



2022 Annual Report





Acknowledgement of Country

We acknowledge the Cabrogal people of the Darug nation, the Traditional Owners of this land in Fairfield, and recognise their continuing connection to land, waters and culture. We pay our respects to their Elders past and present and recognise that they were the first artists, dancers, and storytellers of this land.

Always was, always will be Aboriginal Land.

statistics

In 2022 PYT Fairfield

- invested \$149,404 in 7 new works
 - facilitated 281 workshops
 - employed 446 artists/arts workers
(50% youth, 73% CALD and 75% Western Sydney identified)
 - engaged 36 partners
 - had 9,076 attend and/or participate in PYT live events
 - had an annual turnover of \$918,859
-

contents

directors report	4
co-chairperson's report	5
presentations	7
creative developments	13
community programs	21
professional development	33
2022 board and staff	40
2022 partners	41
2022 financial statements	42



director's report

2022 was an exceptional year for PYT Fairfield.

As I go through the 2022 highlights, I'm in awe of the young and emerging artists who enter our doors and tell their stories. Southwest Sydneysiders are built with a grit and tenacity like no other. They deliver with strength and integrity and even when their stories are hard to tell, they proudly and bravely do so.

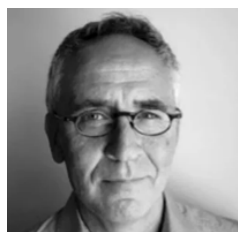
I'm proud of our sold-out performances of *Dorr-e Dari* on two of Australia's most-important stages, Sydney Opera House and Arts Centre Melbourne, and I'm proud of our premiere of *Action Star* at the unbeatable OzAsia Festival.

But beyond our highly visible stage presentations, sits an incredible professional development program where several of Western Sydney's brightest young artists gather weekly to develop and strengthen their skills in performance making – the Ensemble – I'm proud of them the most.

This year our Ensemble worked tirelessly to create and deliver and represent all the wonderful things their communities have to offer. They told stories, they advocated, they built sets and learnt design, they formed friendships and represented PYT at every chance they could. They did it with such ingenuity and creativity that I firmly believe the future of the arts in our country is in a great place. We are lucky to learn from them every week and we are fortunate to watch them shape our landscape.

In 2022 we created theatre, music, dance and digital content. Our Creative Producer of Community and Engagement programs opened our doors into the community. We presented every experience possible, from play readings, to weaving, to fight action choreography, and more. This important avenue connected us to hundreds of new participants across Western Sydney and we look forward to continuing our community programs into the future.

Jacqueline Hornjik
Director



co-chairperson's report

2022 was an explosion of connection. After two years of managing the impacts and restrictions of the pandemic, and modifying many of our programs for online delivery, we were free to throw open our doors, be outward-facing, and make big-hearted connections with many artists, communities and audiences.

Last year we trialled “The Beating Heart Model”, a co-leadership structure comprised of a three-way artistic alliance working in collaboration with a director. This model proved to be a natural fit, and it is wildly exciting to see how excellently it has enabled Jacqueline, Bina, Gabriela and Daisy to develop and deliver programs with agility, collegiality, and verve.

Equally exciting is the fact that the PYT Ensemble has become a force of nature. From its tentative beginnings ten years ago, it has become a powerhouse of initiative, talent and collaboration - another beating heart within the company. So much so, that Ensemble artists often now play key roles across our company and programs.

This year, we farewelled board members Susie Vongkeneta and David Capra whose support during the pandemic and company restructure was unwavering. We also farewelled Technical and Production Manager Diego Murillo and Marketing and Development Manager Mel Boutkasaka, two dynamic individuals who have left us to embark upon the next stage in their careers.

Frank Ashe, Freyana Irani, Randy Glazer and Dr Rachel Jacobs now join us and Najee Tannous and Bibi Goul Mossavi around the PYT board table. Our board represents, and is drawn from, our diverse region and alumni, and is a brains trust for which we are most grateful.

The health measures that kept us apart, and kept live experiences on hold, have receded into the distance, and PYT is striding into what feels like a new era; one in which the fiercely dedicated PYT family is better equipped to respond to the astonishing capacity and passion at play across western and south-western Sydney.

Co-Chairs

Donna Abela and Stephen Boyle



image credit: Jacinta Keefe

presentations



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

dates:

Arts Centre Melbourne

2-3 September 2022

Sydney Opera House

9-10 September 2022

key artists:

First Nations Elder Aunty Rhonda Dixon-Grovenor

Concept/ Co-Creator/ Performer Mahdi Mohammadi

Co-Creator/ Performer Jawad Yaqoubi

Co-Creator/ Performer Hasiba Ebrahimi

Co-Creator Bibi Goul Mossavi

Guest Artist Jalal Nazari

Director Paul Dwyer

Video Artist Sean Bacon

Lighting Designer and Production Manager Neil Simpson

Dramaturg Bernadette Fam

Stage Manager Olivia Xegas

Producer PYT Fairfield

About

Dorr-e Dari: A Crash Course in the Language of Love uses intimate storytelling, and epic ballads from the streets of Kabul, Tehran and Qetta via Western Sydney to tell stories of love, heartache, loss and the thousand-year history of Persian love poetry.

