

JUTE THEATRE COMPANY

ANNUAL REPORT
2021



ACKNOWLEDGEMENT OF **COUNTRY**

JUTE Theatre Company acknowledges the Traditional Owners of country throughout Australia and recognises their continuing connection to land, waters and community. We pay our respects to them and their cultures; and to Elders past, present and emerging.

JUTE Theatre Company acknowledges the custodianship of First Nations traditional tribal ownership, lore and entitlement in the greater region of Far North Queensland and acknowledge the Gimuy Walubara Yidinji Traditional Owners of this land on which we work and pay our respects to them and their cultures and to their Elders past, present and emerging.

JUTE Theatre Company's Dare to Dream Program acknowledges the Traditional Owners of the many lands this program tours and resides within and we pay our respects to them and their culture; and to all Elders past, present and emerging.



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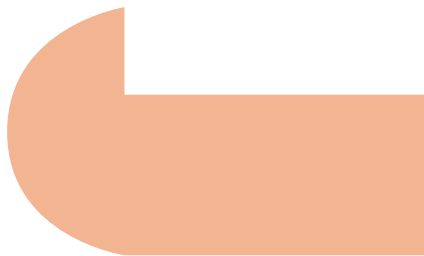
ABOUT JUTE

JUTE Theatre Company's story is a simple one; the best stories are. Like all the best stories, ours is rich with courage, resilience, hope and joy. It began with a simple passionate idea, yet one that has endured for almost 30 years, engaging the talents and the hearts of artists and audiences alike. Over time, our story has developed a compelling plot; one that twists and turns, adapts and refines, delivering satisfying experiences time after time. But our story is also grounded in reality; with a clear eye on the practical challenges of the current world and foreseeable landscape.

JUTE is uniquely placed to promote diversity through the performing arts from its base in northern Queensland; a region teeming with cultural influences from Asia, the Pacific, Italy, Greece, Eastern Europe, Middle East and Africa, and with a significant Indigenous Australian population. With a keen sensibility to best practice in intercultural engagement and a strong cultural protocols policy, JUTE has an ongoing commitment to developing diverse voices within all its programs and attracting a diverse audience base.

It is a story with no denouement in sight – for it has a vision, a mission and a strategy to build upon its past successes and to forge ahead into a bright and ambitious future.

From humble beginnings in regional obscurity, stretched and moulded through years of hard work, vision and persistence, **JUTE Theatre Company** has become a dynamic, award-winning, nationally-regarded theatre company, sitting at the forefront of industry practice and consistently seeking new boundaries to explore in theatre practice.









VISION & MISSION

To be the leader in regional Queensland in theatre making, so that

- The diversity of our communities is more strongly represented on stage;
- All stories are brought to life and regional voices are heard;
- A culture of activated, civil society is fostered, grown and maintained;
- The Bulmba-ja Arts Centre is activated with a diversity of programs;
- Regional capacity building transforms economic social and well-being outcomes; and
- Regional communities feel empowered.

VALUES

- Diversity to reflect our communities
- Long-Term Strategic Relationships and programs
- A proactive approach to opportunities
- Leadership and collaboration
- Listening and learning from First Nations leaders

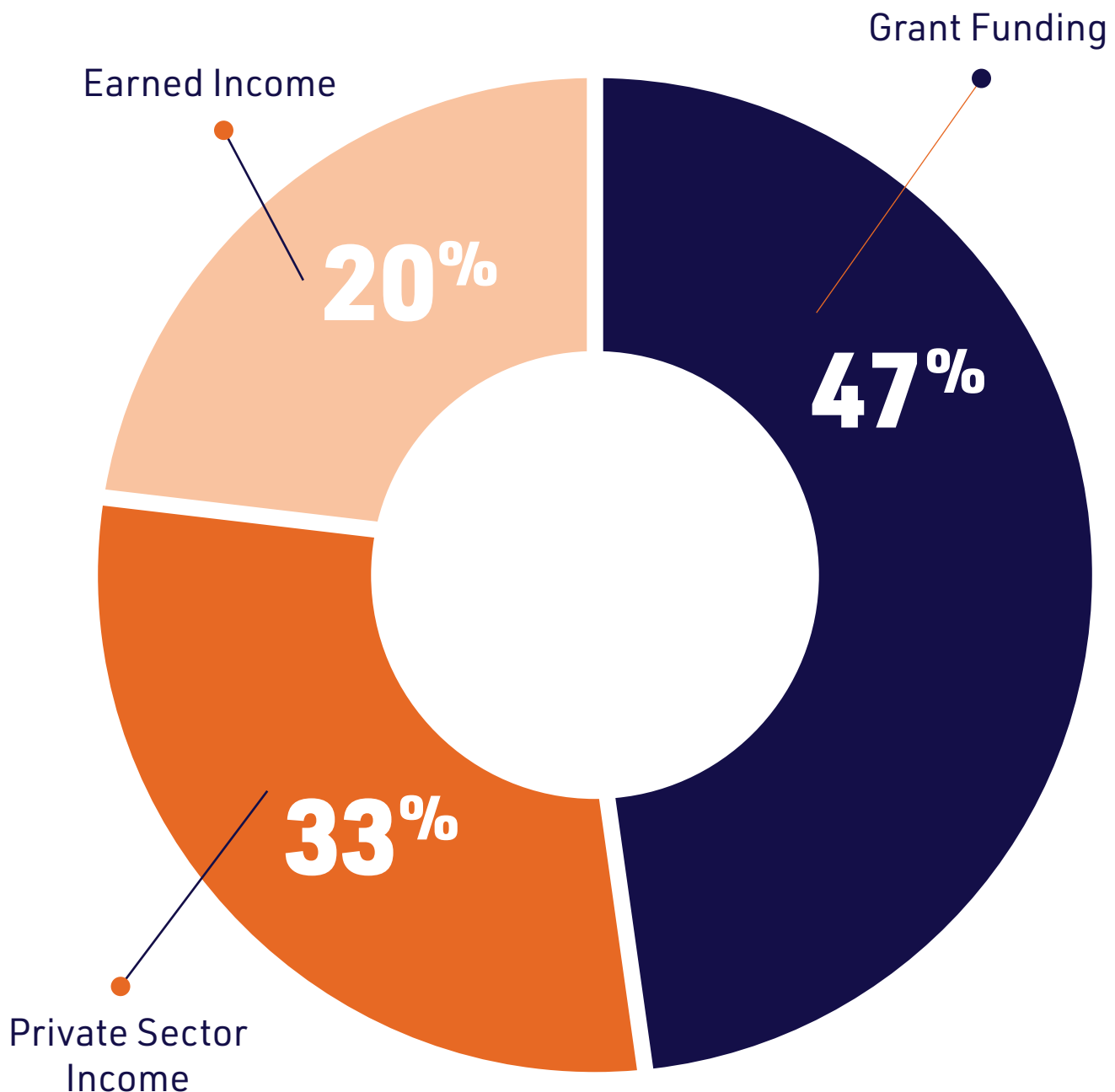
WHAT WE DO

- Develop new works and engage with audiences.
 - Tour and provide accessible, high-quality theatre to regional and remote communities.
 - Share lived experiences that resonate with the local community.
 - Build relevant skills and provide FNQ with industry experience and support for emerging artists.
 - Foster connected communities by partnering with community organisations, government departments, funders, sponsors, mentors and industry bodies.
 - Provide qualitative and quantitative input into the research and development of relevant programs and policies.
-

JUTE DOES THIS THROUGH OUR ANNUAL PROGRAMS WHICH INCLUDE:

- **Productions**
- **Touring**
- **Dare to Dream Tour & Residency Program**
- **New Work Development Programs**
- **Youth and Outreach Programs**
- **Training and Mentorship Programs**

2021 REVENUE SOURCES



Turnover **\$1,355,133**

GOALS

- **CREATE** distinctive, resonant theatre experiences.
- Actively **ENGAGE** with First Nations and **culturally and linguistically diverse** community members.
- **BUILD** capacity and theatre making skills in **Far North Queensland**.
- **IMPROVE** organisational **capability and efficiency**.
- **INCREASE** financial security and independence.
- **CEMENT** JUTE's position as a **cultural leader** in Far North Queensland.

JUTE



2021 STATISTICS

COVID-19 NOTE:

Although Covid continued to impact the work of the Company, JUTE continued to overcome difficulties as they arose.

% of Attendees & Participants who rate our work as good/excellent:

TARGET **95%**
ACTUAL **99%**

Number of Attendees & Participants:

TARGET **6,900**
ACTUAL **11,506**

% of Artists & Artworkers who are First Nations/CALD:

TARGET **76%**
ACTUAL **46%***

*the actual figure was lower than expected / targeted due to postponement of a production as a result of COVID-19 restriction.

Number of paid artists and or Artworkers:

TARGET **72**
ACTUAL **99**

Number of Activities delivered outside your local authority area:

TARGET **97**
ACTUAL **289**

% of total income that is private sector sponsorship and/or Fundraising and earned income:

TARGET **39%**
ACTUAL **53%**

CHAIR'S REPORT

Every year when I reflect on JUTE's achievements, I pinch myself and recognise how privileged I am to be part of such a dynamic, brave, tenacious company. I love the stories we tell and the people we meet, and most of all, the impact we have.

JUTE is so much more than "just" a theatre company. JUTE uses the art of theatre to change lives.

From the wonderful shows, the development of new work, the professional development for actors of all ages and the community engagement, in all these processes we seek to transform. Theatre offers us such a powerful way to shed light and insight into all our human conditions, triumphs, and challenges.

