

# РИСТ

2023 Annual Financial Report

ABN 27 421 225 931

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# PACT Centre for Emerging Artists Incorporated

ABN 27 421 225 931

Financial Statements  
For the Year Ended 31 December 2023

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**PACT Centre for Emerging Artists Incorporated**  
**Statement of Profit or Loss and Other Comprehensive Income**  
**For the Financial Year Ended 31 December 2023**

	Notes	2023 \$	2022 \$
<b>Revenue</b>			
Revenue from contracts with customers	4	799,302	558,685
Other income	5	115,718	81,629
<b>Total revenue</b>		<b>915,020</b>	<b>640,314</b>
<b>Expenses</b>			
Cost of goods sold		(11,500)	(4,134)
Administration and other operating costs		(65,050)	(43,120)
Depreciation		(101,183)	(104,398)
Employee benefits	6	(327,768)	(290,763)
Finance costs		(11,587)	(14,966)
Fundraising costs		-	(2,000)
Marketing expenses		(33,821)	(27,157)
Program expenses		(364,111)	(155,957)
<b>Total expenses</b>		<b>(915,020)</b>	<b>(642,495)</b>
<b>Operating surplus/(deficit)</b>		<b>-</b>	<b>(2,181)</b>
Net insurance result		59,652	-
Net residency program result		32,910	-
<b>Surplus/(deficit) before income tax</b>		<b>92,562</b>	<b>(2,181)</b>
Income tax expense		-	-
<b>Surplus/(deficit) for the year</b>		<b>92,562</b>	<b>(2,181)</b>
Other comprehensive income		-	-
<b>Total comprehensive income/(loss)</b>		<b>92,562</b>	<b>(2,181)</b>

The accompanying notes form part of these financial statements.

**PACT Centre for Emerging Artists Incorporated**  
**Statement of Financial Position**  
**As at 31 December 2023**

	Notes	2023 \$	2022 \$
<b>Assets</b>			
<b>Current</b>			
Cash and cash equivalents	7	469,245	772,948
Trade and other receivables	8	1,728	5,783
Other assets	9	6,183	6,211
<b>Current assets</b>		<b>477,156</b>	<b>784,942</b>
<b>Non-current</b>			
Property, plant and equipment	10	95,003	48,746
Right-of-use assets	11	215,052	301,073
<b>Non-current assets</b>		<b>310,055</b>	<b>349,819</b>
<b>Total assets</b>		<b>787,211</b>	<b>1,134,761</b>
<b>Liabilities</b>			
<b>Current</b>			
Trade and other payables	12	64,498	75,833
Provisions	13	7,930	14,917
Lease liabilities	14	88,946	82,504
Other liabilities	15	52,800	392,086
<b>Current liabilities</b>		<b>214,174</b>	<b>565,340</b>
<b>Non-current</b>			
Lease liabilities	14	146,016	234,962
<b>Non-current liabilities</b>		<b>146,016</b>	<b>234,962</b>
<b>Total liabilities</b>		<b>360,190</b>	<b>800,302</b>
<b>Net assets</b>		<b>427,021</b>	<b>334,459</b>
<b>Equity</b>			
Reserves		92,562	3,832
Accumulated funds		334,459	330,627
<b>Total equity</b>		<b>427,021</b>	<b>334,459</b>

The accompanying notes form part of these financial statements.

**PACT Centre for Emerging Artists Incorporated**  
**Statement of Changes in Equity**  
**For the Financial Year Ended 31 December 2023**

Notes	General Reserve \$	Insurance Reserve \$	Residency Program Reserve \$	Accumulated Funds \$	Total Equity \$
Balance at 1 January 2022	-	-	-	336,640	<b>336,640</b>
Deficit for the year	-	-	-	(2,181)	<b>(2,181)</b>
Other comprehensive income	-	-	-	-	-
Total comprehensive loss	-	-	-	(2,181)	<b>(2,181)</b>
Transfer to/(from) reserves	3,832	-	-	(3,832)	-
Balance at 31 December 2022	<b>3,832</b>	-	-	<b>330,627</b>	<b>334,459</b>
Balance at 1 January 2023	3,832	-	-	330,627	<b>334,459</b>
Surplus for the year	-	-	-	92,562	<b>92,562</b>
Other comprehensive income	-	-	-	-	-
Total comprehensive income	-	-	-	92,562	<b>92,562</b>
Transfer (from)/to reserves	(3,832)	59,652	32,910	(88,730)	-
Balance at 31 December 2023	-	<b>59,652</b>	<b>32,910</b>	<b>334,459</b>	<b>427,021</b>

Insurance Reserve

The insurance reserve accounts for the timing difference between insurance proceeds recognised upon receipt during the financial year ended 31 December 2023 for water damage to the entity's premises and the associated replacement assets which will be acquired and depreciated over three subsequent years.

Residency Program Reserve

The residency program reserve records movements pertaining to the entity's residency program, which was earmarked to commence during the financial year ended 31 December 2023 but has been deferred to the financial year ending 31 December 2024.

The accompanying notes form part of these financial statements.

**PACT Centre for Emerging Artists Incorporated**  
**Statement of Cash Flows**  
**For the Financial Year Ended 31 December 2023**

	Notes	2023 \$	2022 \$
<b>Cash flows from operating activities</b>			
Receipts from grants, donors, sponsors, customers and others		732,843	659,728
Receipts from government subsidies		-	1,125
Payments to suppliers and employees		(969,117)	(506,314)
Interest received		3,561	578
<b>Net cash (used in)/provided by operating activities</b>		<b>(232,713)</b>	<b>155,117</b>
<b>Cash flows from investing activities</b>			
Payments for property, plant and equipment		(70,990)	(24,578)
<b>Net cash used in investing activities</b>		<b>(70,990)</b>	<b>(24,578)</b>
<b>Cash flows from financing activities</b>			
<b>Net cash provided by financing activities</b>		-	-
Net change in cash and cash equivalents		(303,703)	130,539
Cash and cash equivalents at beginning of financial year		772,948	642,409
<b>Cash and cash equivalents at end of financial year</b>	7	<b>469,245</b>	<b>772,948</b>

The accompanying notes form part of these financial statements.

**PACT Centre for Emerging Artists Incorporated  
Notes to the Financial Statements  
For the Financial Year Ended 31 December 2023**

**1. General information**

The financial statements cover PACT Centre for Emerging Artists Incorporated, an entity incorporated under the *Associations Incorporation Act 2009* (NSW) 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 principal activity of the entity is to continue to nurture the next generation of outstanding performance-makers through mentorships, residencies, talks, workshops, exhibitions, and performances.

Principal place of business is 107 Railway Parade, Erskineville NSW, 2043.

The financial report was authorised for issue by the Committee Members on 6 May 2024.

**2. Changes in accounting policies**

**New and revised standards that are effective for these financial statements**

A number of revised standards became effective for the first time to annual periods beginning on or after 1 July 2022. The adoption of these revised accounting standards has not had a material impact on the entity's financial statements.

**Accounting Standards issued but not yet effective and not been adopted early by the entity**

A number of new and revised standards have been issued but are not yet effective and have not been adopted early by the entity. The Committee Members are currently assessing the impact such standards will have on the entity.

**3. Summary of material 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* (NSW) and the *Australian Charities and Not-for-profits Commission Act 2012*.

**Statement of compliance**

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

**Basis of preparation**

The financial statements, except for the cash flow information, have been prepared on a combined accruals and cash basis and are based on historical costs unless otherwise stated in the notes. The material accounting policies that have been adopted in the preparation of this report are as follows:

The financial statements are presented in Australian Dollars (\$AUD), which is also the functional currency of the company.

**PACT Centre for Emerging Artists Incorporated**  
**Notes to the Financial Statements**  
**For the Financial Year Ended 31 December 2023**

**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 statement of profit or loss and other comprehensive income upon utilisation of the service or at the date of payment.

**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 include cash on hand, deposits held at-call with banks, other short-term highly liquid investments that are readily convertible to known amounts of cash and which are subject to an insignificant risk of changes in value.

**Property, plant and equipment**

Property, plant and equipment are measured using the cost model, cost less subsequent depreciation and impairment losses.

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:

<b>Class of fixed asset</b>	<b>Depreciation rate</b>
Office equipment	20 – 33%
Theatre equipment	20 – 33%
Leasehold improvements	Term of the lease

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.



**PACT Centre for Emerging Artists Incorporated**  
**Notes to the Financial Statements**  
**For the Financial Year Ended 31 December 2023**

**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.

In determining the liability, consideration is given to employee wage increases and the probability that the employee may satisfy vesting requirements. Cashflows are discounted using market yields on high quality corporate bond rates incorporating bonds rated AAA or AA by credit agencies, with terms to maturity that match the expected timing of cashflows. Changes in the measurement of the liability are recognised in profit or loss.

**Leases**

The entity assesses at contract inception whether a contract is, or contains, a lease.

