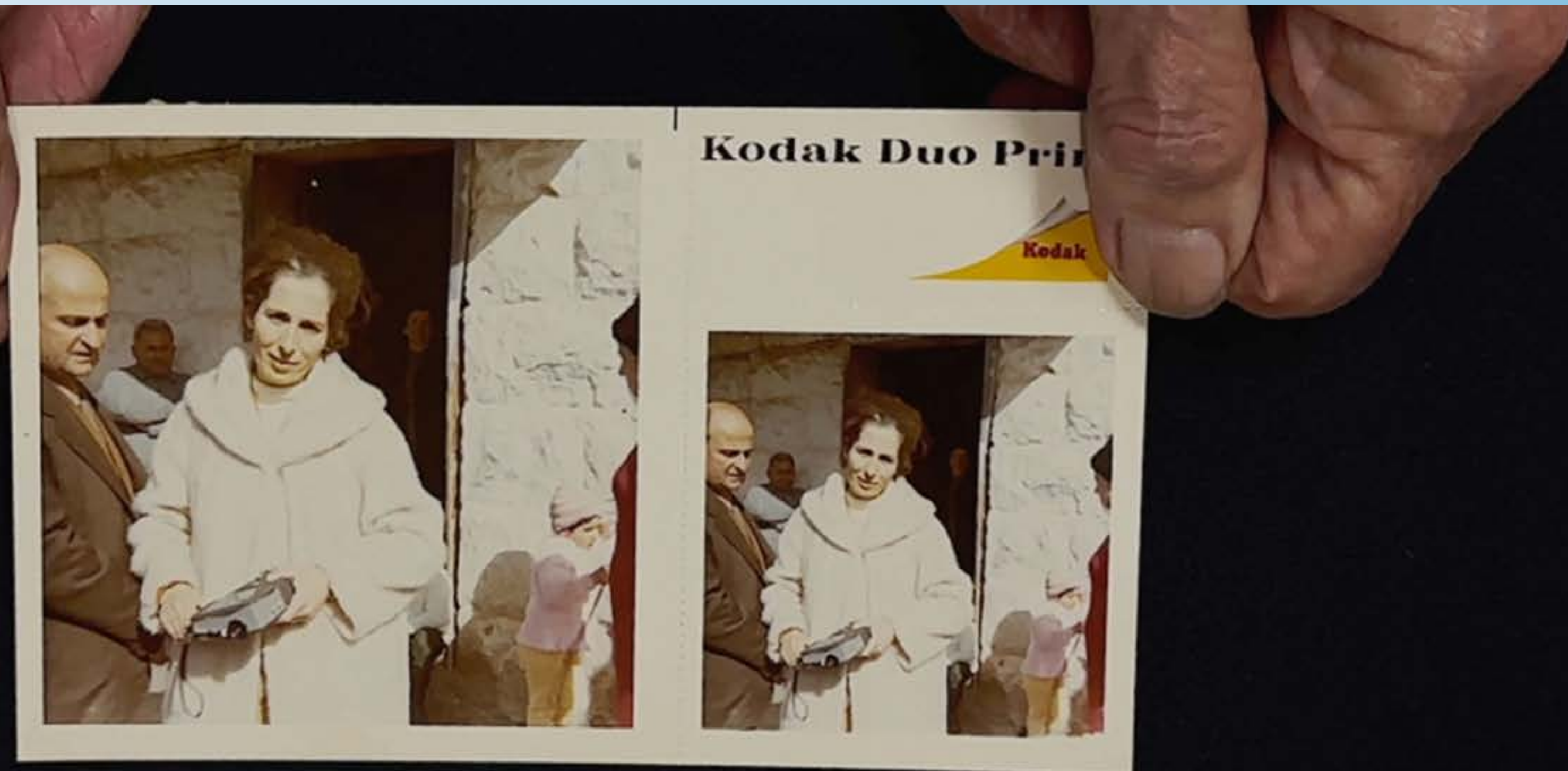
Partners Olive Tree Women's Network and Community Minds

Creative Team: Gillian Kayrooz, Aunty Badiha Ajami, Claudia Chidiac, Aunty Faride Makdessi, Yamane Fayed, Aunty Shams Issa, Aunty Rehab Graf and Eddie Abd

Credits **Utp Creative Producer:** Eddie Abd

“15 Cigarettes for me has been about wonderful new connections with exceptional women and to reflect on my own relationship with parents and relatives – to find better ways to be present in their lives and to acknowledge them for who they really are.”

