

**CANBERRA
YOUTH THEATRE**

2023

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

**ANNUAL
REPORT**

CONTENTS

ABOUT US	4
2023 AT A GLANCE	8
OUR TEAM	11
CHAIR REPORT	12
EXECUTIVE REPORT	14
ARTISTIC EVALUATION	16
PRODUCTIONS	18
EMERGING ARTISTS	32
WORKSHOPS	50
EDUCATION	60
COMMUNITY ENGAGEMENT	62
ORGANISATION EVALUATION	68
GOVERNANCE	70
BOARD	73
STAFF	76
OUR PARTNERS	81
MARKETING REPORT	82
FINANCIAL REPORT	85
TREASURER REPORT	86
AUDITED STATEMENTS	89

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

We recognise all other First Nations peoples and families with connection to the ACT and region.

We pay our respects to their Elders past, present and emerging.

Sovereignty was never ceded.

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 across the Canberra region.**
- **Deliver opportunities for young people to collaborate, be creative, and develop their own artistic practice.**
- **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 and organisation.**



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 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 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.



YOUTH LEADERSHIP AND EMPOWERMENT

We believe in the voice and vision of young people.

We empower young people 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 voices of young people are involved in our strategic and artistic planning.

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, 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.

2023 AT A GLANCE

21
Professional Artists
Employed

34
Emerging Artists
Supported

2,672
Audience Members

514
Participants

5
Resident Artists

25
Training Programs

498
Workshop Sessions

3
Major Productions

31
Production
Performances

2
New Works Produced

3
Creative
Developments

1
Commission





OUR TEAM

STAFF

ARTISTIC DIRECTOR & CEO

LUKE ROGERS

ADMINISTRATOR

HELEN WOJTAS

WORKSHOPS MANAGER

BETH AVERY

MARKETING & ENGAGEMENT MANAGER

CHRISTOPHER CARROLL

FINANCE & STRATEGY MANAGER

LOUISE DAVIDSON

ASSOCIATE PRODUCER

BONNIE CURTIS (until August 2023)

MARKETING & ADMINISTRATION COORDINATOR

THEA JADE (until February 2023)

MARKETING & WORKSHOPS COORDINATOR

LACHLAN HOUEN (from February 2023)

WORKSHOPS COORDINATOR

CHARLOTTE JACKSON (from November 2023)

DEVELOPMENT COORDINATOR

CAITLIN HODDER (from November 2023)

RESIDENT ARTISTS

EMILY AUSTIN
PATRICK HAESLER
ETHAN HAMILL
AISLINN KING
RHILEY WINNETT

BOARD

CHAIR

PETER HOOLIHAN
KAREN VICKERY (until April 2023)

DEPUTY CHAIR

ADRIANA LAW
CHRIS WAGNER (until April 2023)

SECRETARY

CASSANDRA HOOLIHAN

TREASURER

ELLEN HARVEY

AMY CRAWFORD
JOANNA ERSKINE

CELIA RIDEAUX (until September 2023)
MEL ZIARNO

WORKSHOP ARTISTS

CAITLIN BAKER
ELLA BUCKLEY
ASHLEIGH BUTLER
CHRISTOPHER CARROLL
ELLIOT CLEAVES
REBECCA DUKE
QUINN GOODWIN
ANNA JOHNSTONE
CHARLIE LEHMANN
TOBI ODUSOTE
RACHEL ROBERTSON
RACHEL SEO
LILY WELLING

CHAIR REPORT

In 2023, Canberra Youth Theatre continued to be a driving force in the ACT theatre community, and a contributor to new Australian theatre as both a producer and publisher of new works created with, and for, the youth of Canberra. Having weathered the short-term effects created by the shift in landscape of the local and national youth arts sector, and even more broadly the national theatre sector, we continue to be a proud supporter and promoter of the voice of youth within Australian theatre. It is with immense pride in and gratitude for our staff, board, sponsors, partners, and of course, artists that I look back on the year of 2023 and every achievement, production, workshop and work that we have been a part of.

I have had the privilege of being part of Canberra Youth Theatre in some capacity for almost 12 years now, almost a quarter of the organisation's life. I have been part of productions and workshops as an artist and backstage crew. I have been part of the administration, helping to organise programs and events. I have been part of the board helping to strategically guide the organisation. I have seen Canberra Youth Theatre grow and expand its operations, change its approach to best serve its artists, and roll with the punches of funding setbacks and global pandemics. But most importantly, I have experienced and witnessed the positive impact that Canberra Youth Theatre can have on a young person.

2023 was a year that encapsulated this impact. Our season consisted of three productions (one Australian premiere, and two world premieres) that provided snapshots into the issues that

are important to, and faced by, young people every day. *The Trials* by Dawn King turned the spotlight on the climate crisis, the political mindfulness of our young artists, and their concerns around ensuring the sustainability of our planet for our future generations. *You Can't Tell Anyone* by Joanna Richards pivoted the lens to the inner turmoil and conflicts experienced by young people leaving the known experience of high school for the broader world, told through the words, direction and acting of emerging Canberra talent. *Rosieville* by Mary Rachel Brown focused on the resilience of young people after suffering heart break, the changing relationship we have with our family, and the hope we can hold even when the chips may be down.

All three of these productions sought to elevate the voice of young artists, with emerging Canberra talent involved in the writing, direction, development, staging, production and, of course, acting of these works. We have published both *You Can't Tell Anyone* and *Rosieville*, bringing these plays into the Australian theatre landscape, with the hope that they continue to elevate the important voices they portray. We are also delighted to have begun development on *Work, But This Time Like You Mean It* by Honor Webster-Mannison, the winner of our 2022 Emerging Playwright Commission, with the goal of producing and publishing this new work in 2024, and have announced the winner of our 2023 Emerging Playwright Commission, *How to Destroy the Beep Test in Five Days*, by Sonia Dodd.

Canberra Youth Theatre's impact is also evident in the outreach of our

workshops, education and emerging artist programs. As an organisation, we seek to provide professional and educational pathways for emerging Canberran artists, ranging from those who simply wish to explore the joy of drama and the arts, to those who wish to increase their learning and technical understanding of performance, to those who are looking to enter into the theatre profession as a career.

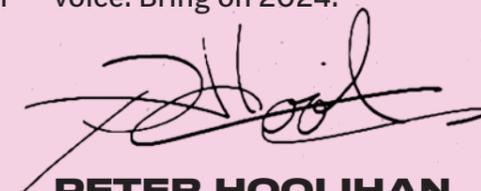
In 2023, we worked with 5 Resident Artists across a range of theatre practices and disciplines, ran a 20-week intensive program for seven emerging artists resulting in their creation of a new work, *Sympathetic Resonance*, held two masterclasses in collaboration with industry professionals and two masterclasses for our Young Playwright program, provided opportunities and feedback for 6 new works at our Scratch night, delivered weekly ensemble workshops to over 200 young artists, ran 10 school holiday workshops, provided in-school programs for over 80 students, ran 8 tailored in-school workshops, and ran 3 community engagement programs.

We are continuing to grow our offerings to emerging Canberran artists. We are acutely aware of the barriers faced by some of our young artists, be it financial, geographical, or barriers of diversity and inclusion, and are actively working on ways to make Canberra Youth Theatre even more accessible. We hope the development of the youth theatre hub at our new B-Block premises will serve as a safe and accessible space for emerging artists.

I would like to thank the tireless effort of Luke Rogers and our staff. Their

passion drives this organisation, and they are the heart and soul of Canberra Youth Theatre. I would also like to thank my fellow colleagues on the Board, both past and present, for their devotion, knowledge and guidance. Their wisdom is invaluable and worth its weight in gold. Thank you also to our many supporters and partners, the ACT Government, Ainslie and Gorman Arts Centres, Canberra Theatre Centre, Holding Redlich, ActewAGL, Sidestage, Elect Printing, the Jeremy Spencer Broom Legacy and our Producers Circle. Without them we simply could not do what we do.

And finally, I would like to thank all our young artists, and all those who have supported them over the year. You are the reason we exist, and we hope, with us, you have found a way to express your voice. Bring on 2024!



PETER HOOLIHAN
Chair of the Board



EXECUTIVE REPORT

It is my pleasure to present Canberra Youth Theatre's Annual Report for 2023.

Occupying a crucial space between youth theatre, education and the professional sector, we are a driver of change through a dynamic artistic vision and a youth-led approach to arts practice. We work to empower young people with the skills and confidence to engage with the arts, celebrate their diverse voices, and enrich Australia's creative sector by developing confident and creative emerging artists.

Our 2023 program celebrated Canberra Youth Theatre's position in the cultural landscape of both the ACT and the national youth arts sector, showcasing our investment in original works created for young people with two world premieres.

We opened our season with the Australian premiere of *The Trials* by Dawn King, which provoked many urgent, powerful conversations about our collective response to the climate crisis, and asked some uncomfortable questions about how future generations will judge us for it. Our commitment to investing in commissioning ambitious new plays for young people gave birth to two extraordinary world premiere productions. *You Can't Tell Anyone* by Joanna Richards was a compelling pressure cooker about the tensions of teenage friendship, and *Rosieville* by Mary Rachel Brown was a poignant and charming portrait of family life, about how we hold ourselves together when looking down the barrel of uncertainty – with a wise-cracking pigeon. We publish all the commissioned plays we produce with Currency Press to continue the life

of these new works, and promote our company, artists, and the ACT arts sector to a wide audience.

We continued our artistic partnerships with Canberra Theatre Centre and Arts Capital at Gorman Arts Centre. Our partnership with law firm Holding Redlich supported our Emerging Playwright Commission for its second year.

In 2023, we delivered our popular workshops programs beyond the base at Gorman Arts Centre to include Belconnen, Tuggeranong, and Queanbeyan. As our workshops program continues to grow, we are creating more opportunities for young people to participate in the arts, in an environment that is inclusive, supportive and challenging.

This year we have been growing our arts education programs, including professional learning for teachers, and curriculum-based theatre workshops to encourage and develop young people's engagement with the arts, and support drama education in our region.

Our Emerging Artist program continues to create pathways for early-career artists towards professional practice. In 2023, we welcomed five Resident Artists into the company, who represented a range of theatrical disciplines, and expanded their professional practices as the in-house creative team for our productions.

Our Emerge Company program for emerging theatre-makers resulted in the creation of a new devised work, *Sympathetic Resonance*. A massive thanks to the generous support of the

Jeremy Spencer Broom Legacy which makes our Emerging Artist Program possible.

Canberra Youth Theatre's strategic focus has been to grow our own-source income, increase our relationship with the education sector, expand our community engagement programs, and prioritise the growth of our emerging artist program.

Whilst we are working towards operating within our financial capacity, our remit as a provider of professional arts programs for young people in our region and as a theatre company that is punching well above its weight in commissioning, developing and producing new works here in the ACT, requires us to strategically invest in our potential for growth and sustainability – artistically and financially.

Our strategic goals and artistic rationale are guided by, and support, the ACT Government's Arts, Culture, and Creative Policy. Our multi-year funding level from artsACT is set for the next few years, and whilst there was hope we might have seen a greater prioritisation of youth arts in the latest round of multi-year organisational federal funding from Creative Australia, we were not successful. We will continue to look for funding opportunities that amplify our strengths in areas like artistic development, social impact, well-being, community engagement, and youth leadership.

In advance of the renovations at Gorman Arts Centre, we have collaborated with Arts Capital to develop the northern end of B Block into a new youth theatre hub. With a legacy of over 50 years, and 43 of these calling Gorman home, Canberra Youth Theatre has relocated its administration offices to B Block, which now also houses a dedicated rehearsal and workshop studio, a

creative development and meeting space for emerging artists, and a youth-centre common room, creating a vibrant theatre and performing arts hub. This move is a long-overdue game-changer that will influence the culture and artistic vibrancy of Canberra Youth Theatre, enhance the activities of Gorman Arts Centre, create a safe space for young people, and a dynamic hub of experimentation and new work development for emerging artists in the ACT.

Thank you to the entire Canberra Youth Theatre staff and our Board; our young artists and their families; and to all the artists, collaborators, donors, sponsors, and audiences who support our young and emerging artists. Together we have continued to grow the legacy of Canberra Youth Theatre as a theatre company that fiercely advocates for the voice of youth, expressed through intelligent and challenging theatre.



LUKE ROGERS
Artistic Director & CEO



**ARTISTIC
PROGRAM
EVALUATION**



PRODUCTION PROGRAM

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

Canberra Youth Theatre works at the highest professional level when creating work, modelling industry standards and expectations, acknowledging that our young artists and arts workers are capable of excellence regardless of age.

We remain at the forefront of Australian youth theatre practice, creating innovative, accessible, and challenging opportunities for young people to access and engage in professional-quality theatrical experiences.

In 2023, we presented a season of new works that reached across the generational divide. This season celebrated our growing commitment to developing and producing home-grown theatre in Canberra, positioning ourselves as the one of the leading creators of new works in the ACT.

Our two commissioned, premiere productions this year – *You Can't Tell Anyone* and *Rosieville* – have been professionally published with Currency Press, making these new plays available to be performed by young people all around the world.

We continued our strong partnership with Canberra Theatre Centre who generously supported our production program as part of their commitment to nurturing the young and emerging artists of the ACT.