As a lessee

The entity applies a single recognition and measurement approach for all leases, except for short-term leases and leases of low-value assets. The entity recognises lease liabilities to make lease payments and right-of-use assets representing the right to use the underlying assets.

Right-of-use assets

The entity recognises right-of-use assets at the commencement date of the lease (i.e., the date the underlying asset is available for use). Right-of-use assets are measured at cost, less any accumulated depreciation and impairment losses, and adjusted for any remeasurement of lease liabilities. The cost of right-of-use assets includes the amount of lease liabilities recognised, initial direct costs incurred, and lease payments made at or before the commencement date less any lease incentives received.

**PACT Centre for Emerging Artists Incorporated**  
**Notes to the Financial Statements**  
**For the Financial Year Ended 31 December 2023**

Right-of-use assets are depreciated on a straight-line basis over the shorter of the lease term and the estimated useful lives of the assets, as follows:

	<b>2023</b>	<b>2022</b>
Office premises	<b>5 years</b>	5 years

The right-of-use assets are also subject to impairment.

Lease liabilities

At the commencement date of the lease, the entity recognises lease liabilities measured at the present value of lease payments to be made over the lease term.

**Short-term leases and leases of low-value assets**

The entity's short-term leases are those that have a lease term of 12 months or less from the commencement. It also applies the lease of low-value assets recognition exemption to leases of low-value. Lease payments on short-term leases and leases of low-value assets are recognised as expense on a straight-line basis over the lease term.

**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 entity transfers the related goods or services/grant conditions are fulfilled. Contract liabilities include deferred income. Contract liabilities are recognised as revenue when the entity performs under the contract (i.e. transfers control of the related goods or services to the customer/fulfils conditions of the grant).

**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, 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 wherever is applicable. Actual results may be substantially different.

**PACT Centre for Emerging Artists Incorporated**  
**Notes to the Financial Statements**  
**For the Financial Year Ended 31 December 2023**

	<b>2023</b>	<b>2022</b>
	<b>\$</b>	<b>\$</b>
<b>4. Revenue from contracts with customers</b>		
<u>Revenue recognised over time</u>		
Grants - Create NSW	120,868	101,350
Grants - Creative Australia	174,450	206,307
Grants - Community Building Partnership	-	4,515
Grants - City of Sydney	384,771	186,066
Grants - non-government	-	10,135
Projects and performance income	9,451	12,479
Equipment, venue hire and technical support	67,874	22,875
Sponsorship - cash	12,210	1,500
Sponsorship - in kind	-	2,175
Membership and program fees	341	936
	<u>769,965</u>	<u>548,338</u>
 <u>Revenue recognised at a point in time</u>		
Sale of goods	29,337	10,347
 <b>Total revenue from contracts with customers</b>	 <u><b>799,302</b></u>	 <u><b>558,685</b></u>

**How the entity recognises revenue**

Grants

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

Projects, performance, equipment, venue hire and technical support

Revenue relating to projects, performance, equipment, venue hire and technical support is recognised over the period in which the service is provided.

Sponsorship, membership and program fees

Revenue relating to sponsorship, membership and program is recognised over the period of sponsorship/membership/program.

Sale of goods

Sale of goods are recognised at the point of sale, which is where the customer has taken delivery of the goods, the risks and rewards are transferred to the customer.

**PACT Centre for Emerging Artists Incorporated**  
**Notes to the Financial Statements**  
**For the Financial Year Ended 31 December 2023**

	<b>2023</b>	<b>2022</b>
	<b>\$</b>	<b>\$</b>
<b>5. Other income</b>		
Donations	99,698	79,926
JobSaver	-	1,125
Workers' compensation claims	6,992	-
Interest income	3,561	578
Other income	5,467	-
	<b>115,718</b>	<b>81,629</b>
<b>6. Employee benefits</b>		
Wages and salaries	(296,034)	(255,809)
Superannuation contributions	(38,720)	(26,072)
Employee benefits written-back/(provided)	6,986	(8,882)
	<b>(327,768)</b>	<b>(290,763)</b>
<b>7. Cash and cash equivalents</b>		
Cash at bank	469,245	772,948
	<b>469,245</b>	<b>772,948</b>
<b>8. Trade and other receivables</b>		
<b>Current</b>		
Trade receivables	1,728	5,783
	<b>1,728</b>	<b>5,783</b>
<b>9. Other assets</b>		
<b>Current</b>		
Prepayments	6,083	6,211
Other assets	100	-
	<b>6,183</b>	<b>6,211</b>
<b>10. Property, plant and equipment</b>		
Office and theatre equipment at cost	149,880	78,890
Office and theatre equipment accumulated depreciation	(77,355)	(62,709)
	72,525	16,181
Leasehold improvements at cost	255,586	255,586
Leasehold improvements accumulated depreciation	(233,108)	(223,023)
	22,478	32,563

**PACT Centre for Emerging Artists Incorporated**  
**Notes to the Financial Statements**  
**For the Financial Year Ended 31 December 2023**

	<b>2023</b>	<b>2022</b>
	<b>\$</b>	<b>\$</b>
<b>10. Property, plant and equipment (continued)</b>		
Grant-funded equipment at cost	3,681	3,681
Grant-funded equipment accumulated depreciation	(3,681)	(3,679)
	<u>-</u>	<u>2</u>
<b>Total property, plant and equipment</b>	<b><u>95,003</u></b>	<b><u>48,746</u></b>

	<b>Office and Theatre Equipment</b>	<b>Leasehold Improvements</b>	<b>Grant-Funded Equipment</b>	<b>Total</b>
	<b>\$</b>	<b>\$</b>	<b>\$</b>	<b>\$</b>
Net carrying amount 1 January 2023	16,181	32,563	2	<b>48,746</b>
Additions	70,990	-	-	<b>70,990</b>
Disposals	-	-	-	-
Depreciation	(14,646)	(10,085)	(2)	<b>(24,733)</b>
Net carrying amount 31 December 2023	<u>72,525</u>	<u>22,478</u>	<u>-</u>	<b><u>95,003</u></b>

	<b>2023</b>	<b>2022</b>
	<b>\$</b>	<b>\$</b>
<b>11. Right-of-use assets</b>		
Right-of-use assets at cost	430,105	430,105
Right-of-use assets accumulated depreciation	(215,053)	(129,032)
	<u>215,052</u>	<u>301,073</u>

	<b>Right-of-Use Assets</b>	<b>Total</b>
	<b>\$</b>	<b>\$</b>
Net carrying amount 1 January 2023	301,073	<b>301,073</b>
Additions	-	-
Disposals	-	-
Depreciation	(86,021)	<b>(86,021)</b>
Net carrying amount 31 December 2023	<u>215,052</u>	<b><u>215,052</u></b>

**PACT Centre for Emerging Artists Incorporated**  
**Notes to the Financial Statements**  
**For the Financial Year Ended 31 December 2023**

	<b>2023</b>	<b>2022</b>
	<b>\$</b>	<b>\$</b>
<b>12. Trade and other payables</b>		
<b>Current</b>		
Trade payables	15,233	26,600
Net GST Payable	3,157	23,742
Other payables and accrued expenses	46,108	25,491
	<b>64,498</b>	<b>75,833</b>

**13. Provisions**

**Current**

Provision for employee benefits	7,930	14,917
	<b>7,930</b>	<b>14,917</b>

**14. Lease liabilities**

**Current**

Lease liabilities	88,946	82,504
	<b>88,946</b>	<b>82,504</b>

**Non-current**

Lease liabilities	146,016	234,962
	<b>146,016</b>	<b>234,962</b>

Future lease payments in relation to lease liabilities as at period end are as follows:

Within one year	96,913	94,091
Later than one year but not later than five years	150,469	247,382
Later than five years	-	-
	<b>247,382</b>	<b>341,473</b>

The entity leases premises at 107-125 Railway, Parade, Erskineville. Lease term is for a period of 5 years ending 30 June 2026, with no option of renewal. Payments are made monthly and are subject to annual review based on a fixed percentage of 3%.

The entity currently receives a rent subsidy from The City of Sydney for 100% of its rental expenses. This agreement is in place until 30 June 2026. As a result, PACT has no net commitments in relation to lease expenditure in the near future. The value of the subsidy for 2023 was \$94,091 (2022: \$91,350).

**PACT Centre for Emerging Artists Incorporated**  
**Notes to the Financial Statements**  
**For the Financial Year Ended 31 December 2023**

	2023	2022
	\$	\$
<b>15. Other liabilities</b>		
<b>Current</b>		
Contract liabilities - government grants	52,500	335,555
Contract liabilities - non-government grants	-	2,210
Contract liabilities - auspiced grants	-	50,250
Contract liabilities - venue hire revenue	-	3,771
Contract liabilities - refundable security bonds	300	300
	<b>52,800</b>	<b>392,086</b>

**16. 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.

Transactions with related entities

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

Key management personnel compensation

Total key management personnel compensation	72,958	101,327
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**17. Remuneration of auditors**

SDJA

Audit of financial report	5,000	-
Assistance with financial report preparation	1,500	-
	<b>6,500</b>	-

Steven J Miller & Co

Audit of financial report	-	5,700
	-	<b>5,700</b>

**18. Economic dependence**

The entity is dependent upon the ongoing receipt of Federal and State Government grants, performance and venue hire income and community and corporate donations to ensure the ongoing continuance of its programs and fundraising.

