



canberra youth theatre
2010 ANNUAL REPORT





**Canberra Youth Theatre
2010 Annual Report**

PO Box 127, Civic Square, ACT, 2608

T: 02 6248 5057 F: 02 6248 5733 E: us@cytc.net W: www.cytc.net

ABN 99 470 855 403

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CANBERRA YOUTH THEATRE 2010 ANNUAL REPORT

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PRESIDENT'S REPORT



CYT continues to pursue our vision to be a nationally recognised leading youth arts company that creates and promotes theatre with young people that is inspirational, enriching, empowering and innovative.

In 2010, CYT provided young people with high quality and enjoyable opportunities to creatively engage with each other and their community whilst developing skills in theatre making.

CYT continued its strong performance against the existing 2009-2011 Business Plan. Corporately, CYT concentrates on key themes that relate to our members and the organisation – Safety, Security and Sustainability. We maintain our focus on risk management and governance to ensure that CYT will continue our

successful heritage as the longest running Australian Youth Theatre organisation.

In 2010, CYT was delighted to extend Artistic Director Karla Conway's contract from a maternity leave replacement position to a full-time position. Pip Buining decided not to return from maternity leave in 2011 and resigned her position. We wish Pip and her family all the best and thank her for her commitment and service to CYT.

CYT also welcomed Alister Emerson in 2010 as the Technical and Production Manager. Alister brings a wealth of teaching, production, technical and stage management skills to CYT. He will develop and mentor CYT members to build a much-needed technical, backstage and production skill-set for CYT and the wider Canberra arts community.

In 2010, K-M Gronow expanded her role from Workshop Coordinator to General Manager. She oversaw a process that overhauled CYT's financial records from 2008 and 2009, described in the Treasurer's Report.

The CYT major production in 2010 was *RETRIEVAL*, a grand scale installation performance set in the National Library of Australia. CYT is proud to have received great recognition for this pioneering production, including 4 awards. Congratulations to Karla, Alister, the cast, crew and all involved!

CYT's most valuable assets are the staff members and tutors who direct, support and deliver the artistic program to our members.

CYT is fortunate to employ a talented and dedicated team of over 40 professional artists who have contributed significantly to an outstanding artistic, operational and financial year for CYT. We are grateful for your talents and look forward to your ongoing involvement with CYT and our members.

I thank the Management Committee for volunteering their expertise, energy and time during 2010. Invaluable experience and skills include:

- business & financial management,
- strategic planning,
- arts management,
- legal and contract expertise,
- government/community relations,
- theatre practice,
- technical and production,
- marketing and communications,
- fundraising & event management.

CYT especially thanks the ACT Government, through artsACT, for the continued support that underpins CYT's staff and office infrastructure to enable the delivery of our valuable workshop program for our members.

CYT consistently receives excellent guidance and advice from artsACT staff and management.

Special thanks also to the Australian Government, through the Australia

Council for the Arts, for the continued support, which allows CYT to deliver our award-winning production schedule.

Thanks to our other wonderful sponsors, supporters and partners who are acknowledged in the Artistic Director's Report.

In closing I would like to thank all of CYT's members and parents for your involvement and support over the past year. I am proud to be a part of the management and planning for this great company, and I wish CYT every success in 2011 and beyond.

Michael Hennessey
President
Management Committee
Canberra Youth Theatre

ARTISTIC DIRECTOR'S REPORT



2010 was an extraordinary and tumultuous year for CYT. To say that I hit the ground running would be the understatement of the century! After 5 years of dedication and service to CYT's young people, Pip Buining stepped down as Artistic Director, leaving the company in a state of positive growth and renewed funding security. This gave CYT the stability to plan securely for the future and create exciting programs that would ensure the young people of Canberra would have a well resourced youth theatre, to start and progress their theatre journey. I would like to acknowledge the contribution that Pip has made to CYT and the youth theatre sector in her time.

We also re-structured the staffing, casting K-M Gronow as our General Manager and introducing a new role of Production and Technical Manager, played by Alister Emerson! Though the transition to

the new structure bore its challenges, this was ultimately a strong move, bringing an entirely new skill set into the full time staff roster. K-M expanded the By-Design and community engagement projects in her new role, connecting with a wide variety of young people across Canberra locally, regionally in NSW and nationally, as far as Bedourie, in Western Queensland. This redefined the scope of CYT's reach and increased participation within the wider community. The introduction of a full time Production and Technical Manager, in Alister, resulted in increased production values for all CYT performances (including semester workshop and holiday performances) as well as the production program being able to tackle works on a much bigger scale. The ultimate beneficiaries of the new staffing structure were clearly the young people, making their access to the arts more achievable and their experience of live theatre all the richer, due to the skills we now have on board.

