

CANBERRA YOUTH / THEATRE

2016 Annual Report






Vision Statement

To be a nationally recognised leading youth arts company which creates and promotes theatre with young people that is inspirational, enriching, empowering and innovative.

Mission Statement

Canberra Youth Theatre (CYT) will achieve its vision by:

- creating theatre by, with and for young people which is engaging, collaborative and artistically challenging;
 - engaging and promoting the voices of young performing artists;
 - providing a safe creative space that is welcoming, inclusive and open to all members of the community;
 - promoting excellence in theatre practice by bringing young people together with professional artists to experiment, develop and produce performance;
 - nurturing the imaginations, confidence, self-esteem and creativity of young people;
 - creating pathways for young people and emerging artists to explore and develop their skills in theatre practice;
 - providing professional development opportunities for CYT staff and tutors to enhance and expand their craft;
 - working with existing and new partners to enhance and extend the quality and scope of projects and production;
 - strengthening existing and building new audiences through participation and attendance at quality theatrical experiences; and
 - delivering a high quality, diverse and accessible youth theatre program which contributes to both the local and national cultural landscape, within a sound and sustainable organisational and financial framework.
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Board of Governance

Chair	Nigel Phair
Treasurer	Stephen Fischer
Member	Nicolle Keyes
Member	Ryan Johnston
Member	Suzanne Howarth
Member	Karen Vickery
Co-CEO/Artistic Director	Katie Cawthorne
Co-CEO/General Manager	Alicia Wyatt (June onwards)

Core Staff

Co-CEO/Artistic Director	Katie Cawthorne
Co-CEO/General Manager	Alicia Wyatt (June onwards)
General Manager	Alicia Wyatt (January - June)
Workshops Coordinator	Stefanie Lekkas
Administration and Marketing Officer	Cassie Hart (January) Jessica Baker (February onwards)

Tutors

Jessica Baker	Anna Johnstone	Cathy Petocz
Errenn Ball	Stefanie Lekkas	Gillian Schwab
Sophie Benassi	Kate Llewellyn	Daniel Streatfield
Tracy Bourne	Kitty Malam	Alana Teasdale
Nick Byrne	Emma McManus	Nicole Tyndale-Biscoe
Katie Cawthorne	Christiane Nowak	Kimmo Vennonen
Evan Croker	Ruth Pieloor	Karen Vickery
Andrea Garcia	Alison Plevey	

Artists and Production Creatives

Errenn Ball
Sophie Benassi
Stephen Crossley
Kate Llewellyn
Noa Rotem
Gillian Schwab
Kimmo Vennonen

Emerging Artists and Production Creatives

Alexander Castello	Claudia Howarth	Thomas Mifsud
Richard Cotta	Xavier Izzard	Lauren Nimmo
Jacob Creech	Stefanie Lekkas	Yarno Rohling
Casey Elder	Kitty Malam	Brynn Somerville
Zufi Emerson	William Malam	Mia Tuco
Ethan Hamill	Isha Menon	Zac Watson

Chair's Report

Nigel Phair

Canberra Youth Theatre (CYT) is dedicated to serving the widest possible audience as a centre of excellence in artistic endeavour for young people in theatre, particularly those aged between 7 and 25 years.

CYT continues to provide opportunities for young people to explore, extend and develop their artistic skills with emerging and professional practitioners, creating work they regard and respect, and that can be shared and enjoyed by both young people, their families and friends, and the broader community.

Another fantastic year saw a packed artistic program with sell-out seasons for every show. Combined with an increase in numbers in the various workshop programs, the organisation has yet again exceeded expectations, creating theatre so that young people's voices are heard.

The comprehensive programs strive to instil discipline and self-esteem, and to

encourage creativity, enabling our young people to develop to their fullest potential and to excel in their chosen theatrical endeavours.

To make this possible the Executive team lead a sharply focused approach to artistic enterprise, business strategy and broader operations through diligent processes, resulting in clear growth in relationships across our many stakeholder groups.

I would like to thank my fellow directors for their passion, decisive input and unwavering commitment. On behalf of the board I would like to thank Katie, Alicia, Stefanie, Jess, the workshop tutors and the many volunteers who combined promote the voices of young theatre practitioners.



Artistic Director's Report

Katie Cawthorne

We had an exciting start to 2016 with our new logo and a fresh aesthetic to our artistic program. This reinvigorated CYT, inviting new members and reminding older ones of who we are. Our 2016 Artistic Program was designed to sit under the umbrella of the 'empathy' which also fed into our Workshop Program, with our young artists exploring the concept throughout the year.

All work produced by CYT this year connected clearly, utilising this major concept of 'empathy', providing our audiences with a much clearer understanding of who CYT is and the type of work we produce. It also aided our young artists to clarify how and why we make theatre and the unique approach we take at CYT. Our tutors described feeling a stronger sense of clarity in their roles at CYT, using the theme as an anchor throughout the year to assist them in developing and executing their workshop programs. This also allowed for everyone to be working on the same page much earlier in the semester, providing more time to hone their skills and their final piece, resulting in very high calibre End of Semester Performances.

The theme of 'empathy' provided a solid springboard for discussion around the workshop and production pieces throughout 2016, for our audiences, performers and creatives, permitting us to further develop the way we think and talk about theatre at CYT.

Our three productions in 2016 provided an opportunity for members of each age group at CYT to audition for a role. We modified our technical approach to productions in that we had our newly structured Technical Theatre Team (TTT) run all requirements for each of the shows. This provided a clear pathway from their learning in workshops with lighting, sound and stage management tutors to designing, producing and managing each show. This also provided each member of the TTT with the opportunity to work in different areas each time. I would like to take this opportunity to congratulate TTT member Claudia Howarth on being accepted into the Victorian College of the Arts to study a Bachelor of Fine Arts (Production) in 2017.

I was thrilled with the success of each of our productions in 2016. *The 24 Hour Butoh Project* provided our 7 – 12 year old artists and their families with a new understanding of what theatre can be. It was so affirming to have audience members commenting that they had not seen anything like it before and were unaware that their own children were capable of devising and performing such challenging work.

