

**CANBERRA  
YOUTH THEATRE**

**OPEN**

**THE VOICE  
OF YOUTH  
EXPRESSED  
THROUGH  
INTELLIGENT AND  
CHALLENGING  
THEATRE.**

**ANNUAL  
REPORT**

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Canberra Youth Theatre acknowledges the Ngunnawal people as traditional custodians of the Canberra region and recognises their continuing connection to land, waters and community. We pay our respects to their Elders, both past and present.

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POSSIBILITY 2019  
IMAGE BY BRENTON CLEAVES

# CHAIR'S REPORT

2019-2020 HAS BEEN AS  
TUMULTUOUS A YEAR AS  
ANYONE COULD IMAGINE  
WITH FIRE, FLOOD AND  
PESTILENCE CHANGING  
OUR WORLD BEYOND  
RECOGNITION.

We welcomed Luke Rogers as Artistic Director & CEO, and Anaïs Maro as General Manager. The company attracted a strong field of applicants for the leadership positions, conducting interviews in late 2018.

Our new team has embraced the leadership of Canberra Youth Theatre. Their vision and hard work has yielded wonderful results and they have dealt with the external challenges better than I could have hoped or imagined. I'm immensely proud of their resilience and imagination. They have been supported by Stefanie Lekkas, Errenn Ball, Sammy Moynihan and latterly Marni Mount and Helen Wojtas. We thank our departing staff for their commitment and loyalty through the leadership transition. We continue to welcome new talent to our team of Workshop Artists.

The Board met regularly throughout the year and enjoyed consistency in the Board composition with myself as Chair, Peter Hoolihan as Secretary, Tessa Hammond as Treasurer and Gabrielle Affleck and Chris Wagner as members. Throughout the year Chris Wagner was elected Deputy Chair to the Board.

Canberra Youth Theatre continues to be in a strong financial position despite the challenges facing the sector.

Our outgoing Artistic Director, Katie Cawthorne curated a strong production program for 2019 to which our new team added their own vision resulting in a wonderful combination of continuity and renewed energy.

Workshop programs provided rich opportunities for participants to explore their creativity and voice whilst learning foundation skills. New programs were devised to create artistic pathways for young artists. Semester Two saw an expanded and enriched series of workshop programs and partnerships for the company.

In particular, the Emerging Artists Program provides an exciting new opportunity for young artists seeking professional pathways.

Canberra Youth Theatre enjoys the support of ArtsACT and Ainslie and Gorman Arts Centre. Our partners, Netier continue to provide IT services to the company, and the Canberra Theatre Centre offers new ways to support and contribute to the development of young artists as they have done for some years. We also enjoy the support of Side Stage, Shaw Wines and Elect Printing. The Seaborn, Broughton & Walford Foundation have lent their support to our Emerging Artists Program in 2020. These organisations share our commitment to the importance of youth theatre and their support is invaluable.

We announced a new season of works to be performed in 2020 that promised great excitement. The launch celebrated our new branding created in collaboration with the aptly named, New Best Friend. We hope to revise the season as soon as it is safe to do so. Although the postponement is heartbreaking for our team and our guest artists and young artists, perhaps we can consider how great the rewards will be when we can once again interact with one another and our audiences. We will experience renewed appreciation for live connection, communion and shared passion for the voice of our young people expressed through challenging and intelligent theatre.

As we have watched our theatres, programs and cultural activities shut down due to COVID-19, the team at Canberra Youth Theatre have quickly rallied to bring exciting online opportunities to our young artists. In a recent online conversation with our young artists the extraordinary writer and actor, Kate Mulvany stated that “Youth Theatre is exactly what we should be listening to right now and what we’ve always needed”. My colleagues on the Board and the staff of Canberra Youth Theatre agree.

I am proud to be Chair of Canberra Youth Theatre and grateful for the support of my Board colleagues and the talent and dedication of our staff, guest artists and workshop artists. Above all, I’m proud of our exciting young theatre makers. I cannot wait till we are able to be together again at a performance or workshop. Till then, stay safe and visit us online. You’ll find much to feed your passion.



**Karen Vickery**

Chair of the Board

# VALUES AND GOALS

## OUR VALUES

### Artistic Exploration

We want to develop creative thinkers, makers and lovers of art and performance. We strive to create opportunities for young people to share their voice, discover their own artistic practice and challenge expectations about what theatre can be.

### Creativity and Confidence

We believe that an engagement with the arts creates a stronger society and want to create a place where young people are free to explore their creative selves and become confident members of our community.

### Community and Networks

We believe in creating a supportive environment and nurturing community for young people that is welcoming, inclusive and diverse. The connections made through youth theatre are often long-lasting and essential to the development of the creative lives of young people.

### Youth Leadership

We want the voices of our young artists to be heard. We believe that young people need to be supported and empowered so that they have agency and the confidence to create the positive change they want to see in the world.

## OUR GOALS

- Teach core performance skills and create pathways to professional artistic careers.
- Provide a space for all young people to develop and express their creative self.
- Create and share ambitious art.
- Inspire audiences and challenge their expectations about the work young artists can create.
- Grow the organisation while remaining sustainable and ethical.



# ARTISTIC DIRECTOR & CEO STATEMENT

2019 WAS A YEAR OF  
NEW BEGINNINGS AND  
RENEWED ENERGIES  
FOR CANBERRA YOUTH  
THEATRE, AND MY  
FIRST AS ARTISTIC  
DIRECTOR & CEO OF  
THE COMPANY.

It is an honour to be entrusted with the leadership of this wonderful company, building upon the amazing leadership that Katie Cawthorne and Alicia Wyatt have built over the last few years. Joining me in tandem was Anaïs Maro as the new General Manager. It can be an unnerving time for any arts community when an entirely new leadership team is brought on board, but the support from our Board, staff and artists was invaluable during this transition period, with particular thanks to our administrative staff Errenn Ball and Stefanie Lekkas.

We have seen new staff members join the company throughout the year. Sammy Moynihan replaced Stefanie Lekkas as our Program Coordinator, before leaving us for an exciting new role at Belconnen Arts Centre. Marni Mount was appointed as our Marketing and Administration Coordinator, with Helen Wojtas completing the current team as our Program Administrator. We have also welcomed many new creatives and Workshop Artists to the company over this time.

I am very grateful to Katie for leaving the strong foundations of a dynamic production program which we delivered throughout the year. The *I'm Me Festival* took over the grounds of Gorman Arts Centre in an immersive performance event led by our youngest artists. *Collapse* saw the creation of a new Australian play written especially for our Company Ensemble premiere at Canberra Theatre Centre. *Possibility* gave three young writers the opportunity to collaborate with a teenage ensemble on a kaleidoscopic work that allowed our young artists to discover more about their artistic practice and challenge their expectations about what theatre can be.

We delivered highly successful Training Programs across Ainslie and Gorman Arts Centres for young people aged 7 – 25 years, as well as in primary schools across the ACT. Through our workshop programs, we teach core performance skills, create pathways

to professional artistic careers, and provide a space for young people to develop and express their creative selves.

In 2019, we increased the number of workshops on offer to provide more options for young people to engage with our activities, and revised the content of our programs to ensure they remain creatively fulfilling, offer exciting new challenges and are responsive to the needs and interests of our young artists. We renewed our focus on our Emerging Artists Program by increasing the programs we offer to young adult artists as they move towards professional practice, creating tangible professional pathways for them to participate in industry-focussed training and mentorship opportunities.

I acknowledge the ongoing support from artsACT who fund Canberra Youth Theatre as a Key Arts Organisation; they continue to value the work that we create, the pathways we provide to young people, and the contributions we make towards enriching the cultural life of the ACT. Special thanks as always to Ainslie and Gorman Arts Centre for their unwavering support to our organisation and dedication to our programs, Canberra Theatre Centre for their extended support towards our production program and the opportunities they help provide for our young artists, and to Netier who for over three years have donated their skills and support in IT services. In 2019 we developed new partnerships with Side Stage who support us with live production and event services, our printing partner Elect Printing, and wine sponsor Shaw Wines. We are thrilled that the Seaborn, Broughton & Walford Foundation have also come on board to support our 2020 Emerging Artists Program.

The year ended the way it began, with new energies and a fresh identity. Canberra Youth Theatre collaborated with Canberra based creative studio, New Best Friend, on refining the image, vision and brand of our company. The team at New Best Friend worked with us on an analysis of our current position in comparison to other youth arts providers, refined our vision statement, created a new visual direction for our brand and logo, graphic design for our 2020 season, and a new custom designed website. These activities are part of our strategy to enhance the visibility and impact of Canberra Youth Theatre to better communicate and engage with young people, their families, emerging and professional artists across the ACT, and to raise our profile nationally.

As I write this, the world is currently under quarantine as a result of the COVID-19 pandemic. This comes off the back of a summer that saw fierce bushfires devastate this country. 2020 has started with much anxiety and uncertainty. But as we reflect on the year gone by, we are resolved to build an even stronger future for Canberra Youth Theatre. We are empowered by our young artists who continue to ask powerful questions, start provocative conversations, and challenge the world around them. They are thinking big, acting creatively, forging their own paths, and making work that invites us to see the world from a new perspective.

