

CANBERRA YOUTH / THEATRE

2017 Annual Report





Who Are We?

Canberra Youth Theatre (CYT) was established in 1972 and is an Australian not-for-profit youth arts company based in the ACT. CYT is supported by its members, the ACT Government through artsACT and Ainslie and Gorman Arts Centres.

Our Purpose

CYT makes theatre so that young people's voices are heard. We aim to develop curious and broad-minded theatre makers and theatre thinkers.



Our Vision

CYT is committed to the artistic development of young people in theatre, aged 7 – 25 years. We provide opportunities for our young artists to explore, extend and develop their skills with emerging and professional practitioners. CYT is a place where young people's voices are heard in a safe and accepting environment.

CYT will,

1. provide opportunities for young artists find their voice through the practice of theatre.
2. provide an opportunity for young people to learn performing arts skills through working with professional performing arts practitioners.
3. encourage young people to participate in the production, promotion and presentation of the performing arts.



Board of Governance

Chair	Ryan Johnston
Deputy Chair	Karen Vickery
Treasurer	Tessa Hammond
Secretary	Peter Hoolihan
Member	Suzanne Howarth
Member	Natalie Liosatos
Co-CEO/Artistic Director	Katie Cawthorne
Co-CEO/General Manager	Alicia Wyatt

Core Staff

Co-CEO/Artistic Director	Katie Cawthorne
Co-CEO/General Manager	Alicia Wyatt
Workshops Coordinator	Stefanie Lekkas
Administration and Marketing Officer	Jessica Baker

Tutors

Jessica Baker	Anna Johnstone	Zoe Swan
Errenn Ball	Pablo Latona	Kimmo Vennonen
Tracy Bourne	Stefanie Lekkas	
Ketura Budd	Kate Llewellyn	
Katie Cawthorne	Kitty Malam	
Stephen Crossley	Caroline O'Brien	
Robin Davidson	Charlotte Palmer	
Casey Elder	Ruth Pieloor	

Artists and Production Creatives

Jessica Baker	Claire Granata	Ruth Pieloor
Errenn Ball	Julian Hobba	Emily Sheehan
Tracy Bourne	Anna Johnstone	Kimmo Vennonen
Ketura Budd	Kate Llewellyn	Jamie Winbank
Stephen Crossley	Kitty Malam	

Emerging Artists and Production Creatives

Lucinda Antcliff	Jamie Johnston	Yarno Rolling
Caitlin Baker	Ella Krugeris	Brynn Somerville
Jayden Beattie	Stefanie Lekkas	Amber Spooner
Jett Chudleigh	Ebony Lyons	Susie Todd
Brenton Cleaves	Jasmine Lyons	Mia Tuco
Ellie Dean	Kitty Malam	Kiah Zeller
Aram Geleris	Shaylah McClymont	
Lara Holt	Isha Menon	
Ethan Hamill	Charlotte Palmer	



Chair's Report

Ryan Johnston

Canberra Youth Theatre is, and always has been, a safe and accepting place where young people's voices are heard. Within this environment CYT provides the opportunity for young people to develop their skills in performance with professional arts practitioners, in the process facilitating their development as authentic and broad-minded theatre makers.

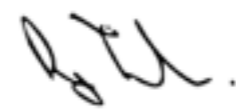
2017 has been an incredibly successful year for CYT. Enrolments in the company's Workshop Program increased by 15%, compared to 2016 allowing more young Canberrans than ever before to work with professional tutors and peer ensembles to devise work that matters to them. The Production Program was a particular highlight this year, with young people participating in three productions, including our first festival by, with and for 7 – 12-year olds. In addition to these productions for specific age groups, CYT also embarked on a highly successful tour of *The Verbatim Project* to Sydney, where it was performed at the Australian Theatre for Young People in Walsh Bay. These productions and tour combined to increase CYT audiences by 126% on 2016. This popular success was mirrored by considerable critical success as well, as was evident in the considerable media coverage CYT productions attracted throughout the year.

Importantly, 2017 was also a strong year for the company financially and, after several years of consolidation, CYT has accrued reserves of just over \$200,000. This provides the Company with excellent stability and security at a time when public arts funding, and funding for youth arts in particular, is increasingly uncertain. This reserve also provides

CYT with the opportunity to invest in important new artistic opportunities for young people to work with professional creatives in 2018. Many supporters have contributed to this success. We thank the ACT Government through artsACT, Ainslie and Gorman Arts Centres, Canberra Theatre Centre and netier IT. We would also like to thank Creative Partnerships Australia's Plus1 Funding Program for supporting *The Verbatim Project* tour to Sydney, as well as the many members of the CYT and broader Canberra community who donated to make this tour possible.

CYT has been fortunate to be guided by a skilled and committed Board, and I thank all Board members for their strong support over the past year. I particularly thank the executive team, Katie Cawthorne and Alicia Wyatt, for their expertise, dedication and passionate belief in the importance of a society that listens carefully to what its youngest members have to say. Throughout the year Katie and Alicia have also been supported by an excellent and enthusiastic staff including Jess and Stefanie.

Finally, I would like to thank all CYT participants. Over the course of 2017 your work challenged, confronted, inspired and impressed us, and I wish you all the best for 2018.



