



ANNUAL REPORT FY2009-2010



Studio 10



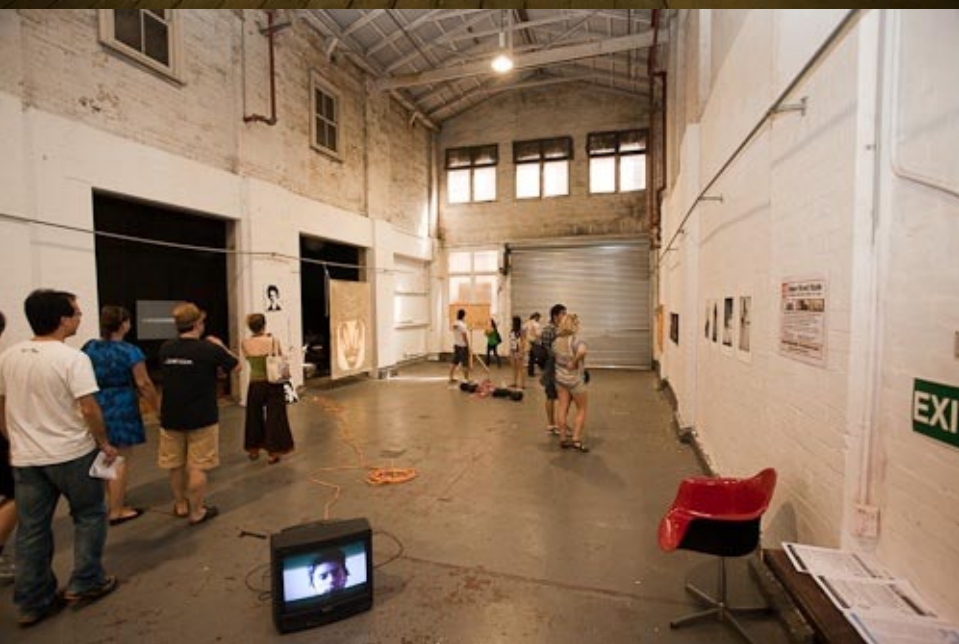
Studio 12



Studio 14



Heffron Hall



THE ASSOCIATION

1. The name of the Incorporated Association is "BRAND X PRODUCTIONS INCORPORATED" referred to herein as "The Association".

OBJECTS AND PURPOSES

- i. To create and encourage new theatrical work.
 - ii. To support the performing arts community in Sydney.
 - iii. To manage the **Queen Street Studio** rehearsal facility.
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THE VISION

"To be a recognised and sustainable arts service and facility that provides a platform of support for the development of arts practice."

2008–2009 BOARD OF MANAGEMENT

Chairperson: Michelle Kotevski

Secretary: Erin Morrissey

Treasurer: Skye Nevin

Ordinary Members: Rhys Morris, Lex Lindsay, Sarah Wilson

FINANCIAL MEMBERS 2009–10

Narelle Benjamin, Paul Hooper, Martin del Amo, Yasmin Uzunlar, James Winter, Samantha Chester, Yenny Huber, Ashley Richardson, LaMonte Fritts, Glenn Morris, Rosie Dennis, Carmen Katz, Bridget Le May, Pete Manwaring, Andy Ko, Rebecca Martin, Anmol Mishra, Nitasha Nadan, Peter Lavelle, Janie Gibson, Caroline Marohasy, Berry Mak, Noha Ramadan, Emma Saunders, Cat Dibley, Katherine Lofting, Katy Green, Memunatu Sesay, Nick Power, James Culkin, Alice Cummins, Penny Horsfield, Fatiha Tabet, Lisa Griffiths, Dicky Tanuwidjaya, Christina Falsone, Victoria Chiu, Caterina Mocchiola, Darrin Redgate, Deborah Pollard, Skye Nevin, Simon Keen, Ron Engelman, Wendy Dys, Wendy Houstoun, Michael Powell, Rea Dennis, Anna Houston, Robert Moorman, Marnie Palomares, Shuhei Nishiyama, Sarah Butler, Benjamin Graetz, Amelia Tranter, Megan Riakos, Neil Hick, Candy Bowers, David Cranson, Martin Kwasner, Deborah Mills, Jiao Chen, Caterina Mocchiola, Miranda Wheen, Lex Lindsay, Darrin Redgate, Kellie Harkin, Penelope Beveridge, Guy Birks, Erin Morrissey, Louise Fischer, Ed Deganos, Lara Lightfoot, Scarlet McGlynn, Michael Cutrupi, Sally West, Chandrasekaram Visakesa, Sarah Wilson, Danielle O'Keefe, Christopher Lewis, Helene Markstein, Melissa Cooper, Richard James, Allen Ella, James Re, Chyuan Lim, Wendy Buswell, Veronica Combs, Ollie Olorenshaw, Simone O'Brien, Talya Rubin, Hosanna Heinrich, David Clarkson, Cloe Fournier, Robyn Philpot, Ann Hoban, Rachael Hilton, Jac Bowie, David Wenham, Shelley Moore, Kate Jones, Jimmy Tsang, George Poonkhin, Khut Meiwah Williams, Patricia Wood, Freya Sant, Clare Mackey, Michelle Kotevski, Jennie Bradbury, Amy Mauric, Geraldine Timmins, Jennifer Williams, Melanie Hamilton, Emma Beech, Chie-Hoon Lee, Fiona Haig, Cecile Payet, Suzi Langford, Rhys Morris, Stephen Carnell, Leeanne Litton, Mark Pritchard, Sarah Smith, Augusta Supple, Moira Callanan, Victoria Harbutt, Jonathan Wald, Josipa Knezevic, Andrew Johnston, Sue Healey, Eric Vigo, Marianne Dawson, Gabrielle Ship, Kathryn Puie, Antonella Franchini, Omar Roxas, Karina Libbey, Will Snow, Colin Kinchela, Deborah Wilson, Natalie Richards, Sarah-Vyne Vassallo, Imogen Cranna, Ekrem Mulayim, Margot Politis, Luke Holmes, Daniela Giorgi, Elizabeth O'Brick, Victoria Hunt, Jessica Keath, Angela Hill, Kate Gaul, Varun Sharma, Megan Lewis.

BOARD'S REPORT

Lex Lindsay, Board Member

Following a year of great change — the closure of our original studio on Queen Street, Chippendale, and the acquisition of a new multi-function warehouse space — FY 09–10 saw **Queen Street Studio** hit its stride as a matured and influential arts service in NSW. As we settled in for an extended term managing the FraserStudios Project we increased the scale and scope of our artistic programs, industry services and space for hire. We were also awarded an accommodation grant for three years to manage Heffron Hall in Darlinghurst to be run as another subsidised rehearsal space run by artists for artists.

We continued to operate a comprehensive visual artist's studio residency program on behalf of, and with assistance from, Frasers Property. In it's second year, these residency programs offered more space to more artists and for longer tenures, with new programs specifically targeting newly-graduated visual artists and emerging creators.

But most importantly, thanks to increased support from Arts NSW and the City of Sydney we were able to provide a larger, more comprehensive program of initiatives and studio residencies for performing artist — a community that has been central to **Queen Street Studio's** aims since inception. As well as continuing our popular skills development program; TOOLKIT, and offering more free rehearsal space to resident performers, we established two new programs that responded to the need for greater creative development support for stage writers and new performance texts. Providing 18 teams of theatre practitioners with free space, industry mentoring and skills-sharing opportunities, Off The Shelf (a program for writer/director teams creating new Australian plays) and Blueprint (a program for site-specific and devised performance practitioners) became two significant artistic programs. We were also able to increase wages to staff including the two directors — Sam Chester and James Winter — who over the last 5 years volunteered most of their time, allowing the organisation to operate and stay afloat.

