



2021 annual report





acknowledgement of country

We acknowledge the Cabrogal people of the Darug nation, the Traditional custodians of this land in Fairfield, and recognise their continuing connection to land, waters and culture. We pay our respects to their Elders past, present and future.

Always was, always will be Aboriginal Land.

contents

| | |
|--|-------|
| Director’s Report | 2 |
| Chairperson’s Report | 4 |
| The Beating Heart Model and 2021 Statistics | 6 & 7 |
| Dorr-e Dari: A Poetic Crash Course in the Language of Love | 8 |
| Action Star | 10 |
| Why is this Mine? | 12 |
| Collision | 14 |
| Mt Druitt Press Conference | 16 |
| Art for Afghanistan | 18 |
| Dance Jams | 19 |
| A Love Letter to Our Watan | 20 |
| The Hen House | 22 |
| Pioneers | 24 |
| Stage Soldiers (Working Title) | 26 |
| Ensemble | 28 |
| Pilots | 30 |
| Staff and Board | 32 |
| Financial Statement | 33 |

director's report

I feel honoured to write the 2021 report.

Whilst my role as Director of PYT Fairfield began in 2022, I have loved and adored this organisation since before Ware Street had outdoor eateries, and in 2021 I was privileged enough to have watched PYT flourish despite what the pandemic threw at them.

I was working at Sydney Opera House at the time and our programming team were convinced *Dorr-e Dari* - PYT's incredible work about the beauty and history of Afghan poetry - needed to be at the House. The work is quality-driven, and was devised, performed and led by local Afghan artists Mahdi Mohammadi, Jawad Yaqoubi and Bibi Goul Mossavi, and represents all that is wonderful about creativity coming out of South West Sydney. However, more than that, it represents who we are as PYT, as supporters of the development of young, emerging and diverse artists who also engage with the communities of Fairfield and Western Sydney.

In 2021 the world began to shift out of its Covid bunker and back into business, but unfortunately that time was short-lived as the Delta variant (and later Omicron) emerged to take its place. The PYT team used each window of opportunity to deliver a series of programs to the community, including those in response to the tragedies unfolding in Afghanistan. These included a digital poetry reading night attended by over 600 people titled *A Love Letter to our Watan*, and an art auction (*Art for Afghanistan*) in partnership with Belvoir St Theatre. All proceeds went to Action Aid to raise money for Afghanistan.

On top of this, PYT delivered five creative developments with local, emerging dancers, singers and theatre makers, and professional development residencies for PYT artists and the Ensemble. Our works also included a digital after school Pilots program, the *Mt Druitt Press Conference* as part of the *FUNPARK* community festival in Bidwill and a presentation season of *Dorr-e Dari*, both here at our home in Fairfield, and at the Sydney Festival - not to mention endless grant writing and connecting with artists and organisations across the country.

During 2021, PYT was both a player and a maker, their work positioned them as innovators in Western Sydney. 2021 was the prequel for things to come, and this momentum sealed the deal for me personally; I was hooked. The future of innovation is in Western Sydney and Fairfield is its heartland.

I grew up in Cabramatta, Fairfield and Liverpool as a first generation Australian of both Peruvian and Scottish ancestry. Being a first generation anything in this neck-of-the-woods isn't unusual or unique, it's just part of who we are, who Fairfield and Western Sydney are. My story is embedded in Fairfield's history, and I acknowledge what was here before me and I will nurture what comes after me. In fact, I can look back now contemplating what a space like this could have given a young person like me and while I sit here watching the incredible team of Creative Producers nurture and guide young and emerging artists in this community, I can't help thinking that if I had access to PYT back then I would have found my tribe much earlier.

I'm excited to be here at PYT Fairfield. What it has achieved in its 34 years of practice has set the bedrock for an electrifying and inspiring future and I'm grateful to be leading the organisation into its next chapter.

Jacqueline Hornjik
Director

co-chairperson's report

Entering 2021, who knew the pandemic permutations would continue as they did, leading to a second protracted lockdown across greater Sydney, and another body blow to live arts? However, the degree to which PYT's program was thrown up in the air was matched by the staff's fierce and unswerving dedication to our participants, collaborators and communities. Katy, Gabriela, Bina, Daisy and Holly dug deep, and went to great lengths to modify and deliver programs and projects, and keep the connection with artists and participants alive and cohesive and meaningful and productive. They adapted and delivered our program with tenacity and passion, and a deep belief in the work we make, and the people with whom we make it. And the in-house online *Dance Jams*, offered during the thick of the lockdown, were just one way they mindfully kept it kind during trying times.

Into this pandemic mix, was a military presence on our very streets, to enforce compliance with health measures, when consultation and communication in community languages was what was really needed. This served as a reminder of the importance of the work we do to foster awareness and respect, and to challenge stigmatised views of the people of western Sydney.

These challenges occurred alongside a process of company renewal. While firm in our understanding of and commitment to our core mission, the need to move away from an Artistic Director led model was apparent. Together, the PYT board and staff worked to reimagine and implement what we now call "The Beating Heart Model", a co-leadership structure centred around a three-way artistic alliance working in collaboration with a Director. Predicated on a shared voice, this model better reflects and supports our on-the-ground strengths, ensures clearer and integrated artist and project development pathways, and is in better alignment with the vitality and drive of emerging artists across our region. Now in place, the Beating Heart Model, which is still alive to fine tuning, is proving to be stabilising and energising in equal measure. With the pandemic in full swing, our deliberations were virtual, but efficacious, and we extend our profound thanks to the board and staff for the dedication, insight, thoroughness, faith and hard work that enabled us to usher in positive change and manage this transition.