The Verbatim Project saw CYT's first sold out season in many years, welcoming a broader audience to our community with the addition of the Canberra Dance Theatre's GOLD Company members to the cast. This

work was far reaching in its effect on people, soliciting an overall response of connectedness, with audiences choosing to stay in the theatre after each show to discuss and debrief. We received outstanding reviews from a wide range of publications and were sorry to have to turn audience members away! This piece will continue its life in 2017 with CYT's first interstate tour in over 5 years, to Sydney's Australian Theatre for Young People.

Our final piece *Antigone – The Greek Project* resulted in a second sold out season. This work was produced by The Company Ensemble who are to be commended on their persistence and flexibility throughout the rehearsal process, which was interrupted by illness and unforeseen circumstances at various times. This production again received excellent reviews and most excitingly was named in The Canberra Times in the 'Top 5 Theatre Picks of 2016'.

2016 demonstrated consistently that CYT is clear about who we are, is unified and is making theatrical work of great quality. Through comprehensive and strategic planning, our reputation is stronger and our reach has grown. I can't wait to achieve even greater things in 2017.

Artistic Evaluation

Workshop Program

Gorman Arts Centre Workshop Program

155 young artists participated

651 audience members attended

12 artists employed

The Gorman Arts Centre Workshop Program continues to be an important aspect of CYT's overall artistic program. In 2016, young people aged 7 – 18 years could access semester-long workshops conducted by a variety of highly skilled professional practitioners. Each ensemble provided a place where young and emerging artists could be creative and actively develop fundamental theatre making skills. Through theatre games and performance technique training, our artists developed, extended and strengthened essential skills in improvisation, voice, movement, character development, storytelling and theatre making in a variety of styles and structure. At the heart of the Workshop Program are the young artists themselves, working in conjunction with their tutors to develop their program. In 2016, all Workshop participants, regardless of age, explored the concept of 'empathy'. CYT is committed to providing a safe space for its members to explore theatre making, modelling respect for ourselves, our ensemble and tutors.

This year saw increased enrolments and interest in the Gorman Arts Centre Workshop Program. The Program increased in scope with changes to the structure and cohorts with a second 13 – 15 years' Workshop scheduled and the addition of a new 16 – 18 years' ensemble to meet the demand of our community. In 2016, our young artists used the overall concept of 'empathy' to explore ideas such as refugees, body image, isolation and difference.

'The tutors are inspiring, and passionate, they share their love of theatre and really listen to the kids. She loves the theatre games and can't wait to get to CYT each Monday, every week she leaves with a big smile on her face!'

CYT Parent

Primary Schools Program

Aranda Primary | Lyneham Primary | Miles Franklin Primary | North Ainslie Primary | Red Hill Primary | Turner School

153 young artists participated

540 audience members attended

6 artists employed

CYT was proud to continue strengthening our relationships with many Primary Schools in Canberra throughout 2016. Our Primary School Workshop Program is a weekly after school program for young people aged 7 – 12 years and similarly to the Gorman Arts Workshop Program, uses a variety of activities to build confidence and develop fundamental skills in voice, creative exploration, movement, improvisation, communication, characterisation and theatre making. Depending on the needs of each individual school, this program is either administered by CYT (Lyneham Primary, Miles Franklin Primary, North Ainslie Primary and Turner School) or the schools themselves (Aranda Primary and Red Hill Primary).

Young people participated in semester-long programs for 18 weeks, creating and devising their own work based around the central theme of 'empathy'. CYT artists shared their development with family and friends at Family Week taking place in Term 1 and 3 and their End of Semester Performance in Term 2 and 4.

'S was counting down the days until he turned 7 to be able to start lessons at CYT and hasn't looked back. He has found likeminded people that are creative and energetic and made many friends. S loves turning up each week to find new challenges and something different to focus on. S is a passionate performer and has fun each week at CYT. He absolutely loves being around 'theatre people' where he can truly express himself and develop new skills, but most of all, he just has loads of fun!'

CYT Parent

Tuggeranong Workshop Program

7 young artists participated

22 audience members attended

1 artist employed

CYT continued to offer a workshop in Semester One of 2016 for young people aged 12 – 16 years. Young people in the Tuggeranong region accessed the Workshop program, working as an ensemble to devise works that reflected their opinions and interests. After reduced enrolment numbers in Semester Two, CYT determined that the semester long ensemble structure was not as responsive in this location. However, a number of the young artists in the class made the decision to attend classes at Gorman Arts Centre. CYT will continue to explore other ways to engage with the community in Tuggeranong, potentially through shorter Holiday Workshops.

Holiday Workshop Program

55 young artists participated

137 audience members attended

7 artists employed

CYT offered week long Workshops during the summer, autumn, winter and spring school holidays. Young artists aged 7 – 12 years worked collaboratively during this intensive period to devise an original work, and family and friends were invited at the conclusion of the week to see their small performance. This year saw a consistent increase of enrolments in all four Workshops with an increase in audience attendances from previous years.

Highlights this year include experimentation with mask and comedy; exploration of performance locations; working in the style of Theatre of the Oppressed, learning to interact with the audience to convey a political message and exploring animals as stimulus for characters and relationships.

Technical Theatre Team

6 young artists participated

3 artists employed

CYT has held technical theatre classes in various formats over a number of years. In 2016, the intent and purpose of the program was revisited, ensuring that this Workshop aligned with providing tangible and accessible pathways for young people with a passion for technical production. This Workshop provided six young people with specific and targeted options to plan, develop and deliver all aspects of technical and production elements for two CYT productions. Working with three professional practitioners, young artists gained skills in stage management, lighting and sound design. Based on feedback received from the young people involved, CYT has been able to program an advanced program for these students in 2017 alongside the Technical Theatre Team.

Masterclasses

The Working Actor

6 young artists participated

1 artist employed

One masterclass was delivered in 2016, engaging with young people who wanted an opportunity to develop their audition skills and techniques in preparation for tertiary acting schools in Australia. This program gave emerging actors the opportunity to work with NIDA graduate and previous Head of Performance Studies, Karen Vickery, on audition techniques and preparation. As a regular panelist for NIDA auditions, Karen passed on her knowledge of panelists' expectations, allowing participants to be fully prepared for auditions at national drama institutions, as well as within the industry itself.