Our partnership with Frasers Property group allowed us to open a new, temporary pop-up space for creative industries at 44 Kensington street, adding to the growing number of community and arts projects populating the street. This coupled with some savvy renovations of Studio 12 and 14 at our central hub meant we opened our spaces to even more creative events, exhibitions, performance nights, film nights, interactive installations and even a fashion parade for young designers to showcase their first collection.

In 2009 we were also awarded an accommodation grant from the City of Sydney to manage Heffron Hall in Darlinghurst. The space set to open in September 2010 has raised nearly \$20,000 in donations to refurbish the building by putting in a new sprung floor.

The experience of creating, developing and growing the FraserStudios Project has been inspiring and defining for our organisation. We are seeing in action those strategies that are so often discussed but rarely actually realised, and the true impact of the arts sector working in partnership with the corporate sector and local government. Along-side Frasers Property Group, The City of Sydney and the State Government, we are proving that property owners and developers need not sit on disused infrastructure and empty, decaying buildings. Rather, they can entrust this much-needed space to the same creative communities who bring vibrancy and value to the areas they are developing.

Again we have operated on a shoestring budget and a skeleton staff model but have achieved a modest operating profit to retain for future investment in our programs. The successes of this year have affirmed our organisation's original objective, that all artists can support other artists, that arts support isn't just about providing cash funding (as important as we all know that is!), but it is about space, equipment, infrastructure, networks, and a sense of affirmation and connection within a creative community. To our members, customers and donors we again thank you for your continued support of **Queen Street Studio**, together we are making a solid and measurable impact on Sydney's independent arts scene — something we should be very proud of.

MANAGER'S REPORT

James Winter (Co-Founder/Co-Manager)

From little things, big things grow... I guess is the best way to describe the year that has just past. It's remarkable to reflect on our humble beginnings, 4 years ago on the top floor of the Standex Building in Queen Street, just how far we have come. It's a tribute to diligently pushing the dream of making an impact on behalf of Sydney's independent artists that we now manage a significant piece of infrastructure in Sydney that is patronised by artists from cross-disciplines, supported by local and State Government, all in partnership with a multi-national property developer. I think if anyone had said that this was going to be the reality of our small arts organisation some 4 years ago, we would have had them committed.

Yet, it became true. Only because this dream was shared by our members, our Board and the exceptional staff who have come on board this last financial year to create a resource and slate of programs that truly answer the needs of artists in this city. It's proof that if you carefully listen to the sector and then respond accordingly, the risk of sticking your neck out is rewarded by people engaging — because it's relevant for them!

FY2009–2010 saw some significant relationships flourish too. Not only did our journey with Frasers Property crystallise into a deeper understanding of what could be possible in these 3 warehouses on Kensington St, we started a partnership with ArtsNSW in the form of funding for our residency programs and core operating costs. This affirmation was then matched with the City of Sydney's accommodation grant for Heffron Hall, allowing us to respond to their 2030 plan for Darlinghurst by being one of the first clients to commence trading in what will be the city's premiere cultural district in years to come. And then, responding to our call-out for donations to support our renovation of this community hall with an important sprung-floor, our community of artists donated their hard earned cash to make the installation possible. A truly humbling and inspiring year this has been.

But like any small arts organisation, it's always about the people. And none of this would have been possible without the contributions of our staff — Peter Volich and Augusta Supple — who applied knowledge of their respective sectors and helped shape programs that inspired, facilitated and served independent visual artists, writers, directors and performance-makers. The response we received from the call-out for applications for our Visual Arts and Performing Arts Residency programs, Off the Shelf and Blueprint programs is testament to the relevance of these initiatives and the diligence and care of their execution.

Even though **Queen Street Studio** is growing at a rapid rate, the people, the funding and the support encourages Sam and me to keep pushing on, to keep seizing the opportunities that are presented to us, to support the arts community in Sydney and beyond.

HISTORY

As a response to the lack of affordable and appropriate rehearsal space for artists to practise their craft, Samantha Chester and James Winter created **Queen Street Studio** from initial financing from Peter Winter (in the form of a benevolence from his father Jack Winter and father-in-law Jack Hart). Samantha and James commenced a commercial lease at Standex House in Chippendale (Sydney) and appointed a board of management to oversee the studio's operations.

Queen Street Studio is a nonprofit organisation and registered charity servicing Sydney's independent arts community. Beginning with a small but beautiful studio facility in Queen Street, Chippendale in May 2005, the organisation has grown and now manages a multidisciplinary arts space — FraserStudios — in vacant buildings on the site of the old Carlton United Brewery, donated by Frasers Property for three years and in September 2010 **Queen Street Studio** was also awarded the management of Heffron Hall in Darlinghurst 'till 2013 through a City of Sydney Accommodation Grant.

ABOUT THE FRASERSTUDIOS SITE

In July 2008 local Chippendale arts organisation **Queen Street Studio** was approached to manage and produce a multidisciplinary arts project for Frasers Property Australia from September 2008 to September 2009. The project was a new initiative to make creative use of vacant warehouse spaces in the old Carlton United Brewery development site on Broadway. Three warehouses at 10–14 Kensington Street, Chippendale have been temporarily transformed into a multidisciplinary art space. The facilities include a rehearsal venue, a gallery showing space and visual arts studios.

The main aim of the project is to encourage artistic development and exchange, providing free workspace and subsidised rehearsal space for both the visual and performing arts communities in Sydney. In its second year the FraserStudios project has exceeded all expectations in terms of access to relevant, appropriate and free space for artists in Sydney. The project has profiled the immediate community and beyond and firmly established Kensington Street as a cultural precinct in Sydney. The project has also been given one final year of operation to December 2011 before **Queen Street Studio** will vacate the building for development.

Run by artists for artists, the **QSS** spaces provide vital subsidised rehearsal space and free space through its residency programs to performing and visual artists, as well as skills and professional development workshops and peer-to-peer training programs. This annual report will give an overview of the entire 2009–2010 activity.

In 2010–2009 the **Queen Street Studio** program had four distinct areas of focus;

- A.** Performing Arts Program
- B.** Visual Arts Program
- C.** Subsidised rehearsal and gallery spaces: Studios 10, 12 and 14
- D.** Professional Development Programs; TOOLKIT, Blueprint and Off the Shelf

Personnel/artists involved

The main personnel involved in managing and programming the organisation were James Winter, Sam Chester, Rhys Morris, Peter Volich/Lisa Andrew and Augusta Supple.

The roles of the team are as follows:

- James Winter:** Studio Bookings, Venue Management
- Sam Chester:** Programs, Finance and Funding
- Rhys Morris:** Branding, Web and Design
- Peter Volich/Lisa Andrew:** Visual Arts Coordinator
- Augusta Supple:** Coordinator of Blueprint and Off the Shelf

The **Queen Street Studio** Board of Management was also fundamental in assisting with the overall governance of the project.