— Yamane Fayed



for the circular movement of knowledge

for the circular movement of knowledge is an online series of conversations published in 2022 and 2023, where artists create new relationships with nationally or internationally-based peers through knowledge exchange.

During online conversation residencies, Utp artists engage in exchange with a collaborator who holds knowledge in an area of interest to them. This culminates in opening up their digital space to share their learnings with our audience via video and podcast presentations.

2023 Episodes

Episode 6: Celine Cheung & Natasha Matila-Smith – 21 June 2023

Artists Celine Cheung and Natasha Matila-Smith exchange ideas on social awkwardness, feelings of inadequacy, racial dynamics, and how travel has influenced their practice.

Episode 7: Shervin Mirzeinali & Raghav Handa – 28 June 2023


Artists Shervin Mirzeinali and Raghav Handa discuss how heritage shows up in their work, and they play a game of chance where they will choose between speaking on love, sex, or religion.

Episode 8: Jenny Trinh & Mollika Prak – 5 July 2023

Artists Jenny Trinh (AKA Wytchings) and Mollika Prak (AKA Monirath) discuss the influence of water, movies, music and community have had on their work.

Episode 9: Paula do Prado & Mónica Michelena – 12 July 2023

Artists Paula do Prado and Mónica Michelena share thoughts on their ancestors, the present, and the generations to come.



“After this residency, I feel more confident to use my voice.” — Jenny Trinh (AKA Wytchings)

Image credits: Hyun Lee

Dates	March - July 2023
Venue	Online
Credits	Artists: Celine Cheung, Natasha Matila-Smith, Shervin Mirzeinali, Raghav Handa, Jenny Trinh, Mollika Prak, Paula do Prado & Mónica Michelena Utp Creative Producer: Verónica Barac-Gomez

DEVELOPMENT

Body Place

April Phillips is a Wiradjuri-Scottish woman of the Galari peoples, based on the Yuin Nation.

Commissioned by Utp and in development from 2020 with a major outcome in early 2024.

2023 saw the development of an interactive digital world built on First Peoples knowledges, experimental processes, and new technologies. A gamified story cycle of intergenerational healing.

“Body Place uses the potential of technology to continue the millenia-long practice of First Nations storytelling”

