

**CANBERRA
YOUTH THEATRE**

2022

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

**ANNUAL
REPORT**

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2021 ANNUAL REPORT

Canberra Youth Theatre acknowledges the Ngunnawal people as the traditional custodians of the lands on which we collaborate, share stories and create art.

We pay respect to their Elders, past and present and emerging, and recognise their enduring culture and contribution to our community.

We celebrate their rich history of over 60,000 years of storytelling, and are privileged and grateful to share our stories here.

This is Ngunnawal country.
Always was. Always will be.

2021 AT A GLANCE

3 MAJOR
PRODUCTIONS

16
PERFORMANCES

2,469
AUDIENCE
MEMBERS

394
YOUNG
ARTISTS

36
TRAINING
PROGRAMS

452
WORKSHOPS

23
PROFESSIONAL
ARTISTS
EMPLOYED

4 RESIDENT
ARTISTS

1 NEW WORK
PRODUCED

1 NEW WORK
COMMISSIONED

4 CREATIVE
DEVELOPMENTS

2 SCRATCH
EVENTS



ABOUT US

Canberra Youth Theatre is one of the leading youth arts companies in Australia.

We create opportunities for young people to collaborate, develop their artistic skills and create pathways to the professional arts sector.

We advocate for and amplify the voices of young people, providing a space for them to discover and express their creative selves.

We produce powerful theatre where young artists ignite urgent conversations, challenge the forces that shape them, and invite us to see the world from new perspectives.

Canberra Youth Theatre is the voice of youth expressed through intelligent and challenging theatre.

OUR GOALS

- Be a leading theatre company that creates work with young people.
- Deliver opportunities for young people to collaborate, be creative, and develop their own artistic practice.
- To invest in professional artists and create pathways for emerging talent.
- Deepen and broaden our engagement with young people, audiences, our local community, and the national arts sector.
- Be a thriving arts organisation through effective governance and management practices.
- Diversify our revenue streams to ensure sustainability, growth and investment in our artistic programs.



WE VALUE

ARTISTIC EXCELLENCE

- We create artistic works of a professional standard that are challenging, intelligent and impactful.
- We deliver high quality artistic experiences that respond to the needs of young people and strive to showcase the best of what youth theatre can offer.
- We make an essential contribution to the cultural vibrancy of the ACT through the creation and presentation of new work, generating opportunities for young and emerging artists.

CREATIVITY AND COLLABORATION

- We bring together young people, emerging and professional artists to collaborate, learn new skills, create powerful performances, and build pathways to artistic careers.
- We support young people to share their voice and discover their own artistic potential.
- We want to develop creative thinkers, makers and lovers of art and performance.
- We collaborate with artists and organisations to create new opportunities and possibilities for creating theatre.

INNOVATION

- We believe the ideas, experiences and perspectives of each generation of young people call for new forms to express them.
- We provide a supportive space for young people to take artistic risks and push the boundaries of what theatre can be.
- We support the development of bold and challenging work that is relevant to young people, embraces emerging arts practices, and celebrates experimentation.
- We want to inspire our artists and challenge our audience's expectations about what theatre created by young people can achieve.

PATHWAYS

- We create access opportunities and pathways to artistic careers, through skills development, mentorships and professional collaborations.
- We build connections between young people, the professional theatre sector, educational institutions and the wider community.
- We believe the experiences and connections made through youth theatre are long-lasting and essential to the development of young people: personally, creatively and professionally.

INCLUSION AND DIVERSITY

- We believe theatre should be inclusive, diverse, and accessible to everyone.
- We create an environment where young people feel supported and safe, both as individuals and through the expression of their creative ideas.
- We work to amplify the voices of young people, making space for them to discover and express their creative selves.
- We are committed to fostering inclusiveness and embracing the diversity of all people, including differences in cultural background, ethnicity, disability, gender identity, sexual orientation or socio-economic background.

YOUTH LEADERSHIP AND EMPOWERMENT

- We believe in the voice and vision of young people.
- We want to empower them so they have the agency and confidence to create the positive change they want to see in the world.
- We promote youth leadership in our programs and governance, empowering young leaders with the guidance, resources and support to develop an autonomous artistic practice.
- We give young people a platform from which they can grow professionally and continue to contribute to our arts and cultural sector.
- We ensure that the voice of young people is involved in our strategic and artistic planning.



OUR TEAM

STAFF

ARTISTIC DIRECTOR & CEO

LUKE ROGERS

GENERAL MANAGER

ANAÏS MARO (until December 2021)

PROGRAM ADMINISTRATOR

HELEN WOJTAS

MARKETING & ADMINISTRATION COORDINATOR

MARNI MOUNT (until January 2021)

MARKETING & COMMUNICATIONS COORDINATOR

AURONI AHMED (until December 2021)

RESIDENT ARTISTS

LINDA CHEN

CAELAN KALUDER

ANNIKA KENDALL

NATSUKO YONEZAWA

BOARD

KAREN VICKERY (Chair)

CHRIS WAGNER (Deputy Chair)

PETER HOOLIHAN (Secretary)

TESSA HAMMOND (Treasurer)

CASSANDRA HOOLIHAN

CELIA RIDEAUX

GABRIELLE AFFLECK (until October 2021)

WORKSHOP ARTISTS

CHRISTOPHER SAMUEL CARROLL

MILLY COOPER

REBECCA DUKE

CLAIRE HOLLAND

VICTORIA HOPKINS

HOLLY JOHNSON

TIAHNA JOHNSON

ANNA JOHNSTONE

CATHY PETOCZ

JENA PRINCE

MIRJANA RISTEVSKI

MARTHA RUSSELL

NATASHA VICKERY

CHAIR REPORT

As Chair of Canberra Youth Theatre, I am proud to present this Annual Report. Our company is unapologetically ambitious and aims to create vibrant and relevant works, develop our organisation and young artists' capacity and capability, and to promote Canberra Youth Theatre as one of Australia's leading youth theatre companies.

Canberra Youth Theatre demonstrated strong resilience throughout the past two years of the pandemic, which undoubtedly impacted the performing arts sector particularly. We continued to create and develop theatre, and delivered as many of our artistic programs as possible, online or in person, ensuring young people had a creative and collaborative outlet. We strove to reactivate local venues, employ artists, create works, and engage audiences.

With an easing of pandemic related restrictions, it was joyous to see our participants return to regular workshops, programs, and performances. The Canberra Youth Theatre team, led by Artistic Director & CEO Luke Rogers, were poised to return to the rehearsal and workshop spaces after having demonstrated resilience and creativity in keeping our young artists engaged and connected throughout the lockdowns.

In partnership with the Canberra Theatre Centre, Canberra Youth Theatre produced a thrilling season of works – the atmospheric and powerful *Little Girls All Alone in the Woods*, and a polished and satirical take on the contemporary zeitgeist in *Two Twenty Somethings Decide Never To Be Stressed About Anything Ever Again Ever*. Our thanks to Alex Budd and the team at Canberra Theatre Centre for their ongoing support and commitment to theatre for and by young people.

Our third production this year was a collaboration between Canberra Youth Theatre, The Street Theatre, Critical Stages and The Good Room. *I've Been Meaning to Ask You* was a magical evening of theatre with the highest production standards representing an extraordinary opportunity for the young artists involved. Thank you to The Good Room, Critical Stages, Caroline Stacey and the team at The Street for their commitment to this major project.

Canberra Youth Theatre's commitment to commissioning and developing new work continued throughout the year with the creative developments of four new works, two of which will reach productions and publication in 2022.

This year the Board and management of Canberra Youth Theatre committed to an in-depth strategic planning program facilitated by veteran performing arts administrator, Michael Huxley. Rich discussions on governance, organisational

structure, and financial planning and reporting have resulted in improved processes and increased clarity of purpose and unity of vision in our organisation. This investment in our organisational growth will enable us to expand our workshop delivery across the region and our capacity to produce theatre of a professional standard.

Our General Manager, Anais Maro, has moved on from the company to new endeavours, and we thank her for her dedicated work at Canberra Youth Theatre and wish her every success. In other staff news, we welcomed Louise Davidson and Bonnie Curtis to the team. Another departure from the company was of Board Member, Gabrielle Affleck. Gabrielle was a great contributor to the Board and will be missed. The Board remained stable with Chris Wagner as Deputy Chair, Peter Hoolihan as Secretary, Tessa Hammond as Treasurer, Celia Rideaux as a member, and warmly welcomed Cassandra Hoolihan as a member who brings invaluable skills and experience as a drama educator to the team.

I cannot think of a more important time to provide opportunities for young like-minded Canberrans to come together in community, to congregate, communicate and create, supported by professional artists. We are grateful for the Jeremy Spencer Broom legacy which directly benefits our emerging artists and bolsters what is undoubtedly a difficult funding environment. As we move toward our 50th Anniversary we are confident that Canberra Youth Theatre's important place in the ACT will strengthen and garner the appropriate support.

Karen Vickery

Karen Vickery
Chair of the Board



EXECUTIVE REPORT

2021 was the second year in a row of testing our resilience and responsiveness; our ability to act, collaborate, and create in the face of uncertainty and change. Whilst COVID-19 continues to have significant impacts on our community, we were thrilled to be able to welcome our audiences back to our productions (granted, with a delay or two), and our young artists back to participate across our creative programs.

Canberra Youth Theatre amplifies the voices of young people by providing an inclusive space for them to discover and express their creative selves. We create opportunities for young people to collaborate, develop their artistic skills and create pathways towards the professional arts sector.

We presented two major productions in partnership with the Canberra Theatre Centre: *Little Girls Alone in the Woods* by Morgan Rose and *Two Twenty Somethings Decide Never To Be Stressed About Anything Ever Again Ever* by Michael Costi. We were thrilled to collaborate with The Street Theatre to present The Good Room's *I've Been Meaning To Ask You*. (Yes, it was a year of long play titles!)

Canberra Youth Theatre is committed to investing in the commissioning and development of new works that will join a rich canon of Australian plays created especially for young people. With over 50 submissions from around the country, the inaugural recipient of our Emerging Playwright Commission was ACT-based artist Joanna Richards, who will see her commissioned play undergo a creative development with our young artists in 2022. We also supported the commission and creative developments of four new plays, with two being produced and published in 2022.

We work to ensure that young people in the ACT have access to some of the best artistic training and mentorship opportunities in the country. Our Emerging Artist Program continues to thrive, creating pathways for early-career artists to engage in industry-standard training, collaboration and mentorship. We welcomed four new Resident Artists into the company, who amongst the stress of lockdown restrictions and cancelled opportunities, still managed to collaborate together, learn new creative skills, and apply these discoveries to their artistic practices. Our three 2020 Resident Artists extended their stay with us for a few months to continue the artistic projects that began during their residency.

Our Emerge Company program for emerging theatre-makers resulted in the creation and production of a new work, *Carpe DM*, and our Young Playwrights Program saw young writers develop new works, and explore their writing with actors.