Based on feedback received from our tutor, 2017 will see the Masterclass being delivered as an intensive weekend in September allowing more young people to access the program.

Two masterclasses were scheduled alongside the Working Actor Masterclass, however due to reduced enrolment numbers, the classes were not able to proceed as scheduled. This has been considered when planning and scheduling for 2017.

By-Design Workshop Program

United Fusion Inc.

64 young artists participated

3 artists employed

Blue Gum Community School

16 young artists participated

1 artist employed

Marist College

29 young artists participated

1 artist employed

CYT saw the successful delivery of the By-Design program where unique and tailor made workshops were designed to meet the needs of schools and community groups. In 2016, CYT continued to work with United Fusion and delivered the final three workshops in improvisation, performance focus and design as a part of this two year program. CYT also engaged with Blue Gum Community School where young people worked with their CYT tutor over the course of nine weeks to further their performance skills and deliver a final theatrical work, created by them, to the school community. We received excellent feedback from each of these commissions, particularly noting the strength of being able to have a course delivered specifically for their purpose.

'I also like the ethic of CYT: there are no egos, communication is clear, aspirations are high. I like the aim of supporting the development of young artists through the creation of new work based on ideas and experimentation. I think it's a bold vision.'

CYT Tutor Artist and Director

Production Program

The CYT Production Program is a key component of CYT's artistic vision, ensuring that young people can further develop their skills in a professional environment.

In 2016, as with the Workshop Program, the overall theme of 'empathy' was at the core of all productions, allowing young people to see another perspective when devising these three-new works.

CYT had significant success with all three productions in 2016, with all performances selling out. Increased interest in these new works ensured that new and broader audiences were exposed to CYT's artistic vision.

Sitting between the Workshop Program and the Production Program is the Emerging Artists Program that feeds into both areas. There are four categories within the Emerging Artists Program: The Company Ensemble; Technical Theatre Team; CYT Ambassadors and Sounding Board.

The 24 Hour Butoh Project

19 and 20 March – Training and Development Days

2 April – Performance

C Block Theatre, Gorman Arts Centre

16 young people – cast

2 young people – production and technical crew

1 young person – emerging director

2 artists employed

78 audience members

7 – 12 year olds auditioned for this work and those cast spent an intensive weekend in March training with Butoh specialist and international artist Noa Rotem. Noa gave the artists skills in the ideas within Butoh, pitching it to their abilities and opening their imaginations to see the simplicity in our human lives. Following this, Artistic Director Katie Cawthorne, Assistant Director Errenn Ball and Emerging Director Yarno Rohling spent a full day in April developing two performance pieces to be presented that evening, all based around 'human connection and disconnection'. This work broadened our artists' understanding of what theatre can be along with our audience's, many of whom commented that they had never been exposed to this style and were excited by the challenge.

'Many thanks for providing such a great opportunity for A and the other children through the Butoh Project. I was really impressed with the performance and I know A is pleased with how it went and thoroughly enjoyed the whole creative process.'

CYT Parent



The Verbatim Project

21 – 24 August

Ralph Wilson Theatre, Gorman Arts Centre

10 young people – cast

6 Canberra Dance Theatre's GOLDs Company members – cast

4 young people – production and technical crew

1 young person – emerging visual and technical effects in production

2 artists employed

192 audience members

This collaborative work allowed for 13 – 17 year olds to audition for the work, along with members from Canberra Dance Theatre's GOLD Company. The cast worked over several weekends using improvisation, discussion and interviews to develop content. Director Katie Cawthorne interviewed each cast member individually, editing these together to create the structure for the work. Over the two-week intensive rehearsal period in July, the work was devised, focusing on the connections between these two age groups and their experiences of being human. Although the company knew the importance of this work, CYT was taken aback by the critical acclaim, performing a sold-out season and receiving positive responses from our

audiences. This work gave CYT greater media coverage than it has experienced, resulting in a tour of the piece to Sydney in 2017.

'Delighted to be involved. Inspired by CYT teens' inclusive attitudes and their creative, talented approach and enthusiasm to explore theatre together.'

The Verbatim Project GOLD Company cast member

Antigone – The Greek Project

1 – 3 September

C Block Theatre, Gorman Arts Centre

7 young people – cast

6 young people – production and technical crew

3 artists employed

173 audience members

The Company Ensemble began their training program in March, rehearsing two nights a week until August, when the rehearsal schedule increased. The cast worked with co-directors Katie Cawthorne and Alison Plevey to find a contemporary approach to this classic work by Sophocles, editing the script and experimenting with physicality to convey the story as equally as the words.

The final work was a collaboration with the TTT designing immersive sound and lighting and with CYT's General Manager becoming involved after Artistic Director Katie Cawthorne unexpectedly fell ill. Antigone – The Greek Project was incredibly well received, particularly by Canberra's artistic community, again selling out the season and receiving some excellent reviews. This work was chosen in the Canberra Times 'Top 5 Theatre Picks of 2016'.

'Canberra Youth Theatre caters to people at every level, providing opportunities to extend your skills. All whilst maintaining a very encouraging and fun environment to be yourself.'

CYT Emerging Artist



2016 National Multicultural Festival

February

City Centre, Canberra

8 young people participated

Two short works for the National Multicultural Festival were created in February called *Someone Else's Shoes*, devised by eight 13 – 17 year olds and performed in three different locations on the day. This gathered large crowds, provided an extra theatre making opportunity for the members involved and allowed CYT to be seen in an unfamiliar setting by a broader audience.

Boogong at Googong

October

Googong, NSW

11 young people participated

1 artist employed

In October, we again participated in *Boogong* – a Halloween celebration in Googong, New South Wales. This was an opportunity for our 13 – 17 year old artists again, working specifically on their improvisation skills, with roving performance over a four-hour period. The event was on a much larger scale, again presenting the work of CYT to a wider audience. Unfortunately, the experience for the cast was not as positive as the previous year with the event much bigger than anticipated by the organisers. Although supervised throughout the evening by Artistic Director Katie Cawthorne and Tutor Jess Baker, with too many people in certain areas and too little security, CYT has decided not to take part in 2017.