— Hannah Donnelly and Jessica Olivieri,
Utp Co-Artistic Directors

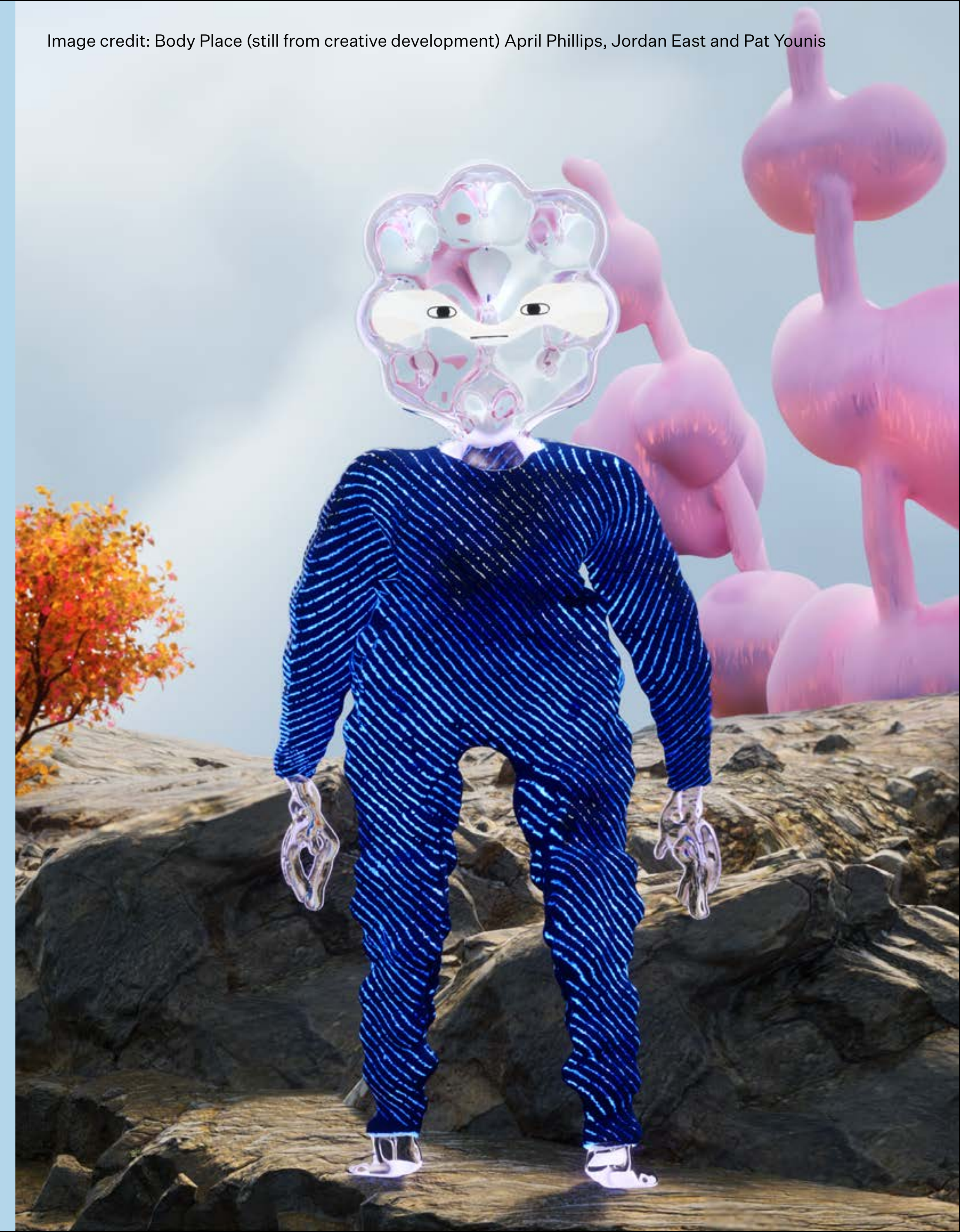
Dates 2022 - 2023

Venue Various

Artists: April Phillips, Jordan East, Pat Younis, Mark Leahy

Credits **Utp Creative Producer:** Verónica Barac-Gomez

Image credit: Body Place (still from creative development) April Phillips, Jordan East and Pat Younis



Gathering and Making

Gathering and Making is a series of workshops facilitated by artist Paula do Prado and supported by the Older Women's Network. This project creates an inclusive, non-patriarchal space for senior women and their communities to connect, exchange skills and create.

13 senior women, living in and around Bankstown, majority from the Greek-speaking community, participated in these workshops, that were facilitated by Paula as a space for gathering, learning new skills and exchange of knowledge.

Paula describes these workshops as “spaces that encourage working towards open-ended outcomes through an exploration of thread, yarn and fabric offcuts with crochet, hand stitch and non-tool based techniques such as wrapping, knotting, binding, assembling and disassembling.”

The women shared their experiences of migration, becoming wives, mothers, losing loved ones and separations. A genuine space for listening and sharing was formed.

“This is a first experience, I really enjoyed it and I have not done this before.”

— workshop participant

Dates Every Wednesday in August 2023

Venue RS1, Bankstown Arts Centre

Partner Older Women's Network

Lead artist: Paula do Prado

Credits Utp Creative Producer: Eddie Abd

Image credit: Eddie Abd



DEVELOPMENT

dyanmila studio space

The *dyanmila* studio space* is a joint initiative of Utp and Outloud, offering residency opportunities to artists and creatives who reside in or have connections to the Canterbury-Bankstown LGA or greater Western Sydney area. With an offer of two months access to a rent-free space, the *dyanmila studio* is ideal for someone (or a duo or small collective) that wants to develop a new project or body of work and would like a dedicated space in a supportive environment with feedback from leaders in the industry.

*A Dharug word meaning play. Aunty Lyn Martin has given us permission to use this word.