Our workshops program continues to bring young people together to collaborate with professional artists, learn performance skills, and express their creativity, with

our weekly Ensembles program expanding to new areas across the ACT.

2021 resulted in a new strategic plan and long-term vision for the future that we believe will create more artistic opportunities for young people, increase our investment in professional artists, build pathways for emerging talent, and enhance audience engagement. We revised our organisational structure to better serve, strengthen and grow the company, and have welcomed some new faces to the team.

I would like to pay special thanks to Anaïs Maro, who started as General Manager at Canberra Youth Theatre on the same day as me, and over the past three years was a dedicated and enthusiastic member of the team who has left a lasting impact on the growth of the company.

Thank you to the entire Canberra Youth Theatre staff, our Board, young artists, their families, artists, collaborators, donors, sponsors and audiences who, despite the many obstacles we all faced this year, united to support our young and emerging artists.

We are so proud of the work we have achieved this past year, but are well aware that we aren't out of the woods yet. As we emerge from two challenging years, we need to advocate for the opportunities and benefits that an investment in young people and our cultural sector can generate. Youth arts, nationally, has borne the brunt of decimating funding cuts in recent years, and yet the sector continues to create powerful work and nurture our young artists. There is a need for more targeted investment and support in order for us all to recover and thrive. Along with a robust, national cultural plan, we can work together towards building a sustainable, creative future for our young artists and audiences.

Thank you to everyone who has supported us and been a part of our wonderful company this past year. Canberra Youth Theatre is celebrating its 50th anniversary in 2022, and we look forward to celebrating with as many of you as possible, for a long time to come.



Luke Rogers
Artistic Director & CEO



ARTISTIC EVALUATION



PRODUCTION PROGRAM

Our production program strives to showcase the best of what youth theatre can offer and challenge audience's expectations about what theatre created by young people can achieve.

In 2021, we programmed a dynamic program that offered artistic excellence and enriching opportunities for young artists in the ACT.

Little Girls Alone in the Woods explored the pressures and tensions in our society that exist when you know there must be an alternative, but not what that option is. In a spectacular theatrical event, *I've Been Meaning To Ask You* saw young people finally get the answers to the big questions they've been seeking. *Two Twenty Somethings...* was a hilarious comedy that delves into the millennial psyche and captures the anxieties of being young today.

Thank you to the entire teams at Canberra Theatre Centre, Ainslie and Gorman Arts Centres, and The Street Theatre for collaborating with us and helping us bring works to the stage.



CANBERRA YOUTH THEATRE PRESENTS

LITTLE GIRLS ALONE IN THE WOODS

BY MORGAN ROSE



STATISTICS

Audience Numbers	542
Audience Capacity	99%
Performances	6
Professional Artists Employed	5
Young / Emerging Artists	23
CALD Participants	2
Participants with Disability	3

19-22 MAY 2021

THE COURTYARD STUDIO
CANBERRA THEATRE CENTRE

MAYBE IF I WAS OLDER. MAYBE IF I WAS LARGER.
OR SMALLER, OR PRETTIER, OR UGLIER, OR GRUFFER.
MAYBE IF I WAS SOMETHING ELSE I WOULD FEEL LIKE I EXISTED.

In an ordinary town, something is amiss. It's not the maths exam the teens are about to fail, or the overdue essay, or even global warming. It's a low buzz of anxiety, a quiet terror in the middle of the night. Girls have been going missing. No one knows if they've been taken, or if, for some reason, they have ventured into the bush themselves...

The adults aren't taking any chances. A high fence is being erected. All young women are now required to be registered with the authorities and wear a tracking device. They will be monitored and controlled; they will be safe. But this thought will not leave the girls alone: I am my own person; take me seriously.

Little Girls Alone in the Woods is an inventive adaptation of *The Bacchae* that puts a contemporary feminist lens on the Greek legend of Dionysus. It dares us to go into the woods and seek out what knowledge lies beyond the border of respectability and rules. What new worlds await us?

CAST

ROISIN AUGUST
PERSEPHONE BATES D'ARBELA
WILLIAM BEST
IMOGEN BIGSBY-CHAMBERLIN
JADE BREEN
ELLA BUCKLEY
LATSAMY CARRUTHERS
JEMIMA CHARLES-JONES
AYANE GALLAGHER
AMY MCALISTER

CLAIRE MCCORMACK
KATIE MARSHALL
FINN MEHLSTAUBLER
EMILY O'MAHONEY
JUNIPER POTTER
TARA SAXENA
KAYLA SILCOCK
DISA SWIFTE
LILY WELLING

DIRECTOR
LUKE ROGERS

SET DESIGNER
AISLINN KING

COSTUME DESIGNER
HELEN WOJTAS

LIGHTING DESIGNER
ANTONY HATELEY

SOUND DESIGNER
MARLENE RADICE

ASSISTANT DIRECTORS
CLAIRE HOLLAND
HOLLY JOHNSON

STAGE MANAGER
RHILEY WINNETT

ASSISTANT STAGE MANAGER
ASHLEY POPE

SOUND ASSISTANT
NEVILLE PYE

CANBERRA
THEATRE
CENTRE



REVIEWS

“With this production, Canberra Youth Theatre continues to provide a fertile community for young theatre professionals to nurture their talent, with a feminist interpretation of *The Bacchae* that explores the timeless tension between freedom and security, and the frustrations of youth governed by feckless adults.”

– John Lombard, City News

YOUNG ARTIST STATEMENT

Ella Buckley

“It’s so great to be part of a play with such a passionate cast, where we are given a voice and trusted with a message. To express the concerns that we have, which often get overlooked because of our young age, or because we might not know what we’re talking about. But to have this powerful and empowering message, this story and direction, it allows us to take back this power, to be taken seriously. As young actors we are often overlooked as not as serious, or talented, or capable. But we are here. Watch us. Listen to us. We’ve got something to say, and we’re not going to be quiet about it!”

WHAT OUR AUDIENCES SAID:

“Loved it, I want to be out with all the girls in the bush.”

“There were a few moments there when I was actually scared.”

“The acting was superb.”

“It was breathtaking, it was so amazing... I cried at the end of it, it was beautiful.”

ARTISTIC DIRECTOR’S NOTE

Little Girls Alone in the Woods is a challenging, energetic and highly theatrical work that fiercely advocates for the experience and intelligence of youth.

This production explored the pressures and tensions that exist in our society when you know there must be an alternative, but not what that option is. It was a work that interrogated the systems in our world that give us safety, but also oppress us, and show us that alternative ideas, whilst at times confronting, can drive social change. The young people in this play leave a place of security and safety for a world where they can be unruly, extreme, creative, and uniquely themselves.

This work views the world through the eyes of the disempowered. It looks at the tensions between social conformity and individual freedom, tradition and evolution, right and wrong, old and young.

Our ensemble of young artists tackled the pressured world of high school and imposing adults, contrasted with the heightened lyricism and protesting choric performance style of a Greek tragedy.

Aislinn King transformed the Courtyard Studio space with an elevated cage-like steel set (with the generous support of Renlow Steel), beautifully sculpted with Antony Hateley’s lighting and an original score by Marlene Radice, and costumes by Helen Wojtas that walked the line between school and prison uniforms, as well as the liberation of young people let loose in the wilderness.

A sold out, extended season, and a wonderful start to our 2021 program.



CANBERRA YOUTH THEATRE AND THE STREET PRESENT
A CRITICAL STAGES TOURING PRODUCTION

I'VE BEEN MEANING TO ASK YOU

CREATED BY THE GOOD ROOM



STATISTICS

Audience Numbers	550
Audience Capacity	56%
Performances	4
Professional Artists Employed	14
Young / Emerging Artists	17
CALD Participants	4
Participants with Disability	1

8-10 JULY 2021

THE STREET THEATRE

WHY DO YOU HAVE TO GO TO WORK?
HOW COME ADULTS DRINK TO HAVE FUN?
IS 50 TOO OLD TO LEARN TO SURF?
WHAT WAS LIFE LIKE BEFORE THE INTERNET?

They asked. You answered. The next generation is about to drop some truths... and the mic!

Performed inside a theatre-turned-playground-turned-battleground, this is a riotous theatrical experience full of questions asked by young people, and answered by adults.

Watch as age collides with experience in a revealing one-hour tell-all that combines anonymous experiences with high-impact video design. Adults take a back seat as a powerful panel of 9-13 year olds tackle the answers they receive to the questions they've always wanted to know.

Built in collaboration with and performed by local young people from across Canberra, *I've Been Meaning To Ask You* brings audiences both young and old together to tackle the big (and little) questions that life throws at us.

CAST

MILEY ANTHONY
ANIA CARLOFF
HARRISON DE BIJL
ELLIOT DE PLATER
ORLANDO DOVE
KYRA HOLZHEIMER
TARA KONGAHAGE
SIYA LYU
FRANCIS MCNALLY RISTEVSKI
HARRISON NOBLE

MIA PRIDDLE
SIENNA RADULOVICH
REUBEN REYNOLDS
ELBE SEFIAN
LAURA SELMES
ALEX SPENCER
SPENCER SUTTON

DIRECTOR
DANIEL EVANS

RESIDENT DIRECTOR
CIENDA MCNAMARA

KEY CREATIVES FACILITATOR
NATHAN SIBTHORPE

KEY CREATIVES
AMY INGRAM & NATHAN SIBTHORPE

PRODUCER
AMY INGRAM

DESIGNER
JONATHAN HINDMARSH

LIGHTING DESIGN
JASON GLENWRIGHT

COMPOSER/SOUND DESIGN
DANE ALEXANDER

SOUND ASSOCIATE
MIKE WILLMETT

VIDEO DESIGN
CRAIG WILKINSON (OPTIKAL BLOC)

CHOREOGRAPHY
NERIDA MATTHAEI

STAGE MANAGER
JEREMY GORDON

REHEARSAL DIRECTOR
LUKE ROGERS

ORIGINAL YOUNG PERSON PRODUCER
ANNETTE BOX

ORIGINAL COSTUME DESIGN
MADELINE TAYLOR

THE
STREET



ARTISTIC DIRECTOR'S NOTE

After COVID set this production back by a year, we were thrilled to team up with The Street Theatre to bring *I've Been Meaning to Ask You* to Canberra in July.

This was a spectacular theatrical event created by Brisbane company The Good Room, produced by Critical Stages Touring. The award-winning *I've Been Meaning To Ask You* is an epic work conceived to travel and adapt across different cities – each with its own ensemble of young people with their own questions. Whilst a touring production, it is a work that privileges the experiences of young people as agents in the artistic process, as well as the final performance outcome.

Canberra Youth Theatre and The Street Theatre collaborated on a unique theatrical experience that not only brought the voices and ideas of local young people to the stage, but created intergenerational conversations between generations about the way they see the world, and the change that they want to enact.

