
2019 annual report





image credit: Alex Wisser

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cover image credit: Daniel Boud

artistic & executive directors' report



image credit: Katy Green Loughrey



image credit: Peta Addy

Developed across many years of working in and with the community of Fairfield and Western Sydney, in 2019 PYT Fairfield began to articulate our pioneering artistic methodologies of creating work and our company practice as 'RADICAL KINDNESS' – an inclusive practice that involves conversation, collaboration, skills sharing and ritual. This methodology frames everything we do not just in our artistic processes, but how we run as a business.

2019 marked a number of firsts for the company, which continued and expanded our most urgent remit – to grow the cultural capacity of Western Sydney. JUMP FIRST, ASK LATER was the company's first major national tour, visiting four states, reaching over 5,000 audience members and facilitating 23 school workshops. PLAYLIST became our 3rd show to be presented at the Sydney Opera House, this time as part of Festival UnWrapped, where it received a Helpmann Nomination. PYT headlined the regional arts festival Cementa with SWIMMING POOL, a site-specific performance set in Kandos Swimming Pool, directed by Tessa Leong.

Alongside these major outcomes, and to ensure Western Sydney CALD artists and stories continue to be visible on Australian maintain stages, PYT supported the development of seven new works including ACTION STAR, PYT's new major work – an outcome of our Artist-in-Residence program with Maria Tran, DORR-E DARI where we are working for a second time with the artists from TRIBUNAL, and PYT's first work exploring themes of sexuality and cultural diversity with CARPET STORIES.

Because of these successes and PYT's continued high visibility within the Australian arts scene, we experienced radical growth in our skills development programs. Our ENSEMBLE has grown by 300% since 2016, and now supports 25 Western Sydney emerging artists.

To manage our increased workload, we introduced a part-time Company Manager role, and expanded the expertise on our board with Juliette Hill (HR), Nicole Campbell (Marketing) and David Capra (Artistic Legend). We also grew our collaboration with Larissa McGowan as PYT's Associate Choreographer, who worked across four of our projects (ACTION STAR, PLAYLIST, JUMP FIRST, ASK LATER and WHY IS IT ART?). We established a number of new partnerships with leading organisations including Critical Path, Parramatta Female Factory Precinct, Dharug Ngurra Aboriginal Corporation, Big Anxiety Festival and Crack Festival, while continued to collaborate with longstanding partners Cementa Festival, STARTTS and Sydney Opera House. PYT also started to think globally and focused on developing international networks by attending Western Arts Alliance Conference and IETM for our first time.

We would like to thank our incredible staff, Board, artists, supporters, audiences, and partners. We are a deeply collaborative and familial company and look to continue to work together with kindness and care.

We are very proud of our achievements throughout 2019.

Karen & Katy x

co-chairperson's report

As co-chairs of PYT Fairfield, we have been proud this year to witness the company's continued growth and the achievement of significant milestones that establish PYT as a major force in the national arts landscape. PYT has flourished this year under the co-female leadership model of Artistic Director Karen Therese and Executive Director Katy Green Loughrey. Together they have led a small, dedicated and talented team to create engaged, relevant and meaningful work with vibrant and resilient young artists from Western Sydney, and to take this work to audiences across Australia.

2019 continued to see PYT adapt and evolve to an ever-changing world – and over deliver on a diverse and exciting program of artist development, new work creation, residencies and national touring. The year began with the PYT ENSEMBLE gathering for a new year in February. Led by Associate Artist Margie Breen, the ENSEMBLE program is at the heart of PYT – engaging young emerging artists from our local community and giving them the opportunity to develop their practice with professional support and guidance. From our home at Fairfield's School of Arts, a future generation of Australian artists is born. The importance of this work and the joy and excitement it brings for the team, the board and our artists, never lessens.

From Fairfield to Karratha: In May PYT embarked on its first national tour with JUMP FIRST, ASK LATER. Six champions of Fairfield's underground parkour and street style community travelled to 13 towns across four states and were met with enthusiastic audiences. It was fantastic to see PYT, and this excellent work, performed across Australia.

In May the company also traversed the city to Bennelong Point, where PLAYLIST was presented at the Sydney Opera House as part of Festival UnWrapped – a season of the best new work being made in Australia. Building new audiences for the company from across Sydney, this was the third presentation of a PYT work at the Opera House in the last four years – an impressive record for a small company. PLAYLIST is the kind of work that can only be made by PYT: a compelling and important dance-theatre work that celebrates the vibrancy, humour and strength of the work's five female performers whilst exploring the state of feminisms in pop culture and music today. In June this exuberant work was nominated for a 2019 Helpmann Award for Best Visual or Physical Theatre Production – another milestone for the company.

Back in Fairfield, and across the year, we worked with inspiring artists to develop two new works behind the scenes. ACTION STAR saw Karen Therese work with action stunt film star, Maria Tran, to tell and perform her own story in what is shaping up to be a fierce one-woman action solo. Exploring the nexus of film and live production, there is already significant interest in presenting this unique work. And PYT's residency program saw Mahdi Mohammadi and Jawad Yaqoubi, who we first worked with on TRIBUNAL, work with Director Paul Dwyer on DORR-E DARI: A POETIC CRASH COURSE IN THE LANGUAGE OF LOVE. Drawing on their heritage, this beautiful and intimate work is inspired by the practice of recitals and 'curtain shows' that take place in private homes and tea-houses all through Iran and Afghanistan.