At the date of this report, the Committee Members have no reason to believe that financial support of this kind will not continue to a degree sufficient to support the entity's ongoing operations.

**PACT Centre for Emerging Artists Incorporated**  
**Notes to the Financial Statements**  
**For the Financial Year Ended 31 December 2023**

**19. Commitments**

The entity had no material unrecognised contractual commitments as at 31 December 2023.

**20. Contingent liabilities**

There are no other contingent liabilities as at 31 December 2023.

**21. Subsequent events**

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



**PACT Centre for Emerging Artists Incorporated**  
**Responsible Persons' Declaration**  
**For the Financial Year Ended 31 December 2023**

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* (NSW) and *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 2023 and of its performance for the year ended on that date; and
  - ii) complying with Australian Accounting Standards – Simplified Disclosures, *Associations Incorporation Regulation 2022* (NSW) and the *Australian Charities and Not-for-profits Commission Regulations 2022*; 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-profits Commission Regulations 2022*.



Su Goldfish  
Treasurer  
6 May 2024



**SDJ Audit Pty Ltd t/a SDJA**  
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**PACT Centre for Emerging Artists Incorporated**  
**Auditor's Independence Declaration to the Committee Members of PACT Centre for Emerging Artists Incorporated**  
**For the Financial Year Ended 31 December 2023**

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 2023, 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.

A handwritten signature in blue ink that reads "SDJA".

**SDJA**

A handwritten signature in blue ink that reads "Simon Joyce".

**Simon Joyce**  
Director  
6 May 2024  
Sydney, New South Wales

**PACT Centre for Emerging Artists Incorporated**  
**Independent Auditor's Report to the Members of PACT Centre for Emerging Artists Incorporated**  
**For the Financial Year Ended 31 December 2023**

**Opinion**

We have audited the financial report of PACT Centre for Emerging Artists Incorporated (the registered entity), which comprises the statement of financial position as at 31 December 2023, 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, notes to the financial statements, including a summary of material accounting policies, and the responsible persons' declaration.

In our opinion, the financial report of PACT Centre for Emerging Artists Incorporated is in accordance with the *Associations Incorporation Act 2009* (NSW) 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 2023 and of its performance for the year ended on that date; and
- (b) complying with Australian Accounting Standards – Simplified Disclosures, the *Associations Incorporation Regulation 2022* (NSW) and Division 60 of the *Australian Charities and Not-for-profits Commission Regulations 2022*.

**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.

**Information Other than the Financial Report and Auditor's Report Thereon**

The Committee Members are responsible for the other information. The other information is the committee members' report, PACT - year at a glance and our projects 2023 accompanying the financial report.

Our opinion of the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.

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

**PACT Centre for Emerging Artists Incorporated  
Independent Auditor's Report to the Members of PACT Centre for Emerging Artists Incorporated  
For the Financial Year Ended 31 December 2023**

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

**Responsible Persons' Responsibility 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 – Simplified Disclosures, the ACNC Act and for such internal control as the responsible persons determine are 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 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 financial reporting process.

**Auditor's Responsibilities for the Audit of the Financial Report**

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

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



**SDJA**



**Simon Joyce**

Director

6 May 2024

Sydney, New South Wales

**PACT Centre for Emerging Artists Incorporated  
Committee Members' Report  
For the Financial Year Ended 31 December 2023**

The Committee members of PACT Centre for Emerging Artists Incorporated (PACT) present their Report together with the financial statements for the year ended 31 December 2023 and the Independent Audit Report thereon.

**Committee members' details and meetings**

The following persons were committee members of PACT at 31 December 2023.

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	
			A	B
Jonathan Bollen	31 May 2022	continuing	7	7
Kate Di Mattina	24 March 2020	7 September 2023	4	3
Diana Jefferson	2 May 2016	continuing	7	6
Tessa Leong	11 December 2018	20 June 2023	3	3
Alison Murphy-Oates	7 June 2021	continuing	7	5
Janelle Prescott	1 February 2022	28 March 2023	1	0
Justine Shih Pearson	26 July 2021	continuing	7	6
Kim Spinks	9 May 2023	continuing	5	5
Rādhikā Ram Tevita	31 May 2022	continuing	7	6
Samantha Watson-Wood	24 March 2020	24 March 2023	1	1

A Number of meetings the director was entitled to attend

B Number of meetings the director attended

Details of Committee Members' qualifications, experience and special responsibilities can be found on pages 22 to 24 of this report.

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

**Purpose**

PACT's 2021-2024 vision is driven by the belief that emerging and experimental artists are the engines that power the arts sector, producing the most groundbreaking works of today and tomorrow. In the short term, PACT provides these artists with the time, space, and rigorous support they need to push themselves and their artistic practice. In the medium- to long-term, we seek to do nothing less than to transform who and what is seen on Australia's stages, screens and galleries.

**Context**

2023 saw continued momentum as PACT successfully worked to re-establish connections with artists and communities following the COVID-19 pandemic. Overall, 2023 represented one of the biggest PACT programs in recent years, with an increase in audiences, projects, and artists presented onsite and in our local neighbourhood. This signalled PACT's post-pandemic re-emergence as a destination for emerging artists to realise their creative ambitions.

Water damage to PACT's theatre was a challenge, resulting in an insurance claim in 2023 to replace damaged theatre assets. The event became an opportunity to upgrade PACT's equipment with state-

**PACT Centre for Emerging Artists Incorporated  
Committee Members' Report  
For the Financial Year Ended 31 December 2023**

of-the-art lighting and sound equipment, allowing smoother back-of-house operations and an increase in independent artists and community hirers using the theatre.

**Goals**

PACT's Strategic Plan 2021-2024 is driven by the following four goals:

1. **ADVENTUROUS ARTISTS:** PACT finds, fosters and champions outstanding emerging artists. We support them to take artistic risks and build their body of work as well as their skills and networks.
2. **VIBRANT HUB:** Distinctly of and from Erskineville in the City of Sydney, PACT's iconic warehouse space is a welcoming and inclusive hub where adventurous artists, curious audiences and the local community gather to share transformative creative experiences.
3. **STRONG ORGANISATION:** PACT is a strong, resilient, and agile organisation with sound financial foundations – a secure basecamp to sustain adventurous artistic exploration.
4. **BOLD REPUTATION:** PACT is highly respected locally, nationally and beyond. PACT has rich partnerships with organisations near and far to empower our artists.

**Artistic Plan**

PACT will continue to respond to the needs of the sector generally and emerging artists specifically. We provide opportunities for emerging artists and curators through our residencies, workshops and presentation programs. We also provide subsidised venue hire, and auspice grants for emerging artists. We support mid-career artists through our Artistic Directorate.

**Organisational Structure**

In 2023, PACT continued to develop its model of collaborative cultural leadership with our Artistic Directorate members Natalie Randall, Sēini Taumoepeau, Vicki Van Hout and Malcolm Whittaker working with Executive Director/CEO Justine Shih Pearson. The bigger artistic program saw a commensurate growth in our producing team, with Senior Producer Chenoeh Miller and Assistant Producer/Venue Manager Sharlini Williams working a combined 1.4FTE, alongside Marketing and Engagement Manager Charlotte Mackie Pawson and a team of project-based Production Managers. In 2023 our casual front-of-house and back-of-house crew grew to 25.

**Marketing Plan**

In 2023 we continued to operationalise our digital engagement strategy that was developed in 2022. This digital strategy has been underpinned by our redesigned website, an enhanced social media presence, and forms the backbone of our public engagement. Our street mural Heal Country continues to activate our street frontage and increase visibility for PACT as a physical, creative space.

**Financial Plan**

PACT was supported by the City of Sydney, Create NSW, Australia Council for the Arts and the Australian government's RISE program, as well as private sector and philanthropic income from the Wales Family and Neilson Foundations. Amidst the significant pressures of rising costs and inflation, PACT continues to diversify its income streams to underpin its operations, and consolidate its reserves to support the organisation through future years.

**Operational Result**

PACT's operational result for 2023 was a break-even \$0 (2022 deficit: -\$2,181). Careful management through the challenging financial climate while delivering high levels of organisational activity is a success for PACT. The organisation retains strong reserves to bolster stability in future years.

