



canberra youth theatre

INSPIRE • INNOVATE • CHALLENGE

2014 ANNUAL REPORT



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BOARD OF GOVERNANCE

Nigel Phair (Chair)	Stephen Fischer (Treasurer)	Fiona Hoggart
Nicolle Keyes	Ryan Johnston	

STAFF

CEO Artistic Director	Karla Conway
Business & Communication Manager	Sonja Pryor
Technical & Production Manager	Johnboy Davidson
Workshops Coordinator	Samantha Pickering
Administration Officer	Cassandra Hart

WORKSHOP FACILITATORS

Ruth Pieloor	Cathy Petocz	Amelia Carr
Karen Vickery	Alison Plevy	Nicola Tyndale-Biscoe
Catherine Jean-Krista	Andrew Eddey	Liliana Bogatko
Caroline O'Brien	Karla Conway	Casey Elder
Robin Davidson	Melissa Gryglewski	Alex Newman

INDUSTRY / GUEST ARTISTS & MENTORS

Dean Cross	Paige Rattray	Kevin Kiernan-Molloy
Julia Billington	Cat Davies	PJ Williams
Emma Gibson	Stephen Fitzgerald	Samantha Pickering
Gillian Schwab	Lorna Sim	Caroline Stacey
Catherine Roach	Mieka Lake	Michelle Forman
Rael Matthews	Jocie Jensen	Tamzin Nugent
Johnboy Davidson	Christiane Nowak	'pling
Peter Matheson	Daniel Gunthorpe	Alex Newman
Ralph McCubbin Howell	Stella Reid	Deborah Lane
Shoeb Ahmad	Stephen Crossley	Gabrielle Affleck

EMERGING ARTISTS SUPPORTED

Morgan Little	Samantha Pickering	Isha Menon	Tasnim Hossain
Casey Elder	Claire Bailey	Chris Brain	Zufi Emerson
Vinnie Brasil	Elizabeth Bunnett	Jessica Alexander	Milly Cooper
Olivia Hewson	Andrew Eddey	Dave Temme	Ethan Gibson
Elektra Spencer	Lauren Klein	Nathalie Morris	Cassandra Hart
Khiani Klaus	Coleman Grehan	Mia Tuco	Noemie Huttner-Koros
Jenna O'Connor	Monica Canning	Alice Fairweather	Maxine Beaumont
Adrian Bury	Catherine Malam	Martin Hoggart	Jacob Kilner
Joshua Bell	Emma Gibson	Michael Foley	Nicholas Rowell
Joe Witkowski	Bella Guarrera	Keegan Bragg	Holly Smith
Matt Bloomfield	Ashleigh Williams	Emily Bulger	Jennifer Pryer
Sandy Winters	Hope Smith	Chelsea Boxall	Helen Braund
Steph Church	Holly Murphy	Susi Lazar	Bethany Jones
Rawdon Bullock	Kahlil Perusco	Tom Larkin	Tara Shannon
Izzy Darby	Peter Gedeon	Bryn Murray-Jones	Ben Abbott

EMERGING / INDEPENDENT COMPANIES SUPPORTED

Shatter Theatre (ACT)	Arthur (VIC)	Long Cloud Youth Theatre (NZ)	NUTS (ACT)
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As a locally and nationally recognised 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.

Another full calendar of productions was enabled by the fantastic CYT team who work tirelessly providing learning pathways for a large range of young people. Their dedication and enthusiasm continues to rub off on pupils, parents and our wide range of stakeholders. The year started with Karla Conway as Artistic Director/ CEO and after going on maternity leave, finished with Katie Cawthorne. Karla's efforts, both front of house and behind the scenes are remarkable, with abundant energy driving all aspects of the organisation. Pleasingly, Katie has assumed the AD/CEO role with consummate professionalism, demonstrating her own brand and skills to keep the Theatre moving forward.

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 showcasing the best talent in Canberra across a range of programs.

The Company produced five artistic programs along with a variety of school programs and holiday workshops. With nearly 3000 audience members for the year across all these performances, the organisation continues to reach across the Canberra region delivering accessible and contemporary youth theatre. All programs experienced growth, with an increase in participation numbers allowing a diverse range of young people to learn new skills and push their artistic boundaries.

From a governance perspective, the Board and staffing structures were stabilised throughout the year, to provide effective program development and delivery, combined with efficient administrative processes.

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 would like to thank my fellow directors, the Gorman Arts Centre 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

2014 was a year of reflection and consolidation as we began to recover from our epic Centenary program in 2013. With a significant changing of the guard seeing new staff and board members coming into the organization, it was a prime opportunity to evaluate our past in preparation for a new and exciting future. The goals for 2014 were to reinvigorate the strategic and business plans and consolidate the artistic vision, which had evolved since the creation of the previous business plans. Strategically, we sought to strengthen the partnerships and relationships which were integral for the company to continue delivering our suite of high quality production and workshop programs. We achieved great success artistically, strategically and operationally placing the company in good stead as we enter a funding renewal year in 2015.

From packed out classes to packed out houses, the company saw a 17% increase in young and emerging artists coming through the doors of the theatre and increasing audiences to an average of 80% per show – up 7% on 2013. We enjoyed great success in our major Production program, resulting in winning the Canberra Critics Circle Award for *Johnny Castellano is Mine* and being nominated for a further 7 Canberra Area Theatre Awards including 3 Best Directors and 2 Best Productions for *Studio Underground (All in the Timing, Girls Like That)* and *Where in the World is Frank Sparrow?* We couldn't be prouder of having the highest calibre professional artists on staff, working with our emerging artists.

CYT also celebrated some extraordinary achievements this year by our long-standing emerging artists. Samantha Pickering was a finalist for the prestigious *Rory Dempster Lighting Internship* at Belvoir St. Theatre. She also had her professional debut as a scenic designer (set/ lighting/costume) at The Street Theatre and was selected to represent the ACT at the Australian Theatre Forum in 2015; Ethan Gibson had his professional debut at The Street Theatre as Antinous in *Scandalous Boy* by David Atfield and topped his year off by being accepted into NIDA (Acting); Morgan Little joined the You Are Here Festival staff as a producer; Coleman Grehan was nominated for a Technical Achievement Award (Sound Design) for *Where in the World is Frank Sparrow?*; Khiani Klaus was appointed the new Venue & Technical Manager at Orana Theatre; Olivia Hewson was nominated for her second Best Leading Actress award and she, along with Mia Tuco were invited to LA in January, to work with some of Hollywood's top casting directors for film and television. This opportunity came because CYT was able to bring Alex Newman, casting director of GLEE, to work with our artists this year as part of our Independent Artist Studio – an experience which resulted in Olivia securing representation in both the US and Australia! These are just a few examples of what CYT is assisting our artists' to achieve through our professional pathways and emerging artist programs.

This year also saw the continuation of the CYT Ambassadors program, strengthening our partnership with the Canberra Theatre Centre and increasing the number of high schools and colleges participating to 11. We also shared very strong partnerships with The Street Theatre, You Are Here Festival, Gorman Arts Centre, QL2, Warehouse Circus and Music For Everyone (now Music for Canberra), as well as developing new relationships with the National Portrait Gallery, the ACT Writers Centre and Long Cloud Youth Theatre (NZ), whom we will be working with as a new international collaboration for our 2015 ANZAC Centenary production, *DEAD MEN'S WARS* – this show will see our artists performing in Wellington, New Zealand in 2015!

CYT is a very special place and lives are transformed here every day. The training, development and industry preparation that we instil in our artists is being proven in their achievements every year and the quality of professional artists we have working with our very youngest to our oldest emerging artists is second to none in the ACT.