Research and cultural exchange were also themes of 2019. The choreographic research project WHY IS IT ART? in partnership with Critical Path demonstrated PYT's ability to maneuver across artforms and make space for new dance and movement practices; while the WEAVING WORKSHOP project, facilitated by Djiringanj woman Wendy Morgan, shared time-honoured local weaving techniques with migrant women from Iraq and Syria and created a beautiful and emotive First Nations cultural exchange.

Upstairs in the humble office we were extremely fortunate to welcome the uber capable Alice Hatton to the team. And on the Board, we welcomed new Board members David Capra, Juliette Hill and Nicole Campbell, whilst sadly at the end of the year farewelling our long-standing board member and previous Chair, Bec Dean.

Congratulations from both of us to the team and PYT's artists, creatives and partners – 2019 was a big year.

Sharni Jones & Antonia Seymour,
Co-Chairs



image credit: Rebecca Fisher



image credit: Michael Bouchier



statistics

in 2019 PYT:

- presented 48 performances across 4 states
- ran 254 workshops
- developed 7 new works
- employed 63 artists and arts workers
- had total attendance and participation of 14,482
- had an annual turnover of \$683,401

image credit: Film still. Film by Zanny Begg

cover image credit: Daniel Boud

playlist

dates:

Sydney Opera House,
Festival UnWrapped
14 – 19 May

key artists:

Director

Karen Therese

Choreographer

Larissa McGowan

Designer

Zanny Begg

Co-Sound Designer

Jasmine Guffond & Gail Priest

Lighting

Verity Hampson

Dramaturg

Kate Armstrong-Smith

Associate Artist

Kilia Tipa

Performers/Co-Devisors

Ebube Uba, May Tran,
Tasha O'Brien, Mara Knezevic
& Neda Taha

Stage Manager

Patrick Howard

Production Support

Amber Silk

description:

PLAYLIST is a compelling dance-theatre work exploring the state of feminisms in pop culture and music today. Full of suburban dreams and pop star fantasies, it is a call to action about the critical issues of our times.

Living in the #MeToo world, PLAYLIST explores the experiences, ideas and power of young women and asks, 'who is going to shape the future for women in Australia?'

In May 2019, PLAYLIST was performed at Sydney Opera House as part of Festival UnWrapped, a curated program of Australia's most acclaimed contemporary performances, and the Children, Families and Creative Learning program.

partners/sponsors:

Sydney Opera House

statistics:

Artists employed: 11

Number of performances: 7

Attendance: 1,098

Panel event: 1

Panel attendance: 50

School workshops: 2

Workshop participants: 153

awards:

Helpmann Nomination for
Best Visual or Physical Theatre
Production, 2019

*"An entirely
unpretentious theatrical
exploration of a modern
feminism... humorous...
essential... true."
– Suzy Go See*



image credit: Daniel Boud

swimming pool

dates:

Cementa Festival
22 – 23 November

key artists:

Director

Tessa Leong

Sound Designer

Michael Toisuta

Performers

Bernadette Fam, Sean Foster,
Connor Rae, Jackson Stewart
& Neda Taha

Outside Eye

Steve Mayhew

Production Manager

Kevin Ng

description:

SWIMMING POOL is a site-responsive theatre performance presented and performed in Kandos Swimming Pool bringing together emerging artists from regional Australia and Western Sydney to share their diverse experience of water, and their histories and relationships with the suburban Australian swimming pool.

Exploring our collective memory of youth through action and togetherness, SWIMMING POOL asks 70 audience members to join the performers for a unique participatory theatrical experience in a swimming pool.

SWIMMING POOL was presented at the Kandos local swimming pool as part of Cementa 19'

partners/sponsors:

Cementa Festival, Fairfield City Council, Kandos Swimming Pool

statistics:

Artists employed: 9

Number of performances: 3

Attendance: 187

“PYT Fairfield’s performance at the municipal swimming pool was memorable, not only for its narrative content, which dealt with childhood memories of swimming pool experiences, but also as a demonstration of the artists’ ability to engage their audience. It was oddly satisfying to see a bunch of baby boomers and generation Xs, many with PhDs, rediscovering with excitement bodily delights they hadn’t enjoyed since puberty...”
– **Marco Marcon, Artlink**



image credit: Jacquie Manning

jump first, ask later

dates:

24 May – 28 June

key artists:

Director/Designer
Byron Perry

Tour Directors
Karen Therese &
Larissa McGowan

AV/Designer
Sean Bacon

Composer/Sound Designer
Luke Smiles

Performers
Ivana Djakovic, Alejandro
Scarone, Tristan Hodder,
Joe Cabone, Jimmy James
Pham & Patrick Uy

Production Manager
Tim Dennis

Stage Manager
Harrison Grindle

description:

JUMP FIRST, ASK LATER is an urban choreographic portrait of the streets of Fairfield in Western Sydney, the most culturally diverse region in Australia. Featuring members of the Dauntless Movement Crew, this work tells the collective stories of six young artists, champions of Fairfield's underground parkour and street style community.