SUMMARY OF ACTIVITIES: 2009–2010

A. Performing Arts Residency Program: 2009–2010

| | |
|------------------------------------------------------------|-----------|
| Number of artists and groups given free studio space | 13 |
| Applications received | 68 |
| Total hours of free space | 700 hours |

B. Visual Arts Residency Program: 2009–2010

| | |
|------------------------------------------------------------|----------------------------|
| Number of artists and groups given free studio space | 52 |
| Applications received | 110 |
| Residencies given to honour students | 2 |
| Duration of residency | 3 months (plus 2x 6-month) |
| Total weeks | 52 weeks |

C. Subsidised Rehearsal Space, Studio 10 + 12 + 14

July 2009 – June 2010

| | |
|-------------------------------------------------------------------------------------------|-------|
| No. of Studio 14 bookings | 1,168 |
| Total hours used | 3,676 |
| Approximate quantity of individuals using the space (average 5 artists per booking) | 5,840 |
| No. of Studio 10 bookings | 65 |
| Total hours used | 231.5 |
| Estimated attendance for meetings, launches, Open Days | 2,000 |
| No. of Studio Studio 12 bookings | 28 |
| Total hours used | 301 |
| Estimated attendance of showings/exhibitions | 2,000 |

D. Professional Development Programs

1. OFF THE SHELF x 2

| | |
|-----------------------------------------|-----------|
| Total Writer/Director teams | 8 |
| 15 hours free space for each team | 375 hours |
| QSS contributed in space | \$10,500 |

2. BLUEPRINT x 1

3. TOOLKIT

| | |
|--------------------|----|
| Workshops | 5 |
| Participants | 64 |

A. About the Performing Arts Program

The performing arts program in the last 12 months extended beyond just the Performing Arts residency program. The space not only offered free space to artists but also provided opportunity for works in development to be shown in an informal, supported environment. Examples of this are: UNCO, an evening of new contemporary performance works; KISS CLUB; and Platform. All these evenings were supported by **Queen Street Studio** through free or subsidised space and administrative and marketing support.

DESCRIPTION OF ACTIVITIES 2009–2010

The Performing Arts Residency Program 2010

In 2009–10 **Queen Street Studio** again implemented a comprehensive Performing Arts Residency program in STUDIO 14 for Sydney-based performing artists from January 2010 to November 2010.

The residencies varied from one-week to four-weeks in length, initially with 10 residencies offered. The aim of the residency program was to support artistic development and expression through a diversity of performing arts practises. The residencies were open to professional artists and groups (emerging or established) encompassing a diverse range of practises and outcomes. All artists must have come from NSW and priority was given to local performing artists (defined as inner-city Sydney). The program took a very broad view of the term 'performing arts' and could include, but was not limited to: dance, theatre, digital arts, inter-arts and voice.

In 2010 the Performing Arts Residency program also offered successful applications a small stipend of \$500 per week to help with the overall cost of the artist/s expenses while in the space. For example, the stipend assisted with travel costs, equipment hire and admin costs etc. The assessment for the performing arts residency was done via a peer assessment panel made up of Julie-Anne Long (Independent Dance), Kate Gaul (Theatre Director) and Caleb Lewis (Contemporary Sydney Playwright).

Some projects did not require the \$500 stipend as their project was already funded so we were able to offer more free space to two more groups, raising the number of residencies offered to 13 — that's 700 hours in total and over 20 weeks of free space.

The Performing Arts Residencies were funded by Arts NSW Program Funding Grant with a value of \$20,000

List of successful Performing Arts Resident Artists 2010

| Artist | Short Description | Residency | Artform |
|------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------|--------------------------|
| Brian Fuata | Performance practise and development of material for possible new work: 24 Hours | Residency #1 2 Weeks | Contemporary Performance |
| Ashley Dyer | Something Fell on my Head a new work for the Next Wave Festival in Melbourne. | Residency #2 2 Weeks | Dance |
| Laura Scrivano | To workshop and rehearse Sweet Bird and So Forth by young German playwright Laura Naumann for a three week season at Sidetrack Theatre . | Residency #3 3 Weeks | Theatre |
| Anton & Martin del Amo | The residency would serve as an intensive choreographic exchange of ideas between two Sydney-based artists in practice. Anton and Martin Del Amo | Residency #4 1 Week | Dance |
| Yana Taylor | Initial creative development period for a future work that mixes live solo performance that involves movement, spoken text, still and moving screen images. The working title is Catalogue. | Residency #5 1 Week | Dance |

| Artist | Short Description | Residency | Artform |
|----------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------|--------------------------|
| Joshua Tyler | To research and develop a dance feature film titled Solo No. 13. | Residency #6 1 Week | Dance Film |
| Nikki Heywood | The development of a duet for performer and musicians and shared practice/training time. | Residency #7 2 Weeks | Contemporary Performance |
| Gavin Wild | Development of Into Thin Air, a new site-specific aerial project. | Residency #8 2 Weeks | Aerial |
| Kay Armstrong | Stage one of a creative development project between three emerging collectives – youMove Company, aPatchi creations and Nooa Ensemble. Investigating the interactive video technology Isadora and its potential application to dance presentations for young people under 12yrs of age. | Residency #9: 2 weeks | Dance |
| Elizabeth Ryan | To engage in the creative development of the solo Aunt Hilda's Brass Razoo. | part-time 35 hours | Dance |
| Deb Pollard | The residency will focus on a series of performance labs that seek to problematise the act of representation within the theatre and in particular the use of real-time duration and action to create a sense of the 'real'. | part-time 35 hours | Contemporary Performance |
| Jasper Marlow | The development of Zetland from a season from ATYP's under the wharf program. The project is collaboration between Andrew Johnston and Jasper Marlow. | part-time 35 hours | Theatre |
| Vanessa Hughes | The development of new work Under Milkwood to be performed at Sidetrack theatre in Marrickville. | part-time 35 hours | Theatre |

B. About the Visual Arts Program

In 2009–2010 the Visual Arts program at FraserStudios was extended beyond just the Visual Arts Residency program. In the last 12 Months the studios have not only supported the visual arts residency program but also produced an exhibition at local Chippendale gallery MOP entitled BIG THOUGHTS; produced and curated the outcome of a mini-residency called BIG PAINTING with such artists as Adam Cullen, Mitch Cairn, Nigel Milson and Ron Adams; participated in Sydney Art Month and successfully activated Studio 12 as a subsidised gallery/showing space for visual artists. **QSS** also hosted a workshop with ABAF at FraserStudios regarding the business of Visual Arts where Peter Volich presented.

The visual arts program was funded by the City of Sydney to the value of \$10,000 and Frasers Property through the annual \$10,000 cash subsidy. This covered administration, materials and a small part-time wage for Peter Volich and Lisa Andrew — our Visual Arts Coordinators.

About Big Painting December 2009

The exhibition was a celebration of contemporary painting from a significant group of painters working in Sydney today. Adam Cullen stands as the link between them all by nature of his brutal analysis of the male condition. Adam Norton relentlessly searches for unexpected beauty in industrialisation, on large format canvas. Mitch Cairns uses monochromatic and dichromatic paintings on raw linen to finesse meaning and myth from the domestic. Nigel Milsom has developed a very muscular painterly language in rich, dark oil paint. Ron Adams builds large, multi-paneled works with strong chromatic patterns and provocative text.

FraserStudios offered these five artists a rare opportunity to work and show together in a tough and unpolished warehouse venue. The three weeks residency gives time for site-specific work to be made, and also allows for interaction

between the artists and an inevitable dialogue between the works. The exhibition opened Friday 30th October to Sunday 8th November, 2009, 1–5pm every day with a public artist talk on the 3 November.

