



Job Application Kit Production Manager

Dear Colleague,

Thank you for your interest in working with Urban Theatre Projects (UTP). UTP is a small contemporary theatre company based in Bankstown, Western Sydney. Over the last 25 years, UTP (formerly Death Defying Theatre) has continually evolved and reinvented itself in the context of its social and political environment and developments in contemporary art practices.

UTP is committed to:

- Creating new forms of performance
- Engaging with communities to make performance
- Making performance in Western Sydney
- Making performance that reflects and is informed by Sydney's cultural diversity

The Company is at an exciting stage in its history, continuing to create local work in Western Sydney in dialogue with communities, while at the same time turning its international reputation into national and international tour, commission and exchange opportunities.

The Production Manager will play a crucial role within our small team, to ensure the success of our exciting but hectic 2007 program, including an international and national tour.

This package contains the following information:

- Job Description (include. Selection Criteria)
- Brief information about the company, how we make work and staffing structure
- Artistic Program for 2007

More information is available on our website, but please feel free to request information that is not contained there.

How to Apply

Please read the supplied information carefully before preparing your application. To be considered, your application **MUST** include:

- A statement addressing the Selection Criteria.
- Your resume, highlighting relevant experience and key achievements.
- The names and daytime contact details of three referees.

Applications must be received by 5pm, Wednesday 31 January, 2007. Please send to:

Attention: Simon Wellington
Urban Theatre Projects
PO Box 707
Bankstown NSW 1885

OR simon@urbantheatre.com.au

Applications may be posted or emailed, but applicants are responsible for ensuring their application is received and readable. If you need any further information, please don't hesitate to contact me on 9707 2111 & 0413 606 473, or simon@urbantheatre.com.au

Best wishes,

Simon Wellington
General Manager

Position Description

Production Manager

Hours:	38 per week
Basis of employment:	Full time, limited contract
Term of Contract:	5 March 2007 to 10 February 2008 (49 weeks), with the possibility of an additional month TBC
Starting Salary Range:	\$52,000 per annum, pro-rated, <u>PLUS</u> Superannuation
Employment Conditions:	Time off in lieu of overtime Annual leave

MISSION: Urban Theatre Projects engages with diverse cultures and communities to make distinctive contemporary theatre, grounded in unique collaborative processes.

The Production Manager is primarily responsible for the coordination of all technical and production requirements for UTP and its 2007 program.

Detailed responsibilities will be negotiated with the successful applicant, depending on their skills and experience. The core skills and duties are those detailed in the Detailed Responsibilities below.

The Production Manager reports directly to the General Manager.

Responsibilities in Detail

Project Production Management

- Scout performance site(s) and advise on technical and logistical requirements
- Liaise with property owners regarding access and conditions of use
- Ensure facilities are prepared for artistic teams, that they are compatible to OH&S standards, and amenities are provided
- Determine whether any permits or licences are required for sites or production elements and apply for them (incl. development approvals, APRA, use of fire, etc.)
- Coordinate lighting, sound, staging, electrical infrastructure, communication systems and other equipment required for productions
- Liaise with artistic teams to determine production design requirements
- Undertake any construction required for production design, or engage suitable staff or contractors
- Take part in artistic planning & production meetings with artistic teams and company staff, and in such other planning structures as may be agreed
- Manage technical production budgets in consultation with the General Manager
- Determine technical staff requirements, engage suitable staff and manage them
- Develop and implement a risk management plan for all events
- Develop production schedules for all company staff and artists
- Coordinate bump in and bump out
- Attend rehearsals as necessary
- Operate technical equipment for rehearsals and public performance seasons, as required
- Take part in an evaluation process after each project's completion
- Develop technical requirements schedules for all projects, with set, staging and LX/Audio plans, to be used for touring productions

Venue & Equipment Management

- Coordinate maintenance of Hackett House facilities by UTP and co-tenants
- Maintain an inventory of UTP's technical equipment and ensure that it is in good working order

