



JUTE

THEATRE
COMPANY

ANNUAL REPORT

2022

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 and present.

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 and present.

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 and present.



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ANNUAL REPORT 2022

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 it's one that has endured for over 30 years.

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

Over time, our story has developed a compelling plot; one that twists and turns, adapts and refines, delivering extraordinary 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.

From its base in North Queensland, JUTE is uniquely placed to champion regional artists and create new audiences. Our region is teeming with cultural influences from Asia, the Pacific, Italy, Greece, Eastern Europe, Middle East and Africa, and has a significant First Nations population.

Drawing on over three decades of industry experience, JUTE is a crucible in which new stories and perspectives are forged that inspire our communities and allow us all to reimagine ourselves through powerful shared theatre experiences. JUTE yields the floor to regional voices to examine the marginal, the unexplored, the unforeseen, to create stories that impact us deeply and change our world.

VISION, PURPOSE AND VALUES

JUTE Theatre Company uses the power of theatre to create moments for connection and change.

Inspired by the stories of our regional communities, we create a fearless world of empathy and compassion.

We value culture and place, powerful theatre and unheard voices. We work with tenacity and rigour, fostering audacity with courage.

STORY AND PLACE

From Far North Queensland, across regional Queensland and the Northern Territory, to the rest of the nation and the rest of the world, JUTE is an impactful Australian theatre company with a profound legacy and a bold future.

Over three decades we've developed a unique methodology of practice that celebrates and enriches our region's diverse cultures.

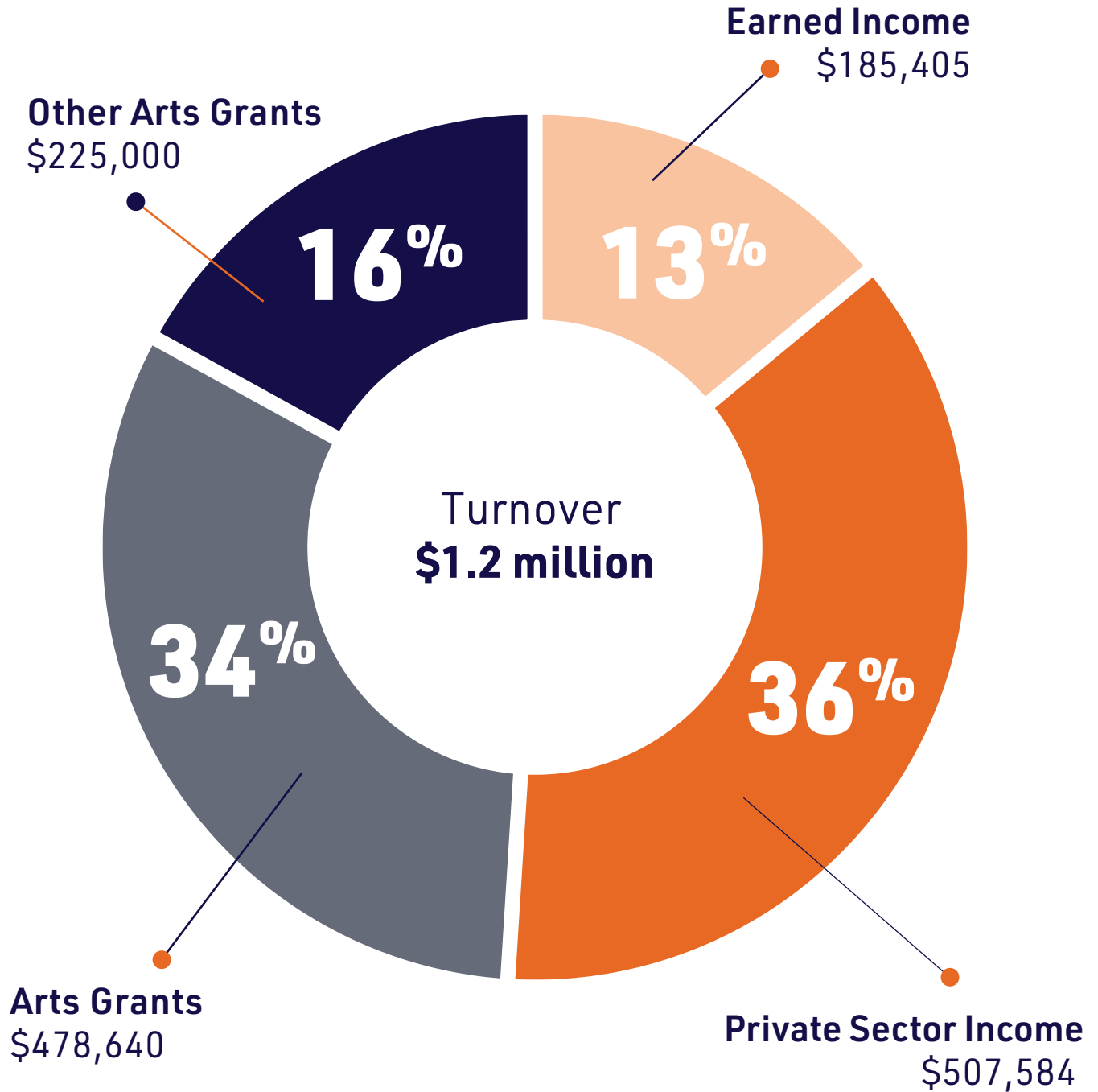
OUR PRACTICE



OUR CONTEXT

- ✓ Diverse First Nations cultures with proud stories and strong vision
- ✓ Newly arrived and refugee communities with their own unique stories, traumas and ambitions
- ✓ Servicing vast distances from our home at Bulmba-Ja Arts Centre
- ✓ Poor connectivity between regional communities
- ✓ Growing demand for creative occupations
- ✓ Few professional pathways for creative practice
- ✓ 2032 Olympic Games attracting global audiences keen for unique cultural experiences
- ✓ Poorly distributed access to arts and cultural experiences and expertise
- ✓ Climate crisis
- ✓ High costs of travel
- ✓ Strong cultural diversity
- ✓ Lack of specialist, state-wide regional arts advocacy
- ✓ Growing cost of living
- ✓ Rise of racist, abusive voices
- ✓ Opportunities to advise and support urban colleagues
- ✓ Stories that don't find their places; places that don't find their stories
- ✓ A core commitment to **First Peoples first**, with a long-term commitment towards Indigenising our decision-making and ways of working
- ✓ **The state's only company dedicated to developing and advocating** for regional Australian theatre in regional Queensland and beyond
- ✓ Unique expertise in working with diverse communities to develop complex, sensitive **local stories** into **theatre of national significance**
- ✓ Specialist **writing programs** that develop scripts comprehensively to create excellent theatre
- ✓ Valuable **training programs** creating professional pathways
- ✓ **Extensive remote touring** across the far north that finds a place for every story and a story for every place
- ✓ **Deep, long-term relationships** working across essential fields such as health, education and refugee resettlement
- ✓ Strong regional successes achieving **four times the ticket sales** per capita of comparable work in urban theatre companies

2022 REVENUE SOURCES



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 regional Queensland.
- **IMPROVE** organisational **capability and efficiency**.
- **INCREASE** financial security and independence.
- **CEMENT** JUTE's position as a cultural leader in regional Queensland.

JUTE

2022 STATISTICS



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

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

Number of Attendees & Participants:

TARGET **6,900**
ACTUAL **6,530**

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

TARGET **70%**
ACTUAL **36%**

Number of paid artists and or Arts workers:

TARGET **72**
ACTUAL **86**

Number of activities delivered outside local authority area:

TARGET **31**
ACTUAL **31**

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

TARGET **28%**
ACTUAL **36%**

Best Practice Organisational Governance –

Undertaking a full review of company policy suite to be completed in July 2023.

CHAIR'S REPORT



As a responsible Board we must ask ourselves from time to time, and as we celebrate our 30th Anniversary, if we are still relevant and if our work is still important.

Our answer is a resounding "Yes!". In fact, our first play of the year, which had been in development for over 3 years, almost foretold the future we were walking into.

In 2022, every one of us experienced global and domestic pressures on all aspects of our life.

War, extreme weather events, dire financial predictions, violence, questions of sovereignty, equity and health make us ask what does our future hold?

Those big philosophical questions don't go away either, who are we? Why am I here? What's my purpose in life? What can I do?