Our new mission over the next 6 years is to lead the ACT in creating art and artists of local, national and international significance by making Art that Matters, Extending our Reach and Expanding our Cultural Economy through Enterprising Leadership - I am so proud to say that we are more than well on our way to achieving this. I look forward to taking some time away in 2015 as I go on maternity leave and look forward to continuing the quest to achieve our mission, upon my return in 2016.

Karla Conway
CEO / ARTISTIC DIRECTOR



JOHNNY CASTELLANO IS MINE

By Emma Gibson

World Premiere

This production of Johnny Castellano is Mine, is an outstanding demonstration of the value of The Street Theatre [and Canberra Youth Theatre] in identifying and nurturing young emerging Canberra creatives...it is an auspicious first collaboration between The Street Theatre and Canberra Youth Theatre

- Canberra Critics Circle

Johnny Castellano is Mine, a solo work written by Canberra playwright, Emma Gibson undertook a creative development in 2013 through *The Seed: Staged Reading Program* with the 2013 Associate Artists. This creative development and subsequent reading received such overwhelmingly positive feedback from both audiences and artists, that the company continued to engage with Emma on its development throughout the year. As Emma was engaged with CYT and was also an emerging writer in the Hive Program with The Street Theatre, an opportunity to collaborate was too good to refuse.

Strategically, The Street Theatre was identified as an important professional pathway for the senior artists in the company to continue to progress their training and careers once their time at CYT was drawing to a close. The Street Theatre was also keen to formalize the establishment of this pathway through a professional experience co-production between the two companies. *Johnny Castellano is Mine* was a perfect maiden production for this pathway, providing a core group of emerging artists with their first professional production experience, rehearsing the work full time over a three-week period.

The production received critical acclaim and peer recognition with a Canberra Critics Circle Award for the emerging creative team and performer. The life of the piece allowed several generations of artists to be involved in the work across both its creative development, multiple staged readings and production. We are extremely pleased with the outcome of the partnership and look forward to progressing more emerging artists through their professional transitions with future collaborations.

Creative Team

Director:	Karla Conway
Emerging Playwright:	Emma Gibson
Emerging Designer:	Samantha Pickering
Emerging Stage Manager:	Dave Temme
Emerging Sound Designer:	Stephen Fitzgerald
Secondments:	Milly Cooper (Directing); Khiani Klaus (Stage Management), Vinnie Brasil (Lighting); Elizabeth Bunnnett (Design)

Age Group:	18 - 25 years
No. Participants:	21
No. Performances:	8
No. Audience:	337
Artists Employed:	8
No. Emerging Artists:	8
Awards:	Canberra Critics Circle Award
Season:	3 - 12 April, 2014
Partnership:	CYT & The Street Theatre



WORST BAND IN THE UNIVERSE

By Graeme Base

"This was the first CYT production I have been to. I was very impressed and thoroughly enjoyed the whole performance. The set and costumes were very creative, providing a vivid and funky setting. The music was also brilliant and engaging with great live performances by the bands. I found all these things combined really well to create a very enjoyable experience."

- Gracie Eggins, 2014 Ambassador

This year, Canberra Youth Theatre established a new partnership with peer company, Music For Everyone, joining their young Rock Academy students with CYT's junior artists to present the ACT premiere of *The Worst Band in the Universe*. We were delighted to bring back former CYT tutor and Jigsaw Theatre Artistic Director Cathy Roach to work her magic on this adaptation by internationally renowned author Graeme Base about young people finding their own voice and having the confidence to express it loudly and boldly.

The partnership with Music For Everyone (now Music for Canberra) gave the junior and emerging musicians from the Rock Academy the opportunity to compose and play live, a completely original score and song list for the production. With the support of mentors Michelle Forman, Rael Matthews and Jocie Jensen, the musicians wrote and rehearsed the new music, while Cathy worked with them on integrating their performance into the live theatre experience. In addition to a rigorous rehearsal and production process, the young artists at CYT developed new skills in stage awareness, mastering comic and performance timing, and syncing with live musicians. They were also afforded the opportunity to support the musicians, by sharing their knowledge and expertise in the performance of character and text – it was a great skill sharing project for the participants of both disciplines!

The production was extremely successful - combining puppetry, physical theatre, interstellar travel and live rock music, the young artists of CYT brought this pan-galactic musical adventure to life to over 500 audience members of all ages!

Creative Team:

Director:	Catherine Roach
Musical Director:	Michelle Forman
Set Design:	Gillian Schwab
Lighting Design:	Samantha Pickering
Costume Design:	Elizabeth Bunnett
Make-up Design:	Deborah Lane
Production Manager:	Johnboy Davidson
Emerging Assistant Director:	Milly Cooper
Emerging Lighting Operator:	Adrian Bury Vinnie Brasil
Emerging Stage Manager:	Khiani Klaus
Emerging Make-Up Design:	Casey Elder

Age Group:	7 - 13 years
No. Participants:	74
No. Performances:	7
No. Audience attended:	548
Artists Employed:	19
No. Emerging Artists:	39
Season:	17 – 26 July, 2014
Partnerships:	CYT & Music For Everyone



STUDIO UNDERGROUND

Studio Production

The performances were of a very high standard. While these are students, they are not amateurs and a lot of work and discipline had gone into the shows. I was particularly impressed with the level of polish and the clockwork coordination of the direction... Kudos to Canberra Youth Theatre for its work developing a new generation of actors.

- John Lombard, The RiotACT

Studio Underground provided a platform for the emerging actors from the Senior and Teen Actors Ensembles to showcase their considerable development through the presentation of three polished one-act works in a studio season at C-Block Theatre.

The concept of the season was to encourage audiences to take a risk on new works. In Australia, audiences are often reticent to buy tickets to plays that they have never heard of. As a company committed to the development and presentation of bold, contemporary and innovative new theatre works, CYT has a role to play in developing audience confidence in new Australian work. In *Studio Underground*, the names of the works were withheld, building excitement around the mystery of what was to be performed. This worked a treat, seeing audiences almost double from our 2013 audience numbers – proof that with investment in audience development, there can be a secure place for continued risk taking in our theatre.

The ensembles presented three works – *All in the Timing*, a text based work directed by Karen Vickery; *Inferno*, a devised movement piece created by the Senior Ensemble in collaboration with Alison Plevy; and *Girls Like That* – an Australian premiere work presented by the Teen Ensemble, directed by Nicola Tyndale-Biscoe. All three works were bold, contemporary offerings that were rewarded with CAT Award nominations including two for Best Direction and one for Best Production. The production also provided ongoing development for our emerging creatives from the Associate Artists program, including a special mention for Bethany Jones (15yrs), who became the production designer on *Girls Like That*, producing an extraordinary design for her first ever experience in the theatre.

Creative Team:

Directing:	Karen Vickery Alison Plevy Nicola Tyndale-Biscoe
Dramaturgy:	Karla Conway
Emerging Set Designer:	Bethany Jones
Emerging Lighting Design:	Vinnie Brasil
Stage Management:	Khiani Klaus Emily Bulger
Production Management:	Johnboy Davidson
Emerging Artists:	Senior Ensemble Teen Ensemble

Age Group:	14 - 25 years
No. Participants:	40
No. Performances:	3
No. Audience attended:	214
Artists Employed:	10
No. Emerging Artists:	20
Awards:	3 Nominations CAT Awards
Season:	28 – 30 August, 2014



WHERE IN THE WORLD IS FRANK SPARROW?