Canberra Youth Theatre is undertaking a significant transition, but we will always remain the voice of youth expressed through challenging and intelligent theatre.



**Luke Rogers**

Artistic Director & CEO





## BOARD OF GOVERNANCE

**Chair:** Karen Vickery

**Deputy Chair:** Chris Wagner

**Secretary:** Peter Hoolihan

**Treasurer:** Tessa Hammond

**Member:** Gabrielle Affleck

## STAFF

**Artistic Director & CEO:** Luke Rogers

**General Manager:** Anaïs Maro

**Workshop Coordinator:** Stefanie Lekkas (until March 2019)

**Program Coordinator:** Samuel Moynihan (from April 2019)

**Administration and Marketing Coordinator:** Errenn Ball (until June 2019)

**Marketing and Administration Coordinator:** Marni Mount (from May 2019)

**Bookkeeper:** Lesley Porroj

## WORKSHOP ARTISTS

Errenn Ball

Damon Baudin

Tracey Bourne

Edward Cahill

Christopher Samuel Carroll

Jemma Collins

Ash Hamilton

Claire Holland

Victoria Hopkins

Anna Johnstone

Amy McDonald

James McMahon

Cathy Petocz

Mirjana Ristevski

Peter Wilkins

ABOVE: CHRISTMAS PARTY 2019

# ARTISTION EVALUATION

COLLAPSE 2019  
PHOTO BY EM ROBERTS



# PRODUCTION PROGRAM



## I'M ME FESTIVAL

5 APRIL 2020  
GORMAN ARTS CENTRE

Canberra Youth Theatre's Production Program strives to showcase the best of what youth theatre in the ACT can offer, and challenge expectations about what theatre created by young people can achieve. In 2019, we produced three major works that saw our young artists work both on stage and behind the scenes across a variety of performance spaces.

## COLLAPSE

14-17 AUGUST 2020  
COURTYARD STUDIO, CANBERRA THEATRE CENTRE

Canberra Youth Theatre works at the highest level when creating work, modelling industry standards and expectations, acknowledging that our young artists are capable of artistic excellence regardless of age. These ideas are also fostered in our young people through their engagement and collaboration with other professional artists contracted to work on our productions.

## POSSIBILITY

17-19 OCTOBER 2020  
RALPH WILSON THEATRE, GORMAN ARTS CENTRE

Over the coming years, Canberra Youth Theatre needs to embark on a path of artistic and strategic growth, with our productions as our flagship program, to consolidate its reputation as a leading youth theatre company with a national reach. This will be achieved through new collaborations with artistic partners, a bold commissioning program, additional sponsorship and support, increased audience engagement, and greater professional outcomes for our young artists.

ABOVE: *POSSIBILITY* 2019  
PHOTO BY BRENTON CLEAVES



# I'M ME FESTIVAL

5 April 2019 | Gorman Arts Centre



With over 30 young artists involved, this immersive theatre experience was driven by the imaginations and voices of our youngest ensemble members, aged 7 to 12 years old. Taking over the grounds of Gorman Arts Centre and performing across multiple spaces, this family event saw big ideas and young minds collide. Environmental concerns, the legacy adults leave for their children, political and social issues that affect our existence – all were explored across a range of events that are looking towards a brighter future.

The works were:

## THE ADULT

**Directed by** Claire Granata,

### Cast

Trinity Frezza  
Jay Mokrij  
Lewis Moore  
Kye Pelczar  
Harper Scott  
Lily Clark Michell

## NOW

**Directed by** Errenn Ball

### Cast

Archie Carlton Van Buizen  
Asther Roarty  
Emma Talip  
Charlie Thomson  
Elliott Webeck  
Ella Mutch-Cantwell  
Savannah Gilbert

## THE CON- VERSATION GAME

**Directed by** Stefanie Lekkas

### Cast

Felix Groves  
Aya Yehezkel  
Enoch Xu  
Eliane Louchart-Fletcher

## A LITTLE FISH OUT OF WATER

**Directed by** Tracy Bourne

### Cast

Reuben Reynolds  
Miya Webeck  
Thomas Hanbidge  
Matilda Spears  
Sharlie Beatterham

## BUZZ!

**Directed by** Anna Johnstone

### Cast

Sebastian Anderson Moore  
Atticus Prosser  
Willow Dunne  
Ulrika Kearslake Reichelt  
Laurence Manderson  
Thea Molloy  
Rory Deegan  
Imogen Bigsby-Chamberlin

IMAGE: NOW  
PHOTOGRAPHY BY PETER PARNABY



## FLAME TREES

**Written by** Tasnim Hossain

**Directed by** Casey Elder

### Cast

Lucas Bowman  
Surrayah Dodd  
Isla Moore

We also collaborated with artists from QL2 Dance who presented their piece Soap Box, choreographed by Alison Plevy, Ruth Osborne and Ryan Stone. and featuring dancers Akira Byrne, Alcyon Dunajszky, Calypso Efkarpidis, Claudia Moran, David Windeyer, Felix Groves, Hugo Packham, Madeleine Cook, Maya Wille-Bellchambers, Mia Sofios, Yze Sissingh-Meyer.

Ethan Hamill, an alumni of the Technical Theatre program, was engaged as Technical Director for the event. There were also three assistant directors, Charlotte Palmer, Elektra Spencer, and Ted Stewart, who collaborated on the development of all the works.

The evening was incredibly successful, with audiences

experiencing a range of performances, enjoying food available from Le Breton Crepes and The Pizza Trailer food vans, culminating in a dance party in the courtyard at the end of the evening.

Community engagement activities aligned with the *I'm Me Festival* included incursions at North Ainslie Primary School, Macquarie Primary School, and a children's activity corner at The Canberra Harvest Festival, reaching out to over 100 young participants.



IMAGES TOP TO BOTTOM: *THE CONVERSATION GAME*, *FINALE*  
PHOTOGRAPHY BY PETER PARNABY

**AUDIENCE: 253**  
**YOUNG ARTISTS: 32**

**ARTISTS EMPLOYED: 7**  
**EMERGING ARTISTS EMPLOYED: 4**

# COLLAPSE

by Grace De Morgan

14 - 17 August 2019

Courtyard Studio - Canberra Theatre Centre



“A POWERFUL AND CLEVER, COMPLEX ALLEGORY THAT CLEARLY WARNS THE VIEWERS ABOUT BEING COMPLACENT WITH THE PLANET AND THEIR WAY OF LIFE.... CONFIDENTLY DIRECTED, EXPERTLY SOWN TOGETHER THROUGH MOVEMENT, MUSIC AND STRONG ACTING” - CITY NEWS

PHOTO BY EM ROBERTS





*Collapse* was the production outcome for the Company Ensemble training program. The ensemble of six actors developed their skills through a series of workshops exploring a range of performance methodologies, whilst working on the creation of a new work.

Playwright Grace De Morgan was commissioned to create a new play, developed with the Company Ensemble, in collaboration with movement director Chenoeh Miller, and director Luke Rogers. This project resulted in the creation of a new Australian play driven by the ideas and concerns of young people and their vision for the future.

Following the connected experiences of six young people in Canberra, *Collapse* explored the personal crises we often encounter, the factors that have contributed to the destruction of civilisations past, and the new challenges that threaten our world today.

*Collapse* premiered at the Courtyard Studio - Canberra Theatre Centre. The script of *Collapse* is now available to purchase from Australian Plays.

## CAST

Alex Castello  
Ash Hamilton  
Jack Hubner  
Tara McClelland  
Charlotte Palmer  
Ted Stewart

## CREATIVE TEAM

**Director** Luke Rogers

**Movement** Chenoeh Miller

**Lighting Designer** Anthony Arblaster

**Sound Designer** Kimmo Vennonen

**Associate Lighting Designer / Stage Manager**  
Ethan Hamill

**AUDIENCE: 229**  
**NUMBER OF PERFORMANCES: 5**  
**ARTISTS EMPLOYED: 5**  
**YOUNG ARTISTS: 7**

# POSSIBILITY

by Ben Dillon, Jamie Johnston, and Lucy Roberts

17 – 19 October 2019

Ralph Wilson Theatre – Gorman Arts Centre



*Possibility* is in itself an open provocation, and this word was the starting point that saw young actors and playwrights collaborate together on a new work that explored what happens when impossibility meets imagination.

Three young writers aged 13 to 19, Ben Dillon, Jamie Johnston, and Lucy Roberts, teamed up with an ensemble of twelve teenage actors to interrogate perceptions of themselves, explore questions about their place in the world, and dreams for the possibilities that lie ahead. Under the mentorship of professional playwright Cathy Petócz, these writers interweaved a diverse collection of narratives, genres, and styles from political fantasy fiction to gentle existential

poetics, to absurd and surprising drama.