The Workshop program this year was a great success, evidenced by the 8.9% growth in member participants joining the eclectic workshops on offer at Gorman House Arts Centre and Belconnen Arts Centre. The increased membership also resulted in more workshops being offered. An additional benefit of this workshop increase was that we were then able to employ more professional artists and tutors to be part of the program throughout the year. We also

welcomed many new young actors through our After-school and holiday programs, which culminated in great performances at the end of each semester. Our extensive workshop program is the breeding ground for the next generation of artists. It was exciting to see it burgeoning with talent this year and we were extremely pleased to see engagement with the arts increasing at such a steady and sustainable rate.

We began our production program by welcoming Canberra's own Chenoe Miller back to the ACT to create *Battlefield*, a co-production between CYT and Little Dove Theatre Art. Chenoe's blend of Butoh, dance and nostalgic love for the 80s combined in creating an interactive piece, exploring the relationship between fathers and their children. *Battlefield* premiered at the Canberra Festival to rapturous response and positive reviews.

The National Folk Festival invited us once again to be part their iconic program both with *hiJinx*, which skyrocketed its special blend of boisterous merrymaking and unrestrained fun to a packed house in the kid's tent, as well as the re-mounting of *Tank*. The 2009 Actors Ensemble regrouped, many travelling from interstate for this fantastic opportunity to launch a *third* season of their showcase production for yet another new and appreciative audience, written by CYT's own, Hadley.

Led by Canberra's improv queen Cathy Hagarty, our teen actors were showcased at Circo Belco – Belconnen Community Festival, for the first time this year. Performing their hilarious devised and improvised show *Impro Militia*, the teen actors brought the audience into the action as they set about solving the world's environmental crises with found objects and suggestions from the audience – a lethal and witty combination that, needless to say, has left the carbon footprint still climbing!

Our final production for the year was *RETRIEVAL*, a devised performance installation at the National Library of Australia. This was the major project for CYT, which saw a truly inspiring collaboration between the NLA, the CYT Actors Ensemble (18-25yrs), Teen Ensemble (15-18yrs), Screen Acting Ensemble (13-16yrs) and the Backstage Ensemble (14-25yrs).

Across its 3-week season, close to 500 audience members travelled through 5 floors and 9 installations into the dark corners and publicly inaccessible spaces of the National Library to fulfil their mission of saving our collected stories and cultural memory. The show was completely devised by the young and emerging artists at CYT over a 6-month period and supported by an exceptional team of professional artists, who generously gave their time, expertise and mentorship to the young people, in the creation of the work.

RETRIEVAL was nominated and won the Express Media Award for *Best New Project with Young People (ACT)* in Melbourne at the end of the year. It was also nominated for seven Canberra Area Theatre Awards, winning three. The nominations were: *Best Original Work* (CYT Ensembles) - winner, *Best Production* (CYT Ensembles) - winner, *Best Ensemble in a Play* (CYT Ensembles), *Best Director* (Karla Conway), *Best Lighting Design* (Alister Emerson), *Best Set Design* (Louise Morris) and *Best Costume Design* (Matthew Aberline) - winner.

CYT was extremely honoured to be recognised by industry peers with these nominations and awards, a true testament to the talent, commitment and collaboration of all our artists, both emerging and professional, on such an extraordinary scale.

CYT continues to prove its commitment to providing a multitude of pathways for emerging artists, assisting them through the Chrysalis program, to build skills that will lay the foundations to transition into tertiary based training or directly into the industry itself. This year we individually supported a total of 38 emerging artists, made up of 9 emerging actors, 4 emerging playwrights, 3 emerging theatre-makers, 2 emerging stage managers, 2 emerging producers, 1 emerging sound designer, 1 emerging costume designer, 1 emerging composer, 11 emerging technical crew (lighting & sound), 1 emerging theatrical make-up artist and 3 new tutors. We also hosted 2

young people in work experience programs throughout the year.

The two Open House: Emerging Artist Residencies saw the development of a new play by ACT playwright Michael Quincey O'Neill and we also welcomed 3 emerging theatre-makers from Victoria to develop a new production for children, *Rosie Nose and the Suitcase Adventure*, which went on to have successful seasons at La Mama in Melbourne and the Adelaide Fringe Festival.

The Seed: Staged Reading Program presented 4 new works from promising emerging playwrights both in Canberra and across Australia. The program saw moved readings followed by a forum discussion about the play itself, opening a fresh and candid dialogue between playwrights, actors and the audience.

It was rewarding to see the program sustain a committed following throughout the year and the playwrights gained great momentum in the continued development of their new plays. I am incredibly proud to share that *Pictures with Bright Lights*, one of the plays presented at *The Seed*, by Newcastle playwright Maree Freeman, will have its World Premiere produced by Tamarama Rock Surfers in Sydney in 2011, starring Caroline Craig.