By Angela Betzien

Canberra Youth Theatre's interpretation of Angela Betzien's theatrical poem is acrobatic, moving and often witty, using an ensemble cast to narrate a dark fairy-tale... Just acting well is hard enough and the impressive, circus-like use of the set showed the commitment of the performers to the show. Overall it was an impressive piece by Canberra Youth Theatre.

- John Lombard, The RiotACT

Where in the World is Frank Sparrow? saw Canberra Youth Theatre continue its relationship with internationally acclaimed Australian playwright, Angela Betzien. The work was a culmination of several years of rigorous investigation into theatricalizing contemporary forms and structures in new Australian writing.

In the experienced hands of director Tamzin Nugent, the work fluctuated between prose narration, poetry and first person character interactions, taking audiences on a challenging journey, not through time but through various cultural perspectives of the communities in Stab City. The play explored themes of environmental decay and intra-community xenophobia, constantly wrestling with the morality between acting on self-interest and the collective good – all incredibly contemporary themes that sat squarely on the national zeitgeist.

This production provided a major opportunity for the emerging creatives in the company to work intensively under the mentorship of professional artists, Tamzin Nugent, Christiane Nowak and Johnboy Davidson. Working under professionals, the emerging creatives were able to confidently develop skills in concept development and execution of a challenging piece of text – essential for their ongoing professional practice.

The production had a successful season with 80% houses and being nominated for three Canberra Area Theatre Awards for Best Production, Best Direction and Best Actress in a Leading Role for Olivia Hewson.

Creative Team:

Director:	Tamzin Nugent
Designer:	Christiane Nowak
Lighting Designer:	Johnboy Davidson
Emerging Sound Designer:	Coleman Grehan
Emerging Make-up Designer:	Casey Elder
Production Manager:	Johnboy Davidson
Emerging Assistant Director:	Milly Cooper
Emerging Sound Operator:	Adrian Bury
Emerging Lighting Operator:	Michael Foley
Emerging Stage Manager:	Khiani Klaus

Age Group:	13 - 25 years
No. Participants:	41
No. Performances:	8
No. Audience attended:	401
Artists Employed:	11
No. Emerging Artists:	16
Awards:	3 Nominations CAT Awards
Season:	23 October – 1 November, 2014



CUT SNAKE

By Arthur Productions

Presented by CYT in collaboration with Gorman Arts Centre and You Are Here

Written with finesse and wit by Amelia Evans and Dan Giovannoni and directed/devised by Paige Rattray; the production has a heart-warming DIY quality that draws the audience in and makes you feel at home. Performers Julia Billington, Catherine Davies & Kevin Kiernan-Molloy shine: their ease of movement and ability to switch instantly between characters, emotions and facial expressions, combined with an excellent mastery of backyard acrobatics, makes for an immersive and entertaining production

- Lip Mag

Where possible, CYT seeks to annually present one visiting production by an inspirational independent company from around Australia. Strategically, it is crucial that Canberra artists be exposed to works by companies from outside the ACT, so they become aware of the broader possibilities of independent theatre making and develop networks and relationships with artists who they can remain connected with. The criteria for the presenting of work is that it must be an original work of outstanding quality created by an independent, unfunded theatre company from outside the ACT.

In March this year we welcomed VIC based company, ARTHUR to present their multi-award winning production, CUT SNAKE for 3 performances in C Block Theatre. CYT was able to present the work through establishing a new partnership with You Are Here Festival, while maintaining our valued relationship with Ainslie and Gorman Arts Centres for the third year. The benefits for our company were significant, including being able to offer a schools matinee with a post-show Q&A for students and teachers (which sold out) as well as a comprehensive Teacher Resource Kit and Activity book. The special schools matinees brought around 120 students to CYT, many of whom had never been to our theatre before. It also strengthened our relationships with a number of schools resulting in significant profile raising for CYT. In addition to a private Q&A for the whole company, director Paige Rattray conducted a private master class for CYT's emerging artists, teaching them valuable theatre-making and physical theatre techniques, seen in the production. ARTHUR brought new skills to CYT Artists and new audiences to Gorman Arts Centre. We look forward to being able to continue this program.

Age Group:	7 – 25yrs
Performances:	3
Workshops:	3
Audiences:	253
Season:	13 – 14 March, 2014
Partnerships:	ARTHUR Gorman Arts Centre You Are Here



CREATIVE DEVELOPMENT

DEAD MEN'S WARS

Formally entitled *The Jam Tin, Dead Men's Wars* was a result of our first international creative development, in Wellington NZ. Working in collaboration with Long Cloud Youth Theatre (NZ), the artists at CYT underwent several development sessions on the floor in Canberra, before travelling overseas to work with our counterparts and award winning playwright Ralph McCubbin Howell, at the Whitireia Performance Centre. This week of intensive development enabled the Australian and New Zealand artists to wrestle with the questions around the significance and relevance of the ANZAC tradition to young people today.

The explorations were an intense and inspiring sharing of culture, artistic practice and ideas between the emerging and professional artists in both companies. The relationships forged on the floor provided reassurance that indeed, Australia and New Zealand share an important bond, to be treasured, nurtured and continued well into the next century, both culturally and artistically.

We came away from New Zealand with a number of key ideas clearly articulated and a commission brief for the playwright was formalized. CYT was extremely pleased to secure additional funding from the ANZAC Centenary Fund and support from The Street Theatre to ensure the production has every chance of success. Long Cloud Youth Theatre was also able to successfully secure additional funding from Creative New Zealand and the lauded BATS Theatre STAB Commission funding, which ensures that the work can achieve its exciting goal of being a true co-production with a combined cast who will premiere the work in Canberra and tour the work to Wellington, NZ in 2015.

Creative Team:

Producer:	Canberra Youth Theatre
Director/Devisor:	Stella Reid
Dramaturg/Devisor:	Karla Conway
Playwright:	Ralph McCubbin Howell

Age Group:	15 - 25 years
No. Participants:	31
No. Workshops:	7
No. Emerging Artists:	26
Development Dates:	1 – 5 November, 2014
Partnerships:	CYT Long Cloud Youth Theatre Whitireia Performance Centre

CYT ASSOCIATE ARTISTS

The skills I learned in the Associates program gave me the capability to get jobs in the entertainment and audio visual industries. It was a great experience for me and I'm very glad that I could meet people so willing to convey their knowledge.

- Vinnie Brasil

Olivia Hewson	Associate Playwright / Actor
Milly Cooper	Associate Director
Vinnie Brasil	Associate Lighting / Sound Designer
Elizabeth Bunnett	Associate Set / Costume Designer
Khiani Klaus	Associate Production / Stage Manager
Karla Conway	Head Mentor

2014 brought a new generation of Associate Artists to the company, who were keen to begin the development of their emerging careers with our specialized mentoring program. The Associate Artists worked through a number of process based challenges this year, designed to build their skills toward being able to independently work as an artist in their discipline as part of a creative team.

The central focus for the year was providing professional attachments on productions, which would allow the associates to apply the theory work they were learning practically into the production process. Each artist undertook an individualized journey toward achieving a set of personal and artistic goals relating to their professional practice.