CYT Ambassadors

March – September

Canberra Theatre Centre

12 young people participated

The CYT Ambassadors program was again highly successful, with 12 school students, from 15 – 18 years, coming together from varying schools in the ACT area to view nine different theatrical productions. These were at the Canberra Theatre Centre and Gorman Arts Centre, viewing works in the CYT season. The Ambassadors program is an important opportunity for young people to gain greater exposure to theatre without the cost. This became evident early on with this group of young people, some of whom had never been to the theatre before joining this program. In 2016, we were particularly excited by the sense of ensemble developed amongst this group, resulting in meetings outside of show times and a greater inclusion in the CYT community.



Sounding Board

This program was to be a new addition to the Emerging Artists Program where young people across the CYT programs could discuss ideas for future theatrical projects amongst a group of like-minded people. Unfortunately, due to ongoing illness with the Artistic Director this program was put on hold for the year. CYT is hopeful that this will be initiated in 2017.

Organisational Evaluation

Governance Report

Board of Governance 2016

Chairperson Nigel Phair (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 cyber-security 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.

Treasurer Stephen Fischer (joined 2014)

Stephen Fischer has been a strategy, technology, and finance consultant in Canberra since 2007, and currently works for Technology One. Additionally, Stephen 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.

Member Nicolle Keyes (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 ten years and has a very good understanding of how these industries work, the challenges they face and the variety of key players that are involved, including their different needs and agendas. She also has considerable experience in developing and implementing creative and strategic advertising campaigns that achieve measurable results. Many of her campaigns have won international and national awards. Ms Keyes is currently Marketing Manager of the Museum of Australian Democracy and has completed a two-year contract as Senior Marketing Manager for the Centenary of Canberra where she worked alongside Creative Director Robyn Archer in developing a marketing strategy to promote Canberra and the centenary year-long program of events.

Member Ryan Johnston (joined 2014)

Ryan Johnston was appointed Head of Art at the Australian War Memorial in October 2012. Prior to joining the AWM 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*, *Visual Culture in Britain*, *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.

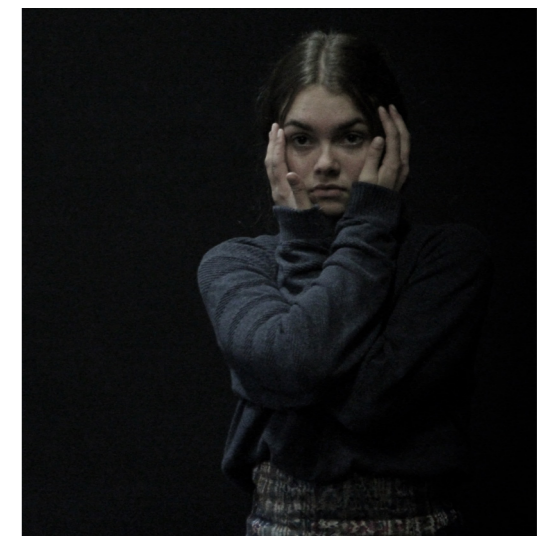
Member Suzanne Howarth (joined 2016)

Suzanne Howarth completed an Arts Law degree at the University of Sydney (with a major in public administration and law) and Master of Laws at the University of Melbourne. She is a graduate of the Australian Institute of Company Directors and a mediator with national accreditation, having worked for thirty years in both the public sector (Attorney-General's Department, the Australian Competition and Consumer Commission and Treasury) and the private sector (Allen Allen and Hemsley, Philips Fox, Clyde and Co (London) and Clifford Chance (London)). Suzanne is Deputy Chair of the Australian National Co-ordination Committee of UNCITRAL, a member of the International Lawyers Committee of the ACT Law Society and a member of Parish Council at St John's Anglican Church in Reid. Previously Suzanne has served as the Secretary of London House for Overseas Graduates, as Vice President and President of the P&F (and parent representative on the Board at Canberra Girls' Grammar School) and also as a member of the Committee for Cystic Fibrosis ACT. Suzanne is currently one of the supervising solicitors at the University of Canberra Legal Advice Clinic for Small Business and an Adjunct Fellow with the School of Law, Western Sydney University. As a seasoned public policy analyst, litigation and regulatory

lawyer, Suzanne has had extensive experience advising on, developing, implementing and reviewing regulatory and legislative measures for successive Australian Government. She has worked extensively on corporate law, taxation, accounting, financial services, insurance, competition, consumer and international trade measures.

Member Karen Vickery (joined 2016)

Karen Vickery joined the National Portrait Gallery in late 2011 where she is Director of Learning and Visitor Experience. Karen has had a long career in the performing arts in which she has worked as an actor for companies such as Sydney Theatre Company, Belvoir and Q Theatre, and as a translator and dramaturg of Russian play texts. Karen lectured at the National Institute of Dramatic Art (NIDA) from 1996 and was Head of Performance Practices there for five years specialising in history of performance along with the history of visual art, architecture, literature and music before moving to Canberra. Since joining the National Portrait Gallery, Karen has focussed on broadening audience participation and, in particular, extending early childhood and family programs creating opportunities for informal and cross generational learning. Karen has a strong interest in the relationship between cross platform performance and visual art along with a passion for communicating about the arts to as wide a public as possible through arts education. Karen is an award-winning actor and director in Canberra theatre and a founder of Pigeonhole theatre company. She has a Certificate in Teaching English as a Second Language, a Bachelor of Arts with Honours and First Place from the University of Melbourne, a Bachelor of Dramatic Art in Acting from NIDA, and an MA in Theatre and Film Studies from the University of New South Wales.



**Co-CEO/Artistic Director
Katie Cawthorne (joined 2015)**

Katie began directing in 2002, after qualifying at Flinders University and the University of Melbourne. She has since produced work in Mexico, Darwin, Sydney and Canberra and her directing credits include Cloudstreet, Morning Sacrifice, Doña Rosita, A Dybbuk, Così, Two Weeks With The Queen, Look Look, Little Shop of Horrors, Ill and The Tree. Katie was part of the creative team behind SLIDE Youth Dance Theatre in Darwin, developing works around social issues specific to the territory. Katie completed her Masters of Fine Arts in Directing at the National Institute of Dramatic Arts (NIDA) in 2015. She became the Artistic Director of Canberra Youth Theatre in January 2015 and has directed SKIN, The 24 Hour Butoh Project, The Verbatim Project and The Greek Project – Antigone with CYT. Katie is also co-founder of The Anchor theatre company which produced its first show How Are You? at The Public Theatre in 2015.