Ryan Johnston

Chair 2017

Artistic Director's Report

Katie Cawthorne

This was the year to explore "being me". To interrogate our own identities, our thinking, our beliefs, our actions and to embrace difference and individuality. We approached this concept in our workshops, our productions and our discussions at CYT, developing a greater self-awareness in our young artists and creating opportunities for our adult creatives, tutors and staff to reflect on this concept also. If we better understand our own actions, we can empathise with others more readily.

Our three major theatrical productions delved into new performance mediums, providing our artists and audiences with a broader understanding of what theatre can be. The inaugural *i'm me festival* was a fantastic success, with the evening selling out, and a four-hour program of seven rotating performances in various locations at Gorman Arts Centre. Our audiences were exposed to roving comedy, dance theatre, theatre with song, circus, monologue and immersive theatre, all developed by the individual casts and their directors. CYT was incredibly proud to present the premiere reading of a new playscript written by Julian Hobba – *SKYWHALE, A PLAY WRITTEN FOR TEN CHILDREN*, a beautiful work, read by a cast of ten performers aged 7 – 12 years.

poem every day, CYT's Company Ensemble work, pushed boundaries within Canberra's theatre environment, particularly in its presentation at Ainslie Arts Centre. This season was sold out again and the responses to the work were more intense than we've seen at CYT, we believe due to the immersive experience of the work. Our final work *versions of us* provided our 13 – 18 year old artists with the opportunity to develop a brand new scripted work with professional playwright and CYT alumnus Emily Sheehan. This work explored the world of the realistic and post dramatic, requiring thorough dramaturgical comprehension from the cast to deliver the work to an audience with clarity.

Our incredibly successful 2016 work *The Verbatim Project* was privileged to be offered a second Canberra season in 2017, by the Canberra Theatre Centre at the Courtyard Studio. This sold out season provided great momentum for the tour of the work to the Australian Theatre for Young People in Sydney in July. This experience was absolutely invaluable to our cast of 14 – 16 year olds, our technical crew, our senior GOLD dance troupe and CYT staff and families. We received so much support for this tour, especially from the ACT, demonstrating the belief this region has in Canberra Youth Theatre.

The Workshop Program in 2017 saw many new faces, along with the incredibly loyal, returning young artists across the age groups. All workshops throughout the year responded to the given semester themes, always linking to the artistic program concept of "being me". In Semester 2, I felt fortunate to be involved in many of the conversations taking place in our workshops. These resulted in a depth of performance I hadn't previously seen in our workshop program and a clear autonomy from our young artists as they voiced their opinions on issues current to them.

I felt a new confidence in the work of Canberra Youth Theatre in 2017. An assuredness amongst the staff, creatives, artists and audience that this is who we are, and this is what we do. A clarity amongst our community became evident and a trust that CYT will continuously aim for new heights as we move forward in our mission to provide a strong platform for young people's voices to be heard.



Artistic Evaluation

Workshop Program

Gorman Arts Centre Workshop Program

174 young artists participated

647 audience members attended

12 artists employed

The content of the Workshop Program is driven by the young artists and facilitated by the tutor. The semester is built around skill development as well as content exploration and moves towards a major performance outcome that is a high quality theatrical work. Twice within the semester, families are invited to join us at CYT: during Family Week, where they observe the last 30 minutes of a class and have the opportunity to participate; and again, for the final performance and is an opportunity for our young artists to show family and friends what they've created during the program.

'Each ensemble provides a place where young and emerging artists can be creative and actively develop fundamental theatre making skills. Through theatre games and performance technique training, our young artists develop, extend and strengthen fundamental skills in improvisation, voice, movement, character development, storytelling and theatre making in a variety of styles and structures.'

**CYT Business Plan
2017 – 2021 Artistic Plan p 10, Workshop Program.**

This year again saw an increase in enrolments across all workshops in both semesters. There was no change to the structure and cohorts of the workshops to meet the needs and requests of the community. In 2017, our young artists explored the concept of what it is to "be me", considering identity and the artists' current views of their positions in the world.

Thank you for letting us have the opportunity to see Z's CYT workshop and hear about what Anna is teaching them. We thought Anna did a great job at explaining the activities, how they help performers learn and how effective it can be in a performance. Knowing what you are working on really helps us talk with Z about the ensemble activities she is doing. Thank you for all you do...

CYT Parent

Primary Schools Program

Aranda Primary | Lyneham Primary | North Ainslie Primary | Red Hill Primary | St Vincent's Primary School | Turner School

159 young artists participated

595 audience members attended

6 artists employed

CYT maintained strong partnerships with a number of primary schools in Canberra as a part of the Primary School Workshops Program, adding St Vincent's Primary School to our schedule. This program is designed to introduce young people to drama through weekly one-hour workshops after school. Created for young people aged 7 – 12 years and similarly to the Gorman Arts Workshop Program, these workshops aim to build confidence and develop fundamental skills in voice, creative exploration, movement, improvisation, communication, characterisation and theatre making. Aranda Primary and Red Hill Primary continue to administer the enrolments, while the CYT Workshops Coordinator manages the remaining schools, (Lyneham Primary, North Ainslie Primary, St Vincent's Primary and Turner School).

As per the Gorman Arts Centre program, families were able to participate in Family Week programming as well as the End of Semester performances.

Holiday Workshop Program

36 young artists participated

84 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 short performance. The Spring Holiday program (October school holidays) was cancelled for the first time in over three years, due to insufficient enrolments.