For us the answer is theatre. Now more than ever this powerful, collaborative art form can guide us, help us explore what we need to know, it can make us laugh at ourselves and at the situations we create, it can help us see the unseeable and uncover new ways of thinking.

It connects us.

I invite you to take a look through our body of work from 2022 and see what inspiration you find, how the stories we have told help you make sense of today and find hope for the future.

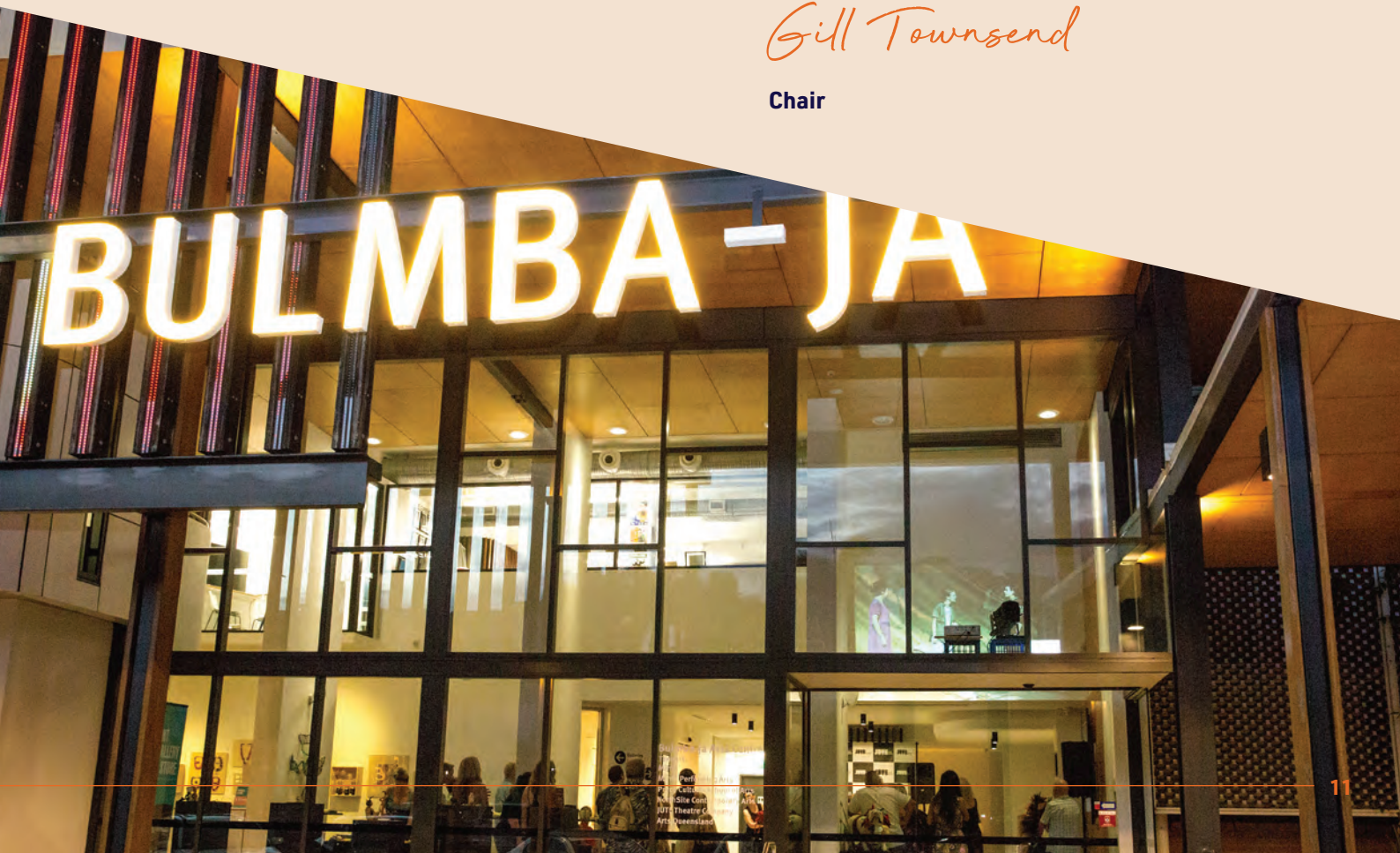
It's my privilege to be part of the JUTE team, to be able to work and share this creative endeavour with my fellow Board members, with our dedicated and talented team and our with most wonderful Artistic Director/CEO.

I can't wait to see what we do next.

JUTE, more than a theatre company.

Gill Townsend

Chair



ARTISTIC DIRECTOR / CEO REPORT

2022 was a wonderful celebratory year, honouring the 30 years of theatre programs developed and produced by JUTE.

In our 30th year JUTE deeply engaged with its values – developing, and producing diverse new work, delivering all-First Nations tour and residency programs to regional and remote Queensland, working with Migrant/refugee communities and with all these programs employing and mentoring and developing regional and emerging theatre makers.

If you haven't realised it yet, JUTE is not just a theatre company in the traditional sense – we don't just do shows! That's not the job of a regional theatre company as we see it. Being in a geographically isolated regional centre, brings challenges and opportunities, diversifying programs to meet the needs of the community.

JUTE refuses to be defined by the narrow view of a theatre company and like all people working in a regional context, we need to have many strings to our bow. That is why, when we are approached by Government to help them tell deadly First Nations stories, we develop the Dare to Dream all First-Nations remote tour and residency program. When we are approached by our local migrant refugee settlement service to support new arrivals, we develop a range of programs that support migrants and refugees through theatre programs. When we see the consistently unmet need to build capacity in regional Australia, we develop the Build Back Better program that supports capacity building from the Cape to Southeast Queensland. All the while unearthing regional writers and bringing their stories to the stage.



We know – it’s hard to describe what JUTE does, but we don’t shy away from being diverse in all its forms, we refuse to fit into a box reserved for other theatre companies. We are unique in Australia and proud to be so.

In our 30th year we took time to celebrate our history posting a series of images from the archives. As one of the founders of JUTE and its longstanding Artistic Director/CEO, I had a story for every single image that we shared. We also asked our community of artists and supporters to tell us what JUTE had meant for them over the years, producing a series of interviews that tell their own story of JUTE.

It is such an honour to work for a company like JUTE that has created an extraordinary amount of work over 30 years. JUTE is an oasis in a theatre desert in the region. We have built a theatre sector that is respected and acknowledged as a leader. While we don’t claim to be the only company producing new work in Australia, we are one of the very few that do. But we go one step further, we not only produce new work, but also develop the writers and support the long-term development of their work, telling a diversity of stories from a diversity of new, emerging and established regional writers. There is no company quite like JUTE in this country.

I would like to thank the JUTE board for their tenacious commitment to supporting and

managing the risk taking that is the development and production of new work, taking the risk that produces sell-out shows like From Campfire to Stage Light and supporting the company to produce other important stories like Queenslander and I is Maggie – all of our shows shed light on contemporary issues and ask the crucial questions of our times. In that, we are fulfilling the reason for the arts to exist – to challenge, question and entertain so that we make our world a better place for this generation and the next!

I wish to thank our many supporters, from the substantial support of the Tim Fairfax Family Foundation to Westpac Bank, John Villiers Trust Fund and Energy Queensland and investment from Queensland Government including Arts Queensland, Department of Transport and Main Roads and Multicultural Queensland.

Last, but certainly not least, I pay homage to the countless theatre makers who have worked on so many projects across the 30 years. I applaud their endless creativity, their skills and knowledge that they have brought to JUTE projects. In an industry shaken to the core by Covid, our freelance artists deserve our respect and care if we wish to be the beneficiaries of their extraordinary creativity into the future.

Happy 30th Anniversary JUTE!

Suellen Maunder
Artistic Director/CEO



LIST OF PROGRAMS 2022

PRODUCTIONS

QUEENSLANDER

FROM CAMPFIRE TO STAGE LIGHT

I IS MAGGIE

3 O'CLOCK FLAGPOLE

(JUTE ACTORS STUDIO EXTENSION PROGRAM)

TOUR & RESIDENCY PROGRAMS

DARE TO DREAM - BACK ON TRACK

CREATIVE DEVELOPMENTS & SHOWCASES

O, OPHELIA

CLOUD SONG (NOW HIGHER FASTER LOUDER)

CAPACITY BUILDING PROGRAMS

BUILD BACK BETTER - 3-year Cross-regional theatre capacity building program (Qld & NT)

WRITING PROGRAMS

WRITE SPARKS

2022 WRITERS-IN-RESIDENCE PROGRAM

JUTE ACTORS STUDIO (JAS)

JUTE Actors Studio + Bootcamps

JAS Extension Production

DIGITAL SKILL DEVELOPMENT PROGRAM

WRITE OUT LOUD

OUTREACH PROGRAM

BREAKING GROUND - African-Australian Migrant/Refugee youth theatre program.