Dates January - December 2023

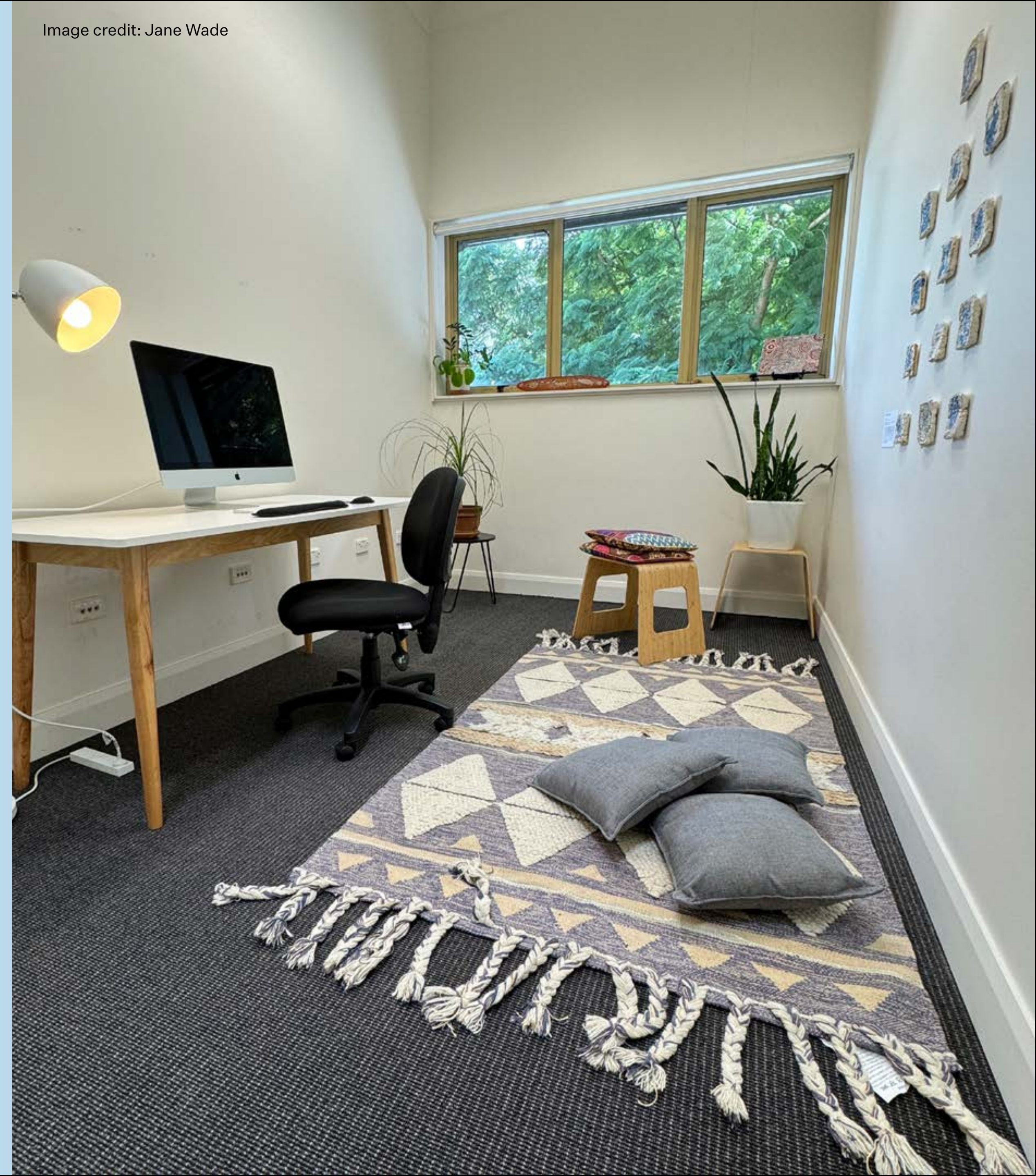
Venue Bankstown Arts Centre

Partner Outloud

Artists: Carubi Chips, Brian Obiri Asare

Utp Communications and Marketing Coordinator:
Jason L'Ecuyer

Image credit: Jane Wade



Supporters

Organisational

This organisation is supported by NSW Government through Create NSW and the Neilson Foundation.

Projects

A Season of Care This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body, through project funding.
The second residency and gathering were supported by Ability Options through Create NSW project funding.

Utp Rising This project is supported by the NSW Government through Create NSW.

CRIP RAVE THEORY This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body, through project funding.

Radical Accessibility Essay This project is supported by the NSW Government through Create NSW, through project funding.



Supporters

Projects

Counterflows	This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body, through project funding.
15 Cigarettes	This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body, through project funding. This project is supported by the Sydney Community Foundation.
For the circular movement of knowledge	This project is supported by Australia Council for the Arts. This project is supported by the NSW Government through Create NSW.
Body Place	This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.
Gathering and Making	This project is funded by Canterbury Bankstown Council through the Community Grants and Event Sponsorship Program.