**PACT Centre for Emerging Artists Incorporated  
Committee Members' Report  
For the Financial Year Ended 31 December 2023**

**Committee Members' qualifications and experience**

Name and qualifications	Experience and special responsibilities
<p><b>Jonathan Bollen</b> PhD, BA (Hons I)</p>	<p>Jonathan is an arts educator, researcher and writer who has taught theatre to young adults for twenty years. He is currently teaching as a professor in the Graduate Institute of Performing Arts at National Taiwan Normal University in Taipei. He has published on international touring across the Asia Pacific region, gender, sexuality and desire in popular performance, and digital methods for theatre research. In current research he devises new ways of remembering performances from the past to inspire the next generation of artists for the future. He has contributed to the development of the AusStage database and collaborated internationally with performance archives in Norway, Philippines and USA. His visualisations of production data from Sydney theatres over 100 years were exhibited recently at UNSW Library.</p>
<p><b>Kate Di Mattina</b> BA, BCA (Accounting)</p>	<p>Kate is currently working in the office of the Provost at University of Technology Sydney. Previously she spent nearly eight years at the Sydney Opera House, including as the Head of Operations and Business Management. Kate has enjoyed working in the arts sector in Australia for more than a decade, largely focusing on financial management, administration, compliance and not for profit reporting requirements. Prior to joining the arts sector Kate worked as an accountant with Deloitte after graduating from Victoria University.</p> <p><b>Treasurer</b></p>
<p><b>Diana Jefferson</b> BA Lib</p>	<p>Dee is an editor and journalist with two decades experience working in the arts and arts journalism. Previously Digital Arts Editor for the ABC, managing and editing the arts coverage for ABC News online, she has also served as national arts and culture editor for Time Out Australia, co-host of FBi Radio's weekly film and TV show Short Cuts, and arts editor for The Brag magazine. Pre-journalism, she worked in television and festivals, and founded and managed the Reelife Short Film Festival from 2001-2005. She joined the PACT Board in May 2016.</p>
<p><b>Tessa Leong</b> Diploma in Language (French) Honours Degree in Bachelor of Creative Arts First Class (Directing) Practicing as a professional artist for over 10 years.</p>	<p>Tessa is a theatre director, dramaturg and collaborator who has worked extensively across theatre, performance, dance theatre, live art and socially engaged projects. She was Griffin Theatre Company's inaugural Associate Artistic Director from 2020 until 2022 where she directed the world premieres of Merlynn Tong's <i>Golden Blood</i> and Kendall Feaver's <i>Wherever She Wanders</i> to great critical and audience acclaim.</p> <p>Tessa is also a founding member of Adelaide-based theatre company <i>isthisyours?</i> for which she has directed <i>Angelique</i> by Duncan Graham and David Williamson's <i>The Club</i> (an all-female, 3 actor version) as well as directed and devised <i>#Youwannatalkaboutit</i>, <i>Best We Forget</i>, and <i>Make Me Honest Make Me Wedding Cake</i>. Tessa has worked with many companies nationally and internationally as director, dramaturg, researcher and assistant director, including Country Arts SA, Drop Bear Theatre, Force Majeure, Ontroerend Goed, PYT Fairfield, Restless Dance, State Theatre Company of South Australia, Sydney Theatre Company, and Vitalstatistix. She is currently Artistic Director of Contemporary Asian Australian Performance.</p>
<p><b>Alison Murphy-Oates</b> BA (Design for Theatre and Television)</p>	<p>Alison (Ali) Murphy-Oates is a Ngayampaa Wailwan person (Central West New South Wales) who was born and raised on Darkinjung &amp; Awabakal lands (Central Coast New South Wales) and is based on Gadigal &amp; Bidjigal (Sydney). Ali is currently Producer, First Nations at Sydney Festival, after serving as Managing Director at Moogahlin Performing Arts for eight years. Ali is also a freelance producer, arts administrator, and consultant, focusing specifically on supporting First Peoples artists and sector.</p> <p>Ali has recently served on the boards of BlakDance Australia, Theatre Network NSW, and Moogahlin Performing Arts and the Executive Council of Live Performance Australia, and currently serves on the Create NSW Aboriginal Arts &amp; Culture Advisory</p>

**PACT Centre for Emerging Artists Incorporated  
Committee Members' Report  
For the Financial Year Ended 31 December 2023**

	<p>Board and as Chair of PACT Centre for Emerging Artists. Ali is a recipient of a Sydney Myer Creative Fellowship.</p> <p><b>Chair</b></p>
<b>Janelle Prescott</b>	<p>Janelle currently works with Room to Read, a global NFP delivering literacy and girls education programs across low-income countries.</p> <p>Having previously worked in fundraising roles at the Sydney Opera House and Monkey Baa Theatre Company, Janelle is passionate about connecting donors and arts companies to deliver mutually beneficial relationships.</p>
<b>Justine Shih Pearson</b> PhD, MA, BA (Hons I, Dance), BFA (Theatre Design)	<p>Justine has an interdisciplinary practice as a designer, creative producer, facilitator, writer, arts researcher and advocate. Trained originally at New York University's Tisch School of the Arts, over 20 years she has collaborated on projects for live performance, digital media, film/tv, online publishing, public spaces, hospitals, and museums in Australia, Europe, the UK, North America, and SE Asia. Mixed-race and multinational, growing up between the unceded lands of the Ohlone, Lenape, Kaurana, and Gadigal as part of the Chinese diaspora, Justine is a child of the Asia Pacific, and this geo-cultural context pervades her approach.</p> <p>Based in Sydney since 2007, Justine combines an ongoing creative practice with scholarship and advocacy in the areas of artist and art form development, intercultural and interdisciplinary performance practices, and placemaking. With a reputation for championing the work of the independent artist, she is on the board of artist-run space ReadyMade Works which she chaired from 2017-2022; and was previously director of choreographic research centre Critical Path, producer of screen dance festival ReelDance, and a programming fellow with Dance Theatre Workshop/NY Live Arts. She holds a MA (NYU) and PhD (USyd) in performance studies.</p> <p><b>Executive Director/CEO &amp; Secretary</b></p>
<b>Rādhikā Ram Tevita</b> BCA, LLB, Prof. Legal Studies, Green Belt Lean SixSigma	<p>By day, Rādhikā is Legal Counsel at a multinational working across a broad range of legal, HR, compliance and regulatory matters. Combined with a background in IT, brand and communications, and an accredited project manager, they have assisted several creative, NFP, and community initiatives take a holistic approach towards pursuing commercial ambitions. Their long-held passion for the arts and creative sector has culminated in volunteer and paid roles over the last 18 years, since arriving in Gadigal from Aotearoa, New Zealand.</p> <p>They joined the Board of PACT when they were the Business Manager for Diversity Arts Australia. An organisation navigating the complexities and challenges the national funding and policy landscape poses for the underrepresented and CaRM arts and cultural workers and creatives.</p> <p>They're passionate about leadership development and manage a couple of Girl Guide Units on Gadigal/Bidjigal country, sit on the Equity, Diversity and Inclusion Reference Panel of the state organisation, and serve as a Rotarian. Their own creative escape is in fibre arts, textiles and botanical dyeing.</p>
<b>Kim Spinks</b> BA (Hons History) Dip Lib	<p>Kim is currently a director at City People, a creative placemaking and planning consultancy and a lecturer in cultural policy at NIDA. At Arts (now Create) NSW, for twenty years, she worked in a variety of positions including Manager Arts Strategy and Planning, A/Director Arts Development and A/Director Strategy &amp; Capacity and for 9 years managed the state funding for theatre and dance. In her last position as Manager Strategic Initiatives she led the team responsible for programs such as the Aboriginal Arts and Cultural Strategy, the Arts and Disability Partnership and the NSW Health and Arts Framework.</p> <p>Previously Kim spent twenty years in the performing arts in many different professional capacities. She is a co-founder of UtP (formerly Death Defying Theatre) and worked as a dramaturg with the late theatre director Rex Cramphorn and for companies such as Sydney Theatre Company, State Theatre Company of SA, Stalker Stilt Theatre, Playworks and One Extra Dance. Kim has published books and articles on Australian</p>



**PACT Centre for Emerging Artists Incorporated  
Committee Members' Report  
For the Financial Year Ended 31 December 2023**

	<p>theatre and was an associate for many years with the Centre for Performance Studies at Sydney University.</p> <p><b>Deputy Chair</b></p>
<p><b>Samantha Watson-Wood</b> PG Dip. Arts Administration (UNSW), Master of Design and Photomedia (UTS), BA in Media Communications (UTS)</p>	<p>Since 2004, Sam Watson Wood has worked across curation, artistic direction, programming, producing, strategy, development and communication in the arts and cultural sector with projects spanning Australia, UK and Europe. Her expertise &amp; specialty is in artistic development, partnership strategy, audience development and the ideation and delivery of public programs and festival, civic, and commercial commissions. Her most recent organisational role was Executive Producer at Performance Space.</p> <p>Prior to this she was part of the launch team for Sydney Contemporary and became the Director of Partnerships, VIP and Programs. Other roles include Festival Director of Art Month Sydney, Marketing and Audience Engagement Manager and the award-winning festival Clerkenwell Design Week and Marketing Manager of Icon Magazine. She has a Post Graduate Diploma in Arts Administration (UNSW), a Masters of Design and Photo media (UTS) and a BA of Media Arts Production (UTS).</p> <p><b>Deputy Chair</b></p>

**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 a maximum of \$25 each towards meeting any outstanding obligations of the association. At 31 December 2023 the collective liability was \$150 (2022: \$225).