The performance merges urban freestyle, parkour and dance to engage the audience to find your path – 'jump first, ask questions later'.

partners/sponsors:

Force Majeure, Performing Lines, Bicentennial Community Hall, Shoalhaven Entertainment Centre, Riverside Theatres, Geelong Performing Arts Centre, Bunjil Place, Hopgood Theatre, Chaffey Theatre, Northern Festival Centre, Middleback Arts Centre, Mandurah Performing Arts Centre, Bunbury Regional Entertainment Centre, Whaleback Arena (Newman Recreation Centre), Red Earth Arts Precinct

statistics:

Artists employed: 10
Number of performances: 22
Attendance: 5,114
School workshops: 23
Workshop participants: 2,908

awards:

Winner 2017
- Helpmann Award for Best Presentation for Children/Young People

Winner 2017
- Australian Dance Award

"Riveting...sophisticated ...Not only acrobatic feats that amaze and impress but revealing stories from cultural backgrounds that stretch from Croatia to Cambodia. 5 stars."
– Jill Sykes, Sydney Morning Herald

women of parramatta

dates & events:

June – November:
STORIES WE NEVER TELL
creative development

25 June: THE LONG TABLE
– WOMEN OF PARRAMATTA

9 October: THE LONG TABLE
– WOMEN AND POWER
(Big Anxiety Festival)

21 October – 1 November:
SLEEPLESSNESS
development and showing
(Big Anxiety Festival)

November: FORMS
creative development

description:

PYT Fairfield and the Parramatta Female Factory Precinct (PFFP) forged a pioneering partnership to explore the Australian experience of institutions for women and young people.

WOMEN OF PARRAMATTA is about place. It is an activation of sites of conscience connecting Forgotten Australians, Stolen Generations, refugee and asylum seeker communities across Western Sydney. This partnership presented a series of performance developments and cultural and community events, transforming a former institution into a women's gathering place.

partners/sponsors:

Dharug Ngurra Aboriginal Corporation, Parramatta Female Factory Precinct, Big Anxiety Festival

statistics:

Artists employed: 17

Long Table events: 2

Attendance: 176

Creative developments: 3



image credit: Cassandra Hannagan

action star

dates:

Development

20 – 24 January
2 – 13 September
30 September – 4 October

Showing

4 October

key artists:

Performer/Co-Devisor

Maria Tran

Choreographer

Larissa McGowan

Director & Script Development

Karen Therese

Sound Design

James Brown & Jack Prest

Video & Stage Design

Zanny Begg

Camera

Josh Heath

Dramaturg

Kate Armstrong-Smith

Project Assistant

May Tran

Production Assistant

Therese Chen

description:

Fusing martial arts, dance, storytelling and film, ACTION STAR is a new solo dance-theatre work that details the life and work of celebrated Western Sydney artist and international action movie star, Maria Tran. Her work is pivotal to the creative development of the Australian Vietnamese film movement that challenges gender stereotypes and the exploration of 'female action'.

Maria's compelling story exposes the powerful identity, politics and racism that pervade our dominant Western cultural narratives. From Western Sydney to Hong Kong, ACTION STAR is an explosive, virtuosic, autobiographical performance.

partners/sponsors:

Create NSW

statistics:

Artists employed: 9

Development showings: 1

Attendance: 30

Maria Tran

**- Winner of the
2013 Award for
Breakout Action
Star – Female:
Action on Film Festival
Los Angeles**



image credit: Eliam Royalness

why is it art?

choreographic residency

dates:

16 – 27 September

key artists:

Facilitator

Victoria Hunt

Resident Artists

Eliam Royalness, Maria Tran
& Larissa McGowan

description:

WHY IS IT ART? is a three-year partnership with Critical Path that explores contemporary dance practice in Western Sydney and aims to make space for different movement practices in our culture to share and work together.

In 2019 Victoria Hunt facilitated 'WHY IS IT ART?' which brought together Maria Tran (martial artist, stunt choreographer, film-maker), Eliam Royalness (leading street style dance artist and choreographer) and Larissa McGowan (contemporary dance maker) to examine and expand their 'non-traditional' dance and movement practices and consider how these movement/choreographic practices sit in relation to contemporary art contexts.

partners/sponsors:

Critical Path

statistics:

Artists employed: 4



image credit: Karen Therese

pyt residencies

PYT supported the creative development and mentorship of three performance projects by Western Sydney emerging artists.

dorr-e dari

a poetic crash course in the language of love

key artists:

Co-Creator/Performers

Mahdi Mohammadi
& Jawad Yaqoubi

Director

Paul Dwyer

Video Artist

Sean Bacon

description:

Imagine a life where every meaningful decision you had to make was weighed up against the wisdom of the poets.

Jawad and Mahdi want to know what love is. Don't we all? Time to switch off the dating apps, step out of the nightclub for a night, and get in tune with the rhythms of a thousand-year strong tradition of courtly Dari love poetry. Rest assured: there's a verse for every condition of the heart, no matter how catastrophic.

DORR-E DARI: A POETIC CRASH COURSE IN THE LANGUAGE OF LOVE is a new theatre work inspired by the practice of recitals and 'curtain shows' that takes place in private homes and tea-houses all through Iran, Afghanistan and other parts of Central Asia.



image credit: Katy Green Loughrey

pyt residencies continued:

carpet stories

key artists:

Creator/Performer
Najee Tannous

Co-Devisor/Performer
Mustafa Al-Mahdi

Mentor
Karen Therese

description:

CARPET STORIES uncovers the LGBTQI narrative of bravery and courage.

