



2017

ANNUAL REPORT

URBAN

THEATRE PROJECTS

ACKNOWLEDGEMENT

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

INDEX

From the Chair	5
From the Artistic Director	6
Presentations	
Home Country	7
Songs From Northam Avenue	11
The Tribe	12
Hopping Spirit House	13
Bre & Back	14
Works in development	
RIGHT HERE. RIGHT NOW.	16
Blak Box	17
The Locals Writing	18
The Local Music/Dance	19
B-Side	20
In-Kind	21
Financials	22
KPI's	26
Thankyou	27



“I loved the weaving of storytelling and the way the whole performance build community. I felt a renewed sense of hope for our country. The location was amazing! If only all carparks could be transformed for community dinners every night. Food was great.” Audience Member

FROM THE CHAIR

For the second year in a row Urban Theatre Projects delivered a turnover of \$1 million. As a company that's been operating for over 35 years, it signalled an ambition to grow and confirmation of the hard work and focus on fundraising from staff and Board in recent years.

Building on this economic growth, we also secured a lease on a venue in Blacktown with support from Blacktown City Council. This new venue will be used primarily for artist residencies.

Our artistic program reached audiences of over 187,000 people predominantly through the presentation of **Home Country**, television screening of **Bre & Back** on NITV and SBS OnDemand and radio broadcast of B-Side with Koori Radio.

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

The Company continues strong return on investment from a number of key works, many of which were seeded in **BANKSTOWN:LIVE**. The company's strategic focus to ensure commissioned works have a 'second life' was realised with inter-state return season of **The Tribe** at Castlemaine Festival and Substation (VIC), **Hopping Spirit House, Songs From Northam Avenue** and multiple screenings of **One Day For Peace** within schools.

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

UTP's artistic program continued to grapple with important social issues including migration, fair-trade, contemporary multi-cultural Australia.

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

Dr Robert Lang
Chair, Urban Theatre Projects

FROM THE CEO/AD

We kicked off 2017 with **Home Country** – a four hour live experience for audiences that was staged in a carpark in Blacktown. The experience was extremely well received by audiences. and included a ‘feast’ during interval which was a highlight. The artistic, producing and production team working on **Home Country** did an extraordinary job each evening delivering, hosting, feeding and ushering audiences through each level of the carpark and to reveal the next layer of the story.

The work was delivered with our long-standing partner Blacktown Arts Centre who share UTP’s vision for investing in new Australian work that is ambitious for Western Sydney and seeks to present an alternate narrative for the region that is aspirational, hope-filled and contemporary.

Partnerships are critical for UTP in the delivery of our program. This year we continued to collaborate with existing partners Bankstown Arts Centre and Sydney Festival and also establish a new partnership with Barangaroo

Development Authority to support the delivery of our **Blak Box** pavilion.

Blak Box, along with **B-Side**, continues our commitment to investing in First Nations artists. Our inaugural First Nations Creative Producer, Liza Mare Syron, played a pivotal role in the early stages of the **Blak Box** process in terms of community consultation and industry engagement.

B-Side is now it’s fourth year. Since launching we have supported 16 First Nations artists with seed commissions, some of whose work has gone onto full-length production with other partners and most of which has been produced and distributed via UTP’s podcast channel.

We also continued our investment in emerging artists from Western Sydney artists via our **Locals Residency** program which we delivered in partnership with Sweatshop and Ensemble Offspring. Both residencies seeded new work and explored a shared co-investment model which we will

continue over the next two years.

We closed 2017 with our residency program – **RIGHT HERE. RIGHT NOW.** which christened our new venue in Blacktown – The UTP Hub. The residency ran for two weeks and the ‘Hub’ was alive with big ideas, important stories and new voices as more than 30 established and emerging artists collaborated on new works. I’m really looking forward to sharing these works with you next year.