**Auditor's independence**

A copy of the Auditor's Independence Declaration as required under section 60-40 of the *Australian Charities and Not-for-profits Commission Act 2012* is included in page 17.

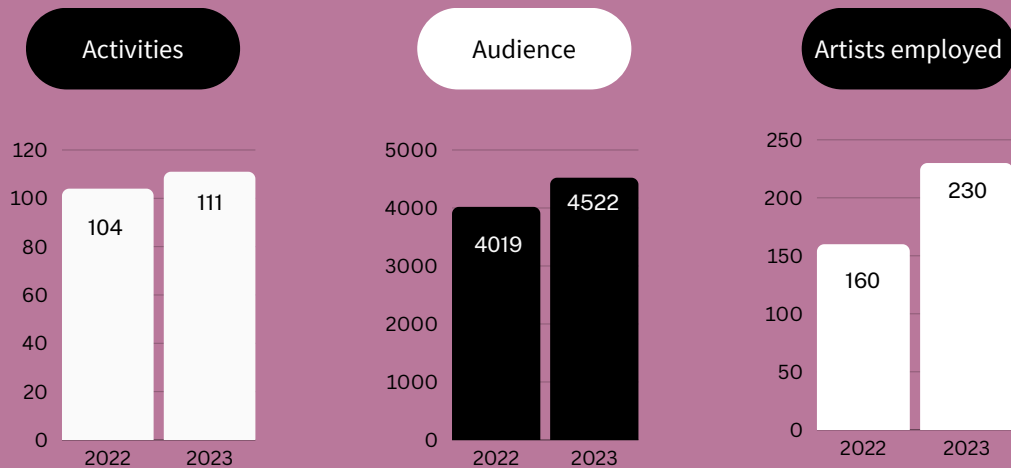
Signed in accordance with a resolution of the Directors.



Su Goldfish  
Treasurer  
6 May 2024

# PACT 2023 – YEAR AT A GLANCE

## CONSOLIDATION & GROWTH



## MAKING SECTOR IMPACT

86

SHOWS & SHOWINGS

Across our 2023 artistic program and hirer activity, offering artists more performance opportunity and audiences chances to engage with us.

33

NEW WORKS DEVELOPED

Our series of residencies, labs and partner projects enabled 33 presentations of new work by emerging artists.

+225%

INCREASE IN VENUE HIRERS

In 2023, we offered subsidised space hire for 18 independent artists, not-for-profit arts and community organisations, a 225% increase from last year.

## DIGITAL REACH


gained +177% profile visits



gained +125% profile visits



21,535 website visitors

A photograph of a woman sitting on a stage in a circle of people, illuminated by a spotlight. The woman is wearing a blue top and white pants, and is looking towards the camera. The audience members are silhouetted against the stage. The background is dark, and the spotlight creates a bright area on the stage floor.

# OUR PROJECTS 2023

IMAGE: STEPHEN WILSON BARKER

# SOUND OUT THE STREET

27 JAN 2023

“Sound Out the Street is about reclaiming the street and reconnecting with neighbourhood through art. The street is an expression of community, where we share unique stories, sounds and experiences. We encourage everyone to come along and be part of making the street a temporary stage full of unexpected encounters and stay on into the evening to explore Erskineville.”

– Justine Shih Pearson

We came together in January to centre Aboriginal voice and storytelling. Assembled on the steps of Erko Town Hall surrounded by imagery from Archibald-winner Blak Douglas (Dhungatti), we listen to the multi-nation sounds of resilience, power, beauty and protest.

Kids were invited to attend an afternoon workshop to explore Dreaming stories of the Magpie, Willy Wagtail, Kookaburra and Cockatoo with dancers Amy Flannery (Wiradjuri), Jye Uren (Worimi, Dunghutti), and musician Thomas J Kelly (Budjari, Kunja), choreographed by Emily Flannery (Wiradjuri).

**January artists:** Blak Douglas, Daniel Browning, Nardi Simpson and the Barayagal Choir, Emily Flannery, Amy Flannery, Jye Uren, Nadeena Dixon, Eric Avery, Kirli Saunders, DJ Jonah, Prodikal-1

*Sound Out the Street was supported by major sponsor City of Sydney, with additional support from Young Henry's, Koori Radio, and the local businesses of Erskineville.*



IMAGE (LEFT): SARAH MALONE; IMAGE (RIGHT): CHARLOTTE MACKIE PAWSON

# SOUND OUT THE STREET

24 FEB 2023

In February we celebrated diversity within our community with guest curators, collective Troppo Galaktika, bringing their special brand of party as performance. Ten storytellers from EnQueer (Sydney Queer Writers' Festival) share manifestos and stories of love via our radio installation, and the artwork of Emily Parsons-Lord and Sidney McMahon adorned the local shopfronts.

**February artists:** TroppoGalaktika (Samia Sayed, Priya Punch, Salote Tawale), Ray Hardiarja, Simone Minas, Samara Shehata, Anastasia Zaravinos, Leo Tsao, Enqueer (Laneikka Denne, Paris Rosemont, AJ Lamarque, Grace Valerie-Lynette, Barbara Karpinski, Imbar Amira Nassi, Adrian Mouhajer, Mark Mariano), Paste-up Artists: Sidney McMahon and Emily Parsons-Lord

*Sound Out the Street was supported by major sponsor City of Sydney, with additional support from Young Henry's, Koori Radio, and the local businesses of Erskineville.*

“I love it, its so entertaining. I love where I live now.” - Audience feedback



# SOUND OUT THE STREET

28 - 30 APRIL 2023

In April, we celebrated the talent and diversity of the local community. The series finale brought together three days of pop-up art, music, sound and dance.

Highlights include a roving orchestra and sword dance by composer Dr Nicholas Ng, drumming sessions, a fun musical performance by The Prophets, light projections by multimedia artist Tristan Jalleh, as well as live DJ sets and dance battles with performers including Cassidy McDermott Smith, Azzam Mohamed, Molonai Makalio, Gabriela Quinsacara and Olivia Hadley.

A number of workshops and interactive activities were offered across the weekend, including a free drumming workshop by West-African artist, musician and dancer Lucky Lartey, interactive poetry and music by composer Christine Pan and life drawing with activist Demon Derriere.

Local children took the street for a wearable art procession led by artist Kartika Suharto-Martin. An adventurous sound installation by artist Claudia Chidiac saw local kids sharing their lived experiences of the neighbourhood.

All weekend Sound Gardens dotted throughout Erskineville's micro-parks invited passers-by to experience sound installations by the renowned First Nations journalist, writer and sound artist Daniel Browning, poets from Enqueer, Sydney Queer Writers Festival, and FAMILI Creative Director Ripley Kavara. From dawn until dusk paste-up artwork by Nadia Odlum, Liz Ham, Casey Ayres and Jake Simon filled the streets and shopfronts.

**April artists:** Kartika Suharto-Martin, The Prophets, DJ No Fus Russ, Azzam Mohammed, Molonai Makalio, Cassidy McDermott-Smith, Olivia Hadley, Jye Uren, Gabriela Quinsacara, Nicholas Ng, Maharshi Raval, Chloe Chung, Lucky Lartey, Yacou Mbaye, Pedro Roger Olympio, Demon Derriere, Claudia Chidiac, Nick Wishart, Tristan Jalleh, Inyadot, Casey Ayres, Liz Ham, Nadia Odlum, Sam Doctor, Daniel Browning, Enqueer (Laneikka Denne, Paris Rosemont, AJ Lamarque, Grace Valerie-Lynette, Barbara Karpinski, Imbar Amira Nassi, Adrian Mouhajer, Mark Mariano), FAMILI (Ripley Kavara).

*Sound Out the Street was supported by major sponsor City of Sydney, with additional support from Young Henry's, Koori Radio, and the local businesses of Erskineville.*



# PACT ON SCREEN

## THE STREET

In 2023 PACT commissioned filmmaker Alia Ardon to make *The Street* in conjunction with our *Sound Out the Street* events.

Given an open brief, Alia's film focusses on the work of a small arts organisation, and the social change that is possible when artists and art workers reclaim the streets as an expression of community, and as a place for sharing stories, music, dance, and art making. Quoting Carla Bergman and Nick Montgomery, the film asks, "How do we create situations where we feel more alive and capable than before?"

**Artists:** Alia Ardon, with additional photography by Maelyse Leculier, Martin Fox, and Charlotte Mackie Pawson



## COLOURS OF COUNTRY

PRAGUE QUADRENNIAL 8-18 JUNE 2023

Premiered in 2022 as a universal access resource documenting PACT's street mural, *Colours of Country* was invited in 2023 to be part of the exhibition *Acts of Assembly* at the National Gallery Prague.