In 2021, we farewelled Karen Therese and Katy Green-Loughrey who introduced a wider world to the brilliance and beauty of PYT's work developed during their tenure, and to the artists and visionaries they placed at the centre of each production. We welcomed artists and PYT alumni Bibi Goul Mossavi and Najee Tannous to the board, and the indefatigable and astute Jacqueline Hornjik to the position of Director. Jax has hit the ground running, and we have every confidence that the ongoing project of company renewal is in good hands.

We are enormously proud of the work PYT made, the connections we created, the talent we fostered and showcased, and the part we play in overturning misconceptions about the the people and capacity of Western Sydney; and the fact that, during much of 2021, this was often achieved while contending with pandemic measures that mostly kept us apart, and kept our communities on high alert.

As Jax mentions in her report, until recently, young artists in South West Sydney lacked access to creative hubs like PYT. Now, emerging artists are better supported with homegrown opportunities and networks, and there is a critical mass of unapologetic talent, passion, hunger and autonomy that will influence our broader culture in the not too distant future. PYT's role in this is pivotal, and as we close out 2021, we are better equipped to nurture and leverage the incredible impetus within our company, and on our doorstep.

Donna Abela
Co-Chair

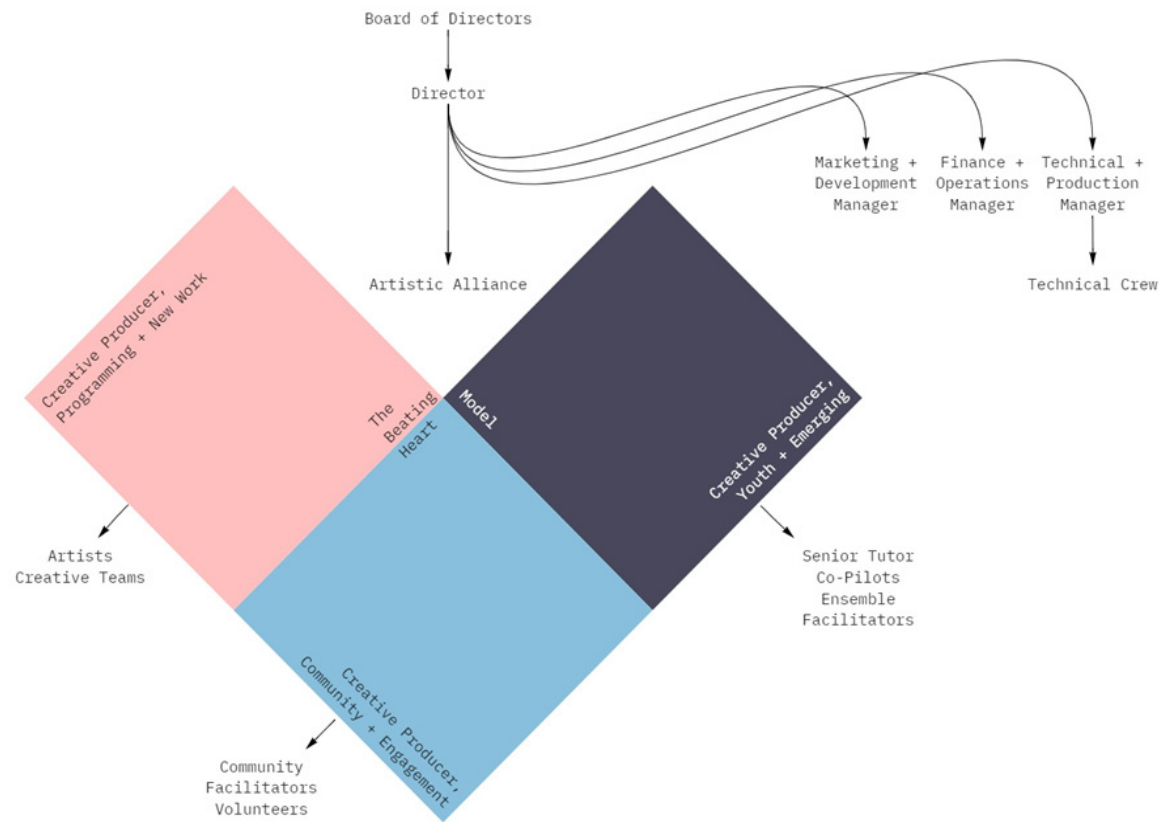
Stephen Boyle
Co-Chair



Image: supplied by Donna Abela and Stephen Boyle

the beating heart model

At the end of 2021, PYT Fairfield moved to operate on a single leadership structure with a Director and three creative producers called the Artistic Alliance. The Director's job is to work collaboratively with the Artistic Alliance to ensure a shared sense of voice across the three core areas of programming - 1) New Work 2) Community + Engagement and 3) Youth + Emerging practice. The Alliance make up the beating heart of the organisation.