In 2022, PYT presented two sold-out seasons of *Dorr-e Dari* at Art Centre Melbourne and Sydney Opera House across their general public and education programs.

In the 2022 iteration, well-known Afghan actress Hasiba Ebrahimi joined the company,

working with Paul, Mahdi and Jawad to rewrite the work to blend in her own stories.

statistics:

Artists employed: 8

Crew employed: 3

Number of performances: 6

Attendance: 2,343

Total Net Box Office: \$66,983

partners:

The Australia Council for the Arts

Create NSW

Sydney University

Sydney Opera House

Art Centre Melbourne

community engagement:

As part of the *Dorr-e Dari* tour, the team delivered four community engagement workshops at both Art Centre Melbourne and Sydney Opera House, with the aim of connecting directly to the local Afghan communities, including:

- 2 x Afghan beading workshops led by Bibi Goul Mossavi
- 1 x Afghanistan, Art and Advocacy writing workshop led by the cast of *Dorr-e Dari* and Bibi Goul Mossavi

"The overall effect of this performance, universal in its reach, is a sense of effusive joy and comfort. A 'feel good' night with a soul-replenishing aspect for certain." - Leila Lois, Australian Arts Review

ACTION STAR



image credit: Bronte Kerr

action star

key dates:

Oz Asia Festival
27-29 October, 2022

key artists:

Performer/Co-Devisor/Co-writer Maria Tran

Performer/Co-Devisor Therese Chen

Performer/Co-Devisor/Associate Artist

Takashi Hara

Theatre Artist, Co-writer and Mentor Karen
Therese

Choreographer Larissa McGowan

Co-Choreographer Lisa Griffiths

Sound Design James Brown and Jack Prest

Video Phoenix Eye

Lighting Design Karen Norris

Lighting Assistant Sam Read

Dramaturg Kate Armstrong-Smith

Project Assistant Tammy Dang

Producer PYT Fairfield

A thank you to Lisa Griffiths, Zany Begg and
May Tran for their work on early developments
on the project

About:

Action Star premiered at Adelaide's OzAsia
Festival in 2022 after a two-year covid delay.

The work was filled with world-class stunts,
weapon-wielding and explosive choreography;
Maria's jaw-dropping fighting skills lept from
the screen to the stage and back to the screen
again in this live-action performance.

statistics:

Artists employed: 11

Crew employed: 3

Number of performances: 5

Attendance: 581

Total Net Box Office: \$9,227

partners:

The Australia Council for the Arts

Create NSW

Phoenix Eye

OzAsia Festival

community engagement:

As part of the *Action Star* tour, the team
delivered two community workshops in and
around Adelaide to directly connect to Action
film-loving communities including:

1. *You are the Action Star*, fight
choreography workshop led by the cast.
2. *The Craft of Fight Choreography* theory
and practice workshop led by the cast.

*"Maria Tran is a powerful presence on stage
and her vision of a life where she can
acknowledge her dreams is unconventionally
inspirational"* - Jo Vabolis, InDaily



image credit: Cassandra Hannagan

**creative
developments**



image credit: Cassandra Hannagan



image credit: Image supplied by the artist

stage soldiers

key dates:

8 - 18 February

key artists:

Creator/ Performer Kady Robinson
Mentor Matt Prest

about:

Stage Soldiers has been in development since 2020.

Stage Soldiers is a mixed-media theatre work exploring gender fluidity in contrast with growing up in Australian military culture.

partners:

Australia Council for the Arts
Create NSW

statistics:

Number of artists 2
Number of crew 1

katma

key dates:

7 - 11 March

key artists:

Concept and Lead Artist Azzam Mohamed
Mentor Charemaine Seet
Composer Jack Prest
Dancer Jackson Garcia, Geny Nvz, Angelica Osuji, Lydia Kivela, Jamie Kha
Interviewee Jackie L Barros, Laura White, Adam Warburton, Doug Elki

about:

Katma began development at PYT in 2022.

Katma is a dance work that explores party and club culture, drawing inspiration from parties in Sydney, Sudan and across the globe.

partners/sponsors:

Australia Council for the Arts
Create NSW
ReadyMade Works

statistics:

Number of artists 12
Number of crew 1



image credit: Najee Tannous



image credit: Anna Kucera

neighbours

key dates:

Fortnightly Thursday evening March to June

key artists:

Concept and Co-Devisor Najee Tannous

Co-Devisor Antony Makhoul

Dramaturgy & Consultant Martin del Amo

about:

Neighbours has been in development since 2020. The work explores Australia's diverse tapestry; a powerful recipe that straddles the universal truths of marriage, coming of age, falling in love, faith and following one's dream.

It is a collective of queer stories from Western Sydney that is heavily influenced by the lineage of their families' migrant histories – held together by the one tabouli recipe they brought with them.

partners:

Australia Council for the Arts
Create NSW

statistics:

Number of artists 3

collision

key dates:

12 - 16 July

key artists:

Co-Creators/ Performers Bedelia Lowrenčev
and Jeremy Lowrenčev

Mentor/ Dramaturg Felicity Nicol

Cinematographer Lily Drummond

Sound Designer Riana Head-Toussaint

about:

Collision has been in development since 2020.