It was a joyous production, and one of a scale that could only have been achieved in partnership with The Street Theatre, and the collaborations with Critical Stages and The Good Room.



REVIEWS

“This young cast have put in a tremendous effort, presenting a dynamic, thoroughly fun and energetic production, to an audience more than willing to go along for the ride... Unexpectedly emotional and poignant... *I've Been Meaning To Ask You* was a commendable collaboration that explores regret looking back and the perennial question looking forward: *What happens next?*” – Samara Purnell, City News



WHAT OUR AUDIENCES SAID:

“We saw it - and it was amazing! I've bought more tickets for tomorrow so we can see it again!”

“It was an amazing show that every age group would love... interesting, perplexing, but also very funny questions.”

“The collaboration, the ideas, the way they presented themselves, I enjoyed it very much.”

“I can't even talk, i'm blown away... you made me cry.”

“I loved the poignancy of it.”

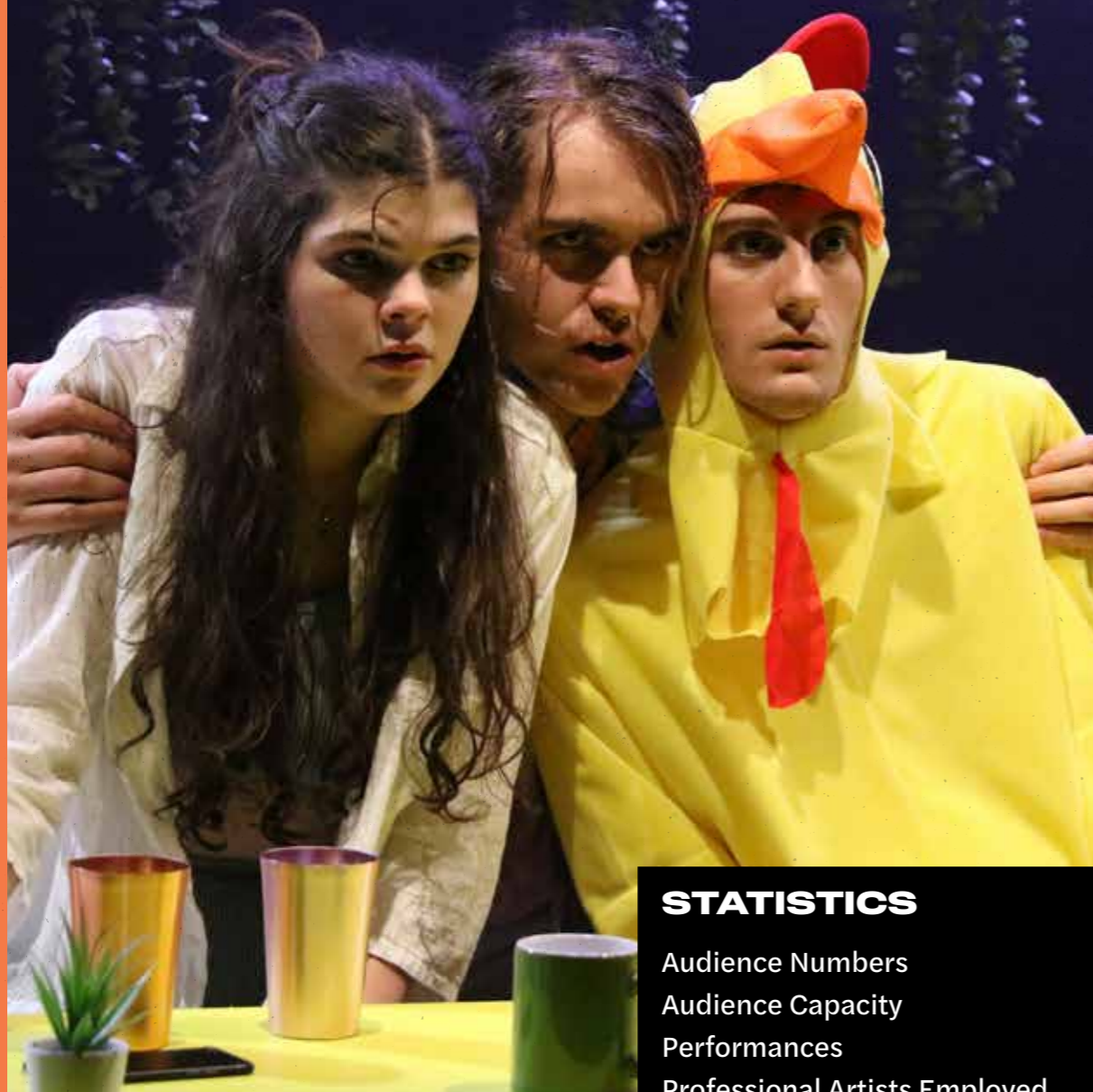
“It was very intimate and very thought provoking.”

“It made me reflect on my own situation and my own family.”



TWO TWENTY SOMETHINGS DECIDE NEVER TO BE STRESSED ABOUT ANYTHING EVER AGAIN. EVER.

BY MICHAEL COSTI



STATISTICS

Audience Numbers	502
Audience Capacity	85%
Performances	6
Professional Artists Employed	4
Young / Emerging Artists	5

9-14 DECEMBER 2021

THE COURTYARD STUDIO
CANBERRA THEATRE CENTRE

I'M STRESSED. I'M WORRIED.
I DON'T KNOW HOW TAX WORKS.
I KNOW IT'S A THING THAT HAPPENS BUT I'VE GOT NO IDEA.
SOMETIMES I GO TO T2 AND TALK TO THE STAFF JUST SO I KNOW
WHAT IT FEELS LIKE TO BE LOVED.

A young couple are worried about, well, everything. From student debt to hand hygiene, the resurgence of ISIS to whatever the hell edamame is. After a ruined dinner, they write a list of everything that troubles them. A deal is made: they will never be stressed about anything, ever again. Ever.

What follows is a desperate attempt to live the ideal millennial lifestyle, filled with cool friends, indoor plants, and home-brewed Kombucha. But getting it all right is harder than it seems. This is a generation of self-care and selfies, handicrafts and humble brags, of adult responsibilities and childlike impulses, in a fast-paced, high-stress world.

Two Twenty Somethings... is a biting, satirical comedy that captures the anxieties of being young right now. It is a probing look into a society where the expectations of the perfect life have outmatched the realities of growing up, uncovering the fears that rule our daily lives, and the hope that things will somehow fix themselves.

CAST
ELLIOT CLEAVES
BLUE HYSLOP
MARTHA RUSSELL

DIRECTOR
LUKE ROGERS

SET AND COSTUME DESIGNER
AISLINN KING

LIGHTING DESIGNER
ANTONY HATELEY

SOUND DESIGNER
KIMMO VENNONEN

STAGE MANAGER
RHILEY WINNETT

ASSISTANT STAGE MANAGER
ASHLEY POPE

CANBERRA
THEATRE
CENTRE



REVIEWS

“The entire production smacks of mainstage expertise... This is a play for the tribe, readily recognizable, instantly engaging and a sitcom for the post traumatic teens on the cusp of adult agonizing... excellent performances... Seventy minutes of non-stop laughter... a highly commendable production.”

– Peter Wilkins, Canberra Critics Circle

“This production is the real deal, letting you delight in the preparation of the craft of acting on show by Canberra Youth Theatre... Canberra has been hesitantly awaiting a local professional group, we definitely have one here.... glossy production... entertaining in every way possible... This play gets busy. Rude. Argumentative. And WOKE.”

– Arne Sjostedt, Canberra CityNews



EMERGING ARTIST STATEMENT

Blue Hyslop

“I really enjoyed my time working on *Two Twenty Somethings*. Canberra Youth Theatre created a professional and welcoming environment, and Luke Rogers as a director encouraged a great deal of play and experimentation in space, pushing me to new places as an actor and leading to a performance and production I was ultimately proud of.”



WHAT OUR AUDIENCES SAID:

“Really really funny, laughed the whole way through.”

“Very funny, a little confronting, relatable.”

“Offbeat vibes, relatable content.”

“So funny, engaging, subtle, but hilarious, highly recommended. Very interesting things to say about our generation.”

“It was so much fun. Every part was engaging and you felt like you were in the house with them. It was really creative – from the performances, to the writing, to the set itself, just thinking where it was going to go next. Highly recommend it.”

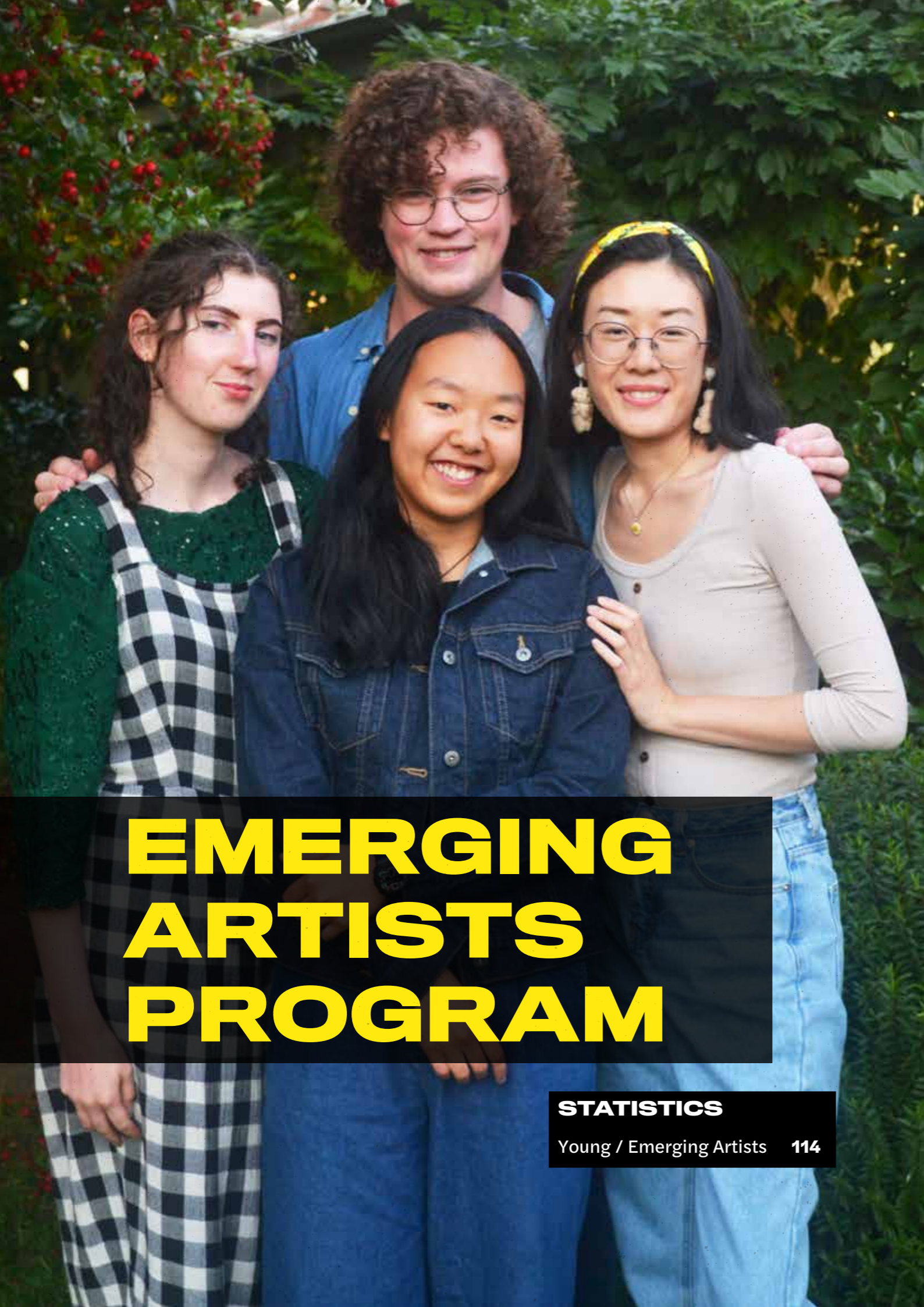


ARTISTIC DIRECTOR'S NOTE

The past two years definitely exacerbated our feelings of stress and uncertainty about the state of the world, and our future. Especially after this show was delayed slightly by a second lockdown, we all really needed the big, cathartic laugh it gave us.

