



canberra youth theatre

INSPIRE • INNOVATE • CHALLENGE

ANNUAL REPORT 2013



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BOARD OF GOVERNANCE

Michael Arblaster (Chair)	Catherine Prosser
Nigel Phair (Vice Chair)	Joyanne Gough
Nick Stannard (Treasurer)	

STAFF

Artistic Director CEO	Karla Conway
General Manager	Jim Adamik
Technical & Production Manager	Alister Emerson
Workshops Coordinator	Samantha Pickering

WORKSHOP FACILITATORS

Ruth Pieloor	Cathy Petocz	Mia Carr
Craig Higgs	Michelle Higgs	Remy Graham-Throssell
Catherine Jean-Krista	Chris Brain	Liliana Bogatko
Caroline O'Brien	Karla Conway	Casey Elder
Alister Emerson	Jim Adamik	

INDUSTRY / GUEST ARTISTS & MENTORS

Lachlan Philpott	Jessica Bellamy	Angela Betzien
Baba Israel	Michelle Ryan	Karla Conway
Kyra Kimpton	Hanna Sandgren	Peter Matheson
Cate Clelland	Dean Walshe	Tony Oakden
Kirsty Hillhouse	Megan Dove	Ruth Pieloor
Alister Emerson	Molly Caddey	Samantha Pickering
Kate Gaul	Scott Ewen	'pling

EMERGING ARTISTS SUPPORTED

Morgan Little	Samantha Pickering	Clare Cavanagh
Tasnim Hossain	Casey Elder	Claire Bailey
Chris Brain	Remy Graham-Throssell	Rose Pearce
Sam Moynihan	Jessica Alexander-Lillicrap	Tundi-Rose Hammond
Zoe Hollyoak	Olivia Hewson	Declan Pigram
Ethan Gibson	Benjamin Russell	Jeff Young
Nathalie Morris	Cassandra Hart	James Court
Peter Hoolihan	Jenni Gough	Oliver Simonetti
Khiani Klaus	Tilda Barrie	Noemie Huttner-Koros
Jenna O'Connor	Monica Canning	Patrick Galen-Mules
Alice Fairweather	Samuel Francis	Liam Varjavandi
Mia Tuco	Abigail Drane	Skye Leech
Jake Brown	Lizzie Ward-Smith	Adrian Bury
Catherine Malam	Candice Ding	Georgina Holt
Laura Chung	Bethany Stoney	Gabriela Falzon
Martin Hoggart	Chelsea Lipshutz	Erynn Manning
Ara Steel	Duncan Henderson	Alex Short
Jacob Kilner	Brody Warren	Joshua Bell
Emma Gibson	Michael Foley	

EMERGING / INDEPENDENT COMPANIES SUPPORTED

Shatter Theatre (ACT)	The Cutting Room Floor (WA)	Deviant Theatre (ACT)
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As a prominent youth performing arts company, Canberra Youth Theatre is supported by substantial Territory and Commonwealth government funding, to provide high quality theatre experiences for young and emerging artists to develop their artistic voice, create professional pathways and produce excellence in theatre productions that manifest their culture and speaks with their voice.

The organisation has had another successful year delivering against milestones, as agreed with our generous supporters. Canberra Youth Theatre continues to strive towards achieving good corporate governance, which imposes certain disciplines upon the Company in terms of financial decisions, pursuit of artistic vibrancy, risk management, and measurement and benchmarking of key performance indicators. CYT continued to deliver exceptional results across a range of programs, from excellence in our production program through to the high quality training in our workshops and emerging artist programs. Our refurbished C-Block Theatre allowed the Company to re-ignite its innovative theatre productions program, showcasing the best talent in Canberra. This resulted in eleven nominations at the recent Canberra Area Theatre Awards, with every show in the 2013 production season being acknowledged in multiple categories.

From a governance level, the Board and staffing structures were refined throughout the year, to provide effective program development and delivery, combined with efficient administrative processes. We saw a significant increase of 36% in workshop enrolments, including the addition of 3 new after school drama programs and new partnerships with Charnwood Dunlop School and Fraser Primary. Our Teen Ensemble program grew to 94% capacity and our waitlist numbers for full classes increased from 2 in 2012 to 17 across 2013. We were pleased to establish meaningful partnerships throughout the year with the National Gallery of Australia and the Academy of Interactive Entertainment, both organisations being high profile national and vocational institutions, proving CYT to be a valuable creative partner for them and increasing our local and national profiles. A new three-year partnership was established with the Canberra Theatre Centre, to work in collaboration with our CYT Ambassador Program, which sees CYT continue our role in developing engaged young audiences for the theatre in Canberra. We look forward to seeing that partnership grow over the coming years.

The attached financial statements and Artistic Director's report demonstrate a growing, innovative Company operating within its means and focused on our core business – providing high quality services through our workshops, emerging artist and production programs. I

I would like to thank my fellow directors and the significant contributions made by our tutors, members and core staff. Their willingness and dedication has created a culture within CYT as a theatre of excellence. The Company will continue to create professional pathways for aspiring theatre specialists who are a credit to themselves, their families and the broader community.

Nigel Phair | Chair

2013 was a year of significant renewal and growth for Canberra Youth Theatre. The year started positively with the completion of our C-Block Theatre renovations, which included electrical and fire safety upgrades to the building, as well as an extension to our Bio Box and technical theatre teaching area, some new lighting and sound equipment and a renovated foyer space for our artists and patrons. The restoration of our space brought a new energy and artistic focus to the company as we proudly showcased our company throughout Canberra's Centenary year.

Our major production season was one of the most ambitious in years, presenting an entire season of brand new work, developed at Canberra Youth Theatre in partnership with the Academy of Interactive Entertainment, the National Gallery of Australia and some of the best playwrights in the country, in Lachlan Philpott, Jessica Bellamy and Angela Betzien. We saw 18-month and 2-year developments finally come to fruition with great new Australian plays – three of which were published by Currency Press. This is a fantastic achievement for Canberra Youth Theatre, cementing us as a company committed to the development of new Australian stories and contributing to the sustainability of our writers and industry through publications, which have the capacity for a longer production life across the country.

Our first production, *35°17 South – A Multi-Reality, Location Based Game* brought together live theatre, digital gaming, augmented reality and our national collection of sculptures to create an innovative, form-pushing experience for audiences. Led by Canberra Youth Theatre, we collaborated with emerging and professional game developers and curatorial staff at the NGA to develop, execute and produce a live theatrical gaming experience, downloadable to phone/tablet and played through the Sculpture Garden at the National Gallery of Australia - something never done in Canberra before. *35°17 South* extended the boundaries of theatre-making, while extending our audience reach locally into gaming and visual art communities and galvanizing and growing audiences in our own theatre community. The work had a broader reach beyond the ACT, achieving national television coverage on ABC and bringing players from across the country – who flew into Canberra just to experience the work, exploring its potential applications for other industries, including galleries, museums and environmental sustainability catchments. This was an extraordinary outcome for our most ambitious experiment.

In April, CYT welcomed 60 emerging artists from all across Australia as we hosted *Watershed: National Theatre Summit for Young & Emerging Artists*. Supported by YPAA, Centenary of Canberra and the Australia Council for the Arts, CYTs Associate Artists took responsibility for the three-day summit, programming international artist, *Baba Israel* and a host of interstate guest artists including *Restless Dance Theatre* to work with the nation's brightest emerging theatre talent in a comprehensive series of masterclasses, forums, performances and seminars around the theme of *Connectivity*. *Watershed* expanded the local, national and global possibilities for emerging artists, developing and strengthening national networks and support systems, extending out of the box thinking around current ecology limitations and inspiring hope for the future possibilities of their work. This was a huge success for CYT and the emerging/independent theatre sector at large. The CYT Associate Artists demonstrated strong cultural leadership in their programming, showcasing Canberra and establishing a legacy of positive engagement for future summits.

After two years of development our commissioned work by Angela Betzien, *Wickfield Wonderland* finally came to the stage. The work had a challenging journey, as is common when wrangling a brand new play idea into a high quality production draft. The play required significant development and dramaturgy, but the long term commitment and extended development paid off in production, when the show was nominated for 4 Canberra Area Theatre awards, including Best Original Work, Best Production, Best Direction and Best Ensemble in a Play, which it went on to win. CYT is very privileged to work with some of Australia's best playwrights, and Angela Betzien is sincerely one of them. While the work had its challenges, we were pleased to strengthen our relationship with Angela and look forward to continuing our relationship in 2014 with her new play, *Where in the World is Frank Sparrow?*

Our final work for the year was *Triptych – A Trilogy of New Works*. This was again, a bold project, developed over a number of years and created to make a significant contribution to the Centenary of Canberra celebrations, building a legacy of great art in the ACT. Supported by valuable partners, ActewAGL, ACT Health and Centenary of Canberra, *Triptych* saw the development of three diverse one-act

plays for each of our age groups, 7 – 12yrs, 13 – 17yrs and 18-25yrs, exploring the pressures of expectation and success from home, school and society. A professional pathways project for our emerging artist, we engaged a professional, an established and an emerging playwright, commissioning them to create a work from close engagement with the artists in the company. We were privileged to work with 2-time AWGIE award winning playwright, Lachlan Philpott, Jessica Bellamy – Rodney Seaborn Playwriting Award winner and Griffin Theatre Associate and Emerging Canberra playwright, Olivia Hewson. The three writers engaged with CYT artists at every step of the development and was a rare opportunity to have writers in the rehearsal room at multiple stages through a development. Currency Press deemed the resulting plays quality worthy of publishing – an amazing achievement for the writers and the company. We were extremely pleased to see the play available for purchase online all across the world, on sites such as Amazon.com and bookdepository.co.uk. This opportunity continues to expand Canberra Youth Theatre's profile both nationally and internationally as a company making a serious contribution to the Australian theatre landscape.