Show Your Support

Support the creation of meaningful programming by donating to Utp. Join a passionate group of donors to seed contemporary Australian work by historically under-represented artists.

Partnerships

Utp welcomes 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.

For more information, visit our [Support Us](#) page.

To discuss any aspect of Utp's philanthropy and development program, please email admin@utp.org.au.

Utp (Urban Theatre Projects) 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.



Image credit: Gillian Kayrooz

Our Team

“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

Staff

JESSICA OLIVIERI— CO-ARTISTIC DIRECTOR/CEO

Dr Jessica Olivieri (She/Her/They) is a BA graduate of the now defunct, always legendary Western Sydney University Art School, undertaking study at the Piet Zwart 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 and curating for Performance Space, Sydney and Campbelltown Arts Centre. Jessica's experience of growing up in an inter-cultural environment, as well as ten years of house-bound chronic illness and dyslexia, have informed her commitment to intersectional access to the arts.

HANNAH DONNELL—CO-ARTISTIC DIRECTOR

Hannah Donnelly (She/Her) is an award-winning Wiradjuri curator, artist, and producer. In 2022, Hannah established the Paul Ramsay Foundation's First Nations core art collection and permanent exhibition at Yirranma Place, she was a curatorium member for the 23rd Biennale of Sydney and she edited *Blacklight: Ten Years of First Nations Storytelling* (Sweatshop), a literary anthology of First Nations storytelling from Western Sydney. Her practice and curatorial research spans Indigenous Futures, south-eastern Aboriginal art and intergenerational/intercultural collaborations. Hannah is excited to join Utp now as Co-Artistic Director where she will bring her unique set of skills to arts leadership, with her background not only in multi-arts but also working in policy across international human rights law and developing fee-for-service cultural safety training models. She is passionate about standards and policies to implement organisational structures around ICIP (Indigenous and Cultural Intellectual Property) protection, benefit sharing and reparations. Hannah's previous roles include Producer of First Nations Programs at ACE and Curator of Aboriginal Programs at Carriageworks. Her recent publications include essays and poetry for Performance Space New York, *Artist Profile*, *After Australia*, *Sovereign Words*, *Artlink*, *Acclaim Magazine*, *Writers Victoria* and *Cordite Poetry Review*.

KIRIAKI ZAKINTHINOS—GENERAL MANAGER (until FEB 2023)

Kiri 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 our plurality of cultures and lived experiences.

Kiri has worked in the creative industries in diverse roles within local government and the small-medium non-profit sectors for organisations such as the 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 concerts, arts/cultural workshops and a children's music and storytelling show in key venues across Sydney.

She maintains a writing practice alongside her work in cultural projects, self-publishing commentary and review pieces on the theme of cultural diversity in the arts at culturalomnivore.blog, occasionally also reviewing theatre and performance works. Her essays and creative non-fiction pieces have been commissioned and published by Sydney Living Museums and Sydney Review of Books. 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 New South Wales.

HAREEN JOHL—GENERAL MANAGER (from AUG 2023)

Since 2020, Hareen Johl (She/Her) has been working as a Co-Director and Treasurer at Pari, an artist-run space based in Parramatta. Her previous roles include Finance Manager and Head of Product at Art Money. Hareen's experience in a startup and early-stage business as well as a community-centred ARI has equipped her to improve and adapt an organisation's internal systems and structures to respond to its evolving needs, in order to best serve its values and communities.

Hareen completed a Master of Art Administration from University of New South Wales in 2014 and holds a Bachelor of Finance & International Business from University of South Australia. Hareen grew up in Launceston, Tasmania.

VERÓNICA BARAC-GOMEZ—CREATIVE PRODUCER (until SEP 2023)

Verónica Barac-Gomez (She/Her) was born in Uruguay and lives in unceded Gadigal land. She has 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 three years as Administrator and as Producer on Dream Sequence. She's passionate about collaborative spaces and moving slowly to foster deep relationships with artists and community.

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 her career in the arts working on community arts projects in Western Sydney as an artist facilitator 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.

JASON L'ECUYER—COMMUNICATIONS AND MARKETING COORDINATOR (until JUL 2022)

Jason (He/Him) is a marketing specialist and digital content creator living on Gadigal and Wangal land. Originally from the US, Jason has a background in journalism, audio production and town planning. At the core of his work is a conviction in the power of storytelling as a means to convey complex ideas.