For the film, Alia invited people to sit on a museum bench and describe what they see as a multivocal approach to audio description, and to consider the mural in terms of the work it performs as public art – as reclamation of urban land by First Peoples, as an invitation to passersby to heal relationships to our history of colonisation, as a marker of safe space for historically marginalised communities, and as a marker of a creative space that encourages imagination and play for artists and the local community.

**Artists:** Alia Ardon, Imogen Yang, Maddie Gibbs, Jason Wing



# SOUNDWALKS

## APRIL-DECEMBER 2023

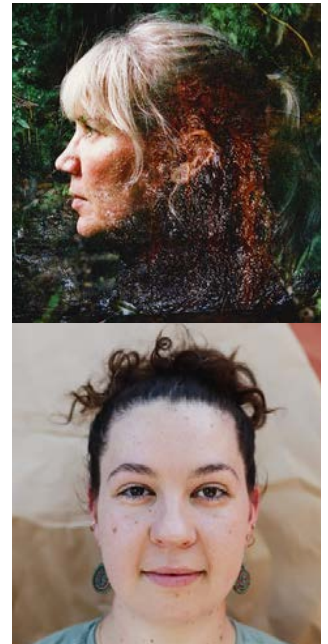
As part of PACT's Sound Out the Street program we commissioned two soundwalks centred around Erskineville. These walks were free and entered the listener into an experience of the suburb: from its greenery, to its history, to local tales and more.

### SONGS FOR PHANTOM DANCES

by **Gail Priest & Amy Flannery**

A geolocated soundwalk of Erskineville that encapsulates the energy of dances that have been, could have been, and maybe will be in the future. Starting with a shared listening in the present Gail and Amy sought sonic histories and future speculations in order to create a suite of songs for certain sites that encouraged an understanding of place through the potential energy of the moving body.

*Songs for Phantom Dances was commissioned by PACT and supported by the City of Sydney.*



### WALK WITH US

by **Henrietta Baird & Rowan Savage**

Journeying from paperbark to swamp land, from PACT Centre for Emerging Artists to South Eveleigh's Cultural Landscape Garden, listeners were invited to meet and walk with local Elders and knowledge holders on a journey through deep time and culture, through stories unfolding under the fig trees, to the landscape of today.

A soundwalk by Henrietta Baird (Kuku Yalanji) and Rowan Savage (Kombumerri) guided by Aunty Jacqui Jarrett (Dharawal, Gumbaynggirr), Aunty Bronwyn Penrith (Yuin, Wiradjuri), and Clarence Slockee (Cudgenburra, Bundjalung).

*Walk With Us was commissioned by PACT and supported by the City of Sydney.*





# PACT PRESENTS: REVIVAL!

24-27 MAY 2023

"It was wonderful to see these two works 20 years on. Vicki Van Hout's work packed a political punch with great humour ... and Martin's work and Marcus - both amazing ... it was a treat." – audience survey

Combining stories of humour, danger and pathos from two virtuosos of contemporary performance Vicki Van Hout and Martin del Amo, **REVIVAL!** provided an opportunity rare in contemporary performance to revisit a past work, and reimagine it in collaboration with a next generation of performers.

Fusing her distinctive approach to contemporary Aboriginal storytelling with a rapier-like wit, Vicki Van Hout's **From Out of The Jungle** was re-presented by emerging artists Amy Flannery and Jye Uren.

Exploring the concept of 'losing it,' jump-cutting between literal and metaphoric states of desire and deterioration, **Unsealed** by Martin Del Amo was re-presented by musician and up-and-coming theatre maker Marcus Whale.

**Artists:** Vicki Van Hout, Jye Uren, Amy Flannery, Martin del Amo, Marcus Whale

*REVIVAL* was commissioned by PACT with assistance by the Australian Government through the Australia Council, its arts funding and advisory body.



"Genius curating,  
great overall  
program" – Marcus  
Whale



## REVIVAL! LAB

20 MAY 2023

As part of **REVIVAL!** twelve emerging artists attended a full day lab series on sound, movement and text with Martin, Marcus and Vicki.

**Artists:** Felicity Tchorlian, Em Size, Lily Thomson, Mym Kwa, Gabriella Imrich, Spacefloss Collective (Kaylee Rankin and Rachel Seeto), Cassidy McDermott Smith, Josh Freedman, Soie An, Eric Jiang

"It was valuable to see how you could remount a work in a completely different way to how you started it. It's also interesting to think about the work continuing after The Voice vote." Amy Flannery



# PRACTICE / ACCESS / PRACTISE

NOV 2022 - DEC 2023

*Practise/Access/Practice* brings together a group of artists to form a Knowledge Circle of peers working with disability and accessibility as core parts of their artmaking.

Over the course of 2023, a core group of 6 artists with disability formed a Knowledge Circle artists to share how they centre access in the way we create, think, and relate to others.

Throughout the year, the group attended projects at PACT as test cases and met online to share ideas and support one another. In August and October, they spent time in residence at PACT, exchanging practice and engaging in dialogue about community, intersectionality, professionalisation, and representation.

**Access is a noun and a verb.**

**We PRACTISE access.**

**Access is culture.**

**Access is connection.**

**Access is felt experience.**

**Access is PRACTICE.**

From the 16th December 2023 - 28 February 2024, the artists shared the findings of their residency in an exhibition in the PACT gallery and online in a multimedia exhibition.

**Knowledge Circle Artists:** Alex Craig, Cynthia Florek, Daley Rangji, Digby Webster, Jacqui O'Reilly, M. Sunflower, Savannah Stimson

**Contributing Artists:** Riana Head-Toussaint, Daley Rangji, and Azzam Mohamed

**Elder:** Aunty Jacqui Jarrett

**Co-facilitators:** Justine Shih Pearson and Imogen Yang



*Practice/ACCESS/Practise was supported by the City of Sydney.*

IMAGES (TOP, MIDDLE): CHARLOTTE MACKIE-PAWSON; BOTTOM: LUCY PARAKHINA

# PACT HOUSE

*PACT House* is where interdisciplinary art, community celebration and conversations come together to form unique, interactive performance events by engaging emerging curators from different artistic communities in Sydney.

## RE:SOUND 28 - 29 APR 2023

**Re:SOUND** was a two night presentation of short works featuring sound-focused performances by PACT Artists in Residence.

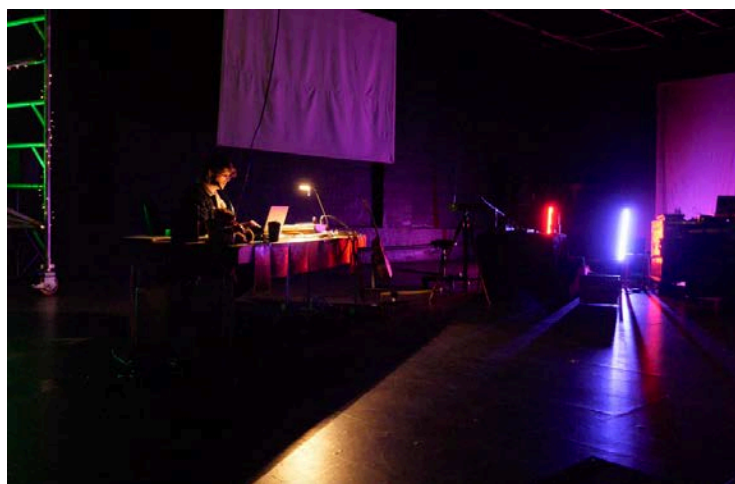
**Artists:** Charlotte Salusinszky, Liliana Occhiuto, Liana Molina, Ailsa Liu, Frank Dwyer, Jacqui O'Reilly

## GILI GATHERINGS 5 AUG 2023

**Gili Gatherings** was a day-long event curated by Akala Newman that celebrated and spotlighted the voices and stories of First Nations people.

*Gili*, meaning 'to shine' in the Gadigal language, inspired this live event through storytelling in many forms from the firepit, to the stage, to the stars in the sky.

**Artists:** BLANCHE (John Grant), DJ NAIAN, Daniel Mateo, Eve, Tynga Williams, Stephen Wilson Barker, Jannawi, Dakota Feirer, Mei-Mae Stanbury, Rhonda West, Jess Tobin, Fetu Taku, Jamaica Moana, Danni McDonald, Chantelle Lanayan, Gusta Mura, Zeppelin Hamilton, Akala Newman



*PACT House* was supported by the City of Sydney and the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.