**Co-CEO/General Manager
Alicia Wyatt (joined 2016)**

Alicia is originally from Perth, Western Australia and commenced at CYT in 2015 as the Business and Development Manager. With a Bachelor's Degree in Primary Education specialising in Drama Studies from Edith Cowan University, Alicia has spent her entire career working with young people in the arts. Teaching in both primary and secondary institutions in regional Western Australia as well as metropolitan Perth, she has also worked in event management organising large-scale arts events for young people, including festival street parades and performing arts eisteddfods. In 2012, Alicia moved into program management and policy development and was the Senior Policy Officer for Young People and Education for the Government of Western Australia, Department of Culture and the Arts. Here she monitored numerous youth arts organisations, ran a number of grant programs and provided guidance to emerging arts practitioners. In 2016, Alicia continued at CYT in the role of General Manager and became Co-CEO in June 2016. Alicia is also undertaking her Master's Degree of Business Administration, (MBA) and due for completion in 2018.

CYT Constitution

Board members participated in seven board meetings in 2016 adhering to the CYT Constitution, (2012) and there were no amendments to this constitution during the board's tenure. The CYT Board continues to uphold the requirements associated with the constitution and ensure that all members disclose conflicts of interest as per, section 43 (a-c) 1 & 2.

CYT Business Plan

This is the final year of implementing the 2012-2016 business plan. The focus of this plan was to,

'raise CYT's profile and therefore the level of opportunity for our emerging artists, through creating high quality, innovative theatre in performance places that will reach broader and more diverse audiences...'
P 6, Canberra Youth Theatre Business Plan 2012-2016

CYT values the experiences young people bring to the organisation and they are at the heart of all work that is developed and created. Working alongside professional practitioners ensures that young artists are constantly exposed to best practice and tangible pathways for future development. As outlined in the CYT 2012-2016 Business Plan, alongside the Workshop Program, all artistic work provides young people with an understanding of theatre and performance as they develop their skills in a variety of styles, forms and theatrical techniques and processes. In 2016, the Artistic Program reflected the importance of, 'new and diverse audiences ... exposed to original work created by CYT's young people and emerging artists.'
P 7, Canberra Youth Theatre Business Plan 2012-2016

Core Staff 2016

Co – CEO/Artistic Director | Katie Cawthorne

Refer to bio on page 18

**Co-CEO/ General Manager | Alicia Wyatt
(Co – CEO arrangement from June 2016)**

Refer to bio on page 18

Workshop Coordinator | Stefanie Lekkas

Stefanie Lekkas is a passionate actor in her spare time, having spent years at the Victorian Youth Theatre in her hometown of Melbourne. While studying at Deakin University, Stefanie also performed in community theatre and short films. A semester of exchange took her to upstate New York, USA, where she wrote and performed in sketch comedy with the Skits-O-Phrenics at Cornell University. Having moved to Canberra recently, Stefanie was thrilled to be a part of CYT's Actors Ensemble in 2015, and is very excited to be a part of The Company Ensemble in 2016. As a lover of theatre as well as organisation and planning, Stefanie is very excited to be a part of the team at CYT, and is looking forward to bringing performing arts into the lives of as many young people as possible.

**Marketing and Administration Coordinator |
Cassie Hart (January)**

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 nonprofessional, such as Tantrum Youth Theatre (touring regionally) Stooged 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 to be part of the Senior Ensemble in 2013 and to join the team at Canberra Youth Theatre in 2014.

**Marketing and Administration Coordinator |
Jessica Baker (February onwards)**

Jess recently moved to Canberra in 2014 after spending seven years in London pursuing Musical Theatre after studying a BA in Musical Theatre at the prestigious Italia Conti Academy of Theatre Arts. Whilst in London she also worked for top recruitment firm Robert Walters as a lead Consultant on the Banking Operations Team where she gained excellent Administrative, Sales and Marketing skills. Jess has been teaching Drama in Canberra since 2015 and completed a Certificate 4 in Training and Assessment. She is also a Tutor for CYT and as Administration and Marketing Coordinator she takes care of all social media for CYT through Facebook, Instagram, Twitter and CYT Newsletters. Jess is also an avid singer/songwriter and performs locally in Canberra. In 2015 she performed at the Tamworth Country Music Festival and at the Nundle Fossickers Tourist Park. In 2016 she won the Canberra Sound Search competition and will be working on recording her original songs with Studio 68 in 2017.

Supporters and Partnerships

Canberra Youth Theatre has partnered with Canberra Dance Theatre's GOLD Company for The Verbatim Project.

Canberra Youth Theatre has been supported by

Supported by



Supported by:



Program Outcomes

In 2016, Canberra Youth Theatre was executing the final year of the five-year Business Plan. The Business Plan articulates five specific goals related to artistic programming, developing audiences and governance within the organisation. To achieve these goals several key performance indicators have been identified, which are outlined below. CYT had a particularly successful year, not only achieving specific KPI's, but also increasing significant reach in the community.

Goal One

Sound Artistic Process

To ensure sound artistic processes in the quality delivery of our artistic program.

Key Performance Indicators:

- Increased membership and participation of young people in CYT programs.
- 90% of member's express satisfaction or above with their participation.
- All staff members participate in one or more professional development activity per year.
- Artistic Director expresses satisfaction with the artistic processes undertaken by the artists.
- Majority of participating artists' express satisfaction with the artistic processes.

The Workshop Program was strengthened in 2016 with an increase of young people participating in the Gorman Arts Centre Workshops from 136 young people in 2015 to 155 in 2016. This was in part due to the changes to the age cohorts and with the addition of a new 16 – 18 years' Workshop. The Holiday Workshop Program maintained interest with consistent increases in sizes across the year with 55 young people in 2016.