This was a chaotic comedy about that wild decade, our twenties, where we're no longer teenagers, but still struggling to become a fully-formed adult. Our cast of three brilliant performers – Elliot Cleaves, Blue Hyslop and Martha Russell – excelled in this comedy, with wonderful work from our professional design team of Aislinn King (again, thank you Renlow Steel for the skeletal steel structured set), Antony Hatelly and Kimmo Vennonen.





EMERGING ARTISTS PROGRAM

STATISTICS

Young / Emerging Artists 114

We are passionate about creating pathways for early career artists aged 18-25 to achieve their creative ambitions.

We offer opportunities to participate in artistic training and creative development, explore and shape individual artistic practice, and build professional networks.

Our Emerging Artists program is made possible thanks to the Jeremy Spencer Broom Legacy and Ainslie and Gorman Arts Centres.

RESIDENT ARTIST STATEMENT

Annika Kendall

Being a part of Canberra Youth Theatre's 2021 Resident Artist program was excellent in providing a creative environment to meet, and collaborate with other young artists who had complimentary artistic practices. It was also fantastic to network, and learn from established artists within their field.

COVID-19 lockdowns presented significant stress and challenges during the residency. However, I was very fortunate to be opened up to a whole new world of digital performance conventions, methodology and ideologies, presented by theatre-maker Harriet Gilles. Another highlight of my residency was running a theatre-making and movement workshop for primary students, with Natsuko. I have been able to use the skills learned from the workshop (devising with larger groups) to run subsequent workshops; outside of the residency.

I have come away from my 2021 residency with Canberra Youth Theatre with a group of young artists I now consider friends, and more solid content and interactive form ideas to explore in the future.

RESIDENT ARTISTS

Our Resident Artists program is an incubator for early career theatre-makers aged 18–25 years who are passionate about creating new works, and dedicated to exploring their artistic practice. These artists are embedded in the life of our company, building leadership skills, collaborating on productions, running creative development workshops, and developing their own artistic projects. Our Resident Artists are ambitious, emerging professionals ready to push their creative practice and careers to the next level.

Due to COVID-19 the residency for the 2020 Resident Artists was extended into 2021. These activities included a directing workshops and performance showing by Holly Johnson, a staged reading of *Space Oddity* by Rebecca Duke, and the creative development and showing of *Don't Walk Alone* by Claire Holland (see *New Work* section of this report).

The 2020 Resident Artists also presented a new original work exploring how young people navigate their lives using imagination, titled: *Everything Real in a Make Believe World*.

In 2021, we welcomed four new Resident Artists into the company - Linda Chen, Caelan Kaluder, Annika Kendall and Natsuko Yonezawa.

Similarly, the effects of COVID-19 and lockdowns dampened some of the activities that were planned, however these artists undertook a series of online collaborations and creative developments, in addition to exploring their own artistic practices. They were mentored by award-winning performance artist, Harriet Gillies, who specialises in immersive and interactive projects. The Residents worked with Harriet via Zoom exploring digital projects and live-ness across a range of performance modes.

We continue to work with these Resident Artists to find opportunities to support their professional development throughout 2022. We facilitated the opportunity for Caelan Kaluder to work as Assistant Director to Tony Knight on Lakespeare's production of *As You Like It*, and financially supported Natsuko Yonezawa to travel to Adelaide to attend a physical theatre training intensive with Zen Zen Zo.

2021 RESIDENT ARTISTS



LINDA CHEN is a performer and writer working across theatre, film, interdisciplinary art and applied drama. Her work often explores migrant stories and stories of displacement and identity; notions of family and home and coming into agency from youth or marginalisation. She has just completed The Street Theatre's Early Phase program where she has been in concept development for her play *Linger*, and was a recent resident artist with Shopfront Arts where she presented what is *saudade* is *yuánfèn* is longing – a one woman show turned audiovisual installation due to COVID. Past acting credits include Maura Pierlot's debut play *Fragments*, as well as in Anna Breckon and Nat Randall's durational film project *Rear View*. Linda is also a trainee with Rebus Theatre's Actorvate program and is undertaking a producer mentorship with Sport for Jove.



CAELAN KALUDER is a twenty-two year old writer, theatre director and actor from a farm near Tamworth, NSW. He is in his final year with his Bachelor of Arts at ANU and has had his passion for theatre awakened by coming to Canberra. Caelan was the Co-Artistic Director of the National University Theatre Society in the long year of 2020 and has directed a range of plays and musicals, including *9 to 5* (2018), *Rosencrantz and Guildenstern are Dead* (2019) and *Arcadia* (2021). He has also tutored children and teenagers for Multicultural Aid Canberra. Caelan is thrilled to be a Resident Artist with Canberra Youth Theatre.



ANNIKA KENDALL is an emerging theatre-maker, dramaturg and performer. Annika currently works as a drama teacher; having attained a bachelor's degree with honours in contemporary theatre, and a master's degree in drama teaching. Annika has previously worked as co-artistic director of NoRoom Theatre Company, where she co-devised, directed and performed *A Cat's Tongue* (2018) at Melbourne Fringe Festival, and her original solo work: *Objectophilia* (2018), as part of her honours research. Annika is deeply interested in live art, audience affect and visual aspects of contemporary performance; and is incredibly excited to experiment with form, ideas and methodology as part of her residency with Canberra Youth Theatre.



NATSUKO YONEZAWA is a recent graduate from the ANU School of Art and Design. She is a multidisciplinary artist, performance artist and director who often works with dance, physical theatre, film, sound, visual arts and digital media. Natsuko trained in contemporary dance with QL2 Dance from 2014 to 2020 and participated in many of their projects. She has also been active in the Canberra arts scene, directing her first short dance work which premiered at the 2019 Art Not Apart Festival. Since then, she has created a full-length physical theatre work, *Mess*, which premiered at Belconnen Arts Centre and she has also made multiple works for festivals.

EVERYTHING REAL IN A MAKE BELIEVE WORLD

BY REBECCA DUKE, CLAIRE HOLLAND & HOLLY JOHNSON



STATISTICS

Audience Numbers	83
Audience Capacity	85%
Performances	2
Young / Emerging Artists	9

26 MARCH 2021

RALPH WILSON THEATRE
GORMAN ARTS CENTRE

Maybe you feel like your friends are growing up faster than you, that you don't quite fit in at school or you've just moved to a new city and you're missing home.

Through the eyes of young characters, we will watch as bedrooms and school yards become an exotic rainforest playground, an outer space adventure, and a way back home to themselves when the real world is challenging.

RESIDENT ARTIST STATEMENT

Rebecca Duke



"Everything Real was the first time I have seen my work in production. I found it a very beautiful experience. Watching my words be given to a piece of art, something I could be an audience of, was magical. That feeling is something I will chase in my future work as a playwright. I can imagine it will be something that will drive my work for a long time."



CREATIVE TEAM

REBECCA DUKE
CLAIRE HOLLAND
HOLLY JOHNSON

CAST

ROISIN AUGUST
JADE BREEN
HARRISON DE BILJ
RIVER WYNTON JOHNSTONE
REMI WEBSTER
LILY WELLING



Ainslie and Gorman
Arts Centres

DON'T WALK ALONE

DEvised BY CLAIRE HOLLAND AND ENSEMBLE



STATISTICS

Audience Numbers	60
Performances	1
Young / Emerging Artists	9

31 MARCH 2021

F BLOCK GALLERY
GORMAN ARTS CENTRE

Devised by Resident Artist Claire Holland and the ensemble, this creative development showing of *Don't Walk Alone* explored adolescence, in particular the experiences of young women through the lens of fairy tales, and critically examined the surreal and displaced sensation of being a young woman in a strange and often foreboding, threatening and unwelcoming world.

ENSEMBLE
CAITLIN BAKER
JADE BOYLE
ELLA BUCKLEY
RILEY FERNANDES
CHARLOTTE HEAD
GEORGINA HOLT
ANNIKA KENDALL
ELLEN LYNCH



RESIDENT ARTIST STATEMENT

Claire Holland

"In 2020 through the Canberra Youth Theatre Resident Artist program I was able to undertake a first development of *Don't Walk Alone*, an immersive devised physical theatre work that

explores the experience of young women walking home alone at night through the lens of a fairytale.

The development involved the participation of an ensemble of eight emerging performers and met weekly over the course of four months to create a first presentation that took place in March 2021. This presentation gathered an audience of sixty and resulted in some key insights and feedback that will inform further stages of development for the work.

This experience was beneficial to my practice through enabling me to lead a development for the first time and work with an ensemble of adult performers and find new ways to collaborate and devise new work. The experience enhanced my confidence in my ability to lead a group within a rehearsal room and explore my ideas and the ideas of the ensemble to create a new work."



Ainslie and Gorman
Arts Centres



Resident Artists Outcomes

DIRECTING WORKSHOP

29 APRIL 2021

C BLOCK THEATRE
GORMAN ARTS CENTRE

Holly Johnson

Emerging theatre director Holly Johnson undertook a directing masterclass program with our Artistic Director. Holly directed an excerpt from the play *Orphans* by Dennis Kelly.

CAST

VICTORIA HERBERT
ZANE MENEGAZZO
JACK SHANAHAN



RESIDENT ARTIST STATEMENT

Holly Johnson

“The one-on-one mentoring I received from Luke during my directing masterclass had an enormous impact on my craft. I left the experience with the tools to structure any directing process, run a rehearsal room, and the confidence to develop my own style. It was an invaluable experience that will hold me in good stead for my future directing work.”

