

# PACT

COMPANY REPORT  
2017



PACT is built on the land of the Gadigal People of the Eora Nation. We pay our respect to Australia's First People and Elders past and present.



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# ARTISTIC DIRECTOR'S REPORT

2017 was a fantastic year at PACT. The company exceeded all expectations – artistically, financially and managerially. The success of the year is outlined in this report but I'd like to start with some of my highlights.

We produced a comprehensive artistic program for 120 emerging artists and 22 professional artists. Our programs are regarded as significant opportunities by the wider Arts industry and include skills development, training, creative development and presentations. In 2017, we offered the following:

- Masterclass Series – skills development and training
- Vacant Room Shared Space Residency – creative development and mentorship
- Vacant Room 3 Year Residency – creative development, mentorship and long-term support
- AFTERGLOW – presentations
- PACT Salons – unique one night mini festivals

PACT developed and presented the best new work by Sydney's most groundbreaking emerging artists. Our presentation program included: the Sydney premiere of 'the internet is where you go to die and you can come to' by zin as part of AFTERGLOW season 1; the Sydney premiere of 'Home' by Tantrum; the world premiere of two performances as part of AFTERGLOW 3 – 'Shifting > Shapes' by Thomas ES Kelly and 'Fem Menace' by Cheryn Frost; and three PACT Salons curated by Matt Cornell, Emily Dash and Cope St Collective.

Plus, in 2017 we proudly supported young artists and technicians through casual employment, box office deals and where possible upfront payment for their artistic work. Sydney is one of the most expensive cities in the world to live in. It is increasingly difficult for artists to earn a full time living from their artistic practice. This is particularly true for emerging artists trying to establish a career in a competitive and under resourced industry. With government funding for independent artists decreasing, particularly from the Federal government, we see it as a priority to offer where possible an income for our artists, alongside low cost and accessible opportunities.

Financially, PACT ended the year with a surplus. This is a miracle result considering that 2017 was the first year the company ran without any confirmed funding from the Federal Government. The end of year outcome is definitely due to the dedication and hard work of PACT's General Manager, Danielle Taylor. I'm truly lucky to work alongside her.

In 2017, I was lucky enough to take extended leave to undertake research in the USA and Canada. The Australia Council for the Arts funded my research and it would not have been possible without the support of Danielle and the Board.

I would like to thank the rest of PACT's hard working team –Joel Perlgut, Alex Torney, Natalie Newton, Jocelyn Payne and Jorge Taco. A big thank you also to our amazing FOH and Technical crew. Everyone at PACT works above beyond the call of duty and the continued success of the company is testament to the staff's dedication.

A massive thank you to all the artists who have developed, presented and produced work with us throughout 2017. I think PACT is one of the most artistically exciting companies in the country because of all of you.

I am incredibly proud of everything we achieved throughout the year.

Best wishes



Katrina Douglas  
Artistic Director / CEO



Danielle Taylor, Katrina Douglas, Minister Ron Hoenig, Emily Dash, Cheryn Frost, Sam Wang, Maria White & Steve Wilson Alexander

# MISSION, VALUES AND GOALS

PACT is Australia's original centre for emerging and experimental art. PACT transforms the Arts by championing contemporary performance, artistic rigour and the freedom to explore the unknown.

We achieve this by:

- Placing artists in their first 5 years of professional practice at the centre of everything we do;
- Prioritising diversity, inclusion and an open door approach to programming;
- Facilitating an artist-led program for the next generation of cultural leaders; and
- Operating a unique Sydney venue dedicated to low cost presentation opportunities for independent artists.

Since 1964 PACT has supported Australia's most compelling emerging artists to create daring new contemporary performance. Our artists are thinkers, makers and provocateurs. They create Australia's cultural identity by testing new ideas, pushing their practice and engaging with unique methods of audience engagement.



## VALUES

*Experimentation* – PACT values original exploration and experimentation across methodology, production, audience relationships and critical discourse.

*Collaboration* – PACT values community and vision encouraging collaboration and partnerships within and without its walls.

*Diversity* – PACT values cultural diversity, ability and identity combined with unique modes of expression and audience engagement.

*Excellence* – PACT values excellence and rigour via skill development pathways and within all modes of creative practice, mentorship and production.

*Sustainability* – PACT values creative sustainability striving for cultural, environmental and economic well-being.

## GOALS

1. Be the platform from which emerging artists launch rigorous and excellent careers in experimental performance.
2. Be recognised nationally and internationally as a leading centre for emerging artists engaged in experimental forms.
3. Have a culture of loyalty within PACT's constituents and alumni to encourage a reciprocal environment of support, exchange and stability.
4. Have a management structure that supports delivery of the organisation's purpose while remaining responsive to change.
5. Be financially sustainable by investing in human resources and increasing non-grant income streams.

# ARTISTIC PROGRAM



PACT's programs provide pathways toward sustainable careers and are recognised as leading, signature opportunities within the wider Arts sector. In 2017 PACT:

- provided opportunities for 120 emerging artists;
- employed 22 professional artists as mentors and facilitators;
- presented and produced 2 world premieres;
- presented and produced 3 performance party events;
- presented the Sydney premiere of 1 new work and 1 regional work;
- supported the development of new 8 works;
- engaged with 1325 audience members; and
- offered low cost venue hire to 13 independent companies.

In 2017, PACT continued to work with key local and national partners including Performance Space, Crack Theatre Festival, UNSW, University of Wollongong, Theatre Network NSW, Theatre Network Australia, Moogahlin Performing Arts, Next Wave Festival and YPAA.

Throughout the year, PACT also established new valuable partnerships with a number of key organisations including Tantrum, Critical Path, University of Sydney, Feral Arts, NAVA, and Belvoir.

## AFTERGLOW

AFTERGLOW is PACT's premiere presentation season showcasing new contemporary performances by Sydney's most compelling emerging artists. AFTERGLOW encourages artists and audiences to take risks, tests ideas and engage with unique methods of engagement. In 2017, AFTERGLOW featured three ambitious seasons that took Sydney by storm.

### SEASON 1

'The Internet is where innocence goes to die and you can come too'

by zin

11 to 14 January

Banal and mesmerising. Confronting and familiar. 'the Internet is where innocence goes to die and you can come too' was an existential comic happening exploring surfing the Internet as a performative act. zin put the power back into the hands (or phones) of the audience and invited them to help them break the Internet. Phones remained on. Talking was encouraged. Featuring YouTube, Wikipedia, Reddit, the memes of Meryl Streep you never knew you needed, click hole despair and click bait euphoria, in an Internet spiral to hell and back.

Was it profound or was it trash? We don't know, but there was free pizza and audiences loved it. 'the Internet is where innocence goes to die and you can come too' was the recipient of the Best Live Art Award and New Zealand Tour Ready Award at the 2016 Melbourne Fringe. PACT partnered with zin to present the Sydney premiere of this exciting work.

Created and performed by Roslyn Helper and Harriet Gillies

### SEASON 2

'Home'

by Janie Gibson and Tantrum's 2017 Trajectory Ensemble

co-presented with Tantrum Youth Arts

3 to 7 October

'Home' weaved a sea of stories from original poetry, found texts, songs, myths, music, interviews with grandparents and rewritten history books in an eco-biographical exploration of the places we love and how they change. Creatively led by PACT Alumni Janie Gibson, this intimate performance featured early career artists from Newcastle. PACT partnered with Tantrum Youth Arts to present the Sydney premiere of this new work. Tantrum is the leading company bringing together young, emerging and professional artists in Newcastle, the Central Coast and the Hunter region. Tantrum's Trajectory Ensemble is a structured and dynamic program of professional development for emerging artists interested in process-driven performance making.

Director: Janie Gibson

Created and performed by: Sara Barlow, Thomas Lonsdale, Roger Ly, Alexandra Mangano, Meghan Mills, Meg O'Hara, Taylor Reece, Stephanie Rochet, Rosie Scanlan, Clare Todorovitch, and Phoebe Turnbull.

Dramaturg: Lucy Shepherd

Sound Designer: Huw Jones

Lighting Designer/Technical Manager: Steven Stuart

Stage Manager: Amy Morris

Producer: Tamara Gazzard

Graphic Design and Photography: Eryn Leggatt



### SEASON 3

'Shifting > Shapes' and 'Fem Menace'  
22 to 25 November

PACT commissioned First National Artists Thomas ES Kelly Cheryn Frost to create two new works for the final AFTERGLOW Season. The resulting double bill featured the world premiere of two provocative new works – 'Shifting > Shapes' and 'Fem Menace'.