The work interrogates the intersectionality of disability and queerness, using dance and Auslan as a medium.

partners/sponsors:

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

statistics:

Number of artists 5



image credit: Yvan Karezi



image credit: Anna Kucera

the child rights project

key dates:

2 - 3 August

key artists:

Human Rights Lawyer Freyana Irani

Collaborators Claudia Chidiac, Gabriela Green Olea, Bina Bhattacharya, Daisy Montalvo, Jacqueline Hornjik and Tammy Dang

about:

The Child Rights Project enlisted the expertise

of Human Rights Lawyer, Freyana Irani and artist Claudia Chidiac to delve into good work practice when creating rights-led work for children.

partners:

Australia Council for the Arts
Create NSW

statistics:

Number of artists 7

pioneers

key dates:

7 - 23 November

key artists:

Choreographer Eliam Royalness and Larissa McGowan

Performers / Devisors Jamaica Moana, Neda Taha, Rennard Velasco, Roseleen Maano and Eliam Royalness

Music Jamaica Moana

Visual Artist Feras Shaheen

Lighting Designer Elyse Drenth

Dramaturg Nick Powers

about:

Pioneers has been in development since 2020.

A new outdoor dance work, *Pioneers* is the story of local Western Sydney hip-hop megacrew, The Pioneers. It explores dance, activism and identity through their physical relationships with public spaces.

partners:

Australia Council for the Arts
Create NSW
The Pioneers

statistics:

Number of artists 9

Number of crew 1



**community
programs**



image credit: The Monologue Collective

monologue collective

key dates:

January - September

about:

The Monologue Collective is a program and performance of 10 writers commissioned to develop 10 monologues for teenagers to perform in their H.S.C. The program was conceived and led by Laneikka Denne.

The workshops and rehearsals were held at PYT and performed at KXT in Kings Cross. Four Ensemble members participated in the program which also led to a published resource and the presented work was nominated for a Sydney Theatre Award in the Best Production for Young People category.

partners:

The Monologue Collective, KXT



image credit: Jacqui Manning

extra/ordinary

key dates:

18 February, 21 and 30 March, 6 April

about:

The *Extra/Ordinary* program creatively responded to Fairfield City Museum and Gallery's museum collection through art installations and prose.

Artists from the PYT Ensemble, in partnership with Story Factory, worked with students from Prairiewood High School to write and direct their creative scripts for presentation.

partners:

Fairfield City Council, Fairfield City Museum and Gallery, Story Factory, Prairiewood High School.



image credit: Fairfield City Museum & Gallery

symphony 2165

key dates:

25 March

about:

As part of the *Extra/Ordinary* program, *Spinoff: A safe space for dangerous ideas* invited young people from Fairfield and Western Sydney for a pop-up art event at Fairfield City Museum and Gallery. The 2021 PYT Ensemble performed *Symphony 2165* as part of the event.

The Spinoff program, of which *Symphony 2165* was a part of, was the recipient of a 2022 iMAGinE award.

partners:

Fairfield City Council, Fairfield City Museum and Gallery



image credit: Eisha Yawarish

youth week

key dates:

5 - 9 April

about:

For Youth Week 2022, the PYT Pilots and Ensemble program presented three youth-led events, including a *Dungeons and Dragons* Game Day, *Escape Harris House* Escape Room, created and developed by Kady Robinson and Yvan Karezi, and a flash mob at the *Bring it On Festival*.

Fairfield City Council was also awarded Best Local Youth Week Program for co-delivering a range of Youth Week activities including the escape room at PYT Fairfield.

partners:

Fairfield City Council, Hume Community Services



image credit: Lucy Parakhina, courtesy of PACT

pact house

key dates:

30 April

about:

PYT Fairfield, in collaboration with PACT Erskineville presented a long-day celebration of Ballroom Culture called *Temple*. The event took the joy of Ballroom Culture and presented it across multiple programs and presentations.

The event was curated by PYT artists Eliam Royalness and Mây Trân.

partners:

PACT Centre for Emerging Artists



image credit: Eisha Yawarish

culinary carnivale

key dates:

28 May

about:

As part of Fairfield City Council's *Culinary Carnival*, PYT's Ensemble created a free escape room where participants were encouraged to uncover the mysteries of *The Sorceress' Secret*. The event was created and developed by PYT artists and 2022 Ensemble members Yvan Karezi and Kady Robinson.

partners:

Fairfield City Council

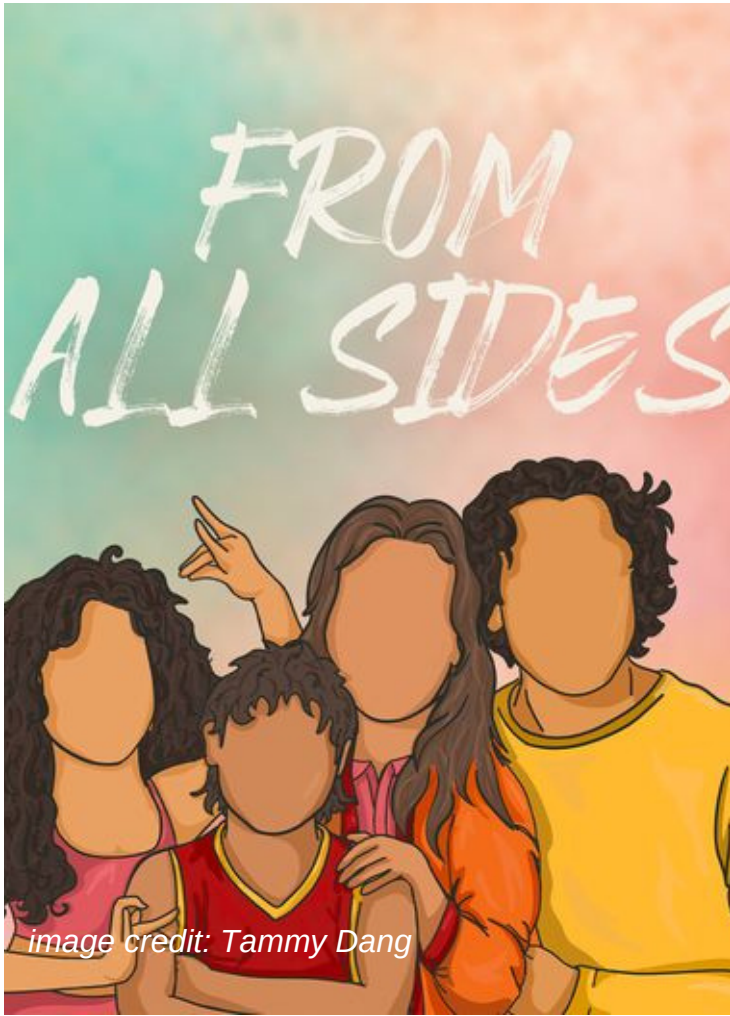


image credit: Tammy Dang

from all sides

key dates:

20 June

about:

PYT Fairfield supported the development and delivery of *From All Sides*, a new feature film written and directed by Bina Bhattacharya.

The film supported the professional development of the PYT Ensemble and focused on the lived-experience of people living in Western Sydney. In 2022 PYT hosted a table read, rehearsal and filming of the work.

partners:

Gemme de la Femme Pictures



image credit: Mosca Media

our place

key dates:

12 - 16 July

about:

Presented by Vivid Ideas in association with The Australian National Maritime Museum, the *Dorr-e Dari* team joined Blacktown Arts to present *Our Place*, a showcase of interactive programs of live performances, music, film, workshops, and conversation.

partners:

Vivid Ideas, Maritime Museum, Blacktown Arts Centre



image credit: Moses Awitan Hyperreel

homewest

key dates:

8 - 20 August

about:

Blacktown Arts and 107 Projects presented *Home West* over three days at The Leo Kelly Blacktown Arts Centre.

The event presented a lineup of workshops, performances, and immersive experiences as well as an evening of poetry by the *Dorr-e Dari* cast.

partners:

Blacktown Arts Centre, 107 Projects



image credit: Anna Kucera

gathering honey

key dates:

18 - 31 August

about:

As part the *Our Place* program, Blacktown Arts presented a series of digital and audio works including PYT Artist-in-Residence Liliana Occhiuto's *Heritage* and Jawad Yacoubi's *Cooking Lamb Shorba*.

Heritage honoured the lives of heroic female figures within the Fairfield region.

partners:

Blacktown Arts, The Australian National Maritime Museum



image credit: Daisy Montalvo

popcorn & pencils

key dates:

20 August, 5 November

about:

Popcorn & Pencils is PYT Fairfield's new regular film program where audiences get to participate in an informative film workshop curated by an artist or film-industry professional, and enjoy a film they hand-picked for the occasion.

Session #1 *Hairspray* (1985), workshop presented by Bina Bhattacharya

Session #2 *Ema* (2019), workshop presented by Matias Bolla

partner:

Fairfield City Council



image credit: Daisy Montalvo

film class

key dates:

September - October

about:

Film class is a series of on-demand workshops facilitated by PYT where young people write, direct, and edit their films.

The program was delivered by PYT in partnership with Fairfield's Indie School across 6 weeks in term 4.

partners:

Indie School



image credit: Jacqueline Hornjik

springfest

key dates:

24 - 25 September

about:

Springfest was presented as part of the CBDs Revitalisation Program. It was a family-friendly event along Fairfield's Harris Street, including a lineup of installations, performances, and family fun.

PYT opened its doors to present a weekend of activities, including a fight-action workshop, dance and craft lessons, a rehearsed reading, and more

partners:

Fairfield City Council, Phoenix Eye Productions, The Pioneers



image credit: Daisy Montalvo

school holidays

key dates:

28 - 29 September, 5 - 6 October

about:

PYT got into the spirit of spooky presenting a series of Halloween inspired school holiday workshops for the October school holidays, including:

- a spooky drama intensive,
- ghost story writing
- haunted set, prop, costume and make-up design.



image credit: Eisha Yawarish

halloweekend

key dates:

29 - 30 October

about:

In a spooky sold-out Halloween presentation, the PYT Ensemble remounted their first theatrical escape room for local audiences.