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

Rosie Dennis
CEO/Artistic Director

PRESENTATIONS
PREMIERE



HOME COUNTRY

Staged in a multi-level car park in Blacktown, HOME COUNTRY was a theatrical triptych exploring place, identity, and what it means to be home. The season played to sold out houses for two weeks during Sydney Festival. The work exceeded Box Office target. HOME COUNTRY continued UTP's commitment to contemporary stories, cultural diversity, and staging great theatre in non-traditional places. HOME COUNTRY attracted audiences from around Sydney to see a theatre show in Blacktown with many audience members commenting that the experience changed the way in which they perceived Blacktown LGA and Western Sydney.

EXIT



Photo: **Home Country**, Colo Lane, Blacktown. Jamie Williams

BLACKTOWN ANGELS

Written by Andrea James

Performed by Shakira Clanton and Billy McPherson

STEPS INTO KATOUNA

Written by Peter Polites

Performed by Jonathon Nicholas

ZAPHORA AND ALI

Concept, characters and original story script by Gaele Sobott

Adapted by Nancy Denis, Danny Elacci & Rosie Dennis

Performed by Nancy Denis & Danny Elacci

Director Rosie Dennis

Designer Clare Britton

Lighting Designer Fausto Brusamolino

First Peoples Cultural Advisors Uncle Wes Marne, Uncle Greg Simms & Aunty Edna Watson

Cultural Advisors Mohammed Ahmad, Muniatu Kanneh, Karima Mezoughem, Bibi Mossari, Fethi Rabhi, Memuna Sesay

Darug Translator Aunty Edna Watson

Production Manager Garth Knight

Production Co-ordinator & Technical

Manager Amber Silk

Musicians Kween G, Mahmmmd Lelo & James Tawadros

DATES

11–22 Jan

VENUE

Colo Lane Carpark,
Blacktown

PARTNERS

Blacktown City Council
Blacktown Arts Centre
Packer Family Trust
Crown Resort Foundation

PRESENTER

Blacktown Arts Centre
Sydney Festival



“It (Home Country) was very relevant to the current political climate, addressed many issues that strike conversations that need to be had. Very innovative and engaging.”

Audience Member

“This is innovative unique work
that deserves to be seen.”

The Au Review

PRESENTATIONS
ON TOUR



SONGS FROM NORTHAM AVENUE

ALBUM LAUNCH

During 2017 we presented an intimate 'house concert' to launch Songs From Northam Avenue on the street where it all began. This followed onto to a full concert presented by Carriageworks which played to a sold out house. | **Lead Artist** Toby Martin **Musicians** Dang Lan, Mohammed Lelo, Adnaan Baraky, Bree van Reyk, Zoe Haputmann and Cameron Emerson-Elliott. | **Dates** 27 March, Bankstown; 29 April, Carriageworks

A woman with dark hair, wearing a grey t-shirt and a purple top, is playing a violin. She is looking down at the instrument with a focused expression. The background is a plain, light-colored wall with a dark horizontal band near the top. The lighting is soft, highlighting her face and the violin.

PRESENTATIONS
ON TOUR

THE TRIBE

The Tribe continues to connect with audiences. This year it was performed at Substation in Melbourne and The Castlemaine Festival, Castlemaine. The Tribe is a story of belonging and family, told by Bani as a small boy finding his way in a young country by recounting tales of the old. At the heart of The Tribe is Bani's love for his Tayta, his grandmother and core presence in his life, who carries all the truths of 'The Tribe' – a small Muslim sect who fled to Australia from Lebanon. Based on Western Sydney writer Michael Mohammed Ahmad's award-winning novel, The Tribe is an open invitation to listen to an Arab-Australian story from our backyard, in our backyards. | Adapted by Michael Mohammed Ahmad and Janice Muller. Based on the novel by Michael Mohammed Ahmad for BANKSTOWN:LIVE | **Director** Janice Muller, **Performer** Hazem Shammass, **Composer & Performer** Oonagh Sherrard, **Stage Manager & Lighting Design** Frank Mainoo **Tour Management** Arts On Tour | The Substation Newport, 29 Mar – 1 Apr; Castlemaine Festival, 19–21 Mar.