'Shifting > Shapes' by Karul Projects  
Human to Eagle. Eagle to Dolphin. Dolphin to Human. Human to Goanna. Goanna to a Headland. Shape shifting has been happening since the beginning. Since the dreamtime. Or is it just stories from the past, from different mythologies, that have no place in today's society. Do we laugh at those who believe they are truly cats? Looking for a community. What if you were a shifter? What if you were shifting for the first time? How would you know what is your "real identity? And where would you go? An intense and highly physical work, 'Shifting > Shapes' explored the idea of shape shifting and true identity through contemporary choreography combined with voice and physical percussion. The work extended from Kelly's cultural practice as a proud Bundjalung and Wiradjuri man of Queensland and New South Wales. 'Shifting > Shapes' was the first work presented under Karul Projects, Thomas ES Kelly's newly formed company.

Choreographer and Composer: Thomas E.S. Kelly  
Collaborator and Performer: Taree Sansbury  
Video Performers: Libby Montilla, Natalie Pelarek & Jess Holman  
Lighting Design: Gigi Gregory  
Operator: Kip Lee

'Fem Menace' by Fishhook

*It's about how there's a monster inside. It's also about being scared.*

*It's kinda like Howls Moving Castle.*

*But different.*

*Really different actually.*

*Back to the monster –*

*She's on the loose.*

*Hungry.*

*Drizzling.*

*Ready.*

*She invites you in.*

'Fem Menace' was a powerful work that explored the idea of the monster within us all. 'Fem Menace' was presented through a kaleidoscope of music, spoken word and physical performance and invited the audience into a surreal, fragmented party. Fishhook is led by Cheryn Frost who is a Yuwaalaraay woman. This piece echoed Frost's passion as an advocate, feminist and creative. 'Fem Menace' was presented by Fish Hook, Cheryn Frost's independent performance collective.

Creator and Performer: Cheryn Frost

Co-creators and Performers: Cath McNamara and Tahlee Kiandra Leeson

Lighting Design: Gigi Gregory

Sound Design: Stephen Kendrick

Operator: Kip Lee



## PACT SALON

Performance.Party.Discourse.

PACT Salons were one-night mini-festivals showcasing Sydney's most exciting emerging performance, visual and media artists. An emerging curator created unique interactive experiences that encouraged artists and audiences to be curious, daring and inquisitive. PACT Salons are where performance, party and critical dialogue collided to form a unique, interactive experience. Presented over 4 hours and programmed by an emerging curator or curatorial team, Salons provided space for artists and audiences to interact, engage and share ideas. PACT launched this new program in 2017 with three provocative and wildly successful Salons.

### SALON 1: THE BIG BOUNCE

Curator: Matt Cornell

Date: Saturday 29 April 2017

Artists: Vanessa Marion, Angela Goh, Adam Warburton, Sezzo Snot, Emma Fishwick, Salazar Quas, Jake Kuzma & Troy De La Harpe and Lizzie Thomson.



Curatorial Vision: Dancing really does something; to us, between us, and in the world. It gives our bodies back to us; doing it together empowers us beyond individualism, sharing space and time. Dancing is cellular and global; dancing is thinking and an act of zooming all the way into nothing and all the way out to everything. Dancing is how we change the world, how we find and practice our best selves, how we see and care and comprehend and forgive and move – on, towards, beyond. At 'The Big Bounce', we're gonna learn some dancing (just grooves, not choreography) then watch some dancing, talk about it all and finish by dancing together with a bangin' set by DJ Sezzo Snot. Plus, there will be installations throughout the building from local Sydney artists.

### SALON 2: SKELETONS & SELF-PORTRAITS

Curator: Emily Dash

Date: Saturday 29 July 2017

Artists: Kay Armstrong, Cheryn Frost, Brianna Harris, Georgia Cranko, Emily Dash, Jessica Wiel, Lorraine MacLarty, Georgia McKenzie, zin and Louise Kate Anderson.

Curatorial Vision: How we view ourselves is often so different to the ways that others perceive us. 'Skeletons and Self-Portraits' presents a range of provocative works from female artists confronting ideas about strength and vulnerability. It explores everything from standards of perfection to the stigma surrounding mental illness and so much more. Divided into two parts, it's designed so that you can experience it for yourself. Come and go as you please and take a closer look at whatever catches your eye.



### SALON 3: BAD

Curator: Bjorn Stewart with Cope St Collective

Date: Saturday 2 December 2017

Artists: PaceMaker, MC Kronik, Dobby, Nooky, Munkimuk, Bernice Mumbulla, Genevieve Stewart, Jorjia Gillies, Katie Beckett, Colin Kinchela, Kodie Bedford, Mathew Cooper, Emily Nicol and Bjorn Stewart.

Curatorial Vision: "I always had a soft spot for the trouble makers, the misunderstood, the kid that everyone thought wouldn't make it" – Teachers of Queensland.

"This is a quote from an Education Queensland poster used this year to stereotype Indigenous children as a prop to be rescued by the 'white-saviour'. Cope ST figured that our best response to this racial propaganda would be to explore that very stereotype. If they want a troublemaker so BAD, then they'll get one. So, Cope ST would like to introduce the curated night of BAD: *the troublemakers, the misunderstood, the kid the everyone thought wouldn't make it.*" Bjorn Stewart

Come along, as PACT becomes a Pleasure Island for the forgotten, fringe dwelling and outcasts. Live acts, music and dance showing the base of human desire, struggles and survival.





## VACANT ROOM

Vacant Room was a multi-art form residency program for emerging, experimental artists from diverse backgrounds and multi-art forms. Vacant Room residents were matched with an experienced artist who offered mentorship throughout their residency. PACT's 2017 Vacant Room program included the Shared Space Residency; the 3 Year Residency; the Queer Development Program; and High/Way 234.

### SHARED SPACE RESIDENCY

Dates: 27 March to 14 April 2017  
 Showings: 13 and 14 April 2017

Shared Space Residency offered three emerging artists a shared, space only three-week residency at PACT. This residency culminated in 3 invite only showings. PACT received 26 applications, which were assessed by Victoria Hunt, Steph Walker, Angela Goh, James Nguyen, Katrina Douglas and Danielle Taylor. The successful artists and their mentors were:

- Bonnie Cowan, mentor Nikki Heywood
- Laurence Rosier Staines, mentor Clare Grant
- Claudia Osborne, mentor Malcolm Whittaker

An additional residency was offered to Ivy Wawn and Mark Mailler to extend the program opportunities.

### PACT RESIDENT ARTIST STAGE TWO

Development at PACT: 10 to 21 July  
 Development in Regional Victoria and SA: November  
 Creative Development in Vietnam: December

James Nguyen undertook a series of short developments during Stage Two of his three-year residency. James collaborated with his uncle Cong Ai Nguyen, an itinerant fruit picker who immigrated to Australia in 1994, to develop 'On the Border of Things' - a bilingual performance installation co-commissioned by PACT and Next Wave. James had planned to split Stage Two between Sydney and Melbourne (at PACT and Next Wave), however after his PACT residency he

realised a more equal partnership with Cong needed to be established. Hence, James went on a series of road trips through regional Victoria, NSW and South Australia with his uncle. He also visited Vietnam to learn about Cong's early life and Vietnamese farming techniques.

### HIGH/WAY 234

Residency at the Q Theatre: 31 July to 5 August 2017  
 Residency at PYT | Fairfield: 7 to 19 August 2017  
 Residency at PACT: 21 to 25 August 2017  
 Showings at PACT: 1pm, 25th of August 2017

*HIGH/WAY 234* invited artists from Western Sydney to complete a month long residency co-hosted by PACT, PYT | Fairfield and the Q Theatre in Penrith. Thirteen applications were received. The successful residents were Black Birds and Rebekah H Robertson. They were mentored by Alison Richardson (PACT), Nick Atkins (the Q Theatre) and Chris Ryan (PYT | Fairfield).

### QUEER DEVELOPMENT PROGRAM

Stephen Cummins Bequest Residency: 7 to 18 March  
 Stephen Cummins Workshop Intensive: 21 to 24 March  
 Queer Nu Werk Performance Party: 25 March

The Queer Development Program was administrated and produced by Performance Space and managed in partnership with PACT. In 2017, this program was split into three modules - the Stephen Cummins Bequest Residency, the Stephen Cummins Workshop Intensive and Queer Nu Werk. The Stephen Cummins Residency received 13 applications. The selection panel was Jeff Khan, Tulleah Pearce and Katrina Douglas. The 2017 Resident was Koco Carey who was mentored by Latai Taumoepeau. The Workshop Intensive developed the skills of 16 queer performers. The participants developed work that was presented at Queer Nu Werk, a performance that showcased short experimental works. The intensive was facilitated by Victoria Spence, Chris Ryan, Brooke Stamp, Bhenji Ra, Emma Price, Nat Randall, Frances Barrett and Julie-Anne Long.