This work in development is a multi-disciplinary work that empowers the authentic

experiences of Middle Eastern Australians and refugees seeking liberation.

jackson stewart: showreel

key artists:

Creator/Performer
Jackson Stewart

Project Mentor
Kevin Jin

description:

Jackson Stewart is an actor/comedian with amazing abilities and skills. Some of these skills involve being able to seamlessly transition between different

characters at a moment's notice. Unfortunately, the world cannot see this because he does not have a video showreel. With this show, he will prove to you his true power by performing his Showreel Live!

outcomes:

PYT residency
8 July – 1 August
Artists employed: 9
Development showings: 1
Attendance: 60

DORR-E DARI at Adhocracy, Vitalstatistix

6 – 8 September

Artists employed: 4
Attendance: 90

DORR-E DARI at Crack Festival
5 – 7 October

Artists employed: 4
Attendance: 52

SHOWREEL at Crack Festival
5 – 6 October

Artists employed: 2
Attendance: 34

partners/sponsors:

The Seaborn, Broughton & Walford Foundation, ACON, Crack Festival, Vitalstatistix & the University of Sydney



image credit: Alex Wisser

ensemble

dates:

Term 1

30 Jan – 12 April

Term 2

29 April – 5 July

Term 3

22 July – 27 September

Term 4

14 October – 20 December

key artists:

Program Coordinator

Margie Breen

Guest Tutors

Donna Abela, Dance Makers Collective, Felicity Jurd, Arts On Tour (Kate Gaul), Katy Green Loughrey, Phoenix Eye & Maria Tran, Frank Newman, Legs on the Wall, Deb Pollard, S. Sharkthidharan, Karen Therese, Linda Luke, Larissa McGowan & Julie Vulcan

description:

The PYT ENSEMBLE program supports the training and development of a group of outstanding emerging Australian artists from the Western Sydney region aged 18-28 years.

The selected group participate in a year-long program of workshops and masterclasses led by experienced artists and arts professionals as well as attend industry events. The ENSEMBLE meet weekly throughout the year to gain intensive skills development in theatre making and performance.

partners/sponsors:

Belvoir Theatre, Sydney Opera House, Bell Shakespeare, Arts On Tour, Legs on the Wall, The Joan (Q Theatre), Fairfield City Council, Crown Resorts Foundation & the Packer Family Foundation

statistics:

Participants: 25

Workshops: 40

“...the ensemble gave me the opportunity to hone my skills as an artist, expand my collaboration skills and push my practice to the best it can be through weekly workshops and masterclasses that I would otherwise never be able to financially access.”

– Bernadette Fam



Image credit: Ali Mousawi

pilots

dates:

Term 1

30 Jan – 12 April

Term 2

29 April – 5 July

Term 3

22 July – 27 September

Term 4

14 October – 20 December

key artists:

Program Coordinator & Lead Tutor

Margie Breen

Co-Pilot Tutors

James Kerr, Erin Middleton,
Lap Nguyen, Neda Taha,
Zoe Tomaras & May Tran

description:

PILOTS embeds literacy, communication, confidence and skills development into weekly acting workshops for teenagers.

PILOTS is a social and professional development initiative engaging young people aged 14-18 years, mostly from refugee or migrant backgrounds, in the Fairfield region. PYT partners with local Intensive English Centres (IEC) to deliver an in-school drama program, while also offering weekly free classes after school.

2019 marked the third time that our After School Pilots have been invited to perform at the Youth Festival 'One Night at the Museum' at Fairfield City Museum and Galleries. We were commissioned to make a work exploring the topic 'The Authentic Influencers', (social media and the effects on young people and their mental health). 18 young people were involved in making the performance, 15 performed.

partners/sponsors:

Fairfield City Council, Crown Resorts Foundation & the Packer Family Foundation, Fairfield City Museum & Gallery, Lurnea IEC, Fairfield IEC, Bankstown Girls High School

statistics:

Artists employed: 7

Engagements: 2,280

Workshops: 125

School partners: 3

"The PILOTs program actually did improve my confidence, not only just on stage but it helped me grow as a person and be more connected on a social level."

**– Henry Nguyen,
age 19**



image credit: Courtesy of Blacktown Arts

funpark

dates:

- Term 1**
22 February – 12 April
- Term 2**
29 April – 5 July
- Term 3**
22 July – 27 September
- Term 4**
14 October – 20 December

key artists:

- Lead Artist**
Daisy Montalvo
- Tutors**
Gabriela Quinsacara,
Alice Tauc, Sivani Yaddanapudi,
Diego Murillo & Thomas Barrell

description:

FUNPARK is a sustained arts engagement project presented in and for the Mt Druitt community. Since its premiere at Sydney Festival in 2014, FUNPARK has developed into a sustained collective impact project – led by a coalition of five acclaimed companies. Developed with local communities, FUNPARK merges contemporary art practices with local experiences.