THE TRIALS

BY DAWN KING



STATISTICS

Audience Numbers	669
Audience Capacity	76%
Performances	10
Professional Artists	7
Young & Emerging Artists	13

19-28 MAY 2023

THE COURTYARD STUDIO
CANBERRA THEATRE CENTRE

AUSTRALIAN PREMIERE

IT'S EASY FOR YOU TO ACCUSE ME NOW BUT YOU DON'T UNDERSTAND. EVERYONE LIVED LIKE WE DID! WELL MAYBE NOT 'EVERYONE', EVERYONE. BUT... I WASN'T WORSE THAN ANYONE ELSE.

The near future. The heat is stifling. The air is unbreathable. The climate emergency is escalating and there's going to be a reckoning as those responsible are held to account for the damage done. The jurors? Teenagers.

A jury of young people weigh up the fate of adult defendants, each of whom attempts to defend their carbon footprint and its devastating consequences. But are the jury delivering justice, or just taking revenge?

Confronting, shocking, and searingly relevant, The Trials grapples with the burning questions of our age – what kind of planet are we leaving for our children? Will they condemn us for not taking action when we had the chance? And will they be justified?

In 2023, Canberra Youth Theatre staged the Australian premiere of one of the most urgent and galvanising plays of our time.

CAST

EDITH BAGGOLEY
IMOGEN BIGSBY-CHAMBERLIN
GENEVIEVE BRADLEY
KATHLEEN DUNKERLEY
MATTHEW HOGAN
JOSHUA JAMES
AADHYA KARTHIK
SEBASTIAN LEIGH
ALEXI CLARK MITCHELL

TARA SAXENA
PHOEBE SILBERMAN
JACQUELINE TATAM

WITH
ELAINE NOON
ZSUZSI SOBOSLAY
MICHAEL SPARKS

DIRECTOR
LUKE ROGERS

LIGHTING DESIGNER
ETHAN HAMILL

SOUND DESIGNER & COMPOSER
PATRICK HAESLER

ASSISTANT DIRECTOR
EMILY AUSTIN

STAGE MANAGER
RHILEY WINNETT

ASSISTANT STAGE MANAGER
EMMA RYNEHART

**CANBERRA
THEATRE
CENTRE**

REVIEWS

“This engaging and thought-provoking play was delivered powerfully by the cast who maintained an even pace, energy and conviction... This brutal depiction of the loss of innocence of children and a likely scenario of the state of the climate crisis and the decisions made in this play by the jury left the audience visibly shaken.”

— Samara Purnell, *City News*

“Luke Rogers’ direction is powerfully incisive and the cast of Canberra Youth Theatre’s production commit themselves wholeheartedly to the furious debate that centres on the trials of three members of the older generation... the impact will stay with you long after you have left the theatre... Not to be missed.”

— Peter Wilkins, *Canberra Critics Circle*

“A compelling production of an important play that raises many uncomfortable questions about humanity and survival.”

— Bill Stephens, *Australian Arts Review*



ARTISTIC DIRECTOR'S NOTE

We were thrilled to open our 2023 season with the Australian premiere of *The Trials* by Dawn King. There wasn't a more pressing, urgent and relevant play for us to be producing with our young artists and presenting for our audiences here in Australia's political centre. The artists of our nation's capital have a unique responsibility to reflect the political moment, and our young artists take that responsibility personally.

I was in awe of the passion and political awareness of our young cast. The climate crisis is a real and present danger that sits at the forefront of their consciousness, and the process of engaging with these issues has gone far beyond theatre, and reminded us of the power of arts as a crucible for change. This powerful, unsettling new work gave voice to young people's experience of the defining issue of our age, and provoked some intense post-show discussions.

A special thank you to the three adult actors who joined the cast and contributed to these vital intergenerational discussions.

The Trials went beyond questioning what kind of world we are leaving for future generations, and presented an even more uncomfortable question - how will they judge us for it?



AWARDS

THE OVATIONS

Winners:

- **Outstanding Sound Design**
Patrick Haesler
- **Outstanding Youth Performance**
Kathleen Dunkerley

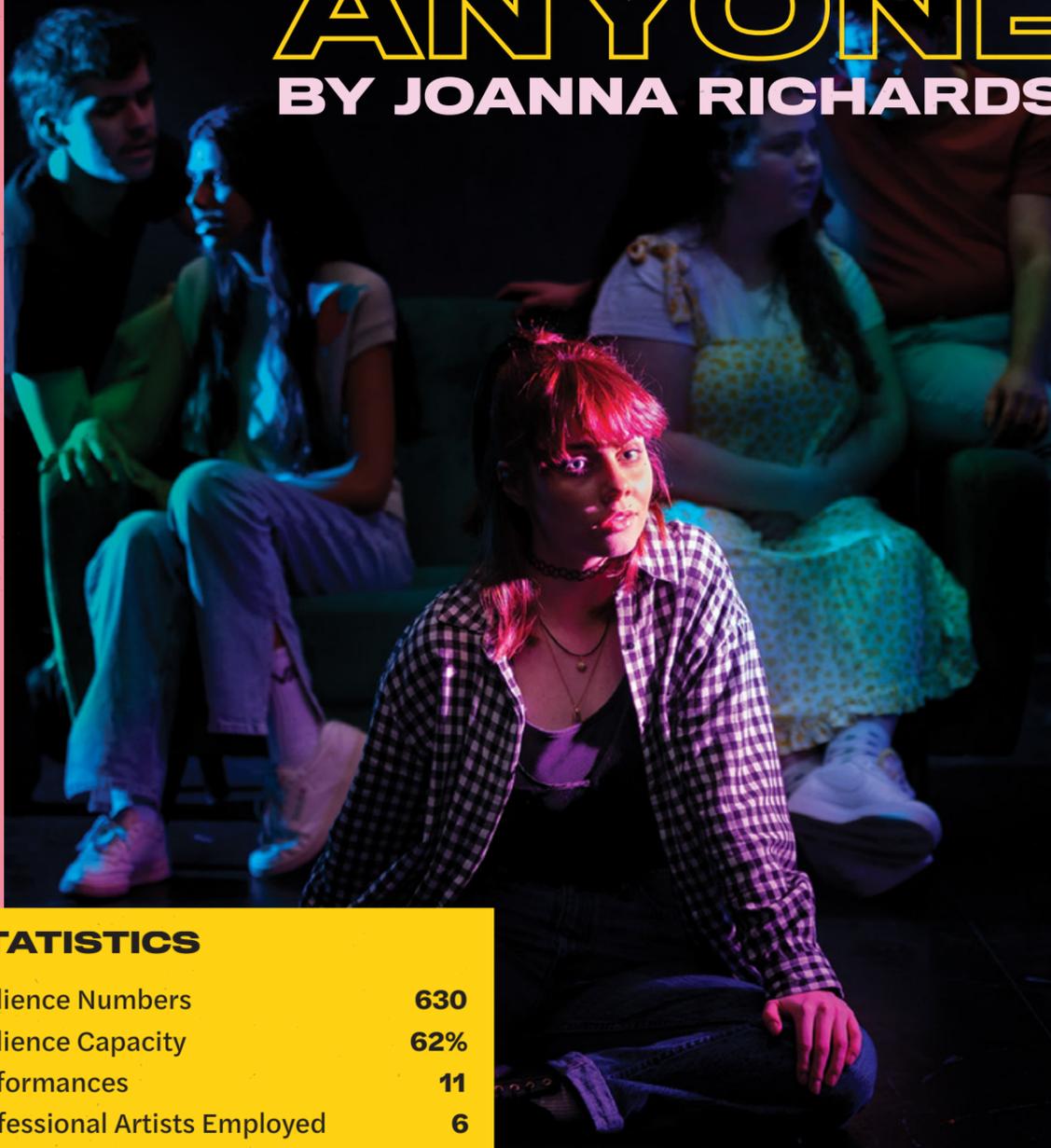
Nominations:

- **Outstanding Lighting Design**
Ethan Hammil
- **Outstanding Youth Performance**
Jacqueline Tatam



YOU CAN'T TELL ANYONE

BY JOANNA RICHARDS



STATISTICS

Audience Numbers	630
Audience Capacity	62%
Performances	11
Professional Artists Employed	6
Young / Emerging Artists	9

10-20 AUGUST 2023

THE COURTYARD STUDIO
CANBERRA THEATRE CENTRE

WORLD PREMIERE
WINNER OF THE 2021 EMERGING PLAYWRIGHT COMMISSION

WE SHOULD AT LEAST PLAY UNTIL WE'VE ALL HAD OUR FEELINGS HURT.
WHO CAME UP WITH THIS GAME?
SOMEONE WHO HATED THEIR FRIENDS.

It's the end of school and Gwen is throwing a party. After an emotional year, her friends are keen to spend the night drinking, playing games, and arguing about literally everything. But when a party game spirals out of control, long-held tensions start to strain and snap. Are the friends messing with each other? Or is there a bigger threat pounding at the door?

Lured ever deeper by the thrill of unfolding secrets, the lines between honesty and cruelty begin to blur. Confrontation gives way to chaos, breaking bonds of trust, and testing the rules we cling to in order to keep us safe.

You Can't Tell Anyone is a philosophical thriller that examines how teenagers survive the loss of meaning, structure, and identity that comes with the end of adolescence.

It asks us what it means to truly know someone, to truly be a friend, and to truly be yourself.

CAST

ELLA BUCKLEY
JESSICA GOODING
LACHLAN HOUEN
BREANNA KELLY
EMILY O'MAHONEY
ISAIAH PRICHARD
JAKE ROBINSON
PARIS SCHARKIE

DIRECTOR
CAITLIN BAKER

SET & COSTUME DESIGNER
KATHLEEN KERSHAW

LIGHTING DESIGNER
ETHAN HAMILL

SOUND DESIGNER
PATRICK HAESLER

STAGE MANAGER
RHILEY WINNETT

ASSISTANT STAGE MANAGER
DISA SWIFTE



**CANBERRA
THEATRE
CENTRE**

REVIEWS

“Raises the bar to a new level of professionalism from the emerging artists... a highly professional and compelling production of a promising new playwright’s world premiere work. It would do Canberra Youth Theatre proud on any intimate professional stage. This is youth theatre at its best.”

– Peter Wilkins, *Canberra Critics Circle*

“Joanna Richards’ play is the best premiere work I’ve seen from Canberra Youth Theatre... Richards has been a powerful stage presence in the past as an actor, and she now shows powerful skills as a writer, giving all the cast strong engaging roles to play in the drama... Director Caitlin Baker manages the complex play with aplomb... There’s a real sense of lived-in-character performances from the entire cast - making everybody immediately recognisable yet complex, with multiple motivations going on... This is one of the best new plays I’ve seen this year... It shows a group of new talents playing as well and as strongly as any of the more established performers I’ve seen this year, and it’s absolutely great theatre.”

– Simon Tolhurst, *That Guy Who Watches Canberra Theatre*



ARTISTIC DIRECTOR'S NOTE

You Can't Tell Anyone by Joanna Richards was the recipient of our first Emerging Playwriting Commission. This psychological thriller invited audiences in on the intimate secrets of teenage friends, and the world-shattering cruelty of growing up and growing apart. Taut with suspense and malevolence, *You Can't Tell Anyone* was a brand new play, written, directed, designed, and performed by emerging Canberran talent, that delved into the dangerous mind-games you can only play with people you've known your whole life. Why do we stay at a party when we are having a terrible time? Why do we continue to associate with people who have hurt us deeply? This was a show that got right into the guts of the adolescent experience.

The production was directed by emerging theatre director Caitlin Baker, who has come up through the ranks over many years at Canberra Youth Theatre, as a performer through weekly workshops, Emerge Company, and as a Resident Artist in 2022.

This award-winning production was the definitive showcase for the professional pathways opportunities Canberra Youth Theatre provides for emerging artists, and as a leading producer of new work in the ACT.