## MASTERCLASS SERIES

PACT's Masterclass Series is an opportunity for artists to extend their practice or develop new skills. In 2017, thirteen artists participated in two expansive and challenging masterclasses led by acclaimed artists Julie Vulcan and Martin Del Amo.

Day One: Monday 9 October

Solo Performance Making with Martin Del Amo

This masterclass is aimed at those interested in fusing movement with spoken text. We will explore various improvisational and compositional strategies to generate, structure and analyse solo performance material. The focus will be on improvisation within predetermined structures and the interplay between physical and vocal scores.

Martin Del Amo is originally from Germany and a Sydney-based choreographer and dancer. He started out as solo artist, acclaimed for his full-length solos fusing idiosyncratic movement and intimate storytelling.

Day Two: Tuesday 10 October

Activate Articulate Animate with Julie Vulcan

A masterclass designed to pry open and get to the guts of what it means to take to and stay on the artist path. Within a fun, generous and rigorous environment, you will be activated to unpack your artist statements, visit manifestos, articulate your most urgent ideas and create long-term roadmaps. Guided by examples and provoked to question relationships to place, lineage and the global context, you are encouraged to critique the landscape within which you individually operate. By the end of the day, you will not only take away a sense of play and camaraderie, but you will have your own individual manual adapted to animate your ideas.

Julie Vulcan is an interdisciplinary artist whose practice engages performance & installation, object making, text & digital media and durational & site-responsive work.



## RAISE THE BAR FUNDRAISER

Date: Saturday 17 June

'Raise the Bar' by Emily Dash

*I believe the stage should be a sacred place - a place to celebrate,*

*To nurture the next generation of creators, give them the space*

*To dare to be brave and have high expectations.*

*This is a place, where changes get made.*

*Every story has its worth, and the door is always open:*

*No stone is left unturned, no voice remains unheard,*

*No question left unspoken. And you can rest assured -*

*Each time you find yourself transformed, just when you*

*think you've seen it all,*

*There are still a thousand worlds...and you are free to*

*explore.*

*Here, opportunities opened up to me.*

*On the edge of everything, I learned to spread my wings.*

*Now I listen close to the ways that bodies speak,*

*I found the magic of the moments in between, of pushing boundaries*

*I see the beauty in what makes us unique.*

*That's why we need these spaces to keep making art -*

*To have conversation, remember who we are*

*Rather than asking what sets us apart.*

*So tonight, let's all help raise the bar.*

'Raise the Bar' was an EOFY fundraising party to celebrate the launch of PACT's new bar and foyer.

'Raise the Bar' was a 5 hour event featuring an amazing line up of performance artists and musicians, all of whom donated their time and expertise to the event.

The 'Ultimate Sydney Theatre Prize' was raffled on the night and won by Jamie Livingstone, who has volunteered on a number of PACT projects. This prize included tickets donated by Carriageworks, Performance Space, Sydney Theatre Company, Griffin Theatre Company, Belvoir, Sydney Dance Company and PACT.

Artists: David Silver; Show Your Teeth aka Bailee Lobb, Amy Claire Mills & Kate Bobis; Fox Force II aka Alexandra Stevenson & Bridie Tanner; Zender Bender; Carla Zimble; Emily Dash; X-pop aka Melanie Eden, Geena Cheung & Mimi Kind; Cloé Fournier; Kevin Ng; Madison Chippendale; Bonnie Cowan; and Mark King.

Crew: Christie Woodhouse, Travis De Vries, Alicia Demou, Victoria Lee, Gideon Payton-Griffith, Paul Walker, Jamie Livingstone, Graham Limn, Ros & Phil Taylor and John & Wendy Douglas.

## BBM TRAVEL SCHOLARSHIP

PACT continued its long partnership with BBM Youth Support on Drama Award. This award offers an emerging artist aged under 24 the opportunity to travel to Britain to work with and learn from a leading industry professional or company of their choice.

PACT received six high standard applications for 2017 Drama Award. Amanda Sullo was offered the Award by the selection panel, which included previous winner Christie Woodhouse. Amanda is a theatre-maker and performer based in Western Sydney. She has worked with PYT | Fairfield, UTP and the National Theatre of Parramatta. Amanda travelled to the UK to work with and learn from the London International School of Performing Arts, The Poor School, The Cockpit, Turtle Key Arts and Frantic Assembly.

## VENUE HIRE

PACT's warehouse theatre is an incubator for new performance works, a cultural hub for new emerging companies and an affordable venue for hire. PACT's theatre has filled the void left by the closure of other small, affordable spaces across Sydney, and it continues to attract both independent artists and commercial organisations for its flexibility. In 2017 PACT saw venue hire enquiries continue to increase. Over 15 independent companies and artists performed or developed new work at our venue in 2017. Professional companies and artists who hired PACT in 2017 included Branch Nebula, post, Justin Shoulder, the Stiff Gins, Monica Trapega and Sydney Fringe. The independent companies who hired PACT in 2017 included Montague Basement, Twisted Element and TriKone Productions. Community companies included Dram'in French theatre.



# RENOVATIONS

PACT secured funding from the NSW State Government's Community Builders Fund to complete a much needed renovation on the offices, foyer and bar area. The offices were completely stripped back and fitted out with new desks, a board table, shelving and new lighting. Air conditioning was also installed in both offices. The updated office space has greatly improved the overall working conditions for PACT staff. Plus, it has provided additional space for independent companies and artists to use the offices in a hot desk capacity.

PACT's bar and foyer has been transformed into a light, inviting space where artists, audience patrons and staff can meet, relax and socialise. The newly refurbished bar has a separate box office area, under bench industrial fridges, an industrial dishwasher and a small kitchenette with a zip tap, microwave, sink and food preparation area.

The foyer refit includes a small stage area, modern lighting and ample wall space for hanging artwork. The new stage area has frequently been utilised as an alternative performance area and the walls featured artwork in the last two 2017 Salons.



# COMPANY MANAGEMENT

2017 saw PACT continue to take important steps toward securing the company's future. Staff continued to build organisational strength and grow earned income throughout the year and the strong end of year financial result is testament to the company's success.

PACT's long-term multi-year support from the Australia Council ended on the 31<sup>st</sup> December 2016. PACT continued to receive multi-year operational support from both Create NSW and the City of Sydney via an accommodation grant and managed to secure a further \$180,000 in project grants. Furthermore, the company continued to increase earned income through venue rental, retail sales, increased box office and a newly developed fundraising strategy, which resulted in 2017 being financially successful.

With no Development Manager or dedicated fundraising staff, private sponsorship continues to be a major challenge for PACT. As a small organisation, PACT struggles to compete with larger, better resourced companies. However, despite these challenges, staff have continued to deliver a small, manageable private sector strategy that focuses on local businesses and the local community.

The company continued to expand its membership program and by year's end there were 65 members. Member benefits include priority access to venue hire, discounted rehearsal space, FOH discounts and exclusive offers.

The groundwork laid in 2017 allows PACT to positively face 2018 and tackle the challenge of a future with no confirmed Federal multi-year funding.

## 2017 STAFF

Katrina Douglas, Artistic Director/CEO  
Danielle Taylor, General Manager  
Joel Perlgut, Communications Manager  
Venue Manager: Alex Torney  
Kakubu PR, Publicist  
Natalie Newton, Bookkeeper  
Jocelyn Payne, Financial Controller

In 2017, PACT re-structured the Communications Manager role to better allocate the company's limited resources. The role was reduced to one day a week with the remaining funds allocated to hiring a publicist for PACT's 2017 public presentation seasons. Joel Perlgut was hired as PACT's Communications Manager with the exit of Aurora Scott in February and Kabuku PR contracted as PACT's publicist. PACT's Venue Manager, Alex Torney left the company when his contract expired on the 31<sup>st</sup> December 2017. This position has been re-structured to better suit the needs of the company. The new position is being trialed in 2018 with Branden Dukes stepping into the newly formed Production Manager role. PACT continued to employ artists, technicians, FOH and box office staff on a casual basis. Paid employment in the industry for young artists and technicians is difficult to secure and rare. PACT is proud of its achievements in addressing this problem by growing our casual employment opportunities in 2017.

## 2017 BOARD

Brer Adams (incoming Chair / outgoing Treasurer)  
Charlotte Bradley (incoming Treasurer)  
Nick Atkins  
Dee Jefferson  
Dr Caroline Wake  
Katrina Douglas  
Andrew Symes (outgoing Chair, resigned May 2017)  
Steph Walker (resigned early 2017)  
Nathan Bennett (resigned early 2017)

PACT's long time Chair Andrew Symes resigned from the Board at the AGM in May. PACT's Treasurer, Brer Adams was voted in as the company's new Chair. Steph Walker and Nathan Bennett resigned early in 2017 as both moved interstate to pursue new career opportunities. Charlotte Bradley, Belvoir's CRM Manager and Dr Caroline Wake, an Australian Research Council DECRA Fellow and Lecturer in Theatre and Performance in the School of the Arts and Media at the University of NSW were appointed as Directors in their place. Charlotte Bradley was voted in as Treasurer late 2017. With the departure of Steph Walker, PACT's GM, Danielle Taylor was appointed Public Officer.