QUEENSLANDER

BY SUE CHAMBERLAIN

Mish is a social media influencer, well a micro-influencer, but she just knows she can be at the top of her game. Her husband Craig has just got himself an unlikely promotion that could catapult him into an elite political circle. They are primed and ready for the important job of making Queensland great again.

The only thing stopping them is Mish's family.

Meet the Diamonds: Roz Diamond, an egalitarian University library worker disturbed by the growing tide of censorship and Lenny Diamond, outspoken rapper out on bail and awaiting trial for his anti-patriotic lyrics.

When brother Lenny, plagued by surveillance from the over-reaching police state, takes up residence under his mother's crumbling Queenslander, and mother Roz takes to hiding her activities, life for Mish becomes increasingly complicated.

Her loyalties are split between her husband's powerful family and her embarrassingly non-compliant mother and brother. How far will she go to protect her future from them?

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

THE SEASON:

11-19 March 2022
Bulmba-ja Arts Centre, Cairns

Number Of Performances

9

Audience Numbers

743

Total Box Office

\$22,022





**"ORWELLIAN FEEL
WITH A MODERN TWIST"**

ArtsHub

CREATIVE TEAM:

Playwright:	Sue Chamberlain
Director:	Suellen Maunder
Dramaturg:	Kathryn Ash
Set Designer:	Simone Tesorieri
Costume Designer:	Simona Cosentini
Production Manager & Lighting Designer:	Sam Gibb
Stage Manager:	Rachel Bradley
Sound Designer & Composer:	Tony Brumpton
Fight Director:	Andy Fraser
Co-lyricist:	Buttah

CAST:

Julia Allman	Patrick Mays
Andrew RJ Warren	Madonna Davies

AUDIENCE FEEDBACK:

"Intellectually thought provoking."

"Emotionally heart wrenching."

"Held a mirror up to today's complex world."

"Thank you, JUTE, for another emotional journey through the quagmire of the human condition"



FROM CAMPFIRE TO STAGE LIGHT

BY DAVID BINDI HUDSON, WITH KATHRYN ASH AND CINDY HUDSON

From Campfire to Stage Light is an epic journey toward self-determination and Indigenous pride, as told through the life experience of David Bindi Hudson, well-known and loved cultural leader and global ambassador for Indigenous Australia.

David is the ultimate storyteller, singer-songwriter, dancer, visual artist and actor and the performance is brought to life through storytelling, songs, and extraordinary visual design.

The stories take us from David's traditional lands to the international mega stages as David traversed the world musically, 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.

This play, directed by nationally recognised First Nations Director, Isaac Drandic, with music and lyrics by Nereace, Nigel Pegrum and David Bindi Hudson, will take the audience on a culturally rich journey of Far North Queensland and the world.

THE SEASON:

7 - 16 July 2022
Cairns Indigenous Arts Fair - World Premiere: 7 July
Bulmba-ja Arts Centre, Cairns

Number Of Performances

11

Audience Numbers

1630

Total Box Office

\$53,770





**"FUNNY, EMOTIONAL,
SHARP AND INTENSE"**

Limelight



**"AMAZING THEATRE
EXPERIENCE"**

ArtsHub

CREATIVE TEAM:

- Director:** Isaac Drandic
- Set, Costume & Production Designer:** Josh McIntosh
- Production Artist:** Jedess Hudson
- Production Manager & Lighting Designer:** Sam Gibb
- Projection Designer:** Keith Deverell
- Sound Designer:** Nigel Pegrum
- Stage Manager:** Sarah O'Neill
- Music and Lyrics:** Nereace, Nigel Pegrum and David Hudson
- Musicians:** David Hudson, Nigel Pegrum and Nereace
- Promo Photography:** Mick Fuhrmann
- Show Photography:** Paul Furse and Colin Pett
- Videography:** ModFilms

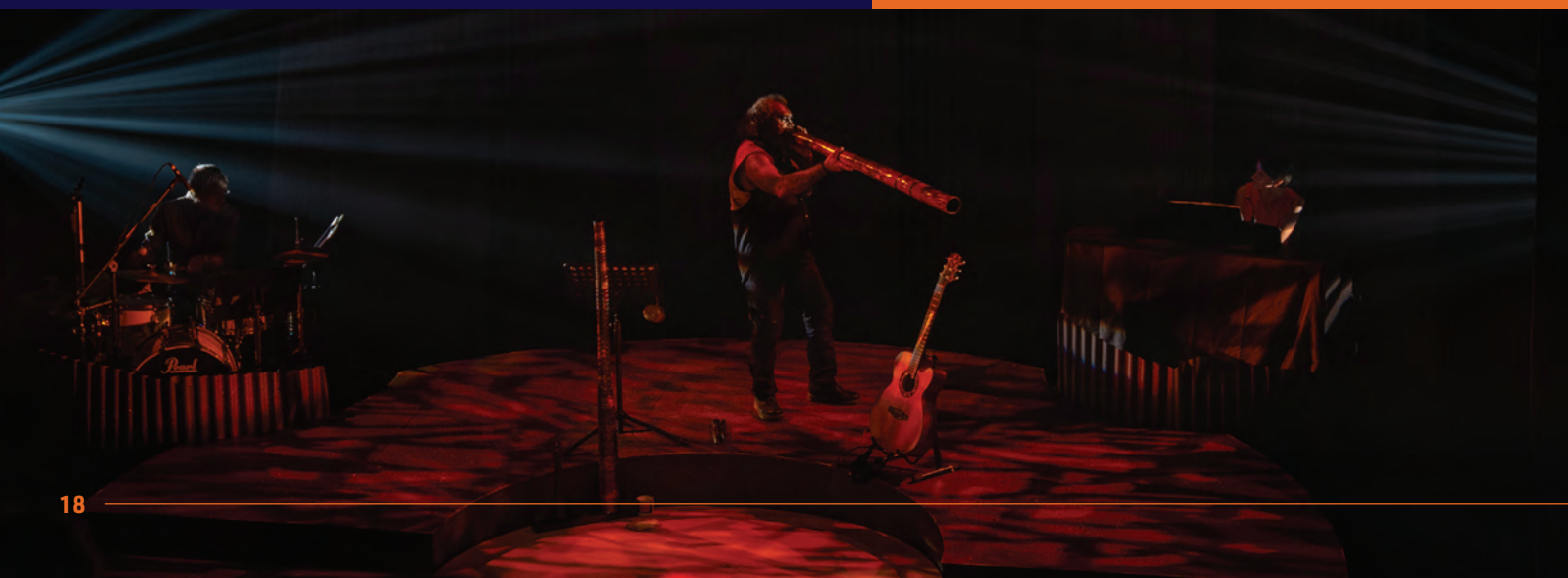
- CAST:** David Bindi Hudson
- Nereace
- Nigel Pegrum

AUDIENCE FEEDBACK:

"I was moved emotionally through the storytelling ways of David. His use of song, dance, music, imagery, photography, humour...invited me to not only join his narrative, but also join his journey as we begin the next step as a nation toward Makaratta."

"The personal story telling was very moving. The incorporation of music and design elements beautifully supported the well-crafted narrative."

"David made me feel so proud. He spoke how I feel, and to do it so strongly in a short space of time - great! I cried at the end!"



I IS MAGGIE

BY DENNIS MCINTOSH AND SAENGTHIEN KLAMKAEW

Maggie's workplace, an industrial laundry servicing the luxury hotels of a tourist paradise, is ironically anything but paradise; working conditions are rife with dangers, discrimination and illegal practices. Thai immigrant Maggie determines she will make a difference, she will not be silenced, and she will be heard. Based on the lived experience of co-playwright Saengthien, this humorous, tender and powerful play expresses struggles felt by migrants in the workplace, especially those vulnerable because English is not their first language.