Technical Theatre Team

3 young artists participated

3 artists employed

In 2017, we continued to implement the Technical Theatre team, as well as offering an advanced program for 2016 participants. CYT continues to explore the Technical Theatre program, responding to the needs of young people. The success of the advanced program in 2017 has provided tangible and accessible pathways and as such, a young participant has been employed as an emerging lighting and sound designer for aspects of the 2018 artistic program. In 2017, three young people participated in the program and worked on all four productions. Two of these participants also travelled to Sydney for *The Verbatim Project* Tour to The Australian Theatre for Young People, (ATYP), again providing another opportunity to be exposed to theatre production employment possibilities.

Overall CYT has allowed me to grow, develop my knowledge and showcase ideas that I have throughout the productions that I have worked on with the Technical Theatre team in 2016 and now currently the Advanced Technical Theatre Team. CYT has given me so many amazing opportunities.

CYT Young Artist

Masterclasses

Audition Intensive

10 young artists participated

2 artist employed

After running an eight week long (Saturdays) course on audition preparation previously, CYT decided to move to a weekend intensive model in 2017, programming it in September to align with the upcoming national auditions for various Drama schools, including National Institute of Dramatic Arts (NIDA), Western Australian Academy of Performing Arts and Victorian College of the Arts.

The course was run by NIDA graduates actor Ross Walker (originally a Canberran) and Katie Cawthorne, along with

professional actor, Caroline O'Brien who worked with ten young artists preparing to audition in the near future. This new model worked well with our participants commenting that it was easier to fit into their schedule and allowed them to work with the actual monologues required by the schools, due to the new timing. Four participants auditioned for drama schools at the end of the year, two of whom were called back, with our long-standing artist Mia Tuco gaining a place in the Bachelor of Acting course at the Victorian College of the Arts.

Working with Canberra Youth Theatre has given me access to a very special space that is the only one of its kind here in Canberra. As a young person looking to develop my skills in theatre, I found that more often than not theatre programs designed for young people provided fun spaces to play and explore, but rarely trained you with rigour and to the standard of professional theatre.

CYT Young Artist

Workshops By Design

Marist College

19 young artists participated

1 artist employed

CYT saw a reduction in school participation for the Workshops By Design program, with one workshop implemented. While there were a number of enquiries to the program, with programs and quotes provided, there were fewer bookings made compared to 2016. Marist College participated in the program in August and explored the Suzuki method for their Workshop By Design. Their training included specificity of movement, isolation, oppositional tension, awareness of centre, breath control, groundedness and focus.

Production Program

The purpose of the Production Program is to provide new opportunities for a wide age range of young artists with diverse abilities. The carefully designed programming provided scaffolding for our young artists to further develop their skills. It is key for our young members to be exposed to a variety of theatre styles and theatre creators. Each year, the Artistic Program aims to incorporate three works that are age specific to scaffold the learning and development of our young artists.

i'm me festival

31 March

Gorman Arts Centre

31 young people – cast

2 young people – production and technical crew

1 young person – emerging director

8 artists employed

175 audience members

This was a massive undertaking for CYT, artistically, logistically and financially. With thirty-one performers cast in eight brand new works, directed by eight industry professionals, *i'm me* was intended as a performance festival for 7 – 12 year olds, with the works being performed and created by this age group.

ACT playwright Julian Hobba also came on board to write a work specifically for this age group called *SKYWHALE, A PLAY FOR TEN CHILDREN*. The process of development only allowed for three major rehearsals, requiring the directors to do a considerable amount of planning outside of the room. What was achieved in this time was outstanding.

The festival itself took place from 5pm – 9pm with 175 audience members attending. Seven contrasting new



works of theatre were presented in seven different styles, with all of the content coming from the young people performing. The evening was incredibly successful, with audiences being exposed to new theatrical styles, along with making flower crowns, eating crepes from Le Breton Crepes food van and joining in with the giant dance party at the end. CYT was able to engage a number of emerging artists also to perform, DJ, assistant direct, technically produce and assist with crowd control.

CYT and the *i'm me festival* was generously supported by the Capital Arts Patrons Organisation – The Canberra Weekly Award with funds going directly to artist fees.

The company will look to programming this festival every two years with a view to including other youth arts organisations from within the ACT and the nearby regional area.

And what a festival! What amazing creative kids we all have. Thanks to all you wonderful CYT people – we love what you do.

Audience member

The Verbatim Project (2016) Tour

14 and 15 July Canberra Theatre Centre

19 – 22 July Australian Theatre for Young People, Sydney

10 young people – cast

6 Canberra Dance Theatre's GOLDs Company members – cast

2 young people – production and technical crew

1 artist employed

176 audience members (Canberra Theatre Centre)

225 audience members (ATYP)

Our highly successful 2016 production *The Verbatim Project* was remounted for two seasons, one at the Canberra Theatre Centre to sold out audiences and one at the Australian Theatre for Young People in Sydney. The original cast spent a week rehearsing and reworking the show, as many changes had occurred over the year since we first performed the work. New video footage was added, along with new choreography and staging for some of the original sections. It was an amazing opportunity for our cast and technical team to be able to experience this, all of whom rose to each new challenge and thrived in the new environments in which they performed.