By the end of the year Elizabeth had designed and built her first full scale set design for a staged reading as well as delivering her first full costume design for *Worst Band in the Universe*. Olivia Hewson produced a new script, *Peace and Goodwill to All Men*, which had a creative development and staged reading, in addition to being invited to Los Angeles for an intensive film casting program after working with GLEE casting director, Alex Newman. Milly Cooper directed a staged reading, *Lines of Light* at The Street Theatre and assisted Cathy Roach and Tamzin Nugent on *Worst Band in the Universe* and *Where in the World is Frank Sparrow?* Vinnie was able to work at the Canberra Theatre Centre in the Playhouse Theatre and collaborated on a number of lighting projects during the year, which built his skills and confidence. This resulted in him securing paid employment as a lighting and sound technician. Finally, Khiani Klaus worked across 5 projects as stage manager and secured a job as the Theatre Manager at Orana Theatre. It was a great year for these very promising artists.

Age Group:	18 – 25 years
No. Emerging Artists:	5
No. Performances:	2
No. Audience attended:	84
No. Mentors Employed:	5

CYT ACTORS ENSEMBLES

Teens & Seniors

In 2014 we ran a Senior and Teen Ensemble. The Ensemble program is by audition only and this year saw 31 artists audition, the highest turnout in recent years. This year also saw the introduction of a multi-disciplinary collaboration combining theatre with movement in both Ensembles. Ensembles had a 2 day intensive movement session with Dean Cross, before their regular program commenced. Senior actors trained weekly in voice and acting technique with Karen Vickery and movement with Alison Plevey. Teens trained weekly with Nicola Tyndale-Biscoe. The Teen Ensemble also joined the Senior's movement sessions for part of the program. The major performance work for the Ensemble program was *Studio Underground* a season of secret theatre. This was three one-act works developed and presented by the ensembles for a three-night season.

The Teen Ensemble's major work was an adaptation of *Girls Like That* by Evan Placey. This production was chosen by the Teens, identifying strongly with the themes of cyber-bullying, body image, sexuality and social media that are apparent across the world today. They focused on character development, script analysis and creating a piece that embraced movement and choreography. The Senior Ensemble created two major works for the year, a selection of scenes from *All in the Timing* by David Ives and a devised movement piece inspired by The Divine Comedy, Dante's Inferno written in 1308. These pieces were created by the ensemble in an exploration of voice, text development, character work and physical theatre. *Studio Underground* was an amazing success with wonderful responses from our sold out audiences and the introduction of combining theatre with dance proved to be a powerful addition to the existing program.

The CYT Actors Ensembles fulfil our mission to provide scaffolded training and opportunities to assist emerging artists to develop and forge professional pathways to further training or transition into the theatre industry at large.

Age Group:	15 - 25yrs
Participants:	18
Performances:	3
Audiences:	214
Artists Employed:	4

OPEN HOUSE

Emerging Artist Residencies

The Open House Program was adapted in 2014 to provide two local artists with ongoing support, mentoring and exclusive opportunities for the entire year. This allowed two artists to fully immerse themselves in their own professional practice with specialised support to assist them in their craft and was designed to provide a supported pathway of development for the next generation of theatre makers and artists. In 2014 we were pleased to welcome Shatter Theatre producer, Morgan Little and local scenic and graphic designer Samantha Pickering as our Designer in Residence. Morgan worked through the year to develop a new, sustainable business plan for his independent company and Samantha was supported to execute her first professional production design at The Street Theatre. Morgan ended the year gaining employment as a producer for Canberra's You Are Here Festival and Samantha secured ongoing employment at The Street Theatre as a lighting operator, designer and will be going on a regional tour in 2015 as a lighting designer/stage manager with *BIJOU – A Cabaret of Secrets and Seduction*.

Artist-in-Residence:	Samantha Pickering
Company-in-Residence:	Shatter Theatre

PERFORMANCE LABORATORY

Labrats

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

The CYT Performance Laboratory was an addition to the 2014 program, which came out of a desire for training and development in theatre making techniques. The senior artists in the company, particularly those who have been with CYT for 3+ years, are arriving at a place where they are motivated to find their own artistic expression as independent artists.

Separately, CYT has been seeking strategic ways in which we can continue to up skill and build further capacity for Canberra artists to base their professional practice in the ACT. These two circumstances collided when we discovered that the artists wanted to make work to contribute into the festival and professional landscape, but were seeking development in bringing the skills of their individual disciplines together in the writing/devising process.

Through conversations with both QL2 Dance and Warehouse Circus, we discovered that their emerging artists were seeking similar development, which prompted us to respond by creating the Lab as a 10 week pilot program in the final term of 2014.

The program brought together 16 artists from disciplines including: writing, directing, acting, scenic design, lighting design, aerial circus, contemporary dance, composition and producing. The artists undertook weekly tasks, exploring ideas using a range of devising techniques, building a theatre-making toolkit for their ongoing practice. There was no formal performance outcome, though it was decided that this program is focused on transitioning the CYT artists out of the safety of the company structure and into the independent theatre arena. With this in mind, the function of the Lab going forward in 2015, will be to create works for professional and independent venues and festivals outside our respective companies.

We very much look forward to seeing where the cross-art form explorations may lead, given that this form of performance making is essential for professional artists to survive in the ACT. We also look forward to seeing whether this program may provide a catalyst for some inter-company collaboration between the professional artists/tutors too – an exciting prospect for our arts scene into the future.

Age Group:	15 – 25yrs
No. Emerging Artists:	16
No. Creative Developments:	9
No. Mentors Employed:	1

INDEPENDENT ARTIST STUDIOS

DEVISING MASTERCLASS with Paige Rattray

ARTHUR director and theatre maker, Paige Rattray presented a masterclass in devised and physical theatre, in association with her visiting production, CUT SNAKE. The emerging artists from the company worked on the floor in a series of exercises designed to unpack highly visual elements in text based work and find innovative performance modes which can be used to present these images in evocative, theatrical ways. The artists enjoyed the Q&A opportunity at the end of the session to hear about Paige's career and the pathways she took through her development.

Age Group:	15 - 25 years
No. Participants:	19
No. Workshops:	1

CASTING MASTERCLASS with Alex Newman

CYT was extremely fortunate to welcome GLEE casting director, Alex Newman to C Block Theatre for a series of film and televisions casting masterclasses. There were three separate workshops presented which tailored the casting skills required for each different age group. The artists were also given the opportunity to work one-on-one with Alex to present a monologue and a song, which was workshopped. Each artist received individual feedback and excitingly, two of our artists, Olivia Hewson and Mia Tuco were invited to Los Angeles to take their training further, working with high profile casting agents in the US! Olivia went on to secure representation in Los Angeles and is committed to pursuing her acting further in 2015. Mia will be travelling to LA in April 2015.

Age Group:	7 - 25yrs
No. Participants:	51
No. Workshops:	3

MOVEMENT MASTERCLASS with Dean Cross

CYT was pleased to collaborate with QL2 Dance to bring Dean Cross to C Block Theatre for a weekend intensive masterclass in stage movement. Emerging actors from the Teen and Senior Ensemble developed a range of movement skills used to explore character, accompany text and to be used to devise a performance piece that expresses themes and ideas physically. The workshop was well attended and this provided a foundation for all the artists as they begun their Ensemble movement training with CYT tutor and professional contemporary dancer, Alison Plevy.

Age Group:	18 - 25yrs
No. Participants:	17
No. Workshops:	4

CHRYSALIS

Mentoring & Scholarship Program

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.