- Coordinate hire of UTP's equipment to third parties
- Maintain UTP's on- and off-site storage spaces

Selection Criteria

1. Previous production management experience, particularly in the areas outlined above and in non-conventional sites and venues;
2. Excellent communication skills, the ability to work as part of a small team, with a high level of autonomy, self-motivation and initiative;
3. Understanding of risk management and OH&S policy and practice
4. Experience in budget preparation and monitoring
5. A sound knowledge of various computer software packages for the purposes of scheduling, planning, tracking and design, as well as general email and internet communication; and
6. An understanding of and commitment to cultural diversity and intercultural collaboration

About The Company

"Refreshingly honest, unpatronising and bullshit-free..."

The Sydney Morning Herald

Urban Theatre Projects creates distinctive new theatre works based on a process of dialogue between contemporary theatre practice and Sydney's diverse communities. Stories and images of contemporary life are created in collaboration with teams of artists from hybrid art practices and diverse cultural backgrounds.

Over the past decade UTP has become increasingly renowned for creating new performance works generated by multi-skilled teams of artists working in residence in specific sites. These performances are developed through ongoing consultation and, consequently, have a strong connection to specific places and issues critical to the people who interact with those sites.

UTP creates work over three stages of research, development and production, often spanning two or more years. The company typically presents two new works each year, while also seeding projects in development, and providing professional development opportunities for emerging and established artists.

Urban Theatre Projects was founded in 1981, originally under the name Death Defying Theatre. In 2002, UTP was awarded the Sidney Myer Award in recognition of the company's outstanding contribution to Australian theatre.

"UTP is one of too few performance groups that continually think outside the square."

The Sun-Herald

Staff

Artistic Director Deborah Pollard
Develops and implements the artistic program, develops ideas for theatre productions and takes a leading role in most creative projects.

Note: This is an interim appointment until Alicia Talbot returns from Maternity Leave in Sept 2007. Alicia will also return for several projects prior to September.

General Manager Simon Wellington
Develops and implements the business plan, project management, human resources, fundraising, financial management, marketing and public relations.

Administrator Bibi Serafim
Coordinates day-to-day administration functions of the UTP office, as well as management of specific projects and specific areas within major projects.

Bookkeeper Denis Cala (avge 3 hrs/wk)

Other Artists, Technicians & Marketing Staff engaged on a project basis.

Structure & Resources

Urban Theatre Projects is a non-profit organisation, limited by guarantee. The company is run by a volunteer Board comprising representatives from arts practice, arts management and community sectors. The Artistic Director and General Manager are both co-CEOs of the organisation and Board members.

We have Multi-Year Funding agreements with the Australia Council for the Arts and Arts NSW. Other funds are secured from arts & non-arts sources for each project.

In 2003, we moved into new premises at Hackett House, co-located with other arts organisations, Bankstown Youth Development Service (BYDS) and Citymoon (the Vietnamese-Australian theatre company), as well as Vietnamese Australian Welfare Association. With BYDS and Citymoon, UTP was instrumental in securing for Bankstown City Council a NSW State Government grant of \$1.5 million to create a multi-purpose facility to house our three organisations. While we are in consultation with Council to finalise the development of this facility, the co-tenants are sharing interest monies from the grant to upgrade our current accommodation and provide a facility that has become a vibrant cultural hub in the centre of Bankstown. The new facility is expected to be completed in 2008.

The Company also owns equipment that is used for its own productions, and hired to other organisations. As part of its commitment to professional development, UTP also provides management and creative support to independent artists and emerging theatre organisations to enable a range of independent arts activity in Western Sydney. This is provided in the form of consultancies, workshops and masterclasses, residencies in our rehearsal space and access to equipment, the auspicing of grants, and performance opportunities.

Artistic Program 2007

In 2007 Urban Theatre Projects will continue to make new performance works that engage in socially relevant questions and are intimately connected to specific sites and diverse communities. These stories and images of contemporary urban life are drawn from, and heavily influenced by, the company's geographic and social location in the western suburbs of Sydney.