In Sydney we were able to visit Sydney Theatre Company and Belvoir Company, seeing professional theatre and meeting a number of people involved in the industry. CYT are incredibly thankful for the support of the Canberra community, who demonstrated great pride in our achievements, as the only theatre company in the ACT to tour interstate in 2017.



poem every day

17 – 19 August

Ainslie Arts Centre

9 young people – cast

3 young people – production and technical crew

2 young people – emerging makeup artists

4 artists employed

206 audience members

Using the poetry of CYT alumnus Joshua Bell, the Company Ensemble devised an immersive piece of theatre investigating the premise “don’t hide your weirdness” which is found in one of the poems. The cast and co-directors – Tracy Bourne and Katie Cawthorne – looked at what society considers to be “weird” and deduced that this is what makes us unique and creates an interesting world in which to live. Rather than respond literally to the poetry, the cast responded symbolically through movement, song and soundscape to convey their thoughts around weirdness. The performance took place over three evenings at Ainslie Arts Centre, utilising the Main Hall, the function room and the hallway between the two, taking the audience on a journey of recognition and acceptance of uniqueness and individualism. Our technical theatre team, along with their tutors Stephen Crossley and Kimmo Vennonen designed a beautiful space, creating a place of warmth and comfort for our audiences to walk into, using original sound design and very cleverly employed lighting in a non-traditional theatre setting. Our audiences responded with joy, sadness, hope and overall a feeling of connectedness, with many joining the dance party at the end of the show.

Canberra Youth Theatre is brilliant and their latest performance ‘poem every day’ was a wonderful experience, so glad I went along with my inspired 14-year-old.

Audience member



versions of us

12 – 14 October

Ralph Wilson Theatre, Gorman Arts Centre

12 young people – cast

2 young people – production and technical crew

6 artists employed

220 audience members

Our 13 – 18-year-old artists cast in this piece, worked with playwright and CYT alumnus Emily Sheehan and co-directors Jess Baker and Jamie Winbank, to create this touching and truthful play looking at the different versions of ourselves that we play as we explore our identity through adolescence. The team worked closely together during two creative developments, during which Emily wrote the script, and then collaborated in the room during the rehearsal process. This was a new experience for most of our young artists who had previously only worked in a devising capacity and have now learned new skills in script development and realisation. There were a number of confronting moments within the play which our performers, technicians and audiences handled with sensitivity and ease. This final production for 2017 resulted in another sell out season and some excellent reviews.

The program says that the creators sought to avoid “the fake teen angst stereotype”, and they certainly achieved this. At every juncture, I found myself invested in the characters’ lives, and empathising with the angst they were expressing. The balance achieved to establish an angst that doesn’t feel forced is a worthy accomplishment, and the writer, director and performers should be proud of it.

Review – Trevar Chilver, Foyer Talk



National Multicultural Festival

February City Centre, Canberra

7 young people – cast

A short ensemble piece was developed for the National Multicultural Festival in February called *Connections*. It was devised by seven 13 – 17-year olds and performed in three different locations on the day. Despite the particularly bad weather, the work gathered large crowds, provided an extra theatre making opportunity for the artists involved and allowed CYT to be seen in an unfamiliar setting by a broader audience.

CYT Audience

March – December

Canberra Theatre Centre, Ralph Indie Program, The Street Theatre, You Are Here Festival

11 young people participated

The CYT Audience program, (previously known as the Ambassadors program) was again highly successful, with 11 young people, from 15 – 18 years, coming together from varying schools in the ACT region to view nine different theatrical productions. These were from the Canberra Theatre Centre, Gorman Arts Centre, The Street Theatre as well as the You are Here Festival. Audience members also viewed two works from CYT including *poem every day* and *versions of us*. CYT was pleased to be able to expand the program offered to young people, including developing works, smaller independent theatre as well as larger mainstream productions. The Audience program continues to be an important aspect for CYT’s programming as it provides an important opportunity for young people to gain greater exposure to theatre without the barrier of cost.

Just a quick thank you again for this great program, as we’re coming to the end of the year. My daughter, – has really enjoyed it and it’s been a great way to get her thinking about theatre in different ways and with likeminded young people.

CYT Parent

Sounding Board

8 young people participated

1 artist employed

Our inaugural Sounding Board was a hive of imagination and energy as a group of young CYT artists between the ages of 10 – 17 vigorously discussed what they currently love about CYT and what they would like to see developed or initiated. Interestingly there was a resounding desire for more inter-generational opportunities, as well as further opportunities to try different roles within production. Sounding Board proved itself as an excellent program to listen to our young people’s ideas, which can then assist in the Artistic Director’s programming for the following years, along with gauging where the current programming is sitting amongst our young artists.



Organisational Evaluation

Governance Report

Board of Governance 2017

Chairperson

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.

Deputy Chair

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.

Secretary

Peter Hoolihan (joined 2017)

Peter Hoolihan is a solicitor with Griffin Legal, currently working in the areas of commercial law, property law and corporate governance. Peter is a registered solicitor in the Supreme Court of the ACT and in the High Court of Australia and is a current member of the ACT Law Society. Peter has been involved in a wide range of legal matters including corporate governance matters for multiple not-for-profit and charitable organisations, residential and commercial conveyances, sales of businesses and intellectual property matters. Peter previously worked in regulatory government within the Therapeutic Goods Administration, as part of a team who regulated clinical trials within Australia for new medications. Peter has a background in the creative arts, performance and drama having been involved in multiple productions both on stage and off. His connection with Canberra Youth Theatre goes back to 2013 and ever since he has been an avid supporter of CYT. He is excited and enthusiastic to be a part of the CYT Board and hopes he can be a valuable contribution to CYT community and culture.