The Artistic Alliance



Bina Bhattacharya
Creative Producer
Youth + Emerging



Gabriela Green Olea
Creative Producer
Programming + New Work



Daisy Montalvo
Creative Producer
Community + Engagement

statistics

In 2021 PYT:

- invested \$100,000 in 11 new works
- facilitated 178 workshops
- employed 197 artists/ arts workers
- engaged 17 partners
- live attendance and participation by 1,623 audience
- digital attendance and participation by 678 participants
- annual turnover \$865,353

dorr-e dari: a poetic crash course in the language of love

dates:

Sydney Festival, carriageworks
20 - 24 January, 2021
PYT, Fairfield
30 November - 4 December, 2021

key artists:

First Nations Elder Aunty Rhonda Dixon-Grovenor
Concept/ Co-Creator/ Performer Mahdi Mohammadi
Co-Creator/ Performer Jawad Yaqoubi, Bibi Goul Mossavi
Guest Artist Jalal Nazari
Director Paul Dwyer
Video Artist Sean Bacon
Lighting Designer Neil Simpson
Production Manager Angela Tran
Dramaturg Bernadette Fam
Project Intern Olivia Xegas
Producer PYT Fairfield

description:

Switch off the dating apps, forget the nightclubs and tune in to a thousand-year strong tradition of courtly Persian love poetry.

Through intimate storytelling and epic ballads from the streets of Kabul, Tehran and Quetta, via Western Sydney, hosts Bibi, Jawad and Mahdi guided audiences on the path to love. Inspired by the tradition of private recitals and 'curtain shows' performed all through the Persian-speaking world, this rich and tender theatre work showed there is a verse for every condition of the heart.

Dorr-e Dari opened at the Sydney Festival in January 2021 just as restrictions began to lift from the first round of Covid. A return season opened at PYT Fairfield in December, just as the second round of Covid restrictions began to lift and at a time when the work was needed the most.

Dorr-e Dari will be touring to the Sydney Opera House and Arts Centre Melbourne in August 2022.

partners/sponsors:

Sydney Festival, The University of Sydney, Vitalstatistix, Crack Festival, SBW Foundation, Australia Council for the Arts, Create NSW

statistics:

Number of artists employed: 12
Number of performances: 18
Attendance: 687



Image: *Dorr-e Dari*, image by Yaya Stempler

action star

dates:

18 - 19 February, 2021

key artists:

Performer/Co-Devisor Maria Tran
Director and Script Development Karen Therese

Choreographer Larissa McGowan

Sound Design James Brown and Jack Prest

Video and Stage Design Zanny Begg

Lighting Design Karen Norris

Dramaturg Kate Armstrong-Smith

Production Manager Amber Silk

Project Assistant May Tran

Production Assistant Therese Chen

Producer PYT Fairfield

description:

Celebrated as one of Asia's leading female action film stars, in Australia Maria faces high barriers. Her compelling story exposes the powerful identity politics and racism that pervade our dominant Western cultural narratives.

Stunts, weapons and martial arts, you won't want to miss this explosive and virtuosic autobiographical performance.

Action Star will undertake its final development and premiere at Oz Asia Festival, Adelaide in 2022.

partners/sponsors:

Australia Council for the Arts, Create NSW

statistics:

Number of artists employed: 11

Image: Anna Kucera

why is this mine?

dates:

15 - 26 February, 2021

key artists:

Artists Cynthia Florek, Azzam Mohamed and Neda Taha
Facilitator Charemaine Seet

description:

With a focus on Western Sydney, *WHY IS THIS MINE?* aimed to make space for different dance and movement practices in our culture to share and work together.

In 2021, Cynthia Florek, Azzam Mohamed and Neda Taha came together for PYT's third lab with Critical Path. The artists spent two weeks examining and expanding their 'non-traditional' practices and considered how these practices sat in relation to contemporary art contexts.

WHY IS THIS MINE? was a partnership between PYT Fairfield and Critical Path.

partners/sponsors:

Critical Path, Australia Council for the Arts, Create NSW

statistics:

Number of artists employed: 4



Cynthia
Florek



Azzam
Mohamed



Neda
Taha

Image: Anna Kucera

collision

dates:

17 - 21 May, 2021

key artists:

Co-Creators/ Performers Bedelia Lowrenčev and Jeremy Lowrenčev

Mentor/ Dramaturg Felicity Nicol

Cinematographer Lily Drummond

Sound Designer Riana Head-Toussaint

Producer PYT Fairfield

description:

Collision is a new theatre work by the queer, disabled and groovy duo – Low Standards, otherwise known as twins Bedelia Lowrenčev and Jeremy Lowrenčev. Screen, stories, Australian Sign Language, and dance all come together to explore multiple marginalised worlds.

Collision is a deep dive into the intersection of queerness and disability, and what it means to ricochet between the two. It is difference and togetherness through the micro and macro, from Bedelia and Jeremy's 'twin-dom', to the culture and dynamics of entire communities. It is Bedelia and Jeremy's stories, in their ways.

Collision. It's Disabled, it's Queer, it is a confetti cannon of pride, and most of all, it is learning to own your own colliding supernova funk.

partners/sponsors:

Australian Council for the Arts, ANZ Australia and Sydney Gay and Lesbian Mardi Gras through ANZ & Sydney Mardi Gras Community Grants and Fairfield City Council.

statistics:

Number of activities: 2

Number of artists and creatives employed: 3



Image: Collision, image by Anna Kucera

mt druitt press conference

dates:

11 June, 2021
28 October, 2021

key artists:

Facilitators: Steven Trist, Uncle Gregory Simms, Trey Thelma (MC Trey) and Mekiafa Oli

Speakers/Participants: Brittney Higgison, Riana Roffey, Maddison Jackson, Safia Nicol, Antonina Aiono, Tala Aiono and Leon Tuimelao

description:

In 2021, PYT partnered with the Funpark Coalition for the Mt Druitt Press Conference. First Nation and Pasifika young leaders of Mount Druitt reflected and proposed solutions for a better future for youth and greater Australia. The two events touched on the barriers and issues experienced by Aboriginal and Pasifika Mount Druitt youth.