Image Oonagh Sherrard **Photographer** Catherine Cranston



PRESENTATIONS
ON TOUR

HOPPING SPIRIT HOUSE

The Bayanihan Hopping Spirit House by Filipino-Artist Alwin Reamillo continued its journey to Blacktown Arts Centre and Peacock Gallery as part of Balik Bayan.

Following these exhibitions with House 'hopped' to Museo Pombato in Manila where it will remain. | The Hopping Spirit House was commissioned in 2013 for BANKSTOWN:LIVE | **Lead Artist** Alwin Reamillo, **Lead Builder** David Hawkes | Peacock Gallery, 24 Jun–Sep; Blacktown Arts Centre 7 Sep – 2 Nov

Photographer Rosie Dennis

PRESENTATIONS
BROADCAST

BRE & BACK

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

Screening July and August on NITV and
Streaming on SBS onDemand throughout August.



RESIDENCIES
IN DEVELOPMENT



Photo: Rajni Shah, Ros Oades & Hajer Haier

Image: Rajni Shah, Ros Oades & Hajer Haier Photographer Chris Woe

RIGHT HERE. RIGHT NOW.

Lead Artists

Roslyn Oades, Rajni Shah, Luke Carman & Maharshi Raval with

Collaborators

Hajer Al-awsy, Rochelle Baughan, Angelique Bickerstaff, Krystal Docker, Renée Felsch, Eda Gunaydin, Pratik Jaipuria, Samuel Kanaan-Oringo, Manasi Kundap, Hope Lee, Natasha Lette, Ailsa Liu, Prashil Narayan, Darzana Ravindrarahaj, Sebastian Sabir, Yash Shah, Anshika Sharma, Harsh Yalam and Kellie Zhao-Culpan.

DATES

October

PARTNERS

Crown Resorts Foundation
Packer Family Trust
Blakctown City Council
Blakctown Arts Centre

Building on our Practice & Participate artist residency program which seeded a number of new works for BANKSTOWN:LIVE, RIGHT HERE. RIGHT NOW is UTP's artist residency program for 2016-2018. The program gives hands-on industry experience to young people living in Western Sydney in a supported professional context that is process driven. The residencies are taking place in Blacktown and pair a lead artist with a small group of western Sydney emerging artists and/or young people.

The works researched during the residency took the form of theatre, music, literature and participatory practice.



BLAK BOX

Architect Kevin O'Brien
Curator Daniel Browning
First Nations Creative Producer
Liza-Mare Syron
Lead Builder David Hawkes

DATES

Aug-Nov

PARTNER

Barangaroo
Development Authority

Blak Box is a state-of-the-art surround sound listening space for audiences to experience contemporary First Peoples stories. Ambitious in vision, Blak Box is stripped back storytelling with minimal lighting and the sound of the human voice for audiences of up to 30 at a time.

It is designed by Aboriginal/Torres Strait Island Architect Kevin O'Brien and embraces the First Peoples concept of 'deep listening'. Deep listening is based on stories, silences and the spaces that lie between.

Embracing the First Peoples concept of 'deep listening' (deep listening is based on stories, silences and the spaces that lie between), the Blak Box experience invites audiences to encounter this shared process of deep listening and serves as an innovative model for the exploration of sound and language from a First Peoples' perspective.

It will premiere at Barangaroo mid-2018.



THE LOCALS—WRITING

Writers: Maryam Azam, Bee Cruse, Winnie Dunn, Shivanjani Lal, Stephen Pham and Anjali Roberts.

Facilitators: Michael Mohammed Ahmad & Rosie Dennis

DATES
Throughout 2017

PARTNER
Sweatshop

The Locals is UTP's continued commitment to investing in emerging artists from Western Sydney. In 2017, UTP is partnering with Sweatshop Literacy Movement to commission up to six emerging writers from Western Sydney as part of The Locals UTP's new Western Sydney residency program. The writers worked alongside UTP's Artistic Director Rosie Dennis and Sweatshop Director Mohammed Ahmad to develop short works for either stage or digital broadcast.