I would like to thank Jane Bodie (Head of Playwriting at NIDA), Netta Yashchin (Director, Belvoir St, SCO), Kip Williams (Writer, Director, Dramaturg), Chenoeh Miller (Director, Little Dove Theatre Art),

Peter Matheson (Dramaturg), Andrew Cannon (make-up artist), Kimmo Vennonen (Sound Designer), Catherine Prosser (Stage Manager) and Angela Betzien (Playwright) for the extraordinary professional development and mentoring they provided to the emerging artists, tutors and staff throughout the year.

As I pause to reflect on the year that has been, I am overwhelmed at the thought of how much we packed into our programs in 2010. The partnerships that we have formed, some new and some over a period of time, have an incredible impact on the opportunities that we, the staff are able to make available to young artists in the ACT. We would not experience such vibrancy, growth and exposure to the broader community without the support of the ACT Government through artsACT, the Australian Government through the Australia Council for the Arts, our long standing corporate sponsors, Canberra Milk and Rock Development as well as our new partners for 2010 ActewAGL, ACT Health, the National Library of Australia, ArtsSound, National Folk Festival, Gordon Frost Organization, Street Theatre, 'pling, Design Edge and Gorman House Arts Centre.

Lastly, and by no means least, I would like to thank the Management Committee and members of CYT, the young and emerging artists who have inspired in me, through their passion, dedication and talent, the desire to keep raising the bar, challenging expectations of what youth theatre is and can be, so that Canberra Youth Theatre continues to be nationally recognized as the home of cultivating youth voice in

contemporary theatre-making; creating theatre with young people that is inspiring, enriching, innovative and collaborative.

Karla Conway
Artistic Director

WORKSHOPS & AFTER SCHOOL DRAMA PROGRAM



Semester Workshops are the lifeblood of CYT's practice. Canberra Youth Theatre's workshop program provides young people with an understanding of theatre and performance as they develop their skills in a variety of styles, forms, theatrical techniques and processes. This aspect of CYT's business fulfils our communities' needs and represents a significant investment in the cultural sector by developing

future artists and audiences. The workshop program engages professional artists and theatre practitioners to collaboratively experiment, create and produce theatre with our members. The workshop program provides a platform for young people to voice their concerns, desires and dreams, which in turn informs the artistic program.

This year we were able to offer a total of 31 different workshops to cater to the different responses from our membership, surveyed at the end of each semester. The workshops on offer included: Acting Technique, Text Analysis & Performance, Improvisation, Playwriting, Character Development, Devised Theatre, Acting for Camera, Broadcasting & Presenting, Story adaptation, Melodrama, Shakespeare, Clowning & Street Theatre and Technical Theatre.

Over the year we saw a 5.6% decrease in participation in the Gorman House classes from 2009, primarily from the 7-12 years age group. However, we saw a 39% increase in After-school participants in this age group, which indicated that the after-school programs, run in primary schools, were preferred by parents for convenience of time and location.

Holiday Workshops are engaging, themed, and often first-time theatrical experiences for young people aged 7-12. This year we ran a successful program of 6 workshops across 3 school holidays catering for our participants aged 7 – 12yrs. These workshops provide foundation skills development and are a pathway to the semester workshop program and productions. Workshops are designed and conducted by professional artists who are partnered with emerging theatre practitioners.

No. Workshops offered:	31
No. Participants:	416
No. Performances:	23
No. Audience attended:	1209

Tutors / Artists Employed 19

The After-School Programs are co-coordinated by local schools, P&C or After School Care groups. CYT's emerging theatre practitioners, under the guidance of the Artistic Director, design, facilitate and deliver after school workshop programs in local Primary Schools. These workshops provide a recreational introduction to drama and theatre making and introduce young people to CYT, feeding the semester workshops and productions. They develop and sustain relationships between CYT and schools, provide employment for emerging artists and generate income. This year we recorded a 39% increase in participants across the after-school program.

No. Workshops offered	12
No. Participants	126
No. Performances	12
No. Audience attended	394

Tutors / Artists Employed 7

PRODUCTION PROGRAM



BATTLEFIELD

After a long-standing relationship with Chenoeh Miller, CYT engaged in a co-production with her company, Little Dove Theatre Art to create *Battlefield*. A Butoh-inspired 20 minute Live Art work, *Battlefield* explored the cross-generational desire to reach for perfection through conformity. Combining Butoh and 80's dance, the cast devised this work around the relationship between fathers and their children and astounded audiences in the 2010 Canberra Festival with the all-encompassing sensory experience that was *Battlefield*.