In increasingly conservative times, one of the key roles for Urban Theatre Projects is to provide individuals, communities, artists and audiences the opportunity to engage in a meaningful dialogue about the world we live in. In 2007 we will continue to create outstanding new works that extend the company's profile locally, nationally and internationally.

UTP continues to develop its artistic program with planning cycles spanning several years, which has enabled us to vision and implement a number of ambitious and exciting projects. Many of the projects in the 2007 program will continue into 2008.

In April 2007, *The Folding Wife* will open the newly redeveloped Blacktown Arts Centre. Written by Paschal Daantos Berry, this is a solo performance work for Valerie Berry investigating cross-cultural marriage. The project will involve an international exchange with key members from the Filipino company ANINO Shadowplay Collective. This team of artists will also facilitate a week-long masterclass, *Unravelling the Bride*, for emerging and established artists of Filipino/Australian backgrounds.

The Last Highway is a new work scheduled to premiere as part of Sydney Festival 2008. Directed by Alicia Talbot, this work will be created in residence and developed in consultation with community members. Performed in a service station on a major road in Bankstown *The Last Highway* explores notions of personal beliefs and contested territory through investigating the world of late night shift workers.

We will also undertake research and development for new work. *Stories of Love and Hate* is a new work made in response to the Cronulla riots by Director Roslyn Oades and team that created *Fast Cars & Tractor Engines* (2005).

Next year will also see a major collaboration between UTP and the Toronto-based Harbourfront Centre (HFC). HFC have commissioned a research and development process for a new work to be developed in Toronto over the next two years. As part of this exchange they will also tour *Back Home* (2006) to the inaugural Luminato: Toronto International Arts Festival. *Back Home* will then return for a 3-month Australian tour in the second half of 2007.

Throughout 2007 we will continue our commitment to developing the profile of the company through touring and profile-raising activities, as well as consolidating new opportunities for international exchange. We will also continue our commitment to critical discourse and artistic debate through the commissioning of essays as part of our ongoing Critical Dialogue project.

Project 1

Unravelling the Bride: Dissecting the Philippine Diaspora

A week-long masterclass for emerging and established artists of Filipino/Australian backgrounds. This professional development opportunity will take place at Blacktown Arts Centre and be facilitated by key members of the Anino Shadowplay Collective and The Folding Wife artistic team.

Project Timeline

Unravelling the Bride Mon 12 – Sat 17 March 2007
Showing Sat 17 March 2007

Venue

Unravelling the Bride Blacktown Arts Centre

Key Artists

Facilitators Paschal Daantos Berry & Deborah Pollard
Artists Valerie Berry, Paschal Daantos Berry
ANINO Members Araceli Victoria Arellano, Datu Arellano, Maria Cristina Quiocho "Teta" Tulay, Don Maralit Salubayba
Devisors/Participants Emerging and Established Filipino artists from western Sydney

Partners

Blacktown City Council, Blacktown Arts Centre, Casula Powerhouse, Margaret Farm Residency Program

Project Description

How does a culture respond to continuous negative media? What are the differences between Filipino culture in the Philippines and Australia? What are the current perceptions of the Filipina Woman?

Unravelling the Bride is a six-day intensive masterclass and critical dialogue between Filipino/Australian artists and members of Anino Shadowplay Collective. It will be an event that brings together people from different art forms, and will be seeking expressions of interests from emerging and established as well as community arts workers at the end of 2006. Participants will explore notions of contemporary Filipino identity; from popular culture to cultural cringe, from the historical to the current political maelstrom, from tales of migration to the darker realities of Philippine's biggest export - its nationals.

One of the objectives of this project is to gauge contemporary perceptions of Philippine identity amongst Filipino artists through detailed discussions, creative analysis and group presentations. Participants will be asked to comment on the representation of Filipino nationals, with a focus on women, in print media, film, television, theatre, literature, visual arts and other public means. How the artists view their identity feeding into their practice will also be discussed.