About Big Thoughts: January 2010

In January 2010 FraserStudios Visual Arts Coordinator Peter Volich curated an exhibition at local gallery MOP, called BIG THOUGHTS. An exhibition of hypothetical public art works by selected Sydney based artists who have been awarded a FraserStudios residency over the past year and a half. They were asked to create a 'blue sky' idea for a public artwork which was exhibited at MOP projects in January — no limits, no boundaries, no DA, no restrictions. A 'pie in the sky' idea that took the form of illustrations and sketches of preparatory visions of much larger projects. Artists involved: Pete Volich, Chris Fox, Christopher Hanrahan, Michael Moran, Drew Bickford, Daniel Mudie Cunningham, Louisa Dawson, Jess Oliveri & Hayley Forward, Holly Williams, Tom Polo, Sean Rafferty, Ella Barclay, Daniel Hollier and Jamie North

The exhibition was a great success with 150 people turning up to the opening night.

FraserStudios Open Days

In 2009–2010 **Queen Street Studio** with the support of Frasers Broadway also held a number of Open Days including March 2010, July 2010 as part of the Underbelly Arts Festival and on November 7 to showcase the work of the Visual Arts Residents 3 & 4 09–10. All the Open Days have been successful in inviting the wider Sydney community into the spaces as well as opening the doors to the immediate community.

Visual Arts Residency Program 09–10

The Visual Arts Residencies in 2009–10 were 3-months in duration and were open to professional artists and groups (emerging and established) encompassing a diverse range of practises and outcomes. In 2009–2010 **Queen Street Studio** also introduced 2 x 6-month residencies for an emerging artist or group which has been very successful. Peter Volich also connected with the major art schools in Sydney including COFA and National Arts School and offered 2 graduating honours students residencies in the space as an outcome for outstanding work.

The program, again took a very broad view of the term visual arts to include painting, sculpture, photography, digital arts, textiles, installation and design. All artists were required to come from NSW with priority given to local visual artists (defined as inner-city, Sydney) whose practice had been disrupted by development in the local community. Artists needed to supply their own equipment and materials specific to their chosen art-form and had access to their workspace between 7am–11pm, 7 days a week for the duration of their residency. As mentioned, an Open Day at the conclusion of each residency was programmed to facilitate informal showings. Collaboration and interdisciplinary exchange were encouraged. **Queen Street Studio** implemented 4 visual arts residency programs whereby visual artists from a diversity of practises have worked in the building. The process encompassed a call for proposals marketed to the visual arts sector (2,500 direct emails plus advertising), from which we received 50 applications in total for the first round (Residency 1 & 2) and 52 in total for the second round (Residency 3 & 4).

The assessment panels for both meetings included Lisa McCutcheon from Fraser's Property Australia, Cultural Manager Kiresten Fishburn from the City of Sydney, independent visual arts peer assessors Chris Fox, Bec Dean, Amber McCulloch and Anthony Wheelan. The meetings were administered by Visual Arts Co-ordinator Peter Volich and Programs Director Samantha Chester

52 artists were awarded a residency at the space in 2009 – 2010

Queen Street Studio's responsibility for the visual arts residency program was;

- + To provide up to 40 – 50 artists residencies in FraserStudios Level 1 & 2, 10 Kensington Street from September 2009 – September 2010
- + To provide administrative support for the successful implementation and facilitation of the program
- + To provide profile for the Residency Program, locally, state-wide and nationally through the **Queen Street Studio** website and other media
- + To provide adequate research and evaluation as to the success of the program
- + To provide an Open Day at the conclusion of each residency period

List of all Successful Artists 2009–10

RESIDENCY #1, November 2009 – February 2010

| Artist Name | Project Description |
|-----------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Korschi Dosoo | To develop body of work 'animal love'. An investigation of our relationship with the animal world The work will combine the detailed pen work of zoological illustration with the intense colours of Pop and Street Art. |
| Christopher Hannrahan | Development of work investigating the theme, displacement and transformation. A combination of text works (in a variety of mediums), and the early development of larger sculptural projects and drawing. |
| Daniel Hollier | Selected for the Queen Street Studio / FraserStudios projects residency award. Given to an Honours student at NAS. |
| Maija Howe | Created a 8mm performance installation work - drawing on materials from small gauge films. Working with a body of mid-century home movies, I'll be grouping and cataloguing extracts from these films with the aim of finding footage that is thematically and aesthetically connected. |
| Pat Macan | Macan created a large scale drawings which include sculptural incarnations. Macans work deals with typographic representations of the uncanny, graphic representations of degenerative processes and illustrations of conceptually related events or myths. The work made during the three month residency would inform the development and realisation of a new project made for Yuill/Crowley Gallery Sydney and is likely to follow a similar path. |
| Michael Moran | Continued making sculptural forms that investigate an intersection between human forms and cinematic equipment such as video lenses, cameras, and tripods. This work furthers Smith interest in the idea of a bionic, half human, half video camera entity. |
| Jamie North | North's residency consisted of a sculpture, made from pre-used electrical wiring woven around a moisture-retentive core. It hung from a frame or similar support and reaches toward the floor (though not touching it) and would have the appearance of a synthetic aerial root. Actual aerial roots are produced by local Ficus trees, in an effort to extract moisture from the air and provide stability for the tree. This structure was used to host a type of native fern, often seen growing from the sides of city buildings (such as the FraserStudios building). |
| Parachute Ladies | The Parachute Ladies used the studio as an opportunity to extend their inquiry into the psychological phenomenon known as the Bystander Effect whereby the more witnesses to an event, the less likely people are to respond. As well as drawing from their ongoing investigations into vulnerability and territorialisation, this development will expand to encompass new threads: involuntary implication, perception of reality and social proof, that will feed into the Dance of Death project. |
| Tom Polo | During the residency Polo extended the performative element of his works through public displays (impromptu installations and humorous motivational spectacles) of handmade banners and signs. Access to space in and around FraserStudios, Chippendale and Broadway will allow Polo to engage with a space that is reliant upon human activity and an audience that may not engage frequently with art. These engagements and performances will be documented. This work will culminate into gallery projects scheduled for July and August of next year. |

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|----------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Emma Thomson | Thomson created 10 large-scale photographic and video portraits of wannabe women models. This work aims to investigate how young women choose to present themselves and perform in front of the camera. By advertising in community papers for models, I will initially interview the candidates in order to research what influences such as the pop culture and online networks shape their own image. |
| Holly Williams | During the 3-month residency Williams developed a new work for a solo project to be exhibited in late 2010. Williams will be developing a new body of work, which builds on the modification of found objects with interactive, mechanical or audio components with a particular emphasis on exploring humour and the uncanny. |