Age Group	16-25yrs
No. Participants	8
No. Performances	4
No. Audience attended	133



hiJinx

hiJinx is a youth run cross art form performance event coordinated by a mentored youth committee consisting of 2 emerging producers. This year the committee curated and produced 2 shows for *hiJinx*, with art forms ranging across theatre performance, music, circus, performance poetry, dance, film and visual art. Performed at the National Folk Festival to packed houses each night, *hiJinx* successfully showcased the eclectic talents of our young and emerging artists, while also providing a valuable next step for the emerging producers to work within a major festival structure.

Age Group	12-25yrs
No. Participants	37
No. Performances	2
No. Audience attended	238

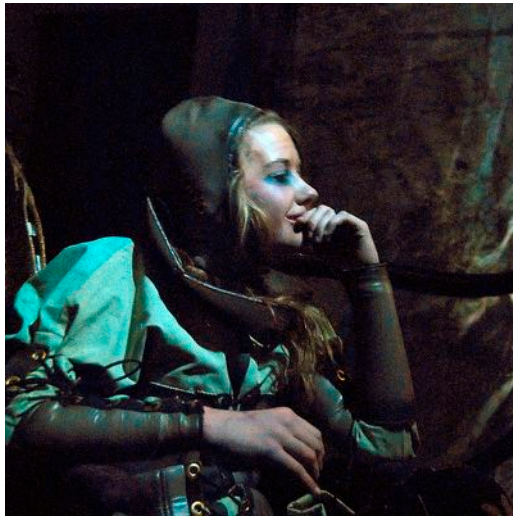


TANK

TANK is flexible, fun, intimate portable theatre created by and with young people. It is set inside a theatrical water tank for an audience of 6. It is a series of 6 x 6 minute plays done Cecil B de Mille style. Small space – Big stories. After two successful seasons in 2009, *Tank* was once again remounted for the National Folk Festival. All of the artists, who moved interstate to pursue their next level of training, gleefully returned to Canberra Youth Theatre for this remounted production, once again sharing the message of water conservation to new audiences.

Age Group	18 -25yrs
No. Participants	8
No. Performances	32
No. Audience attended	251

MAJOR PRODUCTION: RETRIEVAL - a devised performance installation



RETRIEVAL

RETRIEVAL – a devised performance installation, took brave audiences on a weaving journey through 9 spaces, 5 floors and deep into the dark, publicly inaccessible nooks and stacks of the National Library of Australia! The promenade play asked: Why do we record and archive our past if we do not learn from it? What are the dangers of digitization and full open-access to knowledge? *Retrieval* was completely devised by the young and emerging artists at CYT over a 6-month period and supported by an exceptional team of professional artists, who generously gave their time, expertise and mentorship to the young people, in the creation of the work.

RETRIEVAL Award Winner:

1. Express Media Awards, Melbourne: Best New Work with Young People (ACT)
2. CAT Awards - Best Production
3. CAT Awards - Best Original Work
4. CAT Awards - Best Costume Design



RETRIEVAL Award Nominations

1. Express Media Awards, Melbourne: Best New Work with Young People (ACT)
2. CAT Awards – Best Production
3. CAT Awards – Best Original Work
4. CAT Awards – Best Ensemble in a Play
5. CAT Awards – Best Director
6. CAT Awards – Best Lighting Design
7. CAT Awards – Best Costume Design
8. CAT Awards – Best Set Design

Creative Team

Director	Karla Conway
Co-Director	Joe Woodward
Production Manager	Alister Emerson
Installation Designer	Louise Morris
Costume Designer	Matthew Aberline
Sound Design	Kimmo Venonen
Composer	Cathy Petocz
Lighting Design	Alister Emerson
Stage Manager	Gemma Baker
Assistant SM	Sam Pickering



Emerging Actors

Tse-Yee Teh, Glen Veitch, Lee Constable, Olivia Hewson, Farnoush Parsiavashi, Monique Suna, Casey Elder, Amy Hadland, Sharmini Caldwell, Alexander Moffatt, Hannah Lawson, Archie Campbell, Amber Spooner, Brendan Kelly, Skye Bealham, Rebecca Mann, Ben Gay, Kaya Byrne, Jemima Wilson, Humphrey Goldstein, Matthew Ehrensperger, Sam Kentish, Miriam Slater, Allie Jayne Paterson, Gabriela Falzon, Jarrad Powell, Oonagh Slater, Lizzie Nicholson.

Emerging Technical Crew

Shannon Steele, Gemma Baker, Samantha Pickering, Amber Spooner, Elena Bild, Molly Caddy, Michael Foley, Tony Rothwell, Morgan Fiveash, Ellen Castle, Tim Brown.