A work-in-progress reading was performed as part of the inaugural Boundless Festival in October at Bankstown Arts Centre.



THE LOCALS—MUSIC

Choreographer & Performer:

Lucky Lartey

Music Dramaturg Claire
Edwards

Workshop Facilitator Martin
del Amo

Performers: Sally Hare and
Vatsala (Mishty) Lal

Musicians: Lamorna
Nightingale, Jason Noble and
Bree Van Reyk

For our second The Locals Residence, we're hosting with previous _SPACE residency artist Lucky Lartey and musicians from Ensemble Offspring. The invitation is open for blue-sky research and collaborative exchange between western, eastern, classical and contemporary musicians.

DATES

Aug-Nov

PARTNER

Ensemble Offspring

Image Bree van Reyk 'brushes' **Photographer** Rosie Dennis



B-SIDE

Curator: Liza-Mare Syron

Short-Form Artists: Phoebe Grainer, Victoria Kennedy, Thomas E S Kelly and Colin Kinchela

Facilitators: Hillary Bell, Bec Dean and Gavin Ivey

Engineer Mitchell Hart

Composer James Brown

DATES

5-16 June

PARTNERS

Koori Radio

Western Sydney University

Nelson Meers Foundation

Image Vicki Van Hout **Photographer** Johnny Barker

With support from the Nelson Meers Foundation we were able to deliver **B-Side** for fourth **B-Side** commissions First Nations artists to write a story for digital broadcast.

This year we commissioned four artists:

Phoebe Grainer, Victoria Kennedy, Thomas E S Kelly and Colin Kinchela to write a short story during a two-week intensive residency.

In addition to the short-form writer commissions, Vicki van Hout and Travis Cardona continued to develop full-length scripts for digital production.

A 30-minute compilation of B-Side was broadcast on Koori Radio.



SUPPORT IN-KIND

**Peter Polites Book Launch
Down The Hume
5 March**

**Remembering Palestine
9 August**

**Springtime in Kabul
from June– November**

Throughout the year we continue to support independent practitioners and emerging organisations with in-kind access to space and production and presentation support. This year we partnered with:

– Peter Polites and Hatchette to launch *Down The Hume*;
– Arab Theatre Studio to support Brisbane-based collective to present *Remembering Palestine*.

In addition to these partnerships we supported Catherine Fargher and Heather Grace Jones script development for their work *Springtime In Kabul*.

FINANCIALS

This is an abridged version of Urban Theatre Projects 2017 Audit. Full version is available online at the ACNC website.

STATEMENT OF SURPLUS OR DEFICIT AND OTHER COMPREHENSIVE INCOME

	2017	2016
	\$	\$
Revenue	1,014,251	1,081,103
Other Income	9,400	856
Administration Expenses	(69,095)	(58,054)
Depreciation expense	(4,171)	(2,070)
Employee benefits expense	(725,425)	(803,805)
Marketing Expenses	(57,634)	(43,640)
Production Expenses	(68,535)	(85,732)
Surplus/(deficit) before income tax	98,791	88,658
Income tax expense	-	-
Surplus/(deficit) for the year	98,791	88,658
Other comprehensive income for the period, net of income tax	-	-
Total comprehensive income for the year	98,791	88,658

STATEMENT OF FINANCIAL POSITION

	2017	2016
	\$	\$
Assets		
Current		
Cash and cash equivalents	689,269	533,236
Trade and other receivables	557,382	46,470
Other current assets	2,897	3,035
Current Assets	1,249,548	582,741
Non-Current Assets		
Plant and equipment	16,659	8,015
Non-current assets	16,659	8,015
Total Assets	1,266,207	590,756
Liabilities		
Current		
Trade and other payables	156,113	118,138
Other current liabilities	40,044	51,652
Other current liabilities	837,194	290,000
Short term provisions.		
Current Liabilities	1,033,351	459,790

STATEMENT OF FINANCIAL POSITION CONT...