CYT prides itself on allowing young people to express themselves in all facets of their development. Therefore, it is paramount that they can provide feedback on their experiences in CYT activities. Satisfaction rates continue to reflect trends from previous years that over half of all young people believe their overall experience to be very good or excellent.

Professional Development for all artistic staff was a highlight for 2016. All tutors, regardless of where and what they taught accessed professional development sessions throughout the year. In Semester One, the CYT Artistic Director lead all tutors in a practical session

as a part of their induction. In Semester Two, tutors participated in a practical movement workshop with Dance practitioner, Jamie Winbank. The Artistic Director maintained strong working relationships with tutors and artistic staff providing advice and guidance where required. The approval of all tutor's programs continued to be implemented with structured sessions available upon request, particularly for new staff.

Goal Two

Quality Artistic Product

To create high quality innovative theatre workshops, performances and projects.

Key Performance Indicators

- Deliver at least one major production per year.
- Develop at least one new work per year.
- Engage in one creative collaboration/partnership per year.
- Achieve positive peer review and critical feedback.
- At least one project developed by Creative Panel: Artistic Leaders Group

As a part of the overall artistic program, 2016 saw the successful delivery of three separate productions, based on the needs of the age groups of young people involved. These productions were a significant highlight of the year, providing opportunities to not only provide high quality and varied artistic opportunities for young people to develop skills and work with professional artists, but also as a way for the company to successfully market itself to the Canberra community. As mandated as a part of the overall mission of the company, the works are developed collaboratively with the young artists themselves, ensuring their voices are heard. CYT engaged in two worthwhile and fulfilling partnerships in 2016, with the Canberra Dance Theatre's GOLD Company for *The Verbatim Project* and our regular supporters of the CYT Ambassador's Program, Canberra Theatre Centre.

A highlight of the year was the increased recognition of the company within the wider ACT arts community. CYT received recognition from The Canberra Times identifying *Antigone – The Greek Project* as one of the top five 2016 productions in Canberra. The CYT Artistic Director also received a Canberra Critic Circle Award for, 'revitalising

and advancing Canberra Youth Theatre through three productions'. This critical feedback from artistic peers added to the recognition already received from our young people and their families.

The Creative Panel: Artistic Leaders Group, was not implemented and was recognised as being an ineffective method to maintain artistic integrity. The Artistic Director and General Manager, along with the support of the board, have maintained strict processes for programming artistically important work. Through the appointment of skilled new board members in this field alongside the significant professional development of the Artistic Director and consultation with a variety of networks throughout Australia, CYT has maintained noteworthy programming.

Goal Three

Effective Pathways

To create ongoing opportunities for young people, emerging and established artists/practitioners to make transitions in their engagement with theatre.

Key Performance Indicators:

- Retention of members and artists.
- Demonstrable transition of members and artists.
- Deliver at least one program of professional development annually.
- Increase the number of members, artists and alumni who utilise the networks, collaborations or mentorships annually.

CYT values the importance of providing tangible and realistic pathway options for young people. In 2016, CYT managed the changes in ages cohorts of young people and programmed new Workshops to ensure the retention of young artists. This has successfully been implemented and will continue to be monitored closely for future years.

CYT was proud of the revitalisation of the Technical Theatre Workshop Program where six enthusiastic young people worked alongside highly skilled professional artists learning the nuances associated with technical production. These young artists completed all production elements for *The Verbatim Project and Antigone – The Greek Project*, developing transferable skills into new opportunities. One young person, who completed this program has been accepted into the Victorian College of the Arts to study a Bachelor of Fine Arts (Production) in 2017, after completing this program at CYT. CYT is also committed to ensuring that these newly acquired networks are accessed in productive ways. Alumni continue to work with the Company in differing capacities through mentoring and teaching. CYT's reputation continues to be strong due to the calibre of staff employed. Further support is also provided through consistent professional development opportunities and interaction with the Artistic Director and their peers.

Goal Four

Developing Audiences

To maintain, build and develop existing and new audiences locally and nationally.

Key Performance Indicators:

- Achieve 80% houses for all public performances.
- Completion of redeveloped website by end of 2011, maintained thereafter.
- One off-site performance per year which attracts new audiences.
- One touring production per year, to perform outside the ACT
- 75% audience satisfaction of major production.

This was a very successful year for CYT productions, with all seasons selling out. This exceeded expectations

and was another method to gauge the increased interest and overall satisfaction in the company this year. CYT was excited to launch the new website in May 2016, reflecting the transition the company has taken in the last two years, ensuring consistency across the entire brand. CYT recognised in mid-2015 the need to reengage with the ACT community allowing for the development of new audiences and CYT young artists aged 13 – 17 years performed in two new works outside Gorman Arts Centre and the ACT. The National Multicultural Festival took place in February, where young artist had to learn the challenges associated with performing in non-traditional theatre settings. CYT artists also performed in Googong, New South Wales at the Boogong Halloween event as roving performers.

Goal Five

Good Governance

To maintain organisational excellence through good governance and best management practices.

Key Performance Indicators:

- Maintain cash reserves of at least \$115,000.
- Maintain existing government and other funding.
- Achieve new sources of funding including in-kind support.
- Report annually against strategic Business Plan.
- At least 8 Management Committee meetings are held per year.
- The qualifications and experience of the Management Committee meets the requirements.

As identified in the Financial Statements, the 2016 audit maintained strong reserves of \$233,013. CYT continues to be identified as a Key Arts Organisation by the ACT Government and this support is in the form of operational

funding. 2016 was the first year that Australia Council funding was not available and this saw the refinement and adjustment of the production budget in order to produce high quality works. CYT continued to work in strong partnership with Ainslie and Gorman Arts Centres, who supported the company through generous in-kind contributions. CYT also worked with Canberra Theatre Centre for the CYT Ambassadors program and are looking forward to expanding this program in 2017. The Board continued to support and govern the organisation with seven meetings held in 2016. The Board appointed two new members throughout the year to match the skills required for the organisation. Evaluation against the business plan occurred through various levels of reporting and acquittals undertaken by the Co-CEO's and Board.

Successes

- Strong financial positions maintaining cash reserves of at least \$115,000, (\$233,013 – CYT 2016 Audited Accounts).
- Increased strategic fundraising approach to diversify income with increased community involvement.
- Achieved positive peer review and critical acclaim for all productions and increased interest by local media.