Participation from a diverse group of artists such as writers, visual artists, performers, directors, musicians and CCD workers will ensure that the dialogue will be analytical as well as have a wider context. This project provides a forum for professional and community-based Filipino artists to witness the diversity of work being practiced by their peers. It is an opportunity for participants to widen their networks, establish new collaborations and learn about each other's processes. It is also an opportunity to create a dialogue within the community and work towards forging strong partnerships to support the sustainability and growth of Filipino/Australian arts. There will be open community access to the process on the last day of *Unravelling the Bride*.

Project 2 *The Folding Wife*

A new performance work written by Paschal Daantos Berry and performed by Valerie Berry. This new work will involve an international exchange with the Philippine-based Anino Shadowplay Collective. The Folding Wife production is scheduled to launch the redeveloped Blacktown Arts Centre.

Project Timeline

Rehearsal 19 March – 13 April 2007
Performance Season 18 -28 April 2007
10 performances, including 2 school shows

Venue

Rehearsal Rooty Hill School of Arts
Performance Season Blacktown Arts Centre

Key Artists

Performer Valerie Berry
Writer Paschal Daantos Berry
Director Deborah Pollard
Anino Members Datu Arellano and 1 TBC
Partners

Blacktown City Council, Blacktown Arts Centre, Margaret Farm Residency, Philippine Community Council

Project Description

The Folding Wife is a solo performance work that marries poetic language, music, movement and visual arts.

The Folding Wife is a play about three generations of Filipina women. It is text-based theatre that integrates movement, low-tech multimedia and narrative-driven performance. Poetic language is used to mimic the staccato rhythm of the Cebuano dialect, a language Paschal and Valerie still speak. The work concentrates on a dispute between three women from the same bloodline, trapped in different eras but all anchored and weighed down by the impulse to leave. A response to the death of Paschal's and Valerie's Filipina mother, *The Folding Wife* takes a personal look at the Philippine Diaspora and examines the external and internal landscape that propels people to scatter across the face of the earth.

The Folding Wife uses migrational narrative as a window to the characters' internal conflict. It captures the anxiety of post-colonial poverty and the lure of the First World dream that are the heart of the Philippine Diaspora. The text is informed by Paschal's return to the Philippines in 2005, touches on the deep scars left by the Marcos regime and portrays the disappointment behind the countless aborted revolutions for which the country is known. The work also depicts the expectations behind migration and the disappointment of arriving in a country and a new life that does not measure up to the fantasy of a promised land.

In 2005, Paschal received Asialink funding to spend some time with ANINO Shadowplay Collective in Manila and to develop *The Folding Wife* with the company. Established in 1992, ANINO Shadowplay Collective is a group of multi-media artists dedicated to popularising the art of shadow play. Towards this end ANINO undertakes live performances, exhibitions, video, publication, and workshops in a wide context, flirting between the commercial world and grassroots. Paschal was attracted to collaborating with ANINO because of the way they deal with questions of Filipino identity through projected images and hybrid theatrical styles.

Project 3 *The Last Highway*

A new work devised by a professional team of artists working in consultation with community members drawn from late night shift workers and diverse cultural backgrounds. The work will take place over three stages of development and will be devised and presented in an industrial estate on a major road in the Bankstown area.

Timeline

Auditions 17 – 18 February 2007

Research and Development	16 – 28 April 2006
Creative Development	9 July – 3 August 2007
Showing	2 August 2007
Rehearsal	22 October – 28 November 2007
Community Showings	29 & 30 November 2007
Performance Season	15 – 26 January 2008

Venue

Research and Development	UTP Premises
Creative Development	Industrial estate, Milperra Rd, Bankstown
Rehearsal & Community Showings	Industrial estate, Milperra Rd, Bankstown
Performance Season	Meeting point – Old Town Plaza, Bankstown. Travel to Industrial estate, Milperra Rd, Bankstown