Our Emerging Artist programs had a successful year, with a record number of auditionees attending *Teen Ensemble* & production auditions, a record number of applicants for our *Associate Artists* programs and a diverse program of staged readings in *The Seed: Staged Reading Program*. CYT's Associate Artists were invited to collaborate with 6 regional communities and companies across VIC, NSW, SA and the ACT on the *This River* project – exploring the common experiences of river life for communities along the Murray-Darling Basin. The Associates presented the first public reading of the work and were invited to record *This River* as a radio play with ABC Radio and esteemed performer/Centenary of Canberra Festival Director, Robyn Archer. We saw the establishment of two new independent companies from CYT's emerging artists – Shatter Theatre and Deviant Theatre – both of which showcased works in the 2013 You Are Here Festival and in venues around Canberra. We welcomed Zoe Hollyoak from WA independent theatre company, The Cutting Room Floor as our *Open House: Artist in Residence*, where she spent two weeks developing her new work, *All the Single Lad(ie)s*, which went on to have its world premiere at Fringeworld in Perth in February 2014.

We experienced significant growth in our workshop programs of 36% overall, which has been in response to the high quality production program, the improved marketing collateral and a fast growing reputation for excellence and artistic integrity at the company. We have engaged some of the best artists in Canberra to lead our workshop and development programs, to assure artists and reassure parents that their young artists will be taken seriously and professionally developed if they enter any one of our programs.

In terms of community engagement, in 2013 we expanded our after school drama program in primary schools, developing new relationships with Charnwood Dunlop School and Fraser Primary. We developed a comprehensive education resource kit on productions for teachers and students in our high schools and colleges to strengthen our schools engagement across Canberra and we continued our strong community engagement through our By-Design Program. We saw our by-design programming grow significantly, moving away from one-off or single session programs to multi-session, month-long and term-long programs with Radford College, Blue Gum Community School and the Australian Business Community Network.

At the end of this year, we said goodbye to Alister Emerson, our Technical and Production Manager since 2010 – Alister made a decision to return to his home in New Zealand after almost 5 years with CYT. The contribution he made to improving and growing our Technical Production program, supporting the production program with lighting design, bump-in and outs, set building, artist mentoring and overseeing the renovation of our theatre space has ensured that CYT will continue to operate successfully and sustainably not just for actors but for artists across all the theatre disciplines. We thank him for his contribution to CYT and wish him every success on his return home.

On a final note, our significant achievements as a company would not have been possible without the generous and committed support of the ACT Government through artsACT, the Australian Government through the Australia Council for the Arts, our long term supporters Rock Development Group and Canberra Milk and our project sponsors Centenary of Canberra, ActewAGL and ACT Health Directorate. Thank you sincerely for your continued belief and support of Canberra Youth Theatre.

Karla Conway | Artistic Director



35°17 SOUTH

A Multi-Reality, Location-based Game

CYT is very, very different to any other theatre community I've ever been a part of. Even when I came to see the first couple of shows, I was absolutely blown away by how different it was. The use of technology...I was like 'Woah! What's this?!' It is very pioneering...

- Cassie, 23, Actor

In 2012/13 CYT developed a unique partnership with the Academy of Interactive Entertainment and the National Gallery of Australia to create a new, experimental work called *35°17 SOUTH – a multi reality, location-based game*. Combining digital gaming, live theatre and augmented reality, CYT engaged in an ongoing creative development process with AIE and the National Gallery of Australia. From this point, we created a full game, written and devised by CYT artists and designed/programmed by AIE artists. This creative development process also included alpha and beta testing at the beginning of 2013 with the artists at CYT and the game development students from AIE, harnessing the collective skills from both organizations in the creation of *35°17 SOUTH* in the Sculpture Garden of the National Gallery of Australia.

The WORLD PREMIERE experience took audiences on a journey forward in time, from a Canberra that was once thriving and rich with the resources of life, to a futuristic Canberra reeling from the collapse of society in a resource depleted, race for survival. Audiences/Game Players downloaded the game onto their phones and tablets and played the game with live interaction from artists and augmented reality engagement with the sculptures through the Gallery grounds.

This innovation expanded the possibilities of the site-specific theatre art form, adding new digital landscapes into real environments, live and digital actors as well as transforming the ways in which audiences could engage in the sculptural and visual artworks on display in the NGA. We harnessed new audiences by expanding our promotions to visual arts and gaming communities, bringing new people into the theatre experience. In turn, we also expanded the horizons of our theatre audiences by exposing them to gaming and visual arts worlds. This was a formidable partnership, which resulted in national media coverage, high audience engagement and CAT Award nominations for *Best Original Work*, *Best Direction*, *Technical Achievement** and *Best Production*.

Creative Team

Director/Game Creator:	Karla Conway
Lead Game Programmer:	Tony Oakden
Game Art Direction:	Dean Walshe
Emerging Writers:	Morgan Little, Olivia Hewson, Nick Stannard
AIE Project Manager:	Grahame Dickson
NGA Program Partner:	Gwen Horsfield
Performance Director:	Ruth Pieloor
Emerging Designer:	Ara Steel
Emerging Stage Manager:	Erynn Manning
Production Manager:	Alister Emerson

Age Group:	2-25 years
No. Participants:	12
No. Performances:	8
No. Audience:	306
Artists Employed:	8
No. Emerging Artists:	24
Awards:	3 Nominations 1 Win*
Season:	13 – 20 April, 2013
Links:	http://www.youtube.com/watch?v=4nNO-I9U3uk

What I discovered [in 35°17 South] is a new kind of theatre. Gaming Theatre sets up a new relationship between the audience (or "players"), the actors, and the location (in this case the Sculpture Garden at the National Gallery of Australia)... Not only, then, is Gaming Theatre an exciting original new form, especially for the young for whom apps and tapping tablet screens is entirely normal, but – in the right author's hands – was as valid and powerful as any other good quality theatre. Canberra Youth Theatre have found a way to creatively merge the two and encourage people to experience the live arts, with their extremely innovative two hour 'multi-reality location-based game'.

- Canberra Critics Circle



WICKFIELD WONDERLAND

CYT commission by Angela Betzien

What's really good about CYT is that it is not shy. It is a company that doesn't shy away from issues that teenagers, kids and youth really have to deal with.

– Ethan, 23, Actor

Wickfield Wonderland was a new Australian play by award winning playwright, Angela Betzien commissioned by Canberra Youth Theatre. The play was responding to our artist's discussions around technology, the concept of big brother and the idea of helicopter parenting. They were responding to the sense of overprotection they feel from parents who place restrictions on them 'for their own good'. This raised many questions and became fuel for some exciting explorations during the creative development phase.

CYT was privileged to welcome Angela Betzien several times to Canberra during the 2-year development of the work. She set active, creative tasks for the actors, exploring a post contemporary world, inspired by references such as *1984* and current news articles around gated communities and helicopter parenting. The artists had an extremely active role in the development of the work through several drafts to production in July/August in 2013.

The production was well attended and well received. It provided extensive opportunity for our emerging actors and emerging creative teams to be actively involved in all aspects of the creative development through to production as they continued to refine their skills. CYT was privileged to work with such an esteemed Australian playwright and to contribute another new work to the Australian canon, resulting in 4 Canberra Area Theatre Award nominations for *Best Original Work*, *Best Ensemble in a Play**, *Best Director* and *Best Production of a School/Youth Play*.

Creative Team:

Writer:	Angela Betzien
Director/Dramaturg:	Karla Conway
Designer:	Hanna Sandgren
Lighting Design:	Samantha Pickering
Sound Design:	Josh Sellick
Production Manager:	Alister Emerson
Emerging Assistant Director:	Remy Graham-Throssel
Emerging Lighting Operator:	Adrian Bury
Emerging Sound Operator:	Michael Foley
Emerging Stage Manager:	Khiani Klaus
Emerging Wardrobe Assistant:	Elizabeth Burnett

Age Group:	13-17 years
No. Participants:	36
No. Performances:	8
No. Audience attended:	237
Artists Employed:	10
No. Emerging Artists:	17
Awards:	4 Nominations 1 Win*
Season:	25 July – 3 August 2013
Links:	http://www.youtube.com/watch?v=0Fu15G4_K4o

This ambitious full-length theatre presentation, developed with playwright Angela Betzien, is a powerful attack on the dangers of conformity, an ever-present danger to young people...the colourful end of this play, full of light and anguish, hints at more than it tells and certainly does not solve all the moral problems the play throws up. But it leaves you thinking...

- Helen Musa, City News



TRIPTYCH

A TRILOGY OF NEW WORKS

Commissioned by CYT

The thing I most like about CYT is that it's a community, and if you're interrogating a certain issue in a play then there is a whole team of people that are helping you do that and you are going on this journey together.