The event was curated by Kady Robinson and performed by the 2022 Ensemble.



image credit: Tammy Dang

women's weaving

key dates:

19 November

about:

The Women's Wellbeing Weaving Day included three fun and exciting creative art practices including:

- First Nations Weaving facilitated by Wendy Morgan at Guntawang Inc.
- Embera Beading (Colombian tribe) facilitated by Ana Maria Parada
- Afghan Beading facilitated by Bibi Goul Mossavi

partners:

Fairfield City Council



image credit: Mosca Media

funpark festival

key dates:

26 March

key artists:

Performers

Headliner: BARKAA

Clarissa Mei

The Pioneers Megacrew

Manifold

Dauntless Movement Crew

MATAVAI Pacific Cultural Arts

Garabara

SPVRROW

MRVZ

Gemma Navarrete

Director Daisy Montalvo

Community and Engagement Officer Robyn Hardge-Scott

Creative Producer/Social Media Sivani Yaddanapudi

About:

Now in its ninth year, the *Funpark Festival* continues to transform Bidwill Square into a vibrant outdoor event celebrating local music, dance, film, and creativity that left no one in doubt of the extraordinary talent coming out of Western Sydney.

Plenty of creative workshops and activities were planned throughout the day (including hula hooping, parkour, and mask making), an opportunity to meet local Elders, food trucks, a coffee van, an art exhibition and a 0-5 entertainment area.

statistics:

Artists employed: 86

Crew employed: 20

Number of events: 10

Attendance: 400

partners:

Bidwill Uniting

CuriousWorks

Blacktown Arts

Festival of Place - through NSW Government

Compact Alliance - through Multicultural NSW

Crown and Packer Foundations

community engagement:

Funpark's Youth Leadership Committee (YLC) is a group born from the Mount Druitt Press Conference conversations aiming to engage with the young people from Mount Druitt who care about their community and want to unpack social issues through creative action.

In 2022, The YLC connected over nine-weeks of conversations with the community, with like-minded people and elders to share truths and offer solutions to change-makers in their society.

This included the Bidwill High community feedback evening, a First Nations and Pacifica elders lunch and a meeting with Council about advocacy around local infrastructure.



image credit: Anna Kucera

**professional
development**



image credit: Eddie Abd

pact+utp+pyt

key dates:

2 March, 25 June, 27 August

about:

The *PACT+UTP+PYT* networking event brought together a handful of young and emerging artists from across Sydney to connect and discuss practice.

On the first networking day PYT 2021 artist-in-residence Mustafa Al Mahdi, performed an excerpt from his work-in-progress performance, *5 Expressions of Experience*.

partners:

PACT Centre for Emerging Artists, UTP



image credit: Gabriela Green

critical path lab

key dates:

24 October - 4 November

about:

Critical Path and PYT Fairfield brought together three emerging Western Sydney dancers with three Western Sydney Facilitators for a choreographic lab.

Bianca Willoughby, Cynthia Florek and Josh Twee used the lab to consider digital intimacy, crip time, ableism, intersectional identities and form explorations in their choreographic practice. The lab was led by the Critical Path team, with Matt Cornell, Eliam Royalness and Gabriela Green Olea.

partners:

Critical Path



pilots - after school drama class

key dates:

Tuesdays during term time

key facilitators:

Senior Drama Tutor Zoe Tomaras
Assistant Drama Tutors (Co-Pilots)
Neda Taha
Fanar Moonee
Osama Abdulkareem
Yvan Karezi
Tammy Dang

about:

The Pilots after school drama class is a FREE

drop-in drama and performance-making workshop for high school-aged students.

The workshops take place every Tuesday during term time at PYT Fairfield, Fairfield IEC and Lurnea IEC with a short school holiday program undertaken at Whitlam Library.

In 2022 the Pilots students performed a co-devised work at the *Sharp Short Theatre* competition at Riverside Theatres.

partners:

Crowne Foundation, Packer Family Foundation, Fairfield IEC, Lurnea IEC, Whitlam Library



image credit: Fairfield City Museum and Gallery

ensemble program

key dates:

Mondays during Term time

key facilitators:

Senior Facilitator Bina Bhattacharya

Facilitators Nisrine Amine, Jack Colwell,
Lani Tupu, Bernadette Fam, Warren Foster,
Hannah Szwajcer

about:

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 participates in a year-long program of workshops and masterclasses led by experienced artists and arts professionals, as well as attend industry events. The Ensemble are also prioritised for creative work and in 2022 delivered:

- PYT's Youth Week Events
- The Halloween Escape Room
- Springfest Open Day
- School Holiday programs and more

In 2022 the PYT Ensemble traveled interstate for the first time, representing PYT Fairfield at the OzAsia Festival in Adelaide. They attended 12 performances, exhibitions and workshops.

partners:

The Australia Council for the Arts
Create NSW
Crown Foundation
Packer Family Foundation
Lansdowne Foundation
OzAsia Festival

micro-commissions and awards:

In 2022 three Ensemble members were awarded a nominal bursary to seed a creative work; these micro-commissions resulted in a new short film by Tammy Dang, a new EP by Charnel Rizk and a film work-in-development by Yvan Karezi.

Each year the Creative Producer, Youth and Emerging Artist programs selects 1-2 Ensemble members for the Lansdowne Scholarship, a \$2,500 scholarship awarded to the development of a new work.