Over a series of workshops culminating in a two-week intensive rehearsal process, co-directors Anna Johnstone and Luke Rogers provided young artists with the opportunity to experience working on the creative development of a new work. The final production, which took the form of a mosaic of micro scenes, offered Canberra audiences a kaleidoscopic journey through the minds of young people today as they seek to navigate what's possible in their futures, and how to make choices about who they are and who they want to be.

*Possibility* performed at the Ralph Wilson Theatre at Gorman Arts Centre.

## CAST

Shoshana Anderson  
Jessica Dickie  
Finn Dunne  
Sasha Finlay  
Ameilia Gilling  
Quinn Goodwin  
Katelyn Hubner  
Gemma Hudson  
Freya Kenna  
Mina Maccora  
Amy McAlister  
McKinley Richards.

## CREATIVE TEAM

**Co-Directors:** Anna Johnstone & Luke Rogers  
**Writing Mentor:** Cathy Petocz  
**Lighting Designer/Stage Manager:** Ethan Hamill  
**Sound Designer:** Kimmo Vennonen  
**Set Construction:** Stephen Crossley  
**Lighting Operator:** Casey Magnussen  
**Production Manager:** Anais Maro  
**Production Assistants:** McKenzie Battye-Smith, Nadia Jutha, Josh Meischke  
**Costume Assistant:** Noemie Dinet



**AUDIENCE: 185    NUMBER OF PERFORMANCES: 4**  
**ARTISTS EMPLOYED: 3    YOUNG ARTISTS: 18**

ABOVE: PHOTO BY BRENTON CLEAVES

# OTHER ARTISTIC PROJECTS

## ZEBRA

11 - 25 JUNE 2019

C Block Theatre - Gorman Arts Centre

Number of young artists: 16

*Zebra* was a creative development workshop facilitated by Anaïs Maro with a group of 10 to 15 year olds. Over four sessions, participants were introduced neutral mask and devising techniques, exploring the theme of discrimination. This project was initially conceived to be included in the ACT's Winter Festival program. Whilst this presentation opportunity did not eventuate, it remained a valuable experience for an ensemble of our young artists to collaborate and be introduced to mask performance work, and they performed a showing for family and friends.



ABOVE: ZEBRA PHOTO BY ANAIS MARO

## THE YOUNG KING

10 - 13 JULY 2019

Canberra Theatre Centre

Number of Emerging Artists: 4

Canberra Youth Theatre were invited to collaborate with Canberra Theatre Centre and Slingsby, the award-winning professional theatre company based in Adelaide who create work for young audiences, on their international touring production of *The Young King*.

Four emerging artists performed the roles of the Courtiers, interacting with audience members through an immersive pre-show journey from the main foyer spaces of Canberra Theatre Centre as they made their way to the kingdom in the Courtyard Studio. They also had a role to play in the opening moments of the performance itself. This was a wonderful and rare opportunity for our emerging artists to work with one of Australia's best theatre companies for family audiences on an internationally acclaimed production.

## POSSUM MAGIC

with Monkey Baa Theatre Company

17 AUGUST 2019

C Block Theatre - Gorman Arts Centre

Young Artists: 9

Monkey Baa Theatre Company, one of Australia's leading professional theatre companies for young audiences, joined us for a very special workshop based on the classic Australian picture book, *Possum Magic* by Mem Fox. Led by Christopher Tomkinson, nine young artists (ages 7-12) delved into the magical world of *Possum Magic*, in an engaging workshop where they learnt skills in devising and storytelling to bring this beloved picture book to life. This workshop was sponsored by Eat Speak Learn Speech Pathology Services.





## **YEAH, BUT WHAT DOES IT MEAN?** (NGA ArtIRL Teen Takeover)

7 December 2019

National Gallery of Australia

Number of young artists: 6

Canberra Youth Theatre collaborated with the National Gallery of Australia on their Teen Takeover Event as part of their new Art IRL program, connecting young audiences with art, artists and each other. Canberra Youth Theatre devised a roving performance entitled *Yeah, But What Does It Mean?* This work was facilitated by three artists from our Young Artist Advisory Panel (Jemma Collins, Linda Chen and Tara McClelland) and performed by six young artists.

In this performance, young artists engaged with visitors to the gallery as human audio guides, inviting them to intimately share their responses to the artworks surrounding them.

287 teenagers attended the 3-hour performance event, which also featured performances, workshops and interactive experiences from Australian War Memorial, Bangarra Dance Theatre, Canberra Symphony Orchestra, Canberra Glassworks, Girls Rock! Canberra, Headspace, National Film and Sound Archive, National Museum of Australia, National Portrait Gallery, QL2 Dance, Royal Australian Mint, University of Canberra and Warehouse Circus.

**YOUNG ARTISTS** Jade Breen, Dominik Cheyne-Dubrowolski, Morgan Cronin, Mina Maccora, Freya Nash, McKinley Richards.

ABOVE: *YEAH, BUT WHAT DOES IT MEAN?*  
PHOTO COURTESY OF NATIONAL GALLERY OF AUSTRALIA

“CANBERRA YOUTH THEATRE FIRST INTRODUCED ME TO THE RIGOUR AND THRILL OF DEVELOPING A STAGE PLAY. THAT TEENAGE EXPERIENCE OF WORKSHOPPING MY FIRST SCRIPT AND COMMUNICATING TO AN AUDIENCE STAYS WITH ME TODAY IN MY PROFESSIONAL PRACTICE.”

**TOMMY MURPHY, PLAYWRIGHT AND SCREENWRITER.**

# TRAINING PROGRAMS



“I WAS 14 WHEN I TOOK MY FIRST WORKSHOP WITH CYT AND 10 YEARS LATER I STILL FIND MYSELF COMING BACK TO THE SKILLS I LEARNED AND THE MEMORIES I MADE THERE. CYT IS TRULY WHERE I LEARNED HOW TO BE AN ACTOR. I WILL TREASURE MY EXPERIENCE THERE FOREVER.”

- LIV HEWSON, ACTOR

ABOVE: END OF SEMESTER ONE PERFORMANCE.  
PHOTO BY ELEKTRA SPENCER

## WEEKLY WORKSHOPS AT AINSLIE AND GORMAN ARTS CENTRES

Canberra Youth Theatre has enhanced its highly successful Workshop Program across Ainslie and Gorman Arts Centres. Encompassing a wide range of programs for young people aged 7 – 17 years, the content of the semester-long weekly programs are driven by the young artists and facilitated by our Workshop Artists (formerly known as tutors).

In 2019, we increased the number of workshops on offer to provide more options for young people to engage with our activities. Our workshops are now grouped by school years, rather than ages, and we have revised the content of our programs to ensure they remain creatively fulfilling, offer exciting new challenges and are responsive to the needs and interests of our young artists.

Each program is designed to ensure our young artists are the dominant voice in their work. We work closely with our Workshop Artists to ensure that every program uniquely meets the needs of participants, providing them with the opportunity to creatively express themselves as the dominant voice in their work. Each program is now also designed to achieve the Learning Outcomes we have introduced across all workshops, ensuring that there is a skills-based progression framework to our training programs across all year levels.



Our Workshop Artists are also encouraged to define an artistic theme of inquiry and interest within their own creative practice that they can apply to their work with their young ensemble. Throughout the program, each ensemble works collaboratively with their Workshop Artist to create a short performance for family and friends that showcases the skills they have learnt and the works they have made.

For Primary students in Years 1-3, the focus is on creative play as young artists are introduced to a variety of foundational theatre skills through fun and engaging activities. In Years 4 - 6, participants are introduced to further acting and devising techniques, develop their own creative voice, and create a short performance work as an ensemble at the end of the semester.

High School students in Years 7-9 extend their devising techniques and begin to explore script analysis, scene work and other contemporary performance techniques. They interpret and bring text to life, create characters, develop vocal and physical skills, and present a showcase of the discoveries made at the end of the semester. For our senior teen ensemble in Years 10-12, participants delved deeper into performance training techniques across acting, improvisation, script work on classical and contemporary texts for the stage, as well as acting for the camera. Screen Acting is a new area of focus for Canberra Youth Theatre, ensuring that our young artists are exposed to a variety of performance styles and methodologies, and apply these skills to acting for both stage and screen.

In total, Our weekly workshop program in Ainslie and Gorman Arts Centres attracted 139 enrollments (95 young artists) and 352 audience members attended the end of semester performances in C-Block.

## SCHOOLS PROGRAM

Canberra Youth Theatre provides quality in-school drama programs across the ACT. Participants work with professional Workshop Artists on a weekly one-hour program of acting skills development, working towards a 10-15 minute performance for family and friends at the end of each semester at their school.

In 2019, we increased our engagement with schools across the ACT. During Semester One, we continued to deliver our six classes within five schools across Canberra inner north and south: Aranda, Lyneham, North Ainslie, Turner and Red Hill Primary Schools. In Semester Two, we started working with primary schools in the Belconnen area (Giralang, St John the Apostle and Miles Franklin Primary Schools). This saw a growth of 60% within our School Program. Due to the limits of our organisational capacity to expand further afield at this time, we are planning to deepen these new relationships rather than increase the number of workshops.