# THANK YOU

PACT is enormously grateful for the ongoing support of the NSW government through Create NSW and the City of Sydney.



In 2017, PACT received project funding and support from the Australian Government through the Australia Council for the Arts, its arts funding and advisory body; the City of Sydney through the Cultural and Matching Grants Programs; BBM Youth Support; the Ian Bowie Memorial Association; Blink Printing; and the NSW State Government through the Community Builders Fund.



# IMAGE CREDITS



Front Cover Cath McNamara  
*Fem Menace* by Cheryn Frost & Fish Hook  
Photography by Carla Zimbler

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*SHIFTING > SHAPES* by Thomas ES Kelly  
Photography by Carla Zimbler

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Ron Hoenig, Emily Dash, Cheryn Frost, Sam Wang,  
Maria White & Steve Wilson Alexander  
Photography by Joel Perlgut

Page 4 KoCo Karey  
Queer Development Program Showing  
Photography by Kate Blackmore

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PACT Salon: The Big Bounce  
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*The Internet is where innocence goes to die & you can  
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Page 8 Adam Warburton  
PACT Salon: The Big Bounce  
Photography by Carla Zimbler

Page 8 Emily Dash  
PACT Salon: Skeletons & Self Portraits  
Photography by Yiani Andrikidis

Page 9 James Nguyen  
Creative Development Showing  
Photography by Yiani Andrikidis

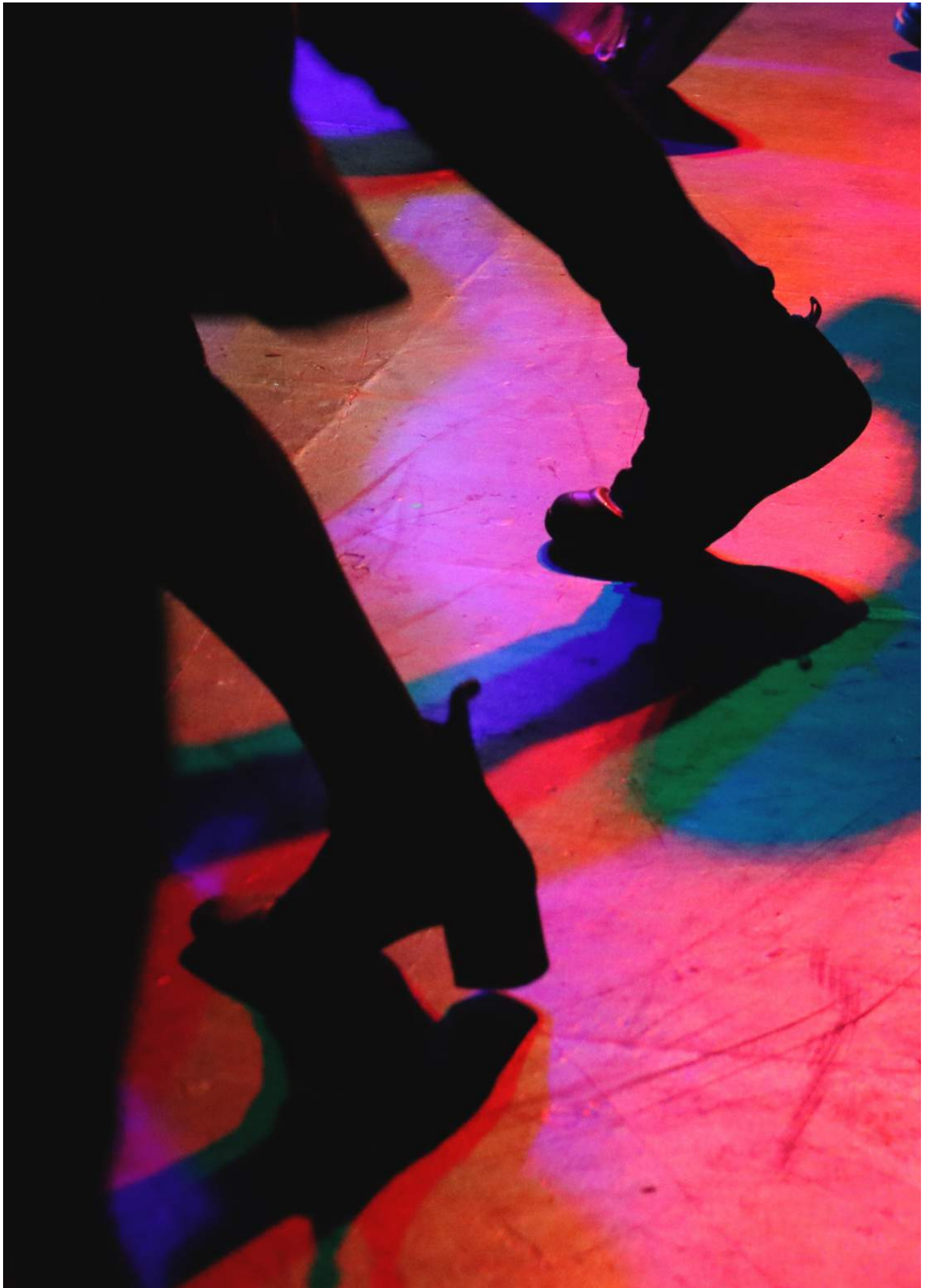
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*Raise The Bar Fundraiser*  
Photography by Katrina Douglas

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PACT Salon: BAD  
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Photography by Carla Zimbler & Katrina Douglas

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*Fem Menace* by Cheryn Frost & Fish Hook  
Photography by Carla Zimbler

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Photography by Carla Zimbler





# Pact Centre for Emerging Artists Incorporated

(an incorporated association)

ABN 27 421 225 931

## Annual Financial Report

### 31 December 2017

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# Corporate Information

Pact Centre for Emerging Artists Incorporated

	<b>Name</b>	<b>Special Responsibilities</b>
<b>Committee Members</b>	Brer Adams Nick Atkins Charlotte Bradley Katrina Douglas Diana Jefferson Caroline Wake	Chair/Treasurer
<b>Registered Office and Principal Place of Business</b>	107 Railway Parade Erskineville NSW 2043	
<b>Public Officer</b>	Danielle Taylor	
<b>Auditors</b>	Steven J Miller & Co Chartered Accountants	

# Committee Members' Report

## Pact Centre for Emerging Artists Incorporated

The Committee members of Pact Centre for Emerging Artists Incorporated present their Report together with the financial statements for the year ended 31 December 2017 and the Independent Audit Report thereon.

### Committee members' details and meetings

The following persons were committee members of Pact Centre for Emerging Artists Incorporated during or since the end of the financial year.

The number of meetings of committee members during the year and the number of meetings attended by each member is as follows:

Name	Date of Appointment	Date of cessation	Committee meetings		Finance Committee meetings	
			A	A	A	B
Brer Adams	24 Mar 2015		8	5	4	4
Nick Atkins	13 Aug 2013		8	8		
Nathan Bennett	28 Oct 2014	20 Mar 2017	2	2		
Charlotte Bradley	15 May 2017		6	4		
Katrina Douglas	29 Apr 2014		8	7	4	4
Diana Jefferson	2 May 2017		8	7		
Andrew Symes	6 Apr 2009	15 May 2017	2	2	1	1
Stephanie Walker	13 Aug 2013	7 Feb 2017	1	0		
Caroline Wake	20 Mar 2017		7	7		

**A** Number of meetings the Committee Member was entitled to attend

**B** Number of meetings the Committee Member attended

Details of the Committee Members' qualifications, experience and special responsibilities can be found on page 5 of this report.

### Short and long-term objectives and strategy

#### Purpose

PACT is Australia's original centre for emerging and experimental art. PACT transforms the Arts by championing contemporary performance, artistic rigour and the freedom to explore the unknown.

We achieve this by:

- Placing artists in their first 5 years of professional practice at the centre of everything we do;
- Prioritising diversity, inclusion and an open-door approach to programming;
- Facilitating an artist-led program for the next generation of cultural leaders; and
- Operating a unique Sydney venue dedicated to low cost presentation opportunities for independent artists.

Since 1964 PACT has supported Australia's most compelling emerging artists to create daring new contemporary performance. Our artists are thinkers, makers and provocateurs. They create Australia's cultural identity by testing new ideas, pushing their practice and engaging with unique methods of audience engagement.