CELINE CHEUNG—COMMUNICATIONS COORDINATOR (from SEP 2023)

Celine Cheung (She/Her) is a visual artist based on Wallumedegal land, working across drawing, installation, performance, video projections and jewellery. She moves between art-making, education and curating as a freelance community facilitator. Celine has held roles at 4A Centre for 4A Centre of Contemporary Asian Art, Bankstown Arts Centre and various film festivals. Since completing a Bachelor of Fine Arts/Arts from UNSW Art and Design, she has worked with Parramatta Artists' Studios, The Waiting Room Project and Diversity Arts Australia to present various projects and commissions. She is also a Co-Director at artist-run gallery Pari.

RENAN SAN JOSE—FINANCIALS

Take Care of Books is a bookkeeping service company that provides high quality bookkeeping services to small businesses.

Board

MICHELLE HANNA
Chair

Michelle is a Graduate of the Australian Institute of Company Directors (GAICD) and a communications and production specialist working across arts, media, not-for-profit and government. Currently Manager of Internal Communications at the Australian Communications and Media Authority, Michelle also chaired 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 GoodPitch2 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 including for Sculpture by the Sea, the Biennale of Sydney and triple j. Michelle commenced her career working with the team that delivered the Sydney 2000 Olympic and Paralympic Arts Festivals. Michelle is undertaking a Graduate Certificate of Social Impact at the UNSW's Centre for Social Impact.

AMANDA BRISOT

Amanda joined the board of Utp 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.

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 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 performing with more than 200 performances under his belt. He featured on the Foreign Heights track 'Get Yours (Remix)' nominated for the 2007 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 Dharug Country in western Sydney, Tian Zhang is an award-winning curator and change-maker 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.



Financial Reports

Urban Theatre Projects Ltd

ABN 42 002 865 787

Financial Statements
For the Year Ended 31 December 2023

Urban Theatre Projects Ltd
Statement of Profit or Loss and Other Comprehensive Income
For the Financial Year Ended 31 December 2023

	Notes	2023 \$	2022 \$
Revenue			
Revenue from contracts with customers	4	788,460	730,338
Other income	5	262,050	216,539
Total revenue		1,050,510	946,877
Expenses			
Administration and other operating costs		(130,668)	(97,969)
Depreciation		(632)	(2,385)
Employee benefits		(797,057)	(710,227)
Lease payments for short-term/low-value leases		(7,450)	(9,499)
Marketing		(15,631)	(14,230)
Production		(177,543)	(115,707)
Total expenses		(1,128,981)	(950,017)
Net deficit for the year		(78,471)	(3,140)
Income tax expense		-	-
Deficit after income tax		(78,471)	(3,140)
Other comprehensive income		-	-
Total comprehensive loss		(78,471)	(3,140)

The accompanying notes form part of these financial statements.

Urban Theatre Projects Ltd
Statement of Financial Position
As at 31 December 2023

	Notes	2023 \$	2022 \$
Assets			
Current			
Cash and cash equivalents	6	1,384,498	1,636,336
Trade and other receivables	7	21,851	50,923
Other assets	8	13,264	13,036
Current assets		1,419,613	1,700,295
Non-current			
Property, plant and equipment	9	5,682	689
Non-current assets		5,682	689
Total assets		1,425,295	1,700,984
Liabilities			
Current			
Trade and other payables	10	61,488	100,753
Provisions	11	32,846	28,234
Contract liabilities	12	144,999	307,564
Current liabilities		239,333	436,551
Non-current			
Non-current liabilities		-	-
Total liabilities		239,333	436,551
Net assets		1,185,962	1,264,433
Equity			
Accumulated funds		1,185,962	1,264,433
Total equity		1,185,962	1,264,433

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 2023

Notes	Accumulated Funds \$	Total Equity \$
Balance at 1 January 2022	1,267,573	1,267,573
Deficit for the year	(3,140)	(3,140)
Other comprehensive income	-	-
Total comprehensive loss	(3,140)	(3,140)
Balance at 31 December 2022	1,264,433	1,264,433
Balance at 1 January 2023	1,264,433	1,264,433
Deficit for the year	(78,471)	(78,471)
Other comprehensive income	-	-
Total comprehensive loss	(78,471)	(78,471)
Balance at 31 December 2023	1,185,962	1,185,962

The accompanying notes form part of these financial statements.