AWARDS

THE OVATIONS

Winner:

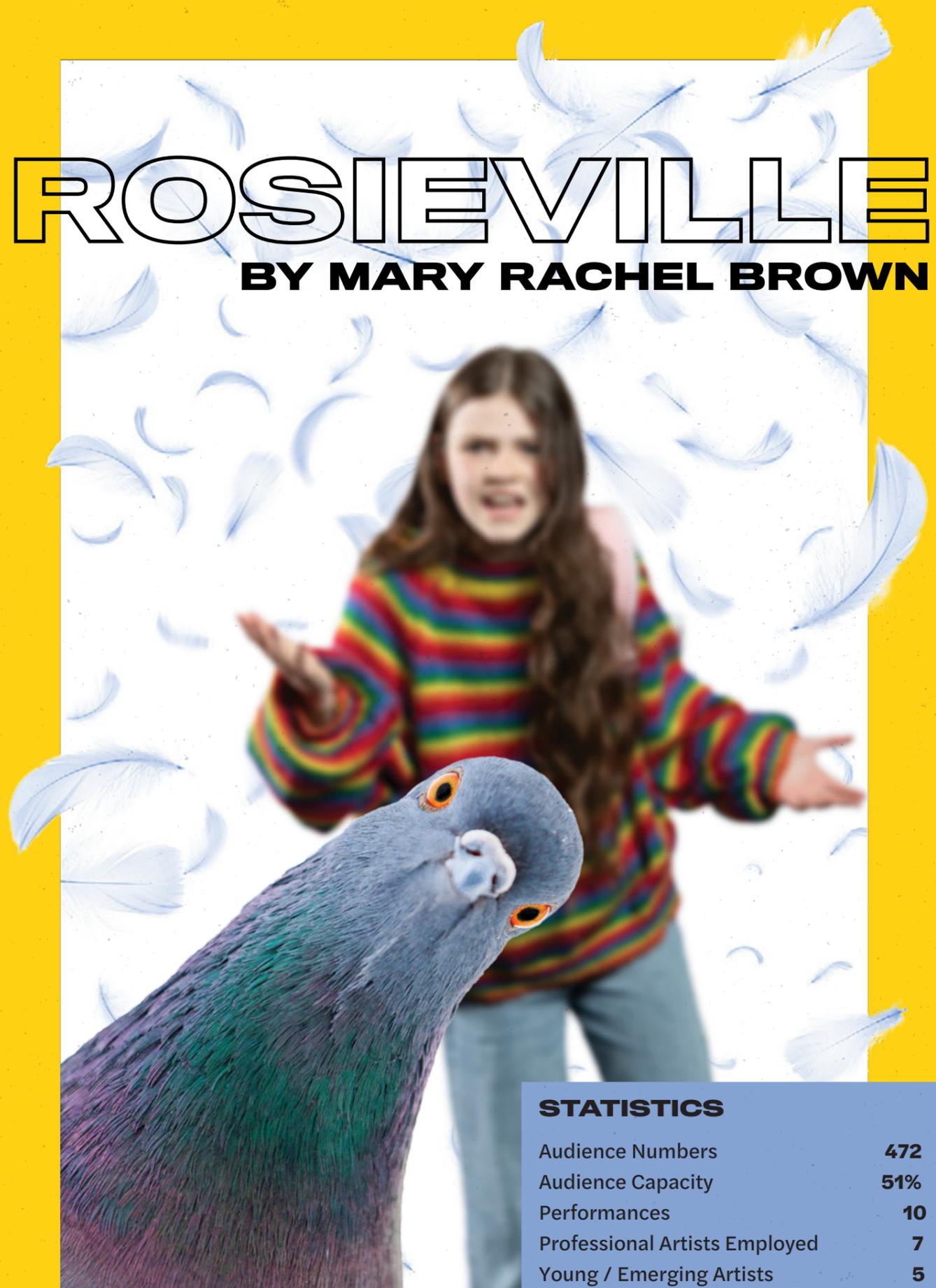
- **Outstanding Production of a Play (Community)**
- **Outstanding Original Work or Adaptation**
Joanna Richards
- **Outstanding Featured Performance in a Play**
Ella Buckley

Nominations:

- **Outstanding Set**
Kathleen Kershaw
- **Outstanding Lighting Design**
Ethan Hamill
- **Outstanding Sound Design**
Patrick Haesler
- **Outstanding Featured Performance in a Play**
Paris Scharkie as Kat
- **Outstanding Direction of a Play**
Caitlin Baker

ROSIEVILLE

BY MARY RACHEL BROWN



STATISTICS

Audience Numbers	472
Audience Capacity	51%
Performances	10
Professional Artists Employed	7
Young / Emerging Artists	5

29 SEPTEMBER-8 OCTOBER 2023

THE COURTYARD STUDIO
CANBERRA THEATRE CENTRE

WORLD PREMIERE
A CANBERRA YOUTH THEATRE COMMISSION

EVERY NIGHT, SAME TIME, SAME PIGEON CRASH LANDS IN MY ROOM.
AT FIRST I THINK IT'S DEAD, BUT THEN IT STARTS TALKING.

A homing pigeon with no sense of direction becomes the unlikely saviour of a young girl up against her first encounter with heartbreak.

Rose's life has been turned upside down. She seems to be getting through it ok, except at night when her dream life is taken over by a mouthy homing pigeon that claims to be her subconscious.

The last thing Rose wants is to be put through a psychological boot camp by a bossy rat with wings, but the bird's intentions are good. It is there to help Rose to prepare for a new world order. It knows her Dad is not coming home.

Rosieville is a universal story about getting back up after a blow to the heart. It is a homage to the instinct, loyalty, stamina and grit of homing pigeons who, despite countless obstacles and long distances, always manage to find their way home.

CAST

OSCAR ABRAHAM
IMOGEN BIGSBY-CHAMBERLIN
AMY CRAWFORD
CALLUM DOHERTY
CLAIRE IMLACH
RICHARD MANNING
DISA SWIFTE

DIRECTOR
LUKE ROGERS

LIGHTING DESIGNER
ETHAN HAMILL

SET & COSTUME DESIGNER
AISLINN KING

SOUND DESIGNER
PATRICK HAESLER

ASSISTANT DIRECTOR
EMILY AUSTIN

STAGE MANAGER
RHILEY WINNETT

**CANBERRA
THEATRE
CENTRE**

REVIEWS

“*Rosieville* is a delightful, life-affirming play offering endless interpretive possibilities for youth theatre companies and others seeking creative challenges with which to delight audiences. This production by Canberra Youth Theatre does it proud, and caps off a year notable for the number of new plays successfully premiered by the company.”

– Bill Stephens, *Australian Arts Review*

“*Rosieville* is a quite splendid 70-minute piece about life, families and a pigeon...The triumph of the script is in the way it swings between the social realism of some scenes and the surrealism of that giant exuberant pigeon brought to life so well by Imlach in Rose’s dreams. In the process it deals succinctly with the characters’ problems, not by supplying pat answers but by showing a path to continue on. This is all given strong and unsentimental purpose by a perceptive cast.”

– Alanna Maclean, *City News*



AWARDS

THE OVATIONS Nominations:

- **Outstanding Original Work or Adaptation**
Mary Rachel Brown

ARTISTIC DIRECTOR'S NOTE

Each generation faces unique anxieties and challenges when it comes to understanding their future. In 2020, at the height of the pandemic, the word ‘resilience’ was being thrown around a lot. For young people, there was not only a sense of uncertainty, but the loss of something intangible. Time, connection, community, hope? I invited Mary to write a play for Canberra Youth Theatre that wrestled with the complexities of what young people were feeling amongst all of this chaos, and offer a message of hope and resilience.

In *Rosieville*, we encountered adults who are trying to do the best they can in the face of illness, relationships breakdowns, and catastrophic haircuts. We witness young people growing up, much faster than they’d like to, in order to fill the gaps around them.

Rosieville was a heartfelt work about family, community, perseverance, and helping each other through the big, world-shattering changes that life throws at us. Some of the most poignant moments for me in this play were the ones where the child needs to become the carer; to rise up and nurture. Bringing adult actors together with young performers allowed us to paint a sensitive portrait of intergenerational connections, with an emphasis on the perspective of youth. This touching story is also a homecoming of sorts for Mary Rachel Brown, who participated with Canberra Youth Theatre as a teenager, and now as a multi-award-winning playwright, wrote a play that brought her work back home.

EMERGING ARTISTS PROGRAM

Our Emerging Artist Program supports young people aged 18–25 to reach their creative potential and make confident strides into the arts industry. These programs provide tangible industry connections and meaningful pathways towards further education and employment.

We offer a wealth of opportunities for emerging artists, from intensive training programs over several months, to shorter, industry-focussed sessions, and platforms to help young people stage their own work.

All of our Emerging Artists programs are heavily subsidised, and we endeavour to offer the best and most affordable opportunities in Canberra for early-career theatre makers who are committed to developing their craft.

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

STATISTICS

Emerging Artists **86**



Ainslie and Gorman
Arts Centres

THE
JEREMY SPENCER BROOM
LEGACY

RESIDENT ARTISTS

Canberra Youth Theatre has a long history of being an incubator and creative hub for emerging professional theatre makers.

Our Resident Artists program provides mentorship opportunities for early-career artists to be embedded in the life of our company, collaborate on artistic projects, lead creative developments, mentor other young artists, support artistic programming, and undertake professional development projects.

In 2023, our Resident Artist program shifted focus towards a stronger investment in emerging creatives and designers working on our production program, with five emerging artists working collectively as the creative team across our entire production season. These artists also mentored aspiring theatre makers through our Young Creatives program.

Emily Austin – Director

Patrick Haesler – Sound Designer and Composer

Ethan Hamill – Lighting and Video Designer

Aislinn King – Set and Costume Designer

Rhiley Winnett – Stage Manager



RESIDENT ARTISTS



Emily Austin

“Working with Canberra Youth Theatre and the other residents was an incredible opportunity to learn from highly skillful and passionate artists, and I gained new skills and techniques that I have taken into the rehearsal room for shows since. I have a stronger concept of myself as an artist and what type of works I want to put on, and feel more established as a director. Canberra Youth Theatre is a special environment filled with such a love for theatre and creativity. I am very passionate about offering opportunities and pathways for young people to get involved in the arts and I am very glad to have been a part of that in 2023.”



Patrick Haesler

“Working as a Resident Artist has been a great aid to my artistry, allowing me to create high-quality work on professional productions. My residency has helped me develop my craft, practice and learn new techniques, as well as expand my portfolio of work. Working with such a tight team has helped me learn much more about theatre making, not only in my own discipline, but also about the work and skillsets of my fellow residents. It’s been a joy to work with such a great team and develop together as an effective and efficient unit. I’m very excited to take what I’ve learned, practised and created in the residency into the future.”



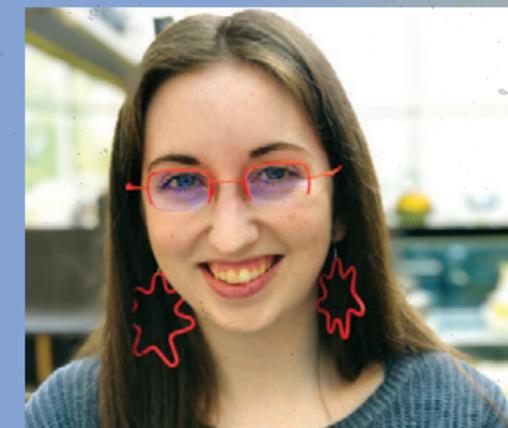
Ethan Hamill

“My Resident Artist experience has informed my artistic practice, opened up new opportunities for future jobs, and expanded my collaboration with artists from different fields. It was great to be able to get to work with peers who are just as inspired as me and collaborating with them to create new work. The ideas and concepts that we talked about really extended my ideas and practices.”



Rhiley Winnett

“As an emerging Stage Manager, my time as a Resident Artist has been incredibly enriching and insightful. I was granted the opportunity to work alongside four other emerging artists, who have taught me so much about their individual facets of theatre, and this has given me a greater appreciation for all the specific work that they each produce. It was a fantastic opportunity and I’m incredibly thankful for the people it helped me meet, the experiences it helped me partake in, and the new knowledge that will stick with me and continue to help me out in future.”



Aislinn King

“I have valued being a Resident Artist throughout 2023, exploring and refining my evolving design practice in a supportive, creative environment. The residency provided a framework to exchange and overlap with the other Resident Artists, fostering a cohort of emerging creatives. I am appreciative of the professional development opportunities including delivering design masterclasses as part of Young Creatives and Emerge Company, as well as support in my application and travel to Sydney as a selected recipient of the 2023/24 Australian Production Design Guild Mentor program where I have been paired with established lighting designer Damien Cooper, to further extend my design practice.”

EMERGE COMPANY

Emerge Company is an intensive 20-week program for artists to train, create their own work within a structure which models the independent theatre sector, and gain industry knowledge to kick-start their careers. EmERGE Company explores the artistic and production skills required to create independent theatre. Guided by lead artist Christopher Carroll, the company of emerging artists conceive, create, and produce an original work. Guest artists from a range of specialisations support the program according to the unique requirements of the participants.

Emerge Company is unique in Canberra, laying a foundation for empowered, resourceful theatremakers, who possess real confidence in their own voice as artists and their right to occupy that space. The program also fosters the peer networks that are so vital to supporting and sustaining professional careers into the future.