The recipient of the 2014 David Branson Memorial Performance Scholarship was Lily Sharrock and the Jan Wawrzynczak Memorial Technical Scholarship went to Lauren Klein. In addition to our award winners, CYT supported: 28 Actors; 3 Playwrights; 2 Directors; 3 Set Designers; 3 Costume Designers; 9 Make-up Designers; 2 Lighting Designers; 3 Sound Designers; 8 Composers; 3 Stage Managers; 1 Producer, 3 Technicians, 16 theatre-makers and 4 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:	8 – 25 years
No. Emerging Artists:	60
No. Mentors Employed:	13

THE SEED

Staged Reading Program

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 2014, the Associate Artists took on the development and presentation of two eclectic new works. *Peace and Goodwill to All Men* and *Lines of Light* were both by local playwrights. The Associate Artists were responsible to develop and present the works and were fortunate to present one of the works at The Street Theatre. Both readings were well attended and the playwrights received excellent feedback from the audience on their pieces for further development.

<i>Peace and Goodwill</i>	by Olivia Hewson (ACT)
<i>Lines of Light</i>	by Peter Copeman (ACT)

Age Group:	18 – 25 years
No. Performances:	2
No. Audience attended:	84
No. Emerging Artists:	12
No. Mentors Employed:	1



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 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.

2014 saw the introduction of Canberra Youth Theatre's *Acting for Camera* as a short film making workshop program for 13-25 year olds. This workshop was created in response to Alex Newman's Casting Masterclass, which sparked significant interest in members to explore the film industry further. Participants developed, strengthened and acquired new skills across multiple roles required in short filmmaking. These skills were then implemented in a 'Film Noir' comedy entitled *Shorty's Hour*, which had a premiere screening for family, friends and members of the CYT community at the end of the semester.

It also saw three of Canberra Youth Theatre's workshop programs enter Canberra Theatre Centre's *Fast+Fresh*. *Fast+Fresh* is a short play festival and competition for people under 18 held annually in Canberra Theatre Centre's Courtyard Studio. Canberra Youth Theatre's entrees were written and performed by the participants in the Tuesday 13-17yrs Ensembles and Monday 10-12yrs Ensemble. Although a festival for secondary students, the 10-12yrs Ensemble won their heat and made it through to the final. Entering the ensembles into *Fast+Fresh* gave them the opportunity to perform to a wider audience, the experience of performing in a professional venue and brought the challenge of competition into the program.

Age Groups:	7 – 25 years
No. Workshops offered:	17
No. Participants:	487
No. Performances:	13
No. Audience attended:	1466
Tutors/Artists Employed:	12

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.

Our Autumn Workshop was taken to the premiere Australian adaptation of Oliver Jeffer's *The Incredible Book Eating Boy* at The Street Theatre. For some participants this was the first professional theatre production they had experienced. Continuing to include excursions in the holiday 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:	3
No. Participants:	38
No. Performances:	3
No. Audience attended:	99
Tutors/Artists Employed:	6

DRAMA IN PRIMARY SCHOOLS

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.

2014 brought a new school into the program – Miles Franklin Primary School – which had a full first workshop. Canberra Youth Theatre continued to strengthen its relationships with Fraser Primary, Turner Primary, Lyneham Primary, Aranda Primary, Charnwood Dunlop School and North Ainslie Primary.

Age Groups:	7 – 12 years
No. Workshops offered:	17
No. Participants:	182
No. Performances:	17
No. Audience attended:	860
Tutors/Artists Employed:	7

BY-DESIGN WORKSHOPS

Local and Regional Workshops

Workshops By-Design is a community engagement program, which creates stand-alone, 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 2014 CYT continued its long standing relationships with a number of By-Design clients including Blue Gum Community School, Marist College and the Australian Business Community Network as well as establishing new relationships with Neville Bonner Primary School for the delivery of workshops across the ACT. A highlight for the By-Design program this year was the development of a new 2-year Regional partnership with United Fusion Inc. in Cowra, which will see CYT delivering a suite of workshops commencing in 2015 and assisting the young and emerging regional artists to create an original production for production in 2016.

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

CYT AMBASSADORS PROGRAM

in partnership with Canberra Theatre Centre

CYT AMBASSADORS is an audience development program developed in partnership with the Canberra Theatre Centre. The Ambassadors are a group of high school and college students that engage in the cultural life of Canberra for a year, acting as a cultural conduit between their school and arts companies in Canberra by attending events and sharing their experiences of live theatre through social media posts, blog reviews and regular addresses to their schools at assembly. 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 2014 our Ambassadors came from 11 different schools across Canberra, seeing an eclectic range of works including Indigenous theatre, contemporary dance, solos, satire, adapted work, devised work, children's theatre, dance theatre and 3 new Australian works.

Age Group	15 – 18 yrs
Participants	15
Performances	10
Artists Employed	1

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

This year saw the formalizing of our professional pathway between Canberra Youth Theatre and The Street Theatre – the only professional producing theatre in the ACT. This relationship saw 5 emerging artists from CYT make their professional debuts on the Canberra mainstage. Again we had great success this year with artists accepted into 3-year programs at NIDA, AIM and ACA for 2015, the establishment of a Performance Laboratory for emerging and independent theatre-makers and our emerging artists being mentored by 30 industry professionals throughout the year, including GLEE casting director, Alex Newman from L.A.

- Art That Matters

CYT is committed to making Art that Matters – for the artists making it, audiences experiencing it and stakeholders investing in it. The production and emerging artist program this year was squarely focused on discovering what our young people care about, what they want to say and how they want to say it (navigating loss & grief; artistic freedom; cyber-bullying, dangers of social media; environmental decay and the relevance of the ANZAC tradition to young people today). Each of the works showcased excellence and was a profound, intelligent, theatrical and entertaining manifestation of the voices of our individual artists in the company, resulting in 8 Award nominations and a Canberra Critics Circle Award.

- Significant and Strategic Contribution to ACT Arts Community

With a focus on generating art and artists of significance, CYT made a valuable strategic contribution to the broader arts community in 2014. High profile partnerships with The Street Theatre, Gorman Arts Centre, Music for Everyone, You Are Here and the Canberra Theatre Centre allow us to leverage shared resources to achieve outstanding quality programs and productions, while continuing to increase the profile of the company. International collaborations with Long Cloud Youth Theatre and the Whitireia Performance Centre in NZ provided opportunities for CYT and its artists to continue to bring our art to the world; and the establishment of the Performance Laboratory has laid the platform for the ongoing training of local independent theatre-makers and development of artistically innovative works and forms, contributing a new generation of independent artists' and companies into the ACT Arts landscape.

SUCSESSES IN 2014

- Increased Access & Participation

CYT continued to see growth in the programs including a 12% increase in workshop participation and 18% increase in artists auditioning for our emerging artist programs and shows. CYT also received unprecedented applications for Actors Ensembles in 2014 and added extra programs, which all ran at capacity. Waiting list for full classes increased from 17 in 2013 to 24 in 2014.

- Budget Improvement

CYT finally returned a budget surplus in excess of \$10,000 in 2014, with significant improvements to financial processes being implemented to ensure ongoing surpluses for the company going forward.

CHALLENGES IN 2014

- Core Staff Turnover

2014 saw the appointment and resignations of two Business Managers, putting continued strain on the core staff. This role continues to be evaluated and re-positioned to find a solution to the skills shortage of experienced arts administrators as well as salary pressures in relation to market rates from the public service.

- Significant Infrastructure Increases

CYT experienced a 25% rental increase for our office, workshop and theatre spaces, with limited negotiation available regarding sub-licence. 2015 will see two additional increases, which the company must strategically plan for if we want to continue to return surpluses.

2014 saw the formation of a new core staff, which brought a renewed energy and a plethora of new ideas into the company. A new structure for the General Manager position was implemented with a adjusted focus on communications and relationship building. CYT continues to regularly monitor and review staff structures and duties to best provide the skills needed and provide ongoing stability for the delivery of our programs.