Urban Theatre Projects Ltd
Statement of Cash Flows
For the Financial Year Ended 31 December 2023

Notes	2023 \$	2022 \$
Cash flows from operating activities		
Receipts from grants	560,102	628,238
Receipts from client contributions and others	155,005	30,246
Receipts from donors and philanthropists	199,353	96,700
Payments to suppliers and employees	(1,166,788)	(891,043)
Interest received	6,115	6,070
Net cash used in operating activities	(246,213)	(129,789)
Cash flows from investing activities		
Payments for property, plant and equipment	(5,625)	-
Net cash used in investing activities	(5,625)	-
Cash flows from financing activities		
Net cash provided by financing activities	-	-
Net change in cash and cash equivalents	(251,838)	(129,789)
Cash and cash equivalents at beginning of financial year	1,636,336	1,766,125
Cash and cash equivalents at end of financial year	1,384,498	1,636,336

The accompanying notes form part of these financial statements.

1. General information

The financial statements cover Urban Theatre Projects Ltd, an entity incorporated and domiciled 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*.

The entity's principal activities are creating artistically distinctive work and being at the forefront of contemporary arts practice.

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

The financial statements are presented in Australian Dollars (\$AUD), which is also the functional currency of the company.

The financial statements were authorised for issue by the Directors on 17 May 2024.

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 July 2022. 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 material 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 – Simplified Disclosures 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 material 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

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 and cash equivalents include cash on hand, deposits held at-call with banks, other short-term highly liquid investments that are readily convertible to known amounts of cash and which are subject to an insignificant risk of changes in value.

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.

Urban Theatre Projects Ltd
Notes to the Financial Statements
For the Financial Year Ended 31 December 2023

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.

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.

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.

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 2023

Liabilities relating to contracts with customers

Contract liabilities

A contract liability is recognised if grant conditions are fulfilled. Contract liabilities include deferred income. Contract liabilities are recognised as revenue when the entity performs under the contract (i.e. fulfils conditions of the grant).

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.

Receivables

The receivables at reporting date have been reviewed to determine whether there is any objective evidence that any of the receivables are impaired. An allowance for expected losses is included, where applicable, based on historical credit loss experience, adjusted for forward-looking factors specific to the debtors and the economic environment. The allowance for expected losses is based on the best information at the reporting date.

Urban Theatre Projects Ltd
Notes to the Financial Statements
For the Financial Year Ended 31 December 2023

	2023 \$	2022 \$
4. Revenue from contracts with customers		
<u>Revenue recognised over time</u>		
Government grants - Create NSW	376,506	380,000
Government grants - Australian Council for the Arts	225,586	94,727
Government grants - Other NSW grants	-	91,915
Government grants - Canterbury Bankstown Council	9,878	6,000
Government grants - Other local government	-	16,954
Non-government grants	45,000	-
Sponsorship - in kind	74,000	74,000
Sponsorship - in cash	26,126	-
Workshop fees	31,364	52,909
Performance fees and box office	-	8,833
Auspisor income	-	5,000
	788,460	730,338

How the entity recognises revenue

Grants

If conditions are attached to a grant, revenue is recognised when the entity satisfies those conditions.

Sponsorships

Revenue relating to sponsorships is recognised over the period to which the agreement relates.

Performance, box office, workshop and auspisor fees

Revenue relating to performance, box office, workshop and auspisor fees is recognised over the period in which the service is provided.

5. Other income

Donations and fundraising income	199,353	205,336
Royalties	185	-
Interest income	12,458	6,070
Other income	50,054	5,133
	262,050	216,539

6. Cash and cash equivalents

Cash on hand	311	311
Cash at bank	601,590	877,519
Short-term deposits	782,597	758,506
	1,384,498	1,636,336

Urban Theatre Projects Ltd
Notes to the Financial Statements
For the Financial Year Ended 31 December 2023

	2023 \$	2022 \$
7. Trade and other receivables		
Current		
Trade receivables	8,820	49,104
Accrued interest	6,343	-
Net GST receivable	1,088	-
Bonds and deposits	495	495
Other receivables	5,105	1,324
	21,851	50,923

8. Other assets

Current

Prepayments	13,264	13,036
	13,264	13,036

9. Property, plant and equipment

Theatre equipment at cost	8,891	8,891
Theatre equipment accumulated depreciation	(8,891)	(8,891)
	-	-