NOODLE IN A SHOE

7 AUGUST 2021

C BLOCK THEATRE
GORMAN ARTS CENTRE

Natsuko Yonezawa & Annika Kendall

Using random objects and everyday routines - such as noodles, shoes, and walking familiar routes, 17 young artists in Years 1 - 6 explored their curiosity and expanded their imagination to collaborate and create inventive performances.

This workshop was conducted by two of our 2021 Resident Artists to enable them to explore elements of their artistic practice with young artists from the Canberra Youth Theatre community.

EMERGE COMPANY

Emerge Company is our training and professional development program that brings together emerging theatre makers aged 18-25 to collaborate, train, and create their own work as a company. The Emerge Company explores collaborative theatre-making processes and equips artists with the skills to develop their own work and produce independent theatre. This program is for emerging artists eager to discover creative skills, define their own artistic practice, and gain practical tools to build a sustainable career in the arts.

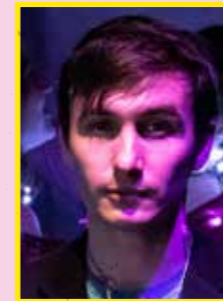
The Emerge Company worked together to create a dynamic new work, and collaborate on a range of additional artistic projects across the company. The Emerge Company showcases the work of our most promising emerging theatre makers.



In 2021, twelve emerging and early career artists joined the Emerge Company. These artists were mentored by three professional artists: Luke Rogers, Rochelle Whyte and Christopher Samuel Carroll.

Company members were introduced to a range of theatre techniques, and were in the process of writing and devising their final outcome when Canberra went into lockdown.

Emerge Company continued for four weeks online, and as soon as lockdown restrictions eased, rehearsals resumed for the final outcome, *Carpe DM*, which was performed at Gorman Arts Centre for three performances.



EMERGING ARTIST STATEMENT

Jack Shanahan

“The opportunity to devise an original work from the ground up – to be given the tools needed and then guided through the process of developing an idea to the stage – has been invaluable in instilling confidence in brave young artists to go and create.”

WORKSHOP ARTIST STATEMENT

Christopher Samuel Carroll



“As lead artist for the Emerge Company, I was entrusted with delivering a full production, allowing me to develop my skills as a director, and giving me valuable experience in leadership roles. Canberra Youth Theatre is a leading employer of theatre professionals in Canberra, and creates an organic network that links established professionals and emerging artists through meaningful work: through Canberra Youth Theatre, I have met other industry professionals, and emerging artists, who I’ve then gone on to employ in my own professional practice. Aside from all these impacts, I know my practice continues to benefit from the renewing effect of working with young people.”

CARPE DM

CREATED BY
THE EMERGE COMPANY



STATISTICS

Audience Numbers	172
Performances	3
Professional Artists Employed	4
Young / Emerging Artists	12

12 - 13 NOVEMBER 2021

C BLOCK THEATRE
GORMAN ARTS CENTRE

The end has come, and you're invited! Book your ticket to the best (and last) party in town and get ready to dance your life away. The drinks are flowing, the bathroom is locked, drama is rife, and—wait, is someone on the roof? As the world comes to a close, watch as a bunch of twenty-somethings mourn their futures and come face to face with their imminent mortality, all the while trying to decide who exactly is on AUX.

Carpe DM by The Emerge Company is a darkly comic exploration of the claustrophobia of adolescence, and the realisation that you aren't, in fact, the centre of the universe.

Conceived, developed and performed by an ensemble of early career creatives, it investigates who we want to be when who we are has a looming expiry date.

EMERGE COMPANY

CAITLIN BAKER
MATTHEW BEAVER
JACK DE HENNIN
LIAM DOWLEY
REBECCA DUKE
CLAIRE HOLLAND
CLAIRE IMLACH
TIAHNA JOHNSON
CHARLOTTE PALMER
MARTHA RUSSELL
JACK SHANAHAN
JACK TAYLOR

MENTORING ARTIST

CHRISTOPHER CARROLL



Ainslie and Gorman
Arts Centres





MASTERCLASSES

In 2021, Luke Rogers ran two masterclasses – Monologues and Auditions for Years 7 - 12, and Drama School Auditions for emerging artists. Both of these programs gave young artists the confidence to perform at their best in auditions, gain insight into their own unique qualities as actors, and work on monologues with an in-depth exploration of the actor’s craft. Two participants, Tiahna Johnson and Grace Easterby, were accepted into the Western Australian Academy of Performing Arts and Actors Centre Australia, respectively, following participating in the masterclass, and started their tertiary studies in 2022.



EMERGING ARTIST STATEMENTS



Tiahna Johnson

“The Drama School Audition Masterclass provided me with a nurturing space to expand my techniques and push me to reach my full potential. I came out more confident in my work and creative choices for both my specific audition pieces, and my artistic practice as a whole. Thanks to this program, I performed auditions that I was proud of and that gained me entrance to WAAPA in 2022.”



Grace Easterby

“The Drama School Audition Masterclass relieved all the anxiety I had about the process. We learnt to trust ourselves and our personal artistry. Luke guided us through monologue choices, audition etiquette, school options. But most importantly, we were reminded of the benefits that we will receive from putting ourselves out there and feeding our passion. With this knowledge, I was offered a place at Actors Centre Australia and I am forever grateful for the experience I had at Canberra Youth Theatre.”

SCRATCH

Scratch is an opportunity for emerging artists aged 18–25 years to meet, network, experiment, and share their work. Held at Smith’s Alternative, these events showcase new works-in-progress, the early beginnings of a creative idea, a new song, some comedy, improv, poetry, dance — anything at all — however rough or ready it may be. Audiences are then invited to participate in a guided critical response process to offer feedback and insights into the artists’ work. *Scratch* is for performers, writers and theatre makers who are itching to share ambitious ideas, make new connections, and be supported to develop their creative projects.



EMERGING ARTIST STATEMENT

Isobel Williams

“*Scratch* was an incredibly positive experience for me. Though vulnerable, it was powerful to share unfinished work in a supportive space and to receive feedback from my peers in real time. Events like *Scratch* are important for normalising the presence of mistakes and imperfections that are a natural part of the creative process.”



25 MAY 2021

Emerging Artists	5
Audience Numbers	20
New Works Presented	4

NATIONAL YOUNG WRITER’S FESTIVAL

In October, Canberra Youth Theatre partnered with the National Young Writers’ Festival for an online version of our *Scratch* program. Artists from across Australia were able to debut some of their works-in-progress, which were streamed live online. This version of *Scratch* was curated and facilitated by 2020 Resident Artist Rebecca Duke.

2 OCTOBER 2021

Emerging Artists	14
Online Audience Views	3,000
New Works Presented	4



EMERGING WRITING PROGRAMS

We are committed to investing in the creation and development of new Australian plays written especially for young people, and to nurture the professional development of emerging playwrights.

The stories of young people are at the heart of our work at Canberra Youth Theatre. Our Emerging Writers Programs provide opportunities for emerging playwrights to develop their creative skills and confidence.

We strengthen their professional networks so that they can become our next generation of storytellers. Our emerging writers will go on to be at the centre of our theatre culture, creating new works for companies all over the country.

Our Emerging Writers Programs consist of two main activities:

- **Young Playwrights Program**
- **Emerging Playwright Commission**



YOUNG PLAYWRIGHTS PROGRAM

Our Young Playwrights Program is a training program for emerging writers aged 16–25 years to develop their skills in writing for performance.

Led by professional playwright Mary Rachel Brown, with mentorship from professional industry guests, writers are encouraged and supported to experiment and develop their voice as playwrights through a series of creative, practical workshops.

The Young Playwrights Program is embedded in the life of Canberra Youth Theatre, offering young and emerging playwrights the opportunity to be part of a collaborative network with other artists, learn new skills, discover their voice as a writer, unlock creative possibilities, and create new works for performance.

The Young Playwrights Program provides pathways to tertiary writing programs, future creative developments, and working within the arts industry.

YOUNG PLAYWRIGHTS

TALIA BAUSSMANN
LIA DILLON
REBECCA DUKE
MATILDA JENKINS
NUNGH GOWEENA



EMERGING PLAYWRIGHT COMMISSION

The Emerging Playwright Commission offers a professional commission to an emerging Australian playwright, to create a new full-length work that brings the voices and stories of youth to the stage.

This initiative places emerging playwrights at the centre of the creative process, and is specifically designed to springboard writers at a crucial point in their career.

This commission is for emerging Australian playwrights aged under 35 who have created a modest body of work, but have not yet been professionally produced by a major theatre company.

The successful writer receives ongoing dramaturgical support, collaborates with an ensemble of young emerging artists, participates in a series of creative development workshops, and sees their script come to life in a staged reading of their work.

In 2021 we received over 50 applications from all across Australia. Our 2021 Emerging Playwright Commission recipient is Joanna Richards.



Joanna Richards

“I am overwhelmed and ecstatic to receive this commission which will offer me an enormous opportunity to develop as a playwright. To write material for young people — about what is arguably one of the most formative times in any person’s life — is such a gift. I am excited to create a work that is intellectually meaty and performatively fun for an ensemble to work on. I am indebted to Canberra Youth Theatre for giving me this opportunity.”



NEW WORKS

Over its 50 year history, Canberra Youth Theatre has proven experience commissioning, developing, producing and promoting new Australian writing.

In 2021, Canberra Youth Theatre supported four new works through commissions and creative developments:

ROSIE-VILLE BY MARY RACHEL BROWN

A comedic drama about how we sustain ourselves when we are waiting for answers, and how we cope when the answers we are waiting for are not the ones we were hoping for. It is a story of resilience in the face of heartbreak, woven together by a series of small yet heroic acts of kindness. It serves as a reminder that no matter what age you age, coming of age is an ongoing struggle.

SPACE ODDITY BY REBECCA DUKE

A young boy and his best friend are shocked when a tiny meteor hurtles through his bedroom window. His pet pigeon could hold the answer to the space rock's secrets. But he's going to need help from his neighbours, because not even rocket-science is as complicated as the big changes these young people are navigating.

THE INITIATION BY CATHY PETOCZ

Developed with young artists from Canberra Youth Theatre over the past two years, *The Initiation* will premiere at The Courtyard Studio in June 2022, and be published by Currency Press. *The Initiation* is about the horrors of the early teen experience; that uncanny period between childhood and fully becoming an adult, and the scary things you feel you have to do to get through.

HOW TO VOTE! BY JULIAN LARNACH

An epic new work about young people's engagement with politics, democracy and activism. The play had a staged reading at Old Parliament House in 2021. *How To Vote!* is a whip-smart political comedy featuring a massive cast of university-aged artists in an exploration of power and what it takes to wrestle it from your enemies' cold, dead hands while scraping through your end-of-semester exams. It will premiere at The Playhouse at the Canberra Theatre Centre in September 2022, and be published by Currency Press.



WORKSHOPS



Find your voice.
Explore your Craft.
Share your story.