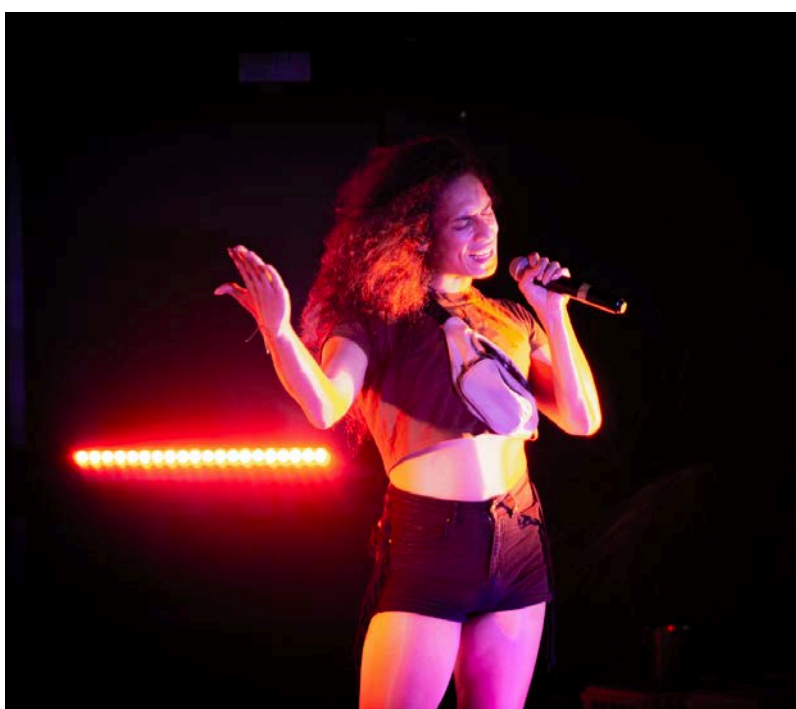
# PACT SHORTS: WILDCARD

16 - 17 FEB 2023

Presented as part of Sydney World Pride in 2023, *Wildcard* platformed a cross-generational lineup of artists in the warm embrace of PACT's courtyard.

**Wildcard**, curated by Nat Randall and Sēini 'SistaNative' Taumoepeau, was a two-night celebration of queer performance art, featuring a mix of classics, drag, beats, and experimental pieces. Each night, a few lucky participants were selected to perform in one of the wildcard slots.

**Artists:** Em Size, Fetu Taku, Jamaica Moana, Lay the Mystic, Hope One, Ripley Kavara, DJ Kilimi, DJ Yung Brujo



*PACT Shorts: WILDCARD* was presented in partnership with Sydney World Pride and supported by the City of Sydney and Create NSW.

# HYPERLOCAL: CONVERSATIONS WITH THE NEIGHBOURHOOD

*Hyperlocal* is PACT's ongoing program centred on creative conversations with the local community. In 2023, the program continues to explore relationships to place, environment and country.

## EMERGENCE 2023

**EMERGENCE** was an artist-led series of workshops across a week for children aged 9-14, parents and guardians during the April school holidays, and a structured mentorship between senior artist Latai Taumoepeau and emerging artist and horticulturist Paris Taia, with SES Volunteers and guest artists.

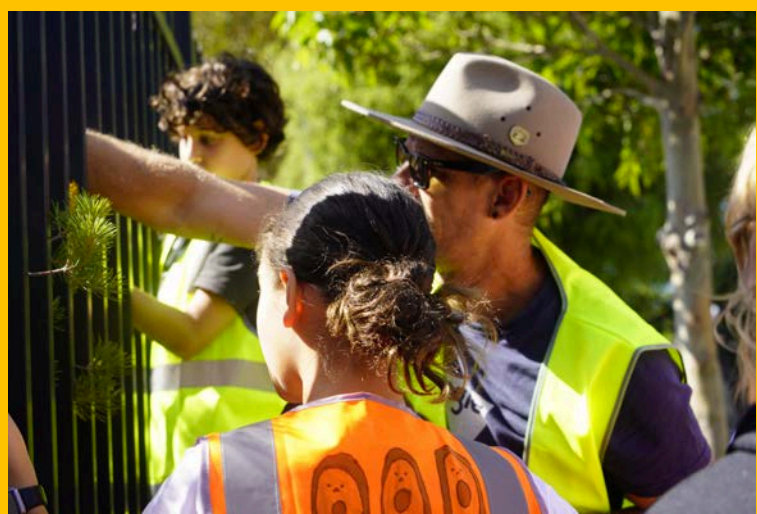
**EMERGENCE** asked, how do neighbourhoods bind together in times of increasing weather events? How can a community adapt and build resilience together?

Following the delivery of the workshops, **EMERGENCE** culminated in a final multimedia installation by Paris in PACT's foyer gallery.

*"Paris compliments my Pacific philosophical frameworks in locating the importance of functionality and imagination in emergency events, particularly in centering the natural world in practice and presentation"* – Latai Taumoepeau.

**Artists:** Latai Taumoepeau, Paris Taia, Lay the Mystic, Willow Darling, Darren Charnwood, Regina Bohler and Rosie Birch

*Hyperlocal was supported by the City of Sydney,.*



# PACT DEVELOPMENT PROGRAM

## ARTISTS IN RESIDENCE 2023



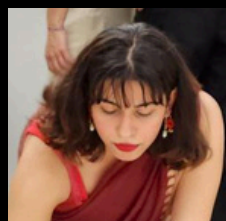
Eliza Cooper



James Hazel



Adeeb Razzouk



Aarushi  
Zarthoshtimanesh



Augustin Elaskar



Ripley Kavara



Lucy Doherty



Stelly G



Sabrina Muszynski



Vishnu Arunasalam

## PACT LAB: PROCESS, PLAY, EXPERIMENT

21 AUG - 2 SEP 2023

Held for the second time in 2023, this lab series was led by PACT's Artistic Directorate over two intensive weeks, and has become a key part of PACT's development program. Designed to help artists identify gaps in their practice and give them the toolbox and peer support needed to take their project to the next level, daily workshops and extra time in studio residency gave participants the opportunity to augment their making skills, gain dramaturgical feedback on their projects, practice performing and develop peer relationships. In 2023 the lab ended in a short works presentation to a standing ovation.

**Artists:** Aarushi Zarthoshtimanesh, Augustin Elaskar, Ripley Kavara, Lucy Doherty, Stelly G, Sabrina Muszynski, Vishnu Arunasalam; with facilitators Nat Randall, Sēini Taomoepeau, Vicki Van Hout, Malcolm Whittaker

*PACT Lab: Play, Process, Experiment 2023 was funded with support from the Wales Family Foundation.*



## PACT RESIDENCY: ELIZA COOPER

30 JAN - 11 FEB 2023

Eliza's interests are ancestral movement, animal movement, embodiment practices, character play and improvised performance. Her works explore the both exceptionalism and mundanity of life on Earth.

During her residency, she developed three small scale contemporary performance works *Becoming a Mermaid*, *Snake Battle* and *The Spiderbush*.

**Artists:** Eliza Scott, Strickland Young, Mitchell Christie and mentor Julie-Anne Long

*This project was supported by the City of Sydney.*



## PACT RESIDENCY: ADEEB RAZZOUK

27 MAR - 7 APRIL 2023

Adeeb Razzouk is an actor, theatre maker, voice performer and experimental artist unpacking memory as a tool for healing. Coming from a strong technical background, his creative practice uses intersections of technology and theatre to tell stories that move and connect people across shared experiences.

During his residency, Adeeb worked on developing *Papers from a High Castle* - an interactive immersive performance using light as a poetic storytelling tool.

**Artists:** Adeeb Razzouk, Jason Crowe, Hamed Rezvani, Ali Rezvani, Antoine Razzouk, Andrea Lim, Nawar Razzouk, Raffi Minas, BOSHOCO, and mentor Paul Dwyer

*This project was supported by Settlement Services International (SSI) and the City of Sydney.*





## PACT RESIDENCY: JAMES HAZEL

29 MAY - 10 JUN 2023

James Hazel is composer (sometimes artist), writer, and music researcher based on the unceded Gadigal land of the Eora Nation. I work across archive, video, text and extended score practices. Much of my recent work has explored the dramatic intersection of text, sound and performance.

During his residency, he worked on developing *THE MARINE ROOM*, a ‘poor’ opera project featuring experimental text in tandem with a composed score featuring live, improvising musicians and electronics as well as a series of projected videos.

**Artists:** James Hazel, Sonya Holowell, Mary Rapp, Jack Stoneham and mentor Martin del Amo

*This project was supported by the City of Sydney.*



“PACT was a comfortable development space; collaborators were able to improvise with vulnerability”  
- James Hazel



# LAUNCHING PACT'S 60TH YEAR!

16 DEC 2024

PACT's warehouse hub opened up for one final hoorah before we said goodbye to 2023 and entered into 2024 - our 60th anniversary!

People were treated to an afternoon filled with good vibes, including live music, performances, local DJs, a gallery exhibition, a barbecue and more!

The Village Works presented *Artcamp in the Village*, a workshop for audiences to unleash their inner artist by adorning their own crowns.

**Artists:** Aarushi Zarthoshtimanesh, Griffin Ford & Milo, BLANCHE, Prodikal 1 and DJ Jonah, Savannah Stimson, Lucky Lartey, Shammgods, Sēini Taumoepeau, Claudia Chidiac, Nat Randall, Alex Craig, Digby Webster, M. Sunflower, Jacqui O'Reilly, Cynthia Florek, Sabrina Lee Muszynski



# PARTNER PROJECTS

In 2023, PACT maintained its commitment to partnerships with the goal of doing more together, for the benefit of our artists.