In 2019, FUNPARK presented four term-long workshops teaching young people skills in filmmaking, storytelling, story structures, performance, hip hop dancing and interviewing skills. FUNPARK presented creative outcomes at Bidwill Festival and Community Connect. In November 2019, FUNPARK was invited to be part of the national social justice festival ChangeFest, where a group of young local leaders delivered a curated conversation about their lived experiences of growing up in Bidwill, and highlighted the continuing problems young people in Western Sydney face.

partners/sponsors:

- FUNPARK COALITION**
Bidwill Uniting, Blacktown Arts, CuriousWorks, Learning Ground,
- Other partners/sponsors**
Chifley College Bidwill Campus, Create NSW, Crown Resorts Foundation & the Packer Family Foundation

statistics:

- Engagements: 466
- Artists employed: 9
- Workshop participants: 55
- Workshop series: 5
- School partners: 1



image credit: Katy Green Loughrey

weaving workshop

dates:

Development

11 February – 4 April

Exhibition

30 May

key artists:

Facilitator

Wendy Morgan

description:

PYT Fairfield worked with Parents Café and Fairfield City local Aboriginal Land Council affiliated women's group, Guntawang Inc. to deliver an eight-week workshop, an exchange of ancient weaving practices between First Nations and Iraqi women.

Weaving Workshop was led by Aunty Wendy Morgan who shared Aboriginal weaving techniques to women from Iraq and Syria. The project provided the participating women with the opportunity to connect and engage histories stories and experiences of being Australian.

An exhibition of their work was presented at PYT Fairfield at the end of May 2019.

partners/sponsors:

Guntawang Inc, Parents Café, Mounties Group

statistics:

Artists employed: 1

Workshops: 8

Engagements: 68

Exhibitions: 1

Exhibition attendance: 60



image credit: Alex Wisser

staff & board

staff

Artistic Director	Karen Therese
Executive Director	Katy Green Loughrey
Company Manager	Holly Morrison (July – Nov), Alice Hatton (Nov – Dec)
Artistic Associate	Margie Breen
Administration & Communications Coordinator	Daisy Montalvo
Artist in Residence	Maria Tran
Company in Residence	Dance Makers Collective

board

Co-Chairs	Sharni Jones
	Antonia Seymour
Treasurer	Susie Vongkeneta
Board Members	Donna Abela
	Stephen Boyle
	Nicole Campbell
	David Capra
	Bec Dean
	Juliette Hill

financial statements

Powerhouse Youth
Theatre Inc

ABN 95 167 892 181

Powerhouse Youth Theatre Inc
Statement of Profit or Loss and Other Comprehensive Income
For the Financial Year Ended 31 December 2019

	Notes	2019 \$	2018 \$
Revenue	4	676,180	751,065
Other income	4	7,221	19,682
Total revenue		683,401	770,747
Expenses			
Administration		(99,729)	(92,923)
Depreciation		(9,006)	(17,257)
Employee benefits		(473,967)	(506,154)
Marketing		(14,181)	(30,757)
Program, production and touring		(84,547)	(66,957)
Other expenses		-	(11,978)
Total expenses		(681,430)	(726,026)
Net profit for the year		1,971	44,721
Income tax expense		-	-
Profit after income tax		1,971	44,721
Other comprehensive income		-	-
Total comprehensive income		1,971	44,721

The accompanying notes form part of these financial statements.

Powerhouse Youth Theatre Inc
Statement of Financial Position
As at 31 December 2019

	Notes	2019 \$	2018 \$
Assets			
Current			
Cash and cash equivalents	5	960,874	445,144
Trade and other receivables	6	116,731	2,843
Current assets		1,077,605	447,987
Non-current			
Plant and equipment	7	6,374	14,204
Intangibles	8	-	-
Non-current assets		6,374	14,204
Total assets		1,083,979	462,191
Liabilities			
Current			
Trade and other payables	9	97,822	75,149
Employee benefits	10	28,027	17,314
Other liabilities	11	806,243	219,812
Current liabilities		932,092	312,275
Non-current			
Non-current liabilities		-	-
Total liabilities		932,092	312,275
Net assets		151,887	149,916
Equity			
Retained earnings		151,887	149,916
Total equity		151,887	149,916

The accompanying notes form part of these financial statements.

Powerhouse Youth Theatre Inc
Statement of Changes in Equity
For the Financial Year Ended 31 December 2019

	Notes	Retained Earnings \$	Total Equity \$
Balance at 1 January 2018		105,195	105,195
Profit for the year		44,721	44,721
Other comprehensive income		-	-
Total comprehensive income		<u>44,721</u>	<u>44,721</u>
Balance at 31 December 2018		<u>149,916</u>	<u>149,916</u>
Balance at 1 January 2019		149,916	149,916
Profit for the year		1,971	1,971
Other comprehensive income		-	-
Total comprehensive income		<u>1,971</u>	<u>1,971</u>
Balance at 31 December 2019		<u>151,887</u>	<u>151,887</u>

The accompanying notes form part of these financial statements.

Powerhouse Youth Theatre Inc
Statement of Cash Flows
For the Financial Year Ended 31 December 2019

	Notes	2019 \$	2018 \$
Cash flows from operating activities			
Receipts from grants		1,039,489	441,255
Receipts from donors		4,000	9,955
Receipts from customers		176,995	65,451
Payments to suppliers and employees		(706,170)	(809,362)
Interest received		2,710	5,169
Net cash provided by/(used in) operating activities		<u>517,024</u>	<u>(287,532)</u>
Cash flows from investing activities			
Payment for plant and equipment		(1,294)	(12,455)
Net cash used in investing activities		<u>(1,294)</u>	<u>(12,455)</u>
Cash flows from financing activities			
Net cash provided by financing activities		<u>-</u>	<u>-</u>
Net change in cash and cash equivalents		515,730	(299,987)
Cash and cash equivalents at beginning of financial year	5	445,144	745,131
Cash and cash equivalents at end of financial year	5	<u>960,874</u>	<u>445,144</u>

The accompanying notes form part of these financial statements.