And the most wonderful thing about theatre is you cannot do it alone! Yes, each person must do the work, and work very hard, but essentially theatre is a collaborative, communal activity, and that's what I love the most.

From every single volunteer, team member, theatre practitioner, set designer, lighting designer, costume

designer, set builder, administrator, director, writer, dramaturg, the list goes on, each person adds to the creation of the whole event, and each little piece is a spark of magic. You are JUTE.

In addition, there are the many supporters, the wonderful financial backers, philanthropic supporters, businesses, State, Local and Federal Governments, and of course our audiences. Everyone makes JUTE. JUTE also needs a clear leadership team, and for that I thank my fellow JUTE Board of Directors for your absolute dedication to JUTE's vision and longevity.

And of course, from everyone at JUTE, a huge thank you and appreciation to the visionary that is Suellen Maunder, CEO and Artistic Director. It is your heart, soul and imagination that lights the JUTE flame and your hard work that keeps it going. Thank you.

Gill Townsend

Chair

Gill Townsend (far right) at the Opening Night of La Bella Figura.



ARTISTIC DIRECTOR / CEO REPORT

My Artistic Director/CEO report from 2020 was imbued with Covid-19 stories with the company riding the wave of the pandemic and the 'new normal'. In 2021, we hoped that Covid had passed us by in our small regional centre, but the new Omicron wave and open borders threw us back into the reality of Covid. At the time of writing this report in early 2022, we are still unable to accommodate unvaccinated staff, audience members and participants in our venue and we play the tricky game of wait and see to know which artists we can contract due to the vaccination mandate.

Despite the ongoing challenges, 2021 was a great year for our artists, audiences and participants. We were able to remount the 'To Kill A Cassowary Show' which was shut down in March 2020 due to Covid, we delivered our 10-week Dare to Dream remote community tour and residency program and added another Dare to Dream program, specifically about road safety that toured for a further 5 weeks. Our final show of the year, 'La Bella Figura', was a sell-out every night – JUTE's largest selling show to date. We finished the year collaborating with an emerging young producer to develop and produce a new work featuring our young acting students.

JUTE undertook three creative developments to progress new work and two of these will be produced in 2022, with the third proposed for a 2023 production.

Our development programs continued to grow. Never happy to just set and forget, JUTE re-evaluated our Actors Studio program and seeded the production and career pathway program (JAS X) which has advanced to the next level in 2022. We thank sponsors Hansen Yuncken who have provided scholarships for several students.

JUTE took advice from First Nations artists and developed a First Nations specific playwriting program to be delivered in 2022, while continuing to deliver the Write Sparks 101 and Writer in Residence programs. We also commenced our 3-year Build Back Better

project which undertook a review and analysis of theatre specific skills in regional Queensland and Northern Territory, leading to a skills development program in 2022 and regional touring in 2023. JUTE collaborated with Kuranda Youthlink and the Kuranda Neighbourhood Centre to deliver a theatre development program to young people in Kuranda and we continued to collaborate with Centrelink Migrant Settlement Services to support the development of stories for performance.

We developed our second digital online skills development program, this time in technical theatre production which will be available in 2022.

Strategically, JUTE has been working towards attracting long-term funding both from government departments other than the arts, and major sponsors and philanthropic organisations. It is our strong belief that our programs can help deliver community change through the power of theatre and we were delighted when we attracted 4.5 years of funding from the Department of Transport and Main Roads. We pay tribute to the 6-year investment from the Tim Fairfax Family Foundation from 2016 – 2022 that has had an incredible impact on remote communities and on our Company development. We also acknowledge the 2-year commitment from Westpac 2021 and 2022 and Ergon Energy support since 2018. With the assistance of these and other supporters we will continue to deliver real change to communities in Far North Queensland.

All of this could not happen without the support of a truly dynamic and engaged Chair and board of directors, our tremendously dedicated and skilled staff, our volunteers and of course all of the many, many theatre makers that populate our programs and create the magic. Thank you to everyone who has made 2021 a success.

Suellen Maunder

Artistic Director/CEO

PRODUCTIONS & TOURS

LA BELLA FIGURA

BY FRANK DANGELICO,
ROZ PAPPALARDO AND
KATHRYN ASH

MUSIC BY RUBINA KIMIHA AND
LYRICS BY FRANK DANGELICO,
ROZ PAPPALARDO, KATHRYN ASH
AND RUBINA KIMIHA



La Bella Figura (meaning, the beautiful image) is a new musical dramedy by second-generation, Italian-Aussies Frank Dangelico and Roz Pappalardo, and local playwright Kathryn Ash.

Directed by JUTE's Artistic Director, Suellen Maunder, herself a fourth generation Italian, with set design by Simona Cosentini and Simone Tesorieri, our resident Italian-Australian first-generation migrants, the play unpacks the complexities of being an Italian-Australian; steeped in the fading family legends of immigration, driven by family expectation to do well, and feeling challenged between the notion they have 'made it' into mainstream Aussie culture and the need to keep that which is precious and meaningful about their heritage.

La Bella Figura is an authentic theatre experience, filled with warmth, comedy and deeply moving moments. It moved the audience through toe-tapping original songs by local composer Rubina Kimiha, to fighting back tears over the poignant storytelling.



THE SEASON:

15 – 23 October 2021

Number of Performances

8

Total Attendance

1789 (100% Venue Capacity)

Box Office Revenue

\$61,940

Mick Fuhrmann:

Promotional photography and artwork,
chorus headshots

Paul Furse: production, rehearsal and
performance photos and headshots



CREATIVE TEAM:

Playwrights:

Roz Pappalardo,
Frank Dangelico &
Kathryn Ash

Director:

Suellen Maunder

Composer/ Choir Master/ Music Director:

Rubina Kimiia

Costume and Set Designer:

Simona Cosentini

Set and Props Designer:

Simone Tesorieri

Lighting Designer:

Jason Glenwright

Sound Designer:

Guy Webster

Projection Designer:

Nathan Sibthorpe

Choreography:

Rachel Terry

Stage Manager:

Rachel Bradley

Production Manager:

Sam Gibb

Assistant Stage Manager:

Marilyn Marsh-Booth

Audio Operator:

Joel Elliot

Chorus members:

Nikki Doll,
Frank Lanza,
Vitalia Zanda,
Antonio Lo Conte,
Julia Allman,
Julietta Eller,
Sophia Goisisi

Directorial Observers:

Natalie Taylor,
Amber Grossmann

Set:

Just The Man Handyman
and Home Maintenance

BACK ON TRACK

BY ISAAC DRANDIC

DARE TO DREAM – ROAD SAFETY PROJECT

Eric is a 10-year-old boy who dreams of becoming a dare – devil motor-cross champion just like his hero, Chad Reed. Eric lives with his grandmother (nan), who has laid down the law about motorbikes and road safety. Nan insists Eric wear a crash helmet and he is not allowed to practice with other kids. Eric wonders how he is ever going to be a champion with such tough rules. Nan has good reason to be cautious; both Eric's parents died a few years back in a car crash when someone threw a rock at their moving car. Eric alone survived the crash because he was wearing a seat belt. One night Eric's cousin Dennis tempts him to sneak out and ride the practice tracks...without his helmet. How off track can he go? Between playing it safe and taking risks, Eric has to find a way of making his dream come true; which means getting back on track and listening to his own instincts – and his nan.



THE TOUR/RESIDENCY SEASON:

27 April - 4 June 2021 (5 weeks)

Communities

**Yarrabah, Djarragun College,
Pormpuraaw, Kowanyama
& Mapoon**

Number Of School Performances

5

Number of Community Performances

5

Total School & Community Audience Numbers

1291

Number of residency participants

994

Total Performance/Project Fees

(commissioned by 5 communities through Department of Transport and Main Roads, road safety grants)

\$104,065

CREATIVE TEAM:

Director: Isaac Drandic

Set, Props & Costume Designer: Hayley Gillespie

Composer: David Hudson

Playwright: Isaac Drandic

CAST & RESIDENCY FACILITATORS:

Leonard Donahue

Taeg Twist

GET YOUR GEEK ON

BY ISAAC DRANDIC

DARE TO DREAM – GIRLS IN SCIENCE

12-year-old Djirra is a science whizz; she knows how to make a robot walk and volcano pop bright coloured fizz. Her hero is David Unaipon - you know the bloke who's on the Australian \$50 note! He was an Australian Indigenous inventor, and just like him, Djirra wants to make an invention that will change the world for the better... the world's greatest ever invention! But what? Djirra is excited that the school science fair is coming up, and she wants to take out the top prize with a great invention. She's got some competition, though. Her classmate and archrival in the invention game, Kevin, will do anything to take that first prize instead of her.

THE TOUR/RESIDENCY SEASON:

28 June – 17 September (10 weeks)

Communities

Innisfail, Cooktown, Mapoon, Weipa, Pormpuraaw, Aurukun, Kowanyama, Mossman, Mareeba

Number Of School Performances

9

Number of Community Performances

7

Total School & Community Audience Numbers

1259

Number of residency participants

994

Total Performance/Project Fees

\$15,818

CREATIVE TEAM:

Director: Isaac Drandic

Set, Props & Costume Designer: Simona Cosentini & Simone Tesorieri

Composers: David Hudson & Nigel Pegrum

Stage Manager: PJ Rosas

CAST & RESIDENCY FACILITATORS:

Sean Dow

Taeg Twist



TO KILL A CASSOWARY

BY LAURIE TROTT

ONE HARD-HEADED BLOKE, ONE HARD-HEARTED DAUGHTER IN A BATTLE FOR THE FUTURE.