In the lead up to this event, the speakers attended a series of workshops led by Mount Druitt Elder Uncle Greg Simms and Aboriginal Mount Druitt local, Steven Trist and for the Pasifika workshops it was led by Mekiafa Oli with the extra mentorship of MC Trey.

These workshops provided them with the time and space to reflect on our community and its issues and propose meaningful solutions to fix them that fundamentally challenge our society.

The First Nations conversation was presented live at Museum of Contemporary Arts Australia and the Pasifika event was presented on zoom to an online engaged audience.

Created by the *FUNPARK* Coalition: Bidwill Uniting, Blacktown Arts Centre, CuriousWorks and PYT.

partners/sponsors:

Bidwill Uniting, Blacktown Arts, Museum of Contemporary Arts Australia, CuriousWorks and Learning Ground.

statistics:

Number of events: 2
Number of activities: 6
Number of hours engaged: 10-15 hrs per participant
Number of artists employed: 14
Number of attendees/audiences: 119



Image: Mt Druitt Press Conference, Images supplied by Curiousworks

art for afghanistan

dates:

Auction dates
2 September - 9 October, 2021

key artists:

Bibi Goul Mossavi, Lema Orya, Arefa Hassani, Jalal Nazari, Elyas Alavi

description:

In collaboration with Belvoir St Theatre and the Afghan artistic community, PYT presented *Art for Afghanistan*, a series of short video reflections that celebrated five Afghan artists, their art and their stories.

Art for Afghanistan aimed to raise funds for Action Aid's emergency response through an auction of the artists' work. The artists were curated by Bibi Goul Mossavi, and their videos released over 10 days on social media and the PYT website.

partners/sponsors:

Belvoir Theatre, Australia Council for the Arts and Create NSW.

statistics:

Number of works exhibited: 5
Total Broadcasts: 10
Total audience: 1,403
Dollars raised: \$5,540 AUD

Dorr-e Dari Workshops

dates:

Public Program
Afghan Beading 13 November, 2021
Afghan Women's Writing Circle, 21 November, 2021

key artists:

Bibi Goul Mossavi and Aunty Rhonda Dixon-Grovenor

description:

To accompany the stage production of *Dorr-e Dari*, PYT delivered a number of public programs including an Afghan beading workshop by Bibi Goul Mossavi and an Afghan women's writing circle led by Aunty Rhonda Dixon-Grovenor and Bibi Goul Mossavi.

partners/sponsors:

Australia Council for the Arts, Create NSW, Fairfield City Council

statistics:

Number of activities: 2
Total audience: 24
Number of artists and creatives employed: 2

dance jams

dates:

6 and 20 July, 2021
3, 16 and 31 August, 2021
5 October, 2021

key artists:

Gabriela Green Olea, Eliam Royalness, Josh O'Connor, Azzam Mohamed

description:

In response to the second Sydney lockdown, PYT presented *Dance Jams*, an opportunity to shake off the lockdown blues with a fun and energising dance program for PYT staff, board and friends facilitated by our network of movement artists.

statistics:

Number of activities: 6
Number of attendees: 7 for each activity
Number of artists and creatives employed: 4
Hours of participation: 6

homebodies

dates:

4 - 15 October, 2021

key artists:

Gabriela Green Olea, Keila Terencio, Amy Zhang, Jackson Garcia, Jack Wardana, Zachary Lopez, Rachel Coulson, Laura Bao Tran Huynh, Ryuichi Fujimura, Nicola Ford, Emma Harrison, Nikki Sekar

description:

Homebodies saw a variety of dance makers creating under conditions of extreme isolation, short bursts of dance to enliven their neighbourhoods during the 2021 lockdown.

PYT supported Dance Makers Collective to co-commission artists with connections to South West and Western Sydney

partners/sponsors:

Dance Makers Collective

statistics:

Number of activities: 4
Number of artists and creatives employed: 12

a love letter to our watan

dates:

4 September, 2020

key artists:

Welcome to Country Aunty Rhonda Dixon Grovenor

Hosted by Mahdi Mohammadi, Bibi Goul Mossavi and Jawad Yaqoubi

Creative Team Mahdi Mohammadi, Bibi Goul Mossavi, Jawad Yaqoubi, Paul Dwyer, Sean Bacon, Gabriela Green Olea and Katy Green Loughrey

description:

A Love Letter To Our Watan was a deep-dive into the richness of Persian culture, as well as a show of solidarity for the people of Afghanistan.

Mahdi Mohammadi, Bibi Goul Mossavi and Jawad Yaqoubi shared Persian poetry, history and stories, while opening the floor for verses to be performed by the audience.

partners/sponsors:

The University of Sydney, Australia Council for the Arts and Create NSW

statistics:

Number of artists and creatives employed: 9
Youtube Views: 530
Zoom Audiences: 555

Image: Dorr-e Dari, image by Anna Kucera

the hen house

dates:

8 - 19 November, 2021
Showing 19 November, 2021

key artists:

Co-Creators/ Performers Josipa Draisma and Mara Knezevic
Director Anthea Williams
Musical Director Zeljko Papic
Dramaturg Sime Knezevic
Producer PYT Fairfield

description:

It's 1976. Howzat's No.1 on the charts. Industries are booming and it's the migrant women cashing in. Pavica, a young Croatian mother is dressed in her crisp white uniform, smiling proudly on the production line, elbows deep in chicken carcass, loving her new Australian life.