THE SEASON:

14-22 October 2022
Bulmba-ja Arts Centre, Cairns

Number Of Performances

8

Audience Numbers

543

Total Box Office

\$15,635





"IN MODERN AUSTRALIA, MIGRANTS DO THE JOBS THAT MOST LOCALS WOULD SNEER AT, AND THEY DO IT WITH A SMILE. BUT SOCIETY NEVER ASKS THEM... WHAT'S YOUR STORY? I IS MAGGIE UNASHAMEDLY GIVES THE ANSWERS TO QUESTIONS WE'VE NEVER VOICED OUT LOUD."

ArtsHub

"I IS MAGGIE" WAS AN EXTRAORDINARY PLAY THAT SPEAKS, YELLS AND SINGS FOR THOSE WHO DO NOT HAVE A VOICE, AND IT DOES IT WITH SUCH POWER AND SUCH TENDERNESS AT THE SAME TIME. I LAUGHED, I CRIED, I FELT SEEN AS I HAD NEVER BEFORE IN THE THEATRE SINCE ARRIVING IN THIS COUNTRY."

Cairns Local News



CREATIVE TEAM:

Director:	Pranchalee Khajai
Set Designer	Simone Tesorier
Costume Designer:	Simona Cosentini
Lighting Designer:	Sam Gibb
Composer & Sound Designer:	Wil Hughes
Dramaturg:	Kathryn Ash
Production Manager:	Sam Gibb
Stage Manager:	Eve Lynch
Chorus Assistant:	Marilyn Marsh-Booth
Promo Photography:	Hayden Shepherd / Mick Fuhrmann (edits)
Show Photography:	Colin Pett
Videography:	ModFilms

CAST: Tivy Siripanich Susan Prince
Bodelle de Ronde Andy Warren

CHORUS: Tip Nantana Joy Nomani
Goy Watson April Thomas

AUDIENCE FEEDBACK:

"Makes me want to know more about my parents experience when they arrived in Australia and find out how they were treated!"

"Completely drawn into the characters and story".

"Very moving / heart wrenching quality of acting and originality."

"Enjoying quality arts in Cairns after recently relocating from Melbourne".



3 O'CLOCK FLAGPOLE

BY STEVE PIRIE

JUTE Actors Studio Extension Program in collaboration with Overall Arts

It's the first day of a new school year for Stella Bunt, and everything is changing. New rules, new teacher, new responsibilities. Stella and the rest of Year 10 Biology have a new class pet, Squish the octopus. Stella can't explain why, but there's just something about Squish that doesn't feel right. But when Squish goes missing and a terrifying new kid arrives at school the very next day, Stella suspects they might be connected in some way... and she and the whole school could be in danger if she doesn't find out how. To make things worse, this new kid has his eyes on Stella everywhere she goes.

Can Stella warn her friends in time of a coming disaster? Or will everyone find out why some mysteries of the ocean and its creatures are better left mysteries?

JUTE Actors Studio Extension Program

The JUTE Actors Studio Extension Program is an extension program offered to young actors aged 13-17 who have studied with the JUTE Actors Studio. The roles are auditioned, and the performers rehearse towards a production. The program is led by a creative team which includes emerging and established artists. Workshops in theatre design are offered as part of the program.

THE SEASON:

25 - 26 November 2022
Bulmba-Ja Arts Centre

Number Of Performances

2

Audience Numbers

119

Total Box Office

\$1,720





CREATIVE TEAM:

Director: Amber Grossmann

Sound Designer: Brennan Ridge

ENSEMBLE CAST:

Braithe Ellis

Ellie Papadopolous

Tess Wilson

Jamie Fyfe

Thor Morrison

Bea Holloway

AUDIENCE FEEDBACK:

"The cast was phenomenal, and they were always working while on stage. Not once were they not engaging the story directly with their sense of shape and movement fully on display."

"Loved the generosity of the cast and their versatility on stage."

"Wonderful to see the young actors getting a chance, it's important to foster a love of theatre in the community...giving kids a chance is a great way of doing that."

"I enjoyed watching the performers explore their developing theatre craft."



TOUR & **RESIDENCY** PROGRAMS



DARE TO DREAM

The Dare to Dream methodology puts First Nations people and artists first.

JUTE has expertise in delivering a range of high-quality original plays with inspirational themes to communities since 2016, commissioning new work from First Nations artists and engaging First Nations Creative Producers and touring teams. But the touring play is only one component of the Dare to Dream program.

The weeklong residency facilitates theatre skills workshop programs that empower young people to increase their confidence and give them a voice in their future. In the long-term, this investment in people builds towards creating successful futures for young people who will be the next generation of leaders in their communities.

JUTE has utilised the Dare to Dream method to inspire and develop young people's skills and knowledge with positive messages, modelling themes of road safety.

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 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 instinct – and his nan.

THE TOUR & RESIDENCY SEASON:

23 May – 12 August 2022 (10 weeks)

Communities

**Mossman, Herberton,
Abergowrie, Bamaga,
Tully, Mapoon, Weipa,
Aurukun, Lockhart River**

Number of School Performances

9

Number of Community Performances

3

Total School and Community Audience Numbers

1,658

Number of Residency Participants

316

CREATIVE TEAM:

Remount Director: Nathan Maynard

Set, Props & Costume Designer: Hayley Gillespie

Composer: David Hudson

Creative Producer: Monica Stevens

Stage/Tour Manager: PJ Rosas

CAST & RESIDENCY FACILITATORS:

Leonard Donahue

Taeg Twist

JUTE DARE TO DREAM

STUDENT FEEDBACK

"This theatre workshop has been amazing. It gave me more confidence to act and taught me a lot of new and exciting skills like focus."

"It was encouraging (road) safety but was also funny and relatable which made me more hooked."

"I enjoyed showing my school our cool performances."

"It was funny and taught us about road safety."

TEACHER FEEDBACK

"Our students have learnt many performance skills and grown in confidence from watching the performance and participating in the workshops with the professional artists. We would jump at the opportunity to have the artists visit again in 2023."

"At the conclusion of the residency, students stated how much they liked working with the actors and director and how they wished they could stay for longer. Parents of students involved were extremely happy with the program and explained their children were excited to participate and come to school each day during the program."



CREATIVE DEVELOPMENTS & SHOWCASES



O, OPHELIA

BY AMBER GROSSMAN

Ophelia is a walking tragedy, her fate dictated by circumstances of misfortune, grief and naivety. She is the unwanted daughter of a loveless, tumultuous marriage - grappling with her identity amidst the crucial teenage years. Enter Hamish; an aloof, mysterious older boy with a penchant for chaos and eyes for Ophelia. He drags her into his underworld, and slowly erodes her agency, identity and prospects for the future. This modern tale of co-dependent relationships explores themes of coercive control and emotional abuse in young relationships, shedding light upon these important themes.

Amber Grossmann is a young theatre maker, and the artistic director of her youth-focused theatre company Overall Arts. She is also currently a writer-in-residence for JUTE. The inception of O, Ophelia began in the 2021 cohort of Write Sparks, and has grown exponentially under the guidance of Kathryn Ash.

The creative development of O, Ophelia is a collaboration between JUTE Theatre Company and Overall Arts.

CREATIVE DEVELOPMENT WEEK

25 - 29 July 2022
Bulmba-ja Arts Centre

Showcase Presentation: 29 July
Bulmba-ja Arts Centre

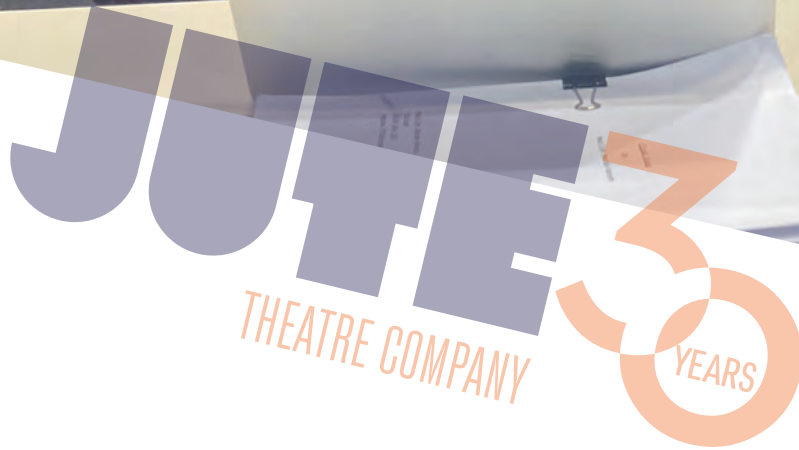
Number of artists engaged

5 (10 including JASX ensemble)

Total attendance to the public showcase

39





CREATIVE TEAM:

Playwright:

Amber Grossmann

Director:

Matt Scholten

Dramaturg:

Kathryn Ash

Performers:

Julia Allman

Andy Warren

Bailey Stevenson

Chorus/Ensemble:

Braithe Ellis

Tess Wilson

Jamie Fye

Thor Morrison

Bea Holloway

AUDIENCE FEEDBACK

"I will remember Ophelia's Capacity to take control of her own story."

