

**CANBERRA  
YOUTH /  
THEATRE**

**ANNUAL  
REPORT  
2018**

Canberra youth theatre (CYT) is a theatre Company with youth as a point of focus. 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 will provide opportunities for our young artists to explore, extend and develop their skills with emerging and professional practitioners, creating art they admire.

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 high level professional practitioners.
- 3- encourage young people to participate in the production, promotion and presentation of the performing arts.

A Bit of History: Canberra Youth Theatre (CYT) was established in 1972 as an Australian not-for-profit youth arts company. It was the first organisation proving the youth with theatre activities and productions in the ACT.

## Board of governance

Chair	Karen Vickery
Deputy Chair/ Secretary	Peter Hoolihan
Treasurer	Tessa Hammond
Member	Natalie Liosatos
Member	Chris Wagner
Member	Gabrielle Affleck

## Core Staff

Co-CEO/Artistic Director	Katie Cawthorne
Co-CEO/General Manager	Alicia Wyatt
Workshops Coordinator	Stefanie Lekkas
Administration and Marketing Coordinator	Errenn Ball/Claire Holland

## Tutors

Errenn Ball | Tracy Bourne | Christopher Samuel Carroll | Jemma Collins | Casey Elder  
|Aram Geleris | Taylor Geoffroy | Claire Holland | Joel Horwood | Anna Johnston |  
Stefanie Lekkas | Bec Mestroni | Cathy Petocz

## Production creatives

Katie Cawthorne | Stephen Crossley | Anna Johnstone | Pablo Latona | Stefanie Lekkas |  
Laura Lethlean | Kate Llewellyn | Emily Sheehan | Gillian Schwab | Kyle Walmsley  
|Kimmo Vennonen

## Emerging artists

Kat Carrington  
Alex Castello  
Jett Chudleigh  
Jemma Collins  
Aram Geleris  
Taylor Geoffroy  
Ethan Hamill  
Katie Hubner  
Jamie Johnston  
Lachlan McEwan  
Charlotte Palmer  
Yarno Rolling  
Elektra Spencer

# Chair's Report 2018

2018 was most certainly a big year for CYT with a range of wonderful opportunities for young people to explore their hopes, dreams and fears through theatre in a safe and accepting environment. The passion and commitment of our young artists is manifest in their weekly workshops, productions, holiday programs and more and they have been ably supported by our leadership team, tutors and teaching artists throughout the year.

Workshops took place each holiday season, and throughout the school terms, enabling a range of young people to participate in CYT programs.

The Production Program saw three interconnected but discrete productions. *Filtered* created and performed by 7-12 year olds explored the value of maintaining curiosity with the cast exploring the language of circus and physical theatre techniques with Anna Johnstone and Pablo Latona. *Fading* examined the maturation of the youthful brain as we step away from the freedoms of childhood and enter the pressures of adulthood. CYT Senior Ensemble co-created the piece with writer Laura Lethlean. Finally, *Faster* gave our 13-18 year olds the opportunity to devise with young professional artists, Emily Sheehan and Kyle Walmsley. (Congratulations to Emily Sheehan, CYT alumnus and tutor, on her acceptance into the 2019 Melbourne Theatre Company program for young female artists!) The young performers of *Faster* were supported by the work of CYT developing artists, Ethan Hamill and Lachlan McEwan on lights and technical support in the atmospheric outdoor setting at Gorman House.

Additionally, 2018 saw a continuation of our international collaboration with New Zealand youth theatre, Long Cloud with our Artistic Director, Katie Cawthorne and three young artists travelling to Wellington to participate in a development workshop. Our supporters have made all these creative opportunities possible. We particularly thank the ACT Government through artsACT, Ainslie and Gorman Arts Centres, Canberra Theatre Centre and netier IT. Our CYT community, young people and their families have provided stimulus, talent, creativity and financial support.

Once again, CYT's financial performance has been stable and ensures moving into 2019 is smooth as we transition to a new era. I thank the Board for their sage advice and diligence on behalf of CYT, in particular past Chair, Ryan Johnston whose move to Melbourne during 2018 necessitated my stepping into the role.

Our leadership team, Katie Cawthorne and Alicia Wyatt have worked indefatigably and with the greatest artistic and personal integrity over the past four years. CYT thanks them for their vision and hard work and although sad to see them both move on to other roles and opportunities interstate, we value their legacy. In particular, their dedication to our young people and their determination to give our youth a voice and skills with which to use it have been remarkable.

We thank our loyal and talented CYT staff, Stefanie Lekkas and Errenn Ball and all our tutors and visiting artists. But most of all, we thank our young participants, without whom we'd really have nothing to say that has not been said already!

The Board welcomes our new leadership team, Luke Rogers and Anais Maro with great excitement as we build on the legacy of the past to develop new and diverse opportunities for the future. 2019 promises to be full of excitement and opportunities for our young people to explore theatre.