In total, our school program attracted 169 enrollments and 114 young artists.

## HOLIDAY WORKSHOPS

Every school holidays, Canberra Youth Theatre designs a program of fun drama workshops for young people aged 7- 12. Designed and conducted by our Workshop Artists, these holiday workshops are engaging, uniquely themed, and are often the first time these young people participate in theatrical experiences. Our holiday workshops provide foundational skills development and are a pathway to the semester workshop programs and productions. Participants make new friends, learn about performing, gain confidence, create a show in a week, and most importantly have a lot of fun in an inclusive and supportive environment.

In 2019 our Holiday Programs were:

- › *Summer at CYT* (Workshop Artist: Stefanie Lekkas) - 9 participants
- › *What's Your Story?* (Workshop Artist: Tracy Bourne)- 7 participants
- › *When I Grow Up* (Workshop Artist: Amy McDonald) - 7 participants
- › *Out of This World* (Workshop Artist: Claire Holland) - 9 participants

In total, the holiday Workshops attracted 32 primary school age young artists.

## WORKSHOP BY DESIGN

Workshops By Design are individually tailored training and development programs specifically designed to meet the needs of school groups, community organisations and individuals. These commissioned workshops use drama techniques and theatre-based training to assist organisations to achieve their goals, and develop transferable skills that transcend all working and learning environments. Workshops By Design are one-off or targeted programs of a fixed length and range across genres and forms with varying outcomes. These workshops generate additional income for Canberra Youth Theatre, enabling us to provide further employment opportunities for local artists.

### Musical Theatre Ensemble

Lumen Christi Catholic College  
(School visiting from Pambula Beach, delivered at Gorman Arts Centre)  
10 May 2019

**Workshop Artist:** Derek Walker  
30 participants

### Introduction to Drama

Lyneham Primary School Arts Festival  
4 September 2019

**Workshop Artist:** Cathy Petocz  
140 participants over 4 workshops

### Physical Theatre

Marist College Canberra  
28 August 2019

**Workshop Artist:** Chenoeh Miller

### Devising for Children's Theatre

St John Paul II College  
10 - 13 September 2019

**Workshop Artist:** Anna Johstone  
10 participants



## TECHNICAL TEAM

Due to lack of enrolment and our company's limited capacity to deliver this program, the Technical Theatre program was suspended in 2019. We are partnering with other organisations, venues and programs to ensure that Canberra Youth Theatre can still provide practical training and mentorship opportunities for young people in the ACT interested in developing their skills in technical and live production, under the guidance of experienced professional artists.

Technical Team alumni, Ethan Hammil, was engaged to work across all of our productions in our 2019 season. Ethan has since been accepted in the full-time BFA (Technical Theatre and Stage Management) course at NIDA.

Over the coming years, Canberra Youth Theatre will be collaborating with Canberra Theatre Centre on their Certificate III Live Production & Services, offered in partnership with Canberra Institute of Technology. As part of their training, students will have the opportunity to work on our productions and performances as part of our technical teams, exposing them to a range of experiences and ways in which technical staff work in the performing arts industry.

ABOVE: *POSSIBILITY* 2019. PHOTO BY BRENTON CLEAVES.

# EMERGING ARTISTS PROGRAM

Our Emerging Artists program offers young artists aged 18-25 opportunities for professional and creative development. This program will ensure that young artists have access to some of the best artistic training and mentorship opportunities in the country, can build their professional networks, and explore their artistic practice.

## YOUNG ARTIST ADVISORY PANEL

(6 young artists)

In 2019 we created The Young Artist Advisory Panel to provide greater opportunities for young people interested in artistic leadership. The panel consists of young artists between the ages of 13 and 25 who ensure that young people's voices and opinions remain at the core of the work we do. They met regularly with the Artistic Director to participate in conversations about artistic programming, the future direction of the company, and were instrumental in helping us create new opportunities for emerging artists. In 2019, the panel were: Linda Chen, Jemma Collins, Sasha Finlay, Gemma Hudson, Elektra Spencer and Tara McClelland.

## THE COMPANY ENSEMBLE

(6 young artists)

The Company Ensemble was the pre-professional training program for artists 18-25 years looking to establish careers as professional artists. This was an opportunity for emerging artists in Canberra to explore a range of performance methodologies, whilst creating a new major production. The ensemble developed their performance skills through a series of workshops twice a week under the guidance of Luke Rogers, working towards the creation of the production *Collapse*. The ensemble also worked with movement director Chenoeh Miller and playwright Grace De Morgan as collaborators on this new work.

## MASTERCLASSES

One of the highlights of our Semester Two training programs was the introduction of a series of high-quality Masterclasses in our Emerging Artists Program. We offered five Masterclasses as part with highly qualified professional artists, however only three went ahead. These workshops offer specialised training to young adult artists:

### The Imaginative Body

WITH CHRISTOPHER SAMUEL CAROLL

(9 young artists)

This program offered physical techniques for expanding body awareness and imaginative possibilities for the actor, drawn from the teachings of the French theatre pioneer, Jacques Lecoq. Over four weekly sessions, performers worked towards forging an embodied connection to emotional truth, creating characters, improvisation, and working with text.

### Performing Shakespeare

WITH BELL SHAKESPEARE

(11 young artists)

Artists from Bell Shakespeare delivered a workshop that offered young artists the opportunity to develop their classical acting skills. Using key excerpts from a range of Shakespeare's plays, actors unlocked the meaning in his language, navigated verse



ABOVE: *COLLAPSE* 2019. PHOTO BY EM ROBERTS

and prose, and translated rich imagery into performance. Drawing on a range of rehearsal room techniques used by the Bell Shakespeare company, this workshop built confidence and creativity in approaching Shakespeare's words as a performer.

## Audition Technique

WITH LUKE ROGERS

(4 young artists)

This course was targeted towards those who were applying for drama schools, as well as recent graduates looking to improve their confidence in auditioning. Over three weeks, actors worked through a process selecting contrasting monologues, and perfecting their pieces to present them to a mock audition environment. Two participants were successful in their drama school auditions; one accepted into WAAPA and the other into VCA.

## PROFESSIONAL PATHWAYS

In addition to the programs we offer our participants, Canberra Youth Theatre connects our young artists with a wide network of arts organisations and producing companies across the region, introducing them to professional employment opportunities. We receive many requests for referrals of young artists for professional work opportunities, many of which have been successful, securing work in voice over work in exhibition installations, animated series, creative developments of new works, and auditions for theatre productions.

“CANBERRA YOUTH THEATRE IS A WONDERFUL, SUPPORTIVE ENVIRONMENT THAT CHALLENGES YOU AND TAKES YOUR ARTISTIC PRACTICE, IDEAS AND EXPRESSION SERIOUSLY. THANKS FOR BEING AN AWESOME SPACE FOR ME TO FIRST LEARN ABOUT THEATRE AND PERFORMANCE. IT HAS TOTALLY SHAPED MY OUTLOOK, PERSPECTIVE AND PRACTICE SINCE THEN.”

-NOÉMIE HUTTNER-KOROS,  
PERFORMANCE-MAKER & DRAMATURG



# ORGANISATION EVALUATION



COLLAPSE 2019.  
PHOTO BY EM ROBERTS

# GOVERNANCE REPORT

1. BOARD  
COMPOSITION

2. OUR NEW  
CONSTITUTION

3. GOVERNANCE KPIS

## BOARD COMPOSITION



Karen Vickery  
**CHAIR**

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.





**Chris Wagner**  
**DEPUTY CHAIR**

Chris Wagner is currently a Director and Partner in Talkforce Media and Communications Strategist. Chris has 20 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 Canberra Youth Theatre participant, Chris has a background in the areas of arts, governance, mental health, suicide, criminal and civil justice, national security and emergency management, as well as grassroots community liaison, amongst others. He is married to a fellow communicator and a father of two very talkative kids.



**Peter Hoolihan**  
**SECRETARY**

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 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 the company. He is excited and enthusiastic to be a part of the Board and hopes he can be a valuable contribution to Canberra Youth Theatre's community and culture.

**Tessa Hammond**  
**TREASURER**

Tessa Hammond is an HR Analyst with Tailored HR Solutions. Tessa is currently working on a diverse range of engagement types, including the collection, compilation and use of a variety of technologies to analyse and report on data trends and outcomes. Previously, Tessa worked as a Senior Consultant with Bellchambers Barrett where she was involved in a wide range of audit engagements including external audits for not-for-profit and charitable organisations, including risk management engagements and financial controls assessments. Having grown up in the Ainslie area, Tessa looks forward to submerging herself in the Canberra Youth Theatre community.



**Gabrielle Affleck**  
**MEMBER**

Gabrielle Affleck 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.