RESIDENCY #2, February 2010 – May 2010

| Artist Name | Project Description |
|-----------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Lisa Andrews | Andrews created an animated installation based on Oh Yeah — a performance (audio and visual) I have shot with seven local artists produced for Tin Sheds and an exhibition called Seven Beauties. During the residency Andrews would like to develop the raw footage by creating animated drawings based on the original footage. |
| Chris Bowman | |
| Damien Butler | Damien Butler is an emerging studio-practicing artist that lives in the inner city suburb of Glebe. He is currently working on projects that blur the line between art, design and architecture. These projects include sculptural installations, art furniture, objects and most recently a series of wristwatches. Currently he is exploring the merging of computer NC technologies with a craft based hands on approach to art and design. |
| David Capra | Capra will continue to develop work that investigates the supernatural, realms of the ecstatic and religion as a technology; a process of steps, leading to enlightenment. He intends to create a series of sculptures made from domestic materials that perform specific supernatural functions. He will also further develop decorative motifs and visual languages that explore branding and packaging in relation to the spiritual. |
| Michaela Gleave | During a residency period at FraserStudios Gleave will further her research into atmospheric phenomena, developing a new body of work focusing on the manipulation of light and air using simple, everyday equipment and locally sourced materials (such as plants, rain, air and dew). Gleave will be experimenting with both vacuums and fan systems, making visible air movement using focused lighting, ambient dust and as well as via the introduction of water vapour and cloud. |
| Kathryn Gray | Gray will develop new text, performance and video work to explore contingent actions in local spaces. This will involve research and scripting, collaboration with performers, staging and shooting performance, and developing video presentation of the new work. |
| Mathew Hopkins | Hopkins will continue his investigation into performance and installation based practice that explore ideas of body and object fusion, looking at the body in terms of its potential as a surface, the relationship between performer and object, and the role of performer in contemporary practice. Through a series of performance works, where by the performer remains passive, and kinetic sculptures invade and physically attack the performer, the operator/operated role is inverted. |
| Kali Reid | The team is currently working on a project called Some Film Museums I Have Known. SFMIHK is an innovative new theatre installation incorporating performance, installation, found footage, live video, open source programming and scale models within an ever-evolving set. Using Laura Mulvey's 'Visual Pleasure and Narrative Cinema' as its starting point, the work is an investigation into the cultural dominance of Hollywood cinema. |
| Deborah Vaughan | Vaughan will research the suburbs of Ultimo, Pyrmont, Haymarket and Chippendale to connect various local communities through an uncovering of lost native vegetation. These local communities may consist of educational institutions, tradespeople and residents. |

| | |
|---------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Vera Hong | Hong will develop ideas surrounding the intersection of documentary and fiction within and through photography and video as an archive. Drawing on social and historical documentary genres, traditional portraiture and isolated moments in cinema — in particular the cinematic semiotics of the lead up to, or aftermath of an unspecified event, Hong will use characters, locations and objects from real life contexts around Sydney as the genesis in creating a series of visual narratives that examine perceived human intention, expectation and the making of histories. |
| Agatha Goethe Snape | 6 MONTH RESIDENCY Dec - May 2010 During her residency Agatha prepared for a number of shows, NEWO10 at ACCA, Primavera at the MCA, Time and Space at Hazelhurst Regional and the Campbelltown Arts Centre Project Room at The Melbourne Art Fair. She primarily made work on paper and set up a library/reading room to conduct research and find space to develop my practice. |

RESIDENCY #3, May 2010 – August 2010

| Artist Name | Project Description |
|-------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Lealahni Johnson | Johnson will be continuing her investigation into building connections between different media within an installation environment. Through an experimental working process she hopes to create a new body of work that responds to the surrounding area of Chippendale. |
| Leo Coyte | Coyte will utilise the FraserStudios Project Residency Program to build a series of three-dimensional structures comprised of those materials that are traditionally associated with two-dimensional painting such as stretched canvases, brushes and paint. He will replicate a make-shift stage, like those commonly found in small inner-city pubs and clubs promoting underground and alternative music. |
| Iakovos Amperidis | Amperidis will work on a project titled Dirt. The project is primarily made up of large quantities of land (topsoil) taken from properties on the real estate market that become the base material for a series of conceptual, aesthetic and scientific studies in psychogeography, landscape painting, soil science, sculpture and land art. The primary rationale for the project is in re-articulating the Australian Dream and the Australian landscape through the vernacular of real estate, in order to present the starker mundane reality associated with the cost of living in a city like Sydney. |
| Skylen Dall | During the three-month residency program at FraserStudios, Dall will work toward the development of a body of experimental sculptural works titled Defence Mechanisms. She will develop a series of sculptural works that use familiar objects to explore our self-defence response in modern city life. These works may include, 'a safety net', 'a personal barrier' or a 'psychological weapon.' |
| Kate Mitchell | During the three-month residency period at FraserStudios, Mitchell plans to further her exploration into Endurance Performance. Using Franz Kafka's story 'The Cares of a Family Man' as a primary point of reference in this exploration, the conceptual focus will be on the following key areas; endurance, existence, time, effort, physical limitations of the body, triumph and defeat. As a result she plans to create two bodies of work comprising of performance, video, sculpture and drawings for two exhibitions in 2010. |
| Tara Marynowski | During this residency, Marynowski will be developing a new video work based on the concepts and themes explored in her recent solo show Gods and Monsters at Chalk Horse Gallery, March, 2010. The new work will explore folk-lore, mythical and spiritual creatures found in Slavic cultures and will translate her work in watercolours into a moving image and animated form. |
| Katthy Cavallere | During the FraserStudios residency Cavallere will focus on creating life-size sculptural figures. She will create effigies wearing ragged or tattered clothing. The figures are created with timber and discarded clothing. These sculptural figures are intended for a new work, an installation/performance. Her work attempts to depict and transform a familiar figure present in a rural landscape. She will represent this within a hybrid installation including video, photography, sound and sculpture. |
| Tully Arnot | During the residency, Arnot will construct large interactive inflated sculptures reflecting on the social and physical environment of the Chippendale area. These materials will be rapidly developed into small maquettes of inflated sculptures. Their abstract forms will be defined by the nature of their decay, ripped seams will be taped back together, missing sections replaced by others. |

| | |
|----------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Stephen Cramb | Cramb will complete a large body of ceramic work initiated during the industry residency at Kohler Company. The focus will be on two works, each an edition of 6 realised in vitreous china. The first work is a figurative work, a life cast of a clothed male 6 feet 10 inches in height. The figure lies horizontally on the ground, a Fallen Figure and the second work which operates in direct dialogue with the first explores the theme of The Resurrection: two arms protruding from the surface of a filled industrial bucket also slip cast and fired. |
| Viki Papageorgopolos | Papageorgopolos will work towards developing key ideas and completing works for an upcoming exhibition. The proposed show King Shit/Top Job at Locksmith Gallery is planned for the second half of 2010. This exhibition will provide an opportunity for her to show new work post her retrospective. She will make work that uses nonsensical imagery, in conjunction with ideas about the grand functions of fame. This work would further continue her interest in the ridiculousness and seriousness of situations. |
| Tony Curran | Curran is going to draw and paint 285 ears (all roughly ear size) and display them in Gallery 4 of Firstdraft later this year. He will study 285 people's ears for life drawings which will then become fluid explosions of ink paintings. |
| Melanie Boreham | Boreham is currently researching how the mind de-stabilises individuals whereby they are left in a state feeling powerless and not in control of their own selves. This will translate into a series of paintings/drawings and a multimedia installation, using video/light and other materials such as fabric. She hopes to create an immersive space, where the audience will be confronted by the mind's dominion and ploys to consume them. |
| LJ Peters | Peters will process and consider the history, the culture and the architecture of this area (Ultimo/Chippendale) in the layers of her paintings. |