**Karen Vickery**



# Artistic Director's Report 2018

Our brains were at the forefront of our thinking in 2018. We spent a lot of time thinking about thinking and then thinking about how we could make this into performance. We also explored exactly how we present our performance, considering how our audiences might read the work and how we can equally assist them and challenge them in that reading. The theatre created at CYT this year was more conceptual than ever, with our young artists, their tutors and our creatives embracing the many possibilities this artform provides.

Our workshop focus in 2018 was to enrich our ensemble work and pay greater attention to staging choices, challenging our audiences. CYT tutors fulfilled these objectives with excitement and imagination, exploring new ways to collaborate and breaking even more rules on stage! This action resulted in our young artists rarely questioning what is possible in theatre, but instead contributing even more amazing ideas to manipulate the medium. An image and a piece of music were the provocations for semesters one and two respectively and the discussions and improvisations in response to these were remarkable to observe. CYT artists are not fearful of a challenge and the process of development for each performance this year demonstrated imagination, bravery, consideration and intellect.

Our three productions displayed the same features on a more intense level due to time frames and high production values. *Filtered* asked about the importance of 'wondering' by demonstrating the thought process when wondering and the excitement and thrill that can come from the process of wondering over the discovery of the answer. The production utilised large sheets of plastic, manipulated to take on different forms, providing an allegory for wondering and exploring visuality within the work.

*Fading* revealed its exploration of visuality through a beautiful night sky painted on the entire stage floor of the Courtyard Studio. This was transformed into individual dams for each performer to tell their story of moving into the world of adulthood. Again, this production utilised metaphor to convey its ideas, with Laura Lethlean, our playwright taking us on the journey of building a dam and learning to deal with the rising water levels. A solitary swing hanging in the space reminded us of the childhood we leave behind as we grow older, as well as the things we can learn from that age.

Our final work of the year conveyed the chaos of adolescence through the metaphor of the storm. *Faster* brought back the plastic sheets used in *Filtered* and turned them into a screen, behind which, experiences can be distorted, in front of, experiences are real and threatening. Visual artist Kate Llewellyn provided performers with painting skills that resulted in the plastic and themselves being covered in paint by the end of the performance, once the storm really took hold.

In each production, visuality was at the forefront of our thinking, delving further into how we execute our stories theatrically, outside of bodies, voices and words. I saw a newfound confidence in our young people and creatives as they consistently asked questions and were rigorous in their need for the work to be dramaturgically sound, while expanding their understanding of the medium.

2018 was a bumper year for Workshop By Design, delivering a fantastic range of workshops, often over a number of sessions. CYT's reputation in secondary schools in the ACT seems to be developing, particularly through word of mouth, and we look forward to maintaining this momentum in 2019. In our first inclusion in the Education Program at CTC, we developed relationships with new schools and look forward to taking this further next year, again with the inclusion of the Company Ensemble in the Education Program.

It has been an unbelievable privilege to lead Canberra Youth Theatre over the last four years, with my Co-CEO Alicia Wyatt. I am proud of the position the organisation is in as it moves into 2019. The team has given their all to the company over the last four years and our community is the strongest its ever been. I look forward to seeing the new directions it takes under new leadership, knowing that the ethos will always be strong – a platform for young people's voices to be heard.

**Katie Cawthorne**



**Katie Cawthorne**

Artistic Director



**Alicia Wyatt**

General Manager

2018

Figures



# Artistic Evaluation

## Workshop program

### Gorman Arts Centre Workshop Program

*181 young artists participated*

*744 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, which 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.

In 2018, Workshop enrolments continued to increase across the entire year. The Semester structure continues to meet the needs and requests of the community and, as such, remained unchanged. In 2018, our young artists explored the concept of the brain, delving into various aspects of this broad topic with the assistance of a stimulus image and piece of music.

## Primary Schools Program

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

160 young artists participated

236 audience members attended

7 artists employed

CYT maintained strong partnerships with a number of primary schools in Canberra as a part of the Primary School Workshops Program. 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 similar 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 their own enrolments, while the CYT Workshop 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

*29 young artists participated*

*69 audience members attended*

*6 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.

## Technical Theatre Teams

*2 young artists participated*

*2 artists employed*

In 2018 we continued this program around two of the major productions, *Fading* and *Faster*, allowing for learning to be designed specifically around the execution of the technical production of these. CYT continues to explore the Technical Theatre program, responding to the needs of young people in the ACT. In 2018, two young people participated in the program, however due to university commitments, one withdrew before *Faster*. We were able to call on a Technical Theatre Team member from 2016 to assist, providing an opportunity for him to be employed in the industry after training with us.