# Committee Members' Report

Pact Centre for Emerging Artists Incorporated

**Short and long-term objectives and strategy continued**

## **Core Values**

**Experimentation** – PACT values original exploration and experimentation across methodology, production, audience relationships and critical discourse.

**Collaboration** – PACT values community and vision encouraging collaboration and partnerships within and without its walls.

**Diversity** – PACT values cultural diversity, ability and identity combined with unique modes of expression and audience engagement.

**Excellence** – PACT values excellence and rigour via skill development pathways and within all modes of creative practice, mentorship and production.

**Sustainability** – PACT values creative sustainability striving for cultural, environmental and economic well being.

## **Strategic Priorities**

### *Artistic*

To cement this reputation PACT works to strengthen professional development pathways, broker specific skills training and promote new networks and exchange. This is reflected in the artist in residence program, VACANT ROOM which matches an artist with an industry mentor; AFTERGLOW, PACT's premiere presentation season attracting industry interest and PACT Salons which are one-night mini-festivals showcasing Sydney's most exciting emerging performance, visual and media artists. PACT utilizes strategic partnerships facilitating learning opportunities in digital media and interdisciplinary practice; promotion of critical discourse and exchange; interstate presentations supported by national partnerships and guided by an artistic peer subcommittee; international exchange facilitated by online forums, social media platforms and a virtual hub.

### *Marketing*

To establish a high-profile brand that is nationally recognised PACT ensures its artists and their work are visible on a range of digital and online platforms; its marketing brand is consistent throughout all programs; the website offers a resource for artists working in experimental performance; artists and alumni are celebrated; audiences can directly engage with artists and the artistic process; the venue is a desirable destination.

### *Management*

To support the delivery of a national program PACT has a management structure that is comprised of highly skilled professionals; supports national exchange; implements strategies to ensure the venue is accessible, environmentally responsible and comfortable; values Alumni as integral to PACT's program, management, and fundraising objectives; promotes Board representation of the organisation's local and national objectives as skilled advocates at all levels of social, political, economic and artistic life.

### *Finance*

To ensure PACT is fiscally sustainable, PACT generates earned income through venue hire, a private giving strategy and box office income.

## **Principal activities**

The 2017 principal activities undertaken by PACT Centre for Emerging Artists Incorporated to meet its stated objectives included

### **Goal 1**

Be the platform from which emerging artists launch rigorous and excellent careers in experimental performance.

# Committee Members' Report

Pact Centre for Emerging Artists Incorporated

## Principal activities continued

### Goal 2

Be recognised nationally and internationally as a leading centre for emerging artists engaged in experimental forms.

### Goal 3

Have a culture of loyalty within PACT's constituents and alumni to encourage a reciprocal environment of support, exchange and stability.

### Goal 4

Have a culture of loyalty within PACT's constituents and alumni to encourage a reciprocal environment of support, exchange and stability.

### Goal 5

Be financially sustainable by investing in human resources and increasing non-grant income streams.

## Operating result

The surplus for the year amounted to \$44,227 (2016: Surplus \$83,990).

## Directors' qualifications and experience

Name and qualifications	Experience and special responsibilities
<b>Brer Adams</b> BA (Politics and Economics), Grad Cert, Economics of Climate Change (Cambridge)	Currently the Director of the Global Infrastructure Hub with expertise in corporate strategy, mergers and acquisitions, government, media and regulatory relations and business development. Previous roles include Associate Director, Macquarie Bank, Senior Manager - Macquarie Capital and Chief of Staff (Government of South Australia). <b>Chair and Treasurer</b> <b>Member of Finance sub-committee</b>
<b>Nick Atkins</b> BA (Media and Communications) (Hons)	Theater maker. Cate Blanchett award for new media performance <i>Cyborgs are born, not made</i> . Trained with the imPACT ensemble 09 performing in <i>Public Bunnies in C# Minor</i> (dir. Michal Imielski). Artist in residence at the CAMAC Art Centre and Pentales Hemmingway Writers Fellowship. Performance tutor for Studio Q. Co-Director of Crack Theatre Festival. <b>Member of Artistic Advisory sub-committee</b> <b>Member of Strategy sub-committee</b>
<b>Charlotte Bradley</b> BA English, Theatre (First Class Hons), Masters of English Literature (HD)	CRM Manager (Belvoir), Philanthropy Manager (Belvoir), Patron Manager (Opera Australia). Fundraising and philanthropy are her specialities.

# Committee Members' Report

Pact Centre for Emerging Artists Incorporated

## Directors' qualifications and experience continued

<p><b>Katrina Douglas</b>  Master of Arts Administration Post Dip  Dramatic Arts (Direction) BA (Performance  Studies, Fine Arts and Aboriginal Studies).</p>	<p>Director and producer with extensive experience creating work for companies across Australia including Information and Cultural Exchange (ICE), Blacktown Arts Centre, Sydney Theatre Company, Metro Screen, Powerhouse Youth Theatre (PYT) and most recently the Q Theatre at Penrith Performing &amp; Visual Arts.</p> <p><b>CEO</b></p> <p><b>Member of Finance, Fundraising and Marketing sub-committees</b></p>
<p><b>Diana Jefferson</b>  BA Lib</p>	<p>Currently the Arts and Culture Editor for Time Out. Previous roles include; co-host of Short Cuts (FBI radio) and Editor of The Brag magazine.</p> <p><b>Member of Marketing sub-committee</b></p>
<p><b>Caroline Wake</b>  BA (Hons) PhD (UNSW) Grad Cert. University Learning and Teaching</p>	<p>Caroline Wake is Australian Research Council DECRA Fellow and Lecturer in Theatre and Performance in the School of the Arts and Media. In broad terms, she researches the relationship between politics and performance and within that she has several interests. Firstly, in theatre and migration, including the participation, representation and self-determination of refugees and asylum seekers in contemporary theatre, performance, and visual art. Secondly, in "theatre of the real," to borrow Carol Martin's term, including autobiography, performed oral history, and documentary genres of performance. Thirdly, in the cultural afterlives of performance, including reviews, photographic and filmic documentation, archives, and representations of performance in other creative media (books, movies, memes and more). This work has been published in her edited book, <i>Visions and Revisions: Performance, Memory, Trauma</i> (2013, with Bryoni Trezise) as well as in journals such as <i>Theatre Research International</i>, <i>Text &amp; Performance Quarterly</i>, <i>New Theatre Quarterly</i>, <i>Modern Drama</i>, and <i>History &amp; Memory</i>.</p>

# Committee Members' Report

Pact Centre for Emerging Artists Incorporated

## **Contribution in winding up**

The association is incorporated under the Associations Incorporation Act 2009. If the association is wound up, the constitution states that each member is required to contribute towards the payment of the debts and liabilities of the association or the costs, charges and expenses of the winding up of the association to the extent of and limited to any amount unpaid in relation to the membership fees of the association. Membership fees are \$25 (2016: \$25) or some other amount as determined by the committee.

## **Auditor's independence declaration**

A copy of the Auditor's Independence Declaration as required under s.60-40 of the Australian Charities and Not-for-profits Commission Act 2012 is included in page 8 of this financial report and forms part of the Committee members' report.

Signed in accordance with a resolution of the Committee members.



**BRER ADAMS**  
Committee Member

Sydney

Dated 5 / 06 / 2018





# Auditor's Independence Declaration

To the Committee Members of Pact Centre for Emerging Artists Incorporated:

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 Pact Centre for Emerging Artists Incorporated for the year ended 31 December 2017, 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.

STEVEN J MILLER & CO  
Chartered Accountants

S J MILLER  
Registered Company  
Auditor No 4286

Sydney

Dated 5 / 6 / 18

# Statement of Surplus or Deficit and Other Comprehensive Income

For the year ended 31 December 2017  
Pact Centre for Emerging Artists Incorporated

	Note	2017 \$	2016 \$
Revenue	4	432,420	488,149
Other income	4	54,150	66,965
Administration expenses		(122,393)	(122,507)
Amortisation expense	10	(3,300)	-
Depreciation expense	9	(7,809)	(2,300)
Marketing expenses		(17,671)	(34,331)
Employee benefits expense	13	(267,467)	(289,060)
Program expenses		(23,703)	(22,926)
<b>Surplus before income tax</b>		<b>44,227</b>	<b>83,990</b>
Income tax expense	3.7	-	-
<b>Surplus for the year</b>		<b>44,227</b>	<b>83,990</b>
Other comprehensive income for the year, net of income tax		-	-
<b>Total comprehensive income for the year</b>		<b>44,227</b>	<b>83,990</b>