## QUEER DEVELOPMENT PROGRAM

26 JUN - 20 JUL 2023

## QUEER NU WERK

20 - 21 JUL 2023

PACT x PERFORMANCE SPACE

An opportunity for queer artists from across the country to develop their creative skills, performance ideas and industry connections, culminating in a much-loved performance season in which workshop artists present their works-in-progress.

**Artists:** Amit German, AnSo, Eden Swan, Georgia Banks & Gee, Ripley Kavara, Sophie Dumeresq, Tay Haggarty and Adam Jones (2023 Stephen Cummins Resident)



## PACT HOSTS... HAPPY HOUR PLUS!

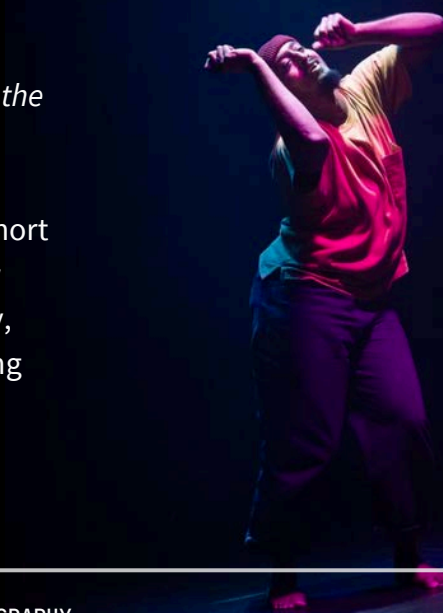
23 - 24 JUN 2023

PACT x READYMADE WORKS

The inaugural *PACT Hosts...Happy Hour Plus!* featured works *Working Title* by Lee Serle; *GLAD* by Azzam Mohamed and *Not the Piece* by Tra Mi Dinh.

This new platform was a version of ReadyMade's signature short works program, *Happy Hour*, now with the additions of a new venue, bigger stage space, more lights and technical capacity, more audience, but with the same commitment to showcasing great Sydney independent dance.

**Artists:** Lee Serle, Azzam Mohamed and Tra Mi Dinh and curator Jane McKernan



# EMERGING MAKERS

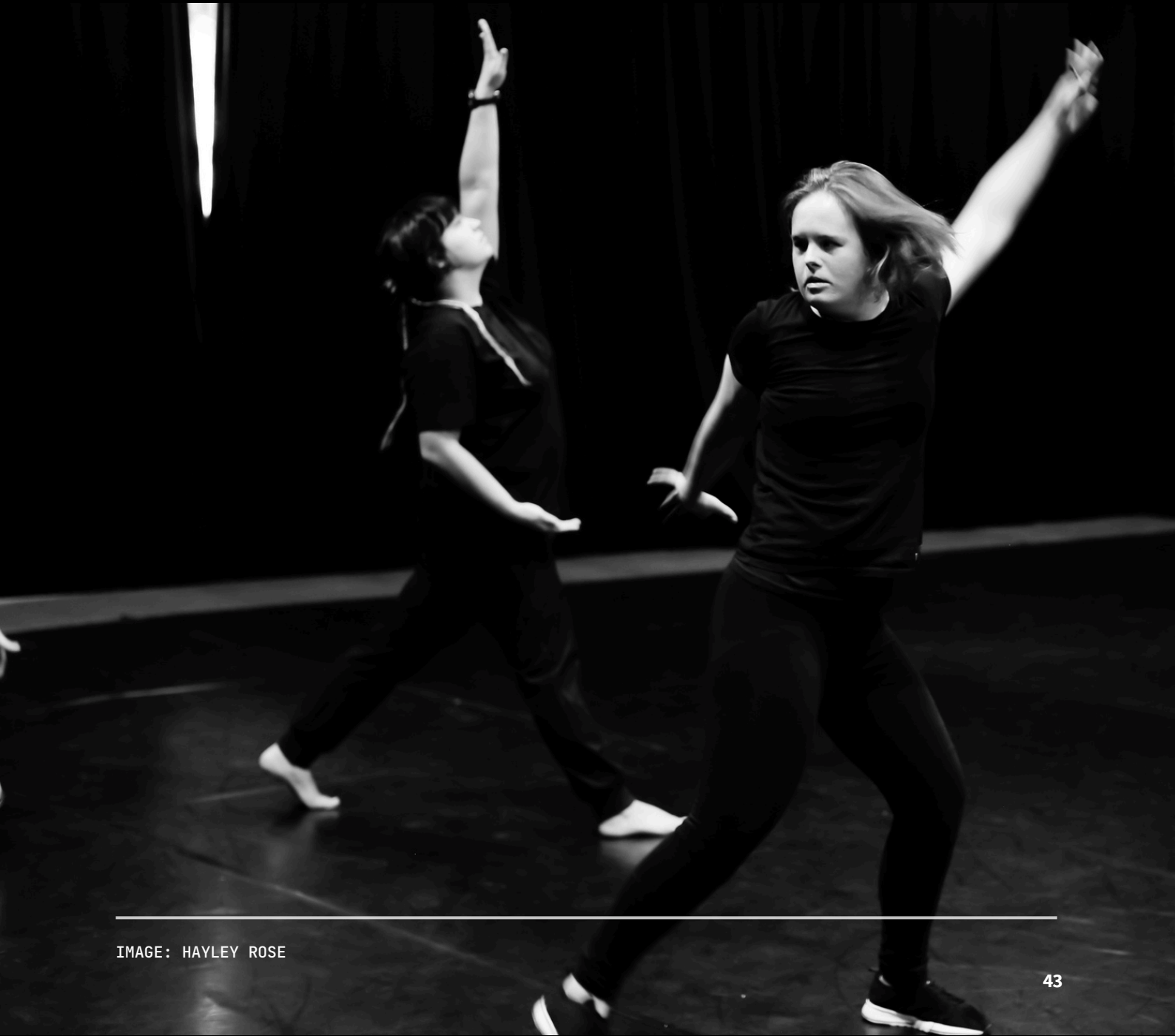
14 - 16 AUG 2023

PACT x DIRTYFEET

An intensive workshop process focused on developing 12 new and emerging dance makers with and without disabilities. The workshop explored choreographic processes such as experimentation, movement scores, and devised-theatre methods to foster storytelling and generate new choreography. Led by and made for artists with disabilities, the workshop provided an excellent opportunity for learning and development.

Emerging Makers provided high-quality choreographic and artistic skills development to the next generation of dance makers with disabilities.

**Artists:** Sarah-Vyne Vassall, Zoe Morgan, Mitchell Christie, Emily Yali, George Tillianki, Suzy Dunne, Bonnie Curtis, Chloe Morrison-Greet, Oliver House, Jeremy Lawrencev, Bedelia Lawrencev, Matt Massaria, Azzam Mohamed, Katrina Sneath, Zoe Ong, Jonathan Yung, Milla Wolman



# SUPPORTING THE SECTOR THROUGH SUBSIDISED space hire

## Club Chrome

27th February - 4th March  
Performance season, *Fxckery*

## Riana Head-Toussaint

12th - 16th April  
Performance season, *Crip Rave Theory*

## Dither

20th August  
Launch event, *Dither\_2.0*

## Sydney Fringe

4th September - 1st October  
Performance season

## Clockfire Theatre Company

5th - 9th September  
Performance season, *Plenty of Fish in the Sea*

## Siren Theatre Co

5th - 9th September  
Performance season, *BETTY IS A BUTCHER*

## Almitra Mavalvala

5th - 9th September  
Performance season, *BLACKLISTED*

## Kropka Theatre

12th - 16th September  
Performance season, *The Mother*

## Jon Bennett

12th - 16th September  
Performance season, *Jon Bennett: Playing with Men*

## Tessa Redman

19th - 23rd September  
Performance season, *LOVE/LOVE/LOVE/LOVE/LOVE*

## Colin Ebsworth

19th - 23rd September  
Performance season, *Me, My Cult & I*

## MUSE (Sydney University Musical Theatre Ensemble)

9th - 14th October  
Performance season, *Crybaby*

## Century Entertainment

18th - 20th October, 19th November  
Performance season, *Aberdeen*

## MUSE (Sydney University Musical Theatre Ensemble)

6th - 11th November  
Performance season, *New Voices*

## Performing Lines

8th - 9th November  
Workshop, *NSW Producers' Platform*

## Ignite Theatre Company

13th - 18th November  
Performance season, *Carrie: The Musical*

## SUDS (Sydney University Dramatic Society)

27th November - 3rd December  
Performance season, *A Corpse in the Cabinet*

## UTS Comedy, Revue and Performance Society

4th - 9th December  
Performance season, *POC Revue 2023: the aPOCalypse*