Our workshop programs bring young people together to think imaginatively, express themselves artistically, and discover the joys of performance.

We treat young people as artists in their own right, empowering them to find their own unique voice and share their stories.

We create a space for young people to connect, collaborate and belong. We bring them together with professional artists to discover new skills, build self-confidence and learn how to make theatre in a supportive and encouraging environment.

Our weekly Ensembles are semester-long programs that run in line with school terms. Participants learn a wide range of skills across many performance styles, creating an end-of-semester showcase performance for family and friends.

Our Workshop Artists are professional theatre-makers who are passionate about collaborating and creating work with young people. Together they make exciting work that challenges us to see the world from new perspectives.

Whether our young artists are considering pursuing a professional career in the arts, or simply want to expand their skills, make new friends, and have fun, Canberra Youth Theatre is a safe, inclusive space for all young people to be creative, share their voice, and explore their passion.



PARENT STATEMENT

“I’ve seen his confidence, creativity, and sense of self grow substantially from his experience with Canberra Youth Theatre. Your workshops programs have been so valuable in developing his own identity and finding his place to contribute and succeed.”

ENSEMBLES

2021 again saw a mix of face to face and digital delivery for our workshop programs.

Semester 1 was unaffected by lockdowns, and we were able to present in-person end of semester performances. Semester 2 started strong with face-to-face workshops, before we went into lockdown and pivoted to digital delivery. For our Ensembles programs, we were able to finish the semester with face-to-face workshops, and in-person end-of-semester performances.

2021 saw an expansion of our programs to offer a workshop for Years 4-6 at Belconnen Arts Centre.

When we pivoted to digital delivery in Semester 2, we focused on the three key priorities: collaboration, creativity and connection.

Workshop Artists adjusted their delivery to digital methods, and found some beautiful spaces for collaboration, such as in the Years 10-12 Ensemble, where the young artists were educating our Workshop Artists about digital culture, providing fertile and exciting ground for their end-of-semester performance.



WORKSHOP ARTIST STATEMENT

Anna Johnstone

“The weekly Ensemble workshops have given me the opportunity to refine my processes as a teaching artist, and improve my ability to authentically respond to the young artists’ ideas. Feedback from the young people and their families following the end-of-semester performances has

given me the confidence to promote myself as an artist, and I am now receiving more related work in Canberra as a result.”

Young Artists	176
Programs	15
Individual Workshops	267
Artists Employed	10
Performances	10
Audiences	392
First Nations Participants	2
CALD Participants	17
Participants with Disability	11

SCHOOLS PROGRAM

WORKSHOP ARTIST STATEMENT

Jena Prince



“In 2021, I delivered a number of weekly workshops for Canberra Youth Theatre. This gave me the opportunity to redevelop my directing, writing and devising skills

with young people after a two-year break. I was also able to gain experience working with young people with diverse backgrounds and needs, and have since directly applied that learning to my rehearsal rooms. Additionally, teaching workshops for Canberra Youth Theatre during the pandemic has allowed me to upskill in working via a digital platform. This has been invaluable for continuing to work flexibly on creative projects during lockdowns and inevitable isolation periods.”

We work with primary schools across the ACT to provide quality after-school drama programs. Participants work with a professional Workshop Artist on a weekly program that builds creativity and confidence through collaboration, improvisation, and performance. They discover new skills, express themselves creatively, and work as an ensemble to create a performance at the end of the term for their family and friends at their school.

In 2021, Canberra Youth Theatre returned to Red Hill Primary School, Turner Primary School, and North Ainslie Primary School, as well as starting a program at Telopea Primary School. When we went into lockdown, we consolidated our schools program, providing two workshops each week that all participants in our schools program could attend. The sessions were drop-in style, with some participants coming once or twice, and others attending every week. This flexibility allowed us to acknowledge and accommodate the increased screen time that these young artists were experiencing through online schooling. When lockdowns eased, we were unable to return to face-to-face workshops, as the ACT Education Directorate was not allowing external hirers back into schools. We continued our digital workshops for two weeks, then provided our schools cohort a final face to face workshop at Gorman Arts Centre to wrap up the semester.

Young Artists	83
Programs	8
Individual Workshops	96
Artists Employed	5
Performances	3
Audiences	48
First Nations Participants	2
CALD Participants	15
Participants with Disability	2

HOLIDAY WORKSHOPS

Canberra Youth Theatre delivered seven holiday workshops in 2021, including going digital for our spring holiday workshops. We also introduced a new holiday workshop slot in December, and plan to continue offering a December holiday workshop moving forward. Workshops were well attended, and we were thrilled to be able to present the majority of the end of workshop performances in person.

JANUARY 2021

Years 1 – 6

Young Artists 19

TIME+SPACE=LIFE

Our young artists were asking big questions. What is time? Can it be paused, sped up, slowed right down, or even reversed? What about space? What makes something small, what makes something epic, and who decides? Participants played their way through moments in life ranging from the everyday to the extraordinary.

Workshop Artist Milly Cooper
Assistant Workshop Artist Martha Russell

APRIL 2021

Years 1 – 6

Young Artists 14

WHODUNNIT?

Young artists were invited to explore the mysteries that surround us, solve clues, unlock codes, and discover hidden secrets.

Workshop Artist Martha Russell
Assistant Workshop Artist Rebecca Duke

JUNE 2021

Years 1 – 6

Young Artists 16

MYTHS AND LEGENDS

Young Artists used Myths and Legends to explore the realities of our world, and sometimes escape from it. They created their own epic tales filled with intrigue and adventure, heroic acts and fascinating creatures, the mysterious and supernatural.

Workshop Artist Martha Russell

JULY 2021

Years 7 – 10

Young Artists 9

NEW DAWN 2.0

Why settle for reality, when you could upgrade to something so much better? Calling all gamers, inventors, visionaries, and creators of brave new worlds! In this workshop, young artists explored interactive theatre techniques to devise a new virtual reality game. But there were glitches in the system, and as the game progressed, the futuristic fantasy became a dystopian nightmare.

Workshop Artist Jena Prince

SEPTEMBER 2021

Years 7 – 12

Young Artists 9

DIGITAL SECONDARY WORKSHOPS

THE MURDER PLOT

Young artists explored character through a variety of group and solo exercises and then attended dinner to try and figure out who the murderer was!

TEENAGE DIRTBAG MONSTERS

Young artists made a mock-doc horror film. Inspired by films like *The Blair Witch Project*, *Cloverfield*, and *Paranormal Activity*, young artists developed basic film techniques, characterisation, scriptwriting and narrative development

THE TRUTH, THE WHOLE TRUTH, AND NOTHING BUT THE TRUTH

Emotional truth is the foundation of great acting. The feels were brought to this workshop that combined skills for stage and screen, working on mini-scenes with a series of techniques that support emotionally truthful performances.

WRITE HERE, WRITE NOW

Fundamental actor's techniques for understanding and performing poems. This workshop was a great introduction to help young artists appreciate and enjoy the living, breathing language of poetry

Workshop Artists Christopher Carroll, Cathy Petocz

SEPTEMBER 2021

Years K – 6

Young Artists

12

DIGITAL PRIMARY WORKSHOPS

CHARACTER BUILDER

Young artists were given the tools to build a character, then were immersed in a long-form improvisation where they played the characters they had made (and not break!) while they were led through a range of scenarios

GET UP AND GROOVE / LET'S GET PHYSICAL

Young artists explored creative movement and basic physical theatre. They were encouraged to tell stories and represent ideas entirely without words.

TREASURE HUNT

What is treasure? What does it take for something to be valuable? Young artists explored different kinds of treasure, and went on a treasure hunt.

Workshop Artists Rebecca Duke, Tiahna Johnson, Martha Russell

DECEMBER 2021

Years 1 – 6

Young Artists

4

CREATE A CHARACTER

Young artists were given the tools to build a character, then were immersed in a long-form improvisation where they played the characters they had made (and not break!) while they were led through a range of scenarios

Workshop Artist Martha Russell

WORKSHOPS BY DESIGN

Our Workshops By Design offer students a practical experience of drama, performance and theatre making within the school environment. Although several Workshops by Design were planned for 2021, due to lockdowns and restrictions on excursions and incursions, none of the planned programs were able to go ahead.



ACCESS, HEALTH & TRAINING

COVID-19

Over 2021, despite needing to reschedule two productions (*Two Twenty Somethings* and *Carpe DM*), Canberra Youth Theatre was able to successfully manage COVID-19 through our application, and ongoing revision, of our general COVID-19 plan, and implementing a specific COVID-Safe plan for our rehearsal and production processes. We closely monitored advice from the ACT Government, as well as relevant venues - Canberra Theatre Centre, Ainslie and Gorman Arts Centres, Belconnen Arts Centre, and the ACT Education Directorate. COVID-safe plans were updated when required, ensuring that we mitigated risk to our staff, participants, and wider community.

SAFE THEATRE PRACTICES ADVOCACY

In 2021, Canberra Youth Theatre continued to promote and demonstrate safe theatre practices for our community. We aim to make professional-level theatre practices the heart of all productions, by modelling best practices in the rehearsal and performance spaces, actor agreements and employing professional artists in the creative team for young artists to work with.

STAFF PROFESSIONAL DEVELOPMENT

In 2021, Canberra Youth Theatre provided two formal professional development opportunities to our staff and workshop artists.

In January, Milly Cooper ran a full-day professional development session 'Inclusive Theatre Practices in a Workshop Environment.' In this workshop, we were introduced to the idea of Plan of the Day, discussed what access and inclusion means for Canberra Youth Theatre, how to create safe spaces for participants and other ways to increase the inclusion in Canberra Youth Theatre practices, with a specific focus on neuro-divergence.

The second professional development was a less formal session where Workshop Artists exchanged ideas and activities.



STRATEGIC PLAN

Canberra Youth Theatre has redefined its purpose, goals and values, which guide our artistic rationale, drive our ongoing assessment of our artistic vibrancy, and measure our success.

In June 2021, Canberra Youth Theatre engaged the services of arts management consultant Michael Huxley to lead a strategic planning review of the company.

These workshop sessions revealed a highly-committed Board and staff, and a clear vision for the future direction of the company.

There was an awareness that Canberra Youth Theatre is at a point where there is a generational opportunity for the company to stake its claim in the national cultural landscape, building on its heritage and clear vision moving forward. There is also a lot of work to be undertaken to enable this to happen, especially within the current restricted funding environment.

A financial review was conducted, including a revised chart of accounts, budget templates, renewing our reserves policies, and improving the efficiency of our financial management systems.

Young artists were also involved in this strategic planning process, to build an understanding of the company through the eyes of young people and to test some of the assumptions that had been developed by the Board and staff.

Our 50th Anniversary in 2022 offers us an opportunity to raise our national and local profile through a dynamic artistic program, strong communications campaign and an alumni program that actively seeks to engage and connect with past members. Whether our alumni have gone on to work in the arts or not, we are in a strong position to better demonstrate the skills that are seeded and developed through an early engagement with the arts.