Non-Current		
Employee provisions	19,876	16,777
Non-current liabilities	19,876	16,777
Total Liabilities	1,053,227	476,567
Net Assets	212,980	114,189
Equity		
Retained earnings	212,980	114,189
Total Equity	212,980	114,189

STATEMENT OF CHANGES IN EQUITY

	Unrestricted Funds	Total Equity
	\$	\$
Balance at 1 January 2016	25,531	25,531
Deficit for the year	88,658	88,658
Other Comprehensive Income	-	-
Total Comprehensive income for the year	88,658	88,658)
Balance at 31 December 2016	114,189	114,189

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

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

STATEMENT OF CASHFLOWS

	2017	2016
	\$	\$
Operating activities		
Receipts from	-	-
• Client contributions	430,022	356,914
• Donations received	22,333	13,305
• Government grants	1,396,825	1,040,774
• Interest income	4,697	10,025
• Philanthropy	169,370	39,600
Payments to clients, suppliers and employees	(1,854,599)	(1,220,330)
Net cash provided by operating activities	168,848	240,288
Investing activities		
Purchases of plant and equipment	(12,815)	(6,939)
Net cash used in investing activities	(12,815)	(6,939)
Net change in cash and cash equivalents	156,033	233,349
Cash and cash equivalents, beginning of year	533,236	299,887
Cash and cash equivalents, end of year	689,269	533,236

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

GOALS & KPI'S 2017

GOAL	KPI	2017
Create and curate new Australian work that contributes to contemporary arts practice and reflects the diversity of voices in contemporary Australia.	Present 2 new works by CALD artists across the triennium	1
	Present 2 new works by Aboriginal artists across the triennium	1
Partner across Western Sydney and beyond to develop and present work site-specifically *	Present 3 large-scale works across multiple sites across the triennium	1
	Present 2 new or extant works nationally (LIVE and/or DIGITAL) across the triennium	3
	Present 1 new work internationally (LIVE and/or DIGITAL) across the triennium	0
Build audiences for UTP's LIVE and DIGITAL work and increase participation of people from diverse and under-represented groups in the art-making process.	Grow repeat attendance at Sydney-based LIVE work by 15% over the triennium	60%
	Grow WS attendance at Sydney-based LIVE work by 10% over the triennium	43%
	Present 4 works made in conversation with people outside of the arts industry	0
	2200:REVIEW group attend 15 shows over the triennium	4
Provide research and development opportunities for WS artists working across artforms and from diverse backgrounds.	Host 4 residencies annually for national and international artists	2
	Support development and/or presentation of 10 new works by emerging artists across generations, across the triennium	2
	Facilitate/lead 3 industry conversations, connecting the arts to other industries and sectors, across the triennium	1
Develop the company's financial sustainability by increasing its support base and diversifying income streams. Ensure the company is adequately resourced and operates under effectively governance.	Increase earned and private sector income by 10% across the triennium	29%
	Skills-based audit of the Board annually to ensure financial, legal and Western Sydney expertise are represented	1

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

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

Adnan Baraky
Michael Mohammed Ahmad
Hajer Al-awsji
Juhan Ambalavannar
Maryam Azam
Rochelle Baughan
Nicholas Beauman
Hillary Bell
Margie Breen
Clare Britton
Fausto Brusamolino
Jasmine Brophy
James Brown
David Capra
Luke Carmen
Yen-Chiao Chiu
Shakira Clanton
Kaïllan Clay
Mia Cobbin
Tracey Corbin-Matchett
Bee Cruse
Marilena Cruz
Brittany D'Chong
DABKE DANCERS
Bec Dean
Nancy Denis
Amanda Dheerasekara
Jagath Dheerasekara
Krystal Docker