Chief Executive Officer / Artistic Director | Karla Conway

Karla Conway was appointed the Artistic Director of CYT in 2010. Karla 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). Karla 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 and dramaturg on a number of Australian Premiere productions. During her time at CYT, Karla secured over \$1.7m in funding, created 15 new Australian works which garnered over 40 award nominations and wins, saw three CYT commissions published by Currency Press, brought CYT productions on tour to Sydney, Melbourne and Wellington; and developed two international collaborations with companies in the United Kingdom and New Zealand. She is most proud of the success of her emerging artists who, from their development with her at CYT, have gone on to continue their professional practice in prestigious institutions including RADA, NIDA, WAAPA, NICA, AIM and ACA. Karla will be taking maternity leave for one year in 2015.

Production and Technical Manager | Johnboy Davidson

Johnboy began his theatre career in Canberra, working with CYT and other local groups, before moving to Melbourne to attend the Victorian College of the Arts. His subsequent career includes working in most areas of technical production for theatre, opera, corporate, film and television. In musical theatre he worked on Disney's *Beauty and the Beast*, Cameron Mackintosh Productions *Les Miserables* and *Phantom of the Opera* and the original Australian production of *The Boy From Oz*. He has also worked with such Australian companies as Playbox, Chunky Move, Arena Theatre, MTC and has been involved with the *Melbourne International Comedy Festival* for close to twenty years. He was Operations Manager for St Martins Youth Theatre and Technical Coordinator for the Wheeler Centre for Books Writing and Ideas, both in Melbourne. In 2011 Johnboy was employed as Senior Lighting Technician with Cirque du Soleil with their resident production of *Zaia* at the Venetian Sand Hotel in Macau, China.

Business and Communications Manager | Sonja Pryor

Sonja has a background in marketing and a degree in public relations, supported by 15 years experience in government communications. Her most recent role was a senior public affairs position with the Department of Human Services, advising on channel management and transitioning the public to online services. Sonja has made the move into the creative arts industry to support emerging talent as a sea change while completing her masters at ANU. Sonja is secretly learning about drama, while encouraging her nine-year-old daughter to try workshops after seeing *Worst Band in the Universe*. Sonja resigned as Business and Communications Manager in November 2014.

Workshop Co-ordinator | Samantha Pickering

Samantha commenced as Workshop Co-ordinator in October 2012. She is a young emerging lighting and set designer, and has worked on many productions and festivals across the Canberra region. During 2013 Sam was a member of the National Steering Committee for WATERSHED - the National Theatre Summit for Young and Emerging Artists, and also designed lights for *Wickfield Wonderland* (CYT). In 2014, Samantha was a finalist for the Rory Dempster Lighting Internship at Belvoir Street Theatre and executed her first professional design at The Street.

Administration Coordinator | Cassie Hart

Cassie Hart is an actor and aspiring educator. She completed her BA in Drama and English at the University of Newcastle in 2012, and has been involved in productions for many theatre companies in her hometown, both professional and non professional, such as Tantrum Youth Theatre (touring regionally) Stooaged Theatre and Newcastle Theatre Company, as well as Short + Sweet Newcastle and Sydney. She has previous experience in retail, and as an Operations Team Manager within the entertainment sport industry gaining skills in leadership, business organisation, operations and marketing. Relocating to Canberra and beginning her postgraduate studies in Education through the Australian Catholic University, Cassie was delighted be part of the Senior Ensemble in 2013 and to join the team at Canberra Youth Theatre in 2014.

CYT BOARD OF GOVERNANCE 2014

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.

2014 was a year of renewal for the CYT Board, as we farewelled board Chair, Michael Arblaster and Treasurer, Nick Stannard. Their contributions to CYT for 3 and 4 years respectively, were instrumental in securing positive progress for the organization. A special mention must be made for Nick Stannard, who was not only active in implementing strategic financial processes to improve financial management and tracking, particularly through the tumult of 2011/12, but he was also an incredible contributor to the company artistically. He could often be found in the workshop building sets, in the theatre taking publicity and production photos, in the box office assisting on show nights or in the foyer engaging with the artists, parents and members. His contribution should be formally acknowledged and we offer our sincere gratitude for his service to Canberra Youth Theatre.

In 2014, we welcomed new board members, Stephen Fischer, Nicolle Keys, Ryan Johnston and Fiona Hoggart, to join our Chair, Nigel Phair in developing a new team and renewed culture to the Board of Governance. Together with the CEO, the Board worked toward a new strategic plan, articulating the mission, vision and goals for the company going forward. The new Strategic Plan will be published in 2015.

Nigel Phair – Chair

Joined 2012

Nigel Phair 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 cybersecurity issues. In a 21 year career with the Australian Federal Police he achieved the rank of Detective Superintendent and headed up investigations at the Australian High Tech Crime Centre for four years. He is Chair of CREST Australia and a Divisional Councillor in the Australian Institute of Company Directors ACT Division.

Stephen Fischer – Treasurer

Joined 2014

Stephen Fischer has been a consultant in Canberra since 2007. He specialises in using his technical background to deliver positive business outcomes. During this time he has advised more than 30 federal and ACT organisations in areas including strategy, technology solutions, architecture, and financial systems.

Outside of work he has recently completed a two year term as president of the Canberra Bridge Club and has served on four other not-for-profit boards over the past 10 years. From this experience he has gained a range of skills in leadership, strategic planning, and project, personnel and financial management.

Nicolle Keyes – Committee Member

Joined 2014

Nicolle Keyes has over 15 years experience across the full marketing spectrum – public relations, advertising, branding, social media, market research etc – within the APS government, tourism, museum and arts sectors. She has worked in the cultural and tourism industry over the past 10 years and has considerable experience in developing and implementing creative and strategic advertising campaigns that achieve measurable results, with many of these winning national and international awards. Nicolle is currently Marketing Manager of Old Parliament House after having just completed a 2 year contract as Senior Marketing Manager for the Centenary of Canberra where she worked alongside Creative Director Robyn Archer to develop the marketing strategy for the year long calendar of events.

Ryan Johnston – Committee Member

Joined 2014

Ryan Johnston is Head of Art at the Australian War Memorial. Prior to joining the Memorial he was Acting Director of the Shepparton Art Museum, where he oversaw a major redevelopment of the Museum and its subsequent relaunch. Ryan has also worked as a Lecturer in the School of Creative Arts at the University of Melbourne and as a Curator at La Trobe University. He is currently finalising his Ph.D dissertation on the Scottish artist Eduardo Paolozzi, also at the University of Melbourne. His research has been published in local and international journals including *The Australian* and *New Zealand Journal of Art*, *The Art Bulletin of Victoria* and *The Journal of Surrealism and the Americas*, and recognised with several grants and awards including a Yale University Fellowship. Ryan was also a founding editor of *e-maj*, Australia's first online refereed journal of art history.

Fiona Hoggart – Committee Member

Joined 2014

As Director, South-East Asia Institutes Section at the Department of Foreign Affairs and Trade since January 2014, Fiona's work involves supporting stronger people-to-people and cultural links between communities in Australia and South-East Asia. Fiona joined the Department of Foreign Affairs and Trade in 1999 and served as Counsellor (Cultural) at the Australian Embassy in Jakarta from 2006-2009.

Katie Cawthorne – Committee Member & Public Officer

Joined 2015

Katie is a director and choreographer with long demonstrated passion for the development of young and emerging artists. Having worked for over 12 years as a Drama and Dance teacher at specialist performing arts schools in Victoria, the Northern Territory and Mexico, Katie transitioned her teaching to professional practice, becoming the new Artistic Director and CEO of Canberra Youth Theatre Company.