- Zoe, 21, Writer

Triptych- A Trilogy of New Works explored the world of pressure and success from our youngest moments through the transitions to adulthood. This work, presented by our partners, ActewAGL, Centenary of Canberra and ACT Health, was a collaborative effort between CYT and three great playwrights. Two-time AWGIE award winning writer, Lachlan Philpott workshopped with the Senior Ensemble; Griffin Theatre Associate and Rodney Seaborn Playwrights Award winner, Jessica Bellamy, workshopped with the Teen Ensemble; and emerging Canberra playwright Olivia Hewson (*Retrieval, A Frogs Body*), worked with our young actors aged 7 – 12yrs, each on a new commission around the impact of the theme at each age group. The theme of these three separate productions was exploring *expectations and the pressure on young people for success*. This theme came from discussions with our artists from the creative panel in 2011/12 and through the development phases in 2012/13.

The writers actively engaged with CYT's artists through multiple creative developments, including surveys, workshops on the floor, putting drafts to the test in rehearsal and sending refining notes to the writers through the project dramaturg. There were 6 creative development sessions with writers and artists on the floor during the creation of Triptych. It was a real pleasure and privilege for our artists to work with these writers in the rehearsal room and to see their ideas/feelings/explorations manifested in the pages of each draft.

It was an entire company effort to develop and produce the three works of *Triptych*. The process allowed our senior emerging artists the opportunity to be mentored by industry professionals through development and production in their disciplines, while working alongside our younger artists, passing their knowledge on to the developing artists under them.

The aim of Triptych was to be a mentoring opportunity as well as the showcase of a professional piece of theatre. A huge number of people received industry level mentoring, placing emphasis on developing the requirements of an industry standard and skills base in their work on the production.

Thanks again to our project partners, ActewAGL, ACT Health and Centenary of Canberra for their instrumental support in bringing *Triptych – A Trilogy of New Works* to the stage and publication.

Core Creative Mentors:

Directing/Dramaturgy:	Karla Conway
Set Design:	Cate Clelland
Costume Design:	Megan Dove
Lighting Design:	Samantha Pickering
Stage Management:	Molly Caddey
Production Management:	Alister Emerson
Sound Design:	Alister Emerson

BONA MORS by Olivia Hewson - Creative Team:

Emerging Playwright:	Olivia Hewson
Emerging Director:	Jessica Alexander
Emerging Stage Manager:	Catherine Malam
Emerging Set Designer:	Candice Ding
Emerging Costume Designer:	Chris Brain
Emerging Lighting Designer:	Clare Bailey
Emerging Sound Designer:	Adrian Bury

FIGHT OR FLIGHT by Jessica Bellamy - Creative Team:

Emerging Director:	Remy Graham-Throssell
Emerging Stage Manager:	Khiani Klaus
Emerging Set Designers:	Tilda Barrie and Remy Graham-Throssell
Emerging Costume Designer:	Jenni Gough
Emerging Lighting Designer:	Oliver Simonetti
Emerging Sound Designer:	Adrian Bury

Run Rihanna! Run! by Lachlan Philpott - Creative Team:

Director/Dramaturg:	Karla Conway
Stage Manager:	Molly Caddey
Playwright:	Lachlan Philpott
Set designer:	Cate Clelland
Emerging Set Designer:	Peter Hoolihan
Emerging Composer/Sound Designer:	James Court
Emerging Costume Designer:	Tundi-Rose Hammond
Emerging Lighting Designers:	Declan Pilgrim and Jeff Young

Age Group:	7-25yrs
No. Participants:	54
No. Performances:	8
No. Audience attended:	359
Artists Employed:	13
No. Emerging Artists:	41
Awards:	3 CAT Nominations: - Best Original Work – <i>Fight or Flight</i> - Best Direction – <i>Run Rihanna! Run!</i> - Best Youth Actress in a Leading Role – <i>Run Rihanna! Run!</i>
Season:	31 October – 9 November 2013
Links:	http://www.currency.com.au/product_detail.aspx?productid=2859

Thank goodness for Canberra Youth Theatre, with their commitment to and capacity for nurturing young theatre practitioners in Canberra. The excitement of a worthy vision being duly rewarded is palpable at TRIPTYCH... Run Rihanna! Run! written by Lachlan Philpott and directed by Karla Conway, a clear artistic vision enabled an assured confidence in the cast and...allowed the exceptional performances from lead actors Ethan Gibson and Benjamin Russell to shine, as they were granted freedom to truly command the stage.

- Alice McShane, Reviewer

The overall impression of the evening was one of discovery. If considering TRIPTYCH a whole entity, the through-link of these diverse pieces was the insight into the development of young theatre practitioners. Intimate and welcoming, these creative, original, bold performances invited us in for a rare peek at theatre's future.

- BMA Magazine

CYT Associate Artists Program

I'm really not treated like a 'youth'; I'm treated like this is what I do.

– Molly, 22, Stage Manager

2013 was a fantastic year for our Associate Artists program. We supported 7 artists in the following areas:

Morgan Little	Associate Playwright / Producer
Remy Graham	Associate Director
Samantha Pickering	Associate Lighting / Set Designer
Casey Elder	Associate Director / Make-up Designer
Chris Brain	Associate Set / Costume Designer
Tasnim Hossain	Associate Playwright
Jessica Alexander	Associate Director

The Associates had an extremely productive development year, each having opportunities to develop individually in their disciplines, as well as collectively as a creative team. They were invited to collaborate with 6 regional communities and companies across VIC, NSW, SA and the ACT on the *This River* project – exploring the common experiences of river life for communities along the Murray-Darling Basin. They presented the first public reading of the work and were invited to record *This River* as a radio play with ABC Radio and esteemed performer/Centenary of Canberra Festival Director, Robyn Archer. Tasnim Hossain was selected to represent the ACT at the *Fresh Ink – National Playwrights Studio*, with atyp – where she developed a work, which was produced in atyp's production, BITE ME and was published by Currency Press. We also saw the establishment of two new independent companies from CYT's emerging artists – *Shatter Theatre* and *Deviant Theatre* – both of which showcased works in the 2013 You Are Here Festival and in venues around Canberra. Each of the artists played a significant leadership role during *Triptych* and several associates were offered paid employment at The Street Theatre and the Canberra Theatre Centre throughout the year, based on competencies and industry standard skills developed at CYT. In addition, this team of artists were instrumental in assisting our 2012 Associates in the planning and execution of events for *Watershed: National Theatre Summit for Young & Emerging Artists*, including remounting a mini Ice Age theatre event from 2013 You Are Here Festival, called *You Should Have Been Here*, featuring several of their own festival shows, performed in shopfronts across Canberra.

At the end of the year Chris Brain was offered a place at WAAPA in the Design course and Casey Elder was offered a place at the Canberra Make-up Academy. Remy Graham was offered a scholarship by *Teach for Australia* as a Drama Teacher/Director and Tasnim Hossain had her work published by Currency Press. Impressed with their development, CYT has appointed Samantha Pickering as Resident Designer for 2014 and Morgan Little will bring his company, *Shatter Theatre*, as 2014 Company-in-Residence. This was a year of amazing achievements for our 2013 Associate Artists.

Age Group:	18 – 25 years
No. Emerging Artists:	7
No. Performances:	15
No. Audience attended:	447
No. Mentors Employed:	6

Links:

http://www.currency.com.au/product_detail.aspx?productid=2885

<http://youareherecanberra.com.au/ice-age/shatter-collective-conspiracy-therapy/>

<http://oneriver.com.au/canberra-youth-theatre-presents-first-reading-of-this-river-by-sean-riley/>

<https://www.facebook.com/devianttheatre>

<http://watershed.cytic.net/watershed/program>



www.restlessdance.org

MOBILITY-PLUS
WHEELCHAIRS

Watershed: National Theatre Summit for Young & Emerging Artists

Its definitely about emerging as an artist foremost, really improving in that sense and learning, but its also about dealing with issues that we want to address and we want the Canberra community and the wider Australian community to recognize and think about.

– Clare, 20, Emerging Artist

In April, the CYT Associate team from 2012 hosted *Watershed: National Theatre Summit for Young and Emerging Artists*, at Canberra Youth Theatre. This event saw over 50 of the brightest emerging artists from across the country, descend on CYT for a 3-day summit of master classes, seminars, workshops, keynote addresses, panel discussions and performances. The theme of the event was *Connectivity* – exploring the myriad ways emerging artists can connect locally, regionally, nationally and internationally, overcoming financial barriers and the tyranny of distance to ensure maximum engagement and strong professional pathways. The event looked at how we connect in terms of networking, funding, artistic collaboration, resource sharing, touring, professional development pathways, philanthropy and sustainable work practices. We unpacked the possibilities that the NBN could offer, bringing technology into our artistic and business practices and explored the ways in which technology could integrate into our art form.

One area of particular interest was developing networks, artistic collaboration and production among people with mixed abilities. We welcomed Michelle Ryan and Kyra Kimpton from Restless Dance Theatre in Adelaide to run seminars and master classes in rehearsal room processes for people with special needs. We also welcomed Baba Israel from New York, who worked with our artists across a number of events from master classes in creating solo performance, to seminars in empowering young artists and inspiring everyone with an amazing keynote address about his own pathway.