Old Amos leads an eccentric life hidden deep in the tropical rain forest of Far North Queensland Cassowary Coast. He's a bohemian eco-warrior, a spiritual eclectic and a cantankerous loner but for the occasional visit from his mysterious neighbour, Josie. His idyllic existence living amongst the Orange-footed Scrub Fowl and the illusive Cassowary, however, is endangered when his estranged daughter Paula moves in. She has her eyes on his precious real estate. She has plans. Over my dead body, thinks Amos. He may be right.

THE SEASON:

5 - 13 March 2021

Bulmba-ja Arts Centre

Number of Performances

8

Total Attendance

774 (56% Venue Capacity)

Box Office Revenue

\$28,901



CREATIVE TEAM:

Director:	Bridget Boyle
Set & Costume Designer:	Simona Cosentini
Set & Props Designer:	Simone Tesorieri
Lighting Designer:	Jason Glenwright
Sound Designer:	Guy Webster
Projection Designer:	Nathan Sibthorpe
Dramaturgy:	Kathryn Ash
Voice Over Artists:	David Terry & Susan Prince
Technical Consultant:	Sam Gibb
Stage Manager:	Teegan Kranenburg
Photography/ Videography:	FrontRow Foto
Marketing Design:	Astie Design
Set Construction:	Just the Man Handyman and Home Maintenance

CAST:

Amos	Steven Tandy
Paula	Natalie Taylor
Josie	Paula Nazarski



ONE SECOND

JUTE ACTORS STUDIO EXTENSION PROGRAM IN COLLABORATION WITH OVERALL ARTS

The JUTE Actors Studio Extension Program was an extension program offered to young actors aged 13-17 Who had studied previously with the JUTE Actors Studio. The roles were auditioned and the performers rehearsed towards a production. The program was led by a creative team which included emerging and established artists. Workshops in theatre design were offered as part of the program.

JUTE Theatre Company delivered this program in association with young theatre practitioner Amber Grossmann, and her company Overall Arts.

The Play:

One Second tells the story of a circle of friends at senior high school, standing on the brink of adulthood; facing the pressures of final exams, the hectic events of graduation ceremonies and parties, and all the excitement and nervousness of starting out their independent lives. Their heads are already in the future, all of them dreaming of the times ahead, excited to think of their lives stretching out before them. Everything seems so epic.

But when one of the friends makes a split-second choice, all of their futures change in an instant. Full of fast-paced humour, truthful observations and contemporary youth perspectives, this play will move your heart and remind you that every day is all there

THE SEASON:

5 & 6 November 2021

Number of Performances

3

Total Attendance

165

Total Box Office Revenue

\$3170

Participant Fees

\$2520



CREATIVE TEAM:

Director:	Amber Grossmann
Mentoring Director:	Suellen Maunder
Playwright:	Amber Grossmann
Dramaturge:	Kathryn Ash
Set and Costume Design:	Hayley Gilliespie
Lighting Design:	Sam Gibb
Sound Design:	Clara Satzke

ENSEMBLE CAST:

Levi Fitzgerald	Andrew Oxford
Madison Fry	Emilie Roberts
Alex (Katie) Hava	Magdalena Schoder
Thor Morrison	Joel Turnbull

NEW THEATRE WORK CREATIVE DEVELOPMENT AND SHOWCASES

New Work Development Programs

- **From Campfire to Stagelight** Creative Development & Showcase
- **Cloud Song** Creative Development & Showcase
- **Queenslander** Creative Development

Creative Developments

A creative development is an advanced form of script development where the writer works intensively with a director, dramaturg, actors and even at times designers for five days in a hothouse workshop setting. At the end of the five days, and a number of rewrites, the work is given a public reading, with feedback from the audience. It's a speedy way to bring a script to the boil, and create a buzz around the work for a potential future audience.

FROM CAMPFIRE TO STAGE LIGHT

by David Hudson, Kathryn Ash
& Cindy Hudson

From Campfire to Stage Light tells the story of Far North Queensland-born First Nations singer-songwriter, storyteller, dancer, actor, visual artist, cultural leader and global ambassador for Indigenous Australia, David Hudson.

David has toured all over the world with Greek composer Yanni, traversing the world musically and educating people about his culture. He co-founded the award-winning dance troupe 'Tjapukai', whose achievements include being Australia's longest running theatrical production. David has emerged as a strong cultural leader with a significant arts practice.

The Creative Development culminated in a 40-minute Showcase performance, giving the audience insights into the development process with a presentation of selected scenes and songs. This was followed by a Q&A with David and his creative team.

Developed in partnership with JUTE and with support from the Arts Queensland First Nations Commission Fund. In 2022, 'From Campfire to Stage Light' will be co-produced by JUTE Theatre Company and David's own company Didgeralia, as part of the Cairns Indigenous Art Fair.

Creative Development Dates:

Workshops | 9 – 13 August 2021
15 – 19 November 2021

Bulmba-ja Arts Centre

Showcase Presentation | 13 Aug

Bulmba-ja Arts Centre

Number of artists engaged **7**

Total attendance to the
public reading **171**

Creative Team:

Writing Team: David Hudson
Kathryn Ash
Cindy Hudson

Director: Suellen Maunder

Performer: David Hudson

Set Design Team: Jedess Hudson
Simona Cosentini
Simone Tesorieri

Lighting Design: Mark Jennings (consultation)
Sam Gibb

Sound Design: Nigel Pegrum

Projection Design: Colin Pett



CLOUD SONG

by Marilyn Marsh-Booth

A new work arising from JUTE's Write Sparks 2020 and JUTE's Writer-in-residence program 2021, 'Cloud Song' comes from author Marilyn Marsh-Booth's lived experience as one of the world's first trained female commercial pilots in the late 1960's, when despite being in the age of women's liberation, certain careers were considered hopelessly out of reach for women. In fact, the aviation industry, like many others, remains stalwartly male-dominated even today. This play is a call to the brave. It is a call to young women today to never accept the word 'no' to their career dreams on the basis of their gender.

After many months of writing and crafting this work, 'Cloud Song' underwent a 5-day Creative Development followed by a public showcase.

The creatives shared the outcomes of the development with the audience, giving a behind-the-scenes" glimpse into what is involved in developing a work for stage. Audience members were shown some of the scenes and learned about directorial decisions and changes to the script made during the week.

Creative Development Dates:

Workshops | 6 – 10 December 2021

Bulmba-ja Arts Centre

Showcase Presentation | 10 December

Bulmba-ja Arts Centre

Number of artists engaged **6**

Total attendance to the public reading **76**



Creative Team:

Playwright:	Marilyn Marsh-Booth
Dramaturge:	Kathryn Ash
Director:	Madonna Davies
Emerging Sound Designer:	Clara Satzke
Sound Design Mentor:	Guy Webster

Cast:

Julia Allman	Brett Walsh
Suellen Maunder	Kathryn Ash

QUEENSLANDER

by Sue Chamberlain

A darkly humorous play strapped tightly between frightening truths and vicious lies, 'Queenslander' preempts a possible future of crumbling human rights, community discord and a very Big Brother.

The play asks questions about the rise of totalitarianism and the demise of democracy - potent questions for our times, but it asks these questions through the prism of an ordinary Queensland family.

Queenslander is written by Sue Chamberlain, a JUTE Write Sparks 2018 alumnus and writer-in-residence since 2019. Although Sue has worked on the script for several years, when the Covid pandemic hit and with the rise of dictators and internet conspiracy theories across the world and as the community became divided about masks and vaccinations, the story truly came into its own.

Queenslander underwent a 5-day Creative Development process late 2021. The work was produced in 2022 and as expected it was controversial and confronting.

Sue Chamberlain was a recipient of the international Creative Power Award.

Creative Development Dates:

Workshops | 13 - 17 December 2021

Bulimba-ja Arts Centre

Number of artists engaged **10**

Creative Team:

Playwright: Sue Chamberlain

Dramaturge: Kathryn Ash

Director: Suellen Maunder

Cast:

Julia Allman

Isaac Drandic

Patrick Mays

Madonna Davies



RESIDENCY PROGRAMS



DARE TO DREAM

BACK ON TRACK AND GET YOUR GEEK ON

Dare to Dream is about the transformative power of theatre at its most simple, most raw, most potent. JUTE Theatre Company initiated the Dare to Dream program with the intention of featuring new theatre works by, about and for First Nations peoples.

Once on the road, each community visit comprises a five-day performance and workshop schedule with a professional performance followed by a series of daily, school-based workshops for students culminating in their own performance version of Dare to Dream. Critically, the program also provides the forum and opportunity for these communities to see Indigenous culture and stories represented on stage in a positive light; working with Indigenous students to help them voice their aspirations for the future.

For its first Dare to Dream tour in 2021, JUTE was commissioned by five communities to deliver a residency program centred around road safety. The play for this tour was named, *Back on Track*, after the original play written for this residency tour by Isaac Drandic. The *Back on Track* program received a National Planning Institute of Australia (Queensland) Award.

Later in 2021, a second residency tour was delivered focused on the theme of girls in STEM (Science, Technology, Engineering and Mathematics). The play, *Get Your Geek On*, was written by Isaac Drandic. This residency tour was taken to 10 regional locations.

For more details on the plays and touring locations, please refer to the productions section of this Annual Report.



SKILLS DEVELOPMENT & PARTICIPATION PROGRAMS



Write Sparks

101

Write Sparks 101 is an annual JUTE program that offers a professional development opportunity for writers living and working in Far North Queensland. The professional development package guides groups of like-minded writers through the process of developing new performance work. The program was delivered through a 3-week writing residency program plus one-on-one dramaturgical support and culminated in a professional play reading of the drafts of work.