The Hen House is a new music theatre work in development that shines a light on the extraordinary, humorous, and tragic multilingual stories of female migrant factory workers from Western Sydney.

It follows the story of Pavica, a young Croatian mother working in a chicken factory in 1976, while weaving distinctly live and loud original music nodding towards Australian pub-rock bands of the time.

A fierce, funny, and electrifying experience, *The Hen House* aims to elevate diverse women's voices as powerful and hugely significant to Australia's social and economic history.

The Hen House will premiere in 2023.

partners/sponsors:

Australia Council

statistics:

Number of artists employed: 7
Attendance at showing: 29



Image: *The Hen House*, image by Anna Kucera



pioneers

dates:

6 -10 December, 2021

key artists:

Concept Eliam Royalness and Karen Therese

Co-Choreographers Eliam Royalness and Larissa McGowan

Performer/ Devisors Jamaica Moana, Neda Taha, Rennard Velasco, Roseleen Maano, Bianca Hu, Eliam Royalness and Randall Marqueta

Music Jamaica Moana

Lighting Designer Karen Norris
Stage Manager Natasha Pontoh-Supit

Development Collaborators Karen Therese and Rochene Cassidy

description:

In partnership with Western Sydney megacrew, The Pioneers, *PIONEERS* is PYT Fairfield's new major dance work.

PIONEERS brings young queer and CALD Western-Sydney artists together to explore dance, activism and identity through the contemporary social, psychological and physical relationships they have with public spaces.

PIONEERS is currently in development, with shows to be announced in 2022.

partners/sponsors:

Australia Council for the Arts

statistics:

Number of artists employed: 16
Total attendance at showing: 9

Image: Pioneers, image by Anna Kucera

stage soldiers (working title)

dates:

Various dates throughout 2021

key artists:

Co-Devisers KD Robinson, Matt Prest

description:

Debut performer KD Robinson embarked on their second creative development in 2021 of their new work *Stage Soldiers* (working title).

KD grew up in a military family. Their Mum and Dad were always in uniform and Holsworthy army barracks was practically a daycare. They wanted to be a soldier but before they could sign up, they started going to war with their own body.

Stage Soldiers (working title) is a new theatre work exploring gender fluidity in contrast with growing up in the Australian military culture.

Stage Soldiers (working title) is a personal, emotional, and aggressive work that gives voice to one of many queer Australian stories today. It is a journey of self-discovery and self-acceptance with few laughs along the way.

statistics:

Number of activities: 1
Number of artists and creatives employed: 2

Image: Stage Soldiers, image by Anna Kucera

ensemble

dates:

Every Monday during term time,
2021

key artists:

Program coordinator
Bina Bhattacharya

Tutors:

Aunty Rhonda Dixon Grovenor,
Nisrine Amine, Shy Magsalin, Jack
Colwell, Briana Kennedy, Felipe
Vilches, Peter Polites, Matias Bolla,
Melinda Boutkasaka, Randa Sayed

2021 Ensemble Members Abbie
Gallagher, Adam Stepfner, Angela
Johnston, Ayah Darwich, Bedelia
Lowrencev, Beryl La, Carmin Yalda,
Eisha Yawarish, Evan Adam, Jay
Gardener, KD Robinson, Liana
Molina, Liliana Occhiuto, Marie-Jo
Orbase, Michael Giglio, Natasha
Pontoh-Supit, Nawar Razouk, Olivia

Xegas, Osamah (Sam) Abdulkareem,
Parwin Taqawi, Shawn Spina, Yvan
Karezi, Zeinab Mahfoud.

partners/sponsors:

Crowne & Packer Foundation

description:

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

The selected group participated in a
year-long program of workshops and
masterclasses led by experienced
artists and arts professionals. The
group also regularly meet to attend
industry events.

In 2021 the program delivered 90
hours of professional development,
however the program migrated for
part of the year to online delivery
rather than face-to-face.

statistics:

Number of activities: 40
Number of attendees: 24
Number of artists and creatives
employed: 22
Hours of professional development:
90

micro-commissions

With COVID preventing face-to-face gatherings, a select number of Ensemble participant artists were given micro commissions to work on bespoke supported outcomes (with a mentor) including short film projects. These micro commissions increased the output of Ensemble from their planned single co-devised live project to six smaller group-led creative projects in addition to their end of year showcase *Symphony 2165*.

Aryah Darwich's micro-commission film *Abjection* was picked up by the Whispers and Roars Film Festival in October 2021, with Olivia Xegas's *Threads of our Minds* picked up for presentation by Fairfield City Museum and Gallery alongside *Symphony 2165*.

The commissions were awarded to: (L-R below) Natasha Pontoh-Supit, Ayah Darwich, Olivia Xegas, Zeinab Mahfoud, Abbie Gallagher.



Image: Ensemble, image by Anna Kucera



pilots

dates:

Every Tuesday during term time, 2021

key artists:

Program Coordinator/ Senior Tutor
Bina Bhattacharya
Senior Tutor Zoe Tomaras
Co-PILOTS Tutors Fanar Moonee,
Neda Taha and Nyasha Kanyimo

description:

Pilots has and continues to be an initiative that provides access to young people including at-risk migrant and refugee youth to engage in creative practice. Benefits to participants include: increased literacy, communication skills and problem solving. It also supports social cohesion and community connectedness for young CALD people.