Office equipment at cost	38,614	32,989
Office equipment accumulated depreciation	(32,932)	(32,300)
	5,682	689

Blak Box Build at cost	144,321	144,321
Blak Box Build accumulated depreciation	(144,321)	(144,321)
	-	-

Total property, plant and equipment

	5,682	689
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	Theatre Equipment \$	Office Equipment \$	Blak Box Build \$	Total \$
Net carrying amount 1 January 2023	-	689	-	689
Additions	-	5,625	-	5,625
Disposals	-	-	-	-
Depreciation	-	(632)	-	(632)
Net carrying amount 31 December 2023	-	5,682	-	5,682

Urban Theatre Projects Ltd
Notes to the Financial Statements
For the Financial Year Ended 31 December 2023

	2023	2022
	\$	\$
10. Trade and other payables		
Current		
Trade payables	18,647	19,362
Sundry creditors and accruals	42,841	69,898
Net GST payable	-	11,493
	<u>61,488</u>	<u>100,753</u>

11. Provisions

Current		
Provision for employee benefits	32,846	28,234
	<u>32,846</u>	<u>28,234</u>

12. Contract liabilities

Current		
Contract liabilities - government grants	107,768	301,576
Contract liabilities - non-government grants	37,231	5,988
	<u>144,999</u>	<u>307,564</u>

13. 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.

Key management personnel compensation

Total key management personnel compensation	230,451	252,858
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14. 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 2023, the total amount that members of the company are liable to contribute if the company was wound up is \$18 (2022: \$18).

15. Remuneration of auditor

<u>SDJA</u>		
Audit of financial report	5,500	5,500
Assistance with preparation of the financial report	1,500	1,500
	<u>7,000</u>	<u>7,000</u>

16. Commitments

The entity had no material capital commitments as at 31 December 2023 (2022: None).

Urban Theatre Projects Ltd
Notes to the Financial Statements
For the Financial Year Ended 31 December 2023

17. Contingent liabilities

There are no contingent liabilities as at 31 December 2023 (2022: None).

18. Subsequent events

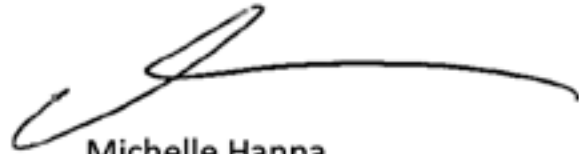
No adjusting or significant non-adjusting events have occurred between the reporting date and the date of authorisation of these accounts.

Urban Theatre Projects Ltd
Responsible Persons' Declaration
For the Financial Year Ended 31 December 2023

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 2023 and of its performance for the year ended on that date; and
 - ii) complying with Australian Accounting Standards, Simplified Disclosures and the *Australian Charities and Not-for-profits Commission Regulations 2022*; 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-profits Commission Regulations 2022*.



Michelle Hanna
Chairperson
17 May 2024



Jessica Olivieri
Co-Artistic Director
17 May 2024



Hannah Donnelly
Co-Artistic Director
17 May 2024



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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 2023

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 2023, 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



Sandeep Kumar
Partner
17 May 2024
Sydney, New South Wales

**Urban Theatre Projects Ltd
Independent Auditor's Report to the Members of Urban Theatre Projects Ltd
For the Financial Year Ended 31 December 2023**

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 2023, the statement of profit or loss and other comprehensive income, the statement of changes in equity and statement of cash flows for the year then ended, and the notes to the financial statements, including a summary of material accounting policies, and the responsible persons' 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 2023 and of its financial performance for the year then ended; and
- (b) complying with Australian Accounting Standards – Simplified Disclosures and Division 60 of the *Australian Charities and Not-for-profits Commission Regulations 2022*.

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.

Responsibilities of Responsible Persons for the Financial Report

The responsible persons 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 persons 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 persons 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 persons either intend to liquidate the registered entity or to cease operations or have no realistic alternative but to do so.

The responsible persons are responsible for overseeing the registered entity's financial reporting process.

**Urban Theatre Projects Ltd
Independent Auditor's Report to the Members of Urban Theatre Projects Ltd
For the Financial Year Ended 31 December 2023**

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/>. This description forms part of our auditor's report.



SDJA



Sandeep Kumar

Partner

17 May 2024

Sydney, New South Wales