Tammy Dang and Charnel Rizk were awarded the 2022 Lansdowne Scholarship and will undertake their week-long residencies in 2023.



image credit: Ensemble at OzAsia, photo supplied by Bina Bhattacharya.



Charnel Rizk

Recipient: Lansdowne Scholarship

Recipient: Micro-commission

Charnel Rizk is a Lebanese-Australian, actress, singer/songwriter and writer. She is a dedicated storyteller using her lived-experiences to shape her craft, on stage and screen. With years of vocal and acting training, she is a driven artist inspired by her goal of breaking the barriers women of colour face in the creative industries.



Tammy Dang

Recipient: Lansdowne Scholarship

Recipient: Micro-commission

Tammy Dang is a Vietnamese-Australian visual artist, director, filmmaker, animator and photographer based in Southwest Sydney. She also has experience with camera operation, sound recording, and editing. Her short film was shortlisted in the top 50 for Tropfest JR in 2016 and her animation was shortlisted for her University showcase in 2020.



Yvan Karezi

Recipient: Micro-commission

Yvan Karezi is a Kurdish-Australian Actor and multi-disciplinary Artist. She studied a Diploma of the Arts (Acting) at Sydney Theatre School. Since then, she has been in a number of stage plays (*Yentl*, *Kallistei*, *Measure for Measure*), including performances at both the Sydney and the Edinburgh Festivals.

She is inspired by history, the natural world, fantasy and fictional creations.



image credit: Ensemble undertaking a rehearsed reading. Image by Diego Murillo

2022 Board and Staff

Staff

Director Jacqueline Hornjik

Creative Producer Programming + New Work Gabriela Green Olea

Creative Producer Youth + Emerging Bina Bhattacharya

Creative Producer Community + Engagement Daisy Montalvo

Technical + Production Manager Diego Murillo

Marketing + Development Manager (until April 2022) Mel Boutkasaka

Marketing + Development Coordinator Yvan Karezi

Finance + Operations Manager Holly Morrison

Senior Tutor (Pilots Program) Zoe Tomaras

Co-Pilot Facilitators (Pilots Program) Neda Taha, Fanar Moonee, Osama Abdulkareem, Yvan Karezi, Tammy Dang

Social Media Content Creator Tammy Dang

Board

Co-Chair Donna Abela

Co-Chair Stephen Boyle

Treasurer Susie Vongkeneta (res. December 2022)

General Board Members

Najee Tannous

Bibi Goul Mossavi

Freyana Irani

Dr Rachael Jacobs

Randy Glazer

Frank Ashe

David Capra (res. February 2022)

2022 Partners

Major Partners

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

Project Partners

Sydney University	Bidwill Uniting
Sydney Opera House	CuriousWorks
Art Centre Melbourne	Blacktown Arts
Phoenix Eye Productions	Festival of Place - through NSW
OzAsia Festival	Government
ReadyMade Works	Compact Alliance - through Multicultural
Sydney Gay and Lesbian Mardi Gras	NSW
Fairfield Museum & Gallery	UTP
The Pioneers	Critical Path
The Monologue Collective	Fairfield IEC
KXT	Lurnea IEC
Fairfield City Museum and Gallery	Whitlam Library
Story Factory	
Prairiewood High School.	
Hume Community Services	
PACT Centre for Emerging Artists	
Gemme de la Femme Pictures	
Vivid Ideas	
The Australian National Maritime Museum	
Blacktown Arts Centre	
The Indie School	

**financial
statements**

Powerhouse Youth Theatre Inc

ABN 95 167 892 181

Financial Statements
For the Year Ended 31 December 2022

Powerhouse Youth Theatre Inc
Statement of Profit or Loss and Other Comprehensive Income
For the Financial Year Ended 31 December 2022

	Notes	2022 \$	2021 \$
Revenue			
Revenue from contracts from customers	4	894,178	798,773
Other income	5	24,680	66,580
Total revenue		918,858	865,353
Expenses			
Administration		(134,746)	(73,694)
Depreciation		(6,959)	(4,989)
Employee benefits		(648,475)	(603,874)
Fundraising expenses		(1,565)	-
Marketing		(32,808)	(25,338)
Program, production and touring		(75,901)	(47,173)
Total expenses		(900,454)	(755,068)
Net surplus for the year		18,404	110,285
Income tax expense		-	-
Surplus after income tax		18,404	110,285
Other comprehensive income		-	-
Total comprehensive income		18,404	110,285

The accompanying notes form part of these financial statements.