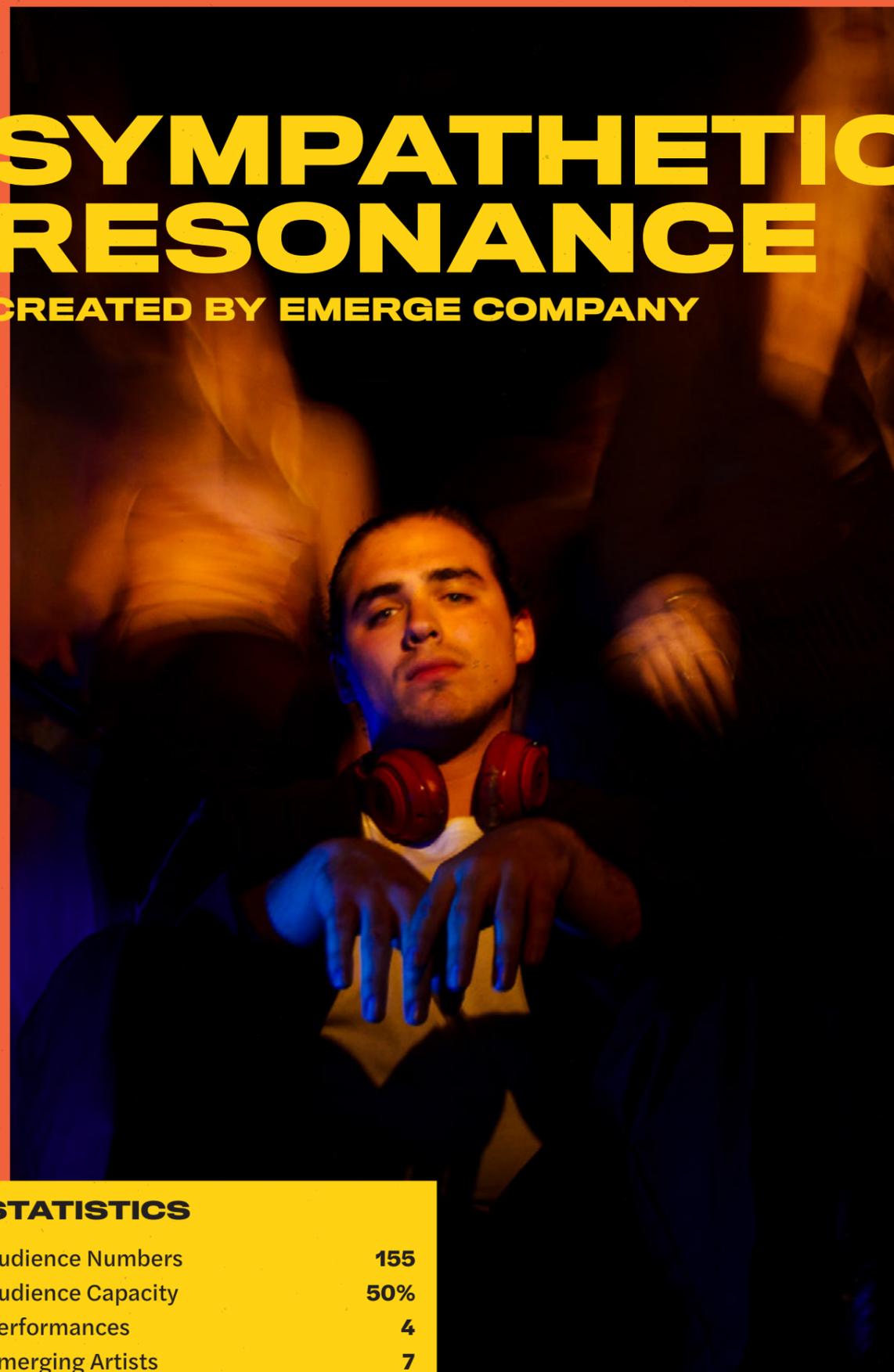
In 2023, seven emerging artists collaborated to create a new work, *Sympathetic Resonance*, which was presented at C-Block Theatre at Gorman Arts Centre.

Sympathetic Resonance was part of Uncharted Territory, a new innovation festival that showcases some of Canberra's most formidable minds and talents, shares what is unique about Canberra, and tells the story of our contributions to national and international discourse.



SYMPATHETIC RESONANCE

CREATED BY EMERGE COMPANY



STATISTICS

Audience Numbers	155
Audience Capacity	50%
Performances	4
Emerging Artists	7

14-16 JULY 2023

C-BLOCK THEATRE
GORMAN ARTS CENTRE

Sympathetic Resonance was an original work of experimental theatre that traced how one word, screamed or whispered, sung or left unspoken, can change the course of our lives.

Every day, 8 billion people try and fail to make themselves understood. *Sympathetic Resonance* examined multifaceted forms of communication, from the double-faced evasions of our own subconscious, to the spherical harmonics of stars, vibrating through the universe.

Sympathetic Resonance was an eclectic playlist of theatrical fragments, raw, rough, and risk-taking, that said the quiet part out loud.

Conceived, devised and produced by Emerge Company, *Sympathetic Resonance* was a provocation to test theatre's potential as a living art form that turns outward into the world, tackling the human condition through an energetic collision of performance styles that claws at what theatre has been, and envisions what it could become.

EMERGE COMPANY

LACHLAN HOUEN
CHARLIE LEHMANN
TEAGAN MATTHEWS
EMILY O'MAHONEY
ZOE ROSS
DISA SWIFTE
MATT WHITE

LEAD ARTIST

CHRISTOPHER CARROLL

GUEST ARTISTS

JESS CHAMBERS
AISLINN KING
DYLAN VAN DEN BERG

UNCHARTED
TERRITORY



Ainslie and Gorman
Arts Centres

EMERGING ARTIST STATEMENT

Emily O'Mahoney

"During my time in Emerge, I developed several skills that informed both my artistic and professional practice. The many masterclasses provided me with numerous techniques to get a handle on my creativity, and craft engaging stories. Creating a longform devised work was one of the biggest challenges I've had in my career so far but the diversity in experience of both my peers and mentors led it to be the most valuable. Looking at where I began and how I came out it is easy to see the incredible growth I got from this experience."



MASTERCLASSES

Our Masterclasses provide practical training for emerging artists looking to develop their skills and collaborate with industry professionals in a challenging and supportive environment. In 2023, we ran two masterclasses as part of our Emerging Artist Program: a Drama School Audition Masterclass with Luke Rogers, and Intimacy and Consent Training with Shondelle Pratt.



INTIMACY & CONSENT IN THE REHEARSAL ROOM

Workshop Artist **Shondelle Pratt**
Participants **17**

We were delighted to bring Shondelle Pratt to Canberra for a very special masterclass exploring intimacy and consent in theatre making. This area of theatre practice is incredibly valuable for actors, teachers, directors, and anyone working with young people in a rehearsal or workshop environment. The work explores advocacy in the rehearsal room through a fun set of games and interactions. Participants learnt about consent in rehearsals and were empowered to listen to their body and instincts. This workshop was offered on two days, one targeted towards Emerging Artists and the other to teachers and theatre professionals in the Canberra region. Through offering this vital skills training to a wide cross section of our community, we are able to increase the knowledge and best practices of our theatre community.



DRAMA SCHOOL AUDITION MASTERCLASS

Workshop Artist **Luke Rogers**
Participants **5**

This masterclass was for those who were applying for drama school or want to make the most of their next audition. Artists were guided through the process of articulating their casting type, selecting monologues, and refining their choices for performance.

SCRATCH

Scratch is an opportunity for emerging artists aged 18–25 to meet and experiment with new material in front of a supportive audience. Held at Smith’s Alternative, these informal events are a showcase for raw, rough, risk-taking works-in-progress. Audiences are then invited to participate in a guided critical response process to offer feedback and insights into the artists’ work.

There is no shortage of creativity among our emerging artists, but the vulnerability of putting their ideas into action feels more acute than ever. This trend underlines the value of opportunities like *Scratch*, which offers an informal, supportive, ‘low-risk’ platform to try things out. We focussed our energy on just one *Scratch* night in 2023, with more concerted outreach to encourage participation.

This year’s *Scratch* proved to be a great success, with several new participants, performing works-in-progress of plays, monologues, comic sketches, poetry, and music. At its best, *Scratch* is a real community event that values the journey of the creative process, genuinely elevates the voice of youth, and represents a welcoming, accessible, encouraging environment for emerging artists.

Emerging Artists	15
Audience Numbers	38
New Works Presented	6



YOUNG PLAYWRIGHT PROGRAM

Canberra Youth Theatre has been the launchpad for some of Australia's leading writers for stage and screen. We continue to nurture young voices, connect writers to a community of theatre makers, and support the development of innovative, relevant, challenging work that expresses the voice of youth. In 2023, we presented a special weekend masterclass for our emerging writers aged 16–25.



QUEERING DRAMATURGY

Workshop Artist **Honor Webster-Mannison**
Participants **10**

This masterclass by Naarm/Melbourne-based playwright and performance-maker Honor Webster-Mannison explored the creative practices and methodologies of contemporary queer performance makers and theorists: the kind of performance that has exploded and ruined the carpet, that will haunt you for a little while after, that is all blurry and rageful and something else.



SHAPING STORIES FROM THE PAST

Workshop Artist **Dylan Van Den Berg**
Participants **8**

Award-winning writer and director Dylan Van Den Berg led a playwriting masterclass, examining writing from personal or collective memory. This area of practice is incredibly valuable for any writer using true stories or collective memory as the basis of their writing. Drawing on Dylan's powerful body of work, this masterclass discussed practical techniques and tools as well as ethical considerations that are vital for the emerging playwright.



EMERGING PLAYWRIGHT COMMISSION

The Emerging Playwright Commission offers a professional commission to an emerging Australian playwright aged 16–35, to create a new full-length work that brings the voices and stories of youth to the stage. This commission places emerging playwrights at the centre of the creative process, and is specifically designed to springboard writers at a crucial point in their career. Now in its third year, this commission attracts submissions from all over Australia, connecting our young artists to a nationwide network of emerging writers.

The winning playwright leads a series of creative workshops with young artists from our community, who play an essential role in the play's development. These workshops are free to participate in, and will be held throughout 2024.

The winner of the 2023 Emerging Playwright Commission is **Sonia Dodd** for her play, *How to Destroy the Beep Test in Five Days*.

The Emerging Playwright Commission is made possible thanks to the generous support of principal sponsor, Holding Redlich.

Applications	49
ACT	4
NSW	22
VIC	11
TAS	1
SA	2
WA	3
NT	1
QLD	5



HOLDING REDLICH

46



NEW WORK

CREATIVE DEVELOPMENTS

WORK, BUT THIS TIME LIKE YOU MEAN IT

Lead Artists **Honor Webster-Mannison, Luke Rogers, Emily Austin**
Dates **11–12 February, 5–9 June, 22 July**
Participants **40**
Presentation Audience **45**

THE DEPARTMENT OF RESPONSIBLE ADULTING

Lead Artists **Claire Granata, Luke Rogers, Sophie Tallis**
Dates **11–12 November**
Participants **14**



Honor Webster-Mannison

Emerging Playwright Commission Winner 2022

“Being selected for the Emerging Playwright Commission has deeply impacted my artistic practice, helped build my confidence, and developed my voice as a writer – all fostered through a trusting, supportive, and challenging environment at Canberra Youth Theatre.

Having never written a full-length play for young people, I feared that I would write a work that did not feel authentic for young audiences or creatives. Over this year I have learnt so much about not only writing for young people, but also about building creative environments with young people. I discovered, which I do not think I would if it was not for this commission, that working creatively with young people is something that I am deeply interested in exploring throughout my artistic practice.

Through working with Canberra Youth Theatre, particularly my discussions with Artistic Director Luke Rogers, I have been inspired by ideas about working with young people that centre young and emerging creatives and take seriously their ideas and political opinions.”

WORKSHOPS



Find your voice.
Explore your craft.
Share your story.

ENSEMBLES

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

We create a space for young people to connect, collaborate and belong. We bring them together with professional artists to discover new skills and learn how to make theatre in a supportive environment. Participants learn a wide range of skills and performance styles, working together to make an exciting, original work to perform for family and friends.

Whether our young artists are considering pursuing a professional career in the arts, or simply want to 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. Our workshops provide young people with the tools they need for all areas of life, including teamwork, communication, resilience, self-awareness, collaboration, creativity, confidence, interpersonal skills, and well-being.

In 2023, we delivered our weekly Ensemble workshops at:

- **Gorman Arts Centre**
- **Belconnen Arts Centre**
- **The Q – Queanbeyan Performing Arts Centre**
- **Tuggeranong Arts Centre**



Young Artists	214
Programs	21
Individual Workshops	416
Artists Employed	10
Performances	16
Audiences	427

YEARS 1-3

The 90-minute workshop for young artists in years 1-3 at Gorman Arts ran for 19 weeks in both Semesters 1 and 2, led by Elliot Cleaves. These weekly ensemble workshops focused on creative play, empowering young artists to unleash their imagination, gain confidence, and create their own stories. Participants developed collaboration and problem-solving skills, working together each semester to create original performance works. The workshops served as an introduction to performance, helping young artists discover their creative voice. Each semester concluded with a 10-minute performance where the young artists showcased their skills and collaborative storytelling in a presentation for family and friends.

YEARS 4-6

Young Artists in school years 4-6 engaged in a 2-hour weekly workshop. Led by Ashleigh Butler, Rachel Robertson, Quinn Goodwin, and Anna Johnstone, these workshops took place at Gorman Arts Centre, The Q, and Belco Arts for 18-19 weeks per semester. Participants focused on creative expression, developed skills in improvisation, characterisation, devising, voice, movement, collaboration, and creative thinking. These workshops provided a platform for self-expression, exposure to diverse performance styles, and sharing personal narratives. Each workshop concluded with a short presentation for family and friends, as well as Young Artists from other workshop groups, showcasing their devised works and the skills they gained over the semester.

YEARS 7-9

Young artists in Years 7-9 built on previous skills in two-hour weekly workshops for 16-19 weeks per semester. Workshops at Gorman Arts Centre were led by Rachel Robertson, Ashleigh Butler, and Caitlin Baker. BelcoArts workshops were led by Tobi Odusote and Quinn Goodwin, while Ella Buckley led at Tuggeranong Arts Centre. Participants focused on acting, improvisation, and collaborative performance techniques, encouraged to express their creativity and share ideas. Workshops emphasised collaboration, character development, stagecraft, vocal, and physical skills. Each semester concluded with a 15-20 minute performance showcasing their developed skills and devised works to family, friends, and peers.