With management contracts ending at the end of 2021, and the development of a new strategic plan, there was an opportunity to restructure the current staffing to better streamline the areas of operations, and consequently, responsibility to strengthen and grow the organisation.

A new organisational structure was developed, and new position descriptions created, with implementation from 2022.

GOVERNANCE STRUCTURE

The Canberra Youth Theatre Board recognises that good corporate governance promotes accountability of board members and management to improve transparency, disclosure, compliance, performance and act as a primary force behind reputation management. The Board of Canberra Youth Theatre promotes and is responsible for good governance.

Canberra Youth Theatre's systems of governance are designed to provide strategic guidance, ensure effective monitoring and review, to guarantee the organisation achieves its purpose, along with enhanced overall performance.

Appointments made to the Board seek to ensure that collectively, there is the appropriate skill level and experience to fulfil its responsibilities. The skills of the board members are within the areas of the arts, finance, legal, governance, strategy, education, fundraising, communication and marketing.

The Canberra Youth Theatre Board, in conjunction with the Artistic Director & CEO, is responsible for determining the long-term strategic directions, ratifying performance indicators, and reviewing performance against annual performance targets.

BOARD COMPOSITION

NAME	ROLE	YEAR JOINED	SKILLS AND EXPERTISE
Karen Vickery	Chair	2016	Performing Arts, Cultural institutions, Public Access
Chris Wagner	Deputy Chair	2017	Marketing and Communications
Peter Hoolihan	Secretary	2017	Legal and Corporate Governance
Tessa Hammond	Treasurer	2017	Finance and Human Resources Management
Celia Rideaux	Member	2020	Philanthropy and Events
Cassandra Hoolihan	Member	2021	Education and Youth Arts

Gabrielle Affleck resigned in 2021. She was a Member of the Board since 2018.

BOARD



KAREN VICKERY
Chair

Karen Vickery 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. Karen was Director of Access and Learning at the National Portrait Gallery from 2011 to mid 2022. 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, and Chaika Theatre at Canberra's new venue for independent theatre, ACT Hub. 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 Managing 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 Maddocks admitted to practice in the Supreme Court of the ACT and the High Court of Australia. Peter has practiced across a number of legal areas, with expertise in property, construction, environment and planning law. Peter has represented commercial clients, state governments and the Commonwealth of Australia on complex leasing arrangements, construction and infrastructure projects, acquisition and disposal of land and property

procurement processes around the country. Peter has also practiced in corporate governance, intellectual property and business transactions including for multiple not-for-profit and charitable organisations. Peter has a background in the creative arts, performance and drama having studied these at university and has been involved in multiple productions both on stage and off (including with Canberra Youth Theatre). His connection with Canberra Youth Theatre goes back to 2013 when his wife, Cassandra, worked and trained with the company. He has been an avid supporter since.



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.



GABRIELLE AFFLECK
Member (until October 2021)

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.



CASSANDRA HOOLIHAN
Member

Cassandra Hoolihan is a secondary teacher in the ACT, specialising in Drama, Dance and English. She is currently the Coordinator of Electives and a Year Coordinator at Caroline Chisholm School. In her role as a teacher, Cassandra has directed, stage managed and choreographed many events at the school, including musicals, plays, talent nights and dance festivals. Cassandra has a background in the performing arts as an actor and performer. She has performed with companies in Newcastle (Tantrum Youth Arts, Newcastle Theatre Company, Stooged Theatre) and Canberra (Canberra Youth Theatre), and toured productions

to Sydney, Gloucester Shakespeare Festival and regional NSW. Upon her move to Canberra, Cassandra trained with the Senior Ensemble at Canberra Youth Theatre and joined the team in administration and marketing in 2013. After completing a Graduate Diploma in Education (Secondary), she then worked as the Education Officer at Canberra Theatre Centre in 2016, creating programs for and communicating with teachers across Canberra, giving her a unique understanding of the performing arts landscape as it relates to education in the ACT.



CELIA RIDEAUX
Member

Celia Rideaux is the Assistant Director of Philanthropy at the National Library of Australia. She is a passionate fundraiser with a keen interest in the arts. Celia has helped raise millions of dollars throughout her career working for Amnesty International, St Vincent De Paul Society, the Salvation Army and the Australia War Memorial. When Celia was asked why she wanted to support Canberra Youth Theatre her answer was simple, "My brother Sebby." Celia grew up in Bega and her brother did not fit the cookie cutter system society tried to push him into and

it broke her heart to see him bullied and his creativity misunderstood. When he joined a local performing arts group, it changed his life. Her brother Sebby, aka Mr Marmalade, is now a professional Magician and is a constant source of inspiration for Celia, who hopes to share this inspiration with young people through her role as a member of the company's Board. Celia is excited to be part of an organisation that is supporting creativity in young Australians, just like her brother, while bringing quality performances to the Canberra community.

STAFF



LUKE ROGERS
Artistic Director & CEO

Luke Rogers is a theatre director, actor and producer. He is a graduate of NIDA (Directing), Theatre Nepean (Acting), and is currently studying for a Master of Fine Arts in Cultural Leadership at NIDA. Luke is also the Artistic Director of Stories Like These. 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: *Dags*, *Two Twenty Somethings*, *Decide Never To Be Stressed About Anything Ever Again Ever*, *Little*

Girls Alone in the Woods, *Normal*, *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.



ANAÏS MARO
General Manager (until December 2021)

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 the country 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 cultural events 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 also an associate artist at Rebus Theatre.





HELEN WOJTAS
Program Administrator

Helen Wojtas joined the Canberra Youth Theatre team in January 2020 as the Program Administrator. She comes from a background of hotel administration, and is a professional costumer, graduating from the Western Australian Academy of Arts in 2015. Helen spent her childhood immersed in the youth arts scene in Canberra, as a member of Canberra Youth Music (formerly the Canberra Youth Orchestra Society, now Music for Canberra) between 1993 and 2010.

She found her experience within the Canberra youth arts scene invaluable, and understands the importance of providing the next generation of Young Artists with the experiences within the arts. Helen continues to be involved in the Canberra arts scene, as a member of a circus training school, and a violist within the National Capital Orchestra, and as a costumer. Helen is passionate about youth arts, and brings her unique skill set of administration and experience in the theatre industry to Canberra Youth Theatre.



AURONI AHMED
Marketing & Communications Coordinator

Auroni Ahmed joined Canberra Youth Theatre in January 2021 as the Marketing and Communications Coordinator. She graduated from The Australian National University in mid-2020 with a Bachelor of Commerce, majoring in Marketing and minoring in Economics. Auroni has worked for various start-up companies as a Marketing and Social Media Coordinator / Business Manager. She also established a partnership marketing company to engage in freelance marketing advice and graphic design. She won the International Business Plan

Competition at the Australian National University, beating out eight undergraduate and postgraduate groups by creating a plan that a company would enact to expand internationally. Auroni is an avid visual artist, with extensive experience in drawing, painting, and graphic design.

OUR SPONSORS



Ainslie and Gorman
Arts Centres



THE
JEREMY SPENCER BROOM
LEGACY



MARKETING AT A GLANCE



2,515
LIKES

238
NEW LIKES
+63.8%



1,569
FOLLOWERS

98
NEW FOLLOWERS
+29.6%



1,800+
SUBSCRIBERS



15,047
WEBSITE USERS
+62.23%

21,457
SESSIONS
+59.76%

45,755
PAGE VIEWS
+22.04%



49
SUBSCRIBERS

12
NEW SUBSCRIBERS
+100%

2.3K
VIEWS
+158%

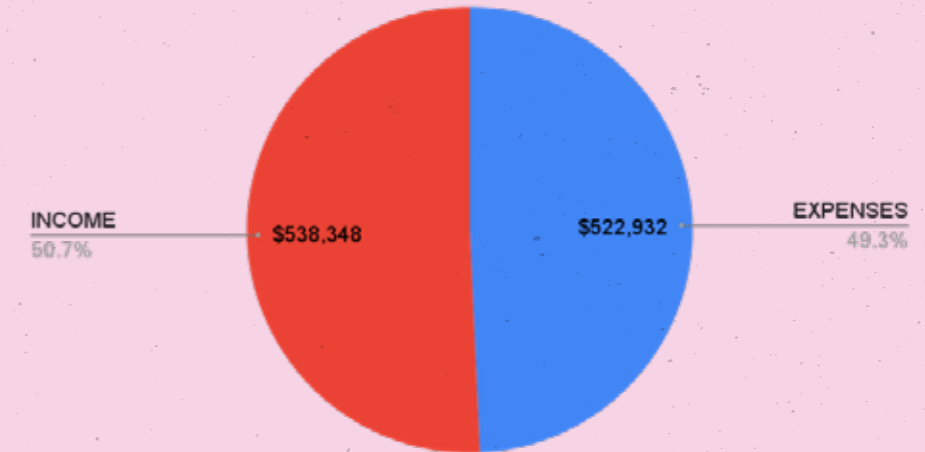
47+
HOURS OF
STREAMING CONTENT
+73%

2021 ANNUAL REPORT

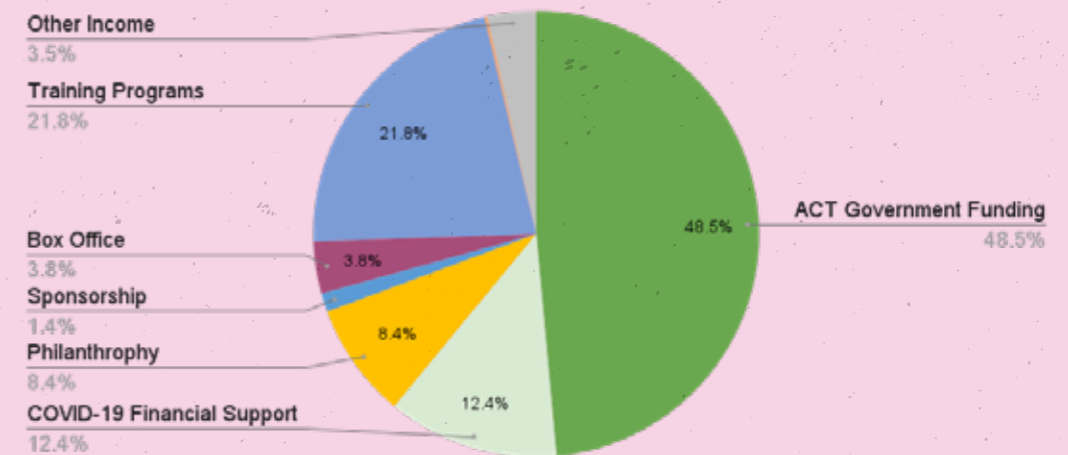
% = GROWTH COMPARED TO 2020

FINANCIAL REPORT

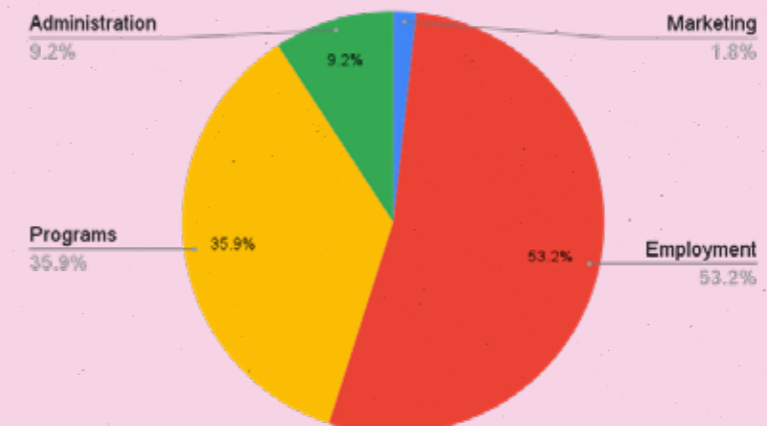
Income vs Expenses



Income Breakdown



Expenses Breakdown



2021 ANNUAL REPORT

TREASURER'S REPORT

As Treasurer of Canberra Youth Theatre, I am pleased to present the audited financial statements for the financial year ended 31 December 2021.