Age Group	14 -25yrs
No. Participants	39
No. Mentored Artists	12
No. Performances	9
No. Audience attended	453

EMERGING ARTISTS PROGRAMS



Open House: Artists Residency

Open House 2010 invited emerging artists to take theatrical risks and expand their performance horizons through engaging in an artistic residency in our space for a fortnight. The successful applicants had full, uninterrupted use of our versatile theatre space for 2 weeks, the support of a mentor, technical support, access and use of CYT's workshop and office resources and received a stipend to support their artistic practice. Both residencies concluded with a showcase of the developing work and a facilitated discussion.

This year saw the development of a new play by ACT playwright Michael Quincey O'Neill and we also welcomed 3 emerging theatre-makers from Victoria to develop a new production for children, *Rosie Nose and the Suitcase Adventure*, which went on to have successful seasons at La Mama in Melbourne and the Adelaide Fringe Festival.

Age Group	18 -25yrs
No. Participants	4
No. Performances	2
No. Audience attended	59



Chrysalis: Mentoring Program

The *Chrysalis: Mentoring Program* responds to the requests for creative/artistic support by young people and emerging artists, this can range from formal mentoring, to work experience/placement, to being seconded to a specific project/artist. CYT is committed to providing opportunities for young people and emerging artists to work with, learn from, collaborate and be mentored by professional artists and to engage in artistic decision-making. This year we individually supported a total of 38 emerging artists, made up of 9 actors, 4 playwrights, 3 theatre-makers, 2 stage managers, 2 producers, 1 sound designer, 1 costume designer, 1 composer, 11 technical crew (lighting & sound), 1 make-up artist and 3 new tutors. We also hosted 2 young people in work experience programs throughout the year.

Age Group	14 -25yrs
No. Emerging Artists	38
No. Mentors	9



The Seed: Emerging Writers

The Seed: Staged Reading Program presented 4 new works from promising emerging playwrights both in Canberra and across Australia. The program saw moved readings followed by a forum discussion about the play itself, opening a fresh and candid dialogue between playwrights, actors and the audience. It was rewarding to see the program sustain a committed following throughout the year and the playwrights gained great momentum in the continued development of their new plays. Works presented: *Autopsy Play Backwards* by David Finnigan (ACT), *Ending Gorgeous* by David Burton (QLD), *Oedipus & Hamlet* by Michael Quincey O'Neill (ACT) and *Pictures with Bright Lights*, by Maree Freeman (NSW). We were pleased to learn that *Pictures with Bright Lights* will have its World Premiere, produced by Tamarama Rock Surfers in Sydney in 2011, starring Caroline Craig.

Age Group	18 -25yrs
No. Participants	37
No. Performances	4
No. Audience attended	103

EMERGING ARTISTS PROGRAMS



CYT Actors Ensemble 2010

The *CYT Actors Ensemble* is established each year through a workshop audition process. Young people aged 18-25 are chosen to be part of an ensemble for 9 months (March – November). The group meets weekly developing core skills in acting, movement, voice, improvisation and performance making.

In 2010 the CYT Actors Ensemble trained weekly in movement with barb barnett, voice with Dianna Nixon and Acting techniques with Artistic Director, Karla Conway. With a focus on developing sound, advanced performance skills, the Ensemble were exposed to an amazing array of performance and training opportunities throughout the year. Additionally, they were fortunate to work with professional practitioners from around Australia.

We welcomed Israeli director, Netta Yashchin to work intensively with the actors, sharing her special skills in ensemble devising, borne out of an illustrious career as a professional ensemble actor



with Israel's national Itim Ensemble. The actors worked with Peter Starun, radio producer from K1x Canberra radio station on voiceover techniques and auditions; after which, three artists recorded successful commercials, which were aired. In July we worked with Jane Bodie, Head of Playwriting at NIDA, where each actor was guided through the process of developing a concept for an independent performance project. This was a great opportunity for the artists to start developing their own performance career and professional pathway.

Amongst a busy program, the actors staged 4 moved readings of new plays in *The Seed: Staged Reading Program* and *Live & Solo*, a collection of monologues, solo musical performances and 8 original movement pieces, devised individually by the actors themselves. This provided a solid foundation for the development of independent performance works – a great follow on from the work with Jane Bodie. The second half of the year was solely focused on the devised performance installation, RETRIEVAL.



The CYT Actors Ensemble contributed over 3000 hours of training, devising, research, performance creation and on site creative development to take ownership of the creation of this work. They worked in close collaboration with the Teen, Screen & Technical Ensembles to make a work that resulted in 8 award nominations and 4 award wins.

This was a group of 9 dedicated, talented and illustrious young emerging actors, who demonstrated what they were really capable of when the bar was set extremely high. To have been nominated as *Best Ensemble in a Play* and recognized as the creators of *Best Production* and *Best Original Work* in Canberra, as well as being acknowledged in Melbourne for the creation of the *Best New Work with Young People (ACT)*, allows the work of these emerging actors to speak for itself.