## Audition Intensives

7 young artists participated

1 artist employed

After the success of the 2017 Audition Intensive, we ran it again 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 (WAAPA) and Victorian College of the Arts (VCA). The weekend course was run by WAAPA graduate actor Joel Horwood and Katie Cawthorne, who worked with young artists preparing to audition in the near future. The weekend was super successful, with two of our participants commenting that their “minds were literally blown!” Four of our participants auditioned for drama schools at the end of the year, two of whom were called back and subsequently accepted into VCA.



Autumn Holiday Workshop 2018

## Workshops By Design Program

The Smith Family  
14 young people participated

Alfred Deakin High School  
12 young artists participated

Red Hill School  
12 young people participated

St John Paul School  
8 young artists participated

United Fusion  
22 young people participated

Marist College  
30 young people participated

2018 saw a huge increase in Workshop By Design. We ran two week long intensives at St John Paul II throughout the year, developing a strong relationship with them, which will be maintained in 2019. It was fantastic to be asked back to Cowra by youth outreach group United Fusion, who hosted a two day Improvisation workshop run by CYT Filtered guest artists Pablo Latona. Workshops took place in areas such as Ensemble Development, Suzuki Method, Verbatim Theatre and Devising Theatre, and aside from the United Fusion workshops, were all led by the Artistic Director.

## Sounding Board

*8 young people participated*  
*1 artist employed*

Our second Sounding Board took place on a cold and wet Friday afternoon, but was still buzzing with ideas and energy as a group of young CYT artists between the ages of 10 – 17 robustly discussed what they currently loved about CYT and what they would like to see developed or initiated. There is still a resounding desire for more inter-generational opportunities, and this is something we will continue to consider as we develop programs for next year. Sounding Board continues to be an excellent opportunity for our young people to voice their individual ideas, as well as discussing and developing ideas as a team. It is also vital to the Artistic Director's programming for the following years, as well as gauging where the current programming is sitting amongst our young artists.

## CYT Audience

In 2018, CYT was unable to schedule the Audience Program due to the scheduling issues, however CYT benefited from attending a number of productions at Canberra Theatre Centre through their continued support of CYT. CYT is looking forward to running this program again in 2019.



This was a new initiative piloted in 2018 and was a great success. Two young artists from the 10 – 12 years age group at CYT were invited by the Artistic Director to attend Filtered and then write their personal response to it, using five broad questions around their interpretation and the theatrical techniques that were used. The same was done for Fading, with the intention to start our young people contributing to a dialogue around theatrical criticism that is less about criticism and more about discussion. We have had discussions with the creative producers from AGAC around developing this program further with their support in 2019.





# 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. 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 Audience and Sounding Board.

## Filtered

8 April (three performances)

Ralph Wilson Theatre, Gorman Arts Centre, Braddon

14 young people - cast

1 young person emerging artist employed  
(emerging lighting and sound designer)

129 audience members



Filtered discovered that finding the answer to a question is not always where the satisfaction lies, but the opportunity to wonder is where the delight is. In the making of this work our cast discussed what is at the heart of wondering. They essentially agreed that to wonder is to be alive. This work was devised by the cast and co-directors, with support from Pablo Latona in circus skill development. The piece contrasted some of the biggest questions about life like “what is my purpose?” to some of the smallest such as “why do I like the colour yellow?” with physicality such as balancing, juggling and physical support to symbolise the joy or anxiety that asking these questions sometimes creates. The work utilised plastic sheets, cardboard boxes and torches used varyingly to demonstrate the joy of the discovery process when wondering. The final image of a wall of boxes lit up by torches to reveal the earth was breathtaking, and a beautiful secret the cast took great joy in keeping. Filtered was the first production for emerging lighting designer Ethan Hamill, employed after spending the last two years at CYT as a participant in the Technical Theatre Program.

*“Every second of the show made me feel something whether it be angry, sad or happy. I really enjoyed the part where someone ran through the audience with a piece of fabric, it was very beautiful.”*

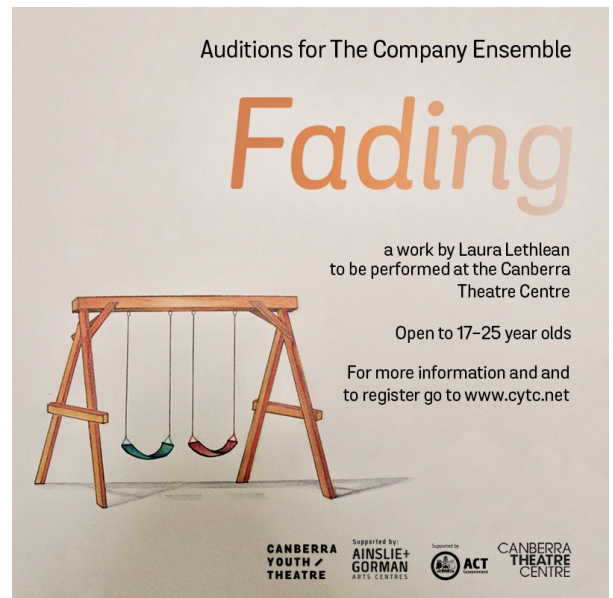
Freya Nash, 10 – 12 years GAC Workshop Participant