In addition to teaching, Katie has also choreographed a number of contemporary dance works frequently fusing with other dance forms such as classical Indian forms and African gumboot dancing. She was part of the creative team behind SLIDE Youth Dance Theatre in Darwin, developing works around social issues specific to the territory.

Directing highlights include: *Cloudstreet*, *Morning Sacrifice*, *Doña Rosita*, *A Dybbuk*, *Cosi*, *Two Weeks With The Queen*, *Look Look* and *Little Shop of Horrors*. Most recently Katie has created devised works at the Aboriginal Centre for Performing Arts in Brisbane and the National Theatre Drama School in Melbourne. She co-created *Little Bitch*, a devised physical theatre work about gender expectation, as her graduating piece at NIDA.

Katie is a graduate of Flinders University, the University of Melbourne and will have completed her Masters of Fine Arts in Directing at NIDA by April 2015.

2014 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 Street Theatre, National Portrait Gallery and Long Cloud Youth Theatre, New Zealand.

STAFF

The beginning of 2014 saw the transition from General Manager, Jim Adamik to Amy Dunham in a restructured part time position, Business and Communications Manager. This was in response to significant and ongoing salary challenges, specifically our inability to compete with market rates for a crucial position. This position changed hands again mid year, to Sonya Pryor. We also appointed Cassie Hart to a new part time Administration Officer position, designed to ease the admin load of the BCM; and we made permanent our outsourced bookkeeping, retaining long time contract employee, Lesley Porroj.

The end of 2014 saw the temporary departure of our CEO/Artistic Director Karla Conway, who will be on maternity leave from the company during 2015. During her time at CYT, Karla has secured over \$1.7m in funding, created 15 new Australian works which garnered over 40 award nominations and wins, saw three CYT commissions published by Currency Press, brought CYT productions on tour to Sydney, Melbourne and Wellington; and developed two international collaborations with companies in the United Kingdom and New Zealand. Many of her emerging artists have gone on to continue their professional practice in prestigious institutions including RADA, NIDA, WAAPA, NICA, AIM and ACA. Karla will continue to work at CYT in 2015 as a contracted Dramaturg for *Dead Men's Wars* and as a casual tutor.

PROGRAMS

In 2014 the semester program continued to see healthy growth with a 12% increase on 2013 enrolments. We introduced new Primary School drama programs at Fraser Primary and Miles Franklin Primary School, whilst maintaining our previous relationships with our long-standing schools.

After the success of the Casting Masterclass by GLEE casting director Alex Newman, we added a new Acting for Camera program, which ran at capacity. We also laid the groundwork for a three-way partnership between CYT, QL2 Dance and Warehouse Circus artist to begin collaborating through the establishment of a Performance Laboratory – which also ran at capacity in the last term of the year.

Excitingly, CYT secured a 2-year partnership with United Fusion in Cowra for a significant engagement with young and emerging artists in the region over 2015 and 2016, culminating in the presentation of a new original work. CYT was nominated for 8 awards for its excellent program of high quality productions, but the highlight was the Canberra Critics Circle Award and critical acclaim for *Johnny Castellano is Mine* – our first full professional co-production in partnership with The Street Theatre.

FUNDING

CYT was in its third 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 year and operational security for a further two years.

In 2014, CYT applied for additional funding of \$50,000 from the ANZAC Centenary Fund, to support our international collaboration with Long Cloud Youth Theatre, which will see CYT commission and present a brand new work, *Dead Men's Wars*, which will tour to New Zealand with a combined CYT/LCYT cast. We were pleased to receive the funding which will secure the delivery of this project in 2015.

The announcement of the new funding model from the Australia Council prompted a review of our current business plan and gave way to the development of a brand new strategic plan for the company, consolidating and building on the mission and artistic vision for the company over the next six years. This was a challenging and liberating process, which saw the articulation of a new mission, values and goals – we look forward to launching this in 2015 with the new Australia Council funding round.

MARKETING

Marketing in 2014 saw us overcome challenges and celebrate successes. The difficulty in retaining a permanent Business and Communications Manager affected our ability to consistently execute a concrete marketing strategy. Marketing responsibilities were transferred to the Administration Officer, whose strengths in social media allowed for the continued growth of our online presence to reach target audiences.

Our predominant form of social media marketing was achieved through Facebook. In 2014, our 'likes' grew from 739 to 969 – an increase of 31%. This sustained growth of Facebook fans allows our content greater reach and further engagement. The creation of Facebook events for productions gives our audiences a chance to reflect and review on the shows.

2014 saw us explore different avenues for online presence. Our Twitter following grew by 32%, due to seeking connections with businesses around Canberra and Australia, and using relevant hashtags to achieve the biggest reach and engagement rate. We also created an Instagram account to successfully document the day-to-day workings of the company, which finished with 89 followers by the end of 2014. We continue to add to and share content from our Youtube channel and our blog site, ensuring a consistent online presence.

After listening to customer feedback, we redesigned our monthly eScream newsletter making information more relevant, precise and easily accessible. While the 'open and engagement' rate remains steady, the decrease in subscriptions to this service can be explained by the oversaturation of email spam, as consumers lean toward choosing how and when they connect with brands.

CYT continued to improve the professionalism of our print collateral by building on our season brochure model, which was distributed to 1500 homes and businesses around the area. High quality posters and postcards were created for each production, which were distributed to our members, parents, peers and media contacts and around the Canberra region.

We continued to strengthen our relationships with media contacts by placing advertisements, feature articles and reviews in print publications such as *The Canberra Times*, *BMA Magazine*, *The Chronicle* and online publications such as *The RiotACT*, and *Canberra Critics Circle*.

To grow from the challenges presented this past year, 2015 will bring a renewed focus on strategic marketing and planning, while planting the seeds for a rebranding of the company.

I am pleased to present the Canberra Youth Theatre (CYT) financial statements for the period of 1st January 2014 to 31st December 2014.

2014 was a year of stability for the CYT, with the company seeing an operating profit of \$12,795. This is a return to profitability for the first time in four years and is about twice the budgeted amount. Although the final outcome is close to expectations, there are several factors of interest to note.

Compared to 2013, total expenses decreased 5.6%. The company continued to experience office staff turnover in 2014, and the office manager role was vacant for part of the year. As a result, salary expenses were lower than expected. Our infrastructure costs were also less than budget due to the delay in the rental lease on office and theatre premises as well as unrealised expenses relating to moving locations within the Gorman House complex.

The income side was comparable to 2013, with a decrease of less than 0.1%. CYT took in approximately \$23,000 more box office revenue than expected. CYT budgets quite conservatively for audience revenue, and this figure reflects good attendance across the 2014 programme. However, grant income was lower than anticipated since the ANZAC Centenary Grants were not distributed last year. CYT proceeded with the planned joint venture with New Zealand's Long Cloud Theatre and has secured funding in 2015 to create the original work *Dead Men's Wars*.

Workshop participation continues to increase, with an overall increase of approximately 12% compared to 2013 despite raising fees for this year. Specific areas have been identified for future improvement and CYT believe there is still significant scope for expansion throughout the Canberra area.

The CYTC remains in a solid financial position and has budgeted for another surplus in 2015. Both income and expenditure will increase due to *Dead Men's Wars*, but other financial projections are similar to this year.

The solid financial results are the result of hard work by everyone in the office and creative team, and their efforts are truly appreciated by the CYT board. Our CEO Karla Conway deserves special mention for her innovative and effective approach to leading the company. We wish her well while on leave this year and look forward to her return in 2016. We also welcome Katie Cawthorne into the role and the always exciting CYT company.