Age Group	18 -25yrs
No. Participants	9
No. Performances	14
No. Audience attended	609

COMMUNITY ENGAGEMENT PROGRAMS



By-Design Workshops

By-Design Workshops are created on demand for a range of clients who have approached CYT because of our profile and/or expertise. By-Design workshops are usually one-off and range across genre/form and have varying outcomes. In 2010 CYT conducted workshops for Marist College Canberra, Gunghalin Library, NMA, Blue Gum School, Melba Copeland College and PCYC, in collaboration with Rock Development and the Gordon/Frost Organization in Sydney. These programs facilitated young people from toddlers, primary age and those identified as youth-at-risk to find their voice through self expression, clowning, physical theatre and devised playbuilding around personal experiences.

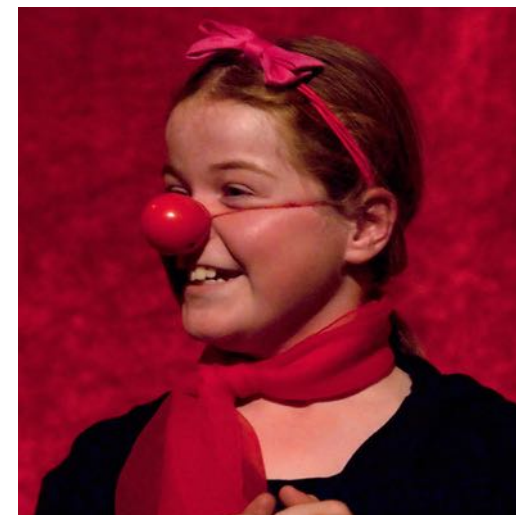
Age Group	4 -25yrs
No. Participants	138
No. Workshops	36
No. Performances	2



Regional Workshops

CYT started to expand outside the ACT and bring our specially designed workshops to young people who have limited access to developing creative works in their community. In 2010 we worked with communities in regional NSW, including Cooma, Bombala and Jindabyne to create 'you, me and us', a performance piece about identity. We also ventured into Western Queensland to work with young people in the remote community of Bedourie, with a week-long workshop of physical theatre, clowning and devising around life in a remote community.

Age Group	10 -25yrs
No. Participants	98
No. Workshops	12
No. Performances	5
No. Audience attended	137



Outside Broadcasts

In partnership with Canberra Milk, the CYT Actors Ensemble engaged with over 1800 Primary School students throughout Canberra at live Outside Broadcasts with Mix 106 FM radio show.

The actors engaged in street performance, balloon sculpting and clowning. There were 4 outside broadcasts staged throughout the year, which provided a valuable way for emerging artists to share their skills with younger artists and also give back to Canberra Milk, the principle sponsor of the CYT Actors Ensemble.

Age Group	18 -25yrs
No. Participants	9
No. Performances	4
No. Audience attended	1809

GENERAL MANAGER'S REPORT

2010 was a year filled with challenges, triumphs and new beginnings for Canberra Youth Theatre.

Staffing issues during 2009 resulted in numerous administrative and management challenges during 2010. This meant that a large investment of human and financial resources was required to make corrections and adjustments to restore accurate data and reporting systems. However, these challenges were offset by the emergence of a much stronger company.

Financial challenges escalated beyond those carried over from 2009 when funding from ACT Health Promotions Grants Program actualised as half of our anticipated amount. However, success came with the continuation of strong and successful sponsorship partnerships with Canberra Milk, Rock Development Group, DesignEdge and the development of an exciting new sponsorship partnership with ActewAGL.

As CYT said goodbye Pip Buining, we welcomed Karla Conway to the Artistic Director position. The Workshop Co-ordinator position was restructured as the Production and Technical Manager and CYT welcomed Alister Emerson from the not-too-distant shores of New Zealand. Finally, I moved across the room from the Workshop Co-ordinator's desk to that of the General Manager. A new team focused on the future of CYT and on creating bold achievements from the challenges associated with change.

Above all, 2010 prevailed as a year of growth: in participants, members, audiences, performance opportunities, geographical representation, promotion and marketing opportunities. This growth culminated in a stunning visual representation of our increased size, with our major performance *RETRIEVAL* at the National Library of Australia.

39 participants performed to an audience of 453, utilising multiple floors of one of Australia's largest national cultural institutions. It was a triumph that highlighted the indefatigable spirit of CYT, its members, artists and partners.