Powerhouse Youth Theatre Inc
Statement of Financial Position
As at 31 December 2022

	Notes	2022 \$	2021 \$
Assets			
Current			
Cash and cash equivalents	6	798,465	817,452
Trade and other receivables	7	193,686	297,652
Other assets	8	12,194	1,376
Current assets		1,004,345	1,116,480
Non-current			
Plant and equipment	9	18,796	7,762
Intangibles	10	-	-
Non-current assets		18,796	7,762
Total assets		1,023,141	1,124,242
Liabilities			
Current			
Trade and other payables	11	84,854	153,053
Provisions	12	22,292	10,869
Other liabilities	13	522,678	585,407
Current liabilities		629,824	749,329
Non-current		-	-
Non-current liabilities		-	-
Total liabilities		629,824	749,329
Net assets		393,317	374,913
Equity			
Retained earnings		393,317	374,913
Total equity		393,317	374,913

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 2022

	Notes	Retained Earnings \$	Total Equity \$
Balance at 1 January 2021		264,628	264,628
Surplus for the year		110,285	110,285
Other comprehensive income		-	-
Total comprehensive income		<u>110,285</u>	<u>110,285</u>
Balance at 31 December 2021		<u>374,913</u>	<u>374,913</u>
Balance at 1 January 2022		374,913	374,913
Surplus for the year		18,404	18,404
Other comprehensive income		-	-
Total comprehensive income		<u>18,404</u>	<u>18,404</u>
Balance at 31 December 2022		<u>393,317</u>	<u>393,317</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 2022

	Notes	2022	2021
		\$	\$
Cash flows from operating activities			
Receipts from grants		828,931	574,482
Receipts from government stimulus		-	63,337
Receipts from donors		13,038	15,933
Receipts from customers		137,985	62,692
Payments to suppliers and employees		(980,948)	(915,752)
Net cash used in operating activities		(994)	(199,308)
Cash flows from investing activities			
Payments for plant and equipment		(17,993)	(4,059)
Net cash used in investing activities		(17,993)	(4,059)
Cash flows from financing activities			
Net cash provided by financing activities		-	-
Net change in cash and cash equivalents		(18,987)	(203,367)
Cash and cash equivalents at beginning of financial year	6	817,452	1,020,819
Cash and cash equivalents at end of financial year	6	798,465	817,452

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 2022

1. General information

The financial statements cover Powerhouse Youth Theatre Inc, an entity incorporated under the *Associations Incorporation Act 2009* and domiciled in Australia. The entity is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards and a registered charity under the *Australian Charities and Not-for-profits Commission Act 2012*.

The entity's principal activity is running a professional theatre company in Western Sydney focused on the development and engagement of local young and emerging artists as core practice.

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 14 March 2023.

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 July 2021, the key ones of which are summarised below:

AASB 1060 General Purpose Financial Statements – Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities

This Standard sets out a new, separate disclosure Standard to be applied by all entities that are reporting under Tier 2 of the Differential Reporting Framework in AASB 1053. This Standard has been developed based on a new methodology and principles to be used in determining the Tier 2 disclosures that are necessary for meeting user needs, to replace the current Reduced Disclosure Requirements (RDR) framework. The adoption of this accounting standard 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 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 *Associations Incorporation Act 2009*, the *Australian Charities and Not-for-profits Commission Act 2012*.

Statement of compliance

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

Powerhouse Youth Theatre Inc
Notes to the Financial Statements
For the Financial Year Ended 31 December 2022

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

Other revenue

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

Operating expenses

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

Income tax

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

Cash and cash equivalents

Cash and cash equivalents 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.

Powerhouse Youth Theatre Inc
Notes to the Financial Statements
For the Financial Year Ended 31 December 2022

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.

Impairment of assets

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

Trade and other payables

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

Goods and services tax (GST)

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

Receivables and payables are stated inclusive of GST.

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

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

Provision for employee benefits

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

Powerhouse Youth Theatre Inc
Notes to the Financial Statements
For the Financial Year Ended 31 December 2022

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.

Powerhouse Youth Theatre Inc
Notes to the Financial Statements
For the Financial Year Ended 31 December 2022

	2022 \$	2021 \$
4. Revenue from contracts with customers		
<u>Revenue recognised over time</u>		
Core Funding - Create NSW	130,000	166,668
Core Funding - Australia Council	404,000	298,636
Project Funding - Create NSW	73,700	127,989
Project Funding - Australia Council	17,065	42,126
Project Funding - Fairfield City Council	26,633	-
Foundation Funding - Crown Resorts Foundation	58,400	41,600
Foundation Funding - Packer Family Foundation	58,400	41,600
Foundation Funding - Landsdowne Foundation	12,500	-
Foundation Funding - other	-	10,000
Event income	99,949	43,301
Other activities and services income	13,531	13,353
Sponsorship in-kind	-	13,500
	894,178	798,773

How the entity recognises revenue

Grants

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

Events, activities and other services

Revenue relating to events, activities and other services is recognised over the period in which the service is provided.

Sponsorship fees

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

5. Other income

COVID-19 NSW Business Grant	-	15,000
JobKeeper	-	13,050
JobSaver	-	35,287
Donations	9,297	2,433
Fundraising income	3,741	-
Other income	11,642	810
	24,680	66,580

Powerhouse Youth Theatre Inc
Notes to the Financial Statements
For the Financial Year Ended 31 December 2022