Key Artists

Director	Alicia Talbot
Movement Director	Lee Wilson
Designer	Mirabelle Wouters
Dramaturg	Deborah Pollard
Musician	Liberty Kerr
Community Liaison	TBC
Devisors/Performers	6 TBC - The performers will be selected based on a process of invited and open auditions, scheduled for February 2007

Partners

Sex Workers Outreach Project, NSW Department of Health, HIV Services, Sexual Health, Bankstown City Council, NSW Department of Probation and Parole

Project Description

The darkness of a western sydney highway... a run-down service station open 24 hours... a doner kebab caravan, neon lights flashing... the hum of desolation interrupted by the crackle of late-night radio...

A service station worker lights incense around a statue of ghanesh and a lonely figure builds a memorial around a telegraph pole. A taxi driver thrashes in shamanic dance on the broken concrete while women work the side of the road.

A meeting point for all those caught between heaven and hell – waiting for someone or something; Jesus, Mohammed or a truckie heading north...

The Last Highway will examine some of the complex issues embedded within notions of contested land and nationalism, dispossession and belonging, beliefs and aspirations. Through the worlds of late-night shift workers, the work explores the increasing invisibility of marginalised sectors of contemporary Australia.

Set in a service station, *The Last Highway* explores the interactions of six personas who come into contact during the course of a night. What are the codes of beliefs that sustain each person? What do they risk each night, and what are their guiding philosophies?

Drawing on the service station as a microcosm of broader Australia, *The Last Highway* will explore questions of who has the right to be on this land. Who is entitled to occupy territory - and how much? The intercultural cast will draw on perceived stereotypes of late-night shift workers - an Asian service station worker, an African taxi driver, a Middle Eastern kebab caravan owner, Anglo and Indigenous street-based sex workers.

Through a process of consultation and structured improvisation, *The Last Highway* will explore the depths and complexities underpinning stereotypical cultural perceptions - their harmonies and disharmonies.

Similar to the design of *Back Home*, the service station will be a constructed façade. Audience will be seated in a seating bank facing the highway, allowing the performative action to take place within the greater landscape of the highway.

This work will be created through community consultation, a model that Alicia has utilised to generate previous works such as *The Longest Night* (Adelaide Festival 2002) and *Back Home* (Sydney Festival 2006). The process involves a team of professional performers working in consultation with community members who offer narrative suggestions, dramaturgical advice and script developments. The community members are considered experts and paid for their ongoing contribution within the devising process.

Project 4 *Stories of Love & Hate*

The creative development phase of a new work made in response to the Cronulla riots. This work will build on the artistic team assembled for Fast Cars and Tractor Engines and further explore the technique of performing a verbatim style audio script.

Timeline

Interviews, Editing	Jan – June 2007 (4 weeks)
Audio script Construction	July/Aug 2007 (1 week)
Workshop & Showing	Sept 1 – 2, 2007

Venue

Creative Development	Bankstown and Sutherland Shire LGAs
Workshop & Showing	UTP Premises

Key Artists

Director	Roslyn Oades
Research/Community Liaison	Tim Carroll
Dramaturg	Andrew Ma
Musician	Oonagh Sherrard
Video Artist	Fadle El Harris
Performers	TBC
Designer	TBC

Project Description

Set within the cultural clash of the Cronulla riots, the project is a collection of personal stories on the subjects of love and hate taken from individuals directly involved with the December 2005 incident. The audio script will consist of interviews recorded from both sides of the conflict focusing predominately on local residents from Bankstown and Cronulla. Additional audio material will be collated from news broadcasts and late-night radio talk back, including a love song dedications segment.

The project aims to illuminate hate as a consequence of feeling that the things we love are under threat – to in effect explore hate through a discussion on love – the ultimate aim being to better comprehend the fear and loneliness at the base of this communal implosion. The element of late-night talk back radio will further flesh out this concept via the notion of 'what keeps you awake at night?'