## OUR NEW CONSTITUTION

With the 50th anniversary of Canberra Youth Theatre approaching, in 2018 the Board began considering the stage of the company's development in order to set Canberra Youth Theatre in a position that would allow it to thrive for the next 50 years. As part of these considerations, the Board identified the need to update and modernise the Constitution of Canberra Youth Theatre to reflect the company as it is now, and its growth in the future. The Board obtained pro-bono legal advice from Maddocks (a national law firm with an office located in Barton, ACT) and instructed for a new Constitution to be prepared. In 2019 an updated Constitution was presented at the Annual General Meeting and was passed in a unanimous resolution.

The new Constitution seeks to provide the necessary clarity to allow appropriate governance of Canberra Youth Theatre in the future, and specifically addresses the following identified issues:

- › Clarification of Member's rights to vote in General Meetings and at the Annual General Meeting;
- › Clarification as to the process of cessation/termination of Membership should certain events occur, and provide Members with an appeals process should termination occur;
- › Clarification of the appointment of Board members, particularly in the case of a casual vacancy, and when a new Board Member may be appointed;
- › Clarification of the business conducted at Annual General Meetings, Special General Meetings and Board meetings, including numbers required to obtain a quorum and what business constitutes a Special Resolution to be passed; and
- › Clarification as to the indemnity of Members in the event Canberra Youth Theatre is wound up or subject to litigation.

IMAGE: SEMESTER TWO 2019 LAUNCH.  
PHOTO BY ELEKTRA SPENCER

## GOVERNANCE KPIS

The Board met seven times in 2019 (not inclusive of the AGM). This goes beyond our six board meetings a year target. Board members are actively participating in the long term vision of the organisation and supporting day to day activities with their respective expertise. Natalie Liosatos decided not to renew her position in 2019. The Board identified a need for an additional board member with expertise in education or fundraising campaigns, to be appointed at the 2020 AGM.



# MANAGEMENT REPORT

- › Human Resources
- › Organisational Changes
- › Disability Inclusion Action Plan
- › Work Experience and Interns
- › Scholarship and Community Engagement
- › Representation

## HUMAN RESOURCES

2019 was a year of a fresh start in the company's human resources with a new management and administrative team. Luke Rogers, our new Artistic Director and CEO, and Anaís Maro, our new General Manager, started both at Canberra Youth Theatre on 29 January 2019. Stefani Lekkas was replaced by Sammuell Moynihan who became our Program Coordinator from April to October 2019. Errenn Ball was replaced by Marni Mount in May 2020 as Marketing and Administration Coordinator. This gave Canberra Youth Theatre the opportunity to examine its organisational structure. The Workshop Coordinator (15 hours a week) was transformed into a Program Coordinator (29 hours a week) with time for supporting the development of a larger workshop program and overseeing the administration of both workshops and productions. The Administrative and Marketing Coordinator became the Marketing and Administration Coordinator, with an increased focus on communication and marketing activities.

At the end of 2018, the Board moved away from previous the Co-CEO model, with those duties held by the Artistic Director



## Luke Rogers

### ARTISTIC DIRECTOR AND CEO

Luke Rogers is a theatre director, actor and producer. He is a graduate of NIDA (Directing) and Theatre Nepean (Acting) and is also the Artistic

Director of Stories Like These. His previous positions include Theatre Manager of New Theatre, Artistic Director of The Spare Room, and a Resident Studio Artist with Griffin Theatre Company. Directing credits include: *Collapse*, *Possibility* (Canberra Youth Theatre), *In Real Life* (Darlinghurst Theatre Company), *Blink*, *MinusOneSister*, *Fireface*, *The Last Five Years*, *The Carnivores* (Stories Like These), *Play House* (NIDA), *The Pillowman*, *Waiting For Godot*, *Don Juan in Soho*, *Art is a Weapon*, *After The End*, *Blasted* (New Theatre), *100 Reasons For War*, *Love and Information*, *Spring Awakening*, *A Midsummer Night's Dream*, *Shakespeare's Women*, *Shoot / Get Treasure / Repeat* (AFTT), *Lysistrata*, *The Burial At Thebes*, *Pool (No Water)*, *4.48 Psychosis*, *Eyes To The Floor* (Sydney Theatre School), *A Midsummer Night's Dream*, *Mr Marmalade* (CQUniversity), *Macbeth*, *Cyberbible*, *Embers* (AIM Dramatic Arts) and *Two Weeks With The Queen* (Mountains Youth Theatre). Tour Director: *The Witches* (Griffin Theatre Company). Assistant Director: *Eight Gigabytes of Hardcore Pornography* (Griffin Theatre Company / Perth Theatre Company), *Story of the Red Mountains* (NIDA), *The Boys* (Griffin Theatre Company / Sydney Festival), *Steel Magnolias* (Blackbird Productions / Australian Tour), *Assassins* and *The Crucible* (New Theatre). Luke regularly directs and lectures at various acting schools and universities. He was a member of Directors Lab: Melbourne (Theatre Works / Melbourne Festival) and Playwriting Australia's Dramaturgy Program and Directors Studio.

[www.lukerogers.com.au](http://www.lukerogers.com.au)



## Anaïs Maro

### GENERAL MANAGER

Born into a family of Theatre makers in France, Anaïs grew up in the theatre: her parents were professional actors and

directors. She co-ran her own theatre company, Le Rugissement de la Libellule, producing work in the Paris region, touring in France and internationally. Anaïs has developed a passion for cultural management, particularly in intercultural settings and completed a postgraduate program in Cultural Management and Policy. In 2009, she was appointed the director of the Alliance Française of Brunei where she tripled the annual budget and successfully scaled up both classes and the cultural event's footprint. She has curated numerous arts festivals, residencies, exhibitions and programs, and developed corporate partnerships. Anaïs has collaborated with QUT Creative Industries on a Brunei Cultural mapping project and became CEO of iBudaya, a Brunei based Cultural Industries consulting company in 2011. In 2014 she moved to Ethiopia and became a consultant for UNESCO Culture, running a capacity building program on the 2005 Convention on the Diversity of Cultural Expressions until 2017. Anaïs is currently completing a PhD in Creative Industries at QUT.



## Stefanie Lekkas

### WORKSHOP COORDINATOR (UNTIL APRIL 2019)

Stefanie Lekkas is a passionate actor, 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. Upon her move to Canberra, Stefanie joined CYT, in the first instance as part of the Company Ensemble (2015-17). She then subsequently continued her involvement in the company in both an administrative and creative capacity, fulfilling the role of Workshop Coordinator from 2015-2019 as well as assistant directing, directing and tutoring during this time. As a lover of theatre as well as organisation and planning, Stefanie was thrilled to be a part of the CYT team, and continues to be involved in the Canberra theatre scene.





## Samuel Moynihan

**PROGRAM COORDINATOR (FROM APRIL 2019 TO OCTOBER 2019)**

Sammy is a theatre-maker/performer with a particular interest in working with and for young people. Having worked with local companies and independently, he has just completed his masters in Cultural Leadership at NIDA.

A firm believer in the power of art to transform and inspire, he expresses these values through his work for Mind Blank Ltd. The company performs at schools across the country, generating conversations about mental health through forum theatre. With Rebus Theatre, he provides diversity training to government workplaces using the forum model. Sammy was on the executive board for Playing Field, providing artists with inexpensive venue hire and residency opportunities. He has just completed an industry placement with the Freedom Theatre in Palestine. He enjoyed furthering his passion for creating social dialogues and assisting young people to navigate life, in this administrative capacity. He is now Co-Performing Arts Officer at Belconnen Art Centre.



## Errenn Ball

**ADMINISTRATION AND MARKETING COORDINATOR (UNTIL JUNE 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 Canberra Youth Theatre 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 Youth Theatres' vision and in May 2019, she left Canberra for Queensland and became the founder and Artistic Director of ZigZag Theatre.



## Marni Mount

**MARKETING AND ADMINISTRATION COORDINATOR (SINCE MAY 2019)**

Born and raised in Canberra, Marni is a passionate theatre maker and advocate for young voices. She has written, directed, and performed in a range of theatre projects across the ACT and was thrilled to join the CYT team as Marketing and Administration Coordinator in 2019. Her theatre credits include: *Hermia/Quince* in *A Midsummer Night's Dream* (Shakespeare by the Lakes), *Freya* in *Fragments* (The Street Theatre 2019), *Amber* in *Picnic at Hanging Rock* (NUTS 2019), *The Art of Coarse Acting* (Canberra Repertory Society 2019), *To Infinity and Beyond Reasonable Doubt* (ANU Law Revue 2017), *Snakes on a Plaintiff* (ANU Law Revue 2016), *Cynthia Muldoon* in *The Real Inspector Hound* (NUTS 2015), *Hero* in *Much Ado About Nothing* (Canberra Repertory Society 2015), and as director: *The Importance of Being Earnest* (NUTS 2018), *Juris Doctor Strangelaw or How Learned to Stop Worrying and Cop the 5%* (ANU Law Revue 2018). She will appear as Lizzie in Echo Theatre's 2021 production of *Wolf Lullaby*. Marni has also had the pleasure of serving the theatre community in an administrative capacity as Head of Publicity of the National University Theatre Society (2017) and Founding President of the ANU Shakespeare Society (2018-2019). She is currently completing a Bachelor of Politics, Philosophy, and Economics/Bachelor of Arts at the Australian National University.