In 2021, due to the impacts of Covid, PYT successfully facilitated *Pilots* classes via Zoom, with Lurnea IEC facilitating online workshops for their students.

Before lockdown hit, the *Pilots* program delivered for the first time at The Parks Community Network to local young people at risk of disengagement from formal schooling.

partners/sponsors:

Crowne & Packer Foundation

statistics:

Number of activities: 102
Number of attendees: 154
Number of artists and creatives employed: 23
Hours of participation: 204

Image: *Pilots*, image by Anna Kucera

2021 staff and board

staff

| |
|--|
| Artistic Director: Karen Therese |
| Executive Director: Katy Green Loughrey |
| Producer, Emerging Artists: Bina Bhattacharya |
| Producer: Gabriela Green Olea |
| Administration and Communications Coordinator: Daisy Montalvo |
| Finance + Operations Manager: Holly Morrison |

board

| |
|--|
| Co-Chairs: Stephen Boyle and Donna Abela |
| Treasurer: Susie Vongkeneta |
| Board Members: Bibi Goul Mossavi, Najee Tannous, Sharni Jones, Nancy Hromin, Pippa Bailey, Nicole Campbell, David Capra |

financial statements

Powerhouse Youth Theatre Inc

ABN 95 167 892 181

Financial Statements
For the Year Ended 31 December 2021

Powerhouse Youth Theatre Inc Statement of Profit or Loss and Other Comprehensive Income For the Financial Year Ended 31 December 2021

| | Notes | 2021 \$ | 2020 \$ |
|-----------------------------------|-------|------------------|------------------|
| Revenue | 4 | 801,206 | 799,530 |
| Other income | 4 | 64,147 | 198,843 |
| Total revenue | | 865,353 | 998,373 |
| Expenses | | | |
| Administration | | (73,694) | (96,497) |
| Depreciation | | (4,989) | (6,161) |
| Employee benefits | | (603,874) | (618,790) |
| Marketing | | (25,338) | (57,306) |
| Program, production and touring | | (47,173) | (106,878) |
| Total expenses | | (755,068) | (885,632) |
| Net surplus for the year | | 110,285 | 112,741 |
| Income tax expense | | - | - |
| Surplus after income tax | | 110,285 | 112,741 |
| Other comprehensive income | | - | - |
| Total comprehensive income | | 110,285 | 112,741 |

The accompanying notes form part of these financial statements.

Powerhouse Youth Theatre Inc
Statement of Financial Position
As at 31 December 2021

| | Notes | 2021 \$ | 2020 \$ |
|--------------------------------|-------|------------------|------------------|
| Assets | | | |
| Current | | | |
| Cash and cash equivalents | 5 | 817,452 | 1,020,819 |
| Trade and other receivables | 6 | 297,652 | 149,954 |
| Other assets | 7 | 1,376 | - |
| Current assets | | 1,116,480 | 1,170,773 |
| Non-current | | | |
| Plant and equipment | 8 | 7,762 | 8,692 |
| Intangibles | 9 | - | - |
| Non-current assets | | 7,762 | 8,692 |
| Total assets | | 1,124,242 | 1,179,465 |
| Liabilities | | | |
| Current | | | |
| Trade and other payables | 10 | 153,053 | 143,917 |
| Provisions | 11 | 10,869 | 21,933 |
| Other liabilities | 12 | 585,407 | 736,114 |
| Current liabilities | | 749,329 | 901,964 |
| Non-current | | | |
| Provisions | 11 | - | 12,873 |
| Non-current liabilities | | - | 12,873 |
| Total liabilities | | 749,329 | 914,837 |
| Net assets | | 374,913 | 264,628 |
| Equity | | | |
| Retained earnings | | 374,913 | 264,628 |
| Total equity | | 374,913 | 264,628 |

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 2021

| | Notes | Retained Earnings \$ | Total Equity \$ |
|-----------------------------|-------|----------------------------|-----------------------|
| Balance at 1 January 2020 | | 151,887 | 151,887 |
| Surplus for the year | | 112,741 | 112,741 |
| Other comprehensive income | | - | - |
| Total comprehensive income | | 112,741 | 112,741 |
| Balance at 31 December 2020 | | 264,628 | 264,628 |
| Balance at 1 January 2021 | | 264,628 | 264,628 |
| Surplus for the year | | 110,285 | 110,285 |
| Other comprehensive income | | - | - |
| Total comprehensive income | | 110,285 | 110,285 |
| Balance at 31 December 2021 | | 374,913 | 374,913 |

The accompanying notes form part of these financial statements.

Powerhouse Youth Theatre Inc
Statement of Cash Flows
For the Financial Year Ended 31 December 2021

| | Notes | 2021 \$ | 2020 \$ |
|--|----------|------------------|------------------|
| Cash flows from operating activities | | | |
| Receipts from grants | | 574,482 | 603,919 |
| Receipts from government stimulus | | 63,337 | 195,400 |
| Receipts from donors | | 15,933 | 68,652 |
| Receipts from customers | | 62,692 | 99,692 |
| Payments to suppliers and employees | | (915,752) | (899,885) |
| Interest received | | - | 646 |
| Net cash (used in)/provided by operating activities | | (199,308) | 68,424 |
| Cash flows from investing activities | | | |
| Payments for plant and equipment | | (4,059) | (8,479) |
| Net cash used in investing activities | | (4,059) | (8,479) |
| Cash flows from financing activities | | | |
| Net cash provided by financing activities | | - | - |
| Net change in cash and cash equivalents | | (203,367) | 59,945 |
| Cash and cash equivalents at beginning of financial year | 5 | 1,020,819 | 960,874 |
| Cash and cash equivalents at end of financial year | 5 | 817,452 | 1,020,819 |

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 2021

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 Board on March 2022.