The event was produced by the CYT Associate Artists and supported by the National Steering Committee who gathered information from artists in every state to feed into the needs and desires for the summit. The Associate Artists showcased themselves as forward thinking cultural leaders, showcasing Canberra at its finest. Special thanks to our generous partners and supporters: the Australia Council for the Arts, Centenary of Canberra, Young People & the Arts Australia, Powerhouse Museum and Melbourne Theatre Company.

Master Classes: DanceAbility - Restless Dance Theatre | Who are you as an Artist? – Karla Conway
Flying Solo – Baba Israel

Seminars/Panels: Box Rehab | Lost in Abundance | Pin It Down | Be brief Debrief

Performances: 35°17 South – Multi Reality, Location-based Game
You Should Have Been Here – *Aftershot* | *Conspiracy Therapy* | *Dead Beauty Queens*
You Are Here vs Teen Make Out II | No Need to Be Told Festival

Age Group	16 - 30yrs
Participants	56
Guest Artists	4
Emerging Artists	7
Performances	6
Guest Workshops	7
Seminars	6

Links:

<http://watershed.cytic.net/watershed/>

<http://alyshaherrmann.wordpress.com/2013/04/11/watershed-keynote-baba-israel/>

<http://alyshaherrmann.wordpress.com/2013/04/12/who-the-hell-do-you-think-you-are-watershedact/>



Open House: Emerging Artists Residency

Open House was the perfect opportunity to leave behind my busy lifestyle in Perth and completely immerse myself in this project. I've never had the opportunity to write full time and it was such a wonderful learning experience. I spent my time researching, re-writing, a cold read with the Associates first, then working with actors and compositional tasks and then a professional, recorded reading with actors.

The Open House Program provides an emerging artist with a two-week full time, paid residency at CYT with uninterrupted access to the C-Block Theatre, a mentor specialising in their area of interest (accessible anywhere in Australia), creative, technical and administrative support from CYT and a public showing of their work-in-progress, with an audience Q&A and feedback session. This allows the artist to fully immerse themselves in the creative development of their work without the distractions of daily life, with specialised support to assist them in their craft and is designed to provide a supported pathway of development for the next generation of theatre makers and artists.

In 2013 we were pleased to welcome an emerging playwright/theatre maker from Western Australia to CYT. Zoe Hollyoak is a playwright and co-founder of The Cutting Room Floor, an independent theatre company based in Perth, with a small but impressive body of work under their belt. The company had a new work in development, *All the Single Lad(ies)* for Fringeworld – Perth Fringe Festival and were seeking mentoring to meet this challenge to create a new work from November 2013 to production in February 2014.

The work explored gender, unpacking double standards of men and women and was a full-length text-based cabaret/drag show for three actors. Working with CYT Artistic Director as dramaturg and mentor, Zoe was able to achieve 4 drafts of her new work, as well as a creative development with actors on the floor with drafts 3 and 4. Zoe was also able to go home with an audio recording of her fourth draft as a working resource through her final draft stages.

Age Group	18 - 25yrs
Participants	11
Emerging Artists	1
Creative Development	3
Links:	http://www.tcrftheatre.com/#!atsl/c1zm

I've learnt all about my individual process – from the hours that I am most productive, to understanding the importance of pushing through the creative blocks, how to push through them and when to return and edit them. I've never had a mentor figure in my life or my writing and Karla's guidance, support, generosity and honesty were the ingredients to fuel such an incredible start to this journey.

- Zoe Hollyoak, The Cutting Room Floor



Chrysalis: Mentoring & Scholarship Program

CYT really challenges you and pushes you out of your comfort zone, so you're not here to just take the ride...

- Claire, 16, Lighting Designer

The Chrysalis Mentoring program is designed to offer individualised mentoring and support for artists who are seeking one-on-one development in their discipline of choice. CYT is committed to providing professional pathways for emerging artists through formal mentoring, work experience, secondments and through the supported development of their own projects. By working alongside professional artists, they work with, learn from, collaborate and contribute to the artistic decision making and shaping of new arts works for the ACT.

Recipient of the 2013 *David Branson Memorial Performance Scholarship* was Maxine Beaumont and the *Jan Wawrzynczak Memorial Technical Scholarship* went to emerging stage manager, Khiani Klaus. In addition to our award winners, CYT supported a total of 56 emerging artists including: 31 Actors; 6 Playwrights; 5 Directors; 5 Set Designers; 3 Costume Designers; 5 Lighting Designers; 3 Sound Designers; 1 Composer; 3 Stage Managers; 2 AV programmers; 1 Producer and 3 newly formed independent theatre companies. CYT also hosted 2 young people through our structured work experience program. Special thanks to all the mentors who so generously gave of their time and expertise throughout the year.

Age Group:	15 – 25 years
No. Emerging Artists:	56
No. Mentors Employed:	4

The Seed: Staged Reading Program

CYT always chooses plays that help them to grow and develop not just as performers but as young people too.

- Ethan, 23, Actor

The Seed: Staged Reading Program is designed to assist emerging playwrights from within and beyond the ACT, by presenting a minimalist moved read with actors and audience. The staged readings provide minimal production support in the form of a designed environment; simple lighting and sound to assist in the creation of the world for the audience. The focus of The Seed is on hearing the writer's words aloud and then engaging in a Q&A or discussion with the audience for feedback to take into the next draft.

In 2013, the Associate Artists took on the development and presentation of three eclectic new works. *Johnny Castellano is Mine* was a one-woman contemporary reimagining of *The Little Mermaid*; *This River* was a Radio Play developed in collaboration with six regional communities along the Murray-Darling Basin and *The Throne Rules* was a fringe theatre piece by CYT Associate Playwright, Morgan Little. The season was well attended and *Johnny Castellano is Mine*, will be developed further for production in 2014.

<i>Johnny Castellano is Mine</i>	by Emma Gibson (ACT)
<i>This River</i>	by Sean Riley (Regional NSW)
<i>The Throne Rules</i>	by Morgan Little (ACT)

Age Group:	18 – 25 years
No. Performances:	3
No. Audience attended:	87
No. Emerging Artists:	16
No. Mentors Employed:	3



CYT Actors Ensembles

In 2013 we ran a Senior and Teen Ensemble. The Ensemble program is by audition only and this year saw the highest turnout at auditions in recent years. Senior actors trained weekly in voice, movement and acting technique with Ruth Pieloor and acting technique/performance practice with Caroline O'Brien. Teens trained weekly with Craig Higgs. The major performance work for the Ensemble program was UNVEILED. This was two one-act works developed and presented by the ensembles for a three-night season.

The Teen Ensemble participated in an international collaboration with *Action Transport Theatre* in Cheshire, UK to create HOME, a devised exploration of teenage lives behind closed doors. Each company responded to tasks set by the other in the devising process and we then came together to devise a shared scene, performed live via skype during our respective production seasons. This project brought our Teen artists together with Teens in the UK to establish shared and differing experiences of life in Canberra vs life in Ellesmere Port. The artists experienced new ways of collaborating over the internet, to be part of making a work in the UK, establishing new networks and friends across the globe.

The Senior Ensemble's major work for the year was SECRET BRIDESMAIDS BUSINESS. This production was chosen by the ensemble members themselves in an exploration of character work and comedy as a form – particularly farce. The production was a great success with wonderful responses from our sold out audiences. The CYT Actors Ensembles fulfills its mission of providing scaffolded training and opportunities to assist emerging artists to develop and forge professional pathways to further training or industry transition.

Age Group	15 - 25yrs
Participants	23
Performances	3
Audiences	140
Artists Employed	3
Emerging Artists	18
Link	https://www.facebook.com/CanberraYouthTheatre/posts/682088721818686

CYT Ambassadors Program in partnership with Canberra Theatre Centre

This year saw the beginning of a new initiative from CYT – the AMBASSADORS is an audience development program developed in partnership with the Canberra Theatre Centre education team and CYT. The Ambassadors are a group of high school and college students that engage in the Cultural life of Canberra for a year. The Ambassadors act as a cultural conduit between their school and arts companies in Canberra by attending events and sharing their experiences of live theatre with their peers through social media posts, blogs for the CYT & CTC webpages and through regular addresses to their schools at assembly. The program is established with the support of their drama or English teachers to ensure maximum school engagement. This program is essential to establishing relationships with young people in schools, inspiring a love of theatre-going from a young age and nurturing the artists and audiences of the future.

In 2013 we saw an eclectic range of works including Indigenous theatre, solo work, contemporary dance, children's theatre, satire, devised work, dance theatre and 7 new Australian plays.

Age Group	15 – 18 yrs
Participants	14
Performances	12
Artists Employed	2
Link	http://cytc.net/blog/

CO-PRESENTATION of NIDA ON TOUR

AN IDEA TAKES FLIGHT

In collaboration with NIDA and Gorman House Arts Centre

In April, CYT welcomed NIDA on Tour with its production series and design exhibition – An Idea Takes Flight. This partnership between NIDA, Gorman House Arts Centre and CYT enabled us to bring three new works by NIDA’s graduating directors to our C-Block Theatre for 4 performances. Alongside the production was also a short collection from EXPONIDA – the exhibition of works from NIDA’s graduating designers, technical production students, props, costume and construction.