Treasurer

Tessa Hammond (joined 2017)

Tessa Hammond is a Senior Consultant with BellchambersBarrett. Tessa is currently working on a diverse range of internal and external audit engagements across a variety of sectors and industry types. Tessa has been involved in a wide range of audit engagements including external audits for not-for-profit and charitable organisations, together with risk management engagements and financial controls assessments. Having grown up in the Ainslie area, Tessa looks forward to submerging herself in the CYT community.

Member

Suzanne Howarth (joined 2016)

Suzanne Howarth (BA LLB Sydney, LLM Melbourne, GAICD) has over thirty years practical legal experience in the public and private sectors in both Australia and the United Kingdom. She is also a member of the St John's Reid Parish Council, St John's Care Management Committee

and Diocesan Synod for the Anglican Diocese of Canberra and Goulburn and an Adjunct Fellow within the School of Law at Western Sydney University. Currently Suzanne is one of the supervising lawyers at the University of Canberra Legal Advice Clinic for small business as well as being a member of the International Lawyers Committee of the ACT Law Society, University of Sydney Canberra Alumni. Suzanne has also been a member of the Board of Governance at Canberra Girls' Grammar School and for Cystic Fibrosis ACT.

Member

Natalie Liosatos (joined 2017)

Natalie Liosatos is a parent of two CYT performers. Her eldest child has been associated with the company for the previous 10 years, beginning with the primary school workshop program and now in the 16-18-year workshop. Her younger child is starting her CYT journey this year in the 7-9-year-old workshop. She has a background in the Community Sector, including experience as a Youth Worker. She has worked with young people and adults who have experienced mental health issues, drug and alcohol issues and other associated problems. She is currently employed in the Australian Public Service in Child Well-being role. Natalie is a current committee member for DORIS Women's Refuge and has been a member of the Griffin Centre Board of Management.

Co-CEO/Artistic Director

Katie Cawthorne (joined 2015)

Katie completed her Masters of Fine Arts in Directing at the National Institute of Dramatic Arts (NIDA) in 2015, after previously qualifying at Flinders University (Bachelor of Arts) and the University of Melbourne (Graduate Diploma of Education). Katie began directing in 2002, producing work in Mexico, Darwin, Sydney and Canberra such as *Cloudstreet*, *Morning Sacrifice*, *Doña Rosita*, *A Dybbuk*, *Così*, *Two Weeks With The Queen*, *Look Look*, *Little Shop of Horrors*, *Ill and The Tree*. She became the Artistic Director of Canberra Youth Theatre in January 2015 and has since directed *SKIN*, *The 24 Hour Butoh Project*, *The Verbatim Project*, *The Greek Project – Antigone* and *poem every day with CYT*. Katie has also directed short works for *Warehouse Circus*, *NIDA*, *The Public Theatre* (Design Canberra Festival) and is currently working with *Aspen Island Theatre Company* on a new play written by Julian Hobba. Katie is co-founder of *The Anchor* theatre company, which produced its first show, *How Are You?* at *The Public Theatre* in 2015 and is currently working on its

next piece for 2018.

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 a MBA candidate with her master's Degree due for completion in 2018.

CYT Constitution

Board members participated in seven board meetings in 2017 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 ensures that all members disclose conflicts of interest as per, section 43 (a-c) 1 & 2. The CYT Board has identified the need for the current constitution to be updated. As such, in 2017 explored options for the development of a new constitution. This will be reviewed in 2018.

Core Staff 2017

Co – CEO/Artistic Director | Katie Cawthorne

Refer to bio on page 15

Co-CEO/ General Manager | Alicia Wyatt

Refer to bio on page 15

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 a few years ago, Stefanie was thrilled to be a part of CYT's Company Ensemble from 2015-17. She has also enjoyed assistant and substitute tutoring with CYT over the past couple of years. 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 | Jessica Baker

Jess 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 worked on recording her original songs with Studio 68 in 2017.

Supporters and Partnerships

Canberra Youth Theatre was supported by the Capital Arts Patrons Organisation – The Canberra Weekly Award for the *i'm me* festival.

Supported by



Supported by:

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THEATRE
CENTRE

ATYP

Australian Theatre
for Young People

creative
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australia

netier.



Program Outcomes

In 2017, Canberra Youth Theatre commenced the first year of its five-year business plan for 2017–2021. This new plan reinforces the stable position of the organisation. After a period of consolidation, and strong governance, CYT is positioned for the next five years to focus on working with young people to create art that matters to them.

This plan focuses on three core goals, artistic, governance and community. There are a number of strategic activities that underpin these goals and associated key performance indicators, (KPIs) that will be used to monitor the achievement of these goals over each year.

CYT has had another successful year across all areas of operations. With a focus on making theatre so that young people's voices are heard, we believe wholeheartedly that we are facilitating the journey for young people to become curious and broad-minded theatre makers and theatre thinkers.

Goals

Sound Artistic Process

1. CYT will nurture a path for Theatre Makers through providing training, tangible leadership and mentoring opportunities.
2. CYT will expose the company to a wide range of theatre forms to enable excellence in theatre making.
3. CYT will embed a culture of inclusivity and mindfulness to enable young artists to take risks in their own work.