RESIDENCY #4, August 2010 – October 2010

| Artist Name | Project Description |
|---------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Sarah Contos | Utilising painting, collage and soft sculpture and being influenced by popular culture, the fin de siècle of the 1900's and Australian architecture, Sarah's work will explore displacement, nostalgia and unfulfilled desires. Through the use of eroticism, cynicism and humour and by adopting an intimate, personal and emotional framework. |
| Julia Davis | To further develop a body of work that was produced in 2009/10 and funded by an Australia Council grant. The works (a series of high definition videos) follow a miner 300 meters below ground level into 17th Century salt encrusted tunnels that have not been visited for many years. The works explore time, memory, human labour and exploitation as well as trace a material whose evaporative process creates morphological change on a human time scale. |
| Damian Dillon | The completion of my Australia Council Emerging New Work grant which will be exhibited at Arterial gallery . The project looks at Irish cultural migration using Dillons family as a reference point by photographing the (sub)urban architectural environments where they were/are located. The works are to be large scale photomedia images on board attached to plywood structures which will allude to freestanding "for sale " real estate signage. |
| Hayden Fowler | The development and creation of a new work operating on the ideas of humanity's movement through and beyond the paradigm of second nature, and increasing technological abstraction from the natural world. In his project he will be working with combining elements of sci-fi and technology with the organic and the human subject. Investigating the continued subtle relationships between the human and the natural world, despite the ongoing physical and cultural separation between the two. |
| Alana Hunt | To explore how the processes of nation making and modernity emerge and appear within daily life. The conceptual underpinnings of these ideas influenced by a number of her own personal experiences in both India and Australia. |
| Julian Jones | The development of a medium sized exterior sculpture for the Sawmillers Reserve Sculpture Exhibition in September - entitled Cargo. |

| | |
|-------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Jane Gillings | During her residency Jane Gillings will examine human behaviours expressed as elemental particles. The work will be created through 3D puzzle sculptures from found objects |
| MILLS & MORTE (Dominique Hindmarsh & Susannah Thorne) | A series of exhibitions directly engaging with Sydney institutions and spaces — with a focus on Sydney criminal identity Eugenia Falleni (1875–1938). |
| Michelle Parks | The creation of a series of new woodblock prints entitled 'Strange than Stranger' surrounding the growing and rapidly changing Sydney city. |
| Giselle Stansborough | The studio space would be used to create a series of elaborate sets and costumes that are reminiscent futuristic and alternate universe Science Fiction film. Each fortnight a different set will form a backdrop to a short video that combines the tropes of reality TV (such as diary-like soliloquies and highly ritualised eliminations) and the aesthetic of science fiction in a mythologised version of the 'every day'. These videos would then be broadcast through online user-generated media distribution sites such as YouTube (which is itself a successful merger of Sci-fi and reality TV) and on a specifically created image-based website. |
| Melody Willis | To create a large scale painting and sculpture inspired by story of a party at my parents' terrace house in east Sydney in the late seventies. At the party, my father knocked down an interior wall in the house. Five residents took a decision to remove the fences separating the properties, creating one large shared garden. This story reflecting a broader impulse to renew, remake and claim space, with all its romantic gestures, economic impulses, subsequent challenges and failings. |
| Brown Council: 6 Month May – Oct 2010 | Emerging performance and video art collective, Brown Council, intend to embark on a performative residency at FraserStudios to develop a new body of performance works for the camera. The focus of the residency will be to create a performance and video laboratory in which ideas are tested and everything is recorded. They will treat the studio as a regular meeting site and working centre as they work towards two primary projects for late 2010: one for Melbourne Arts Fair commissioned by Campbelltown Arts Centre in August and the other for an exhibition in October. Brown Council have been awarded the six-month residency managed by Queen Street Studio . |

C. FraserStudios: Subsidised Rehearsal + Meeting + Gallery Space

Studio 14

As part of the FraserStudios site, **Queen Street Studio** initially negotiated Studio 14 available for subsidised hire to assist in the overall costs of the project. The studio again was a massive success. In the period from 1 July 2009 to 30 June 2010 there have been 1,168 individual bookings (3,676 hours) in Studio 14 with approximately 5 artists using the studio per booking, equivalent to 5,840 artists through the door. In the past 12 months the studio has hosted rehearsals and classes, plus other activities including belly dance, hip hop, yoga, bodyweather training, theatre rehearsals, stage combat, singing, contemporary dance, photography, film and new media. **Queen Street Studio** also invested in new sound-proof curtains, heaters and maintenance on the floor to the value of \$6,000 to make the space more useable during the winter period.

Studio 10

In the past twelve months **QSS** has also refined the meeting space in Studio 10. It has become a popular space for meetings, launches, seminars and film nights. It has hosted the launch of the EmptySpaces website with guest speaker and Minister for the Arts, Virginia Judge, the Australia Council for the Arts Christmas Party with guest speaker Peter Garrett, Minister for School Education, Early Childhood and Youth, Kino Kaberet Independent Film Nights, Canadian Film Festival, Mad Pride, Inner West Youth Runway Parade, Lion Pie Theatre Company Launch and INKED (a magazine launch). It has attracted over 168 bookings equal to 231 hours of use.

Studio 12

In 2010 **Queen Street Studio** finally activated Studio 12 as a subsidised visual arts showing space, which has become extremely popular with the UTS design school in particular. We have welcomed the partnership. Since October 2009 we have received approximately 72 bookings. Studio 12 has hosted 6 exhibitions for UTS students, two open day exhibitions,

a showing for the Illustrators Australia Association, Underbelly resident artists and numerous photographic shoots. All income generated from the hire of all the studios is used to maintain and facilitate the operational and program costs of **Queen Street Studio**. All studios have strict terms and conditions that hirers must abide by if they are to use any of the facilities.

Studio Booking Statistics for 2009–10

Over the period of the 2009–10 financial year from 1st of July 2009 to 30 June 2010, 1,341 separate bookings were made by members of **Queen Street Studio** resulting in a total of 4,612 hours booked of a total 8,582 hours available — resulting in a total occupancy of 53.7%.

Comparing these figures to the 08/09 financial year, **Queen Street Studio** had a 9.4% decrease in its total occupancy due to the increase in accountable studio spaces in the FraserStudios facility from one space at the beginning of the financial year to four available spaces by the close of the financial year.

This is best reflected in the contrast between the highest month occupancy in August (90.9%) when only 400 sellable hours were available against the lowest month in April (32.6%) when 1,222 total hours were available.

Since the studio opened in June 2005 to the end of the 2009–10 financial year, **Queen Street Studio's** average occupancy is 57.2%, with a total of 31,362 hours booked.

D. Professional Development Programs

In 2009–10 **Queen Street Studio** also hosted a number of professional development programs for the arts community in Sydney. These programs were funded by the City of Sydney to the value of \$40,000 over two years. All programs were held at FraserStudios. They were: OFF THE SHELF x 2, TOOLKIT and a new program called BLUEPRINT. The coordinator for this program was theatre director and writer Augusta Supple.

1. Off the Shelf: For Writers and Directors

Co-ordinated by Augusta Supple

Off the Shelf is a program that provides support for emerging writers and directors to develop scripts with a mandate to strengthen relationships between practitioners and provide space for workshopping of scripts with actors. Before commencing the program, writers and directors were given the opportunity to participate in a playwriting course with well-known Australian playwright/s.

For Off the Shelf #2, Timothy Daly was the facilitator. The facilitator of Off The Shelf #3 was Caleb Lewis. During their residency, the teams select a scene or up to 15 minutes of the script to present to an invitation-only audience made up of industry representatives and peers for feedback.

What **Queen Street Studio** Provided

- + Coordinator
- + 15 hours of rehearsal space
- + Dramaturgy (upon request)
- + Opportunity to show your work in front of industry professionals
- + Open forum and written feedback from guests
- + Networking opportunities
- + Publicity and promotional support including a series of meet-and-greets.

Applicants Provided:

A first draft of a script with their application; a willingness to re-draft and refine a script over a four-week period; stage a showing of the work, whether it be a reading, a moved reading or a performance within the technical and practical limitations of the project.