Powerhouse Youth Theatre Inc
Notes to the Financial Statements
For the Financial Year Ended 31 December 2019

1. General information

The financial statements cover Powerhouse Youth Theatre Inc, 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 Fairfield School of Arts, 19 Harris Street, Fairfield NSW 2165.

The financial report was authorised for issue by the Committee on 17 February 2020.

2. Changes in accounting policies

New and revised standards that are effective for these financial statements

A number of new and revised standards became effective for the first time to annual periods beginning on or after 1 January 2019. The adoption of these amendments has not had a material impact on the entity.

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 Committee is 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

Revenue comprises revenue from event income, grants, donations and interest income. Revenue from major sources and services is shown in Note 4.

Revenue is measured by reference to the fair value of consideration received or receivable by the entity for goods supplied and services provided, excluding sales taxes, rebates, and trade discounts.

Revenue is recognised when the amount of revenue can be measured reliably, collection is probable, the costs incurred or to be incurred can be measured reliably, and when the criteria for each of the entity's different activities have been met. Details of the activity-specific recognition criteria are described below.

Powerhouse Youth Theatre Inc
Notes to the Financial Statements
For the Financial Year Ended 31 December 2019

Event income

Income from events and other activities is recognised when the event or activity is held.

Grants

A number of the entity's programs are supported by grants received from various bodies.

If conditions are attached to a grant, which must be satisfied before the entity is eligible to receive the contribution, recognition of the grant as revenue is deferred until those conditions are satisfied.

Where a grant is received on the condition that specified services are delivered to the grantor, this is considered a reciprocal transaction. Revenue is recognised as services are performed and at year end a liability is recognised until the service is delivered.

Revenue from a non-reciprocal grant that is not subject to conditions is recognised when the entity obtains control of the funds, economic benefits are probable and the amount can be measured reliably. Where a grant may be required to be repaid if certain conditions are not satisfied, a liability is recognised at year end to the extent that conditions remain unsatisfied.

Where the entity receives a non-reciprocal contribution of an asset from a government or other party for no or nominal consideration, the asset is recognised at fair value and a corresponding amount of revenue is recognised.

Donations

Donations collected, including cash and goods for resale, are recognised as revenue when the entity gains control, economic benefits are probable and the amount of the donation can be measured reliably.

Interest income

Interest income is recognised on an accrual basis using the effective interest method.

Foreign currency

Transactions in foreign currencies are translated to the functional currency at exchange rates at the date of transactions. Amounts outstanding are translated at year end. Foreign currency differences are recognised in the statement of profit or loss and other comprehensive income.

Operating expenses

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

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.

Powerhouse Youth Theatre Inc
Notes to the Financial Statements
For the Financial Year Ended 31 December 2019

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 provision for impairment. Trade receivables are generally due for settlement within 30 days.

Property, plant and equipment

Each class of property, plant and equipment is carried at cost or fair value, less, where applicable, accumulated depreciation and any impairment losses.

Plant and equipment

Plant and equipment are measured on the cost basis less depreciation and any impairment losses. In the event the carrying amount of plant and equipment is greater than its estimated recoverable amount, the carrying amount is written down immediately to its estimated recoverable amount recognised either in profit or loss.

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 are:

Class of fixed asset	Depreciation rate
Computer equipment	20% - 40%
Theatre equipment	20% - 33%
Office equipment	20% - 100%

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.

Intangible assets

Website design costs are recorded at cost and assessed annually for impairment.

When an intangible asset is disposed of, the gain or loss on disposal is determined as the difference between the proceeds and the carrying amount of the asset, and is recognised in profit or loss within other income or other expenses.

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.

Powerhouse Youth Theatre Inc
Notes to the Financial Statements
For the Financial Year Ended 31 December 2019

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 instruments are recognised initially using trade date accounting, i.e. on the date that the entity becomes party to the contractual provisions of the instrument.

On initial recognition, all financial instruments are measured at fair value plus transaction costs (except for instruments measured at fair value through profit or loss where transaction costs are expensed as incurred).

Financial assets

Financial assets are divided into the following categories which are described in detail below:

- loans and receivables;
- financial assets at fair value through profit or loss;
- available-for-sale financial assets; and
- held-to-maturity investments.

Financial assets are assigned to the different categories on initial recognition, depending on the characteristics of the instrument and its purpose. A financial instrument’s category is relevant to the way it is measured and whether any resulting income and expenses are recognised in profit or loss or in other comprehensive income.

All income and expenses relating to financial assets are recognised in the statement of profit or loss and other comprehensive income.

Loans and receivables

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market. They arise principally through the provision of goods and services to customers but also incorporate other types of contractual monetary assets.

After initial recognition these are measured at amortised cost using the effective interest method, less provision for impairment. Any change in their value is recognised in profit or loss.

The entity’s trade and other receivables fall into this category of financial instruments.

Significant receivables are considered for impairment on an individual asset basis when they are past due at the reporting date or when objective evidence is received that a specific counterparty will default.

Powerhouse Youth Theatre Inc
Notes to the Financial Statements
For the Financial Year Ended 31 December 2019

The amount of the impairment is the difference between the net carrying amount and the present value of the future expected cash flows associated with the impaired receivable.