Key Performance Indicators:

- Provide at least one emerging artist role, (e.g. director, designer) on each production for each year.
- Provide practical Professional Development opportunities twice yearly for all staff, tutors and creatives.
- The Artistic Director is to program theatrical content and form annually to be implemented by tutors and creatives.
- Annually develop and program the Workshop Program, Production program and Emerging Artists Program

2017 was an important year of growth for CYT. The company enjoyed sold out seasons for all of its performances, experienced increased participation rates in its Workshops and Productions and maintained strong internal processes with a stable staffing structure. CYT ensured strong relationships with Ainslie and Gorman Arts Centres, Canberra Theatre Centre and the Australian Theatre for Young People over a number of different aspects of our programming. CYT believes it is vital to maintain strong artistic partnerships with other companies throughout the ACT and beyond and we look forward to continued growth in the future.

Successes

- Strong financial positions maintaining cash reserves of at least \$115,000, (\$216,803 – CYT 2017 Audited Accounts).
- Increased strategic fundraising approach to diversify income with increased community involvement.
- Continued strong support of CYT productions with continuing media coverage and audience growth throughout the ACT.

Challenges

- Community engagement with non-arts organisations and the development of the Workshops By Design program. While CYT actively increased promotion with secondary schools and local organisations, initial enquiries and opportunities to quote did not materialise into bookings. CYT has continued to seek advice as to the most appropriate ways to engage.
- While CYT is committed to developing opportunities for our young people to work with professional artists, the organisation also sees the importance of ensuring emerging creatives are able to work with young people in our productions and workshops. CYT is determined that more scaffolding is required to support emerging creatives. In 2018, we have put greater structures in place to support their development when working in a professional setting. This will be included in all planning and debrief sessions.

Staff

2017 was another year of stable staffing for CYT with all core staff being at the organisation for at least two years. This has ensured that there is a strong awareness of the vision and mission of the organisation with all staff actively contributing to all facets of the company over the year, providing new insights and improvements.

Professional development continued to be a priority for core and tutor staff. The CYT Board mandated an increase to the budget for professional development to ensure that there are opportunities for staff to upskill. CYT Core Staff attended a staff excursions seeing work at Belvoir St Theatre in Sydney in April. The Artistic Director and General Manager were also able to meet with ATYP staff at this time, in preparation for the upcoming tour in July.

Core Staff updated their first aid training at the end of the year, as well utilising online resources and webinars for further professional development. The Administration and Marketing Coordinator also attended a structured short course at CIT to improve her skills in design and editing.

Tutor staff participated in two professional development opportunities in 2017. The first session was at the beginning of the year and facilitated by the company Artistic Director. The second session in Semester 2 was a vocal workshop facilitated by Tracy Bourne.

Funding and Fundraising

CYT continues to be generously supported by the ACT Government and is recognised as a Key Arts Organisation. CYT will be reapplying for this core operational funding in 2018. This year, CYT received funding from Creative Partnerships Australia from the Plus1 Program.

CYT successfully fundraised in our community for *The Verbatim Project* Tour to Sydney. As we successfully reached our fundraising target, Creative Partnerships Australia matched these funds. CYT developed a more structured approach to fundraising in 2017 and commenced a calendar of fundraising opportunities to align with specific times in the year, (the end of the financial year and Giving Tuesday in November). Alongside the second *CYT Night Out* also in November, CYT has commenced a more targeted approach to donating and we look forward to expanding on this in 2018.

Marketing and Communications

CYT had a successful year in all aspects of marketing and communications. 2017 was a year of expanding its connections with ACT media, engaging with the Woroni online publication at ANU, Canberra photography blogger *Life in Canberra*, as well as new reviewers for our productions from Foyer Talk, City News and Sydney Arts Guide.

CYT's social media presence continued to increase across all platforms, with over 100 new followers on Facebook, 52 on Twitter and 158 on Instagram over a ten-month period. Social media continues to be CYT's greatest asset for marketing, reaching our target audience consistently. CYT is also exploring video content across all of its platforms as an effective way to tell our stories.

Alongside this social media success, the online newsletter continued to be an important source of information for CYT members and subscribers. In 2017, CYT increased its subscribers by over 300.

Treasurers Report

As Treasurer of Canberra Youth Theatre (CYT), I am pleased to present the audited financial statements for the financial year ended 31 December 2017.

Financial Performance

CYT has had another challenging but successful year in 2017. One in which CYT navigated continued downward pressure on national arts sector funding, while ensuring quality artistic programming remained. Through careful risk management and financial monitoring, CYT closed the financial year as budgeted, with a small deficit and cash flows from operating activities closer to breakeven.

Income

CYT's revenue decreased by \$53,767 (12%) in 2017 to \$393,764. This is largely attributable to one off proceeds received in 2016 from the unfortunate liquidation of Jigsaw Theatre Company. Our major government funding, the ACT Government's artsACT multi-year funding continued and increased with CPI, contributing \$241,744. Pleasingly, artsACT has indicated that funding for CYT will continue in 2018. Participation fees remained relatively stable, decreasing by \$3,843 (3%) from 2016 and box office audience sales exceeded budget expectations and increased by 33% from 2016. Other grants income increased by \$7,091 from sponsorship by the Multicultural Festival which was dollar matched through Creative Partnerships Australia's fundraising program, Plus1. In-kind donations and support which do not appear in the income statement were again vital to CYT's activities.