2021 saw Write Sparks being delivered not only twice in its customary 3-week residency style, but also three other iterations delivered in a varied pattern to suit the needs of the writing cohort.

Facilitator/Dramaturg: Kathryn Ash

Round 1

Workshop Residencies

6-9 May | 21-23 May | 18-20 June

One-on-One Dramaturgy: 24 – 28 May 2021

Play Readings: 20 June 2021

Audience attendance: 18

Participants:

Gill Townsend

Dan Bateman

Jennifer Napier

Katie Hava

Amber Grossmann

Round 2

Workshop Residencies

29-31 October | 5-7 November | 26-28 November

One-on-One Dramaturgy: 8 – 12 November 2021

Play Readings: 28 November 2021

Audience attendance: 15

Participants:

Julia Allman

Lucie Guilbault

Cindy Morris

Andrew RJ Warren

Shannon Jensen

Natalie Taylor

Janet Lui Terry



Round 3

Workshop Residencies (Kuranda Youth)

June 19, 20, and 21

A 3-day short version of Write Sparks delivered as part of the Kuranda Youth project.

One-on-One Dramaturgy: 8 – 12 November 2021

Play Readings: : 21 June 2021

Audience attendance: 5

Participants:

XJ Chin
Shawn Dreiberg
Che'La Nicholls-Gray

Of the new works generated from WRITE SPARKS 101 programs, themes being explored by these writers include:

- Migrant Experience
- LGBTIQ+ perspective
- Youth Mental Health
- Returned Veterans' Mental Health
- Historical Events
- Climate Change Action
- Modern Love and Technology
- Indigenous Identity through Art and Connection
- Loss of Regional Media

Number of Participants in WRITE SPARKS 101 programming: 15

WRITE SPARKS 101 Participants self-identified as*:

Culturally & Linguistically Diverse **3**
LGBTIQ+ **3**
Gender Diverse **3**
Youth **4**
First Nations **2**
Artists with a Disability **1**
Neurodiverse **2**

*NB, some participants identified as more than one of the above. E.g. First Nations and Gender Diverse or Youth and Neurodiverse.

Round 4

WRITE SPARKS VARIATION

Mindlife Blog Writing

Weekend July 9.10.11

Three-day workshop program with the Mind-Life Team, combining elements of JUTE's Write Sparks Program, to explore more effective blog writing.

Participants:

Gill Townsend	Sharon Sarah
Gaynor Ellis	Sharon Vaughan
Helen Glover	Tyneal Hodges
Melissa Robertson	

Number of Participants in WRITE SPARKS MIND LIFE VARIATION: 7

Round 5

CQRASN WRITE SPARKS

Masterclass

June 26-27

A weekend Write Sparks style workshop masterclass, delivered online for cross-regional playwrights, was designed for former Write Sparks 101 graduates to explore master texts like Shakespeare and modern classics in depth, and attempt to apply lessons learnt from these texts to create their own short scenes.

Participants:

Abigail Andersson	Liam Boyd
Maureen Connolly	Esther Elder
Trish Mears	Linda Lorenza
Louise McErlain	

Number of Participants in WRITE SPARKS 101 programming: 8

Participants self-identified as*:

Culturally & Linguistically Diverse **0**
LGBTIQ+ **1**
Gender Diverse **1**
Youth **1**
First Nations **0**
Artists with a Disability **0**
Neurodiverse **0**

*NB, some participants identified as more than one of the above. E.g. First Nations and Gender Diverse or Youth and Neurodiverse.

2021 Writers-in-residence Program

Ongoing Dramaturgical support by Kathryn Ash for nurturing new works development.

Rebecca Altaffer:

The Uncommon Orbit of Things.

Themes of Death and Grief, Disability and addiction

**Dennis McIntosh/Sangethien Klamkaew (CALD):
I is Maggie**

Themes of Migrant Experience, Workplace Health and Safety, Female empowerment.

**Marilyn Marsh-Booth (Mature-age Female):
Cloud Song**

Themes of workplace and career gender-bias, gender expectation and stereotyping, gendered workplace harassment and discrimination.

Kerri Adams:

Atlas

Themes of mental health, civilisation vs wilderness, off-grid Daintree lifestyle.

Sue Chamberlain:

Queenslander

Themes of Government Over-reach, political polarisation, surveillance, privacy and human rights.

Amber Grossmann (Youth):

One Second

Themes of teenage drinking, drink driving, teenage expectations and relationships.

David Hudson (First Nations):

From Campfire to Stage Light

Themes of historical prejudice, systemic racism, displacement, Indigenous pride in culture, Australian retrospectives, personal triumph, musical and visual storytelling.

Kuranda Youth Theatre Program

8-week theatre program delivered in partnership with TRACQS, Kuranda Neighbourhood Centre, Youthlink, funded by the Queensland Government. A small but committed group of young people aged 18-25 developed their confidence, writing and acting skills, culminating in a community performance titled "TORN" on the main stage at the Kuranda Amphitheatre.

Facilitators:

Eddi Asher
Brett Walsh
XJ Chin
Nikita Joffrey
Hayley Gillespie
Kathryn Ash

Number of Participants: 2

Shawn Frieberg (Youth, CALD)
Che'La Nicholls-Gray (Youth)

Number of Workshops in Kuranda: 25
(a total of 80 hours workshops)

Number of Workshops in Cairns: 4 including 3 days of Write Sparks 101 (total of 18 hours)

Number of Performances: 1

Audience: 32

JUTE Actors Studio

The JUTE Actors Studio answers the identified need for the delivery of professional theatre craft workshops in this region. The program works to develop acting skills, stage craft, ensemble work, creative capacity and deepens understanding of acting as a professional practice. A high level of discipline and commitment to the training is expected from all students.

4 terms | 32 classes | 4 showcases

Facilitators:

Term 1 & 2:

Julia Allman

Term 3:

Amber Grossmann (Gobos and Parcans),
Peta Cooke (Ensemble)

Term 4:

Julia Allman

Showcase Panels included

Suellen Maunder, Kathryn Ash, Susan Prince,
Amber Grossmann, Anthony Gooley, Brett Walsh,
Madonna Davies, Shaneen Mason, Julia Allman,
Natalie Taylor.

Showcase Attendance 81

Number of participants

9 - 12 yrs | Gobos 13 - 17 yrs | Parcans
24 / 151 attendances **42 / 287 attendances**

18 yrs + | Ensemble
30 / 148 attendances

JUTE Actors Studio

Extension Program

The JUTE Actors Studio Extension Program in association with Overall Arts consisted of 13 weeks of rehearsal of the new work "One Second", written and directed by Amber Grossmann, championing the talent of eight emerging actors from the JUTE Actors Studio. The goal of the JUTE Actors Studio Extension Program is to provide a professional rehearsal experience, with a high calibre performance outcome; giving the students valuable skills and industry experience.

Facilitator:

Amber Grossmann (mentored by Suellen Maunder)

Performance: See One Second for further details

Youth Mentorship Program and One Second Production

Building on from the successful 2020 JUTE/Overall Arts co-production of Knowing Me, this 2021 program was again delivered in partnership with fledgling youth theatre company Overall Arts and featured professional skills training to a select group of 8 teenagers (aged 14-17) who are looking for a career pathway in theatre arts. The teenagers, who each had to audition for entry, were largely drawn from JUTE's own JUTE Actor Studio youth actors. Overall Arts artistic Director, Amber Grossmann, led a series of 6 intensive weeks of training/rehearsal and undertook script dramaturgy with JUTE's Kathryn Ash to develop Grossmann's new work One Second. The program culminated in a performance season of the youth-focused, One Second.

Facilitators:

Suellen Maunder

Kathryn Ash

Amber Grossmann

Number of Participants: 8

Participants:

Thor Campbell Morrison

Andrew Oxford

Emilie Roberts

Levi Fitzgerald

Madeline Fry

Alex Hava

Maggie Schoder

Joel Turnbull

Participants self-identified as*:

Culturally & Linguistically Diverse **0**

LGBTIQ+ **1**

Gender Diverse **2**

Youth **8**

First Nations **1**

Artists with a Disability **1**

Neurodiverse **1**

*NB, some participants identified as more than one of the above.
E.g. First Nations and Gender Diverse or Youth and Neurodiverse.

Number of Performances: 3

Number of Audience: 165



ONLINE DEVELOPMENT PROGRAMS

Write Out Loud

Online Writing for Performance Program developed and delivered by playwright and actor Kathryn Ash. Featuring 9 modules with interactive videos, hands-on writing exercises and tools to turn ideas into great stories people will love.

Behind the Scenes: online production course

JUTE and industry professional Sam Gibb have worked together on a professional development program with the intention to develop technical production skillset in regional areas, encourage young theatre professionals to pursue careers in technical theatre, share a vast array of theatre and entertainment based knowledge gathered over 20 years in the industry, share knowledge of the other creatives currently working within the industry sharing of digital tools that have been refined and provided reference for current industry professionals who wish to re-connect or further educate themselves on areas of the industry they may not have previously had access to.

OUTREACH PROGRAMS



Build Back Better

Consulted regional theatre makers to research skills gaps and developed a report which formed the basis for a successful funding proposal, Build Back Better. The overarching aim of the Build Back Better project is to aid the recovery of the performing arts across Northern Australia by identifying and filling skills shortages in the professional theatre sector, building capacity, and facilitating at least two touring shows. Work on this project continues in 2022 and 2023.

Over Sea, Over Me

Over Sea, Over Me was a joint project between Centacare FNQ and JUTE Theatre Company featuring 20 New Australian women. The end result was shown Friday May 28th at Bulmba-ja in a free public performance.