"The last scene was incredibly powerful."

"Made me feel we need to do better at educating and empowering our children and challenging behaviour we know is wrong."

"It is important that this moves to production."

CLOUD SONG (WORKING TITLE)

HIGHER FASTER LOUDER (NEW TITLE)

BY MARILYN MARSH-BOOTH

Imagine a child, a girl, who is living exactly as she is expected to live in a world designed to keep her in her place, tethered to the earth, amid small dreams and even smaller lives. Imagine one night the child hears the roar of a jet engine flying low over her house, rattling the furniture, rattling her heart, telling her to look up, look up, look up and dream. In her dreams that night she reaches up through the clouds and takes that jet plane like a tiny toy in her hand, and she can make that jet do whatever she wants. Imagine, that when that girl wakes she knows, without a doubt, she could fly.

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 in 2021. This play is a call to be 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.

CREATIVE DEVELOPMENT WEEK

Creative Development: 22 - 27 August 2022
Bulmba-ja Arts Centre

Showcase Presentation: 26 August 2022
Bulmba-ja Arts Centre

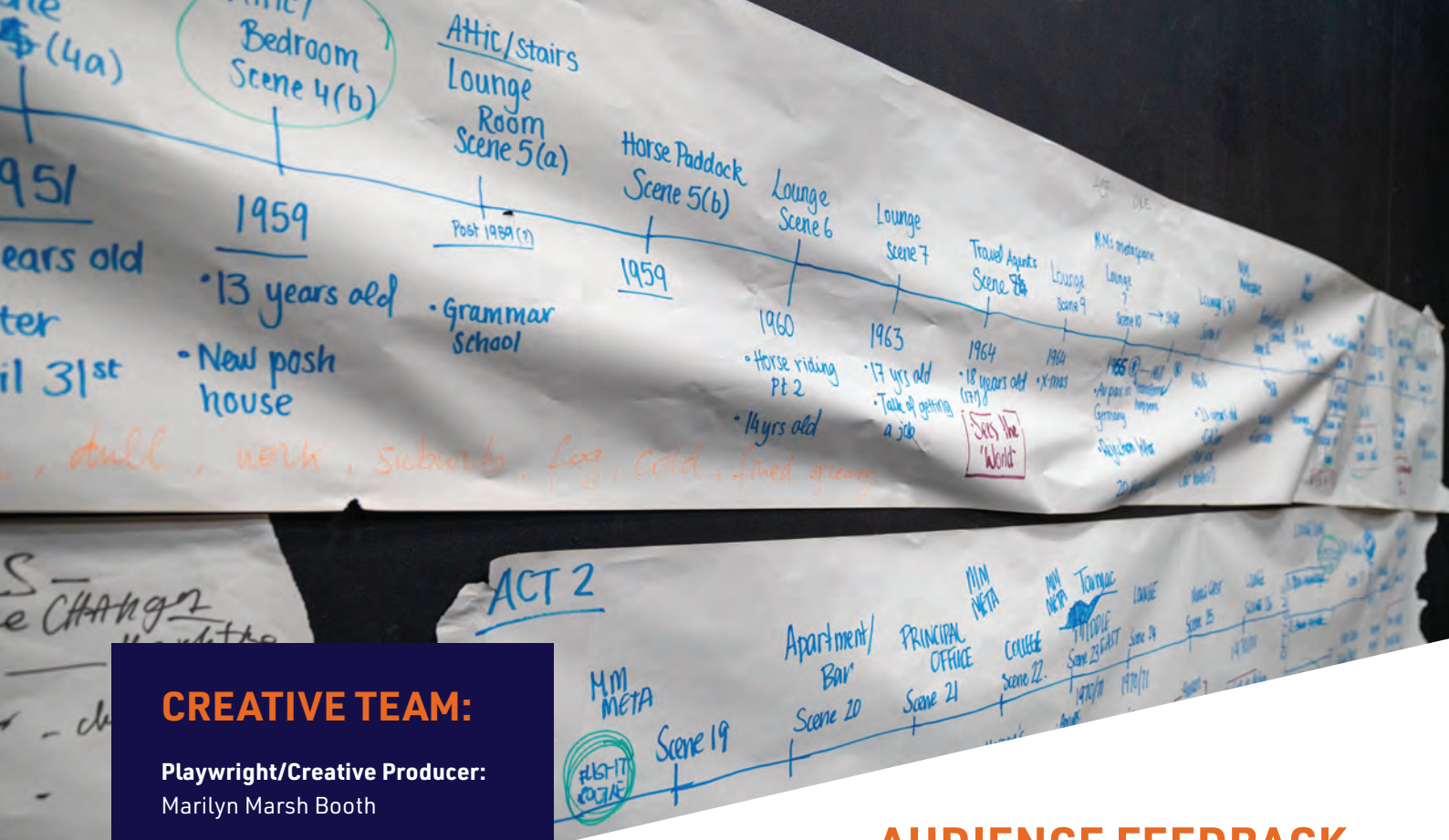
Number of
artists engaged

13

Total attendance to the
public showcase

36





CREATIVE TEAM:

Playwright/Creative Producer:

Marilyn Marsh Booth

Director:

Bridget Boyle

Dramaturg:

Kathryn Ash

Set and Costume Designer:

Simone Tessorieri

Sound Designer:

Wil Hughes

Sound Designer's Mentoree:

Brennan Ridge

Director's Mentoree:

Amber Grossmann

Sound Designer's Mentoree:

Rubina Kimiia

Videographer and Photographer:

Colin Pett

CAST:

Suellen Maunder

Julia Allman

Elizabeth Slattery

Haroon Jafarey-Hall

AUDIENCE FEEDBACK

"Tight Storytelling, Extremely interesting."

"Story of a Powerful Determined woman."

"I liked seeing the design and development process."

"I am so Glad Stories of amazing women are being celebrated."



CAPACITY BUILDING PROGRAMS



Build Back Better

Number of Individuals
applying for the program

84

Number of
registrations across
9 PODS

275

Capacity Building is the name of the game as we plan to put our best foot forward for the 2032 Olympic and Paralympic Games. The regions will play an important role in the Games and the theatre program will stretch across the regions from South East Queensland to the Cape. We want to be ready and so we are rolling out skills development programs and dreaming of a connected theatre program in 2032. We like to think big here at JUTE!

The Build Back Better program comprises capacity building and a cross-regional touring program.

Skills Development and Training

Build Back Better is reinvigorating regional theatre through strategies that build cross-regional professional theatre skills, renews networks of regional artists and theatre makers, and creates employment and touring opportunities.

JUTE leads the project, partnering, consulting and collaborating with Queensland regional and Northern Territory producers, theatre-makers, and the Regional Arts Service Network.

The overwhelming response to the capacity building programs from over 84 independent regional theatre artists, theatre-makers and theatre arts workers based in regional Queensland and Northern Territory registering 275 applications to be part of this skills development and training program. The response was so great that JUTE sought further funding through Arts Queensland Strategic Partnerships and the Regional Arts Development Fund to support a second round of the training and skills development to be hosted into 2023.

There are 9 areas of training, many of which are delivered entirely online, having the dual outcome of connecting theatre makers from across the regions and NT and making the program very accessible and cost-effective. The program has brought together professional regional artists and theatre makers to learn from each other and create relationships that will result in strong cross-regional projects and employment into the future.

- The 9 areas of learning or PODs (POD – Programs of Development) are:
- Writing for Stage/Dramaturgy,
- Working with First Nations People,
- Directing For Stage,
- Stage Combat/Fight Direction,
- Lighting Design,
- Set Design,
- Technical Production,
- Stage Management,
- Theatre Arts Administration including Business Development and Marketing.