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.

Your ongoing commitment to Canberra Youth Theatre makes it possible for us to inspire, train, and guide young people of the ACT throughout their theatrical journey.

Stephen Fischer | Treasurer

**CANBERRA YOUTH THEATRE
COMPANY INCORPORATED**

*Financial Statements
For The Year Ended 31 December 2014*

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:

Nigel Phair	<i>Chair</i>
Stephen Fischer	<i>Treasurer</i>
Karla Conway	Public Officer & CEO to Jan' 2015
Ryan Johnston	<i>Committee Member</i>
Fiona Hoggart	<i>Committee Member</i>
Nicolle Keyes	<i>Committee Member</i>
Katie Cawthorne	Public Officer & CEO from Jan' 2015

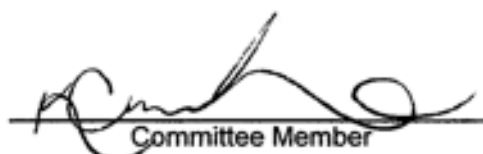
- (ii) the principal activities of the Association during the year were to promote and create theatre with young people that is inspirational, enriching empowering and innovative.

- (iii) the net Surplus/(Deficit) for the year ended 31 December 2014 was:

	Year Ended 31-Dec-14	Year Ended 31-Dec-13
Net Surplus/(deficit)	\$ 12,795	\$ (11,568)

- (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 2014, and the results of its operations and cash flows for the year ended on that date.

Dated this 2nd day of March 2015


Committee Member


Committee Member

Katie Cawthorne
Name

Nicolle Keyes
Name

**CANBERRA YOUTH THEATRE COMPANY
INCORPORATED**

**INCOME STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2014**

2013		2014
\$	INCOME	\$
13,142	Audience Sales	34,955
89,977	Fees & Services	126,583
14,344	Consultancies & Commissions	2,686
1,322	Merchandising & Retail	548
2,543	Sponsorship & Philanthropic Grants	4,606
72,064	- Australia Council	62,064
223,735	- ArtsACT	229,915
27,000	- Health Promotions Grant	-
14,375	- Other grants	-
10,508	Other Income & Interest	4,905
469,009	Total Income	466,263
	EXPENDITURE	
6,200	Bookkeeping & Audit	5,947
4,424	Communications	6,124
10,249	Depreciation	10,149
332,664	Employment/ Contractor & On Costs	319,485
1,922	Financial/Banking Fees	2,579
10,913	Rent and Running Costs	8,903
6,807	Insurances	6,021
18,256	Marketing Promo Documentation	18,879
7,424	Office Consumables/ Resources	14,497
81,718	Production/Exhibition/Touring	60,886
480,577	Total Expenditure	453,468
(11,568)	Net Surplus/(Deficit) for Year	12,795

THE ACCOMPANYING NOTES FORM PART OF THESE FINANCIAL STATEMENTS

**CANBERRA YOUTH THEATRE COMPANY
INCORPORATED**

**BALANCE SHEET
AS AT 31 DECEMBER 2014**

2013		2014
\$		\$
	ASSETS	
	Current Assets	
41,338	Cash at Bank	235,887
51,851	Term Deposit	53,155
32	Petty Cash	-
3,709	Sundry Debtors	802
5,691	Accrued Income/Prepayments	3,906
<u>102,621</u>	Total Current Assets	<u>293,751</u>
	Non - Current Assets	
24,650	Office Equipment at cost	24,650
(17,606)	Less Provisions for Depreciation	(21,834)
66,124	Theatre Equipment at cost	66,124
(42,636)	Less Provisions for Depreciation	(48,556)
<u>30,532</u>	Total Non Current Assets	<u>20,383</u>
<u>133,153</u>	Total Assets	<u>314,134</u>
	LIABILITIES	
4,707	Sundry Creditors <i>cl</i>	24,039
11,150	Provision for Annual Leave <i>cl</i>	25,860
4,170	Provision for Long Service Leave <i>NCL</i>	6,252
15,165	Fees / Grants in Advance <i>cl</i>	147,228
<u>35,192</u>	Total Liabilities	<u>203,379</u>
<u>97,961</u>	Net Assets	<u>110,755</u>
	Represented By:	
109,529	Members Funds at Beginning of Year	97,961
(11,568)	Add Surplus (Deficit) for the Year	12,795
<u>97,961</u>	Members Funds at End of Year	<u>110,756</u>

**CANBERRA YOUTH THEATRE COMPANY
INCORPORATED**

**STATEMENT OF CASHFLOWS
FOR THE YEAR ENDED 31 DECEMBER 2014**

2013		2014
\$		\$
	CASH FLOW FROM OPERATIONS	
463,572	Receipts from Members & Contributors	593,461
5,437	Interest Received	4,865
(500,141)	Payments to Suppliers	(402,505)
<u>(31,132)</u>	Net Cash Flows from Operations	<u>195,821</u>
	CASH FLOW FROM INVESTMENTS	
-	Purchase of assets	-
<u>-</u>	Net Cash Flows from Investments	<u>-</u>
(31,132)	Net Total Cash Flows	195,821
124,353	Add Cash Held at Beginning of Year	93,221
<u>93,221</u>	Cash Held at End of Year	<u>289,042</u>
	<i>Represented By:</i>	
41,338	Cash at Bank	235,887
51,851	Term Deposit	53,155
32	Petty Cash	-
<u>93,221</u>		<u>289,042</u>
(11,568)	Reconciliation of Operating Surplus/(Deficit) with Net Cash Flows from Operations	12,795
	<i>Operating Surplus/(Deficit)</i>	
10,249	Depreciation	10,149
590	Decrease/(Increase) in Debtors	2,907
(619)	Decrease/(Increase) in Prepayments/Accrued Income	1,784
(13,179)	Increase/(Decrease) in Creditors	19,332
(16,210)	Increase (Decrease) in Grants / Fees Received in Advance	132,063
	Increase (Decrease) in Provision for:	
543	- Annual Leave	14,710
(938)	- Long Service Leave	2,082
<u>(31,132)</u>	Net Cash Flows from Operations	<u>195,821</u>

THE ACCOMPANYING NOTES FORM PART OF THESE FINANCIAL STATEMENTS

**CANBERRA YOUTH THEATRE COMPANY
INCORPORATED**

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2014**

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 2014**

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 2014**

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.

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 2014 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



Dated this

second
2

day of March 2015

HOUSTON & HANNA
CHARTERED ACCOUNTANT

K D Hanna FCA (Principal)

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(02) 6248 8175
Facsimile: (02) 6249 6792

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Suite 15, George Turner Offices
11 McKay Gardens, Turner ACT

email: kim@khanna.com.au

**INDEPENDENT AUDIT REPORT TO THE MEMBERS OF
CANBERRA YOUTH THEATRE COMPANY INCORPORATED
FOR THE YEAR ENDED 31 DECEMBER 2014**

Scope

I have audited the attached financial statements of the Canberra Youth Theatre Company Incorporated (The Association) for the year ended 31 December 2014. 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.

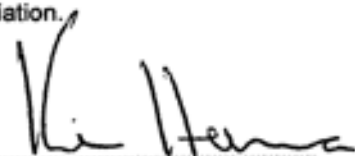
My audit has been conducted in accordance with Australian Auditing Standards to provide reasonable assurance as to whether the financial statements are free of material misstatement. The procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the 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..... 2/3/15

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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ARTS
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CANBERRA
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LONG
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