## Fading

12 – 15 September  
The Courtyard Studio,  
Canberra Theatre Centre

8 young people – cast  
2 young people – production and technical crew  
2 emerging artists employed, (emerging assistant director and emerging lighting and sound designer)  
2 artists employed (sound designer, staging designer)  
368 audience members

Fading asked the question “how do I become an adult?” It looked at all that is expected of you when you turn 18 - career chosen, mature decision making, clear future goals, established identity, stable relationships, unchanging sexuality, autonomy. It explored the effect of these expectations upon the individual, the pressure that comes with turning 18 and the grief of the childhood left behind. The Company Ensemble collaborated with Melbourne playwright Laura Lethlean, and through a number of creative developments, the work was scripted to emphasise the challenges experienced as the individual navigates the shift from being a child to becoming an adult. Fading had the longest season we’ve had for a production at CYT in recent times, and our 4 evening performances were sold out. Our schools matinees saw four schools see the work, with 1 booking on the morning of second! These were fantastic opportunities for CYT to share our process with others in a Q & A after each session. The response to this work was outstanding, particularly from the age group it was focused around, who overwhelmingly felt like they were not alone in the experience they were going through. This was our first production experience for the CYT Technical Team in 2018 and their teamwork during the planning process developed enormously. Unfortunately, a team member withdrew from the production on the day of the tech rehearsal resulting in the Artistic Director taking on the role of Stage Manager.



*“Fading is the unabashed voice of the tribe. It will resonate with the force of recollection, at times nostalgic, at times fearful, at times courageous and independent. Those of the tribe in the audience will identify. Those who have passed through and survived will empathise and all will reflect on the fading of the times and the experience.”*

**Peter Wilkins, Canberra Critics Circle**

## Faster

18 – 20 October

Gorman Arts Centre, Braddon

13 young people – cast

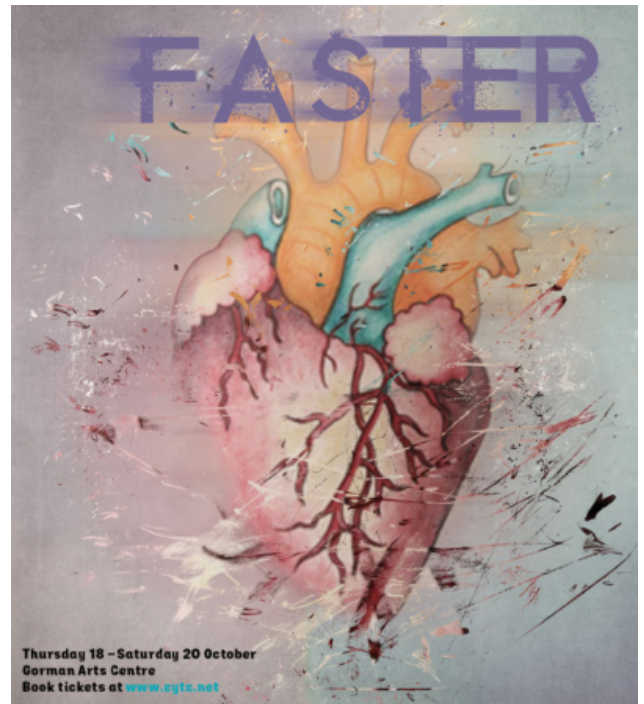
1 young person - production and technical crew

3 emerging artists employed, (emerging dramaturg and emerging lighting and sound designer and operator)

3 artists employed

195 audience members

Faster employed live painting within the performance to symbolise the experiences felt as the teenage brain releases hormones, trims synapses and grows its frontal lobe. This work was devised by co-directors Emily Sheehan and Kyle Walmsley and 13 cast members and used the metaphor of the storm to explore the multitude of pressures felt at this age, on top of the constant feeling of being watched – through social media. The piece changed pace quickly, conveying the speed at which lives move through adolescence. Visual artist Kate Llewellyn spent a weekend before the rehearsal intensive working with the cast to experiment with painting possibilities. This was then built into the work by the directors, resulting in striking visual effects towards the end of the piece. Faster was performed outdoors and emerging lighting designer Ethan Hamill created a stunning world for the piece to exist in, under difficult weather conditions at times. Due to a sudden withdrawal from the Technical Theatre Team by one of the participants, Ethan also took on the role of Stage Manager, demonstrating his practical and calm presence in a very new and different role. He executed it with ease and as always, used it as a learning experience.