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.

2022 saw Write Sparks being delivered not only in its customary 3-weekend residency style, but also two other iterations delivered in a varied pattern to suit the needs of the writing cohort.

Facilitator/Dramaturg: Kathryn Ash

Participants: Don Sanderson, Emma Mauro, Grace Wilson, Shoba Sadler, Elizabeth Slattery, Danielle Henderson, Jade McEwan, Jillian Bowie

Workshop Residencies

12 - 14 AUG | 19 - 21 AUG | 16 - 18 SEPT 2022

One-on-One Dramaturgy: 22 Aug - 15 Sep 2022

Play Readings: 18 September 2022

Audience attendance: 30

With 8 diverse emerging writers participating in the August-September 2022 round of Write Sparks, and reflecting a spectrum of cultural backgrounds and ages, the stories that emerged were equally diverse. Don Sanderson explored Gematria, a complex narrative about an ancient civilisation in decline and upheaval through the eyes of the young female scholar, Hypatia. Emma Munroe developed CrackPot, a quirky, poignant scramble through neuro-diversity amid the ritual comforts of coffee-making. Grace Wilson, Young Queensland Playwright of



The Year and just 18, joined us to work on her latest piece, Pallas Sister Rising, a modern retelling of an ancient Greek story. Elizabeth Slattery created an hilarious, wry and terrifying piece How To Be Homeless while Jade McEwan kept it surreal with The Cookie Crumbles, the story of a young baker and her deceased childhood friend shaped as a giant cookie, exploring themes of youth mental illness. Jillian Bowie, a Torres Strait Islander poet working on a script about realising your potential within cultural identity, attended the course via a live online link.

Two of the 2022 Write Sparkers, Danielle Henderson and Shoba Sadler, have been invited into the next stage of Write Sparks, JUTE's Writer-in-Residency program. Shoba, who is from a rich Indian heritage, is shaping her work into a light-hearted comedy with music and dance featuring two Indian brothers who disagree about love, marriage and how to make chai, The Accidental Bride. Already it is being planned to be as colourful as a Bollywood Wedding! Danielle will be developing her text The Kids Are Alright, a dark comedy exploring themes of father-son relationships and how to come of age without being a knob. Expect to hear more about these two outrageously funny narratives in the coming years.

Number of Participants in WRITE SPARKS 101 programming: 8

WRITE SPARKS 101 Participants self-identified as*:

Culturally & Linguistically Diverse **2**

LGBTIQ+ **1**

Gender Diverse **0**

Youth **2**

First Nations **1**

Artists with a Disability **0**

Neurodiverse **1**

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

2022 WRITERS-IN-RESIDENCE PROGRAM

In 2022, our dramaturg Kathryn Ash offered ongoing dramaturgical support for nurturing new works development (including 3 in pre-production). Each of the following writers was given the opportunity to continue to develop their skills in writing for performance, and JUTE invested time in supporting them to prepare their work for potential production.

Dennis McIntosh/Saengthien Klamkaew (CALD): I is Maggie

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

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.

Sue Chamberlain: Queenslander

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

Amber Grossmann (Youth): O, Ophelia

Themes of coercive relationships, teenage expectations, gender imbalance

Marilyn Marsh-Booth (Mature-age Female): Higher Faster Louder (formerly Cloud Song)

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



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.

2 Semesters | 40 Classes | 2 Showcases

Showcase Attendance 66

Number of participants

9 - 12 yrs | Gobos 13 - 17 yrs | Parcans
16 / 256 attendances **10 / 139 attendances**

Facilitators:

Semester 1 & 2:

Natalie Taylor (Gobos & Parcans)

Showcase Panels included

Suellen Maunder, Kathryn Ash,
Elizabeth Slattery, Susan Prince

JUTE ACTORS STUDIO EXTENSION PROGRAM (JASX)

The JUTE Actors Studio Extension Program in association with Overall Arts consisted of 13 weeks of rehearsal of the new work **3 O'Clock Flagpole**, written by Steve Pirie 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 Grossman

Showcase Attendance: 30

Performance and performance attendance:
See **3 O'Clock Flagpole** for further details



JUTE ACTORS STUDIO EXTENSION PROGRAM (JASXL)

This program developed out of a facilitator-identified need to provide actors with professional ambitions, over the age of 18, a place to regularly meet, network and to hone and maintain their theatre skills. Program entry was by audition only, resulting in 7 actor participants with a broad diversity including 3 actors of Papuan heritage, an African American and a Polynesian-Australian. Over 2 semesters, the ensemble worked on a variety of skills including cold reading, devised work, improvisation and script analysis.

Facilitator: Julia Forsberg, Kathryn Ash, Suellen Maunder

Showcase Panels included: Suellen Maunder, Julia Forsberg, Kathryn Ash

Showcase Attendance: 15

Number of participants

18 yrs + (Ensemble)

7 / 159 attendances



DIGITAL SKILLS DEVELOPMENT PROGRAMS

JUTE 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.

JUTE 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 PROGRAM

BREAKING GROUND PROJECT

New Australian Theatre Initiative for Refugees and Migrant Youth aged 16-25

Breaking Ground is a performing arts training program led by JUTE Theatre Company in partnership with Centacare and Cairns African Association with a big picture aim to establish a New Australian Theatre Troupe and as short-term objective teaching transferable skills through theatre-based activities.

These skills include developing a growth mindset, developing self-confidence improved cognition, improved communication skills and deepening their cultural confidence and self-understanding.

Funded through the Department of Children, Youth Justice and Multicultural Affairs (Celebrating Multicultural Queensland Fund) the project first engaged a project manager, Ira Pangestu, through an interview process. Ira was assisted by a support worker John Bahati who is of African heritage and well known in community. Ira worked part time within the JUTE office, consulting with stakeholders such as Anna Jones of the Cairns African Association, liaising with the community through John Bahati to organise and promote the program through the African Youth Community.

CAST AND CREATIVES

Facilitator & Director

Grace Edward

Workshop participants and cast

10 participants, from African Migrant and Refugee backgrounds, aged between 16 and 22:

Benjamin Seragaba

David Paul

Irene Mwayumi

Jean Assumani

Julienne Hamani

Lean Bwami

Maria Nyamwiza

Musu Conteh

Odette Nyiramirimo

Jaques Tsyisenge

One further participant, Patrick Love, also of African descent, was selected to join the program to assist with photography/video documentation under the guidance of a professional videographer/photographer, Colin Pett.



Audience attendance: 75

Number of auditionees: 24

Number of participants: 10





JUTE Revue

JUTE Revue events are a way for JUTE to connect with audience members, volunteers, creatives, sponsors and other stakeholders and to inform them of what's been happening and what is coming up. There were two JUTE Revues in 2022.

The May JUTE Revue covered achievements thus far and featured a Q&A with Nathan Maynard, director of the Dare to Dream: Back on Track play, written by Isaac Drandic.

In November we celebrated JUTE's 30th birthday, inviting past and present collaborators and the general public. Stories of the early days and fond memories of audience members were shared. It was a wonderful opportunity to thank all the people who have contributed to JUTE's story and legacy thus far.

20 May Attendance: **40**

26 November (JUTE's 30th birthday): **62**



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



PHILANTHROPIC FUNDERS



SPONSORS



INSTANTALLOYSCAFFOLDING
easy up easy down

PARNTERS



IN KIND SUPPORTERS



APPENDIX - 2022 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 2022.

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
Suellen Maunder	David Layt (Treasurer - appointed 20 January 2021)
Patricia Courtenay	Sangeetha Badya (Secretary - appointed 25 Nov 2021)
Saurav Kataria	

Operating results

The deficit of the Company amounted to \$155,589.58 (2021: surplus amounting to \$44,031.96). The current year result is predominantly due to unplanned funding changes and is covered by reserves.

Deficit situation analysis

JUTE are emboldened that we have emerged from the challenges of 2020-21, celebrated our 30th year of operation, and emerged from COVID as a strong and vital artistic force for Queensland. 2022 confirmed the extraordinary impact JUTE has in our community: using the power of theatre to create moments of connection and change toward achieving a bold vision of a fearless world of empathy and compassion, inspired by the stories of our regional communities.