Successful Applicants:

OFF THE SHELF #2: November 2009

| Script | Writer | Director | Cast |
|-----------------------------------|----------------|----------------|------------------------------------------------------------------------------|
| Combat Fatigue | Alison Rooke | Ian Zammit | Naomi Livingstone, Patrick Connolly, Salman Shad, Mark Dessaix, Oleg Pupovac |
| Wretched Excess | Stephen Graham | David Adlam | Aaron Glenane, Candice Storey |
| Of the Causes of Wonderful Things | Talya Rubin | Nick James | Tayla Rubin |
| Zetland | Jasper Marlow | Mark Pritchard | Alex Bryant-Smith, Andrew Johnston, Nick Curnow |

OFF THE SHELF #3 (and into the Fringe)

| Script | Writer | Director | Cast |
|---------------------------------------|---------------------|-----------------|------------------------------------------------------------------|
| Late Night Infomercials | Brooke Robinson | Lisa Eismen | Brendan Hawke & Danielle King |
| The Hideous Demise of Detective Slate | Alli Sebastian Wolf | Jane Grimley | Merran Winchester, Rowan McDonald, Brendan Taylor, Gidgeon Jones |
| Peace at Last | John AD Fraser | Lizzie Doyle | Scarlet McGlynn, Phil Spencer & Greg Ecclestone |
| Sexy Tales of Palaeontology | Patrick Lenton | Anne Maree Magi | Lucy Goleby & Felix Jozeps |

Outcomes of the residency

- + "Of the Causes of Wonderful Things" by Talya Rubin, Directed by Nick James was programmed for the Next Wave Festival.
- + "Zetland" by Jasper Marlow, directed by Andrew Johnston at Sidetrack Theatre in the Sydney Fringe
- + "Combat Fatigue" by Alison Rooke, directed by Ian Zammit at The Boiler Room in the Sydney Fringe
- + "Sexy Tales of Paleontology" by Patrick Lenton, directed by Anne-Maree Magi at The Boiler Room in the Sydney Fringe
- + "The Hideous Demise of Detective Slate" by Alli Sebastian-Wolf, directed by Jane Grimley at The Boiler Room in the Sydney Fringe and more recently is partnering with FBI to turn it into a radio play.

2. BLUEPRINT

Queen Street Studio was excited to initiate BLUEPRINT, a new residency program for emerging artists in June 2010. It was an opportunity for performance-makers to create a devised site-specific work in the unique site that is FraserStudios. Open to performers from all backgrounds and disciplines, BLUEPRINT aimed to provide emerging artists with time and space to develop their practise and artistic enquiry. The program encouraged cross-platform collaborations in the devising of new projects. The focus of BLUEPRINT was to allow artists room to create, to have the ability to clarify initial ideas and to be given an opportunity to document process to assist in funding or residency applications.

We put the call out to:

- + Sydney-based groups and/or individual artists
- + Artists or groups who would have liked the opportunity to develop their performance-making practise
- + Artists or groups who were keen to develop a 7-10 minute performance work
- + Artists or groups who were available to commit time from the 25 July – 29 August 2010
- + Artists or groups who could work within the practical parameters of the studio spaces

We proved artists with:

- + 20 hours of rehearsal space (starting 25 July – 29 August 2010)
- + The opportunity to show their work in September 2010
- + Mentoring support from a guest artist

This program was coordinated by Augusta Supple and was funded by the City of Sydney.

Outcomes of the program will be reported in the next Annual Report.

3. TOOLKIT Professional Development Program

TOOLKIT is **Queen Street Studio**'s core professional development program for Sydney's independent performing arts community. The areas covered in the program range from specific dance/theatre techniques to theatre making and community development processes. Specifically tailored for the individual artist,

TOOLKIT is designed to provide an environment for trying out new ideas, developing new approaches and making new contacts with a diverse cross-section of our artistic community. What makes TOOLKIT unique is that the workshop content is prescribed by the tutor for the participating artists — making for true peer-to-peer exchange. The TOOLKIT program is run seasonally (Autumn, Winter and Spring) and includes both weekly workshops and intensives. In 2010 we also introduced a week-long intensive. The intensive was a great success and was facilitated by Laura Sheedy — an Australian artist living in New York. In total we had 15 people participate in the intensive from a variety of performance backgrounds.

TOOLKIT in 2009–2010 included Laura Sheedy, Josh Hecht, Rosie Dennis, Noelle Janaczewska and Caleb Lewis. All these programs are fundamental to **Queen Street Studio** and the FraserStudios space. These programs create community, bring artists together and fulfil our charter of providing a platform of support for the development of performing artists in Sydney.

Brand X Productions Inc T/A Queen Street Studio

FINANCIAL STATEMENTS For Year Ending 30 June 2010

ACCOUNTANTS REPORT TO THE MEMBERS

I have examined and audited the financial statements as submitted to me for the year ended 30th June 2010 in accordance with Australian Accounting Standards

My examination was limited to the books and records of the organisation as presented to me

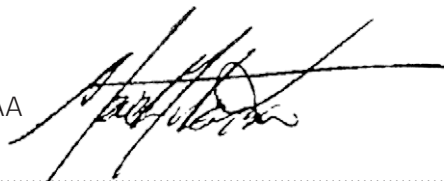
I have accepted these books as being the complete set of records as kept on behalf of the organisation for the year then ended.

The income as shown in the accounts accurately reflects the quantum funds deposited for the year and accordingly I am satisfied in this regard.

The expenses as shown on the accounts accurately reflect the entries as made in the organisation's payment records for expenses incurred in the year.

Subject to the above I have formed the opinion that the financial statements are an accurate reflection of the performance of the organisation for the year, and gives a true and fair view of the position of the organisation as at June 30 2010.

STEPHEN ROSEN ATMA, MNIA, FTIA, AACA, NTAA
SM ROSEN & CO — 15 December 2010



NOTES TO AND FORMING PART OF THE ACCOUNTS

NOTE 1: STATEMENT OF ACCOUNTING POLICIES

The financial statements have been prepared in accordance with the applicable Australian Accounting Standard and the Associations Incorporation Act 1987

STATEMENT BY THE MEMBERS OF THE COMMITTEE

The committee has determined that the association is not a reporting entity and this special purpose financial report should be prepared in accordance with the accounting policies outlined in Note 1 to the financial statements

In the opinion of the committee as set out in the accompanying financial report;

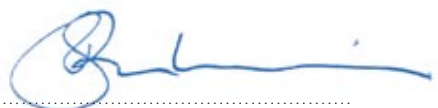
1. Presents a true and fair view of the associations financial position of Brand X Productions Inc T/As **Queen Street Studio** as at the 30th June 2010 and its performance for the year ended on the date
2. At the date of this statement, there are reasonable grounds to believe that Brand X Productions Inc T/As **Queen Street Studio** will be able to meet its debts as and when they fall due.

This statement is made in accordance with a resolution of the Committee and is signed for and behalf of the Committee by:

SKYE NEVIN
Treasurer



RHYS MORRIS
Committee Member



Dated: 5 January 2011

INDEPENDENT AUDITORS REPORTS FOR THE MEMBERS OF BRAND X PRODUCTIONS INC T/A QUEEN STREET STUDIO

We have audited the attached financial report, being a special-purpose financial report of Brand X Productions Inc T/A **Queen Street Studio** (the association), which comprises the balance sheet as at 30 June 2010, and the income statement, a summary of significant accounting policies, other explanatory notes and the statement by members of the committee.