In some circumstances, the entity renegotiates repayment terms with customers which may lead to changes in the timing of the payments. The entity does not necessarily consider the balance to be impaired, however, assessment is made on a case-by-case basis.

Available-for-sale financial assets (AFS financial assets)

AFS financial assets are non-derivatives that are either designated as AFS or are not classified as:

- (a) loans and receivables
- (b) held-to-maturity investments or
- (c) financial assets at fair value through profit or loss.

Listed shares held by the entity that are traded in an active market are classified as AFS and are stated at fair value at the end of each reporting period.

Changes in the carrying amount of AFS monetary financial assets relating to changes in foreign currency rates, interest income calculated using the effective interest method and dividends on AFS equity investments are recognised in profit or loss. Other changes in the carrying amount of available-for-sale financial assets are recognised in other comprehensive income and accumulated under the heading of investments revaluation reserve. When the investment is disposed of or is determined to be impaired, the cumulative gain or loss previously accumulated in the investments revaluation reserve is reclassified to profit or loss.

Dividends on AFS equity instruments are recognised in profit or loss when the entity's right to receive the dividends is established.

Financial assets at fair value through profit or loss

Financial assets at fair value through profit or loss include financial assets:

- acquired principally for the purpose of selling in the near future
- designated by the entity to be carried at fair value through profit or loss upon initial recognition or
- which are derivatives not qualifying for hedge accounting.

Assets included within this category are carried in the statement of financial position at fair value with changes in fair value recognised in profit or loss.

Any gain or loss arising from derivative financial instruments is based on changes in fair value, which is determined by direct reference to active market transactions or using a valuation technique where no active market exists.

Held-to-maturity investments

Held-to-maturity investments are non-derivative financial assets with fixed or determinable payments and fixed maturity. Investments are classified as held-to-maturity if the intention of the entity's Committee is to hold them until maturity.

Held-to-maturity investments are subsequently measured at amortised cost using the effective interest method, with revenue recognised on an effective yield basis. In addition, if there is objective evidence that the investment has been impaired, the financial asset is measured at the present value of estimated cash flows. Any changes to the carrying amount of the investment are recognised in profit or loss.

Powerhouse Youth Theatre Inc
Notes to the Financial Statements
For the Financial Year Ended 31 December 2019

Financial liabilities

Financial liabilities are classified as either financial liabilities 'at fair value through profit or loss' or other financial liabilities depending on the purpose for which the liability was acquired.

The entity's financial liabilities include borrowings and trade and other payables, which are measured at amortised cost using the effective interest rate method.

Impairment of financial assets

At the end of the reporting period the entity assesses whether there is any objective evidence that a financial asset or group of financial assets is impaired.

Financial assets at amortised cost

If there is objective evidence that an impairment loss on financial assets carried at amortised cost has been incurred, the amount of the loss is measured as the difference between the asset's carrying amount and the present value of the estimated future cash flows discounted at the financial asset's original effective interest rate.

Impairment on loans and receivables is reduced through the use of allowance accounts, all other impairment losses on financial assets at amortised cost are taken directly to the asset.

Subsequent recoveries of amounts previously written off are credited against other expenses in profit or loss.

Impairment of available-for-sale financial assets

A significant or prolonged decline in value of an available-for-sale asset below its cost is objective evidence of impairment, in this case, the cumulative loss that has been recognised in other comprehensive income is reclassified from equity to profit or loss as a reclassification adjustment. Any subsequent increase in the value of the asset is taken directly to other comprehensive income.

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.

Powerhouse Youth Theatre Inc
Notes to the Financial Statements
For the Financial Year Ended 31 December 2019

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.

Deferred income

The liability for deferred income is the unutilised amounts of grants received on the condition that specified services are delivered or conditions are fulfilled. The services are usually provided, or the conditions usually fulfilled within 12 months of receipt of the grant. Where the amount received is in respect of services to be provided over a period that exceeds 12 months after the reporting date or the conditions will only be satisfied more than 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.

Significant management judgement in applying accounting policies

When preparing the financial statements, the Committee undertakes 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 impairment provision is included for any receivable where the entire balance is not considered collectible. The impairment provision is based on the best information at the reporting date.

Useful lives of depreciable assets

The Committee 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 Committee estimates the recoverable amount of each asset or cash-generating unit, based on expected future cash flows and uses an interest rate to discount them.

Powerhouse Youth Theatre Inc
Notes to the Financial Statements
For the Financial Year Ended 31 December 2019

Estimation uncertainty relates to assumptions about future operating results and the determination of a suitable discount rate.

Long service leave

The liability for long service leave is recognised and measured at the present value of the estimated cash flows to be made in respect of all employees at the reporting date. In determining the present value of the liability, estimates of attrition rates and pay increases through promotion and inflation have been taken into account.