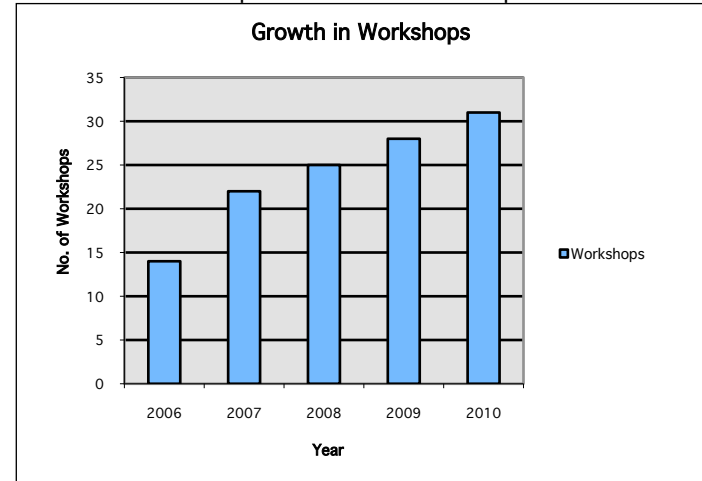
Membership and Participation

CYT grew participation of members from 382 participants in 28 workshops in 2009, to 416 participants in 31 workshops (semester, ensembles and holiday) in 2010.

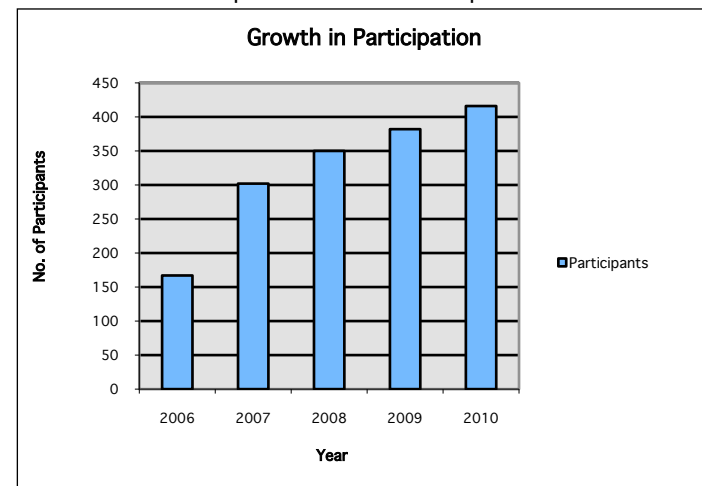
This continued the steady increase shown over previous years: 2008 had 350 members participate in 25 workshops, 2007 had 302 members participate in 22 workshops and 2006 saw 167 members participating in just 14 workshops.

The following graphs illustrate the rise in participation in the last five years:

Graph 1. Growth in Workshops



Graph 2. Growth in Participation



In 2010, CYT offered a total of 35 workshops and was able to run 31 of these. The continuation of proven successful strategies developed in 2006, including cross subsidisation and cloning of over-subscribed workshops, contributed to this high success rate.

Examples of these strategies succeeding in 2010 include cloning Act Now workshops for teenagers in the first semester to offer two financially viable workshops (a second workshop was offered after the first filled to capacity and enrolments continued to arrive), and cross subsidising Backstage Madness in the second semester so that it could run, even though it had only 5 participants. The

cross subsidisation of this workshop meant that CYT had a keen, trained tech team on hand for our major production *RETRIEVAL* at the National Library of Australia.

In 2010, CYT continued to use other available spaces to allow a larger workshop program to be offered to a greater geographical area. Workshops were held regularly at CYT's own C Block Theatre, as well as at the Bogong Theatre at Gorman House Arts Centre. Four full workshops were held at the Belconnen Arts Centre providing a year of programming for participants on the north side of Canberra aged 7 to 12. CYT also continued its successful workshops at Turner Primary School.

In addition to CYT's own workshop program, we offered regular weekly workshops each semester on a by-hire agreement with Lyneham, North Ainslie, Aranda and Arawang Primary Schools. These agreements added a further 12 semester-length workshops to CYT's program, and a further 126 regular participants (non-members).

Through our After School Drama and By Design Workshop programs, Canberra Youth Theatre was able to involve a further 341 participants (non-members) in engaging theatre arts activities in 2010.

Table 1. Approximate Numbers for 2010 Non-Member Participants

TITLE	No. OF PARTICIPANTS
After School Drama Workshops (12 regular workshops over 2 semesters)	126
Blue Gum	50
SEAR	81
Gungahlin Library	16
Marist College	20
National Museum of Australia	20
PCYC	12
Melba Copland Secondary School	20
Bedourie State School	17
TOTAL	341

Audiences

CYT continued to enjoy the benefits of its reputation for exciting and innovative theatre for and by young people in 2010, with full houses for most performances. A total of 495 young people were engaged as performers in performances for a total audience of 2323.