Expenditure

CYT's expenditure increased by 5% in 2017 to \$409,972. The support of additional contracted artists and production team services (\$27,968) was a significant contributor to the overall increase in expenditure. However, the investment of funds for the employment of professional creatives to work with our young people across the artistic program has realised positive artistic outcomes. Other contributors included rent and sub-licence fees increases for CYT's premises at Gorman House and insurance expenses increased due to Board and public liability policy upgrades.

Financial Position

As at 31 December 2017, CYT is in a strong financial position with short-term liquidity, cash reserves and low levels of debt. CYT is well positioned to meet its short-term commitments and continue being financially viable for the medium to longer terms. Liquidity: The current ratio (current assets / current liabilities) has declined from 31 December 2016 (6.1 to 5.0), but remains in a strong position (greater than 2 is considered strong). Financing:

CYT's debt ratio (total liabilities / total assets) of 0 is also in a strong position (less than 0.5 is considered strong) and have remained steady over the past three financial years.

Outlook

Based on realistic and achievable income and expenditure costings, we as a Board have approved a conservative budget and project an operating deficit for the year ending 31 December 2018 similar to that of 2017.

Despite continued funding uncertainty in the arts sector, the Board has a positive outlook and is committed to supporting management strike a balance between managing financial constraints and assessed risks and protecting the strength of CYT's financial position, while continuing to invest in the development of our core staff, contracted tutors and young members. We believe pursuing artistic outcomes in the right way will deliver long term benefits to our young members and ultimately increase participation, help secure financial longevity and provide a legacy for CYT.

The successes of 2017 would not have been possible without the excellent leadership of Alicia Wyatt and Katie Cawthorne. The Board sincerely values everything that Alicia, Katie and the Team do.

We appreciate the ongoing support of our young people and the wider community. CYT looks forward to continuing to provide opportunities for young people to explore, extend and develop their drama skills with emerging and professional artists in a safe and accepting environment throughout 2018.



Tessa Hammond

Treasurer 2017

CANBERRA YOUTH THEATRE COMPANY INCORPORATED

**FINANCIAL REPORT
FOR THE YEAR ENDED 31 DECEMBER 2017**

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CANBERRA YOUTH THEATRE COMPANY INCORPORATED

**FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2017**

REPORT OF THE COMMITTEE

Your Committee members submit the financial report of Canberra Youth Theatre Company Incorporated for the financial year ended 31 December 2017.

Board Committee members

The names of Committee members of Canberra Youth Theatre Company Incorporated throughout the year and at the date of this report are:

Name	Role	Date of Appointment
Ryan Johnston	Chair	AGM May 2017
Karen Vickery	Deputy Chair	AGM May 2017
Peter Hoolihan	Secretary	AGM May 2017
Tessa Hammond	Treasurer	September 2017
Suzanne Howarth	Member	2016
Nat Liosatos	Member	December 2017
Katie Cawthorne	Co-CEO's	2015
Alicia Wyatt	(do not vote)	2016
Nigel Phair	Chair	Resigned from Board at AGM May 2017
Nicolle Keyes	Deputy Chair	Resigned from Board at AGM May 2017
Stephen Fischer	Treasurer	Resigned from Board June 2017

Committee members have been in office since the start of the financial year to the date of this report unless otherwise stated.

Principal Activities

The principal activity of Canberra Youth Theatre Company Incorporated during the financial year was the promotion and create theatre with young people that is inspirational, enriching, empowering and innovative.

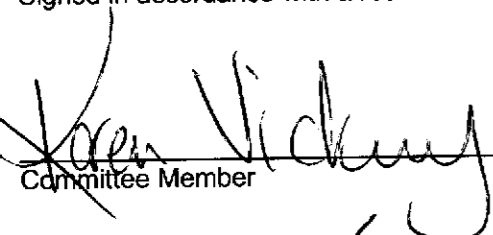
Significant Changes

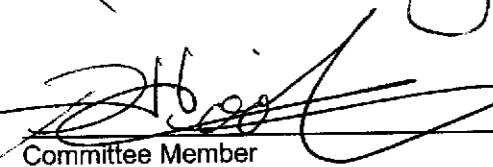
No significant change in the nature of these activities occurred during the year.

Operating Result

The **deficit** for the year ended 31 December 2017 amounted to \$16,210 (2016: surplus \$58,840).

Signed in accordance with a resolution of the Members of the Committee.


Committee Member


Committee Member

Dated this day of April 2018.

23 April 2018

Scope

I have audited the accompanying financial report of the Canberra Youth Theatre Company Incorporated for the financial year ended 31 December 2017, including the statement of financial position, statement of comprehensive income and statement of cash flows for the year then ended a summary of significant accounting policies and other explanatory information and the statement by Members of the Committee.

Committee's Responsibility for the Financial Report

The committee of the association is responsible for the preparation and fair presentation of the financial report and has determined that the accounting policies described in Note 1 to the financial statements, which form part of the financial report, are consistent with the financial reporting requirements of the *Associations Incorporation Act 1991 (ACT)* and are appropriate to meet the needs of members. The committee's responsibilities also include designing, implementing and maintaining internal control relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

Auditor's Responsibility

My responsibility is to express an opinion on the financial report based on my audit. I conducted my audit in accordance with Australian Auditing Standards. Those standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal controls relevant to the organisation's preparation of the financial report that gives a true and fair view in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal controls. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Board, as well as evaluating the overall presentation of the financial report.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Independence

In conducting my audit, I followed applicable independence requirements of Australian professional ethical pronouncements.