## Staff Professional Development

At the beginning of 2019, all our tutors and staff participated in a professional development session with Luke Rogers to share each other's experiences with the company, discuss artistry practices, and vision for the future of our workshop program.

As part of our collaboration with *The Young King*, Slingsby offered our staff, Workshop Artists and emerging artists the opportunity to participate in a professional development workshop exclusively for Canberra Youth Theatre. This workshop offered insight to some of Slingsby's key theatre making techniques. This session was part discussion, part collaboration, and delivered by one of Slingsby's artists.

The Artistic Director and General Manager participated in a training session by Creative Partnership Australia on Fundraising, and the General Manager attended a capacity-building program offered by artsACT and run by Lighthouse on Business Plan Building and Strategy.

Anaís Maro was mentored by Este Drin-Cooper to develop and implement a fundraising strategy and increase donations. It resulted in a strategy being developed but the implementation is slow due to both an increased workload during the absence of a Program Coordinator and the current lack of a business network. Donation and support levels are steadily increasing and good results are expected in 2020.

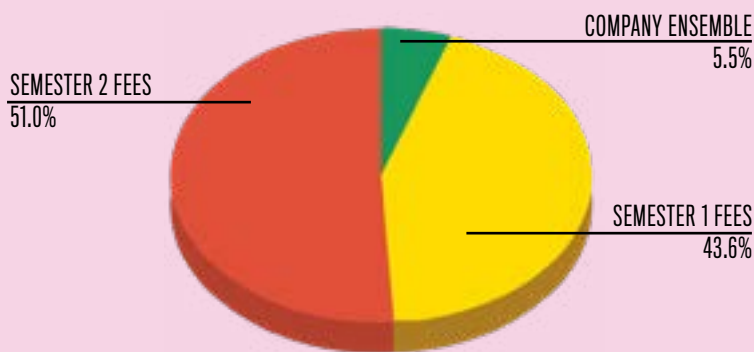
Marni Mount received online training on inDesign, Google ads and Google analytics and social media marketing strategy. This resulted in stronger social media campaigns and real monitoring of its effectiveness.

The team was trained in first aid and disability awareness and Luke Rogers received a Working at Heights qualification.

## ORGANISATIONAL CHANGES

### The impact of the refreshed workshop program

#### SHARE OF TRAINING PROGRAM INCOME



During Semester One, we noticed a reduction in engagement for Years 10 - 12 ensembles and our young adult artists. With a visibly strong program for our primary school aged participants and in-school program, we worked to ensure that Canberra Youth Theatre remains an enticing option for teenage and young adult artists, offering programs that will equip participants with the professional skills required for industry practice and tertiary training.

Semester Two was structured to attract more high school aged participants and young adults with an additional class for each Years 7-9 group, the introduction of split-term program in theatre ensemble and screen acting for Years 10-12, and a series of professional masterclasses for ages 16-25. This strategy engaged more participants in our older age groups, with an advanced offering focused on performance skills development. Whilst the term model was evaluated as being too short to build advanced skills, the focus on specialised performance techniques was well received and we have retained these focus areas for our Years 10-12 participants into Semester One 2020.

Semester Two represented 51% of our training program turnover showing a potential for future growth.

## Consolidated policies

We have reviewed our company policies and consolidated them in the one document, with important forms in the appendix. This unified policy document makes it easier for staff members to refer to it when necessary. However, a Social Media policy and a more comprehensive Health and Emergency Procedure policy is necessary and will be developed in 2020.

## Disability Inclusion Action Plan (DIAP)

With the support of Disability Australia, Ainslie and Gorman Arts Centre offered a capacity building program on developing a DIAP. This raised awareness of the access level within our organisation. Our tacit practices were usually inclusive, in particular with a number of participants with high functioning autism. Most participants with high functioning autism are not identified on the registration form as they consider Canberra Youth Theatre a place where they don't need to identify, or where they can be themselves without a label. This finding was very positive but shows also that tracking statistics do not produce an accurate picture of the diversity.

The DIAP is to be approved by the board in 2020, although a few steps have been implemented immediately, such as adding the following statement to our workshop description: "We are committed to diversity and acknowledge that some of the best art comes from working with artists from a range of backgrounds and abilities. If you have any access requirements or special needs..."

This statement has increased our enrollment of young people with a disability. We received the following feedback from the mother of a young artist in our school program: "I wasn't going to enrol my autistic son in the program, but when I saw this sentence on the website, I felt reassured he would be accepted."

However, this increased number of children with disability participating in our program raises the question of training for our Workshop Artists. If we want to grow as an inclusive organisation, we need to develop the skills that will deliver the best experience for everyone.

## Work experience and internships

In 2019, we welcomed two college students for a week of work experience, three students of Canberra University students performing arts in education settings and three clients of LEAD, an organisation supporting individuals with disability to access the labour market. After their work experience with us, each LEAD client found sustainable employment.

## Scholarship and community engagement

This year, Canberra Youth Theatre increased its engagement with the local community. We participated in many events organised by the local community, such as school fairs, Harvest Festival and National Portrait Gallery events. We created links with other organisations to offer scholarships to referred young people. Organisations referring their members for scholarship in 2019 were: The Companion House, ACT Together and CIT Yarana. Although other organisations are participating in this program with having referred a young person in 2019. Amongst them, Lifeline and Multicultural Youth Services.

## Representation

In September 2019, Luke Rogers represented Canberra Youth Theatre at the National Youth Arts Summit, hosted by Carclew in Adelaide. This event saw representatives from youth arts organisations from around the country come together to meet, exchange ideas, and engage in critical conversations exploring developments in work for, and by, children and young people, working to create a vibrant and resilient youth arts sector into the future. Our attendance was supported by travel subsidies made possible by Carclew and Australia Council.

# MARKETING REPORT



## A NEW IDENTITY FOR A NEW DECADE.

This year included both triumphs and shortfalls from a marketing perspective. The company made a conscientious effort to make long term investments in assets, capacity building, and branding.

2019 presented a number of challenges both specific and general. With the double handover of marketing responsibilities first with Errenn Ball coming back from maternity leave, then Errenn and Marni Mount in May, the run-up to Semester 2 launch and Collapse was a steep learning curve for our Marketing and Administration Coordinator. Some of the main challenges were the shortage of high-quality images for marketing materials and a weak social media strategy.

The market for actor training for young people in Canberra is incredibly competitive with relatively recent additions Budding Theatre and Mockingbird Theatrics and the development of CADA into Perform Australia.

Since July 2019, we have focused on building capacity of the company in the marketing space including capitalising on free resources, acquiring software, equipment, and building digital assets. We have initiated the use of Google Analytics, Google Ads, Facebook Ads Manager, and Adobe Creative software including Photoshop, InDesign, and Rush. We purchased a high-quality video camera and some supporting equipment, as well



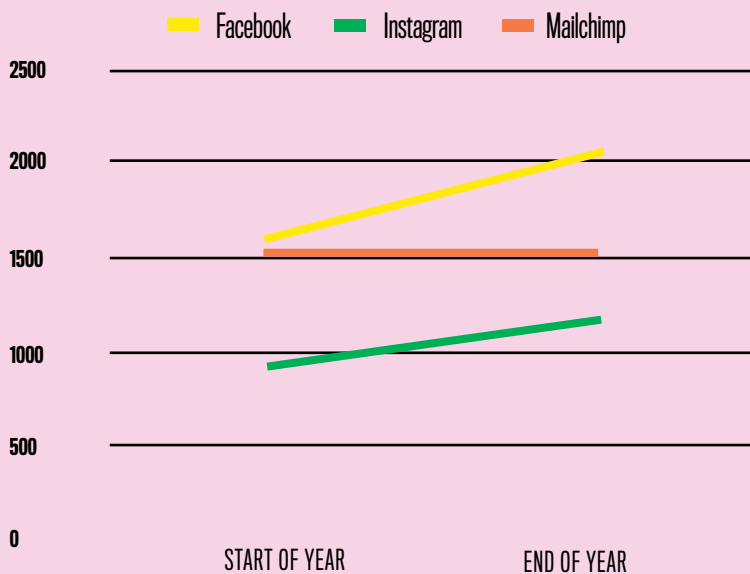
as engaging photographers for events and productions. This has greatly improved our portfolio of available images and video content and our capacity to deliver high standard online campaigns. We invested for the first time in sponsored posts and adds on social media, released videos, developed cross-platform campaigns of professional standards.

Our Mailchimp mailing list previous to May 2019 included a large collection of what appeared to be bots. If the numbers appear relatively stable, the nature of subscribers have changed and are now relevant to our organisation. The increase of content quality, relevance and consistency generated a substantial increase in our social

media following as shown in the graph below.