The project aims to further explore as well as deconstruct the verbatim theatre technique utilised in *Fast Cars & Tractor Engines*. As opposed to the traditional oral history structure of *Fast Cars*, the interviews in this project will be interlinked by their placement within a particular event and moment in time – the Cronulla riots. The type of audio material collected (and/or created) will also extend beyond interviews to include media broadcasts and personalities such as politicians, news announcers and of course Richard Mercer (The Love God) of *Mix 106 Love Song Dedications*.

Deliberate cross casting of actors will continue to be a feature of the work. This will be particularly pronounced in the exploration of the Anglo/Arabic tension that fuelled the riots. Roslyn is also interested in experimenting with reversing the audio performance technique established in *Fast Cars*; for example, at various points the actors may lip-sync along to well known love songs.

The project will reunite the artistic team of *Fast Cars* and explore a similar tone to *Fast Cars & Tractor Engines* – sincere, humorous and uncomfortable.

Reponses to *Fast Cars and Tractor Engines*

"These stories are continually surprising which makes for compulsive listening. The unpredictable and idiosyncratic vocal rhythms, pitch, and timings of the interviewees produce a magical transformation in the bodies of the performers, who occupy a space somewhere between acting, 'being', and possession. This is probably the best performance I've seen all year and deserves to be embraced by a wider audience."

David Williams
RealTime 70, Dec/Jan 2005

"This is local narrative that transcends geography, presenting the universality of human experience and slapping down the lie of unbridgeable cultural separation. It's great fun, and deeply thoughtful..."

Stephen Dunne
The Sydney Morning Herald, Sept 9, 2005

Project 5 *Back Home tour, R&D for new work – Toronto, Canada*

In May and June 2007, UTP will travel to Toronto to present Back Home as part of Harbourfront Centre's New World Stage International Performance Series and the inaugural Luminato: Toronto International Arts Festival. While there, UTP will undertake research and development for a new work to be developed in collaboration with Harbourfront Centre over 2008/09.

Venue

Research & Development Harbourfront Centre, Toronto
Back Home season Toronto City, location TBC

Timeline

Research & Development 7 – 18 May, and 12 – 15 June, 2007
Back Home rehearsals 23 – 31 May (with 2 free community showings)
Back Home season 4 – 10 June (7 performances)

Key Artists (touring team)

Research & Development

Director Alicia Talbot
Assistant Director TBC

Back Home

Director Alicia Talbot
Performer/Devisers NOMISE, Aaron Fa'Aoso, Leo Tanoi and Shannon Williams
Production Manager
Stage Manager
Sound Artist Liberty Kerr

Project Description

This partnership with Toronto-based Harbourfront Centre involves two key initiatives:

1. presenting an existing work, *Back Home* (see Project 6 below), as part of Harbourfront Centre's New World Stage International Performance Series and the inaugural Luminato: Toronto International Arts Festival; and
2. an intensive research and development process for the commissioning of a new work to be made in residence in Toronto and presented at a future festival.

During the R&D, the Director, Assistant Director, Producer and a local Community Liaison Facilitator, will undertake a number of meetings with Toronto-based artists, arts organisations, community and service organisations, and community leaders, and investigate potential sites for creating a new work. The community showings and festival season will be followed by consultations with local community members in which the performance *Back Home* will act as a catalyst to facilitate discussions surrounding the potential nature of a future work, including initial conceptual investigation, aesthetic and form of the work. These conversations will be facilitated by the Director and a Toronto-based Community Liaison Facilitator. Based on these consultations and research, initial ideas will be developed for a future work, including a full timeline and budget.

Project 6 *Back Home Tour*

From August to November 2007 Back Home will undertake a 3-month tour to 11 venues in regional and metropolitan centres throughout Australia.

Venue

Performing Lines are coordinating the tour to: Darwin Festival, Brisbane, Lismore, Moree, Kempsey, Newcastle, Bathurst, Griffith, Canberra, Sydney and Melbourne.