Winnie Dunn
Claire Edwardes
Fadle El-Harris
Danny Elacci
Sarah Ella
Renee Felsch
Collin Fraser
Deborah Gaskin
Chloe Gazelle Cobbin
Roja Gholamhosseini
Phoebe Grainer
Aurora groves
Eda Gunaydin
Sally Hare
Mitchell Hart
Todd Hawken
David Hawkes
Preston Hawkes
June Hickey
Hasan Hussein
Gavin Ivey
Kim Jackson
Pratik Jaipuriar
Andrea James
Lauren Julian
Samuel Kanaan-Oringo
Muniatu Kanneh
Thomas E S Kelly
Victoria Kennedy

Ariadna Kiehn
Colin Kinchela
Garth Knight
Manasi Kundap
Kween G
Shivanjani Lal
Vatsala (Mishty) Lal
Dang Lan
Lucky Lartey
Jess Latham
Mark Lawther
Hope Lee
Mohammed Lelo
Natasha Lette
Daniel Lisica
Marissa Lisica
Ailsa Liu
Billy MachPherson
Frank Mainoo
Uncle Wes Marne
Toby Martin
Eamonn Mcloughlin
Karima Mezoughem
Aleea Monsour
Bibi Mossari
Nour Mowaswas
Janice Muller
Prashil Narayan
Phu Nguyen

Jonathan Nicolas
Lamorna Nightingale
Jason Noble
Kevin O'Brien
Scott O'Brien
Peta O'Flaherty
Martin O'Reilly
Roslyn Oades
Jayanth Paranj
Stephen Pham
Lachlan Philpott
Peter Polites
Nicholas Queree
Fethi Rabhi
Maharshi Raval
Darzana Ravindrarah
Jimmy Rawlings
Alwin Reamillo
Anjali Roberts
Antony Rodriguez Rojas
Helena Rosebery
Sebastian Sabir
Memuna Sesay
Rajni Shah
Hazem Shammass
Anshika Sharma
Lily Shearer
Oonagh Sherrard
Amber Silk

Uncle Greg Simms
Neil Simpson
Gaele Sobbott
Yash Swetal Shah
Liza-Mare Syron
Annette Tesoriero
Amanda Thomson
Alex Torney
James Twadros
Bree Van Reyk
Stacey Vandana
Nilvala Vijarasiri
Aunty Edna Watson
Harsh Yalam
Kellie Zhao-Culpan

PRODUCERS' CIRCLE

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

Susie Carleton, Este Darin-Cooper, Bruce Christie and Gillian Lavery, Annie McCluskey and Karl Schurr, Lenore Robertson, Kirsty Ross, Carol and Sjeff Vleeskens

\$1,000+

Anonymous (1), Gillian Appleton

\$500-\$999

Jill Colvin, Rob & Annette Lang, Rachael McVean & Theo Psychogios

UTP BOARD

Dr Robert Lang Chair
Consultant

Rachael McVean Treasurer
Corporate Advisor Director,
Adara Partners

Janine Collins
Consultant, J9 consulting

Jill Colvin
Director of Philanthropy ACO

Rosie Dennis
AD/CEO Urban Theatre Projects

Lisa Doust
Barrister, St James Hall

Chris Kirby
Consultant

Theo Psychogios
Partner, Deloitte, Western Sydney

UTP TEAM

Artistic Director/CEO
Rosie Dennis

General Manager
Julianne Campbell (until May 2017)

Senior Producer/Development Manager
Adam McGowan (from September 2017)

First Nations Creative Producer
Liza-Mare Syron (until September 2017)

Blak Box Curator
Daniel Browning (from December 2017)

Producer
Tian Zhang

Marketing/Development Manager
Noella Lopez (until September 2017)

Finance Officer
Amanda Smith

Administrator
Lukas Blienkendaal

OUR SUPPORTERS



Trade &
Investment
Arts NSW



Australian Government



VENUE PARTNER



MAJOR PROJECT PARTNERS



PACKER FAMILY
FOUNDATION



Barangaroo

PROGRAM PARTNERS