YEARS 10-12

The Years 10-12 ensemble at Gorman Arts Centre met weekly for 2 hours, focusing on nurturing creative voices. Led by Chris Carroll, Caitlin Baker, and Rachel Robertson, the program aimed to develop young artists' skills for potential pathways to Emerge Company or Drama School. Participants explored acting, improvisation, performance techniques, and script work on classical and contemporary texts, enhancing collaboration, character development, stagecraft, vocal, and physical skills. Each semester concluded with a performance where each group presented a 15-20 minute piece showcasing their ensemble work to family, friends, and peers.



WHAT OUR YOUNG ARTISTS SAY...

“It provided an amazing experience for me and other people to share our ideas and practise using out acting skills.”

– Year 4-6 Artist

“I loved it! Made friends and was the highlight of the week.”

– Year 4-6 Artist



“I really liked how the first term was games and getting to know everyone and an introduction to acting and theatre for those who are new to it, and then the second term designing and making the play we would show. I also liked how all of us got to choose our characters and personalities ourselves instead of it just being there on a script.”

– Year 4-6 Artist

“This workshop helped me with my self-image issues and allowed me to make some friends.”

– Year 7-9 Artist



“I really enjoyed my experience because it was fun and I could spend time with my friends and meet new people.”

– Year 7-9 Artist

HOLIDAY WORKSHOPS

Canberra Youth Theatre delivered eleven holiday workshops across 2023. Workshops were well attended, and we were thrilled to be able to present the end of workshop performances in person.

JANUARY 2023

Gorman Arts Centre

Years 1–6

Young Artists **15**

Attendance at Showing **50**

CONSCIENCE AND TEMPTATION

Goody Two Shoes or Little Troublemaker? We each have our little angel and devil, the one to guide us on the righteous path, the other to tempt us from it... But why is it so hard to do the right thing? And how come it feels so good to be bad? In this playful, fun-filled workshop, young artists created dramatic characters that grappled with moral dilemmas: good guys gone wrong, baddies with a heart of gold, and the mixed-up multitude in between, locked in the never-ending tussle between conscience and temptation.

Workshop Artist Ashleigh Butler

JANUARY 2023

Gorman Arts Centre

Years 1–6

Young Artists **16**

Attendance at Showing **25**

SHIPWRECKED!

What happens when you wash up on a deserted island? Do young people need adults to survive? And are coconuts all that tasty, really? Young Artists took a voyage across the waves to the farthest reaches of their imagination in this collaborative workshop of shipwrecks, survival, and exploration. They'd always wanted to get away from it all and live a life of sun, sea, sand, and occasional cannibalism – but would their tropical island refuge be a paradise or a prison as they built a new society with their fellow-survivors? Or would they hatch a daring plan to escape? Our young artists released their inner savage in this energetic workshop and created a whole new world.

Workshop Artist Rebecca Duke

JANUARY 2023
Gorman Arts Centre
 Years 7–10

Young Artists **16**
 Attendance at Showing **20**

SCENE STEALERS

Young Artists got down to the good stuff, with this three-day intensive workshop that took them on an in-depth exploration of the actor’s process. They learnt how to mine a script for clues, make strong dramatic choices, and create bold, dynamic performances as they worked a scene from page to stage. From the first ‘cold read’ of a script, through to staging scenes for performance, they were introduced to techniques and exercises to give them the confidence to walk into any rehearsal room, audition-sharp and rehearsal-ready.

Workshop Artist Caitlin Baker

APRIL 2023
Gorman Arts Centre
 Years 1 – 6

Young Artists **12**
 Attendance at Showing **28**

ONCE UPON A TIME...

We all know how the tales are meant to go, but what happens when meddling humans who are on a mission to shake things up, journey into the fantastical world? What would you do if you could change the ending? Would you? *Once Upon A Time...* encouraged performers to embrace fairy tales as a foundation for developing creative expression and storytelling skills through adaptation, and asked the all-important “What if...?” Going to the roots of fairy tales and the practice of storytelling as performers, young artists examined what makes a tale and why these stories have become so infamous in our culture.

Workshop Artist Ella Buckley



APRIL 2023
Gorman Arts Centre
 Years 1–6

Young Artists **13**
 Attendance at Showing **20**

THIS IS A HEIST!

Highwaymen, bank robbers, and bushrangers! Stick ‘em up! Young Artists learnt the conventions of the heist genre and collaborated to plan, stage, and execute the perfect crime! Would the baddies get away with the cash, or would the sheriff be there to stop them? In this action-packed workshop, young artists created dynamic characters and pulled together the perfect heist crew. Natural-born leader? Tech whiz? Getaway driver? Would they pull off the perfect heist... Would the robbers get away with the loot... Or would the detectives catch onto their tricks?

Workshop Artist Rebecca Duke

OCTOBER 2023
Gorman Arts Centre
 Years 1–6

Young Artists **17**
 Attendance at Showing **27**

A GREAT ESCAPE!

We ensnared a gang of intrepid and resourceful Young Artists, who were challenged to cheat death, hatch a plan, and lead their friends to safety. They defied all the odds, planning and executing the perfect escape!

Workshop Artist Rebecca Duke and Tobi Odusote





JULY 2023
The Q – Queanbeyan Performing Arts Centre
 Years 1–6
 Young Artists **11**

TWISTING TALES AND STRANGE SAGAS

Wazbangers and lovers of snozzcumpers! Young artists looked at the fantastical world of revolting tales and rhymes. They explored the worlds of storytelling and silliness, collaborating to build weird, wondrous worlds and creative creatures of their own.

Workshop Artist Rachel Robertson

JULY 2023
Tuggeranong Arts Centre
 Years 7–10
 Young Artists **12**

MONOLOGUES: PAGE TO STAGE

In this one-day workshop, young artists became more confident with performing monologues and more comfortable on stage, building their confidence and love of performing solo. They developed acting techniques through practical exercises and applied them to a monologue script, building physical and vocal skills.

Workshop Artist Rachel Robertson

SEPTEMBER 2023
Gorman Arts Centre
 Years 1–6
 Young Artists **16**
 Attendance at Showing **28**

THE FINAL FRONTIER

This is ground control, do you read me? Copy! Young Artists went on the adventure of a lifetime, taking a voyage into the unknown. They created worlds of their own, venturing into the truly massive universe of their own imagination.

Workshop Artist Rachel Robertson

SEPTEMBER 2023
Gorman Arts Centre
 Years 1 – 6
 Young Artists **17**
 Attendance at Showing **29**

IT HAPPENED TO A FRIEND OF MINE...

Young Artists came together for a dreadfully scary and downright creepy workshop! There were monsters, ghouls, ghosts and witches, as they created their own spooky stories. Young artists built characters and collaborated to devise their tales from the crypt!

Workshop Artist Ashleigh Butler

DECEMBER 2023
Gorman Arts Centre
 Years 1 – 6
 Young Artists **18**
 Attendance at Showing **31**

SCHOOL'S OUT FOR SUMMER

Young Artists were invited to put the school bag away and party! They explored the classic stereotypes of summer with beach parties and surfing, family road trips, and good old backyard shenanigans – and brought them all together for a side-splitting summer vacay performance!

Workshop Artists Rebecca Duke and Rachel Seo

SCHOOLS PROGRAM

We work with primary schools to provide engaging after-school drama programs, delivering weekly workshops on-site, allowing young people to go directly from the classroom into a creative space.

Through collaboration, improvisation, and playbuilding, young people learn to express themselves creatively, and work as an ensemble to create an end-of-term performance for family and friends.

Young Artists **82**
 Programs **8**
 Individual Workshops **73**
 Artists Employed **6**
 Performances **4**
 Audiences **93**



EDUCATION

Education is a key strategic priority, developing new programs for schools, and growing a dynamic and engaged community of young theatre makers and audiences. Our education programs include in-school workshops, professional developing training for teachers, and production-based educational activities and resources. Through meaningful collaboration with the education sector, we aim to encourage and develop young artists, support drama education, and grow additional sources of revenue to support the company's artistic programs.

In 2023, we welcomed a cohort of five pre-service teachers from the University of Canberra's Bachelor of Education (Creative Arts) course to observe our ensemble workshop program. We strengthened our engagement with the educational sector by building relationships with a core group of teachers. Beth Avery and Helen Wojtas attended the Drama Australia Conference, meeting many teachers from around the country, including a number from the ACT. We then met with these teachers to discuss the ways we could further support the needs of teachers. In November, we hosted an informal social evening for teachers, where we discussed how to make our engagement with the education sector as impactful as possible.

We are in the process of becoming TQI (ACT) and NESA (NSW) accredited so we can deliver Teacher Professional Learning in 2024, and are developing programs that can be delivered to teachers in both the ACT and NSW.



WORKSHOPS BY DESIGN

Workshops By Design offer students a practical experience of performance and theatre-making through custom-designed workshops within their school environment. Our experienced Workshop Artists deliver practical, curriculum-aligned workshops across a range of topics and arts practices, either at their school or at Gorman Arts Centre. We deliver high-quality programs for a wide range of ages, year groups and curriculum topics across the Canberra region.

JERRABOMBERRA HIGH SCHOOL

Year 7
Participants 25

QUEANBEYAN HIGH SCHOOL

Year 7
Participants 25

MARIST COLLEGE

Years 9–10
Participants 25

MOUNT STROMLO HIGH SCHOOL

Years 9–10
Participants 20

ST JOHN PAUL II COLLEGE

Year 10
Participants N/A

ST JOHN PAUL II COLLEGE

Years 11–12
Participants 20

NEVILLE BONNER PRIMARY SCHOOL

Years 5–6
Participants 100

HOLY TRINITY PRIMARY SCHOOL

Years 5–6
Participants 50

HEROES, FOLKTALES & SUPERHEROES

Workshop Artist Ella Buckley

INTRODUCTION TO DRAMA

Workshop Artist Ella Buckley

PHYSICAL THEATRE

Workshop Artist Christopher Carroll

VOICE AND MOVEMENT

Workshop Artist Christopher Carroll

SENIOR TRANSITION DAY

Workshop Artist Luke Rogers

PRODUCTION AND DESIGN

Workshop Artists Rachel Robertson & Helen Wojtas

STORYTELLING

Workshop Artist Rachel Robertson

VOICE AND MOVEMENT

Workshop Artist Rachel Robertson

COMMUNITY ENAGEMENT



THE 12 HOUR THEATRE PROJECT

22 APRIL 2023

Lead Facilitators	Emerge Company
Participants	45
Ages	7-25
New Engagements	9
Audience	88

YOUNG ARTIST STATEMENTS

“The whole group and community worked together to create three fantastic, entertaining, and shockingly layered pieces. It was an honour to participate and get to know so many new faces that I may not have been able to otherwise.”

“The 12 Hour Theatre Project made me feel extremely welcomed into the Canberra Youth Theatre community and I felt as though I could really be myself in the environment. Not only was everyone in my group’s voice heard, but it was also heaps of fun.”

“I really enjoyed the challenge of creating, rehearsing and performing a piece in only 12 hours. I think it also gave me a chance to step up and be more of a mentor which I really enjoyed.”

Canberra Youth Theatre brought back the 12 Hour Theatre Project in 2023, as part of ACT Youth Week.

The 12 Hour Theatre Project was a chaotic, frenetic, ballistic, theatrical rollercoaster, as over the course of a single day, three all-action teams of young artists aged 7–25 came together to devise, rehearse, produce and perform a brand new piece of theatre! Each team was led by members of the 2023 Emerge Company, and Young Creatives were mentored to provide the sound and lighting for the performances.



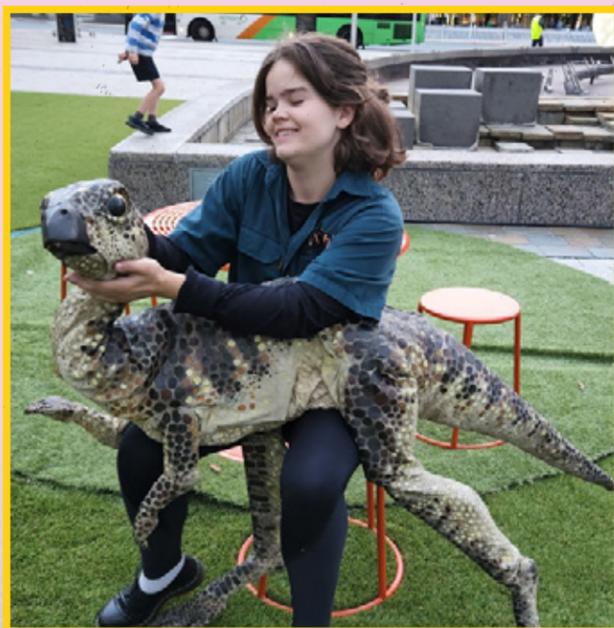
BEFORE US

7-10 March 2023

Lead Facilitator	Erth
Participants	15
Year Group Ages	7 - 25

Workshop Artists Ashleigh Butler, Quinn Goodwin, Rachel Robertson and Ella Buckley

Canberra Youth Theatre collaborated with Erth on their puppetry-based, community performance project, *Before Us*. Our artists received training in puppetry from the team at Erth, and were then tasked with bringing their extraordinary dinosaur puppets to life in a roving performance as part of Enlighten Festival at Civic Square.



erth
Visual & Physical Inc.