Workshops were delivered in Edmonton at the place where the women regularly met- Uniting Church Hall, Ravizza Close, Edmonton- and lasted 2-3 hours over 6 weeks. The final full day of workshop and rehearsal was held at Bulmba-ja Arts Centre in the Theatre.

The themes of the work centred around water; how it is used, what it provides, how it filters into the daily lives of these women. Water is a blessing, a danger, a cleanser, a barrier, a wonder, and a force to be reckoned with. Indigenous perspectives were emphasised by the Indigenous Facilitator Monica Stevens.

The performers took us from Sunday through the week to Saturday, articulating the minutiae of their lives with water using a mixture of singing, dancing, and storytelling. It features a mixture of cultures from the Democratic Republic of Congo, Rwanda, Cook Islands, Papua New Guinea, Torres Strait Islands, Japan and also Hmong people.

Dates: 23 April – 28 May

Number of Participants: 20 participants – all CALD

Workshops: 6

Facilitators:

Monica Stevens (Indigenous)

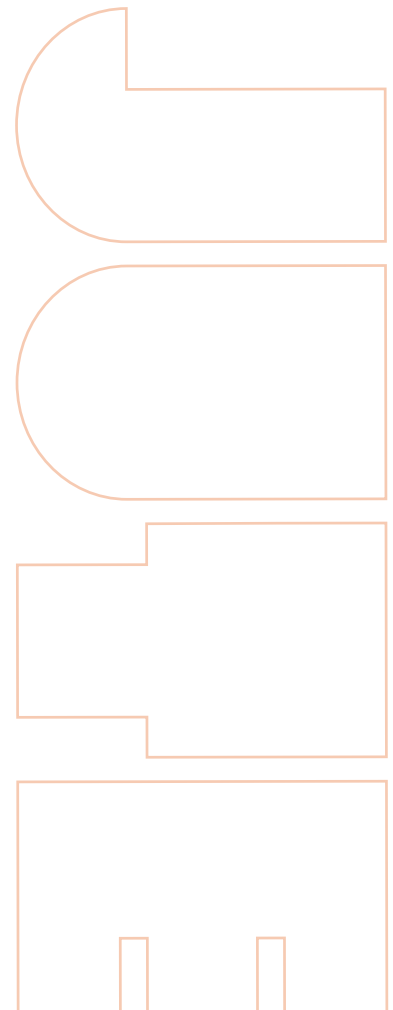
Karen Jackson

Friends: Men's Group Workshops

Delivered in partnership with Centacare FNQ, the Friends project invites two established regional artists to deliver up to 5 residency workshops designed to engage an established cohort of local new Australians, Migrants and refugees, drawing out a sense of their lived experience of culture both in Australia and in their culture of origin, and in particular their values around friendship. The artists explored their stories, which covered themes of cultural significance of continuity, disruption, resilience, change, fluidity, adaption and ultimately optimism.

Dates: 22 and 29 October

Number of Participants: 15 participants – all CALD





JUTE Revue

JUTE Revue is a 'showcase' of the Company and our programs and brings together JUTE's stakeholders including artists, arts organisations, supporters, funders, investors and donors. The Revue event seeks new ways of connecting, engaging and sharing JUTE's story and celebrating the company's connections. Two JUTE Revues were held during 2021. The first JUTE Revue in May was centred around our "Back on Track" Dare to Dream production. The second JUTE Revue featured young actors from our JUTE Actors Studio, and a talk by town planner Nikki Huddy who was instrumental in JUTE receiving an award for "Back on Track". The Cloud Song Creative Development outcome was also presented this night, making for a successful and engaging "double act".

25 June Attendance: **130**

10 December Attendance: **109**



Theory of Change & Impact Measurement Project

Thanks to the funding by the Paul Ramsay Foundation received by Social Impact Hub, JUTE gratefully was the beneficiary of the Social Impact Hub's expertise to develop its Theory of Change as well as Impact Measurement framework. A Theory of Change depicts how a program is intended to achieve meaningful, positive changes for stakeholders – not simply a description of what the intended change is. The exercise of going through the process of mapping out how and why it is achieving meaningful positive change for our stakeholders was extremely helpful in enabling JUTE to better communicate with others what JUTE does and why it matters. JUTE does so much that sometimes it is hard to be succinct and capture all that we do in a clear and concise manner. Our Theory of Change has been included in Appendix B.



AWARDS

Australian Institute of Planning Award

Category:

Community Wellbeing & Diversity Award for Excellence

Awarded to:

Planz Town Planning, JUTE Theatre Company, Yarrabah Aboriginal Shire Council, Isaac Drandic (playwright)

Project: **Back on Track**

Positive Attention to Road Safety and Behaviour Change using the Power of Theatre.



SPONSORS & PARTNERSHIPS

GOVERNMENT FUNDERS



Australian Government
Regional Arts Fund



Queensland
Government



PHILANTHROPIC FUNDERS



SPONSORS



HANSENYUNCKEN



LA PIZZA



centacare
FNQ

IN KIND SUPPORTERS

SOCIAL
IMPACT
HUB

frontrow foto



APPENDIX – 2021 AUDITED STATEMENTS **AND** THEORY OF CHANGE

APPENDIX A

2021 AUDITED STATEMENTS

**JUST US THEATRE ENSEMBLE
TRADING AS JUTE THEATRE COMPANY
ABN: 61 072 586 639**

DIRECTORS' REPORT

The Directors present their report, together with the financial statements, on the Company for the year ended 31 December 2021.

Information on Directors

The following persons were directors of the Company during the whole of the financial year and up to the date of this report, unless otherwise stated:

Gillian Townsend (Chairperson)	John Paul Fischbach
Karyn Weller (Sectretary - resigned 22 Oct 2021)	Patricia Courtenay
Suellen Maunder	David Layt (Treasurer - appointed 20 January 2021)
Saurav Kataria	Sangeetha Badya (Secretary - appointed 25 Nov 2021)

Operating results

The surplus of the Company amounted to \$44,031.96 (2020: surplus amounting to \$225,059.55). The prior year result was predominantly due to cost cutting and Government COVID-19 stimulus support.

Retained surpluses

In line with the Company's Reserves Policy, the Board of Directors have determined that \$280,000 of retained surpluses should be held in an Operating Reserve Fund to support the future solvency and strategic direction of the Company. This amount is equivalent to 2.5 months of budgeted 2022 expenditure and is in line with the not-for-profit target recommended by the Australian Charities and Not-For-Profits Commission (ACNC).

A further \$20,000 has been approved to be held in an Opportuntiy Reserve Fund to research and develop a business case for a program/s that can deliver a profit with a long-term objective to make the Company more financially sustainable and independent. \$5,000 has been set aside for capital expenditure. All reserves are shown in the Statement of Changes in Equity.

Significant changes in the state of affairs

There have been no significant changes in the state of affairs of the Company during the year.

Principal activities

The principal activities of the Company during the financial year were providing support and opportunities for those working in theatre in Far North Queensland, developing and working collaboratively with regional theatre companies and practitioners, and developing and mounting performances in Cairns and in other venues.

No significant changes in the nature of the Company's activity occurred during the financial year.

Events after the reporting date

No matters or circumstances have arisen since the end of the financial year which significantly affected or may significantly affect the operations of the Company, the results of those operations, or the state of affairs of the Company in future financial years.

Environmental issues

The Company's operations are not regulated by any significant environmental regulations under a law of the Commonwealth or of a state or territory of Australia.

**JUST US THEATRE ENSEMBLE
TRADING AS JUTE THEATRE COMPANY
ABN: 61 072 586 639**

DIRECTORS' REPORT (CONTINUED)

Dividends paid or recommended

No dividends were paid or declared since the start of the financial year. No recommendation for payment of dividends has been made.

Options

No options over issued shares or interests in the Company were granted during or since the end of the financial year and there were no options outstanding at the date of this report.

Insurance of officers

During the year, the Company paid a premium to insure officers of the Company. The officers of the Company covered by the insurance policy include all Directors.

The liabilities insured are legal costs that may be incurred in defending civil or criminal proceedings that may be brought against the officers in their capacity as officers of the Company, and any other payments arising from liabilities incurred by the officers in connection with such proceedings, other than where such liabilities arise out of conduct involving a wilful breach of duty by the officers or the improper use by the officers of their position or of information to gain advantage for themselves or someone else to cause detriment to the Company.

The Company has not otherwise, during or since the end of the financial year, except to the extent permitted by law, indemnified or agreed to indemnify any current or former officer of the Company against a liability incurred as such by an officer.

Indemnification of auditors

No indemnities have been given to the auditor of the Company during or since the end of the financial year.

Auditors independence declaration

The lead auditor's independence declaration in accordance with section 307C of the Corporations Act 2001, for the year ended 31 December 2021 has been received.

Signed in accordance with a resolution of the Board of Directors:

Chairperson: 
Gillian Townsend

Director: 
Suellen Maunder

Dated this 28th day of April 2022.



**AUDITOR'S INDEPENDENCE
TO THE DIRECTORS OF JUST US THEATRE ENSEMBLE TRADING AS JUTE THEATRE COMPANY**

In accordance with Corporations Act 2001 (Cth), I am pleased to provide the following declaration of independence to the directors of Just Us Theatre Ensemble trading as JUTE Theatre Company. As the audit director for the audit of the financial report of Just Us Theatre Ensemble trading as JUTE Theatre Company for the year ended 31 December 2021, I declare that, to the best of my knowledge and belief, there have been no contraventions of:

1. the auditor independence requirements of the Corporations Act 2001 (Cth) in relation to the audit; and
2. any applicable code of professional conduct in relation to the audit.