On 1 January 2022, the Company was budgeting a surplus of \$26,000 for 2022, and was carrying significant reserves of \$323,058, meaning that heading into JUTE's 30th year of operation, the Company was able to deliver a comprehensive year of remarkable programs.

It was particularly important that the Company was able to engage and serve our community with public programs and continue providing access for remote First Nations communities to the impactful Dare to Dream program as Australia emerged from COVID. The Company also won the Queensland and the National Planning Institute Award for Community Wellbeing & Diversity for the Dare to Dream program, attracting a further 2- year sponsorship for a new Safer Communities program from Westpac Bank.

As the year progressed, the Company managed the financial challenges, intending to utilise \$57,000 of reserves to achieve our programming goals, whilst maintaining reserves of at least three months of average expenses as recommended by the ACNC.

During the year, there were several unique financial circumstances that contributed to the Company's operating result. Some of these factors were outside of JUTE's control. These factors included:

- a. A \$70,000 reduction in funding from a major funder who had supported the Company with donations in excess of \$200,000 since 2017.
- b. The Company fell short of our philanthropic and sponsorship target by \$44,000 due to the challenging economic environment.
- c. The Company made the strategic decision to utilise \$57,000 of our reserves to achieve our 30th Anniversary programming objectives and help our community recover from COVID.

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

DIRECTORS' REPORT (CONTINUED)

Deficit situation analysis (continued)

JUTE believes that many of the factors outlined above were outside of JUTE's control. There are processes and control improvements that the Company has now implemented to identify these factors earlier, and to mitigate the associated risks in the future, but many of these issues are inherent to running a small theatre not-for-profit that relies on government and philanthropic funding to operate and provide services that positively impact our community.

The 2022 deficit is covered by reserves and the Company wishes to assure our stakeholders that JUTE continues to be a going concern. Our Board recently completed a strategic planning weekend and are confident about the direction of the Company.

Significant changes in the state of affairs

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

Vision, purpose, values and principal activities

JUTE Theatre Company uses the power of theatre to create moments for connection and change. Inspired by the stories of our regional communities, we create a fearless world of empathy and compassion. We value culture and place, powerful theatre and unheard voices. We work with tenacity and rigour, fostering audacity with courage.

Key activities include:

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

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.

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.

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

DIRECTORS' REPORT (CONTINUED)

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 2022 has been received.

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

Chairperson: 
Gillian Townsend

Director: 
Suellen Maunder

Dated this 27th day of April 2023.

brian tucker

• 4 • • AUDIT • • • •

AUDITOR'S INDEPENDENCE DECLARATION UNDER 307C OF THE CORPORATIONS ACT 2001 (CTH) and THE DIVISION 60-40 OF THE AUSTRALIAN CHARITIES AND NOT-FOR-PROFITS COMMISSION ACT 2012

TO THE DIRECTORS OF JUST US THEATRE ENSEMBLE TRADING AS JUTE THEATRE COMPANY

In accordance with the 307C of the Corporations Act 2001 (Cth) and the Australian Charities and Not-For-Profits Commission Act 2012, 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 2022, 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) or the Australian Charities and Not-For-Profits Commission Act 2012 in relation to the audit; and
2. any applicable code of professional conduct in relation to the audit.

Dated this 27th day of April 2023

Brian Tucker Audit
BRIAN TUCKER AUDIT
Chartered Accountants



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 2022**

	Note	2022 \$	2021 \$
Income			
Revenue	3	<u>1,396,628.49</u>	<u>1,355,133.28</u>
		1,396,628.49	1,355,133.28
Expenditure			
Accountancy expenses		(3,850.56)	(4,078.80)
Auditor's remuneration	4	(4,400.00)	(4,400.00)
Depreciation expenses	9	(2,165.86)	(2,745.65)
Employee benefits expenses		(873,946.73)	(661,479.17)
Other expenses		<u>(667,854.92)</u>	<u>(638,397.70)</u>
		(1,552,218.07)	(1,311,101.32)
(Loss) / Profit for the year	5	<u>(155,589.58)</u>	<u>44,031.96</u>
Total comprehensive (loss) / income for the year		<u><u>(155,589.58)</u></u>	<u><u>44,031.96</u></u>

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 2022**

	Note	2022 \$	2021 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	6	387,138.62	552,042.79
Trade and other receivables	7	12,550.63	25,105.50
Other current assets	8	11,316.15	4,833.08
TOTAL CURRENT ASSETS		411,005.40	581,981.37
NON-CURRENT ASSETS			
Property, plant and equipment	9	9,580.08	7,220.48
TOTAL NON-CURRENT ASSETS		9,580.08	7,220.48
TOTAL ASSETS		420,585.48	589,201.85
LIABILITIES			
CURRENT LIABILITIES			
Trade and Other Payables	10	72,712.25	24,611.14
Other current liabilities	11	146,307.24	204,240.09
Provisions	12	32,202.60	36,060.98
TOTAL CURRENT LIABILITIES		251,222.09	264,912.21
NON-CURRENT LIABILITIES			
Provisions	12	1,894.57	1,231.24
TOTAL NON-CURRENT LIABILITIES		1,894.57	1,231.24
TOTAL LIABILITIES		253,116.66	266,143.45
NET ASSETS		167,468.82	323,058.40
EQUITY			
Retained surpluses	13	167,468.82	323,058.40
TOTAL EQUITY		167,468.82	323,058.40

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 CHANGES IN EQUITY
FOR THE YEAR ENDED 31 DECEMBER 2022**

	Retained Surpluses \$	Total \$
Balance at 1 January 2021	279,026.44	279,026.44
Profit attributable to the Company	44,031.96	44,031.96
Balance at 31 December 2021	323,058.40	323,058.40
Loss attributable to the company	(155,589.58)	(155,589.58)
Balance at 31 December 2022	167,468.82	167,468.82

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 CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2022**

	Note	2022 \$	2021 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts from production and activities		211,349.46	327,619.15
Employment expenses		(809,733.50)	(614,649.32)
Receipts from donors, sponsors and fundraising		320,233.76	377,727.83
Interest received		5,823.65	2,106.28
Receipts from government and other government grants		797,541.68	551,106.49
General administration expenses and direct expenses		(685,593.76)	(626,160.52)
Net cash (used in) / provided by operating activities	14	(160,378.71)	17,749.91
CASH FLOWS FROM FINANCING ACTIVITIES			
Purchase of property, plant & equipment		(4,525.46)	(5,470.91)
Net cash (used in) financing activities		(4,525.46)	(5,470.91)
Net (decrease) / increase in cash held		(164,904.17)	12,279.00
Cash at beginning of financial year		552,042.79	539,763.79
Cash at end of financial year	6	387,138.62	552,042.79

The accompanying notes form part of these financial statements.

**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 2022**

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 2022**

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 2022**

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 2022**

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 2022**

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 2022. 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 2022

	2022	2021
	\$	\$
3 Revenue and other income		
Revenue		
Sales revenue:		
Rendering of services	293,531.17	397,523.01
Other revenue:		
Interest received	5,823.65	2,106.28
Other revenue	1,097,273.67	955,503.99
	1,103,097.32	957,610.27
Total revenue	1,396,628.49	1,355,133.28
Interest revenue from:		
Interest received	5,823.65	2,106.28
Total interest revenue	5,823.65	2,106.28
Other revenue from:		
In-kind support	137,131.50	124,289.00
Arts Queensland - In-kind support	52,544.53	52,144.64
Other Revenue	2,171.43	-
Grants expended		
Arts Queensland - Organisations Fund	270,000.00	200,000.00
Arts Queensland - Project Grants	(7,760.00)	291,487.00
Regional Arts Development Fund	-	25,000.00
Regional Arts Fund	64,013.89	55,691.00
Department of Infrastructure, Transport, Regional Development and Communications	58,022.00	-
Regional Arts Service Network	-	8,100.00
Department of Children, Youth Justice and Multicultural Affairs	41,819.32	-
Department of Transport and Main Roads	225,000.00	-
John Villiers Trust	25,000.00	-
Tim Fairfax Family Foundation	229,331.00	140,669.00
Cairns Regional Council	-	6,083.45
Other Commonwealth	-	50,539.90
Other State Agencies	-	1,500.00
	905,426.21	779,070.35
Total other revenue	1,097,273.67	955,503.99