*"The east courtyard of Gorman Arts Centre proved an exquisite location for this exercise. Backed by perfumed wisteria in full bloom, a sky that seemingly lit up and a half-moon above, nature was enhanced with sophisticated side-lighting to show off the actors' bodily movements and strip fluorescent lighting to light up their faces."*

**Helen Musa, City News**



## Governance report

### Board

#### Chair

**Karen Vickery** (joined 2016) 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.

#### Deputy Chair

**Peter Hoolihan** (joined 2017) 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) 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

**Chris Wagner** (joined 2018) is currently the Head of Communications and Marketing at the Australian War Memorial. Chris has over 15 years' experience in the communication sector, working in ministerial offices, government departments and for a number of not for profit and corporate organisations. A former journalist and CYT participant, Chris has a background in matters of the arts, governance, mental health, suicide, criminal and civil justice, national security and emergency management, as well as grassroots community liaison, amongst others. He is also a White Ribbon Ambassador, married to a fellow communicator and a father of two very talkative kids.

### Member

**Natalie Liosatos** (joined 2017) 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.

### Member

**Gabrielle Affleck** (joined 2018) is a performing Arts Publicist and Arts Marketing specialist. She has worked in the arts in Canberra since 2011, and joined the Canberra Theatre Centre as their Publicist/Assistant Marketing Manager in 2016. Gabrielle has experience managing campaigns for small to medium arts organisations, independent artists, and some of the largest performing arts companies in Australia. These projects span a diverse range of art forms, including Dance (Bangarra, Sydney Dance Company, Australian Dance Theatre), Circus (Circus Oz, Circa, Circus 1903), Music (Dan Sultan, The Whitlams, Kate Miller-Heidke) Theatre (Sydney Theatre Company, Bell Shakespeare, State Theatre Co SA) and Physical Theatre (Crazy Horse Paris, Blanc de Blanc). Gabrielle holds a Bachelor of Arts in Communications; with a major in Theatre/Media from Charles Sturt University.



Fading, 2018

## CYT Constitution

Board members participated in eight board meetings in 2018 adhering to the CYT Constitution, (2012). In 2018, the Board commenced the process of reviewing and updating the CYT Constitution, utilising the skills and expertise of Griffin Legal on a pro bono basis. The CYT Board will have this final and approved document available for implementation early 2019. The Board continues to uphold the requirements associated with the 2012 constitution and ensure that all members disclose conflicts of interest as per, section 43 (a-c) 1 & 2.

# Management report

## Staff

### Co-CEO/Artistic Director

**Katie Cawthorne** (joined 2015)

Katie began directing in 2002, and has since produced work in Melbourne, Mexico, Darwin, Sydney and Canberra. In 2015 she completed her Masters of Fine Arts in Directing at the National Institute of Dramatic Arts (NIDA), after previously qualifying at the University of Melbourne (Graduate Diploma of Education) and Flinders University (Bachelor of Arts). 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, poem every day and Filtered with CYT. In 2016 Katie was awarded a Canberra Critics' Circle Theatre Award for Revitalising and Advancing Canberra Youth Theatre. Since graduating from NIDA, Katie has directed short works for Warehouse Circus, The Public Theatre (Design Canberra Festival) and Aspen Island Theatre Company. In 2018 Katie is directing a work written by Emily Sheehan which will have seasons in Sydney and Melbourne in August and September. Katie is co-founder of The Anchor theatre company, which produced its first show, How Are You? at The Public Theatre in 2015. The team developed a full length version of this work that was performed in Sydney in October 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 an MBA from the Australian Institute of Business and 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.

### 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.

### Administration and Marketing Coordinator

**Errenn Ball** (February – August 2018 | Maternity Leave until February 2019)

Errenn is originally from the UK, this is where she achieved a BA Hons in Drama and Theatre joint with Performance Studies at Aberystwyth University, Wales in 2012. On completion, she went on to perform in many theatrical productions including An Inspector Calls, Twelfth Night and Are You Being Served? Alongside performing, she ran a Youth Theatre Group where she worked collaboratively with young artists to develop their skills and create productions. She relocated to Australia and moved to Canberra in 2016 where she discovered CYT and performed in Dead Men's Wars. She then became a tutor and is now thrilled to be a member for the core staff in an admin and marketing capacity. She believes strongly in CYT's vision and can't wait to help get CYT's name and all the incredible things it does out to even more people, so more young artists can benefit from theatre and performance.