YOUNG ARTIST STATEMENTS

“As a Workshop Artist, the exposure to the new method of storytelling broadened my perspective of what is possible in a performance context. Being introduced to the world of puppetry by a team that were so generous with their time and expertise was a highlight of my experience and I am inspired to adopt skills learnt during my time with Erth.”
– Quinn Goodwin

“The roving performance at Enlighten was the experience I never knew I needed. It didn’t just develop my creative practice and expand my performance skills, it gave me confidence and assurance in myself and my physical and performance capabilities. The support and training offered by the members of the Erth team was influential in so many ways, particularly how to bring the puppet to life and give it that sense of personality and character, a skill I had previously never encountered. It had me thinking about elements I had never really paid much attention to before in my acting practice. All in all, the experience was one I am so grateful to have had.”
– Ella Buckley

BOOP! CURTAIN RAISER

31 March 2023

Lead Facilitators	Statera Circus
Participants	5
Year Group	6 - 12

Workshop Artist Rachel Robertson

Young Artists participated in a circus skills program, followed by an opening performance at The Q for *BOOP!*

As part of Statera Circus’ Youth Arts initiative, *BOOP!* is a mentoring and capacity-building program for experienced movement students in local towns across Australia. The program used circus to teach young adults techniques for creative problem-solving, critical thinking, and communication. It empowers young voices by giving them tools to learn how to critique and analyse creative works.

WORKSHOP ARTIST STATEMENT

“BOOP! was a fun and energetically joyous workshop in physical storytelling. I had worked with many of the young artists before, and seen the gap that exists in experience and connecting to physical theatre for young people, so this was a very positive and beneficial experience and environment with the friendly and approachable staff from Statera. The young artists thought about theatre and how they express themselves differently to their previous experiences with Canberra Youth Theatre, which focus primarily on devised theatre. The young artists were able to work with a professional company and had a positive and enjoyable experience.”
– Rachel Robertson



ACCESS & INCLUSION

In 2023, Canberra Youth Theatre was able to increase access and inclusion in our programs through scholarships, made possible by an ActewAGL Community Grant. Through our scholarship program, we offered 19 scholarships across our ensembles, holiday workshops and emerging artist programs. Roughly half of the scholarship recipients were self referrals, and the remainder were referred by community organisations within the ACT region, including the Messengers Program, the Belconnen Community Centre and ACT Together.

These scholarships allowed us to remove financial barriers to participation. Nine of the scholarship recipients were new members of the Canberra Youth Theatre community, and four had previously engaged with our programs as scholarship recipients. The remaining six participants were able to engage in more programs than they would have otherwise been able to engage with. Our community engagement offerings allowed 65 young people to participate in activities at no cost, again removing financial barriers to participation.

IDENTIFIER	ENGAGEMENT POINTS	STAFF & ARTISTS
First Nations	10	1
CALD	63	3
Languages other than English spoken at home	42	0
Disability	14	6
Neurodivergent	65	6
LGBTQIA+	Not Collected	8

Note: This data reflects engagement points not individual participants.

SECTOR ENGAGEMENT

To help increase the visibility of the arts in Canberra, we make sure that we attend, represent and contribute to national theatre and youth arts sector events.

In April, Helen Wojtas attended the Drama NSW workshop *Drama For Wellbeing*, which included sessions from Fraser Corfield from Australian Theatre for Young People (ATYP), Margot Politis from Milkcrate Theatre and Amy Gill from Youth Off the Streets. The workshop gave us an opportunity to discuss the ways we use drama to promote wellbeing, as well as practical, hands-on exercises to access the power of theatre to enhance wellbeing and reclaim human connections.

In June, Beth Avery and Helen Wojtas attended the Drama Australia conference *Antidote* in Newcastle, providing opportunities to form connections with education professionals nationally.

In September, Luke Rogers attended the Australian Performing Arts Forum in Brisbane with delegates from the national performing arts sector to discuss the current issues, needs and opportunities that are impacting our sector. Other ACT arts organisations were also represented.



ORGANISATION EVALUATION



GOVERNANCE

Canberra Youth Theatre recognises that good organisational governance promotes accountability of its 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 have a clear understanding of their role and responsibilities, particularly their legal and fiduciary obligations to act in good faith and in the best interests of the organisation.

Canberra Youth Theatre's systems of governance are designed to provide strategic guidance, and ensure effective monitoring and evaluation, to guarantee the organisation achieves its purpose and enhances 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 targets.

NAME	ROLE	JOINED	SKILLS AND EXPERTISE
Peter Hoolihan	Chair	2017	Legal and Corporate Governance, Canberra Youth Theatre Alumni
Adriana Law	Deputy Chair	2022	Marketing, Communications, Digital Content Technology
Cassandra Hoolihan	Secretary	2021	Education Youth Arts, Performing Arts, Canberra Youth Theatre Alumni
Ellen Harvey	Treasurer	2022	Finance, Cultural Leadership, Human Resources Management
Amy Crawford	Member	2023	Governance, Public Service, Performing Arts
Joanna Erskine	Member	2023	Arts Education, Performing Arts, Strategy Development & Events
Mel Ziaro	Member	2023	Strategy, Change and Risk Management, Government, NFP, Private sector and Philanthropy

NAME	ROLE	JOINED	RESIGNED
Karen Vickery	Chair	2016	2023
Chris Wagner	Deputy Chair	2017	2023
Tessa Hammond	Treasurer	2017	2023
Celia Rideaux	Member	2020	2023

CONFLICTS OF INTEREST

Canberra Youth Theatre maintains formal conflict of interest policies and procedures as part of its Governance Charter to limit and manage conflicts. Members of the Canberra Youth Theatre Board ensure all decisions made are to the advantage of the organisation and not an individual or any particular interest group, must disclose any potential conflict of interest at the start of every meeting, act with care and diligence, maintain confidentiality, and ensure they act according to the constitution of the organisation.

Mitigation measures include:

- Peter and Cassandra Hoolihan are married, and as such they do not second each other's motions.
- If any discussion or decisions are to be made in relation to an organisation or government agency where any Board member is an employee, or has any other close affiliation, they excuse themselves from discussion and voting.

There have been no conflicts of interest arising within the Board in 2023.

POLICY DEVELOPMENT

Canberra Youth Theatre has a comprehensive Policy & Procedures Framework that aims to promote quality corporate governance by addressing compliance, risk management, and evaluating organisational performance, and sets out to cultivate a positive, inclusive organisational culture. The framework's purpose is to provide a structure for adopting and managing policies, procedures, and supporting documentation, ensuring alignment with regulatory requirements, industry standards, and community expectations. Policies are reviewed and updated annually.

Our policy frameworks include:

Code of Conduct, Child Safety and Safeguarding, Disclosure of Child Abuse, Workplace Health and Safety, Emergency Evacuation, Drugs and Smoke/Vaping-Free Workplace, Risk Management, Sexual Harassment, Complaints, Grievances and Disputes, Anti-Discrimination, Disability Access and Inclusion, Privacy, Employment, Acceptable Use of Information and Communication Technology, Social Media, COVID Safety, and Financial Responsibility.

STAFF & BOARD PROFESSIONAL DEVELOPMENT

Over 2023, Canberra Youth Theatre provided a range of professional development opportunities for staff, participants, resident artists, board, and members of the arts community in the ACT region.

In March, Canberra Youth Theatre hosted Intimacy Coordinator Shondelle Pratt for workshops on Intimacy and Consent. Participants from our arts and education community in the ACT learned about boundaries in the rehearsal room, scene work using consent principles, strategies for intimate moments, self-care, and how to safely and confidently improvise within boundaries.

Luke Rogers attended the 2023 ArtsRaise arts and culture fundraising conference in Melbourne, presented by Fundraising and Philanthropy, with support from Creative Partnerships Australia.

In July, board members attended an online training session with Christina Chiam from Creative Partnerships Australia focused on Fundraising and Governance for arts company boards.

In September, all core staff and board members participated in a strategy planning day facilitated by John Smithies from the Cultural Development Network. The session focused on cultural planning frameworks to help develop our skills in evaluating our outcomes and measuring the impact of our activities. This was an evidence-based, outcome-focused approach, that is helping us to strategically plan for our future, articulate our impact, and advocate for our sector.

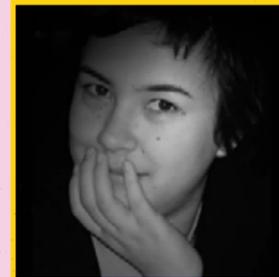
Throughout the year, core staff worked through a Core Cultural Learning: Aboriginal and Torres Strait Islander Australia Foundation Course. This training course was a requirement of our artsACT funding, and consists of 10 modules covering a broad range of topics and themes focussing on Aboriginal and Torres Strait Islander peoples' cultures, history and society.

BOARD



PETER HOOLIHAN Chair

Peter Hoolihan is a Senior Associate at 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.



ADRIANA LAW Deputy Chair

Adriana Law is a marketing consultant, specialising in marketing technology, project management, and customer experience. A lapsed musician, Adriana has worked in the arts and not-for-profit sector for more than 20 years: in administration, front of house, and back of house; for venues and production houses, big and small. She has held roles in marketing, ticketing, and technology at Canberra Theatre Centre, Opera Australia, Sydney Opera House, Bell Shakespeare, Sydney Theatre Company, Sydney Symphony, and more.



CASSANDRA HOOLIHAN Secretary

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

Youth Theatre, Short and Sweet), 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.



ELLEN HARVEY Treasurer

Ellen Harvey is currently Director of Digital Content for the ACT Government. She has a Bachelor of Fine Arts in Creative Writing Production and a Graduate Diploma of Book Editing and Publishing. Ellen has previously been in the executive and leadership teams of National Young Writers Festival, ACT Writers Centre, Scrapbook Creations (Universal Magazines), and Canberra Writers Festival. She has worked with Penguin Books, Random House Australia, and Ainslie and Gorman Arts Centres. Ellen is a passionate advocate for accessibility, inclusion and diversity, with a particular interest in equitable communications.



AMY CRAWFORD Member

Amy Crawford joined the Canberra Youth Theatre Board in 2023. Amy is the Chief Executive Officer of the Australian Local Government Association. Amy was previously a Senior Adviser to the federal Minister for Regional Development, Local Government and Territories and has over twenty years' experience in the Australian Public Service. Over her career, Amy has worked on a wide range of policy areas such as the arts, social policy, early childhood, telecommunications, immigration, and regional development portfolios. Amy has a Bachelor of Arts (Media/Communications), a Bachelor of Laws (Honours) and is a graduate of the Australian Institute of Company Directors. Amy has strong connections to the creative community in Canberra having performed in a range of local productions and having founded Lightbulb Improv in 2016. This connection continues through her two children, who have been actively involved with Canberra Youth Theatre since 2019.



JOANNA ERSKINE Member

Joanna Erskine is an award-winning playwright, producer, speaker, teacher and arts education specialist. She is the Head of Education at Bell Shakespeare, where she has worked in education for 16+ years. As both artist and arts manager, Joanna was supported and inspired by youth arts as her career developed, and she is thrilled to join the Canberra Youth Theatre Board. A graduate of the NIDA Playwright's Studio, Joanna's writing career was kickstarted when she won the Sydney Theatre Company Young Playwrights Award at the age of 18. Joanna is a two-time winner of the Silver Gull Play Award, Lysicrates Prize finalist, and founder and director of Storytellers Festival, a showcase and celebration of unproduced Australian writing, held annually at Kings Cross Theatre (KXT). Joanna's plays have been staged at the Old Fitzroy Theatre, Griffin Theatre, Pier 2/3, KXT, ATYP, NIDA, Old 505 Theatre, Legs on The Wall, Slide Bar, Bondi Pavilion, and in hundreds of schools around Australia. A former high school teacher, Joanna is passionate about writing for, and working with, young audiences and has written extensively for Bell Shakespeare, Camp Quality and Poetry In Action. Her popular monologue *BOOT* is performed by Year 12 students each year. It was originally produced by ATYP, published by Currency Press and commissioned for film, screening at film festivals internationally.



MEL ZIARNO Member

Mel Ziarno is an experienced change manager, stakeholder engagement specialist and executive advisor with a passion for unusual or high-stake business transformations and industry-wide change challenges. Mel has over 10 years experience in general management and senior executive roles, specialising in governance and risk, policy and advocacy, stakeholder engagement, strategy and commercialising new business models. Mel has led change and engagement projects within government, industry peak bodies, NFPs, the community sector and the private sector. With a background in photography, publishing and writing (travel, creative, technical), and as a facilitator of creative workshops in Boardrooms and school rooms, Mel champions the power of the spoken and written word.

STAFF



LUKE ROGERS Artistic Director & CEO

1.0 FTE

Luke Rogers is a director, actor, producer, and the Artistic Director & CEO of Canberra Youth Theatre. He is a graduate of NIDA (Directing, 2012) and Theatre Nepean (Acting, 2002). Luke is completing a Master of Fine Arts in Cultural Leadership at NIDA, which included an international research placement with National Theatre of Scotland. In 2023, he was awarded the Freddie J Gibson Fellowship to explore youth arts practices across the UK and Ireland.