The biggest single project we engaged in 2019 was rebranding the company with graphic design firm New Best Friend. The rebrand realigned our image with our mission and the full spectrum of young artists we engage with - from 7-25. The rebranding exercise was a thorough reflective process that increased clarity within the organisation about our mission, audience and messaging. Our online presence now speaks to the quality and authenticity of the company while providing a far more intuitive user experience, enabling more Canberrans to connect to our what we do.

### 2019 INCREASE IN SOCIAL MEDIA FOLLOWING



ABOVE: NEW WEBSITE MOCK UP BY NEW BEST FRIEND



# FINANCIAL REPORT

- › Treasurer's Report
- › Horizontal Financial Analysis
- › Income Structure
- › Expenses Structure

## 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 2019.

2019 was another successful year for CYT, closing the 2019 year with a small deficit of \$2,325. CYT adjusted well to the new leadership team, with a renewed focus and redefine of the image, vision and visual direction for our brand and logo, graphic design and website.

### Income

Revenue has remained stable at \$400,712 (2018: \$396,069). Our major government funding, the ACT Government's artsACT multi-year funding continued and increased with CPI, contributing \$252,440.

The artsACT has committed funding for CYT until 2022. Participation fees increased by 5% (from \$122,986 to \$128,986), as a result of CYT's increased offer in Semester 2 and increase activities in schools in Semester 2. Audience sales also increased by 6% (from in \$4,959 to \$7,815), due to the success of the I'M Me Festival.

### Expenditure

Expenditure increased by 6.5% (from \$378,578 to \$403,037). This was as expected, in line with our increased service offering in Semester 2, was an increase in casual staff numbers and the part-time core staff workloads. In addition,

CYT engaged a new Artistic Director and Business Manager at the beginning of 2019, due to the transitioning arrangements, 2018 did not have a full 12-months of employee benefits expenses. Rental and running costs increased by 6% (from \$11,567 to \$18,642). Rent increased by 3%. Running costs increase in 2019 relating to hiring fees for core staff, cleaning and our new ticketing system. Production, exhibition and touring costs decreased by 7% (from \$46,511 to \$49,789). Through in kind support and discounted costs on lighting, sound and another event rental. Other expenses remained relatively stable throughout 2019.

## Financial Position

As at 31 December 2019, CYT was in a strong financial position with short-term liquidity, cash reserves and low levels of debt. CYT was well-positioned to meet its short-term commitments and continue being financially viable for the medium to longer terms. The financial statements have been prepared on a going concern basis, which assumes that the CYT will be able to meet its debts as and when they fall due. Since 31 December 2019, the COVID-19 outbreak has impacted the way of life in Australia. This has affected the ability of the CYT to continue operations as usual and has negatively impacted on its operating results. In accordance with national guidelines, CYT has implemented remote working arrangements in response to government requirements and to ensure the wellbeing and safety of all employees, students and visitors.

## Outlook

It is uncertain when CYT will return to normal operations and positive cash flows from operations as this will depend on decisions by the Australian Government and the return to normal operations. While these uncertainties will be challenging, 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.

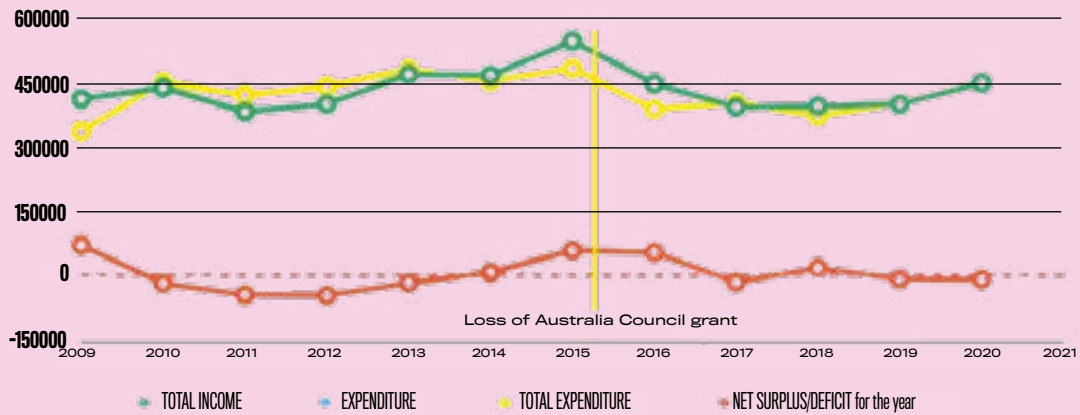


**Tessa Hammond**

Treasurer

# HORIZONTAL FINANCIAL ANALYSIS

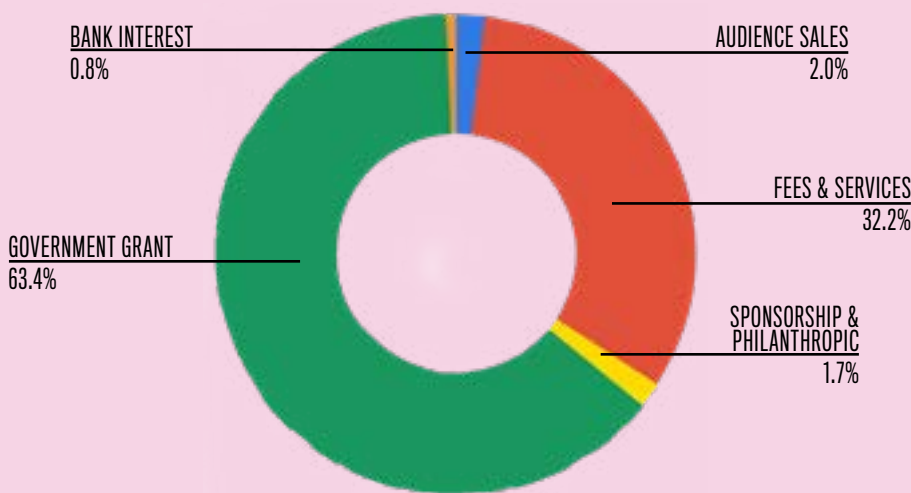
## EVOLUTION OF PROFIT AND LOSS



The evolution of Profit and Loss shows that after three years of decreased income following the loss of our Australian Council funding, Canberra Youth Theatre stabilised in 2018 and is slowly increasing revenue in 2019. We reached the symbolic threshold of \$400,000 and are budgeting for a stronger increase in 2020 based on our results for Semester 2 of 2019. Our new workshop growth strategy was successfully tested during semester two, which explains the expansion of income (with 4% growth of our training program). 2018 resulted in a \$17,491 margin saved in our long term deposit. In 2019, the leadership planned to invest in developing high-quality productions and drive growth by the expenses, therefore, we were expecting a zero margin.

While the real accounting result is \$-2 325, this deficit includes \$5,000 worth of investment in our rebranding. Another \$5,000 will be paid in 2020. As a Board decision, both payments are invested from our long term saving and reimbursed \$2,000 each year to that account. This means that, symbolically, the results of 2019 operations of the year is \$2,675, or \$675 after deduction of the \$2,000 repayment to our savings.

## INCOME STRUCTURE



Our funding ratio remains roughly unchanged with over 63% of our turnover secured by public funding. We have signed a deed extension for our Key Arts Organisation funding, extending our current funding to December 2021.

This year, Canberra Youth Theatre started a process of diversification,

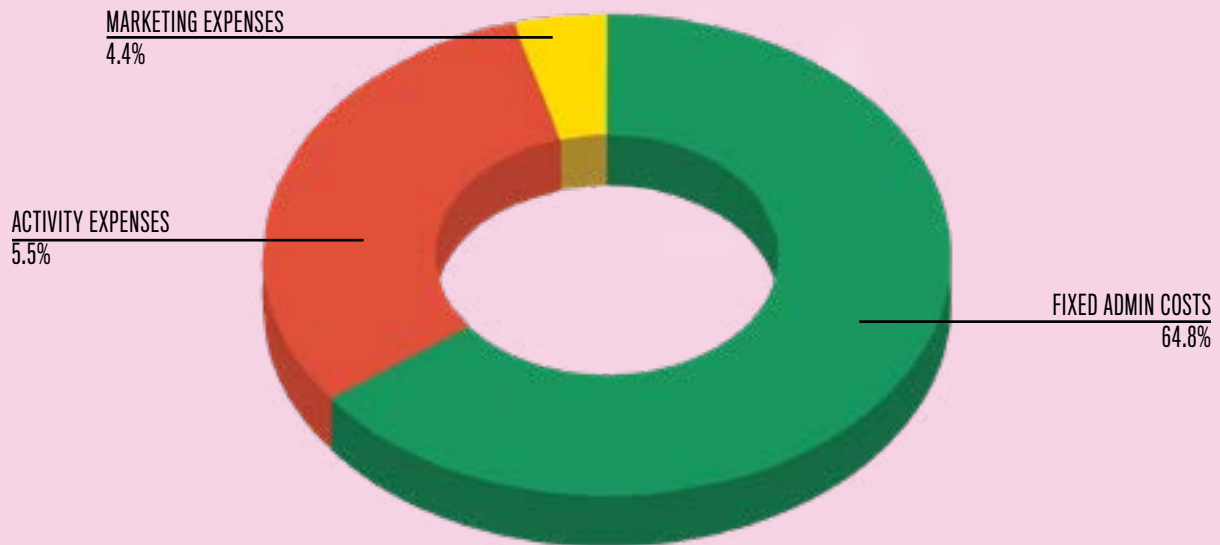
securing non-arts public fundings. ACT Youth Services supported Possibility. We have also secured funding for projects for Youth Week 2020 and the Multicultural Festival 2020 by relevant services of the Community Services directorate of the ACT. In addition, we have received a grant from The Seaborn, Broughton & Walford Foundation (SBW), to support our 2020 Emerging Artists Program. As

we can see, 2019 is only the beginning of a diversification trend.