### Acting Administration and Marketing Coordinator

**Claire Holland** (August – December 2018)

Claire grew up in Sydney but moved to Canberra in 2017 to study the PhB in Arts and Social Science student with a major in Digital Humanities at the Australian National University. Aside from studying Claire loves getting involved with theatre at the ANU. In 2017 she performed Lady Clairmont in the Bruce Hall Play production of Kill Me Deadly, as Dog Woman in the Island of Dr Moreau with the National University Theatre Society (NUTS) and as a performer in ANU Arts Revue. In 2018 Claire is Head of Membership engagement with NUTS, is directing the Bruce Hall Players production of Noises Off, producing the ANU Musical Theatre Company's production of Dogfight, producing the ANU Arts Revue and production designing NUTS's The Pillowman. Claire works for CYT as a tutor and is delighted to join the administration and marketing team to promote CYT and the importance of young people's involvement within the performing arts.

### HR report

In 2018, CYT welcomed long time tutor, Errenn Ball to the role of Administration and Marketing Coordinator for the start of 2018. With her significant understanding of CYT, having worked with the organisation for a number of years, Errenn was well positioned to effectively communicate CYT's vision to our wider community. In August, Errenn commenced her Maternity Leave and Claire Holland's employment in this role from August – December ensured a smooth transition. Professional development continued to be a priority for core and tutor staff. CYT Core staff participated in their annual staff excursion to Sydney in May and the Artistic Director and General Manager travelled to Adelaide for the Adelaide Festival and Adelaide Fringe. CYT Tutors participated in two professional development sessions in 2018, with the Artistic Director, focusing on devising techniques and building ensembles.

## 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 2019. CYT continued to program and deliver it very successful fundraising event, CYT Night Out moving this from November to June. The Board are committed to increasing its fundraising target in 2019 and will be implementing a number of new initiatives.

Canberra Youth Theatre has been supported by:

- artsACT
- Ainslie and Gorman Arts Centre
- Canberra Theatre Centre
- Netier



ARTS  
**AINSLIE + GORMAN**  
CENTRES

**CANBERRA  
THEATRE  
CENTRE**

**netier.**



Programs of Filtered, 2018

## Marketing

Errenn Ball was the marketing coordinator for the first half of 2018, and then Claire Holland took over in August 2018 whilst Errenn went on maternity leave. In 2018 CYT's marketing and communication went from strength to strength. Our focus this year was to aim to try and reach out to more diverse communities and thus raise awareness and increase our following. As a result, we regularly now list our productions, workshops and auditions on the Multicultural Community eNews Bulletin. We also pitched to artsACT to follow our flagship program The Company Ensemble, which we secured. This resulted in them creating a video, which they shared to and on all their channels. Culminating in CYT's quality of training programs we produce being further publicized. CYT's social media presence still plays a huge part in our marketing strategy, allowing us to reach our specific age demographic most effectively. In 2018, we received 90 more followers on Facebook, 101 on Instagram and 34 on Twitter. Together with social media, the monthly newsletter still continues to act as a great way for us to communicate to our subscribers about what takes place at CYT. EDM's are also proving effective and can be explored further next year to target specific audiences.



# Impact report

## Program Outcomes

2018 was another stable year for CYT with the artistic program delivered successfully. Canberra Youth Theatre implemented the second year of its five-year business plan for 2017-2021. 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.



## Artistic Goals

- 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

In 2018, the company continued to enjoy strong support from the ACT community with sold out seasons for all of its performances, as well as more increases in participation rates within its Gorman Arts Centre Workshops across all cohorts. CYT maintained excellent relationships with Ainslie and Gorman Arts Centres, Canberra Theatre Centre over different aspects of our programming. CYT is excited to continue to work with like-minded arts organisations in the territory that support our vision.

# Successes and Challenges

## Successes

- Strong financial positions maintaining cash reserves of at least \$ \$234,293.00
- Engagement with new organisations and schools with the Workshop's By Design program.
- Income increased by over 100% within this twelve-month period with engagement of two new groups and the reengagement of four from previous years.
- Increased engagement with the Gorman Arts Centre Workshop Program with increased audiences and enrolments compared to 2017.

## Challenges

- Technical Theatre team engagement was lower in 2018, with two young people participating alongside the emerging Lighting and sound designer who was employed for all CYT productions.
- Marketing needs to be revisited to ensure that this program remains relevant and attractive and a viable commitment to young people.
- The Primary School Workshop Program, while still successful, had some small issues in 2018. Changes in Tutor commitments required the cancelation of one workshop in Term 4.



Fading, 2018

# Financial Evaluation

## Treasurer Report 2018

### Financial Performance

CYT has had another challenging but successful year in 2018. One in which CYT navigated continued downward pressure on national arts sector funding while ensuring a quality artistic program remained. The Board approved the 2018 budget with a projected deficit. Through careful risk management and financial monitoring, CYT has closed 2018 with a surplus.

This surplus has been achieved while remaining committed to upholding the high-quality artistic program that the community has grown so fond of. The CYT Board has continued to invest in the development of our core staff, contracted tutors and young people. 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.