This partnership allowed the works to be presented at Canberra Youth Theatre in a cost neutral way. The benefits for our artists were significant, including a private Q&A for students and emerging artists with the NIDA actors. Networking opportunities for our artists to meet NIDA staff and program leaders to discuss programs, auditions and applications. The works brought new audiences to Gorman House Arts Centre and into our C Block Theatre to see a program of extraordinary quality works. The special schools matinee brought around 100 students to CYT, many of who had never been to our theatre before. It also strengthened our relationships with a number of schools, by providing access to these works, that schools would not normally be able to access and resulting in significant profile raising for CYT.

Where possible, CYT will continue to seek cost neutral opportunities, with Gorman House Arts Centre to present one season of work each year from outside the ACT – connecting CYT artists, schools and our arts community with innovative, inspiring independent theatre they wouldn’t normally get to see at the Canberra Theatre Centre, The Street Theatre or the Fringe events in Canberra.

Age Group 13yrs +

Performances 4

Audiences 320

Link <http://citynews.com.au/2013/review-deft-professionalism-from-nida-graduates/>

Semester Workshops

The Semester Workshop program is Canberra Youth Theatre's key developmental pathway for young, aspiring artists within the ACT and surrounding areas. The program engages young people aged 7 – 25 years in regular weekly training sessions with professional artists. It introduces, develops and extends skills in performance, technical theatre and theatre making in a supportive, creative and safe environment. The semester program ensures the continued growth of future artists and audiences by building and facilitating a positive culture of theatre making and attendance among young people and their families.

CYT's acting workshops are based on an ensemble model creating greater ownership over the program for participants and tutors. Participants work with their tutor in selecting the topic that the group will focus on for their end of semester performance for family, friends and members of the CYT community. This ensures that our young participants are actively thinking about their world, their interests and gives them a means of expressing their points of view and ideas to an audience.

2013 saw the return of Canberra Youth Theatre's backstage technical theatre workshop program for 9-25 year olds. Participants developed, strengthened and acquired new skills across all areas in technical theatre and design before implementing them in Canberra Youth Theatre's production of *Triptych*.

It also saw the launch of our Early Childhood Pilot Program *Littlies Theatre* for babies, toddlers and young children under the age of 6. This pilot program was subsidised by ACT Health. The program formed a relationship with *Canberra College Cares*, a group for young mothers studying at Canberra College. *Littlies Theatre* focused on actively engaging young children and their young parents in physical/sensory exploration, storytelling, imaginative play, music, rhythm, dress-up, role-playing exercises and games to ensure a healthy creative development for the young child. While the program saw some positive outcomes, it was challenging to develop a consistency of attendance due to the ever-changing circumstances for the young mothers. The pilot program would need further development to become a long-term viable program for CYT to facilitate, the needs of which are unable to be achieved at this time.

Age Groups:	0 – 25 years
No. Workshops offered:	18
No. Participants:	163
No. Performances:	25
No. Audience attended:	1650
Tutors/Artists Employed:	10

Holiday Workshops

Canberra Youth Theatre offers workshop programs throughout the Autumn, Winter and Spring school holidays. Actor's work collaboratively over a one-week intensive period to devise an original work or adapt published material that they feel reflects their ideas and opinions. At the end of the week family, friends and the CYT community are invited to come and see the performance.

2013 was a highlight year for our Holiday Workshop Program with the introduction of excursions. Our Autumn Workshop was given the opportunity to participate in CYT's production of *35° 17 South* at the National Portrait Gallery. While our Spring Workshop was taken to Jigsaw Theatre's production, *Michael Francis Willoughby in Elohgulp* at the Canberra Theatre Centre. For some participants these were the first professional theatre productions they had experienced. Introducing excursions into the program gave value to the importance of supporting local work and the work of other artists to our young people.

Age Groups:	7 – 12 years
No. Workshops offered:	4
No. Participants:	52
No. Performances:	4
No. Audience attended:	319
Tutors/Artists Employed:	8

Primary School Drama Programs

Canberra Youth Theatre After School Drama programs are an important aspect of our Community Engagement Program. Throughout the year, CYT provides professional theatre artists and tutors to teach Drama and theatre making skills to young people within particular primary schools. These are organised through the school, after school care or through P&C programs. After School programs allow young primary students to access professional artists and are often the first theatre making experience for many of them. Participants build confidence and develop fundamental skills in voice, character development, movement and theatre making. After School Programs are 18 weeks long and culminate in an end of semester performance for family, friends and the whole school community.

2013 brought a new school into the program – Fraser Primary and continued to strengthen its relationships with Turner Primary, Lyneham Primary, Aranda Primary, Charnwood Dunlop School and North Ainslie Primary with a 78% increase in participation.

Age Groups:	7 – 12 years
No. Workshops offered:	16
No. Participants:	187
No. Performances:	13
No. Audience attended:	585
Tutors/Artists Employed:	5

By-Design Workshops

Workshops By-Design is a community engagement program, which creates one-off tailor made theatre workshops for a range of clients within the community. Each with varying foci and outcomes, the Workshops By-Design are individualised for the community group and participants involved.

In 2013 CYT conducted workshops for Blue Gum Community School, Radford College, University of Canberra and the Australian Business Community Network.

Age Group:	12 – 30yrs
No. Workshops offered:	58
No. Participants:	347
Tutors/Artists Employed:	8

Ongoing investment in Canberra Youth Theatre is reaping tangible results, both qualitative and quantitative, against key indicators in our business plan. The beneficiaries of our programs are CYT emerging and professional artists, participants, the community and stakeholders.

- Consolidating and Strengthening Professional Pathways

Hosting the *National Theatre Summit* provided a national platform for the senior emerging artists in the company to demonstrate their credibility, as cultural leaders, to over 60 of Australia's brightest emerging artists, professionals and companies. We saw success this year with artists accepted into 3-year programs at NIDA, WAAPA and NICA for 2014, 2 new independent theatre companies created (Shatter Theatre | Deviant Theatre), emerging artists being published, writers selected for the National Playwrights Studio and our emerging artists being mentored by almost 20 industry professionals throughout the year.

- Art form Development

After 18 months of creative development, CYT successfully produced 4 commissioned new Australian plays and *35°17 SOUTH – a multi reality, location-based game*. The show collided theatre, visual art, digital gaming and augmented reality in a live performance installation game, downloadable to your phone or tablet. It questioned and redefined the function and purpose of audience, transforming them from passive or active *observers* to active *controllers* of both the narrative and the theatrical experience in profound ways.

- Increased Profile

Three plays developed at CYT were published by Currency Press & distributed internationally. Making a game-changing work which attracted diverse audiences from gaming and visual arts communities, saw people fly from interstate to experience the game and gaining national TV news coverage for CYT on ABC National. Our relationships with Canberra High Schools and Colleges was strengthened by hosting NIDA on Tour, every school receiving a copy of *Triptych – A Trilogy of New Works* for their drama department and by developing comprehensive Teacher Resource Kits for new plays created at CYT, to improve high school & college engagement with new works. CYT finished the year with 11 award nominations at Canberra Area Theatre Awards, which included *multiple* award nominations for *every* show in our 2013 production season.

SUCSESSES IN 2013

- Increased Access & Participation

CYT saw a 36% increase in workshop participation and 22% increase in artists auditioning for our emerging artist programs and shows. CYT also received an unprecedented number of applications for our Associate Artist program and Actors Ensembles in 2013. Waiting list for full classes increased from 2 in 2012 to 17 in 2013. See above for artistic successes.

- Budget Improvement

CYT recovered well from the significant staff turnover of 2012 and the building disruptions, which had a tangible impact on our bottom line. CYT was able to curb almost \$30,000 expenditure to bring us almost back to surplus in 2013. All signs indicate healthy surplus for 2014.

CHALLENGES IN 2013

- Quality Tutors

CYT is sometimes challenged to attract highly trained and qualified artists into its tutoring program. With the loss of the ANU Drama program, the number of university trained artists is diminishing and as a city of only 350,000 people, the pool of professional artists in Canberra is limited. At times, CYT struggled with finding enough high quality tutors and artists to meet the demand from our workshops and programs.

- Core Staff Turnover

Again toward the end of 2013 we saw a changing of the guard with our Production & Technical Manager resigning after almost 5 years, to return home to NZ with his family and our General Manager resigning, effective Feb 2014, as salaries could not compete with the Public Service – an ongoing issue for NFP here.

CYT BOARD OF GOVERNANCE 2013

The CYT Board is responsible for the positive, responsible and continuous good governance of all aspects of the company including legal and financial accountability, strategic vision and planning, fundraising, advocacy and staff appointments and supervision.

The membership of the CYT Board reflects the Company's continuing belief in having a governing group that blends experience, vision and practicality.

The CYT Board are a dedicated group of volunteers meeting regularly to shape the future of the organisation and are drawn from a variety of professions and backgrounds, bringing a wealth of knowledge and experience to the company. Members of the Board include arts and cultural sector professionals, marketing, legal and financial career professionals. The skills provided by the Management Committee are briefly outlined in the table below.

CYT Board notes the perceived conflict of interest of the Artistic Director and Treasurer, who are married. This conflict is noted in board minutes and the Treasurer is recused from any discussion or vote regarding the Artistic Director, human resources, salary recommendations or review. It is to be noted that this perceived conflict has never resulted in any issue for the company, due to its clear management from the board at large.