Basis of Accounting

Without modifying my opinion, we draw attention to Note 1 of the financial report which describes the basis of accounting. The financial report is a general purpose financial report and has been prepared by the Committee to satisfy the requirements of the reporting obligations to the Canberra Youth Theatre Company Incorporated and to meet the needs of members. As a result, the financial report may not be suitable for another purpose.

INDEPENDENT AUDIT REPORT TO THE MEMBERS OF
CANBERRA YOUTH THEATRE COMPANY INCORPORATED

Auditor's Opinion

In my opinion, the financial report presents fairly, in all material respects, the financial position of the Canberra Youth Theatre Company Incorporated as at 31 December 2017 and its financial performance for the year then ended in accordance with the accounting policies described in Note 1 to the financial statements and the Associations Incorporated Act (1991).



David Perceval
Fellow of the Institute of Chartered
Accounts of Australia
ICAA Member #45109

April 2018
Canberra, ACT

CANBERRA YOUTH THEATRE COMPANY INCORPORATED

STATEMENT OF COMPREHENSIVE INCOME
FOR THE YEAR ENDED 31 DECEMBER 2017

	2017 \$	2016 \$
Revenue		
Audience Sales	6,731	5,069
Fees and Services	126,990	130,833
Consultancies and Commissions	4,910	15,042
Sponsorship and Philanthropic	3,120	53,618
Grants		
- ArtsACT	241,744	238,165
- Other Grants	7,091	-
Other Income and Interest	3,178	4,444
Total Revenue	393,764	447,531
Expenses		
Employee benefits	271,412	280,916
Artists and Production Team Fees	27,968	-
Bookkeeping and Audit	6,198	5,992
Bad Debts Written Off	-	3,500
Communication	2,672	3,261
Depreciation expenses	3,078	3,128
Banking Fees	1,732	1,865
Rent and Running Costs	11,230	5,773
Insurances	9,587	5,970
Marketing Promo Documentation	12,047	14,968
Office Consumables/Resources	2,856	8,180
Production/Exhibition/Touring	61,194	55,139
Total Expenses	409,974	388,691
Net (deficit)/income for the year	(16,210)	58,840

CANBERRA YOUTH THEATRE COMPANY INCORPORATED

STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2017

	2017 \$	2016 \$
ASSETS		
CURRENT ASSETS		
Cash at Bank	4,634	34,304
Term Deposit	246,925	220,367
Petty Cash	112	34
Trade and other receivables	163	332
Accrued Income/Prepayments	7,545	8,789
TOTAL CURRENT ASSETS	<u>259,379</u>	<u>263,826</u>
NON-CURRENT ASSETS		
Office Equipment at Cost	13,567	13,567
Less Provisions for Depreciation	(10,706)	(9,480)
Theatre Equipment at Cost	21,373	21,373
Less Provisions for Depreciation	(15,080)	(13,228)
TOTAL NON-CURRENT ASSETS	<u>9,154</u>	<u>12,232</u>
TOTAL ASSETS	<u>268,533</u>	<u>276,058</u>
LIABILITIES		
Sundry Creditors	10,088	9,852
Provision for Annual Leave	15,864	12,774
Fees/Grants Received in Advance	25,778	20,420
TOTAL LIABILITIES	<u>51,730</u>	<u>43,045</u>
NET ASSETS	<u>216,803</u>	<u>233,013</u>
REPRESENTED BY:		
Members Funds at the Beginning of Year	233,013	174,173
Retained earnings	(16,210)	58,840
MEMBERS FUNDS AT END OF YEAR	<u>216,803</u>	<u>233,013</u>

CANBERRA YOUTH THEATRE COMPANY INCORPORATED

CASHFLOW STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2017

	2017 \$	2016 \$
Cash Flows from Operating Activities		
Receipts in the course of operations	391,287	442,799
Interest received	2,477	3,487
Payments in the course of operations	(396,798)	(359,953)
Net cash outflow from operating activities	<u>(3,034)</u>	<u>86,333</u>
Increase in Investing Activities		
Purchase of plant and equipment	-	(2,835)
Net cash outflow from investing activities	<u>-</u>	<u>(2,835)</u>
Net increase from cash or cash equivalents	<u>-</u>	<u>83,498</u>
Cash and cash equivalents at the beginning of the financial year	<u>254,705</u>	<u>171,207</u>
Cash and cash equivalents at the end of the financial year	<u>251,671</u>	<u>254,705</u>
Represented by:		
Cash at Bank	4,634	34,304
Term Deposit	246,925	220,367
Petty Cash	112	34
	<u>251,671</u>	<u>254,705</u>

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 an accrual 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.

c. 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%

d. 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 an impairment has arisen. Impairment losses are recognised in the income statement.

e. 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 30 JUNE 2017

CANBERRA YOUTH THEATRE COMPANY INCORPORATED

STATEMENT BY MEMBERS OF COMMITTEE

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.

f. 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

g. 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

h. 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.

i. Revenue

Grants & Fees

Government grants and fees are recognised as income on the 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.

j. Goods and Services Tax (GST)

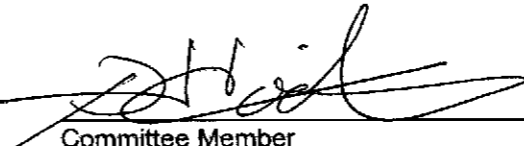
Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Tax Office. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables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

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 2017 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 18 day of April 2018