2. Changes in accounting policies

New and revised standards that are effective for these financial statements

A number of revised standards became effective for the first time to annual periods beginning on or after 1 January 2021. 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 Board 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 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

Powerhouse Youth Theatre Inc
Notes to the Financial Statements
For the Financial Year Ended 31 December 2021

Other revenue

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

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.

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 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.

Powerhouse Youth Theatre Inc
Notes to the Financial Statements
For the Financial Year Ended 31 December 2021

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

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.

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

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

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

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

Financial instruments

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

Financial assets

Contract assets and receivables

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

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

Contract assets and receivables are subject to impairment assessment.

Initial recognition and measurement

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

Powerhouse Youth Theatre Inc
Notes to the Financial Statements
For the Financial Year Ended 31 December 2021

Financial assets at amortised cost

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

The entity's financial assets at amortised cost includes trade and other receivables.

Financial liabilities

Initial recognition and measurement

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

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

The entity's financial liabilities include trade and other payables.

Financial liabilities at amortised cost

After initial recognition, financial liabilities at amortised cost are subsequently measured at amortised cost using the EIR method. Gains and losses are recognised in profit or loss when the liabilities are derecognised as well as through the EIR amortisation process.

Trade and other payables

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

Goods and services tax (GST)

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

Receivables and payables are stated inclusive of GST.

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

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

Provision for employee benefits

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

Powerhouse Youth Theatre Inc
Notes to the Financial Statements
For the Financial Year Ended 31 December 2021

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.

Liabilities relating to contracts with customers

Contract liabilities

A contract liability is recognised if a payment is received or a payment is due (whichever is earlier) from a customer before the 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).

The conditions are usually fulfilled within twelve (12) months of receipt of the grant. Where the conditions will only be satisfied more than twelve (12) months after the reporting date, the liability is discounted and presented as non-current.

Comparative figures

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

Significant management judgement in applying accounting policies

When preparing the financial statements, the Board 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.

Useful lives of depreciable assets

The Board 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 Board 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. 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 2021

| | 2021 | 2020 |
|---|----------------|----------------|
| | \$ | \$ |
| 4. Revenue | | |
| Core Funding - Create NSW | 166,668 | 94,500 |
| Core Funding - Australia Council | 298,636 | 236,970 |
| Project Funding - Create NSW | 127,989 | 44,313 |
| Project Funding - Australia Council | 42,126 | 103,589 |
| Project Funding - Fairfield City Council | - | 6,000 |
| Project Funding - other | - | 36,353 |
| Foundation Funding - Crown Resorts Foundation | 41,600 | 50,000 |
| Foundation Funding - Packer Family Foundation | 41,600 | 50,000 |
| Foundation Funding - other | 10,000 | 22,500 |
| Event income | 43,301 | 75,388 |
| Other activities and services income | 13,353 | 11,265 |
| Donations | 2,433 | 1,400 |
| Sponsorship in-kind | 13,500 | 67,252 |
| | 801,206 | 799,530 |
| Other income | | |
| Cash Flow Boost | - | 100,000 |
| COVID-19 NSW Business Grant | 15,000 | - |
| JobKeeper | 13,050 | 95,400 |
| JobSaver | 35,287 | - |
| Interest income | - | 646 |
| Other income | 810 | 2,797 |
| | 64,147 | 198,843 |

5. Cash and cash equivalents

| | | |
|--------------|----------------|------------------|
| Cash at bank | 817,452 | 1,020,819 |
| | 817,452 | 1,020,819 |

6. Trade and other receivables

Current

| | | |
|--|----------------|----------------|
| Trade receivables - Create NSW | 186,780 | 143,000 |
| Trade receivables - Fairfield City Council | - | 6,600 |
| Trade receivables - Crown Resorts Foundation | 55,000 | - |
| Trade receivables - Packer Family Foundation | 55,000 | - |
| Trade receivables - other | 872 | 354 |
| | 297,652 | 149,954 |

Powerhouse Youth Theatre Inc
Notes to the Financial Statements
For the Financial Year Ended 31 December 2021

| | 2021 \$ | 2020 \$ |
|---|--------------|--------------|
| 7. Other assets | | |
| Current | | |
| Prepayments | 1,376 | - |
| | 1,376 | - |
| 8. Plant and equipment | | |
| Theatre equipment at cost | 57,152 | 54,119 |
| Theatre equipment accumulated depreciation | (53,586) | (51,810) |
| | 3,566 | 2,309 |
| Computer equipment at cost | 32,868 | 30,835 |
| Computer equipment accumulated depreciation | (28,672) | (25,386) |
| | 4,196 | 5,449 |
| Office equipment at cost | 544 | 1,551 |
| Office equipment accumulated depreciation | (544) | (617) |
| | - | 934 |
| Total plant and equipment | 7,762 | 8,692 |

| | Theatre Equipment \$ | Computer Equipment \$ | Office Equipment \$ | Total \$ |
|--------------------------------------|----------------------------|-----------------------------|---------------------------|---------------------|
| Net carrying amount 1 January 2021 | 2,309 | 5,449 | 934 | 8,692 |
| Additions | 2,026 | 2,033 | - | 4,059 |
| Disposals | - | - | - | - |
| Transfer to/(from) | 934 | - | (934) | - |
| Depreciation | (1,703) | (3,286) | - | (4,989) |
| Net carrying amount 31 December 2021 | <u>3,566</u> | <u>4,196</u> | <u>-</u> | <u>7,762</u> |

| | 2021 | 2020 |
|---|----------|----------|
| | \$ | \$ |
| 9. Intangibles | | |
| Website design at cost | 5,011 | 5,011 |
| Website design accumulated depreciation | (5,011) | (5,011) |
| | <u>-</u> | <u>-</u> |