Challenges

- Australia Council for the Arts funding cessation impacting on the employment of professional creatives to direct CYT productions. To reduce costs, all shows were directed by the CYT Artistic Director, increasing overall workloads. While manageable, this is not a long term or sustainable solution.
- CYT trialled programming workshops in outer metropolitan area of Canberra, (Tuggeranong and Belconnen) Due to a lack of understanding of CYT programming and an inability to reach to right audiences within the designated time frame, these workshops did not receive the required enrolment numbers.

Organisational Evaluation

2016 continued to be a year of consolidation and implementation of current processes, being in the unique position to consistently implement protocols without requiring change. Stability in staffing meant that the organisation could communicate to communities the collective vision of the organisation, ensuring confidence in our members. The organisation's artistic program continued to be a highlight for CYT with the Workshop Program increasing in scope and new audiences accessing CYT productions. 2016 was the first year that Australia Council funding was not available for productions. After careful consideration and responsible financial management, it was also determined that the C Block Theatre would be best utilised when managed by Ainslie and Gorman Arts Centres. This allowed for the space to be used more frequently by the wider community, rather than being dormant for large periods of time during the day. This was a mutually beneficial decision made by the two companies, as Ainslie and Gorman Arts Centres were interested in reactivating the space, alongside increasing their income opportunities. However, this did mean that the Production and Technical Manager position was no longer tenable at CYT.

Staff

2016 was a successful year of stability for the company regarding its core staff. The Administration and Marketing role was vacated at end of January, and quickly filled with little vacancy time. The beginning of the year commenced with a new staffing arrangement of the Business and Development Manager moving to the full time General Manager role, again maintaining stability for the organisation. With the loss of the Production and Technical Manager role, this then reduced staffing from two full time roles and three-part time staff (3.61 FTE) to two full time and two-part time staff, (2.9 FTE). Although this is a reduction, due

to the clear description of roles and responsibilities, all business and artistic operations were managed successfully.

Core staff participated in a new initiative where they attended a staff excursion and performance in Sydney in April 2016 as a part of an overall team exercise. Core Staff also updated their first aid training in September and December, as well utilising online resources and webinars for further professional development, throughout the year.

Funding and Fundraising

As outlined above, (Organisational Evaluation), CYT received notification that ongoing funding support would not be provided by the Australia Council for the Arts after 2015. Although a potentially challenging time for the organisation, this news was anticipated early and several processes could be implemented in the short term, to ensure the financial stability of the organisation. CYT continues to be generously supported by the ACT Government and is recognised as a Key Arts Organisation and CYT will be reapplying for this core operational funding in 2017. CYT strategically planned for new fundraising activities to aid in the diversification of income. CYT programmed an inaugural fundraising event, The CYT Night Out, which was an outstanding evening, raising substantial funds as well as developing opportunities for new relationships with local businesses and the wider community.

Marketing and Communications

CYT had a successful year in all aspects of marketing and communications. CYT maintained ongoing strong relationships with BMA Magazine and the Canberra Critics Circle and gained new relationships with Canberra Weekly, City News, ABC Radio, Capital Radio and The Chronicle.

CYT continued to establish a strong social media presence in 2016, increasing 121 followers on Facebook, 52 on Twitter and 127 on Instagram over a seven-month period. In the latter half of the year, CYT launched on LinkedIn, which will be an ongoing element of our social media planning in the future. Social media is CYT's greatest asset for marketing, reaching our target audience consistently, also increasing in an international presence with new followers such as Frantic Assembly from the United Kingdom. Alongside this social media success, the online newsletter continued to be an important source of information for CYT members and subscribers. The reach for this publication is almost 1000 subscribers.

CYT productions gained outstanding reviews for *The Verbatim Project* and *Antigone – The Greek Project*:

- 'This is the kind of cross-generational collaboration that shows why groups like Canberra youth theatre and gold need to exist.' – Alanna Maclean, The Canberra Times.
- 'Their performance skills do much to affirm the quality of actors coming from Canberra Youth Theatre's brilliant program.' – Trevar Alan Chilver, Foyer Talk.
- 'This earliest but chronologically last of Sophocles' three Theban plays is the perfect choice for Canberra Youth Theatre, who, in beautifully articulate, crystal-

clear interpretation, bring the audience up to speed with this dismal tale...' – Helen Musa, City News.

The Verbatim Project had an extremely successful production season, which engaged new communities across the ACT region, as well as garnering interest from The Australian Theatre for Young People's (ATYP) Cameo program. The cast will be touring in July 2017, performing at ATYP, Sydney.

Antigone – The Greek Project was also recognised by the Canberra media community and in December 2016, The Canberra Times published this work as one of the top five 2016 productions in Canberra.

With sold out seasons of all productions, radio interviews, and a presence within all Canberra print media, this increased our profile amongst the Canberra community significantly.



Treasurers Report

I am pleased to present the Canberra Youth Theatre (CYT) financial statements for the period of 1st January 2016 to 31st December 2016.

Several significant changes have impacted the financial outcome for last year. Australia Council funding has been cut across the arts sector and CYT was no different. We lost our funding and had to find ways to restructure the company to compensate. As a result, we restructured the management and leadership structure to split the artistic director and business manager roles, which allowed us to better utilise our skills while reducing overall staff numbers. We also changed the way we used our venues and now share the theatre with other companies. Finally, we secured a long-term agreement for premises which provides both stability and financial benefits to CYT.

Despite planning for a small loss last year, CYT finished with an ordinary profit of approximately \$20,000 even though revenue was reduced by \$140,000 compared to the previous year. We achieved this outcome thanks primarily to savings on venue, office, and staffing costs. We show higher expenditure in marketing due to a focus on broadening our funding base to help ensure our long-term viability.

The ordinary profit was increased by a one-off distribution from the unfortunate liquidation of the Jigsaw Theatre Company. CYT and Jigsaw have had a long history of delivering quality youth theatre and we shall put the distribution towards continuing this tradition.

2017 will be another transition year while we work towards our long-term goals, and we project a small deficit over this period, which should be easily covered by the ordinary profit from 2016.