Powerhouse Youth Theatre Inc
Notes to the Financial Statements
For the Financial Year Ended 31 December 2019

	2019	2018
	\$	\$
4. Revenue		
Core Funding - Arts NSW	130,000	130,000
Core Funding - Australia Council	234,624	235,800
Project Funding - Catalyst - Department of Communication and the Art	-	131,855
Project Funding - Create NSW	14,292	-
Project Funding - Department of Social Services	-	85,500
Project Funding - Fairfield City Council	5,000	19,000
Project Funding - other	20,000	-
Foundation Funding - Crown Resorts Foundation	56,250	46,626
Foundation Funding - Packer Family Foundation	56,250	46,626
Event income	134,113	35,274
Other activities and services income	21,651	10,429
Donations	1,800	1,155
Sponsorship in-kind	2,200	8,800
	676,180	751,065
Other income		
Interest income	2,710	6,414
Other income	4,511	13,268
	7,221	19,682
5. Cash and cash equivalents		
Cash on hand	50	984
Cash at bank	960,824	344,160
Short-term deposits	-	100,000
	960,874	445,144
6. Trade and other receivables		
Current		
Trade receivables - Australia Council	115,000	-
Trade receivables - other	1,651	2,343
Net GST receivable	80	-
Rental bond	-	500
	116,731	2,843

Powerhouse Youth Theatre Inc
Notes to the Financial Statements
For the Financial Year Ended 31 December 2019

	2019	2018
	\$	\$
7. Plant and equipment		
Theatre equipment at cost	52,307	52,307
Theatre equipment accumulated depreciation	(47,493)	(39,672)
	4,814	12,635
Computer equipment at cost	25,175	23,999
Computer equipment accumulated depreciation	(23,615)	(22,430)
	1,560	1,569
Office equipment at cost	544	544
Office equipment accumulated depreciation	(544)	(544)
	-	-
Total plant and equipment	6,374	14,204

	Theatre Equipment	Computer Equipment	Office Equipment
	\$	\$	\$
Net carrying amount 1 January 2019	12,635	1,569	-
Additions	-	1,176	-
Disposals	-	-	-
Depreciation	(7,821)	(1,185)	-
Net carrying amount 31 December 2019	4,814	1,560	-

	Total
	\$
Net carrying amount 1 January 2019	14,204
Additions	1,176
Disposals	-
Depreciation	(9,006)
Net carrying amount 31 December 2019	6,374

	2019	2018
	\$	\$
8. Intangibles		
Website design at cost	5,011	5,011
Website design accumulated depreciation	(5,011)	(5,011)
	-	-

Powerhouse Youth Theatre Inc
Notes to the Financial Statements
For the Financial Year Ended 31 December 2019

9. Trade and other payables

Current

Trade payables	3,264	9,740
Accrued expenses	94,558	44,801
Net GST payable	-	20,608
	97,822	75,149

10. Employee benefits

Current

Provision for employee entitlements	28,027	17,314
	28,027	17,314

11. Other liabilities

Current

Grants in advance - Australia Council	415,122	117,312
Grants in advance - NSW Grant	271,212	-
Grants in advance - Crown Resorts Foundation	50,000	40,000
Grants in advance - Packer Family Foundation	50,000	40,000
Grants in advance - Mounties Group	-	5,000
Grants in advance - Sidney Myer Fund	15,909	17,500
Grants in advance - Department of Social Services	4,000	-
	806,243	219,812

12. Commitments

The entity had no material capital commitments as at 31 December 2019 (2018: None). The rental arrangement for main premises is informal with no fixed term, hence no right-of-use asset and corresponding lease liability recognised as at 31 December 2019 (None: 2018).

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.

14. Contingent liabilities

There are no other contingent liabilities as at 31 December 2019 (2018: None).

15. Subsequent events

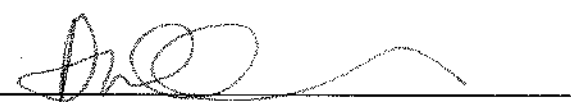
No adjusting or significant non-adjusting events have occurred between the reporting date and the date of authorisation of these accounts.

Powerhouse Youth Theatre Inc
Responsible Entities' Declaration
For the Financial Year Ended 31 December 2019

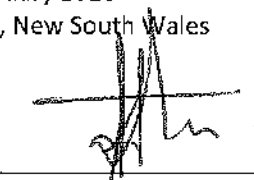
The Responsible Persons declare that in the Responsible Persons' opinion:

- 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 2019 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*.


 Antonia Seymour
 Chair

17 February 2020
 Sydney, New South Wales


 Susie Vongkeneta
 Treasurer

17 February 2020
 Sydney, New South Wales



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Powerhouse Youth Theatre Inc
Auditor's Independence Declaration to the Committee of Powerhouse Youth Theatre Inc
For the Financial Year Ended 31 December 2019

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 Powerhouse Youth Theatre Inc for the year ended 31 December 2019, 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

SDJA

Simon Joyce

Simon Joyce
Director
17 February 2020
Sydney, New South Wales



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Powerhouse Youth Theatre Inc
Independent Auditor's Report to the Members of Powerhouse Youth Theatre Inc
For the Financial Year Ended 31 December 2019

Opinion

We have audited the financial report of Powerhouse Youth Theatre Inc (the registered entity), which comprises the statement of financial position as at 31 December 2019, 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 Powerhouse Youth Theatre Inc 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 2019 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*.

Basis for Opinion

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 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.

Powerhouse Youth Theatre Inc
Independent Auditor’s Report to the Members of Powerhouse Youth Theatre Inc
For the Financial Year Ended 31 December 2019

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

SDJA

Simon Joyce

Simon Joyce
Director
17 February 2020
Sydney, New South Wales

supporters

major supporters:



project supporters:

- Big Anxiety Festival
- Cementa Festival
- Crack Festival
- Critical Path
- Fairfield City Museum & Gallery
- Mounties Group
- The Seaborn, Broughton & Walford Foundation
- Vitalstatistix

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