Powerhouse Youth Theatre Inc
Notes to the Financial Statements
For the Financial Year Ended 31 December 2021

| | 2021 \$ | 2020 \$ |
|--|----------------|----------------|
| 10. Trade and other payables | | |
| Current | | |
| Trade payables | 3,157 | 34,698 |
| Accrued expenses | 33,919 | 75,037 |
| Net GST payable | 45,089 | 34,182 |
| Grants repayable - Australia Council | 70,888 | - |
| | 153,053 | 143,917 |
| 11. Provisions | | |
| Current | | |
| Provision for employee benefits | 10,869 | 21,933 |
| | 10,869 | 21,933 |
| Non-current | | |
| Provision for employee benefits | - | 12,873 |
| | - | 12,873 |
| 12. Other liabilities | | |
| Current | | |
| Contract liabilities - grants in advance - Australia Council | 219,065 | 288,716 |
| Contract liabilities - grants in advance - Create NSW | 249,542 | 347,398 |
| Contract liabilities - grants in advance - Crown Resorts Foundation | 58,400 | 50,000 |
| Contract liabilities - grants in advance - Packer Family Foundation | 58,400 | 50,000 |
| | 585,407 | 736,114 |
| 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. Commitments | | |
| The entity had no material capital commitments as at 31 December 2021 (2020: None). | | |
| 15. Contingent liabilities | | |
| There are no other contingent liabilities as at 31 December 2021 (2020: None). | | |
| 16. Subsequent events | | |
| No adjusting or significant non-adjusting events have occurred between the reporting date and the date of authorisation of these accounts. | | |

Powerhouse Youth Theatre Inc
Responsible Entities' Declaration
For the Financial Year Ended 31 December 2021

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

- the financial statements and notes are in accordance with the *Australian Charities and Not-for-profits Commission Act 2012*, including:
 - giving a true and fair view of the registered entity's financial position as at 31 December 2021 and of its performance for the year ended on that date; and
 - complying with Australian Accounting Standards – Reduced Disclosure Requirements and the *Australian Charities and Not-for-profits Commission Regulation 2013*; and
- 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*.

Stephen Boyle
 Interim Co-Chair
 March 2022
 Sydney, New South Wales

Donna Abe1a,
 Co-Chair

Susie Vongkeneta
 Treasurer
 March 2022
 Sydney, New South Wales

**Susie
 Vongkeneta**

Digitally signed by Susie
 Vongkeneta
 Date: 2022.03.29 11:43:59
 +11'00'



SDJ Audit Pty Ltd t/a SDJA
ABN: 11 624 245 334
P: PO Box 324
West Pennant Hills NSW 2125
M: 0428 074 081
E: simon@sdja.com.au
W: www.sdja.com.au

Powerhouse Youth Theatre Inc
Auditor's Independence Declaration to the Board of Powerhouse Youth Theatre Inc
For the Financial Year Ended 31 December 2021

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

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

SDJA

SDJA

Simon Joyce

Simon Joyce

Director

March 2022

Sydney, New South Wales



SDJ Audit Pty Ltd t/a SDJA
ABN: 11 624 245 334
P: PO Box 324
West Pennant Hills NSW 2125
M: 0428 074 081
E: simon@sdja.com.au
W: www.sdja.com.au

Powerhouse Youth Theatre Inc
Independent Auditor's Report to the Members of Powerhouse Youth Theatre Inc
For the Financial Year Ended 31 December 2021

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 2021, the statement of profit or loss and other comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the responsible entities' declaration.

In our opinion, the financial report of 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 2021 and of its financial performance for the year then ended; and
- (b) complying with Australian Accounting Standards – Reduced Disclosure Requirements and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

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.

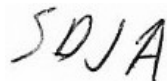
In preparing the financial report, the responsible entities are responsible for assessing the registered entity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the responsible entities either 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 2021

Auditor’s Responsibilities for the Audit of the Financial Report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor’s report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial report.

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



SDJA



Simon Joyce
Director
March 2022
Sydney, New South Wales

supporters

major supporters

Australia Council for the Arts
Create NSW
Fairfield City Council
Crown and Packer Foundation
Landsowne Foundation

project supporters

Sydney Festival, The University of Sydney, Vitalstatistix, Crack Festival, SBW Foundation, Belvoir Theatre, ANZ Australia and Sydney Gay and Lesbian Mardi Gras through ANZ & Sydney Mardi Gras Community Grants, Critical Path.

FUNPARK Coalition: Bidwill Uniting, Blacktown Arts Centre, CuriousWorks and PYT.

PYT Fairfield

Fairfield School of Arts,
19 Harris St Fairfield NSW 2165
PO Box 274, Fairfield NSW 1860

P 02 9724 6077
pyt.com.au