2013 saw the departure of long time CYT advocate and board member, Catherine Prosser. During Catherine's 5 years on the Management Committee and Board, she has been developing a software package, StageBitz© which is revolutionizing theatre stage management processes across our industry. After 5 years of dedicated advocacy and service to CYT, we wish Catherine every success in the international roll out of StageBitz©. Looking forward to 2014, CYT will enter a period of board renewal and strategic review. The company continues to seek appropriately skilled and experienced Board members to further increase the strategic capacity and ensure the financial sustainability of the organisation.

CYT CORE STAFF 2013

CYT started the year with a new General Manager, Jim Adamik, who joined us after several years with artsACT. We maintained our core staff through to the end of the year, which brought a stability and sense of forward planning that could only come from a disruption-free year.

Artistic Director | Karla Conway

Karla Conway is the Artistic Director of CYT (2010-) and has worked professionally with young performing artists since 2000, as a Drama/Acting Teacher, Producer and Director of Theatre and Film. She graduated with a BA (Drama Studies) from Edith Cowan University, Masters in Teaching (Secondary) from Notre Dame University and a Graduate Diploma (Directing) from the National Institute of Dramatic Art (NIDA). She also spent a year studying Directing at the University of Missouri-Columbia, USA. Karla was Head of Drama for 5 years at Mazenod College in Western Australia. In 2006, she also became the Artistic Director and founder of PAGE OF WANDS THEATRE COMPANY, an independent collective of trained theatre artists, specializing in the production of contemporary and musical theatre. Karla has a passion for the development and production of new text-based work, working as a director/dramaturg on a number of Australian Premiere productions. She is also a dramaturg at The Street Theatre, currently working on two new Australian works with playwright Tom Davis and theatre-maker, Marianne Mettes.

Production and Technical Manager | Alister Emerson. Resigned December 2013.

Alister moved to Australia to work with CYT in July 2010 from New Zealand, where he had been working in the theatre industry for more than twenty years. He holds a Bachelor of Arts (Hons) in Theatre and Film Studies as well as Graduate Diploma in Teaching and Learning (Secondary) from the Canterbury University. Alister has spent four years working with The National Academy for Singing and Dramatic Arts (NASDA) as Technical and Production Manager and over three years teaching drama at Unlimited School. Alister has also lectured as a guest artist at Ohio Northern University and worked for more than ten years in the corporate conference industry as a staging technician and an audiovisual producer, where he toured shows internationally. Alister has also worked as a youth worker, guidance counsellor, multimedia tutor and outdoor instructor.

General Manager | Jim Adamik

Jim has worked in both an amateur and professional capacity in the local theatre sector for over twenty years. In 2005 he established Centrepiece Theatre with his wife Jordan Best. Since then, working with Centrepiece he has produced thirteen productions to critical and audience acclaim, acting in ten of them. Jim's tertiary background is in education, and he has experience working both as a classroom teacher in primary schools and a drama specialist in high schools. He is also an experienced administrator with a background in arts management. From 2008-12 Jim worked at artsACT, assisting artists and arts organisations to access funding, developing arts policy and administering grants from the ACT Arts Fund. As the General Manager of Canberra Youth Theatre Jim works to support the creative vision of the Artistic Director, meeting the administrative needs of the company while looking for new ways to fund creative projects and build the organisation's financial sustainability.

Workshop Coordinator | Samantha Pickering

Samantha is the Workshop Coordinator for CYT, managing the semester, holiday and after school drama programs in a part-time capacity. In addition to workshop management, Samantha is also a Canberra based scenic designer with a passion for young people and the theatre. Graduating from the University of Canberra with a BA in Architecture, she spent time at Kansas State University studying lighting design and was a Camp Counsellor for B'nai B'rith Perlman Camp, Pennsylvania. She began her journey with Canberra Youth Theatre in 2010 with their "Backstage Madness" technical theatre course. Since then, she has continued to work with CYT on many projects including *Cockroach*, *Artists Unite*; *Frog's Body* and *Silver Gelatin*, *4:48 Psychosis*, *Wickfield Wonderland* and *Johnny Castellano is Mine*, which was recently produced at The Street Theatre. She was also part of the Canberra Youth Theatre Associate Artist team 2012/2013, who were responsible for the implementation of *WATERSHED: The National Theatre Summit for Young and Emerging Artists* (2013).

Role	Name	Skills and Experience	Notes
Chair	Michael Arblaster	Legal; Governance; Marketing.	Commenced 2011 / Chair from Oct 2012
<p>Michael has been connected with Canberra Youth Theatre for 15 years, as a parent of children participating in CYT programs. Partly as a result of the support from CYT, his son Anthony is a post-graduate lighting design student at the Royal Academy of Dramatic Art in London. Michael is an experienced manager with 20 years executive level experience in the finance and marketing industries as well as more recently in the trademarks office. As Deputy Registrar of Trade Marks, Michael is head of an Administrative Tribunal dealing with trademark disputes. Michael has 29 years cumulative experience on Boards, including 14 as Chair, for mostly not-for-profit organisations. He is a Member of the Australian Institute of Company Directors.</p>			
Vice-Chair	Nigel Phair	ICT; Cyber Security.	Commenced 2012
<p>Nigel is an influential analyst on the intersection of technology, crime and society. He has published two acclaimed books on the international impact of cybercrime, is a regular media commentator and provides executive advice on cyber security issues. In a career spanning 21 years with the Australian Federal Police he achieved the rank of Detective Superintendent and headed up investigations at the Australian High Tech Crime Centre.</p>			
Treasurer	Nick Stannard	Financial Management; Financial Planning; IT; Business Systems/Strategy	Commenced 2010
<p>Nick is currently employed as Head of Advice at an Australian financial planning group. Working in the broader financial planning industry for over 10 years, Nick has extensive experience in financial management, the provision of complex technical/investment advice and project development through previous roles as a Financial Advisor, Planning Analyst, Estate Planner and Project Manager. Nick holds a Bachelor of Business in Economics and an Advanced Diploma in Financial Services from Kaplan Professional. Nick has been heavily involved in theatre over the last 5 years, primarily as the financial manager of a small independent theatre company and in set construction/backstage work on a variety of productions. Beyond his CYT Board duties, Nick is an active member of the company's technical team, providing valuable support during major productions.</p>			
Member	Catherine Prosser	Technical; Policy Development; Project Management; and Risk Management.	Commenced 2009 / Resigned April 2013
<p>Catherine works in theatre production and design, and founded StageBitz Pty Ltd in 2010. She began developing software solutions for the professional theatre industry in 2006, when development on Production Genie® Theatre Software began. Catherine has served on a number of Boards including the Advisory Council of Australian Broadcasting Corporation and as a board member of The Street Theatre. She is a graduate of the Victorian College of the Arts.</p>			
Member	Joyanne Gough	Human Resources; Management.	Commenced October 2013
<p>Joyanne recently retired as Chief Executive Officer of Recruitment and HR solutions business Effective People. As CEO, Joyanne had full responsibility and accountability for financial and people management and corporate governance, and led the company through a significant change program, implemented a new organisational structure and new financial management and people management frameworks. Joyanne's work for Effective People has included the development of strategic plans, facilitation of change management and organisational design and review, job design and review, and strategic policy development. Joyanne has excellent management, organisational and communication skills and has significant experience working as a consultant in HR, strategic planning, policy development and program management roles.</p>			

2013 Public Officer: Jim Adamik (CYT General Manager)

2013 was a hugely successful year for Canberra Youth Theatre, securing many new relationships with quality key partners and facilitators, who are nationally recognized in the arts. These included working relationships with the Canberra Theatre Centre, The Academy of Interactive Entertainment, the National Gallery of Australia and NIDA. The NIDA showcase was co-presented with Gorman House Arts Centre, again showing the strength of our relationship with our facilities management.

STAFF

In 2013, we welcomed new General Manager, Jim Adamik from artsACT and saw Samantha Pickering see out her first full year as Workshops Coordinator. The addition of these two new staff members ensured a return to stability and prosperity in 2013, evident through increasing workshop numbers and new and expanding partnerships with primary schools such as Fraser Primary and Charnwood Dunlop School.

The end of 2013 saw the departure of Alister Emerson, CYT's Production and Technical Manager from 2010-13. His contributions to the success of CYT during his four years should be acknowledged, along with Artistic Director, Karla Conway. Together they have grown CYT's emerging artists programs, increased production values on all public productions, trained a new generation of theatre makers and artists and saw CYT through a number of tumultuous years, particularly with the renovation of our C Block Theatre. Both Alister and Karla created a formidable partnership which has had a significant impact on the growth of CYT in participation, profile and innovative theatre making, resulting in national tours, international collaborations, a slew of awards and the national recognition of CYT as a leader in youth arts across Australia.

PROGRAMS

After the decline in the workshop participation numbers in 2011/12, CYT underwent a re evaluation that saw 2013 improve, with it's highest workshop numbers in years, due to laying new strategic groundwork and refreshing the marketing approach. Increased enrolments can also be attributed to the reestablishment of the Workshop Coordinator position, a dedicated role creating lasting relationships with parents, children and our external stakeholders.

The semester program saw a 36% increase in 2013, which was our largest annual increase in a number of years. The return of our C Block Theatre at the beginning of the year allowed for some consistency and a lack of disruption meant all programs were at or almost at maximum capacity. We struggled to fill two holiday programs each term, as CYT's holiday programs are not eligible for the government childcare rebate. We were still able to run at least 1 full class per holiday period and will be looking at strategic options for improvement in 2014.