Luke's directing credits include new plays, musical theatre, devised works, and classics for theatre companies and drama schools across Australia. Luke regularly sits on industry panels and advisory groups for government, advocacy organisations and peak bodies. Other positions have included Artistic Director of Stories Like These, Resident Studio Artist at Griffin Theatre Company, Theatre Manager of New Theatre, and Artistic Director of The Spare Room.

His artistic practice focuses on the role of young people as legitimate creative agents in the development of new works, elevating emerging artists into creative leadership roles, and exploring how care is maintained, creativity nurtured, and leadership enabled with artistic process.

Directing credits include: *Rosieville*, *The Trials*, *How To Vote*, *Dags*, *Two Twenty Somethings Decide Never To Be Stressed*, *About Anything Ever Again Ever*, *Little Girls Alone in the Woods*, *Normal*, *Possibility*, *Collapse* (Canberra Youth Theatre), *Collected Stories* (Chaika Theatre / ACT Hub), *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).



HELEN WOJTAS Administrator

0.8 FTE

Helen Wojtas works as both an administrator and costumer in the Canberra region. Helen holds a MBA (Arts and Cultural Management, Deakin University 2022), and graduated in 2015 from the Western Australian Academy of Performing Arts (Costume Construction), as well as completing a BArts (Gender, Sexuality and Culture) (Hons)/BSc (Psychology) (ANU 2011).

Helen started her administrative career in hotels, working in Canberra, Perth, and Melbourne before returning to her hometown in 2017. Helen has worked with both established and new theatre companies, combining her skills as a costumer and professional experience as an administrator in many of her roles. Her unique skillset has allowed her to work across a variety of performing arts, including acting, musical theatre, physical theatre, circus, ice dancing, contemporary dance, ballet and opera. Her professional work as a costumer has allowed her to work in Melbourne, Canberra and Sydney. Helen continues to create bespoke costumes for dance, circus, and ice dance performers in the Canberra region.

Helen brings a passion for youth arts to all her work. Thanks to a childhood spent immersed in the youth arts scene in Canberra, Helen experienced the positive impacts of youth arts for herself. She found her experience within Canberra Youth Music (formerly Canberra Youth Orchestra Society, now Music For Canberra) 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, 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.

BETH AVERY Workshops Manager

0.6 FTE

A Canberra local, Beth recently returned from living in New Zealand and Scotland, bringing a wealth of educational experience to Canberra Youth Theatre. In her final year of a Masters of Secondary Teaching, Beth has expanded our relationships with the education sector, and supported Canberra Youth Theatre's Workshop Artists to deliver high-quality programs to our young artists. Beth's creative practice is in visual arts, and she has a passion for history and literature.





CHRISTOPHER CARROLL
Marketing & Engagement Manager
0.6 FTE

Like many theatre-makers, Christopher has sharpened his communication skills through a travelled career of telling stories that matter, through promoting his own work with his company, Bare Witness, and advocating for the value of the arts. He fiercely believes that theatre is for everyone – they just don't know it yet. Some of Christopher's early theatre experiences in his native Ireland came through Dublin Youth Theatre and Roundabout Youth Theatre, companies that are renowned for radical, confronting productions that stand up and stand apart in a city with strong theatrical traditions. Having followed the path from youth theatre to professional training and a fulfilling career in the arts, he can speak to the life-changing impact of those formative experiences, and the important role of youth arts in the cultural landscape, not only for the future, but in the here and now.

Christopher has also worked with us since 2018 as a Workshop Artist, and balances his role as Marketing & Engagement Manager with that of Lead Artist for the Emerge Company. As an active arts practitioner and educator, he has been privileged to guide many young people through Canberra Youth Theatre and witness their development into confident, conscientious, expressive young artists – so naturally, he's eager to get the message out there about how great they are.

LOUISE DAVIDSON
Finance & Strategy Manager
0.2 FTE

Louise has spent most of her 30 years in Canberra in a variety of management, executive and consultancy roles in the not-for-profit, corporate and public sectors. She has worked for national cultural institutions, education, multinational corporations and disadvantaged and marginalised young people. A significant achievement during her career was the project management of the architectural design and construction of the internationally regarded Treasures and Exhibition Gallery at the National Library of Australia. Louise also had responsibility for all facets of Project Management of major projects within the not-for-profit sector, including the construction of performing arts facilities, science laboratories and academic resource centres. Louise has formal qualifications in Finance, Risk Management and Governance, Business and Human Resources Management. Louise commenced at Canberra Youth Theatre in 2022 combining her love of theatre and enjoyment of working with young people. Through her career she has obtained immense personal satisfaction from the contributions that she has made to the development of our future leaders in a wide variety of fields.



LACHLAN HOUEN
Marketing & Workshops
Coordinator
0.5 FTE

With a passion for all things theatre-related and a quickly developing love for the theatre and arts community in Canberra, Lachlan was thrilled to take on the role of Digital Communications Coordinator with Canberra Youth Theatre. Lachlan's work in the residential space at ANU has assisted his development in administrative and marketing domains, previously overseeing the Interhall Arts Committee and currently presiding over the resident committee of one of ANU's residential halls. This experience has allowed him to ably work within marketing campaigns and assist Young Artists and Workshop Artists in the context of our educational programs.

Lachlan has immersed himself in the theatre scene since coming to Canberra for university in 2021, starring in productions of *Love and Information* and *When the Rain Stops Falling* (National University Theatre Society), and directing two productions at the ANU (*The Laramie Project* and *An Ideal Husband*). In 2023, Lachlan co-directed *Mr Burns: A Post Electric Play*. Lachlan's ultimate goal whilst working at Canberra Youth Theatre is to support young creatives on their artistic journey while pursuing his own artistic passions, a goal made possible by the incredible team.

BONNIE CURTIS
Associate Producer
0.4 FTE

Bonnie Curtis is a multi-faceted artist, driven by a curious imagination and a desire to discover. Born and bred in Sydney, Bonnie trained at the Academy of Music and Performing Arts (B.Dance Performance) before moving to Europe to further her artistic development. During her career, Bonnie has worked as an independent artist, producer, director, choreographer and performer in film, installation and live performance. She is the founder and Artistic Director of the Australian dance company Bonnie Curtis Projects. Her creations and collaborations have been featured at ImPulsTanz, MuMoK (AT), Girona Film Festival (ES), Quadstock Music Festival (US), CinéWomen – Womenartconnect (EU), Asia International Youth Short Film Exhibition (CN), Lift-Off Festival (UK), NZ Fringe (NZ), Sydney World Film Festival, Melbourne Fringe, DirtyFeet's The Choreographic Lab and The Flying Nun by Brand X (AU). Bonnie teaches and lectures at dance and performance schools. Her current and past appointments include Te Auaha Institute of Creativity (NZ), Excelsia College, Evolve Performance Studios, APA Macarthur, STADS, and Academy of Music and Performing Arts where Bonnie is the Arts Management lecturer for their Bachelor of Dance program.





CHARLOTTE JACKSON
Workshops Coordinator

0.4 FTE

As a dancer, actor and musical theatre performer, Charlotte is deeply passionate about the performing arts, and the invaluable opportunity it gives young performers to express themselves and amplify their voice within their community. Charlotte developed her skills in administration, communication and organisation from her background working as a receptionist for a sports rehab clinic. She also teaches for Footsteps, an international company that teaches a dance curriculum program in primary schools, giving her invaluable experience working and communicating with both adults and young artists. Charlotte has been an active member of the creative community for the last 16 years. Most recently, she performed in *Footloose* (Queanbeyan Players), *West Side Story* (Dramatic Productions) and *Bring It On* (Canberra Philharmonic).

Charlotte is an advocate for young people, taking part in the Minister for Education’s Student Executive Team. Drawing from her experience as school captain and her time on the school board, Charlotte was able to champion the voices of her fellow students and youth. Charlotte is incredibly passionate about working with youth as she has a love for developing young artist’s passion for performing and theatre, and is inspired by their ever-growing creativity.



CAITLIN HODDER
Development Coordinator

0.4 FTE

Caitlin Hodder holds a Bachelor of Arts (Drama and English) (ANU), which included six months studying theatre and visual arts at the State University of New York (Stonybrook), as well as a Diploma of Costume for Performance (TAFE). After a decade of working both in Sydney and internationally, Caitlin recently returned to Canberra with her young daughter to be closer to family and hone her skills in the not-for-profit sector. In her current role, she draws on her experience in the grants and fundraising space as Associate Producer for WestWords Centre for Writing. An experienced costume designer and set costumer, as well as writer and passionate theatre practitioner, Caitlin is thrilled to join the team at Canberra Youth Theatre.

OUR PARTNERS

Canberra Youth Theatre gratefully acknowledges the generous support of our partners who are key to the success of our work.

GOVERNMENT PARTNER

Supported by



CREATIVE PARTNERS



PROGRAM PARTNERS



PRODUCTION SPONSORS



MAJOR DONORS



MARKETING REPORT

Our 2023 production program featured three shows, with longer runs than last year. The quality of our productions was recognised by 13 nominations at The Ovations, of which we won 5 awards.

The Trials was a dark, powerful, and unashamedly political drama, asserting the potential for youth theatre to engage with big, societal issues. The impact of the work landed with audiences of all ages, however, the weight of the themes driven by debate and deliberation did make it a hard 'sell'. As with *How to Vote!* last year, we encountered censorship from Facebook in trying to promote content that involves sensitive political issues – which includes, it appears, the climate! *The Trials* staked a claim for our distinct identity as the youth theatre of the nation's capital.

You Can't Tell Anyone made a statement for our role as a leading producer of new work in the ACT, creating relevant, contemporary theatre that punches above its weight. Critical response transcended the traditional boundaries of youth arts, with outstanding reviews and a glut of awards. The target audience of university students for this production was self-evident, but, as with our Emerging Artist programs, it has proved no simple matter to lure them off campus.

Rosieville, like *The Trials*, featured experienced adult actors alongside young performers, to create a complex family drama, centred on the youngest



character's perspective. *Rosieville* did not attract as large an audience as we hoped. The show had a relatively small cast, which meant it couldn't rely on a sizable 'friends and family' audience. By comparison with last year's production of *Soul Trading*, it too was marketed as a family-friendly show during the October school holidays, but the more mature content meant there were no morning performances, and as a result there were no excursion bookings to align with Holiday Workshops.

We deepened our relationship with Canberra Theatre Centre, which again partnered with us to host our productions. As well as our own productions, a group from our 2022 Emerge Company staged their first production, *People You May Know*, at Canberra Theatre Centre in December. It's exciting to see our emerging artists follow these pathways to an independent artistic practice, where their experiences in youth arts can draw a direct line to the main stages in Canberra.

More generally, we are noticing the tension between our desire to offer pathways to professional practice, and the lack of meaningful professional career opportunities in Canberra. Our suite of Emerging Artist programs, which address obvious gaps in the cultural landscape in Canberra, have been struggling to attract enough participants. This raises the question: are these specialist, 'pre-professional' training programs fulfilling a genuine need for young people in this region, or does the value of professional training become irrelevant (or simply, not worth the cost, or risk, or commitment) in an environment that is lacking in a professional culture? By contrast, free opportunities, such as involvement in productions, *The 12 Hour Theatre Project*, the roving performances with Erth, and creative developments, have a consistently high uptake, which suggests that there's plenty of interest in the arts, but not necessarily when you have to pay for it.

The Emerge Company production for 2023, *Sympathetic Resonance*, was included in the Uncharted Territory festival, connecting the work to a broader audience. Participation in the festival resonated with the core values of the program of bold and challenging work, embracing emerging arts practices, and celebrating innovation and experimentation. Uncharted Territory is a new festival, and communication from the festival team around promoting the event was limited. If it runs again in future, it could still be a useful partnership, as the festival finds its audience and the festival marketing team learn from this experience.

We are gradually building up a better database of participants, particularly among our Emerging Artists (16–25), which has been important for more targeted communication of different offerings for different audiences. More effective and systematic data collection is now in place across all our workshops, which should not only help considerably with participant retention, but also alumni engagement in the longer term. We have had notable success with our Holiday Workshops, so much so that we increased to five workshops over the summer.

The Season Launch acted as a 'housewarming' for our new home in B-Block at Gorman Arts Centre, welcoming our community into our new spaces and showcasing the possibilities they offer for our young artists, creatively and socially. Holding the event in the West Courtyard at Gorman created a relaxed atmosphere that felt more in tune with what is a gathering and celebration of our community, with lawn games, picnics, and plenty of room for our younger participants to run around and play at one end of the courtyard without fear of disrupting the speeches and announcements at the other.

Despite the seductive analytics of views, likes and clicks, the personalised communication of initiating a conversation, is very often the most effective means of engagement. When we are trying to engage young people for whom everything is a new experience, filled with uncertainty, we need to actively invite them in, and let each of them know that yes, this is for you.