Dated this 28th day of April 2022

BRIAN TUCKER AUDIT
Chartered Accountants

DocuSigned by:

8FB9E58A51ED424...
BILLY-JOE THOMAS
Director

JUST US THEATRE ENSEMBLE
TRADING AS JUTE THEATRE COMPANY
ABN: 61 072 586 639

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME
FOR THE YEAR ENDED 31 DECEMBER 2021

	Note	2021 \$	2020 \$
Income			
Revenue	3	1,355,133.28	1,020,228.25
		1,355,133.28	1,020,228.25
Expenditure			
Accountancy expenses		(4,078.80)	(3,738.90)
Auditor's remuneration	4	(4,400.00)	(5,000.00)
Depreciation expenses	9	(2,745.65)	(4,572.40)
Employee benefits expenses		(661,479.17)	(418,386.70)
Other expenses		(638,397.70)	(363,470.70)
		(1,311,101.32)	(795,168.70)
Profit for the year	5	44,031.96	225,059.55
Total comprehensive income for the year		44,031.96	225,059.55

The accompanying notes form part of these financial statements.

JUST US THEATRE ENSEMBLE
TRADING AS JUTE THEATRE COMPANY
ABN: 61 072 586 639

STATEMENT OF FINANCIAL POSITION
AS AT 31 DECEMBER 2021

	Note	2021 \$	2020 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	6	552,042.79	539,763.79
Trade and other receivables	7	25,105.50	50,074.29
Other current assets	8	4,833.08	10,257.33
TOTAL CURRENT ASSETS		581,981.37	600,095.41
NON-CURRENT ASSETS			
Property, plant and equipment	9	7,220.48	4,495.22
TOTAL NON-CURRENT ASSETS		7,220.48	4,495.22
TOTAL ASSETS		589,201.85	604,590.63
LIABILITIES			
CURRENT LIABILITIES			
Trade and Other Payables	10	24,611.14	35,223.80
Other current liabilities	11	204,240.09	263,571.81
Provisions	12	36,060.98	25,748.59
TOTAL CURRENT LIABILITIES		264,912.21	324,544.20
NON-CURRENT LIABILITIES			
Provisions	12	1,231.24	1,019.99
TOTAL NON-CURRENT LIABILITIES		1,231.24	1,019.99
TOTAL LIABILITIES		266,143.45	325,564.19
NET ASSETS		323,058.40	279,026.44
EQUITY			
Reserves	13	305,000.00	-
Retained surpluses	14	18,058.40	279,026.44
TOTAL EQUITY		323,058.40	279,026.44

**JUST US THEATRE ENSEMBLE
TRADING AS JUTE THEATRE COMPANY
ABN: 61 072 586 639**

**STATEMENT OF CHANGES IN EQUITY
FOR THE YEAR ENDED 31 DECEMBER 2021**

	Retained Surpluses \$	Operating Reserve Fund	Capital Expenditure Fund	Opportunity Fund	Total \$
Balance at 1 January 2020	53,966.89	-	-	-	53,966.89
Profit attributable to the Company	225,059.55	-	-	-	225,059.55
Balance at 31 December 2020	279,026.44	-	-	-	279,026.44
Profit attributable to the Company	44,031.96	-	-	-	44,031.96
Transfers between equity	(305,998.00)	280,000.00	5,000.00	20,998.00	-
Movement in reserves	998.00	-	-	(998.00)	-
Balance at 31 December 2021	18,058.40	280,000.00	5,000.00	20,000.00	323,058.40

**JUST US THEATRE ENSEMBLE
TRADING AS JUTE THEATRE COMPANY
ABN: 61 072 586 639**

**STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2021**

	Note	2021 \$	2020 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts from production and activities		327,619.15	70,579.15
Employment expenses		(614,649.32)	(408,004.48)
Receipts from donors, sponsors and fundraising		222,991.93	25,176.29
Interest received		2,106.28	827.51
Receipts from government and other government grants		705,842.39	949,987.80
General administration expenses and direct expenses		(626,160.52)	(390,734.86)
Net cash provided by / (used in) operating activities	15	17,749.91	247,831.41
CASH FLOWS FROM FINANCING ACTIVITIES			
Purchase of property, plant & equipment		(5,470.91)	(2,780.91)
Net cash (used in) financing activities		(5,470.91)	(2,780.91)
Net increase / (decrease) in cash held		12,279.00	245,050.50
Cash at beginning of financial year		539,763.79	294,713.29
Cash at end of financial year	6	552,042.79	539,763.79

**JUST US THEATRE ENSEMBLE
TRADING AS JUTE THEATRE COMPANY
ABN: 61 072 586 639**

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2021**

1 Corporate Information

The financial statements cover Just Us Theatre Ensemble trading as JUTE Theatre Company as an individual entity. Just Us Theatre Ensemble trading as JUTE Theatre Company is a not-for-profit company limited by guarantee incorporated and domiciled in Australia.

The functional and presentation currency of Just Us Theatre Ensemble trading as JUTE Theatre Company is Australian dollars.

The financial report was authorised for issue by the Directors on 28 April 2022.

Comparatives are consistent with prior years, unless otherwise stated.

Where a change in comparatives has also affected the opening retained earnings previously presented in a comparative period, an opening statement of financial position at the earliest date of the comparative period has been presented.

2 Statement of significant accounting policies

Basis of preparation

In the opinion of the Directors, the Entity is not a reporting entity since there are unlikely to exist users of the financial report who are not able to command the preparation of reports tailored so as to satisfy specifically all of their information needs. These special purpose financial statements have been prepared to meet the reporting requirements of the Australian Charities and Not-For-Profits Commission Act 2012.

The financial statements have been prepared in accordance with the recognition and measurement requirements of the Australian Accounting Standards and Accounting Interpretations, and the disclosure requirements of AASB 101 Presentation of Financial Statements, AASB 107 Statement of Cash Flows, AASB 108 Accounting Policies, Changes in Accounting Estimates and Errors, AASB 1054 Australian Additional Disclosures, AASB 15 Revenue from Contracts with Customers and AASB 1058 Income of Not-for-Profit Entities.

Significant accounting policies adopted in the preparation of these financial statements are presented below and are consistent with prior reporting periods unless otherwise stated.

a) Income Tax

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

b) Cash and cash equivalents

For the purposes of the Statement of Cash Flows, cash and cash equivalents comprises cash on hand, demand deposits and short-term investments which are readily convertible to known amounts of cash and which are subject to an insignificant risk of change in value.

c) Revenue

For the comparable year

Revenue from donations and fundraising is recognised when it is received. Donations of non-financial assets are recorded at the fair value of the donated asset.

**JUST US THEATRE ENSEMBLE
TRADING AS JUTE THEATRE COMPANY
ABN: 61 072 586 639**

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2021**

2 Statement of significant accounting policies (continued)

c) Revenue (continued)

For the current year

The core principle of AASB 15 is that 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 Company 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

Generally the timing of the payment for sale of goods and rendering of services corresponds closely to the timing of satisfaction of the performance obligations, however where there is a difference, it will result in the recognition of a receivable, contract asset or contract liability.

None of the revenue streams of the Company have any significant financing terms as there is less than 12 months between receipt of funds and satisfaction of performance obligations.

Specific revenue streams

The revenue recognition policies for the principal revenue streams of the Company are:

Grant revenue

Where grant income arises from an agreement which is enforceable and contains sufficiently specific performance obligations then the revenue is recognised when control of each performance obligations is satisfied.

The performance obligations are varied based on the agreement but may include management of events, presentations at symposiums and specific training courses.

Each performance obligation is considered to ensure that the revenue recognition reflects the transfer of control and within grant agreements there may be some performance obligations where control transfers at a point in time and others which have continuous transfer of control over the life of the contract.

Where control is transferred over time, generally the input methods being either costs or time incurred are deemed to be the most appropriate methods to reflect the transfer of benefit.

Revenue recognition policy for contracts which are either not enforceable or do not have sufficiently specific performance obligations (AASB 1058).

Amounts arising from grants in the scope of AASB 1058 are recognised at the assets fair value when the asset is received. The Company considers whether there are any related liability or equity items associated with the asset which are recognised in accordance with the relevant accounting standard.

Once the assets and liabilities have been recognised then income is recognised for any remaining asset value at the time that the asset is received.

**JUST US THEATRE ENSEMBLE
TRADING AS JUTE THEATRE COMPANY
ABN: 61 072 586 639**

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2021**

2 Statement of significant accounting policies (continued)

d) Goods and Services Tax (GST)

Revenues, 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 components of cash flows arising from investing or financing activities which are recoverable from, or payable to, the taxation authority are classified as operating cash flows.

e) Property, plant and equipment

Plant and equipment is stated at historical cost less accumulated depreciation and impairment. Historical cost includes expenditure that is directly attributable to the acquisition of the assets.

Depreciation

Depreciation is calculated on a straight-line basis to write off the net cost of each item of property, plant and equipment (excluding land) over their expected useful lives as follows:

Office furniture and equipment	3 - 10 years
--------------------------------	--------------

The residual values, useful lives and depreciation methods are reviewed, and adjusted if appropriate, at each reporting date.

An item of property, plant and equipment is derecognised upon disposal or when there is no future economic benefit to the Company. Gains and losses between the carrying amount and the disposal proceeds are taken to profit or loss.

Impairment of non-financial Assets

Non-financial assets are reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount may not be recoverable. An impairment loss is recognised for the amount by which the asset's carrying amount exceeds its recoverable amount.

Recoverable amount is the higher of an asset's fair value less costs to sell and value-in-use. The value-in-use is the present value of the estimated future cash flows relating to the asset using a pre-tax discount rate specific to the asset or cash-generating unit to which the asset belongs. Assets that do not have independent cash flows are grouped together to form a cash-generating unit.