In 2013, three new programs were developed and ran, including an Early Childhood Pilot Program (ages 0-6, a new age group for Canberra Youth Theatre) and two Tech Development crews (junior and senior). Both tech classes were successfully implemented and have resulted in a new generation of emerging technicians developing in the company. The Early Childhood Pilot program was created in partnership with Canberra College Cares and was conducted over terms 2 & 3. While there were some great benefits to the program, a number of factors prohibited its long-term sustainability and it was determined that the program would not proceed going forward.

FUNDING

CYT was in its second year of ACT Government funding and Australia Council funding. It was determined that Australia Council funding would be extended until the end of 2015, ensuring CYT's program security for a further two years and operational security for a further three years.

With the addition of *Watershed: National Theatre Summit for Young & Emerging Artists* as a one-off program addition in 2013, CYT received additional project funding from Centenary 100 and the Australia Council for the Arts (through YPAA). We also received project-funding support from ACT Health Community Grants for our Wellbeing and Inclusivity Program. This supported a number of initiatives from staff professional development in mental health and young people, through to the creative developments and commissioning of writers for Triptych. It funded our Early Childhood Pilot Program and contributed to

the publication of a volume of new plays for young people around the themes of pressure, expectation and success, which were distributed to every primary school, high school and college in the ACT.

The next stages of CYT's development are secure with the promises of this funding, allowing us to build new partnerships, take creative risks and gain further exposure to new works and artists locally, nationally and internationally. It also secures operational and staffing costs, to ensure we are bringing theatre and arts development to artists in Canberra in a viable and sustainable manner.

MARKETING

Marketing was achieved through our usual channels online and in print, but 2013 brought a new focus on social media (in particular Facebook), creating the basis for a strong online presence. We employed a casual Social Media manager 2hrs per week to manage, update and promote our online presence. This dedicated role saw our Facebook marketing grow from 453 'likes' in 2012 to 861 in 2013. That is around a 50% growth for a service that is easy to use, free and accessible. We also began a blog site, furnished with regular content from the Ambassadors and Associate Artists, which was cross promoted regularly by the Canberra Theatre Centre and The Street Theatre – increasing our reach across the ACT and surrounding regions. Our fortnightly eScreams (online newsletter) has over 1000 subscribers and we have continued to add to our Youtube subscriber base.

CYT continued to improve the professionalism of its print collateral, in particular, a restructure of the brochure more in line with a state theatre company season brochure model – this has been a great success in terms of generating interest and enrolments from young people and parents in particular.

It is with pleasure that I present the Canberra Youth Theatre (CYT) financial statements for the period of 1st January 2013 to 31st December 2013.

The 2013 year truly was a road to recovery. After the complicated C-Block closure issues of 2012 and the undesirable financial impact that accompanies such an event, 2013 saw a return to our core business model and a normal operating environment.

After welcoming a new General Manager in February (Jim Adamik), business quickly returned to normal within our long running workshop and By Design programs. Our newly renovated C-Block theatre, thanks to the ACT Government and Gorman House Arts Centre, was put back into full use and contributed to a strong feeling of renewal around the company as a whole. A fully functional theatre, along with the ever-committed core staff of CYT, ultimately allowed management to turn their focus back to providing sustainable participation growth, national and international partnerships and amazing theatre works.

The final result for 2013 was a negligible cash operating loss of \$1,319 (excluding non-cash depreciation items), which is a remarkable turnaround when compared to the cash shortfall of almost \$28,000 experienced in 2012 due to the C Block renovation. Going into the last week of December, Canberra Youth Theatre was actually headed for a surplus, until the resignation of our Technical and Production Manager (Alister Emerson) in the final weeks of the year resulted in an unbudgeted payout of accumulated annual leave that tipped us slightly into deficit. The overall result reinforces the tireless commitment of Artistic Director/CEO, Karla Conway, to returning CYT to surplus, while also generating growth and visibility for the company.

Our financial metrics improved greatly during 2013, with total income increasing by 17.2% from \$400,738 in 2012 to \$469,009 in 2013. This came about through a sizeable increase in both workshop participation fees and grants for the year. Expenditure (excluding non-cash depreciation) also increased, but only by 9.7% year-on-year, resulting in a total net profit that helped CYT to close the deficit experienced in 2012.

In addition, with the focussed efforts of our new Workshop Co-ordinator (Samantha Pickering), participation also rose sharply in 2013, which attributed greatly to the 2012 income recovery.

Looking forward to 2014, CYT conducted a fee review across all services and workshops in October 2013. The review concluded that we were undercharging for our services compared to similar competitors within our sector and recommended fee increases to bring us in line with industry averages. Importantly, the increases are not forecast to have any impact on participation in 2014.

As always, CYT extends its sincere appreciation to our major government funding providers, artsACT and the Australia Council for the Arts, our private sponsors, Rock Development Group, ActewAGL and Canberra Milk, and all CYT staff, tutors, volunteers and Board members. A special thanks again goes to the ACT Government for their efforts and capital investment into the redeveloped C-Block Theatre, which has now enjoyed a full year of use and helped CYT to return to its core mission.

Your ongoing commitment to Canberra Youth Theatre as it continues to grow in stature both nationally and internationally provides a dedicated pathway of excellence for the talented theatre makers of the ACT.

Nick Stannard

Treasurer

**CANBERRA YOUTH THEATRE
COMPANY INCORPORATED**

*Financial Statements
For The Year Ended 31 December 2013*

**CANBERRA YOUTH THEATRE COMPANY
INCORPORATED**

CERTIFICATE FROM THE COMMITTEE

We the undersigned, being two members of the Committee state on behalf of the Committee that:

- (i) the Committee Members of the Association as at the date of this report are:

Michael Arblaster	<i>Chair</i>
Nigel Phair	<i>Deputy Chair</i>
Nick Stannard	<i>Treasurer</i>
Catherine Prosser	<i>Secretary</i>
Jim Adamik	<i>Public Officer</i>
Paula Hanasz	<i>Committee Member</i>
Joyanne Gough	<i>Committee Member</i>

- (ii) the principal activities of the Association during the year were to promote and create theatre with young people that is inspirational, enriching empowering and innovative.

- (iii) the net Surplus/(Deficit) for the year ended 31 December 2013 was:

	Year Ended 31-Dec-13	Year Ended 31-Dec-12
Net Surplus/(deficit)	\$ (11,568)	\$ (38,995)

- (iv) in our opinion, the attached financial statements show a true and fair view of the financial position of the Association as at 31 December 2013, and the results of its operations and cash flows for the year ended on that date.

Dated this 4th day of April 2014



Committee Member

NICHOLAS STANNARD

Name



Committee Member

NIGEL PHAIR

Name

**CANBERRA YOUTH THEATRE COMPANY
INCORPORATED**

**INCOME STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2013**

2012	INCOME	2013
\$		\$
5,903	Audience Sales	13,142
78,739	Fees & Services	89,977
7,730	Consultancies & Commissions	14,344
135	Merchandising & Retail	1,322
8,700	Sponsorship & Philanthropic Grants	2,543
62,064	- Australia Council	72,064
221,350	- ArtsACT	223,735
-	- Health Promotions Grant	27,000
7,375	- Other grants	14,375
8,743	Other Income & Interest	10,508
400,738	Total Income	469,009
EXPENDITURE		
5,523	Bookkeeping & Audit	6,200
7,368	Communications	4,424
12,001	Depreciation	10,249
284,517	Employment/ Contractor & On Costs	332,664
839	Financial/Banking Fees	1,922
12,667	Rent and Running Costs	10,913
7,425	Insurances	6,807
21,289	Marketing Promo Documentation	18,256
11,295	Office Consumables/ Resources	7,143
77,513	Production/Exhibition/Touring	81,718
297	Sundry Expenses & Travel	281
440,734	Total Expenditure	480,577
(39,995)	Net Surplus/(Deficit) for Year	(11,568)

**CANBERRA YOUTH THEATRE COMPANY
INCORPORATED**

**BALANCE SHEET
AS AT 31 DECEMBER 2013**

2012		2013
\$		\$
	ASSETS	
	Current Assets	
74,177	Cash at Bank	41,338
50,000	Term Deposit	51,851
176	Petty Cash	32
5,349	Sundry Debtors	3,709
4,222	Accrued Income/Prepayments	5,691
133,924	Total Current Assets	102,621
	Non - Current Assets	
24,650	Office Equipment at cost	24,650
(14,587)	Less Provisions for Depreciation	(17,606)
66,124	Theatre Equipment at cost	66,124
(35,406)	Less Provisions for Depreciation	(42,636)
40,781		30,532
174,705	Total Assets	133,153
	LIABILITIES	
18,086	Sundry Creditors	4,707
10,607	Provision for Annual Leave	11,150
5,108	Provision for Long Service Leave	4,170
31,375	Grants in Advance	15,165
65,176	Total Liabilities	35,192
109,529	Net assets	97,961
	Represented By:	
149,524	Members Funds at Beginning of Year	109,529
(39,995)	Add Surplus (Deficit) for the Year	(11,568)
109,529	Members Funds at End of Year	97,961