### Income

CYT's revenue has remained stable at \$396,069 in 2018 compared to 2017. With a small increase in consultancies and commissions increasing by \$6,719 to \$11,629. Our major government funding, the ACT Government's artsACT multi-year funding continued and increased with CPI, contributing \$246,885. Pleasingly, artsACT has committed funding for CYT until 2022. Participation fees remained relatively stable, with an increase in workshop participation numbers but an overall decrease of participation fees by \$4,004 (3%) from 2017. In-kind donations and support which do not appear in the income statement were again vital to CYT's activities.

### Expenditure

CYT's expenditure decreased by 8% in 2018 to \$378,578. The decrease in expenditure was primarily because of a reduction in Production/Exhibition/Touring costs which decreased by 19%. Employee benefits also decreased by 8% due to staffing transition arrangements whilst CYT transitioned to the new Artistic Director and Business Manager at the commencement of 2019. Other expenses remained relatively stable throughout 2018 with a focus on containing expenditure while not compromising our CYT values.

### Financial Position

As at 31 December 2018, 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.

## **Outlook**

Based on realistic and achievable income and expenditure costings, we as a Board have approved a conservative budget and project a small operating surplus for the year ending 31 December 2019.

Despite continued long-term 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.

Fundraising and sponsorship will be a crucial priority for CYT in 2019. The Board have developed a realistic and targeted fundraising strategy that reflects CYT as an organisation that is strongly supported by its community. We are excited to see these come to life in 2019.

The successes of 2018 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 have done for CYT over 2018.

We appreciate the ongoing support of our young people and the wider community. We would particularly like to thank artsACT, Ainslie and Gorman Arts Centre, Canberra Theatre Centre and Netier for their continued support in 2018. 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 2019.

**Tessa Hammond**

**CANBERRA YOUTH THEATRE COMPANY INCORPORATED**

**FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2018**

**CANBERRA YOUTH THEATRE COMPANY INCORPORATED**

**FINANCIAL REPORT  
FOR THE YEAR ENDED 31 DECEMBER 2018**

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# CANBERRA YOUTH THEATRE COMPANY INCORPORATED

## REPORT OF THE COMMITTEE

Your Committee members submit the financial report of Canberra Youth Theatre Company Incorporated for the financial year ended 31 December 2018.

### 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
Karen Vickery	Chair	AGM May 2018
Peter Hoolihan	Secretary	AGM May 2018
Tessa Hammond	Treasurer	AGM May 2018
Nat Liosatos	Member	AGM May 2018
Chris Wagner	Member	AGM May 2018
Gabrielle Adffleck	Member	August 2018
Katie Cawthorne Alicia Wyatt	CEO's (do not vote)	Resigned December 2018
Ryan Johnston	Chair	Resigned from Committee in January 2018
Suzanne Howarth	Member	Resigned from Committee at AGM May 2018

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.

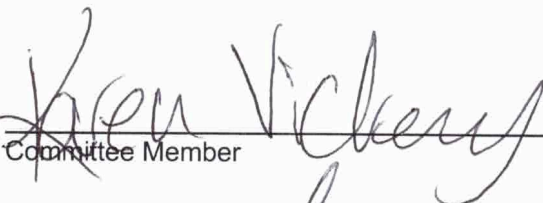
### Significant Changes


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

### Operating Result

The surplus for the year ended 31 December 2018 amounted to \$17,491 (2017: deficit \$16,210).

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

  
\_\_\_\_\_  
Committee Member

  
\_\_\_\_\_  
Committee Member

Dated this 29 day of May 2019.

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

## Scope

I have audited the accompanying financial report of the Canberra Youth Theatre Company Incorporated for the financial year ended 31 December 2018, 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 2018 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

May 2019  
Canberra, ACT

**CANBERRA YOUTH THEATRE COMPANY INCORPORATED**

**STATEMENT OF COMPREHENSIVE INCOME  
FOR THE YEAR ENDED 31 DECEMBER 2018**

	<b>2018</b>	<b>2017</b>
	<b>\$</b>	<b>\$</b>
<b>Revenue</b>		
Audience Sales	4,959	6,731
Fees and Services	122,986	126,990
Consultancies and Commissions	11,629	4,910
Sponsorship and Philanthropic	5,700	3,120
Grants		
- ArtsACT	246,885	241,744
- Other Grants	-	7,091
Other Income and Interest	3,910	3,178
<b>Total Revenue</b>	<b>396,069</b>	<b>393,764</b>
<b>Expenses</b>		
Employee benefits	250,749	271,412
Artists and Production Team Fees	24,759	27,968
Bookkeeping and Audit	6,145	6,198
Communication	2,553	2,672
Depreciation expenses	2,960	3,078
Loss on disposal of asset	4,867	-
Banking Fees	1,701	1,732
Rent and Running Costs	11,567	11,230
Insurances	9,098	9,587
Marketing Promo Documentation	9,948	12,047
Office Consumables/Resources	4,442	2,856
Production/Exhibition/Touring	49,789	61,194
<b>Total Expenses</b>	<b>378,578</b>	<b>409,974</b>
<b>Net (deficit)/income for the year</b>	<b>17,491</b>	<b>(16,210)</b>