**JUST US THEATRE ENSEMBLE
TRADING AS JUTE THEATRE COMPANY
ABN: 61 072 586 639**

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2021**

2 Statement of significant accounting policies (continued)

f) Employee benefits

Provision is made for the Company'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 settled within one year have been measured at the amounts expected to be paid when the liability is settled.

Employee benefits expected to be settled more than twelve months after the end of the reporting period have been measured at the present value of the estimated future cash outflows to be made for those benefits. In determining the liability consideration is given to employee wage increases and the probability that the employee may satisfy vesting requirements. Cash-flows are discounted using market yields on national government bonds with terms to maturity that match the expected timing of cash-flows. Changes in the measurement of the liability are recognised in profit or loss.

Employee benefits are presented as current liabilities in the Statement of Financial Position if the Company does not have an unconditional right to defer settlement of the liability for at least 12 months after the reporting date regardless of the classification of the liability for measurement purposes under AASB 119.

g) Financial instruments

Financial instruments are recognised initially on the date that the Company becomes party to the contractual provisions of the instrument.

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

All recognised financial assets are subsequently measured in their entirety at either amortised cost or fair value, depending on the classification of the financial assets.

Classification

On initial recognition, the Company classifies its financial assets into the following categories, those measured at:

- the business model is to hold assets to collect contractual cash flows; and
- the contractual terms give rise on specified dates to cash flows are solely payments of principal and interest on the principal amount outstanding.

The residual values, useful lives and depreciation methods are reviewed, and adjusted if appropriate, at each reporting date.

An item of property, plant and equipment is derecognised upon disposal or when there is no future economic benefit to the Company. Gains and losses between the carrying amount and the disposal proceeds are taken to profit or loss.

The Company's financial assets measured at amortised cost comprise trade and other receivables and cash and cash equivalents in the statement of financial position.

Subsequent to initial recognition, these assets are carried at amortised cost using the effective interest rate method less provision for impairment.

Interest income and impairment are recognised in profit or loss. Gain or loss on derecognition is recognised in profit or loss.

**JUST US THEATRE ENSEMBLE
TRADING AS JUTE THEATRE COMPANY
ABN: 61 072 586 639**

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2021**

2 Statement of significant accounting policies (continued)

g) Financial instruments (continued)

Impairment of financial assets

Impairment of financial assets is recognised on an expected credit loss (ECL) basis for financial assets measured at amortised cost.

Trade receivables

Impairment of trade receivables have been determined using the simplified approach in AASB 9 which uses an estimation of lifetime expected credit losses. The Company has determined the probability of non-payment of the receivable and multiplied this by the amount of the expected loss arising from default.

The amount of the impairment is recorded in a separate allowance account with the loss being recognised in finance expense. Once the receivable is determined to be uncollectable then the gross carrying amount is written off against the associated allowance.

Where the Company renegotiates the terms of trade receivables due from certain customers, the new expected cash flows are discounted at the original effective interest rate and any resulting difference to the carrying value is recognised in profit or loss.

Other financial assets measured at amortised cost

Impairment of other financial assets measured at amortised cost are determined using the expected credit loss model in AASB 9. On initial recognition of the asset, an estimate of the expected credit losses for the next 12 months is recognised. Where the asset has experienced significant increase in credit risk then the lifetime losses are estimated and recognised.

Financial liabilities

The Company measures all financial liabilities initially at fair value less transaction costs, subsequently financial liabilities are measured at amortised cost using the effective interest rate method.

The financial liabilities of the Company comprise trade payables.

h) Critical accounting estimates and judgements

The directors evaluate estimates and judgements incorporated into the financial report based on historical knowledge and best available current information. Estimates assume a reasonable expectation of future events and are based on current trends and economic data, obtained both externally and within the Company. Material critical accounting estimates and judgements were made in regard to property plant and equipment (Note 9).

i) Accounting standards and interpretations issued but not yet effective

Australian Accounting Standards and Interpretations that have recently been issued or amended but are not yet mandatory, have not been early adopted by the company for the annual reporting period ended 31 December 2021. The Company has not yet assessed the impact of these new or amended Accounting Standards and Interpretations.

JUST US THEATRE ENSEMBLE
TRADING AS JUTE THEATRE COMPANY
ABN: 61 072 586 639

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2021

	2021 \$	2020 \$
3 Revenue and other income		
Revenue		
Sales revenue:		
Rendering of services	397,523.01	94,106.31
Other revenue:		
Interest received	2,106.28	827.51
Other revenue	955,503.99	925,294.43
	957,610.27	926,121.94
Total revenue	1,355,133.28	1,020,228.25
Interest revenue from:		
Interest received	2,106.28	827.51
Total interest revenue	2,106.28	827.51
Other revenue from:		
In-kind support	176,433.64	98,260.00
JobKeeper revenue	-	75,000.00
Cashflow Boost revenue	-	85,062.00
Other revenue	-	2,594.65
Grants expended		
Arts Queensland - Organisations Fund	200,000.00	300,000.00
Arts Queensland - Project Grants	291,487.00	74,712.00
Australia Council - Project Grants	-	19,959.00
Other State Agencies	9,600.00	13,436.00
Other Commonwealth	106,230.90	11,579.18
Other local government	31,083.45	-
Tim Fairfax Family Foundation	140,669.00	217,000.00
QLD Community Fund	-	27,691.60
Other foundations & subsidies	-	-
	779,070.35	664,377.78
Total other revenue	955,503.99	925,294.43

JUST US THEATRE ENSEMBLE
TRADING AS JUTE THEATRE COMPANY
ABN: 61 072 586 639

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2021

	2021 \$	2020 \$
4 Auditor's remuneration		
Audit and review of financial statements	<u>4,400.00</u>	<u>5,000.00</u>
5 Profit for the year		
Profit before income tax from continuing operations includes the following specific expenses:		
Expenses		
Employee benefits expense:		
Contributions to defined contribution superannuation funds	50,068.44	31,739.93
Depreciation of property, plant and equipment	2,745.65	4,572.40
6 Cash and cash equivalents		
Cash on hand	-	517.60
Cash at bank	552,042.79	539,246.19
	<u>552,042.79</u>	<u>539,763.79</u>
Reconciliation of cash		
Cash and cash equivalents reported in the statement of cash flows are reconciled to the equivalent items in the statement of financial position as follows:		
Cash and cash equivalents	552,042.79	539,763.79
	<u>552,042.79</u>	<u>539,763.79</u>

JUST US THEATRE ENSEMBLE
TRADING AS JUTE THEATRE COMPANY
ABN: 61 072 586 639

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2021

	2021 \$	2020 \$
7 Trade and other receivables		
Current		
Sundry debtors	-	9,222.89
Trade debtors	25,105.50	40,851.40
	25,105.50	50,074.29
The carrying value of trade receivables is considered a reasonable approximation of fair value due to the short term nature of the balances.		
8 Other non-financial assets		
Current		
Prepayments	4,833.08	10,257.33
9 Property, plant and equipment		
Plant and equipment:		
At cost	27,442.64	21,971.73
Accumulated depreciation	(20,222.16)	(17,476.51)
Total property, plant and equipment	7,220.48	4,495.22
	Office furniture and equipment	Total
	\$	\$
Carrying amount at 1 January 2020	6,286.71	6,286.71
Depreciation expense	(4,572.40)	(4,572.40)
Additions	2,780.91	2,780.91
Carrying amount at 31 December 2020	4,495.22	4,495.22
Depreciation expense	(2,745.65)	(2,745.65)
Additions	5,470.91	5,470.91
Carrying amount at 31 December 2021	7,220.48	7,220.48

JUST US THEATRE ENSEMBLE
TRADING AS JUTE THEATRE COMPANY
ABN: 61 072 586 639

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2021

	2021	2020
	\$	\$
10 Trade and Other Payables		
Current		
Superannuation contributions payable	15,111.22	10,748.87
Trade creditors	11,156.22	10,198.60
Wages payable	2,153.13	984.35
GST payable	(14,070.43)	8,064.98
Amounts withheld	10,261.00	5,227.00
	24,611.14	35,223.80

All amounts are short term and the carrying values are considered to be a reasonable approximation of fair value.

11 Other liabilities		
Current		
Fees & other income in advance	-	21,857.27
Unexpended grants		
Cairns Regional Council	-	31,083.45
Westpac Strengthen Grant	90,909.09	90,909.09
Tim Fairfax Family Foundation	79,331.00	-
Arts Queensland	-	119,722.00
Other	34,000.00	-
	204,240.09	241,714.54
	204,240.09	263,571.81

JUST US THEATRE ENSEMBLE
TRADING AS JUTE THEATRE COMPANY
ABN: 61 072 586 639

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2021

	2021 \$	2020 \$
12 Provisions		
Current		
Provision for holiday pay	18,441.07	6,643.28
Provision for long service leave	17,619.91	19,105.31
	36,060.98	25,748.59
Non-current		
Provision for long service leave	1,231.24	1,019.99
Total provisions	1,231.24	1,019.99
13 Reserves		
Reserves at the beginning of the financial year	-	-
Net surplus / (deficit) attributable to the Company	-	-
Transfer to Reserves	305,998.00	-
Movement in reserves	(998.00)	-
Reserves at the end of the financial year	305,000.00	-
13 Retained surpluses		
Retained surpluses at the beginning of the financial year	279,026.44	53,966.89
Net surplus / (deficit) attributable to the Company	44,031.96	225,059.55
Transfer to reserves	(305,998.00)	-
Movement in reserves	998.00	-
Retained surpluses at the end of the financial year	18,058.40	279,026.44
15 Cash flow information		
Reconciliation of cash flows from operations with profit after income tax		
Surplus after income tax	44,031.96	225,059.55
Non-cash flows in surplus / (deficit)		
Depreciation	2,745.65	4,572.40
Changes in assets and liabilities, net of the effects of purchase and disposals of subsidiaries		
(Increase) Decrease in current receivables	24,968.79	(10,537.83)
(Increase) Decrease in other assets	5,424.25	(1,263.94)
Increase (Decrease) in trade and other creditors	(10,612.66)	(11,091.52)
Increase (Decrease) in provisions	10,523.64	1,019.99
Increase (Decrease) in unexpended grants	(59,331.72)	40,072.76
	17,749.91	247,831.41

**JUST US THEATRE ENSEMBLE
TRADING AS JUTE THEATRE COMPANY
ABN: 61 072 586 639**

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2021**

16 Risk Management

The Company is exposed to a variety of risks associated with its activities.