We faced another year of uncertainty as we continued to manage the impact of COVID-19 and the difficulties the continued effect of the pandemic has had on the cultural and creative sector. I am pleased to report it was another financially sound year closing 2021, with a surplus of \$6,207.

We acknowledge the invaluable support provided by the ACT Government through artsACT, the Federal Government, Ainslie and Gorman Arts Centres and our generous community.

The financial outcome for 2021 is a significant achievement and demonstrates the resilience of Canberra Youth Theatre as management, staff, artists, participants and the Board met the challenges and impact of the pandemic with optimism as they managed the various risks and safety concerns combined with the financial impact on the organisation.

INCOME

Revenue increased in 2021 to \$538,349 (2020: \$528,340). The income received from Fees and Services (membership and training program participation fees) increased to \$117,254 (2020: \$69,402) and income from the ACT Government through artsACT Key Arts Organisation funding contributed \$261,343 (2020: \$177,162). This is not an increase in funding from 2020, as with agreement from artsACT, unspent 2020 funding was carried forward as Grants Received in Advance and expended in 2021 on our artistic program.

Commonwealth Government COVID Stimuli Packages decreased to \$66,900 (2020: \$209,330).

We continued in 2021 to focus on diversifying Canberra Youth Theatre's income through Sponsorship and Philanthropic initiatives totalling \$52,385 (2020: \$55,461). I would specifically like to thank our sponsors and donors for their generous support, with special mention to the Broom family and the Jeremy Spencer Broom Legacy.

EXPENSES

Expenses increased in 2021 to \$522,932 (2020: \$494,582). In 2021, we continued to invest in the creative arts as we embraced our strategic direction to invest in the creation of quality of work and engaging artists in the creative sector of the

ACT, increasing our Production and Artist Fees expenses totalling \$187,532 (2020: \$97,445). Employee benefits decreased to \$278,033 (2020: \$324,929) due to not having a full complement of staff across the year.

As we moved to the straight-line depreciation method in 2020 the depreciation expense for 2021 is nil (2020: \$13,161), as our non-current assets have no written down value.

The costs associated with embracing an online cloud-based platform increased to \$10,005 (2020: \$2,050) as we continued to manage the complexities of adapting to working within a COVID -19 environment and upgraded our IT infrastructure.

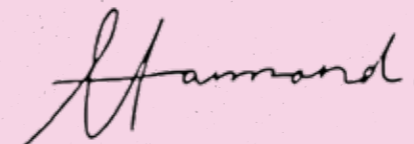
As anticipated, the costs of marketing and promotion were reduced to \$9,210 (2020: \$13,477) and our insurance costs were \$6,345 (2020: \$10,225). Other expenses remained relatively stable throughout 2021.

FINANCIAL POSITION

As at 31 December 2021, Canberra Youth Theatre was in a strong financial position with short-term liquidity, cash reserves and low levels of debt. Canberra Youth Theatre is 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 Canberra Youth Theatre will be able to meet its debts as and when they fall due. The retained earnings at the end of 2021 are reported as \$271,561.

OUTLOOK

The Board is excited about the future and is looking forward to celebrating the Canberra Youth Theatre 50th anniversary in 2022. Whilst we navigate the challenges that continue to be presented by the pandemic and the uncertainty of the funding sector we exist within, we believe the outlook is positive. The challenges presented over the last two years have strengthened our commitment to our strategic objectives and we will continue to provide young people with opportunities to inspire creativity and express their voices through intelligent and challenging theatre with the assurance of a sound financial and governance framework.



Tessa Hammond
Treasurer



CANBERRA YOUTH THEATRE COMPANY INCORPORATED

**FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2021
ABN: 99470855403**

**CANBERRA YOUTH THEATRE COMPANY INCORPORATED
ABN: 99470855403
FINANCIAL REPORT
FOR THE YEAR ENDED 31 DECEMBER 2021**

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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 2021.

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 2021
Chris Wagner	Deputy Chair	AGM 2021
Peter Hoolihan	Secretary	AGM 2021
Tessa Hammond	Treasurer	AGM 2021
Cassandra Houlihan	Member	AGM 2021
Celia Rideaux	Member	AGM 2021
Gabrielle Affleck	Member	AGM 2020 – Resigned 2021

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 **surplus** for the year ended 31 December 2021 amounted to \$6,207 (2020: \$33,758).

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



Committee Member

Committee Member

Dated this 13 day of May 2022.

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 2021, 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 2020 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

March 2022
Canberra, ACT

CANBERRA YOUTH THEATRE COMPANY INCORPORATED
ABN: 99470855403

**STATEMENT OF COMPREHENSIVE INCOME
FOR THE YEAR ENDED 31 DECEMBER 2021**

	2021 \$	2020 \$
Revenue		
Audience Sales	20,270	9,173
Fees and Services	117,254	69,402
Sponsorship and Philanthropic	52,385	55,461
Grants		
- ArtsACT	261,343	177,162
- Other Grants	-	6,780
- ATO Stimulus	66,900	209,330
Other Income and Interest	20,197	1,032
Total Revenue	538,349	528,340
Expenses		
Employee benefits	278,033	324,929
Artists and Production Team Fees	49,068	43,218
Bookkeeping and Audit	7,030	7,000
IT & Communication	10,005	2,050
Depreciation expenses	-	13,161
Banking Fees	1,189	1,146
Rent and Running Costs	15,376	16,764
Insurances	6,345	10,225
Marketing Promo Documentation	9,210	13,477
Office Consumables/Resources	8,212	8,385
Production/Exhibition/Touring	138,464	54,227
Total Expenses	522,932	494,582
Net surplus/(deficit) for the year	6,207	33,758

STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2021

	2021 \$	2020 \$
ASSETS		
CURRENT ASSETS		
Cash at Bank	161,742	135,933
Term Deposit	240,000	240,000
Petty Cash	45	45
Trade and other receivables	-	435
Accrued Income/Prepayments	6,568	6,568
TOTAL CURRENT ASSETS	408,355	382,981
NON-CURRENT ASSETS		
Office Equipment at Cost	18,418	18,418
Less Provisions for Depreciation	(18,418)	(18,418)
Creative Equipment at Cost	3,000	3,000
Less Provisions for Depreciation	(3,000)	(3,000)
TOTAL NON-CURRENT ASSETS	-	-
TOTAL ASSETS	408,355	382,981
LIABILITIES		
Sundry Creditors	10,777	5,867
Provision for Employee Entitlements	7,222	3,395
Fees/Grants Received in Advance	118,795	108,365
TOTAL LIABILITIES	136,794	117,627
NET ASSETS	271,561	265,354
REPRESENTED BY:		
Members Funds at the Beginning of Year	265,354	231,596
Retained earnings	6,207	33,758
MEMBERS FUNDS AT END OF YEAR	271,561	265,354

CASHFLOW STATEMENT
 FOR THE YEAR ENDED 31 DECEMBER 2021

	2021 \$	2020 \$
Cash Flows from Operating Activities		
Receipts in the course of operations	525,722	607,865
Interest received	3,417	475
Payments in the course of operations	(503,330)	(492,411)
Net cash outflow from operating activities	25,809	115,929
Increase in Investing Activities		
Purchase of plant and equipment	-	(9,483)
Net cash outflow from investing activities	-	(9,483)
Cash and cash equivalents at the beginning of the financial year	375,978	106,446
Cash and cash equivalents at the end of the financial year	401,787	375,978
Represented by:		
Cash at Bank	161,742	135,933
Term Deposit	240,000	240,000
Petty Cash	45	45
	401,787	375,978

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:

Class of Fixed Asset	Rates
Plant & Equipment	25%
Theatre Equipment	30%

d. Financial Instruments

Recognition

Financial instruments are initially measured at cost on trade date, which includes transaction costs, when the related contractual rights or obligations exist.

Financial assets at fair value through profit and loss

A financial asset is classified in this category if acquired principally for the purpose of selling in the short term or if so designated by management. Derivatives are also categorised as held for trading unless they are designated as hedges. Realised and unrealised gains and losses arising from changes in the fair value of these assets are included in the income statement in the period in which they arise.

Available-for-sale financial assets

Available-for-sale financial assets include any financial assets not included in the above categories. Available-for-sale financial assets are reflected at fair value. Unrealised gains and losses arising from changes in fair value are taken directly to equity.

Financial liabilities

Non-derivative financial liabilities are recognised at amortised cost, comprising original debt less principal payments and amortisation.

Loans and receivables

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market and are stated at amortised cost using the effective interest rate method.

Held-to-maturity investments

These investments have fixed maturities, and it is the group's intention to hold these investments to maturity. Any held-to-maturity investments held by the group are stated at amortised cost using the effective interest rate method.

Impairment of Assets

At each reporting date, the group assesses whether there is objective evidence that a financial instrument has been impaired. In the case of available-for-sale financial instruments, a prolonged decline in the value of the instrument is considered to determine whether 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 2021
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 2020 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 13 day of ~~March~~ ^{May} 2022

CANBERRA YOUTH THEATRE

GORMAN ARTS CENTRE
55 AINSLIE BRADDON ACT 2612
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@canberrayouththeatre



CanberraYouthTheatre

CANBERRAYOUTHTHEATRE.COM.AU

Canberra Youth Theatre acknowledges the Ngunnawal people as the traditional custodians of the lands on which we collaborate, share stories and create art.

We pay respect to their Elders, both past and present, and recognise their enduring culture and contribution to our community.

We celebrate their rich history of over 60,000 years of storytelling, and are privileged and grateful to share our stories here.

This is Ngunnawal country. Always has been, always will be.