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

# Statement of Financial Position

For the year ended 31 December 2017

Pact Centre for Emerging Artists Incorporated

	Note	2017 \$	2016 \$
<b>Assets</b>			
<b>Current</b>			
Cash and cash equivalents	5	317,395	290,379
Trade and other receivables	6	5,030	609
Other assets	7	5,397	5,966
<b>Current assets</b>		<b>327,822</b>	<b>296,954</b>
<b>Non-current</b>			
Property, plant and equipment	9	45,281	6,116
Intangible assets	10	6,700	10,000
<b>Non-current assets</b>		<b>51,981</b>	<b>16,116</b>
<b>Total assets</b>		<b>379,803</b>	<b>313,070</b>
<b>Liabilities</b>			
<b>Current</b>			
Trade and other payables	11	30,307	24,033
Employee provisions	13.2	9,349	10,182
Grants liabilities	14	115,000	100,000
Other liabilities	12	9,120	7,055
<b>Total liabilities</b>		<b>163,776</b>	<b>141,270</b>
<b>Net assets</b>		<b>216,027</b>	<b>171,800</b>
<b>Equity</b>			
General funds - unrestricted		212,195	167,968
Designated reserves - unrestricted		3,832	3,832
<b>Total equity</b>		<b>216,027</b>	<b>171,800</b>

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

# Statement of Changes in Equity

For the year ended 31 December 2017  
Pact Centre for Emerging Artists Incorporated

	Contingencies Reserve	General Funds	Total Equity
	\$	\$	\$
Balance at 1 January 2016	3,832	83,978	87,810
Surplus for the year	-	83,990	83,990
Other comprehensive income	-	-	-
Total comprehensive income for the year	-	83,990	83,990
<b>Balance at 31 December 2016</b>	<b>3,832</b>	<b>167,968</b>	<b>171,800</b>
Balance at 1 January 2017	3,832	167,968	171,800
Surplus for the year	-	44,227	44,227
Other comprehensive income	-	-	-
Total comprehensive income for the year	-	44,227	44,227
<b>Balance at 31 December 2017</b>	<b>3,832</b>	<b>212,195</b>	<b>216,027</b>

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

# Statement of Cash Flows

For the year ended 31 December 2017  
Pact Centre for Emerging Artists Incorporated

	Note	2017 \$	2016 \$
<b>Operating activities</b>			
Receipts from:			
• Customers		107,525	212,577
• Donors		21,463	38,111
• Government grants		376,582	420,472
• Interest income		3,001	3,271
Payments to clients, suppliers and employees		(434,581)	(516,661)
<b>Net cash provided by operating activities</b>		<b>73,990</b>	<b>157,770</b>
<b>Investing activities</b>			
Purchases of property, plant and equipment	9	(46,974)	(2,813)
Purchases of intangible assets	10	-	(10,000)
<b>Net cash used in investing activities</b>		<b>(46,974)</b>	<b>(12,813)</b>
Net change in cash and cash equivalents		27,016	144,957
Cash and cash equivalents, beginning of year		290,379	145,422
<b>Cash and cash equivalents, end of year</b>	5	<b>317,395</b>	<b>290,379</b>

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

# Notes to the Financial Statements

For the year ended 31 December 2017

Pact Centre for Emerging Artists Incorporated

## 1 General information and statement of compliance

The financial report includes the financial statements and notes of PACT Incorporated.

The Association is incorporated in New South Wales under the Associations Incorporation Act 2009 and is registered with the Australian Charities and Not-for-profits Commission. These financial statements are general purpose financial statements that have been prepared in accordance with Australian Accounting Standards - Reduced Disclosure Requirements and the Australian Charities and Not-for-profits Commission Act 2012.

Asian Australian Artists Association Incorporated is a not-for-profit entity for the purpose of preparing the financial statements. The financial statements for the year ended 31 December 2017 were approved and authorised for issuance by the Committee.

## 2 Changes in accounting policies

### 2.1 New and revised standards that are effective for these financial statements

A number of new and revised standards became effective for the first time to annual periods beginning on or after 1 January 2017. Information on the more significant standard(s) is presented below.

AASB 2016-4 Amendments to Australian Accounting Standards - Financial Reporting Requirements for Australian Groups with a Foreign Parent.

AASB 2016-4 amends AASB 128 Investments in Associates and Joint Ventures to ensure that its reporting requirements on Australian groups with a foreign parent align with those currently available in AASB 10 Consolidated Financial Statements for such groups. AASB 128 will now only require the ultimate Australian entity to apply the equity method in accounting for interests in associates and joint ventures, if either the entity or the group is a reporting entity, or both the entity and group are reporting entities.

AASB 2016-4 is applicable to annual reporting periods beginning on or after 1 July 2016.

The adoption of this amendment has not had a material impact on the Association.

## 3 Summary of accounting policies

### 3.1 Overall considerations

The significant accounting policies that have been used in the preparation of these financial statements are summarised below.

The financial statements have been prepared using the measurement bases specified by Australian Accounting Standards for each type of asset, liability, income and expense. The measurement bases are more fully described in the accounting policies below.

### 3.2 Revenue

Revenue comprises revenue from the sale of goods, services income, government grants, fundraising activities and client contributions. Revenue from major activities and services is shown in Note 4.

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

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

# Notes to the Financial Statements

For the year ended 31 December 2017  
Pact Centre for Emerging Artists Incorporated

## 3 Summary of accounting policies continued

### 3.2 Revenue continued

#### **Sale of goods**

Revenue from the sale of goods comprises revenue earned from the sale of goods donated and purchased for resale. Sales revenue is recognised when the control of goods passes to the customer.

#### **Government grants**

A number of the Association's programs are supported by grants received from the Federal, State and Local governments. If conditions are attached to a grant which must be satisfied before the Association is eligible to receive the contribution, recognition of the grant as revenue is deferred until those conditions are satisfied.

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

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

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

#### **Donations and bequests**

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

Bequests are recognised when the legacy is received. Revenue from legacies comprising bequests of shares or other property are recognised at fair value, being the market value of the shares or property at the date the Association becomes legally entitled to the shares or property.

#### **Interest income**

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

### 3.3 Operating expenses

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

### 3.4 Intangible assets

Recognition of other intangible assets:

#### **Acquired intangible assets**

Website construction costs are capitalised on the basis of the costs incurred to acquire and install the specific website.

# Notes to the Financial Statements

For the year ended 31 December 2017

Pact Centre for Emerging Artists Incorporated

## 3 Summary of accounting policies continued

### 3.4 Intangible assets continued

#### Subsequent measurement

All intangible assets are accounted for using the cost model whereby capitalised costs are amortised on a straight-line basis over their estimated useful lives, as these assets are considered finite. Residual values and useful lives are reviewed at each reporting date. In addition, they are subject to impairment testing as described in Note 3.14. The following useful lives are applied:

- Website and Brand 33% pa

Subsequent expenditures on the maintenance of computer software, brand names and website are expensed as incurred.

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 surplus or deficit within other income or other expenses.

### 3.5 Property, plant and equipment

#### Leasehold improvements, plant and other equipment

Leasehold improvements, plant and other equipment (comprising office and theatre equipment) are initially recognised at acquisition cost or manufacturing cost, including any costs directly attributable to bringing the assets to the location and condition necessary for it to be capable of operating in the manner intended by the Association' Management.

Leasehold improvements, plant and other equipment are subsequently measured using the cost model, cost less subsequent depreciation and impairment losses.

Depreciation is recognised on a straight-line basis to write down the cost less estimated residual value of leasehold improvements, plant and other equipment. The following useful lives are applied:

- Office equipment 20% - 33% pa
- Theatre equipment 20% - 33% pa
- Leasehold improvements Term of the lease

In the case of leasehold property, expected useful lives are determined by reference to comparable owned assets or over the term of the lease, if shorter.

Material residual value estimates and estimates of useful life are updated as required, but at least annually.

Gains or losses arising on the disposal of property, plant and equipment are determined as the difference between the disposal proceeds and the carrying amount of the assets and are recognised in surplus or deficit within other income or other expenses.

### 3.6 Leases

#### Operating leases

Where the Association is a lessee, payments on operating lease agreements are recognised as an expense on a straight-line basis over the lease term. Associated costs, such as maintenance and insurance, are expensed as incurred.



# Notes to the Financial Statements

For the year ended 31 December 2017

Pact Centre for Emerging Artists Incorporated

## 3 Summary of accounting policies continued

### 3.7 Income taxes

No provision for income tax has been raised as the association is exempt from income tax under Div 50 of the Income Tax Assessment Act 1997.

### 3.8 Cash and cash equivalents

Cash and cash equivalents comprise cash on hand and demand deposits, together with other short-term, highly liquid investments that are readily convertible into known amounts of cash and which are subject to an insignificant risk of changes in value.

### 3.9 Employee benefits

#### Short-term employee benefits

Short-term employee benefits are benefits, other than termination benefits, that are expected to be settled wholly within twelve (12) months after the end of the period in which the employees render the related service. Examples of such benefits include wages and salaries, non-monetary benefits and accumulating sick leave. Short-term employee benefits are measured at the undiscounted amounts expected to be paid when the liabilities are settled.