The Company's overall risk management plan seeks to minimise potential adverse effects due to the unpredictability of income and expenses.

The Company does not speculate in financial assets.

The Company does not have any derivative instruments at 31 December 2021.

Objectives, Policies and Processes

Risk management is carried out by the Company's management under the delegated power from the Board of Directors. Management has primary responsibility for the development of relevant policies and procedures to mitigate the risk exposure of the Company, these policies and procedures are then approved by the Directors and tabled at the board meeting following their approval.

Reports are presented at Board meetings regarding the implementation of these policies and any risk exposure which management believes the Board should be aware of.

Specific information regarding the mitigation of each financial risk to which the Company is exposed is provided below.

The Company does not hold any financial assets with terms that have been renegotiated, but which would otherwise be past due or impaired.

The other classes of receivables do not contain impaired assets.

17 Events after the reporting period

The COVID-19 Pandemic continues to have a significant global and local economic impact. The final financial impact of this Pandemic is unknown but may be significant to the operations of the Company.

No other matters or circumstances have arisen since the end of the financial year which significantly affected or may significantly affect the operations of the Company, the results of those operations, or the state of affairs of the Company in future financial years.

18 Company Details

The registered office of the company is:

Just Us Theatre Ensemble
Trading as JUTE Theatre Company
Bulmba-ja Arts Centre, 96 Abbott St, Cairns QLD 4870

The principal place of business is:

Bulmba-ja Arts Centre, 96 Abbott St, Cairns QLD 4870

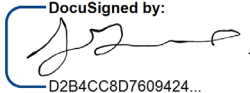
**JUST US THEATRE ENSEMBLE
TRADING AS JUTE THEATRE COMPANY
ABN: 61 072 586 639**

DIRECTORS' DECLARATION

The Directors of the Company declare that:

- 1) The financial statements and notes for the year ended 31 December 2021 are in accordance with the Corporations Act 2001 and:
 - a) Comply with the applicable Accounting Standards as stated in basis of preparation Note 1 to the financial statements; and
 - b) Give a true and fair view of the financial position and performance of the Company.
- b) In the directors' opinion, there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

This declaration is made in accordance with a resolution of the Board of Directors.

Chairperson:  D2B4CC8D7609424... ..

Gillian Townsend

Director:  82AA97C2E5A74B2... ..

Suellen Maunder

Dated this 28th day of April 2022.



**INDEPENDENT AUDITOR'S REPORT
TO THE DIRECTORS OF JUST US THEATRE ENSEMBLE TRADING AS JUTE THEATRE COMPANY**

Opinion

We have audited the accompanying financial report of Just Us Theatre Ensemble trading as JUTE Theatre Company (the "Company") which comprises the statement of financial position as at 31 December 2021 and the statement of profit or loss and other comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and notes to the financial statements including a summary of significant accounting policies and statement by directors of the Board.

In our opinion:

The accompanying financial report of Just Us Theatre Ensemble trading as JUTE Theatre Company has been prepared in accordance with Division 60 of the *Australian Charities and Not-for-Profits Commission Act 2012*, including:

- (i) giving a true and fair view of the Company's financial position as at 31 December 2021 and of its financial performance for the year ended on that date; and
- (ii) complying with Australian Accounting Standards (Reduced Disclosure Requirements), and Division 60 the *Australian Charities and Not-for-profits Commission Regulation 2013*.

Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Those standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about whether the financial report is free of material misstatement. Our responsibilities under those standards are further described in the Auditor's responsibility section of our report.

We are independent of the Company in accordance with the *Australian Charities and Not-for-profits Commission Act 2012* 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 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.

Other information

The Board members are responsible for the other information. The other information comprises the information in the Company's annual report for the year ended 31 December 2021 but does not include the financial report and the auditor's report thereon.



Our opinion on the financial report does not cover the other information and 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. If, based on the work we have performed, we conclude that there is a material misstatement of the other information; we are required to report that fact. We have nothing to report in this regard.

Responsibilities of the Board for the Financial Report

The Board is responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards, *Corporations Act 2001 (Cth)*, and *Australian Charities and Not-for-profits Commission Act 2012 (ACNC Act)* and for such internal control as the Board determines is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the Board is responsible for assessing the Company's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless the Board's either intend to liquidate the Company or to cease operations, or have no realistic alternative to do so.

Auditor's Responsibility for the Audit of the Financial Report

Our responsibility is to express an opinion on the financial report based on our audit. 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 this financial report.

As part of an audit in accordance with Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the Company's preparation of the financial report that gives a true and fair view 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 Company's internal control.

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. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Board as well as evaluating the overall presentation of the financial report.

We conclude on the appropriateness of the Board's 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 Company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report, or if such disclosures are inadequate, to modify our opinion.





Our 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 Company to cease to continue as a going concern.

We 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. We communicate with the board regarding, amongst other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

The Auditing Standards require that we comply with relevant ethical requirements relating to audit engagements. We also provide the board with a statement that we have complied with relevant ethical requirements regarding independence, and to communicate with them all relationships and other matters that may reasonably be thought to bear on our independence, and where applicable, related safeguards.

BRIAN TUCKER AUDIT
Chartered Accountants
Address: Unit 8, 210 Winton Road, Joondalup, Western Australia

DocuSigned by:

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BILLY-JOE THOMAS
Director & Registered Company Auditor

Dated at Perth, Western Australia this 28th day of April 2022



JUST US THEATRE ENSEMBLE
TRADING AS JUTE THEATRE COMPANY
ABN: 61 072 586 639

DETAILED PROFIT AND LOSS STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2021

	2021	2020
	\$	\$
EARNED INCOME		
Contract & co-production fees	126,083.63	40,880.19
Box office	96,608.99	8,650.60
Income from Activities	51,441.45	21,307.98
	274,134.07	70,838.77
PRIVATE SECTOR INCOME		
Donations, sponsorship & fundraising	123,388.94	23,267.54
Tim Fairfax Family Foundation	140,669.00	217,000.00
QLD Community Fund	-	27,691.60
Other foundations & subsidies	-	-
In-kind support	176,433.64	98,260.00
	440,491.58	366,219.14
GRANT INCOME		
Arts Queensland - Organisations Fund	200,000.00	300,000.00
Arts Queensland - Project Grants	291,487.00	74,712.00
Australia Council - Project Grants	-	19,959.00
Other State Agencies	9,600.00	13,436.00
Other Commonwealth	106,230.90	11,579.18
Other local government	31,083.45	-
	638,401.35	419,686.18
OTHER INCOME		
Interest received	2,106.28	827.51
JobKeeper revenue	-	75,000.00
Cashflow Boost revenue	-	85,062.00
Other revenue	-	2,594.65
	2,106.28	163,484.16
TOTAL INCOME	1,355,133.28	1,020,228.25

JUST US THEATRE ENSEMBLE
TRADING AS JUTE THEATRE COMPANY
ABN: 61 072 586 639

DETAILED PROFIT AND LOSS STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2021

	2021	2020
	\$	\$
EXPENSES		
Accounting & bookkeeping expenses	4,689.23	4,381.86
Auditor's remuneration	4,400.00	5,000.00
Business development	3,695.42	61,775.08
Computer expenses	-	4,560.00
Depreciation	2,745.65	4,572.40
Holiday pay, movement in accrual	11,797.79	938.81
Insurance	8,344.90	7,705.72
Long service leave, movement in provision	(1,274.15)	495.45
Marketing, publicity, promotion, launches & opening nights	161,216.51	44,617.59
Printing, stationery & office supplies	28,052.07	41,277.33
Production & creative contractors and expenses	171,541.04	77,830.79
Production & exhibition staging costs	73,921.85	38,849.33
Other production & exhibition costs	98,495.50	5,591.33
Other governance	-	-
Sundry expenses	28,965.81	61,371.67
Superannuation contributions, employees	50,068.44	31,739.93
Superannuation contributions, contractors	12,747.12	6,218.58
Telephone	2,347.90	2,503.55
Travelling expenses	44,262.87	29,142.85
Venue rental & charges	32,160.84	10,526.77
Wages	566,540.63	350,566.34
Workers' compensation insurance	6,381.90	5,503.32
TOTAL EXPENSES	1,311,101.32	795,168.70
PROFIT	44,031.96	225,059.55

APPENDIX B

THEORY OF CHANGE







JUTE 30

THEATRE COMPANY YEARS

JUTE THEATRE COMPANY

BULMBA-JA ARTS CENTRE,
96 ABBOTT STREET CAIRNS QLD 4870
07 4281 6832
INFO@JUTE.COM.AU
WWW.JUTE.COM.AU