MARKETING STATISTICS



3,170
FOLLOWERS

243
NEW FOLLOWERS
+2.5%



2,018
FOLLOWERS

209
NEW FOLLOWERS
+11.6%



2,549
SUBSCRIBERS
+15%



17,000
WEBSITE USERS
+10.9%

16,335
SESSIONS
-37%

16,338
PAGE VIEWS
-38%



70
SUBSCRIBERS

3
NEW SUBSCRIBERS
+4.5%

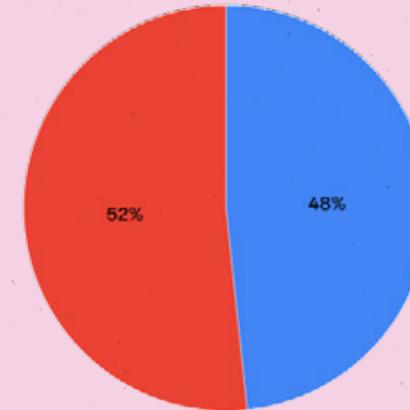
13,464
VIEWS
+7.7%

TOTAL INCREASE IN AUDIENCE: +11.8%

% = GROWTH COMPARED TO 2022

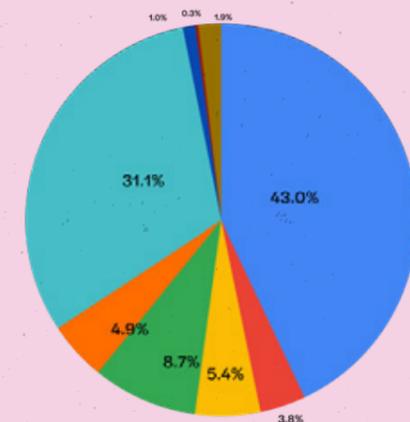
FINANCIAL REPORT

Income vs Expenses



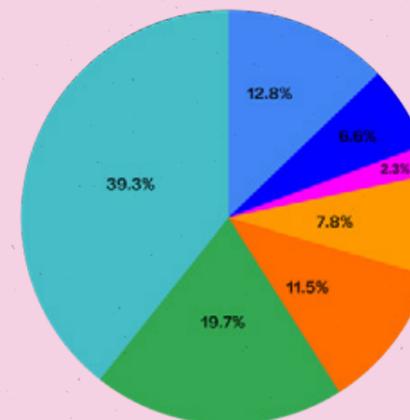
- Total Income 48%
- Total Expenses 52%

Income Breakdown



- Core Grants 43.0%
- Project Grants 3.8%
- Fundraising 5.4%
- Sponsorship 8.7%
- Box Office 4.9%
- Training Programs 31.1%
- Professional Services 1.0%
- Merchandise 0.3%
- Other Income including interest 1.9%

Expenses Breakdown



- Training Program Employment 12.8%
- Training Program Expenses 6.6%
- Marketing 2.3%
- Artistic Program Employment 7.8%
- Artistic Program Expenses 11.5%
- Admin / Operational Expenses 19.7%
- Core Staff Employment 39.3%

TREASURER REPORT

As Treasurer of Canberra Youth Theatre, I am pleased to present the audited financial statements for the financial year ended 31 December 2023.

In 2023 we continued to invest, develop and produce professional quality theatre in Canberra, positioning ourselves as the one of the leading creators of new works in the ACT, growing and diversifying our youth engagement initiatives aimed at increasing participation and representation of diverse young people across our programs.

Our own source income increased through our Producers Circle philanthropic initiative, sponsorships and donations. These resources create life-changing experiences for young people through the generous support of the members of the circle, our sponsors and donors.

Our Emerging Artist Program offered opportunities to participate in artistic training and creative development, providing a wealth of opportunities for emerging artists 18-25. The program enables collaboration with creatives and pathways to tertiary training and professional practice. This program was made possible thanks to the generous support of the Jeremy Spencer Broom Legacy.

Holding Redlich is proudly partnering with Canberra Youth Theatre over three years as the principal sponsor of the Emerging Playwright Commission. Their support provides a major investment towards an emerging playwright to create a new full-length work that brings the voices and stories of youth to the stage.

We were pleased to receive a grant from Creative Australia for the creative development of *The Department of Responsible Adulthood* – a site-specific, immersive theatre work created with and performed by young people. Three professional artists will collaborate alongside a team of young people to create a unique performance work that will premiere in a real office space in 2024.

The success of Canberra Youth Theatre can also be attributed to the valuable partnerships and support (including in-kind) provided from Ainslie and Gorman Arts Centres, Canberra Theatre Centre, and our incredibly supportive community.

Whilst the uncertainty of the ACT Government arts organisation funding is no longer, and we acknowledge the invaluable commitment and support provided by artsACT, the 2023-2026 grant of \$300,000 per year was significantly less than we had applied for.

The financial outcome for 2023 was a deficit of \$48,396.

Revenue

Revenue decreased in 2023 to \$698,058 (2022: \$720,849). The income received from Fees and Services increased to \$217,152 (2022: \$205,639) and income from the ACT Government artsAct grant funding contributed \$300,000 (2022: \$346,576). We continued to focus on diversifying our income through Sponsorship, Donations and Philanthropic initiatives totalling \$98,417 (2020: \$83,774).

Expenses

Expenses increased in 2023 to \$746,454 (2022: \$724,462). This increase is mostly attributed to an increase in the Training Program totalling \$151,762 (2022: \$124,279). Employee benefits increased to \$365,282 (2022: \$305,353). Rent and Running Costs were \$20,779 (2023: \$12,090). Our insurance costs were \$8,736 (2022: \$7,536). Decreases in costs occurred in Marketing expenses \$17,357 (2022: \$30,655) and Artists Programs expenditure decreased to \$143,624 (2022: \$209,244). Other expenses remained relatively stable throughout 2023. In 2022 we implemented the straight-line depreciation method, the depreciation expense for 2023 was \$2,561 (2022: \$265), our non-current assets have a written down value of \$2,617 (2022: \$1,325).

Financial Position

As at 31 December 2023, Canberra Youth Theatre was in a good 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 term. The financial statements have been prepared on a going concern basis, which assumes that Canberra Youth Theatre will be able to meet its debts as and when they fall due. The retained earnings at the end of 2023 are reported as \$219,552 (2022: \$267,948).

Outlook

The Board has contemplated and strategised options for sustained growth as a consequence of failure to attain an increase in ACT Government grant funding, acknowledging that there is an imperative to invest in programs to stimulate growth and increase our revenue through growth in own source income.

The Board is committed to supporting management to strike a balance between managing financial constraints and protecting the strength of Canberra Youth Theatre's financial position, while continuing to invest in the development of our core staff, the delivery of the Artistic Program and the expansion of our quality services throughout Canberra and the regions.

Our Producers Circle and other philanthropic initiatives, along with growth in our education program, will be a priority for 2024.

We consider that the strategies we have developed for delivery in 2024, are the right approach to deliver long term benefits to young people across the ACT and ultimately increase participation, help secure financial longevity, and provide a legacy for Canberra Youth Theatre.

The Board is enthusiastic about the growth opportunities planned for 2024 and the financial investment being made to secure its own source income, as we strive to provide certainty for Canberra Youth Theatre's future.



ELLEN HARVEY
Treasurer



CANBERRA YOUTH THEATRE COMPANY INCORPORATED

**FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2023
ABN: 99470855403**

CANBERRA YOUTH THEATRE COMPANY INCORPORATED
ABN: 99470855403
FINANCIAL REPORT
FOR THE YEAR ENDED 31 DECEMBER 2023

CONTENTS

CONTENTS	Page
REPORT OF THE COMMITTEE	1
INDEPENDENT AUDIT REPORT	2
STATEMENT OF COMPREHENSIVE INCOME	4
STATEMENT OF FINANCIAL POSITION	5
STATEMENT OF CASH FLOWS	6
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS	7
STATEMENT BY MEMBERS OF THE COMMITTEE	10

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 2023.

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
Peter Hoolihan	Chair	AGM 2023
Adriana Law	Deputy Chair	AGM 2023
Cassandra Hoolihan	Secretary	AGM 2023
Ellen Harvey	Treasurer	AGM 2023
Amy Crawford	Member	AGM 2023
Joanna Erskine	Member	AGM 2023
Mel Ziarno	Member	AGM 2023
Celia Rideaux	Member	AGM 2023 to September 2023

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

Principal Activities

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

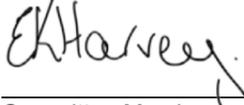
Significant Changes

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

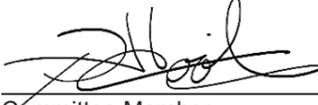
Operating Result

The **deficit** for the year ended 31 December 2023 amounted to \$48,395 (2022: deficit of \$3,613).

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



 Committee Member



 Committee Member

Dated this 9 day of April 2024.

Scope

I have audited the accompanying financial report of the Canberra Youth Theatre Company Incorporated for the financial year ended 31 December 2023 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.

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 2023 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

13th March 2024
Canberra, ACT

STATEMENT OF COMPREHENSIVE INCOME
FOR THE YEAR ENDED 31 DECEMBER 2023

	2023 \$	2022 \$
Revenue		
Audience Sales	34,101	68,488
Fees and Services	217,152	205,639
Sponsorship	60,701	50,100
Donations and Philanthropic Funding	37,716	33,674
Grants		
- ArtsACT	300,000	346,576
- Other Grants	26,409	2,000
Other Income and Interest	21,979	14,372
Total Revenue	698,058	720,849
Expenses		
Employee benefits	365,282	305,353
Artist Program	143,624	209,244
Bookkeeping and Audit	9,010	7,850
Training Services	151,852	124,279
IT & Communication	8,943	11,564
Depreciation expenses	2,561	265
Banking Fees	2,976	1,726
Rent and Running Costs	20,779	12,090
Insurances	8,736	7,536
Marketing Promo Documentation	17,357	30,655
Office Consumables/Resources	15,334	13,901
Total Expenses	746,454	724,462
Net surplus/(deficit) for the year	(48,396)	(3,613)

STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2023

	2023 \$	2022 \$
ASSETS		
CURRENT ASSETS		
Cash at Bank	51,126	83,948
Term Deposit	252,932	241,200
Petty Cash	44	44
Trade and other receivables	-	1,578
Rental Bond	6,568	6,568
TOTAL CURRENT ASSETS	310,670	333,338
NON-CURRENT ASSETS		
Office Equipment at Cost	23,861	20,008
Less Provisions for Depreciation	(21,244)	(18,683)
Creative Equipment at Cost	3,000	3,000
Less Provisions for Depreciation	(3,000)	(3,000)
TOTAL NON-CURRENT ASSETS	2,617	1,325
TOTAL ASSETS	313,287	334,663
LIABILITIES		
Sundry Creditors	12,361	11,165
Provision for Employee Entitlements	25,169	24,921
Fees/Grants Received in Advance	56,205	30,629
TOTAL LIABILITIES	93,735	66,715
NET ASSETS	219,552	267,948
REPRESENTED BY:		
Members Funds at the Beginning of Year	267,948	271,561
Retained earnings	(48,396)	(3,613)
MEMBERS FUNDS AT END OF YEAR	219,552	267,948

CASHFLOW STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2023

	2023 \$	2022 \$
Cash Flows from Operating Activities		
Receipts in the course of operations	686,578	629,449
Interest received	13,058	1,656
Payments in the course of operations	<u>(720,726)</u>	<u>(706,110)</u>
Net cash outflow from operating activities	<u>(21,090)</u>	<u>(75,005)</u>
Increase in Investing Activities		
Purchase of plant and equipment	<u>-</u>	<u>(1,590)</u>
Net cash outflow from investing activities	<u>-</u>	<u>(1,590)</u>
Cash and cash equivalents at the beginning of the financial year	<u>325,192</u>	<u>401,787</u>
Cash and cash equivalents at the end of the financial year	<u>304,102</u>	<u>325,192</u>
Represented by:		
Cash at Bank	51,126	83,948
Term Deposit	252,932	241,200
Petty Cash	<u>44</u>	<u>44</u>
	<u>304,102</u>	<u>325,192</u>

NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

The financial report is a general purpose financial report which has been prepared in accordance with Australian Accounting Standards, Australian Accounting Interpretations and the *Associations Incorporations Act (ACT) 1991*.

The financial report covers the Canberra Youth Theatre Company Incorporated as an individual entity. The Association as an association incorporated in the ACT under the *Association Incorporation Act 1991*.

The following is a summary of the material accounting policies adopted by the economic entity in the preparation of the financial report. The accounting policies have been consistently applied, unless otherwise stated.

Basis of Preparation

Reporting Basis and Conventions

The financial report has been prepared on an accrual basis and is based on historical costs modified by the revaluation of selected non - current assets, and financial assets and financial liabilities for which the fair value basis of accounting has been applied.

Accounting Policies

a. Income tax

No provision has been made for income tax as the Association is exempt from taxation under Section 50-5 of the *Income Tax Assessment Act 1997*.

b. Property, Plant and Equipment

Each class of property, plant and equipment is carried at cost or fair value less, where applicable, any accumulated depreciation and impairment losses.

Where an asset is acquired at no cost, the cost is its fair value as at the date of acquisition

The carrying amount of the assets is reviewed annually by directors to ensure it is not in excess of the recoverable amount from these assets. The recoverable amount is assessed on the basis of the expected net cash flows that will be received from the assets employment and subsequent disposal. The expected net cash flows is discounted to their present values in determining recoverable amounts.

c. Depreciation

The depreciable amount of all fixed assets is depreciated on a 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.

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.

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.

The revenue recognised for the ArtsACT grant for 2023 was \$300,000 (2022: \$318,909).

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 2023 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 9 day of April 2024

**CANBERRA
YOUTH THEATRE**

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