#### Other long-term employee benefits

The association's liabilities for long service leave are included in other long-term benefits as they are not expected to be settled wholly within twelve (12) months after the end of the period in which the employees render the related service. They are measured at the present value of the expected future payments to be made to employees. The expected future payments incorporate anticipated future wage and salary levels, experience of employee departures and periods of service, and are discounted at rates determined by reference to market yields at the end of the reporting period on high quality corporate bonds that have maturity dates that approximate the timing of the estimated future cash outflows. Any re-measurements arising from experience adjustments and changes in assumptions are recognised in profit or loss in the periods in which the changes occur.

The association presents employee benefit obligations as current liabilities in the statement of financial position if the association does not have an unconditional right to defer settlement for at least twelve (12) months after the reporting period, irrespective of when the actual settlement is expected to take place.

#### Post-employment benefits plans

The association provides post-employment benefits through defined contribution plans.

#### Defined contribution plans

The association pays fixed contributions into independent entities in relation to several state plans and insurance for individual employees. The association has no legal or constructive obligations to pay contributions in addition to its fixed contributions, which are recognised as an expense in the period that relevant employee services are received.

### 3.10 Provisions, contingent liabilities and contingent assets

Provisions are measured at the estimated expenditure required to settle the present obligation, based on the most reliable evidence available at the reporting date, including the risks and uncertainties associated with the present obligation. Where there are a number of similar obligations, the likelihood that an outflow will be required in settlement is determined by considering the class of obligations as a whole. Provisions are discounted to their present values, where the time value of money is material.

# Notes to the Financial Statements

For the year ended 31 December 2017

Pact Centre for Emerging Artists Incorporated

## 3 Summary of accounting policies continued

### 3.10 Provisions, contingent liabilities and contingent assets continued

Any reimbursement that the association can be virtually certain to collect from a third party with respect to the obligation is recognised as a separate asset. However, this asset may not exceed the amount of the related provision.

No liability is recognised if an outflow of economic resources as a result of present obligation is not probable. Such situations are disclosed as contingent liabilities, unless the outflow of resources is remote in which case no liability is recognised.

### 3.11 Deferred income

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

### 3.12 Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables in the statement of financial position are shown inclusive of GST.

Cash flows are presented in the statement of cash flows on a gross basis, except for the GST components of investing and financing activities, which are disclosed as operating cash flows.

### 3.13 Economic dependence

The association is dependent upon the ongoing receipt of Federal and State Government grants and community and corporate donations to ensure the ongoing continuance of its programs and fundraising. At the date of this report Management has no reason to believe that this financial support will not continue.

### 3.14 Significant management judgement in applying accounting policies

When preparing the financial statements, management 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.

#### Impairment

In assessing impairment, management 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.

#### Useful lives of depreciable assets

Management 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 assets.

# Notes to the Financial Statements

For the year ended 31 December 2017  
Pact Centre for Emerging Artists Incorporated

## 3 Summary of accounting policies continued

### 3.14 Significant management judgement in applying accounting policies continued

#### 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.

## 4 Revenue

The company's revenue may be analysed as follows for each major product and service category:

	Note	2017 \$	2016 \$
<b>Revenue</b>			
Auspicing fees received		-	13,740
Donations		21,463	28,111
Management fees - projects		18,434	4,967
Membership fees received		773	1,150
Net grant income	4.1	362,000	362,531
Other income		13,264	18,829
Performance income		12,056	27,373
Program participant fees		1,429	2,241
Sponsorship revenue - in kind		-	25,936
Investment income:			
• Interest		3,001	3,271
		<b>432,420</b>	<b>488,149</b>
<b>Other income</b>			
Equipment hire		900	4,680
Venue hire and technical support		53,250	62,285
		<b>54,150</b>	<b>66,965</b>
<b>Total revenue and other income</b>		<b>486,570</b>	<b>555,114</b>

### 4.1 Net grant income

	Note	2017 \$	2016 \$
Grants received in advance - 1 January	4.2	100,000	9,339
Grants received during the year	4.3	377,000	453,192
		<b>477,000</b>	<b>462,531</b>
<i>Less:</i>			
Grants received in advance - 31 December	4.4	(115,000)	(100,000)
		<b>(115,000)</b>	<b>(100,000)</b>
<b>Net grant income</b>		<b>362,000</b>	<b>362,531</b>

# Notes to the Financial Statements

For the year ended 31 December 2017  
Pact Centre for Emerging Artists Incorporated

## 4 Revenue continued

### 4.2 Grants received in advance - 1 January

	Note	2017 \$	2016 \$
Australia Council for the Arts Project grant		100,000	-
Royal Australian Historical Society		-	3,450
City of Sydney Rental subsidy		-	5,889
		<b>100,000</b>	<b>9,339</b>

### 4.3 Grants received during the year

	Note	2017 \$	2016 \$
Create NSW Annual program		99,000	94,000
Australia Council for the Arts Project grant		100,000	100,000
Australia Council for the Arts Triennial grant		-	153,248
BBM Youth Support		-	10,000
Community Builders Program		40,000	-
City of Sydney Matching Grant		10,000	-
City of Sydney Cultural Grant		30,000	35,000
City of Sydney Matching Grant - Border		5,000	-
City of Sydney Matching Grant - Composed		10,000	-
City of Sydney Rental subsidy		83,000	70,944
		<b>377,000</b>	<b>453,192</b>

### 4.4 Grants received in advance - 31 December

	Note	2017 \$	2016 \$
Australia Council for the Arts		100,000	100,000
City of Sydney Matching Grant - Composed		10,000	-
City of Sydney Matching Grant - Border		5,000	-
		<b>115,000</b>	<b>100,000</b>

## 5 Cash and cash equivalents

Cash and cash equivalents consist of the following:

	Note	2017 \$	2016 \$
Cash on hand		-	200
Cash at bank		317,395	290,179
<b>Cash and cash equivalents</b>	<b>5.1</b>	<b>317,395</b>	<b>290,379</b>

# Notes to the Financial Statements

For the year ended 31 December 2017  
Pact Centre for Emerging Artists Incorporated

## 5 Cash and cash equivalents continued

### 5.1 Reconciliation of cash

Cash at the end of the financial year as shown in the statement of cash flows is reconciled in the statement of financial position as follows:

	Note	2017 \$	2016 \$
Cash and cash equivalents		317,395	290,379

## 6 Trade and other receivables

Trade and other receivables consist of the following:

	Note	2017 \$	2016 \$
<b>Current</b>			
Trade receivables		5,030	-
Sundry receivables		-	609
		<b>5,030</b>	<b>609</b>

## 7 Other assets

Other assets consist of the following:

	Note	2017 \$	2016 \$
<b>Current</b>			
Prepayments		5,397	5,966
		<b>5,397</b>	<b>5,966</b>

## 8 Correction of prior period errors

In 2017, PACT discovered that during the 2016 financial year it had expensed items that were capital in nature. PACT had engaged external consultants to provide website development (and advice), branding and consulting services. PACT had correctly expensed a portion of the expenditure that related to the research services provided. However, the development services provided to the association were not capitalised, as required by AASB 138 - Intangible Assets. As a result, the 2016 comparatives have been amended to capitalise the website and branding expenditure of \$10,000 whilst reducing marketing expenditure by the same amount.

# Notes to the Financial Statements

For the year ended 31 December 2017  
Pact Centre for Emerging Artists Incorporated

## 9 Property, plant and equipment

Details of the association's plant and equipment and their carrying amounts are as follows:

	Leasehold improvements \$	Office equipment \$	Theatre equipment \$	Grant-funded equipment \$	Grant-funded capital works \$	Total \$
<b>Gross carrying amount</b>						
Balance 1 January	214,577	24,103	19,488	-	-	258,168
Additions	-	2,900	-	3,681	40,393	46,974
Balance 31 December	214,577	27,003	19,488	3,681	40,393	305,142
<b>Depreciation and impairment</b>						
Balance 1 January	(214,577)	(21,085)	(16,390)	-	-	(252,025)
Depreciation	-	(1,945)	(1,258)	(421)	(4,185)	(7,809)
Balance 31 December	(214,577)	(23,030)	(17,648)	(421)	(4,185)	(259,861)
<b>Carrying amount 31 December 2017</b>	-	3,973	1,840	3,260	36,208	45,281
<b>Gross carrying amount</b>						
Balance 1 January	214,577	24,103	16,675	-	-	255,355
Additions	-	-	2,813	-	-	2,813
Balance 31 December	214,577	24,103	19,488	-	-	258,168
<b>Depreciation and impairment</b>						
Balance 1 January	(214,577)	(19,688)	(15,487)	-	-	(249,752)
Depreciation	-	(1,397)	(903)	-	-	(2,300)
Balance 31 December	(214,577)	(21,085)	(16,390)	-	-	(252,052)
<b>Carrying amount 31 December 2016</b>	-	3,018	3,098	-	-	6,116