**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 2022**

	2022	2021
	\$	\$
4 Auditor's remuneration		
Audit and review of financial statements	<u>4,400.00</u>	<u>4,400.00</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	63,479.01	50,068.44
Depreciation of property, plant and equipment	2,165.86	2,745.65
6 Cash and cash equivalents		
Cash at bank	<u>387,138.62</u>	<u>552,042.79</u>
	<u>387,138.62</u>	<u>552,042.79</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	<u>387,138.62</u>	<u>552,042.79</u>
	<u>387,138.62</u>	<u>552,042.79</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 2022**

	2022	2021
	\$	\$
7 Trade and other receivables		
Current		
Trade debtors	12,550.63	25,105.50
	<u>12,550.63</u>	<u>25,105.50</u>

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	11,316.15	4,833.08
	<u>11,316.15</u>	<u>4,833.08</u>
9 Property, plant and equipment		
Plant and equipment:		
At cost	31,968.10	27,442.64
Accumulated depreciation	(22,388.02)	(20,222.16)
Total property, plant and equipment	<u>9,580.08</u>	<u>7,220.48</u>

	Office furniture and equipment	Total
	\$	\$
Carrying amount at 1 January 2021	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	<u>7,220.48</u>	<u>7,220.48</u>
Depreciation expense	(2,165.86)	(2,165.86)
Additions	4,525.46	4,525.46
Carrying amount at 31 December 2022	<u>9,580.08</u>	<u>9,580.08</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 2022**

	2022	2021
	\$	\$
10 Trade and Other Payables		
Current		
Superannuation contributions payable	4,084.48	15,111.22
Trade creditors	59,725.49	11,156.22
Wages payable	5,649.25	2,153.13
GST payable	(3,054.96)	(14,070.43)
Amounts withheld	6,307.99	10,261.00
	72,712.25	24,611.14

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

11 Other liabilities

Current

Unexpended grants

Cairns Regional Council	6,560.00	-
Westpac Strengthen Grant	90,909.09	90,909.09
Tim Fairfax Family Foundation	-	79,331.00
Department of Children, Youth Justice and Multicultural Affairs	3,135.68	-
Gambling Community Benefit Fund	8,066.36	-
Regional Arts Fund - Partnering for Regional Theatre Growth	37,636.11	-
Other	-	34,000.00
	146,307.24	204,240.09

**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 2022**

	2022 \$	2021 \$
12 Provisions		
Current		
Provision for holiday pay	14,860.64	18,441.07
Provision for long service leave	17,341.96	17,619.91
	<u>32,202.60</u>	<u>36,060.98</u>
Non-current		
Provision for long service leave	1,894.57	1,231.24
Total provisions	<u>1,894.57</u>	<u>1,231.24</u>
13 Retained surpluses		
Retained surpluses at the beginning of the financial year	323,058.40	279,026.44
Net (deficit) / surplus attributable to the Company	(155,589.58)	44,031.96
Retained surpluses at the end of the financial year	<u>167,468.82</u>	<u>323,058.40</u>
14 Cash flow information		
Reconciliation of cash flows from operations with (loss) / profit		
(Deficit) / Surplus after income tax	(155,589.58)	44,031.96
Non-cash flows in surplus / (deficit)		
Depreciation	2,165.86	2,745.65
Changes in assets and liabilities, net of the effects of purchase and disposals of subsidiaries		
(Increase) / Decrease in current receivables	12,554.87	24,968.79
(Increase) / Decrease in other assets	(6,483.07)	5,424.25
Increase / (Decrease) in trade and other creditors	48,101.11	(10,612.66)
Increase / (Decrease) in provisions	(3,195.05)	10,523.64
Increase / (Decrease) in unexpended grants	(57,932.85)	(59,331.72)
	<u>(160,378.71)</u>	<u>17,749.91</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 2022**

15 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 2022.

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.

16 Events after the reporting period

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.

17 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

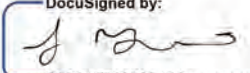
THEATRE ENSEMBLE
TRADING AS JUTE THEATRE COMPANY
ABN: 61 072 586 639

DIRECTORS' DECLARATION

The Directors of the Company declare that:

- 1) The financial statements and notes for the year ended 31 December 2022 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.

DocuSigned by:

Chairperson: C5E2AF722P9B4B6.....
Gillian Townsend

DocuSigned by:

Director: 82AA97C2E5A74B2.....
Suellen Maunder

Dated this 27th day of April 2023.



**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 2022 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 the *Corporations Act 2001 (Cth)* and the 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 2022 and of its financial performance for the year ended on that date; and
- (ii) complying with Australian Accounting Standards (Simplified Disclosure Requirements), *Corporations Act 2001 (Cth)* and the 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 *Corporations Act 2001 (Cth)*, *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 2022 but does not include the financial report and the auditor's report thereon.

.....
 Brian Tucker Audit | 1300 284 330 | audit@briantuckeraudit.com.au | Registered Auditor Number 314299

Liability limited by a scheme approved under Professional Standards Legislation.



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

BRIAN TUCKER AUDIT

Chartered Accountants

Address: Unit 8, 210 Winton Road, Joondalup, Western Australia

A handwritten signature in black ink, appearing to read 'B. J. Thomas', with a stylized flourish at the end.

BILLY-JOE THOMAS

Director & Registered Company Auditor

Dated at Perth, Western Australia this 27th day of April 2023



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 2022

	2022 \$	2021 \$
EARNED INCOME		
Contract & co-production fees	37,558.07	126,083.63
Box office	93,597.40	96,608.99
Income from Activities	46,254.10	51,441.45
	177,409.57	274,134.07
PRIVATE SECTOR INCOME		
Donations, sponsorship & fundraising	116,121.60	123,388.94
Tim Fairfax Family Foundation	229,331.00	140,669.00
John Villiers Trust	25,000.00	-
In-kind support	137,131.50	124,289.00
	507,584.10	388,346.94
GRANT INCOME		
Arts Queensland - Organisations Fund	270,000.00	200,000.00
Arts Queensland - Project Grants	(7,760.00)	291,487.00
Arts Queensland - In-kind support	52,544.53	52,144.64
Department of Infrastructure, Transport, Regional Development and Communications	58,022.00	-
Regional Arts Development Fund		25,000.00
Regional Arts Fund	64,013.89	55,691.00
Regional Arts Service Network	-	8,100.00
Department of Children, Youth Justice and Multicultural Affairs	41,819.32	-
Department of Transport and Main Roads	225,000.00	-
Cairns Regional Council		6,083.45
Other State Agencies	-	1,500.00
Other Commonwealth	-	50,539.90
	703,639.74	690,545.99
OTHER INCOME		
Interest received	5,823.65	2,106.28
Other revenue	2,171.43	-
	7,995.08	2,106.28
TOTAL INCOME	1,396,628.49	1,355,133.28

**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 2022**

	2022 \$	2021 \$
EXPENSES		
Accounting & bookkeeping expenses	4,352.71	4,689.23
Auditor's remuneration	4,400.00	4,400.00
Business development	1,444.19	3,695.42
Documentation & evaluation expenses	30,000.00	-
Depreciation	2,165.86	2,745.65
Holiday pay, movement in accrual	3,194.99	11,797.79
Insurance	8,792.82	8,344.90
Long service leave, movement in provision	385.38	(1,274.15)
Marketing, publicity, promotion, launches & opening nights	178,218.67	161,216.51
Printing, stationery & office supplies	34,962.85	28,052.07
Production & creative contractors and expenses	171,383.99	171,541.04
Production & exhibition staging costs	47,535.26	73,921.85
Other production & exhibition costs	22,649.96	98,495.50
Sundry expenses	7,455.74	28,965.81
Superannuation contributions, employees	63,479.01	50,068.44
Superannuation contributions, contractors	17,716.21	12,747.12
Telephone	1,454.28	2,347.90
Travelling expenses	135,851.62	44,262.87
Venue rental & charges	102,914.93	32,160.84
Wages	700,596.36	566,540.63
Workers' compensation insurance	13,263.24	6,381.90
TOTAL EXPENSES	1,552,218.07	1,311,101.32
(LOSS) / PROFIT	(155,589.58)	44,031.96



JUTE 30 YEARS

THEATRE COMPANY

JUTE THEATRE COMPANY

**BULMBA-JA ARTS CENTRE,
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07 4281 6832
INFO@JUTE.COM.AU
WWW.JUTE.COM.AU**