Committee's Responsibility for the Financial Report

The committee of the association is responsible for the preparation and fair representation of the financial report and have determined that the accounting policies described at Note 1 to the financial statements, which form part of the financial report, are consistent with financial reporting requirements of Associations Incorporations Act* and are appropriate to meet the needs of the members. The committee's responsibilities also include establishing and maintaining internal control relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud, error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

Auditor's Responsibilities

Our responsibility is to express an opinion on the financial reports based on our audit. No opinion is expressed as to whether the accounting policies used, as described within Note 1, are appropriate to meet the needs of the members. We conducted our audit in accordance with the Australian Auditing Standards. These Auditing standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

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 risks assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion in the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of the financial report.

The financial report have been prepared for distribution to the members for the purpose of fulfilling the committee's financial reporting under the Associations Act (*). We disclaim any assumption of responsibility for any reliance on this report or on the financial statements to which it relates to any person other than the members, or for any other purpose other than that for which it was prepared.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Independence

In conducting our audit, we have complied with the independence requirements of Australian professional ethical pronouncements.

Audit Opinion

In our opinion, the financial report of Brand X Productions Inc. T/As **Queen Street Studio** presents fairly, in all material respects the financial position of Brand X Productions Inc. T/A **Queen Street Studio** as at 30th June 2010 and of its financial performance for the year then ended in accordance with the accounting policies described in Note 1 to the financial statement

SM Rosen & Co Pty Ltd

14 December 2010

Brand X Productions Inc T/A Queen Street Studio

FINANCIAL OVERVIEW

| | 2010 | 2009 | 2008 |
|-------------------------|--------|--------|--------|
| Operating profit | 15,266 | 1,756 | 7,164 |
| Income | 71,876 | 68,216 | 57,558 |
| Cash at Bank | 51,694 | 23,051 | 16,159 |
| Current Assets | 60,333 | 28,793 | 31,032 |
| Non – Current Assets | 12,409 | 11,169 | 9,351 |
| Current Liabilities | 17,731 | 2 | 2,087 |
| Non Current Liabilities | 20,065 | 20,065 | 20,065 |

BALANCE SHEET

FOR THE YEAR END 30 JUNE 2008

EQUITY

| | 2010 | 2009 |
|------------------|--------|--------|
| Retained Profits | 34,946 | 19,895 |

REPRESENTED BY

CURRENT ASSETS

| | | |
|------------------------|---------------|---------------|
| Cash at Bank | | |
| Brand X Cheque Account | 4,556 | 1,526 |
| ING | 40,647 | 19,364 |
| Donation Fund | 5,945 | 1,480 |
| Undeposited Funds | 465 | 600 |
| Petty Cash | 81 | 81 |
| Trade Debtors | 8,639 | 4,654 |
| Loan – Auspicing | 500 | |
| Provision for GST | 588 | |
| TOTALS | 60,333 | 28,793 |

NON-CURRENT ASSETS

| | | |
|--------------------------|---------------|---------------|
| Studio Equipment at Cost | 20,181 | 16,293 |
| Depreciation | 7,772 | 5,124 |
| TOTAL | 12,409 | 11,169 |
| TOTAL ASSETS | 72,742 | 39,962 |

CURRENT LIABILITIES

| | | |
|-------------------|--------|---|
| Bank Overdarft | 1 | 2 |
| Grants | 16,600 | - |
| Provision for GST | 1,130 | - |

NON-CURRENT LIABILITIES

| | | |
|--------------------------|---------------|---------------|
| Loans – Investment | 20,065 | 20,065 |
| TOTAL LIABILITIES | 37,946 | 20,065 |

| | | |
|-------------------|---------------|---------------|
| NET ASSETS | 34,946 | 19,895 |
|-------------------|---------------|---------------|

Brand X Productions Inc T/A Queen Street Studio

PROFIT AND LOSS STATEMENT FOR THE YEAR END 30 JUNE 2010

| INCOME | 2010 | 2009 |
|------------------------------|----------------|----------------|
| Studio Hire | 64,153 | 62,455 |
| Classes | 7,723 | 5,761 |
| Memberships | 4,045 | 2,345 |
| Interest Received | 1,227 | 1,389 |
| Donations | 4,429 | 1,393 |
| Grants | 31,900 | 24,091 |
| Sponsorship & Fund Raising | - | 600 |
| Other Revenue | 1,131 | 3,393 |
| Events & Producing Fees | 7,364 | 21,545 |
| TOTAL | 121,972 | 122,975 |
| EXPENDITURE | 2010 | 2009 |
| Accountancy Fee | 400 | 364 |
| Administration Cost | - | 342 |
| Advertising | 900 | 1,420 |
| Artists Fees | 2,170 | 13,054 |
| Bank Charges | 238 | 255 |
| Cleaning | - | 4,015 |
| Computer Expenses | 713 | - |
| Contact Work | 59,842 | - |
| Depreciation | 2,648 | 2,022 |
| Electricity | 310 | - |
| Hospitality | 5,606 | 4,231 |
| Insurance | 2,256 | 2,707 |
| Internet Expenses | 4,658 | 1,442 |
| Legal Costs | 1,000 | 60 |
| Licensing Fees | 163 | - |
| Production Costs | 845 | 7,290 |
| Poster Distribution | 1,227 | - |
| Postage | 72 | 73 |
| Printing and Stationary | 219 | 4,710 |
| Refunds | 255 | 420 |
| Rent | - | 34,435 |
| Staff Development | 250 | - |
| Studio Equipment | 275 | - |
| Studio Keys | 2,375 | - |
| Studio Maintenance | 3,382 | 349 |
| Studio Supplies | 1,545 | 3,082 |
| Superannuation Contributions | 2,458 | - |
| Telephone | 2,657 | 1,486 |
| Transport Costs | 395 | 1,581 |
| Tutors Fees | 6,560 | - |
| Waste | 1,423 | 1,454 |
| Wages | - | 27,600 |
| Website Expenses | 2,411 | 1,250 |
| TOTAL | 106,706 | 121,219 |

THANK-YOU AND ACKNOWLEDGEMENTS

City of Sydney, Keirsten Fishburn, Kate Murray, Hugh Nichols, Dean Walsh, Ausdance NSW, Michael Lippon and Dean Lippon, Steve Preston, Frasers Property Australia, William Lam, Lisa McCutcheon, Michael Budgen, Nic Wolfe, Dr Stanley Quek, Peter Volich, Augusta Supple, Erin Morrissey, Rhys Morris (Righteye Creative), Skye Nevin, Michelle Kotevski, Lex Lindsay, Sarah Wilson, Arunus Klupsus (Arunas Photography), Marley Dawson, Gourmet Palette, Arts NSW, NAVA, Julie-Anne Long, Caleb Lewis, Kate Gaul, Chris Fox, Bec Dean, Amber McCulloch and Anthony Wheelan the New Theatre, Company B and Arts NSW.

Our Donors: Sarah Butler, Augusta Supple, Jonathan Wald, "Jean Prouvaire", Kali Reid, Stephen Wilkinson, Miranda Wheen, Simone O'Brien, Megan Lewis & Rosemary Lembke, Tracy Mann, Meredith Brooks, Ramona Lobo, Melissa Cooper, Kate Gaul, Rosie Dennis, Ryuichi Fujimura, Carli Prince, Martin del Amo, Lisa McCutcheon, Daniela Giorgi, Wendy Buswell, Victoria Hunt, Amanda Lim, Stephen Carnell, The Sydney Stage Combat School, Narelle Benjamin, Alice Cummins, Julie-Anne Long, Sue Healey, Luke Woodham, Kate Champion, Linda Luke, Dex Tallo, David Wenham, Dal Santo Family, Alex Caroly, Nalina Wait... plus all the anonymous donors.



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