Partners

The tour has been supported with funding from Playing Australia, kultour and Mobile States. Other partners include NSW Department of Housing and Vincent Fairfax Family Foundation.

Timeline August – November 2007

Key Artists (touring team)

Director	Alicia Talbot
Performer/Devisers	NOMISE, Aaron Fa'Aoso, Leo Tanoi and Shannon Williams
Production Manager	TBC
Stage Manager	TBC
Sound Artist	Liberty Kerr

Project Description

"It is fiction but Back Home's deep and extraordinary links to reality create a brutal, evocative and life-changing event."

Sydney Morning Herald, 23 January 2006

Back Home is a timely and ultimately life-affirming project unlike any other. Bristling with explosive physicality, this is a deeply emotional story that takes us through the lives of men coming to terms with their past and facing up to their future.

Set in the backyard of a house, the play reunites four friends in a night intended to celebrate old times. It seems the bonds of mateship have stood the test of time even though the past few years have seen them walk different paths. However, as the night unravels, a litany of shattered dreams and broken promises bubble to the surface.

Back Home enters the volatile world of men's business, as four men from different cultural backgrounds (Samoan, Indigenous, Palestinian, Torres Strait Islander) reckon with issues of friendship, manhood, culture and reconciliation.

"... a night of wild and courageous unraveling. The yearning for connection, love and fulfillment felt by these men and their expressions of grief and rage offer a powerful and provocative statement about the interconnectedness of male relationships, racial interrelationships and the embedded, cultural silences of this country."

RealTime 71, Feb/Mar 2006

Back Home was created working in-residence in Sydney's western suburbs. It is a synthesis of artistic investigation, a unique devising process, and subject matter that is not only meaningful to the individuals and communities to which the work is directly inspired by, but taps into broader concerns about leadership, community, spirituality and the journey of men within society. It is distinctively Australian theatre that offers an insight to the dreaming and despair of individuals.

Back Home premiered as part of Sydney Festival 2006 and was later presented at The Dreaming festival in June 2006. Originally presented as an outdoor show, UTP has remounted and adapted the work for indoor and outdoor presentation.

Additional Activities

Ongoing Projects: *Critical Dialogue*

Acknowledging the importance of contemporary cultural thinking and writing, UTP will continue its participation in critical discourse and artistic debate by building on a series of essays published on the company's web site, that are written in dialogue between artists and theorists, examining the relationship between practice, critical thinking and contemporary culture. One of the key aims of this project is to capture the philosophy of the company and its approach to making work through written collaborations.

Ongoing Projects: *Support Programs*

During 2007, UTP's support programs will continue to provide points of access to the company, professional development opportunities and nurture an increasingly diverse network of artists producing new theatre works. The programs will target western Sydney established and emerging artists, and include:

- *Residencies* – UTP will continue to provide a series of residencies to local, emerging and independent artists. In 2007, UTP will liaise with a number of key western Sydney arts providers and services and conduct an open call out for residencies for teams of Western Sydney based artists. Artists can apply for the use of facilities and equipment at the company's premises for the research and development of new performance works.
- *Tailored Professional Development* – These initiatives respond to the perceived needs of independent artists as they arise and have a strong relationship to activities that have taken place within the company's core program. In 2007, *Unravelling the Bride* is a week-long masterclass for community members, emerging and established artists from the Philippine community. This work is closely linked to the production of *The Folding Wife*. In the past, professional development projects have included *The Fellas*, a workshop for performers of Indigenous and Pacific Island backgrounds who attended the open auditions for *Back Home*. In 2005, The Ensemble was a year-long training program for emerging artists who have had an ongoing relationship with the company.
- *Mentoring and Supporting Established Artists* – This continues the company's philosophy of supporting relationships forged through its various networks and programs, by providing artists the opportunity to develop their skills in senior artistic roles.
- *Grant Auspicing* - The company will continue to auspice grants for independent artists and groups, according to its available administrative resources.
- *Internships* will be provided for local, interstate and international students, artists and arts workers.