**CANBERRA YOUTH THEATRE COMPANY INCORPORATED**  
**STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2018**

	<b>2018</b>	<b>2017</b>
	<b>\$</b>	<b>\$</b>
<b>ASSETS</b>		
<b>CURRENT ASSETS</b>		
Cash at Bank	19,170	4,634
Term Deposit	236,251	246,925
Petty Cash	84	112
Trade and other receivables	1,116	163
Accrued Income/Prepayments	6,568	7,545
<b>TOTAL CURRENT ASSETS</b>	<b><u>263,189</u></b>	<b><u>259,379</u></b>
<b>NON-CURRENT ASSETS</b>		
Office Equipment at Cost	13,567	13,567
Less Provisions for Depreciation	(12,240)	(10,706)
Theatre Equipment at Cost	-	21,373
Less Provisions for Depreciation	-	(15,080)
<b>TOTAL NON-CURRENT ASSETS</b>	<b><u>1,326</u></b>	<b><u>9,154</u></b>
<b>TOTAL ASSETS</b>	<b><u>264,515</u></b>	<b><u>268,532</u></b>
<b>LIABILITIES</b>		
Sundry Creditors	9,192	10,088
Provision for Annual Leave	653	15,864
Fees/Grants Received in Advance	20,376	25,778
<b>TOTAL LIABILITIES</b>	<b><u>30,222</u></b>	<b><u>51,730</u></b>
<b>NET ASSETS</b>	<b><u>234,293</u></b>	<b><u>216,802</u></b>
<b>REPRESENTED BY:</b>		
Members Funds at the Beginning of Year	216,802	233,012
Retained earnings	17,491	(16,210)
<b>MEMBERS FUNDS AT END OF YEAR</b>	<b><u>234,293</u></b>	<b><u>216,802</u></b>

**CANBERRA YOUTH THEATRE COMPANY INCORPORATED**

**CASHFLOW STATEMENT  
FOR THE YEAR ENDED 31 DECEMBER 2018**

	<b>2018</b>	<b>2017</b>
	<b>\$</b>	<b>\$</b>
<b>Cash Flows from Operating Activities</b>		
Receipts in the course of operations	396,070	391,287
Interest received	2,792	2,477
Payments in the course of operations	<u>(395,028)</u>	<u>(396,798)</u>
<b>Net cash outflow from operating activities</b>	<b>3,834</b>	<b>(3,034)</b>
<b>Increase in Investing Activities</b>		
Purchase of plant and equipment	<u>-</u>	<u>-</u>
<b>Net cash outflow from investing activities</b>	<u>-</u>	<u>-</u>
<b>Net increase from cash or cash equivalents</b>	<u>-</u>	<u>-</u>
<b>Cash and cash equivalents at the beginning of the financial year</b>	<u><b>251,671</b></u>	<u><b>254,705</b></u>
<b>Cash and cash equivalents at the end of the financial year</b>	<u><b>255,505</b></u>	<u><b>251,671</b></u>
 <b><i>Represented by:</i></b>		
Cash at Bank	19,170	4,634
Term Deposit	236,251	246,925
Petty Cash	<u>84</u>	<u>112</u>
	<u><b>255,505</b></u>	<u><b>251,671</b></u>

**CANBERRA YOUTH THEATRE COMPANY INCORPORATED**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 30 JUNE 2018**

**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:

<b>Class of Fixed Asset</b>	<b>Rates</b>
Plant & Equipment	25%
Theatre Equipment	30%

**CANBERRA YOUTH THEATRE COMPANY INCORPORATED**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 30 JUNE 2018**

**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 a 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 2018**

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 include 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.

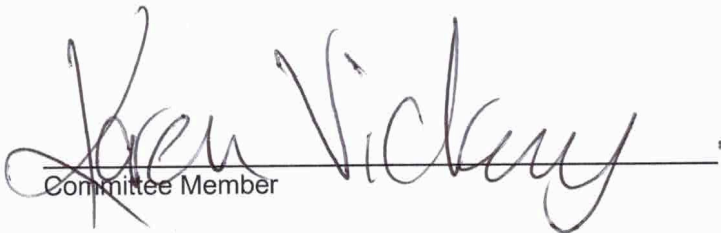
**CANBERRA YOUTH THEATRE COMPANY INCORPORATED**

**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 2018 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            day of May 2019



## CONTACT US

+61 (02) 62485057

info@cytc.net

www.cytc.net

**CANBERRA**  
**YOUTH /**  
**THEATRE**