**CANBERRA YOUTH THEATRE COMPANY
INCORPORATED**

**STATEMENT OF CASHFLOWS
FOR THE YEAR ENDED 31 DECEMBER 2013**

2012		2013
\$		\$
	CASH FLOW FROM OPERATIONS	
394,106	Receipts from Members & Contributors	447,362
6,632	Interest Received	5,437
(423,721)	Payments to Suppliers	(483,931)
<u>(22,983)</u>	Net Cash Flows from Operations	<u>(31,132)</u>
	CASH FLOW FROM INVESTMENTS	
(12,573)	Purchase of assets	-
<u>(12,573)</u>	Net Cash Flows from Investments	<u>-</u>
(35,556)	Net Total Cash Flows	(31,132)
159,909	Add Cash Held at Beginning of Year	124,353
<u><u>124,353</u></u>	Cash Held at End of Year	<u><u>93,221</u></u>
	<i>Represented By:</i>	
74,177	Cash at Bank	41,338
50,000	Term Deposit	51,851
176	Petty Cash	32
<u><u>124,353</u></u>		<u><u>93,221</u></u>
(39,995)	Reconciliation of Operating Surplus/(Deficit) with Net Cash Flows from Operations	(11,568)
	<i>Operating Surplus/(Deficit)</i>	
12,001	Depreciation	10,249
(3,569)	Decrease/(Increase) in Debtors	590
414	Decrease/(Increase) in Prepayments/Accrued Income	(619)
(8,029)	Increase/(Decrease) in Creditors	(13,179)
22,625	Increase (Decrease) in Grants Received in Advance	(16,210)
	Increase (Decrease) in Provision for:	
(7,488)	- Annual Leave	543
1,058	- Long Service Leave	(938)
<u><u>(22,984)</u></u>	Net Cash Flows from Operations	<u><u>(31,132)</u></u>

**CANBERRA YOUTH THEATRE COMPANY
INCORPORATED**

STATEMENT BY MEMBERS OF COMMITTEE

In the opinion of the committee the financial report

1. Presents a true and fair view of the financial position of Canberra Youth Theatre Company Incorporated as at 31 December 2013 and its performance for the year ended on that date in accordance with Australian Accounting Standards, mandatory professional reporting requirements and other authoritative pronouncements of the Australian Accounting Standards Board.
2. At the date of this statement, there are reasonable grounds to believe that Canberra Youth Theatre Company will be able to pay 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 on behalf of the Committee by:

Committee Member N.P. Smith

Dated this 4th day of April 2014

**CANBERRA YOUTH THEATRE COMPANY
INCORPORATED**

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2013**

NOTE 1: Statement of Significant Accounting Policies

The financial report is a general purpose financial report which has been prepared in accordance with Australian Accounting Standards, Australian Accounting Interpretations and the Associations Incorporations Act (ACT) 1991.

The financial report covers the Canberra Youth Theatre Company Incorporated as an individual entity. The Association as an association incorporated in the ACT under The Association Incorporation Act 1991.

The following is a summary of the material accounting policies adopted by the economic entity in the preparation of the financial report. The accounting policies have been consistently applied, unless otherwise stated.

Basis of Preparation

Reporting Basis and Conventions

The financial report has been prepared on a cash basis (income & expenditure shown on a cash basis) and is based on historical costs modified by the revaluation of selected non-current assets, and financial assets and financial liabilities for which the fair value basis of accounting has been applied.

Accounting Policies

a. Income tax

No provision has been made for income tax as the Association is exempt from taxation under Section 50-5 of the Income Tax Assessment Act 1997.

b. Property, Plant and Equipment

Each class of property, plant and equipment is carried at cost or fair value less, where applicable, any accumulated depreciation and impairment losses.

Where an asset is acquired at no cost, the cost is its fair value as at the date of acquisition

The carrying amount of the assets is reviewed annually by directors to ensure it is not in excess of the recoverable amount from these assets. The recoverable amount is assessed on the basis of the expected net cash flows that will be received from the assets employment and subsequent disposal. The expected net cash flows is discounted to their present values in determining recoverable amounts.

Depreciation

The depreciable amount of all fixed assets is depreciated on a prime cost basis over its useful lives to the Association commencing from the time the asset is held ready for use.

The depreciating rates used for each class are:

Class of Fixed Asset	Rates
Plant & Equipment	25%
Theatre Equipment	30%

**CANBERRA YOUTH THEATRE COMPANY
INCORPORATED**

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2013**

c. Financial Instruments

Recognition

Financial instruments are initially measured at cost on trade date, which includes transaction costs, when the related contractual rights or obligations exist.

Financial assets at fair value through profit and loss

A financial asset is classified in this category if acquired principally for the purpose of selling in the short term or if so designated by management. Derivatives are also categorised as held for trading unless they are designated as hedges. Realised and unrealised gains and losses arising from changes in the fair value of these assets are included in the income statement in the period in which they arise.

Available-for-sale financial assets

Available-for-sale financial assets include any financial assets not included in the above categories. Available-for-sale financial assets are reflected at fair value. Unrealised gains and losses arising from changes in fair value are taken directly to equity.

Financial liabilities

Non-derivative financial liabilities are recognised at amortised cost, comprising original debt less principal payments and amortisation.

Loans and receivables

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market and are stated at amortised cost using the effective interest rate method.

Held-to-maturity investments

These investments have fixed maturities, and it is the group's intention to hold these investments to maturity. Any held-to-maturity investments held by the group are stated at amortised cost using the effective interest rate method.

Impairment of Assets

At each reporting date, the group assesses whether there is objective evidence that a financial instrument has been impaired. In the case of available-for-sale financial instruments, a prolonged decline in the value of the instrument is considered to determine whether a impairment has arisen. Impairment losses are recognised in the income statement.

d. Impairment of Assets

At each reporting date, the Association reviews the carrying values of its tangible and intangible assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, the recoverable amount of the asset, being the higher of the asset's fair value less costs to sell and value in use, is compared to the asset's carrying value. Any excess of the asset's carrying value over its recoverable amount is expensed to the income statement.

**CANBERRA YOUTH THEATRE COMPANY
INCORPORATED**

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2013**

Where it is not possible to estimate the recoverable amount of an individual asset, the group estimates the recoverable amount of the cash-generating unit to which the asset belongs.

e. Employee Benefits

Provision is made for the Association's liability for employee benefits arising from services rendered by employees to balance date. Employee benefits that are expected to be settled within one year have been measured at the amounts expected to be paid when the liability is settled, plus related on-costs. Employee benefits payable later than one year have been measured at the present value of the estimated future cash outflows to be made for those benefits.

f. Provisions

Provisions are recognised when the Association has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured.

g. Cash and Cash Equivalents

Cash and cash equivalents includes cash on hand, deposits held at call with banks, other short-term highly liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities on the balance sheet.

Cash flows are included in the Statement of Cash Flows on a gross basis. The GST component of cash flows arising from investing and financing activities which is recoverable from, or payable to, the taxation authority is classified as operating cash flows.

h. Revenue

Grants & Fees

Government grants and fees are recognised as income on a systematic and rational basis over the periods necessary to match them with the related costs.

Donations

Donations revenues are recognised when they are received.

Interest revenue

Interest is recognised on an accrual basis.

i. Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Tax Office. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables in the balance sheet are shown inclusive of GST.

Cash flows are presented in the cash flow statement on a gross basis, except for the GST component of investing and financing activities, which are disclosed as operating cash flows.

HOUSTON & HANNA
CHARTERED ACCOUNTANT

K D Hanna FCA (Principal)

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**INDEPENDENT AUDIT REPORT TO THE MEMBERS OF
CANBERRA YOUTH THEATRE COMPANY INCORPORATED
FOR THE YEAR ENDED 31 DECEMBER 2013**

Scope

I have audited the attached financial statements of the Canberra Youth Theatre Company Incorporated (The Association) for the year ended 31 December 2013. The Committee is responsible for the preparation and presentation of the financial statements and the information they contain. I have conducted an independent audit of these financial statements in order to express an opinion on them to the members of the Association.

My audit has been conducted in accordance with Australian Auditing Standards to provide reasonable assurance as to whether the financial statements are free of material misstatement. The procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial statements, and the evaluation of accounting policies and significant accounting estimates. These procedures have been undertaken to form an opinion as to whether, in all material respects, the financial statements are presented fairly in accordance with Australian Accounting Standards and Statutory requirements so as to present a view which is consistent with our understanding of the Association's position and the results of its operations.

The audit opinion in this report has been formed on the above basis.

Audit Opinion

In my opinion,

- (a) the financial statements of the Association are properly drawn up:
 - (i) So as to give a true and fair view of matters required by subsection 72(2) of the Associations Incorporation Act 1991 to be dealt with in the financial statements
 - (ii) in accordance with the provisions of the Associations Incorporation Act 1991; and
 - (iii) in accordance with proper accounting standards, being Applicable Accounting Standards;
- (b) I have obtained all the information and explanations required;
- (c) Proper accounting records have been kept by the Association as required by the Act; and
- (d) The audit was conducted in accordance with the rules of the Association.

.....
Kim Hanna FCA
Registered Company Auditor

Date.....

Canberra Youth Theatre is proudly supported by its members, the ACT Government through artsACT and the ACT Health Community Grant Program, and the Australian Government through the Australia Council, its arts funding and advisory body.

Canberra Youth Theatre and its members appreciate the ongoing support of the following organizations:

Supported by



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