Once again, the board would like to commend the team at Canberra Youth Theatre, led by Alicia Wyatt and Katie Cawthorne. The strong financial position of the company demonstrates their successful leadership, and we look forward to working with them in 2017.

Finally, CYT extends its sincere appreciation to our major government funding provider, artsACT, and all CYT participants, staff, tutors, volunteers, and Board members. Canberra Youth Theatre continues to strive to provide a space for young people to authentically and articulately express their voice through the medium of theatre, and it is exciting to be a part of the family.

Stephen Fischer

Treasurer



**CANBERRA YOUTH THEATRE
COMPANY INCORPORATED**

*Financial Statements
For The Year Ended 31 December 2016*

**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>
Ryan Johnston	<i>Committee Member</i>
Suzanne Howarth	<i>Committee Member</i>
Nicolle Keyes	<i>Committee Member</i>
Karen Vickery	<i>Committee Member</i>
Katie Cawthorne	<i>Co- CEO /Artistic Director</i>
Alicia Wyatt	<i>Co- CEO /General Manager</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 2016 was:

	Year Ended 31-Dec-16	Year Ended 31-Dec-15
Net Surplus/(deficit)	\$ 58,840	\$ 63,418

(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 2016, and the results of its operations and cash flows for the year ended on that date.

Dated this 11TH day of APRIL 2017



Committee Member



Committee Member

STEPHEN FISCHER

Name

NIGEL PHAIR

Name

**CANBERRA YOUTH THEATRE COMPANY
INCORPORATED**

**INCOME STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2016**

2015	INCOME	2016
\$		\$
8,336	Audience Sales	5,069
153,121	Fees & Services	130,833
15,786	Consultancies & Commissions	15,402
5,904	Sponsorship & Philanthropic Grants	53,618
62,064	- Australia Council	-
234,300	- ArtsACT	238,165
50,000	- Other grants	-
16,317	Other Income & Interest	4,444
<u>545,829</u>	Total Income	<u>447,531</u>
	 EXPENDITURE	
5,950	Bookkeeping & Audit	5,992
-	Bad Debts written off	3,500
3,315	Communications	3,261
7,859	Depreciation	3,128
347,883	Employment/ Contractor & On Costs	280,916
2,069	Banking Fees	1,865
12,154	Rent and Running Costs	5,773
6,344	Insurances	5,970
9,135	Marketing Promo Documentation	14,968
21,816	Office Consumables/ Resources	8,180
65,886	Production/Exhibition/Touring	55,139
<u>482,411</u>	Total Expenditure	<u>388,691</u>
 <u><u>63,418</u></u>	 Net Surplus/(Deficit) for Year	 <u><u>58,840</u></u>

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**CANBERRA YOUTH THEATRE COMPANY
INCORPORATED**

**BALANCE SHEET
AS AT 31 DECEMBER 2016**

2015		2016
\$		\$
	ASSETS	
	Current Assets	
116,481	Cash at Bank	34,304
54,626	Term Deposit	220,367
100	Petty Cash	34
11,161	Sundry Debtors	332
10,561	Accrued Income/Prepayments	8,789
<u>192,929</u>	Total Current Assets	<u>263,826</u>
	Non - Current Assets	
10,732	Office Equipment at cost	13,567
(8,761)	Less Provisions for Depreciation	(9,480)
21,373	Theatre Equipment at cost	21,373
(10,819)	Less Provisions for Depreciation	(13,228)
<u>12,525</u>	Total Non Current Assets	<u>12,232</u>
<u>205,453</u>	Total Assets	<u>276,058</u>
	LIABILITIES	
10,040	Sundry Creditors	9,852
6,905	Provision for Annual Leave	12,774
14,336	Fees / Grants in Advance	20,420
<u>31,280</u>	Total Liabilities	<u>43,045</u>
<u>174,173</u>	Net Assets	<u>233,013</u>
	Represented By:	
110,755	Members Funds at Beginning of Year	174,173
63,418	Add Surplus (Deficit) for the Year	58,840
<u>174,173</u>	Members Funds at End of Year	<u>233,013</u>

**CANBERRA YOUTH THEATRE COMPANY
INCORPORATED**

**STATEMENT OF CASHFLOWS
FOR THE YEAR ENDED 31 DECEMBER 2016**

2015		2016
\$		\$
	CASH FLOW FROM OPERATIONS	
397,960	Receipts from Members & Contributors	442,799
4,618	Interest Received	3,487
(520,413)	Payments to Suppliers	(359,953)
<u>(117,835)</u>	Net Cash Flows from Operations	<u>86,333</u>
	CASH FLOW FROM INVESTMENTS	
-	Purchase of assets	(2,835)
<u>-</u>	Net Cash Flows from Investments	<u>(2,835)</u>
(117,835)	Net Total Cash Flows	83,498
289,042	Add Cash Held at Beginning of Year	171,207
<u>171,207</u>	Cash Held at End of Year	<u>254,705</u>
	 <i>Represented By:</i>	
116,481	Cash at Bank	34,304
54,626	Term Deposit	220,367
100	Petty Cash	34
<u>171,207</u>		<u>254,705</u>
	 Reconciliation of Operating Surplus/(Deficit) with Net Cash Flows from Operations	
63,418	Operating Surplus/(Deficit)	62,340
7,859	Depreciation	3,128
(10,359)	Decrease/(Increase) in Debtors	7,329
(6,655)	Decrease/(Increase) in Prepayments/Accrued Income	1,771
(13,999)	Increase/(Decrease) in Creditors	(188)
(132,892)	Increase (Decrease) in Grants / Fees Received in Advance	6,084
	Increase (Decrease) in Provision for:	
(18,955)	- Annual Leave	5,869
(6,252)	- Long Service Leave	-
<u>(117,835)</u>	Net Cash Flows from Operations	<u>86,333</u>

**CANBERRA YOUTH THEATRE COMPANY
INCORPORATED**

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2016**

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 2016**

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 2016**

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

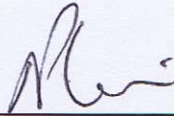
STATEMENT BY MEMBERS OF COMMITTEE

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 2016 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

13th

day of

April

2017