While sponsors and philanthropic donations only represent 1.7% of our turnover, this section has increased compared to the previous years. Netier remains a cash sponsor and offers additional support in-kind by providing us with free IT support. We secured new in-kind sponsors including Shaw Wines and Elect Printing, and new cash sponsors including Eat Speak Learn. However, additional cash sponsors are necessary to achieve a balanced diversification.

We are also exploring donations, including securing a few corporate donors along with private giving. We implemented a donation page and button on our website and in the ticketing platform. While remaining small, donations have doubled in a year. Again, a very good sign for the future.

## EXPENSES STRUCTURE



Because our strategy is to have year-long programs, our expenses are skewed toward fix costs, outweighing slightly our Key Organisation grant. This means that in order to cover for those running costs, our activities need to generate an overall margin. Within these activities, the production program structurally generates a loss that is traditionally covered by our workshop program.



**CANBERRA YOUTH THEATRE COMPANY INCORPORATED**

**FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2019  
ABN: 99470855403**

**CANBERRA YOUTH THEATRE COMPANY INCORPORATED**  
**ABN: 99470855403**  
**FINANCIAL REPORT**  
**FOR THE YEAR ENDED 31 DECEMBER 2019**

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**CANBERRA YOUTH THEATRE COMPANY INCORPORATED**  
**ABN: 99470855403**  
**REPORT OF THE COMMITTEE**

Your Committee members submit the financial report of Canberra Youth Theatre Company Incorporated for the financial year ended 31 December 2019.

**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:

<b>Name</b>	<b>Role</b>	<b>Date of Appointment</b>
Karen Vickery	Chair	AGM 2019
Chris Wagner	Deputy Chair	AGM 2019
Peter Hoolihan	Secretary	AGM 2019
Tessa Hammond	Treasurer	AGM 2019
Gabrielle Affleck	Member	AGM 2019

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 to promote 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 2019 amounted to \$2,325 (2018: surplus \$17,491).

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

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

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

Dated this            day of            May 2020.

**INDEPENDENT AUDIT REPORT TO THE MEMBERS OF  
CANBERRA YOUTH THEATRE COMPANY INCORPORATED  
ABN: 99470855403**

**Scope**

I have audited the accompanying financial report of the Canberra Youth Theatre Company Incorporated for the financial year ended 31 December 2019, 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  
ABN: 99470855403**

**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 2019 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 2020  
Canberra, ACT

**CANBERRA YOUTH THEATRE COMPANY INCORPORATED**  
**ABN: 99470855403**

**STATEMENT OF COMPREHENSIVE INCOME**  
**FOR THE YEAR ENDED 31 DECEMBER 2019**

	<b>2019</b>	<b>2018</b>
	<b>\$</b>	<b>\$</b>
<b>Revenue</b>		
Audience Sales	7,815	4,959
Fees and Services	128,986	122,986
Consultancies and Commissions	-	11,629
Sponsorship and Philanthropic	6,838	5,700
Grants		
- ArtsACT	252,440	246,885
- Other Grants	1,500	-
Other Income and Interest	3,133	3,910
<b>Total Revenue</b>	<b>400,712</b>	<b>396,069</b>
<b>Expenses</b>		
Employee benefits	278,172	250,749
Artists and Production Team Fees	24,835	24,759
Bookkeeping and Audit	6,700	6,145
Communication	2,626	2,553
Depreciation expenses	648	2,960
Loss on disposal of asset	-	4,867
Banking Fees	1,493	1,701
Rent and Running Costs	18,642	11,567
Insurances	9,765	9,098
Marketing Promo Documentation	8,761	9,948
Office Consumables/Resources	4,884	4,442
Production/Exhibition/Touring	46,511	49,789
<b>Total Expenses</b>	<b>403,037</b>	<b>378,578</b>
<b>Net (deficit)/income for the year</b>	<b>(2,325)</b>	<b>17,491</b>

**CANBERRA YOUTH THEATRE COMPANY INCORPORATED**  
**ABN: 99470855403**

**STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2019**

	<b>2019</b>	<b>2018</b>
	<b>\$</b>	<b>\$</b>
<b>ASSETS</b>		
<b>CURRENT ASSETS</b>		
Cash at Bank	23,728	19,170
Term Deposit	245,707	236,251
Petty Cash	97	84
Trade and other receivables	3,240	1,116
Accrued Income/Prepayments	6,568	6,568
<b>TOTAL CURRENT ASSETS</b>	<b><u>279,340</u></b>	<b><u>263,189</u></b>
<b>NON-CURRENT ASSETS</b>		
Office Equipment at Cost	13,567	13,567
Less Provisions for Depreciation	(12,639)	(12,240)
Creative Equipment at Cost	3,000	-
Less Provisions for Depreciation	(250)	-
<b>TOTAL NON-CURRENT ASSETS</b>	<b><u>3,678</u></b>	<b><u>1,326</u></b>
<b>TOTAL ASSETS</b>	<b><u>283,018</u></b>	<b><u>264,515</u></b>
<b>LIABILITIES</b>		
Sundry Creditors	17,930	9,192
Provision for Annual Leave	12,120	653
Fees/Grants Received in Advance	21,000	20,376
<b>TOTAL LIABILITIES</b>	<b><u>51,050</u></b>	<b><u>30,222</u></b>
<b>NET ASSETS</b>	<b><u>231,968</u></b>	<b><u>234,293</u></b>
<b>REPRESENTED BY:</b>		
Members Funds at the Beginning of Year	234,293	216,802
Retained earnings	(2,325)	17,491
<b>MEMBERS FUNDS AT END OF YEAR</b>	<b><u>231,968</u></b>	<b><u>234,293</u></b>

**CANBERRA YOUTH THEATRE COMPANY INCORPORATED**  
**ABN: 99470855403**  
**CASHFLOW STATEMENT**  
**FOR THE YEAR ENDED 31 DECEMBER 2019**

	<b>2019</b>	<b>2018</b>
	<b>\$</b>	<b>\$</b>
<b>Cash Flows from Operating Activities</b>		
Receipts in the course of operations	398,636	396,070
Interest received	2,076	2,792
Payments in the course of operations	<u>(383,685)</u>	<u>(395,028)</u>
<b>Net cash outflow from operating activities</b>	<b>17,027</b>	<b>3,834</b>
<b>Increase in Investing Activities</b>		
Purchase of plant and equipment	<u>(3,000)</u>	<u>-</u>
<b>Net cash outflow from investing activities</b>	<b>(3,000)</b>	<b>-</b>
<b>Net increase from cash or cash equivalents</b>	<b>14,027</b>	<b>-</b>
<b>Cash and cash equivalents at the beginning of the financial year</b>	<b>255,505</b>	<b>251,671</b>
<b>Cash and cash equivalents at the end of the financial year</b>	<b>269,532</b>	<b>255,505</b>
 <b>Represented by:</b>		
Cash at Bank	23,728	19,170
Term Deposit	245,707	236,251
Petty Cash	<u>97</u>	<u>84</u>
	<b>269,532</b>	<b>255,505</b>



**CANBERRA YOUTH THEATRE COMPANY INCORPORATED**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2019**  
**ABN: 99470855403**

**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 straight line 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 31 DECEMBER 2019**  
**ABN: 99470855403**

**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 31 DECEMBER 2019**  
**ABN: 99470855403**

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.

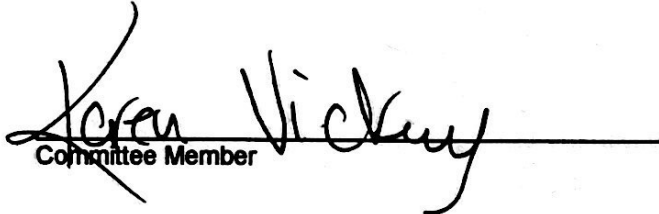
Cash flows are presented in the cash flow statement on a gross basis, except for the GST component of investing and financing activities, which are disclosed as operating cash flows.

**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 2019 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 Incorporated 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 27 day of May 2020



CANBERRA  
YOUTH THEATRE

GORMAN ARTS CENTRE  
H-BLOCK - BATMAN ST  
BRADDON, ACT 2612

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