## 10 Intangible assets

Details of the association's intangible assets and their carrying amounts are as follows:

	2017 \$	2016 \$
<b>Website and Branding</b>		
<b>Gross carrying amount</b>		
Balance at 1 January 2017	13,472	13,472
Additions	-	10,000
Balance at 31 December 2017	13,472	13,472
<b>Amortisation and impairment</b>		
Balance at 1 January 2017	(3,472)	(3,472)
Amortisation	(3,300)	-
Balance at 31 December 2017	(6,772)	(3,472)
<b>Carrying amount 31 December 2017</b>	6,700	10,000

# Notes to the Financial Statements

For the year ended 31 December 2017  
Pact Centre for Emerging Artists Incorporated

## 11 Trade and other payables

Trade and other payables recognised consist of the following:

	Note	2017 \$	2016 \$
<b>Current:</b>			
Other creditors and accruals		20,215	21,348
Net GST payable		742	123
Trade payables		9,350	2,562
		<b>30,307</b>	<b>24,033</b>

## 12 Other liabilities

	Note	2017 \$	2016 \$
<b>Current:</b>			
Income received in advance		9,120	7,055
		<b>9,120</b>	<b>7,055</b>

## 13 Employee remuneration

### 13.1 Employee benefits expense

Expenses recognised for employee benefits are analysed below:

	Note	2017 \$	2016 \$
Employee benefits (written back)/ provided		(833)	1,097
Superannuation contributions		18,784	21,840
Wages and salaries		244,454	260,537
Workers compensation insurance		2,977	3,326
Other employee related expenses		2,085	2,260
<b>Employee benefits expense</b>		<b>267,467</b>	<b>289,060</b>

### 13.2 Employee provisions

The liabilities recognised for employee benefits consist of the following amounts:

	Note	2017 \$	2016 \$
<b>Current</b>			
Annual leave		7,677	10,182
Long service leave		1,672	-
		<b>9,349</b>	<b>10,182</b>

# Notes to the Financial Statements

For the year ended 31 December 2017  
Pact Centre for Emerging Artists Incorporated

## 14 Grants liabilities

Grants liabilities can be summarised as follows:

	Note	2017 \$	2016 \$
Grants in advance	4.4	115,000	100,000
		115,000	100,000

## 15 Leases

### *Operating leases as lessee*

The Association currently receives a rent subsidy from The City of Sydney for 100% of its rental expenses. This agreement is in place up until 30 June 2021. As a result, PACT has no commitments in relation to lease expenditure in the near future. The value of the subsidy for 2017 was \$83,000.

## 16 Related party transactions

The association's related parties include its key management personnel and related entities as described below.

Unless otherwise stated, none of the transactions incorporate special terms and conditions and no guarantees were given or received. Outstanding balances are usually settled in cash.

### 16.1 Transactions with key management personnel

Key management of the Association are the Executive Members of Pact Centre for Emerging Artists Incorporated's Committee and members of the Committee. Key management personnel remuneration includes the following expenses:

	2017 \$	2016 \$
Total key management personnel remuneration	77,170	70,069

### 16.2 Transactions with related entities

The directors act in an honorary capacity and receive no compensation for their services. Where legal services have been provided by a director, these services were provided on a pro-bono basis and no remuneration was received.

## 17 Contingent liabilities

There are no contingent liabilities that have been incurred by the Association in relation to 2017 or 2016.

## 18 Post-reporting date events

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



# Notes to the Financial Statements

For the year ended 31 December 2017  
Pact Centre for Emerging Artists Incorporated

## 19 Member's guarantee

The association is incorporated under the Associations Incorporation Act 2009. If the association is wound up, the constitution states that each member is required to contribute a maximum \$10 each towards meeting any outstanding obligations of the association. At 31 December 2017, the total amount that members of the association are liable to contribute if the association wound up is \$150 (2016: \$225).

## 20 Charitable fundraising

The association holds an authority to fundraise under the Charitable Fundraising Act, 1991 (NSW) and conducts fundraising appeals throughout the year. Additional information and declarations required to be furnished under the Act are as follows:

All funds raised from fundraising activities, net of direct costs, were applied to the association's normal operations. The association did not conduct any appeals in which traders were engaged.

# Committee Members' Declaration

In the opinion of the Committee members of Pact Centre for Emerging Artists Incorporated:

- (a) The financial statements and notes of Pact Centre for Emerging Artists Incorporated are in accordance with the Australian Charities and Not-for-profits Commission Act 2012, including;
  - (i) Giving a true and fair view of its financial position as at 31 December 2017 and of its performance for the financial year ended on that date; and
  - (ii) Complying with Australian Accounting Standards (including the Australian Accounting Interpretations) and the Australian Charities and Not-for-profits Commission Regulation 2012 and the Associations Incorporation Act 2009.; and
- (b) There are reasonable grounds to believe that Pact Centre for Emerging Artists Incorporated will be able to pay its debts as and when they become due and payable (Refer Note 3.13).

Signed in accordance with a resolution of the Committee members.



**BRER ADAMS**  
Committee Member

Sydney

Date 5/ 06/ 2018

# Declaration by Committee Member as required by the Charitable Fundraising Act 1991 (NSW)

In the opinion of the committee members of PACT Centre for Emerging Artists Incorporated:

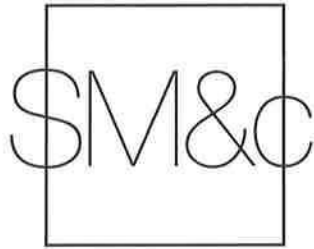
- a) the accounts for the year ended 31 December 2017, give a true and fair view of all income and expenditure of Pact Centre for Emerging Artists Incorporated with respect to fundraising appeals; and
- b) the statement of financial position as at 31 December 2017 gives a true and fair view of the state of affairs with respect to fundraising appeals; and
- c) the provisions of the Charitable Fundraising Act 1991 (NSW) and the regulations under that Act and the conditions attached to the authority have been complied with; and
- d) the internal controls exercised by Pact Centre for Emerging Artists Incorporated are appropriate and effective in accounting for all income received and applied from any of its fundraising appeals.



**BRER ADAMS**  
Committee Member

Sydney

Date 5/ 06/ 2018



# Independent Auditor's Report

To the members of  
Pact Centre for Emerging Artists Incorporated

## Report on the Audit of the Financial Report

### Opinion

I have audited the financial report of Pact Centre for Emerging Artists Incorporated, which comprises the statement of financial position as at 31 December 2017, the statement of surplus or deficit and other comprehensive income, statement of changes in funds 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 Committee members' declaration.

In my opinion the financial report of Pact Centre for Emerging Artists Incorporated has been prepared in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- (a) Giving a true and fair view of the association's financial position as at 31 December 2017 and of its financial performance and cash flows for the year then ended; and
- (b) Complying with Australian Accounting Standards and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

### Basis for Opinion

I conducted my audit in accordance with Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of my report. I am independent of the registered entity in accordance with the auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012* (ACNC Act) and 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 my audit of the financial report in Australia. I have also fulfilled my other ethical responsibilities in accordance with the Code.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

### Other Information

Those charged with governance are responsible for the other information. The other information comprises the information included in the registered entity's annual report for the year ended 31 December 2017, but does not include the financial report and my auditor's report.

My opinion on the financial report does not cover the other information and accordingly I do not express any form of assurance conclusion.

In connection with my audit of the financial report, my responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or my knowledge obtained in the audit or otherwise appears to be materially misstated.

If, based on the work I have performed, I conclude that there is a material misstatement of this other information, I am required to report that fact. I have nothing to report in this regard.

# Independent Auditor's Report

To the members of  
Pact Centre for Emerging Artists Incorporated

## **Committee members' Responsibility for the Financial Report**

The Committee members 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 Committee members 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, committee members 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 committee members either intends to liquidate the registered entity or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the registered entity's financial reporting process.

## **Auditor's Responsibility for Audit of the Financial Report**

My 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 my 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.

As part of an audit in accordance with the Australian Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the registered entity's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by committee members.
- Conclude on the appropriateness of the committee members' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the registered entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. My conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the registered entity to cease to continue as a going concern.

# Independent Auditor's Report

To the members of  
Pact Centre for Emerging Artists Incorporated

## Auditor's Responsibility for Audit of the Financial Report continued

- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

I communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.



STEVEN J MILLER & CO  
Chartered Accountants



S J MILLER  
Registered Company  
Auditor No 4286

Sydney

Dated 8 / 6 / 18