	2022 \$	2021 \$
6. Cash and cash equivalents		
Cash on hand	1	-
Cash at bank	798,464	817,452
	798,465	817,452
7. Trade and other receivables		
Current		
Trade receivables - Create NSW	143,000	186,780
Trade receivables - Crown Resorts Foundation	-	55,000
Trade receivables - Packer Family Foundation	50,000	55,000
Trade receivables - other	-	872
Accrued income	521	-
Rental bond	165	-
	193,686	297,652
8. Other assets		
Current		
Prepayments	12,194	1,376
	12,194	1,376
9. Plant and equipment		
Theatre equipment at cost	38,507	57,152
Theatre equipment accumulated depreciation	(30,819)	(53,586)
	7,688	3,566
Computer equipment at cost	20,919	32,868
Computer equipment accumulated depreciation	(10,457)	(28,672)
	10,462	4,196
Office equipment at cost	1,337	544
Office equipment accumulated depreciation	(691)	(544)
	646	-
Total plant and equipment	18,796	7,762

Powerhouse Youth Theatre Inc
Notes to the Financial Statements
For the Financial Year Ended 31 December 2022

9. Plant and equipment (continued)

	Theatre Equipment	Computer Equipment	Office Equipment	Total
	\$	\$	\$	\$
Net carrying amount 1 January 2022	3,566	4,196	-	7,762
Additions	6,348	10,852	793	17,993
Disposals	-	-	-	-
Depreciation	(2,226)	(4,586)	(147)	(6,959)
Net carrying amount 31 December 2022	<u>7,688</u>	<u>10,462</u>	<u>646</u>	<u>18,796</u>

10. Intangibles

	2022	2021
	\$	\$
Website design at cost	5,011	5,011
Website design accumulated depreciation	(5,011)	(5,011)
	<u>-</u>	<u>-</u>

11. Trade and other payables

Current

Trade payables	2,969	3,157
Accrued expenses	49,728	33,919
Net GST payable	32,157	45,089
Grants repayable - Australia Council	-	70,888
	<u>84,854</u>	<u>153,053</u>

12. Provisions

Current

Provision for employee benefits	22,292	10,869
	<u>22,292</u>	<u>10,869</u>

13. Other liabilities

Current

Contract liabilities - grants in advance - Australia Council	254,020	219,065
Contract liabilities - grants in advance - Create NSW	175,841	249,542
Contract liabilities - grants in advance - Crown Resorts Foundation	-	58,400
Contract liabilities - grants in advance - Packer Family Foundation	50,000	58,400
Contract liabilities - grants in advance - Lansdowne Foundation	25,000	-
Contract liabilities - grants in advance - Mounties Group Youth Art Salon	10,000	-
Contract liabilities - grants in advance - Fairfield City Council	7,817	-
	<u>522,678</u>	<u>585,407</u>

Powerhouse Youth Theatre Inc
Notes to the Financial Statements
For the Financial Year Ended 31 December 2022

14. 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.

	2022	2021
	\$	\$
<u>Key management personnel compensation</u>		
Total key management compensation	99,913	93,745

15. Remuneration of auditors

<u>SDJA</u>		
Audit of financial report	5,000	4,750
Assistance with preparation of the financial report	1,000	500
	<u>6,000</u>	<u>5,250</u>

16. Commitments

The entity had no material unrecognised contractual commitments 31 December 2022.

17. Contingent liabilities

There are no other contingent liabilities as at 31 December 2022.

18. 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 Persons' Declaration
For the Financial Year Ended 31 December 2022

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

- a) the financial statements and notes are in accordance with the *Associations Incorporation Act 2009* and 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 2022 and of its performance for the year ended on that date; and
 - ii) complying with Australian Accounting Standards – Simplified Disclosure, the *Associations Incorporation Regulation 2021* 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*.

Co-Chair
14 March 2023
Sydney, New South Wales

Donna Abela


Treasurer
14 March 2023
Sydney, New South Wales

Frank Ashe


Powerhouse Youth Theatre Inc
Auditor's Independence Declaration to the Board of Powerhouse Youth Theatre Inc
For the Financial Year Ended 31 December 2022

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 2022, 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

Director

14 March 2023

Sydney, New South Wales

Powerhouse Youth Theatre Inc
Independent Auditor's Report to the Members of Powerhouse Youth Theatre Inc
For the Financial Year Ended 31 December 2022

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 2022, the statement of profit or loss and other comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and the notes to the financial statements, including a summary of significant accounting policies, and the responsible persons' declaration.

In our opinion, the financial report of Powerhouse Youth Theatre Inc has been prepared in accordance with the *Associations Incorporation Act 2009* and 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 2022 and of its financial performance for the year then ended; and
- (b) complying with Australian Accounting Standards – Simplified Disclosure and Division 60 of the *Associations Incorporation Regulation 2021* and 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 Persons for the Financial Report

The responsible persons of the registered entity are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards and the ACNC Act, and for such internal control as the responsible persons determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

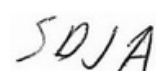
In preparing the financial report, the responsible persons are responsible for assessing the registered entity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the responsible persons either intend to liquidate the registered entity or to cease operations or have no realistic alternative but to do so. The responsible persons are responsible for overseeing the registered entity's financial reporting process.

Powerhouse Youth Theatre Inc
Independent Auditor's Report to the Members of Powerhouse Youth Theatre Inc
For the Financial Year Ended 31 December 2022

Auditor's Responsibilities for the Audit of the Financial Report

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

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



SDJA



Simon Joyce

Director

14 March 2023

Sydney, New South Wales



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**

follow us on