In addition to these performances, it is not possible to calculate the total audience for Ensemble members

entertaining at 4 outside community broadcasts for Canberra Milk (approximately 200 children at each performance). It is also not possible to calculate the total audience for recorded advertisements performed by members of the CYT Actors Ensemble for KIX Canberra - 1323 AM.

Additionally, participants in our After School Drama Program (12 individual semester-long workshops over 2 semesters) performed for

their parents and friends at the end of each semester. Audiences averaged 20 per performance, although Aranda School holds a large evening concert with audiences of approximately 100.

Marketing

An ongoing struggle for most Not-For-Profits is finding effective marketing strategies at low or no cost. CYT is no different, and 2010 saw us experiment with new

marketing techniques, as well as continue with proven, successful strategies. Word of mouth and repeat bookings continue to be CYT's main source of business and it is therefore essential that we continue to invest in our existing members and their families. In 2010 we continued our strategy of offering a sibling or friend discount to increase business from existing clients. This has now proven a successful strategy for 3 years.

In 2010, CYT also re-examined its methods of staying in regular contact with existing clients. This led to a new approach for distributing our newsletter: by subscribing to an online newsletter service (constantcontact.com). CYT was able to easily produce visually appealing, interactive monthly newsletters that complemented our new website (launched in 2009). This newsletter service also enabled subscribers to add or delete themselves from the mailing list and managed duplicates, saving on administrative resources. Links to various areas of our website, websites of featured artists, CYT's email addresses, funding bodies and sponsors and the CYT enrolment form allowed quick and easy interaction for our members. The system also allowed easy monitoring of which sections of the newsletter are being read and which are ignored, assisting to more effectively target future marketing campaigns. This facility allowed us to learn that our newsletters were being viewed by a large number of people interested in general theatre news, competitions and opportunities, which has resulted in strategies to place CYT as a trusted provider of knowledge about the local and Australian theatre industry to its members. After perfecting our use of the newsletter service, we have also been able to design advertising of specific events, projects and productions to targeted subscribers. The new, improved newsletter has been used in conjunction with regular (at least once a month) updating of the news on our website and links between the two.

Facebook was also used as a tool to utilise no cost advertising to our young members. CYT had previously established a Facebook presence but it was not well maintained. The investment in the maintenance of this web presence, and its frequent delivery of news and updates meant that we were able to remain in contact with members in a no-cost and time efficient manner, maintaining interest in our projects and developing a stronger community.

CYT also developed a stronger web presence on arts-specific sites, including Lowdown and artshub. Whilst these sites do not generate increases in membership, they do increase our presence and awareness on the national arts landscape.

During 2010, CYT continued to post its semester workshop brochures to existing members as well as distributing them in various public places throughout Canberra (including theatres, libraries, cafes and shops). The highest response from brochures continues to be from existing clients, although those placed in libraries often result in new bookings. The decision was made to abandon the distribution of holiday postcards sent to existing members, as this information is already advertised in the semester workshops and holiday bookings tend to come from existing members (as a result of the semester program) through the *Holiday Happenings* publication, or as a result of general phone and email enquiries about our program.

Other targeted, paid marketing strategies included advertising with *The Chronicle* and *Canberra Times*

for holiday and semester workshops and developing a stronger partnership with *BMA* magazine for promoting productions, ensembles and workshops for older members. The investment in this partnership has resulted in discounted and additional advertising, helping us to stretch our marketing budget further.

In 2010, CYT also trialled face-to-face marketing events to promote By Design workshops, a program with the potential to reach new members and generate an additional income stream. The approach taken was to market these workshops to educators, to highlight the potential of CYT to add to the students' learning experiences. Flyers were printed and face-to-face interaction and discussion generated with teachers at both the Keys to Canberra event for new teachers and the Arts Up Front Conference. Face-to-face marketing to ANU students also generated high responses for hiJinx (performers and committee), Ensemble and Battlefield.

A new Artistic Director, *RETRIEVAL* at the National Library of Australia and a partnership with Chenoeh Miller of Little Dove Theatre Art for *Battlefield* also produced keen media interest in CYT in 2010. This resulted in highly effective marketing through television, radio and newspaper interviews and feature articles, potentially reaching thousands of listeners / watchers / readers at no additional cost to CYT.

Branding and Imagery

CYT's existing, successful branding continued with design consistency

amongst brochures, print advertising, posters and postcards, made possible through the continued in-kind support of Fiona Edge of DesignEdge. CYT's branding, design and imagery are attractive to members and their families and inspire a sense of professionalism, fun and artistry. The recognisable rich layering inherent in our printed promotional materials is also carried through our website and e-newsletter.

Grants

In 2010, Canberra Youth Theatre enjoyed the ongoing support of the ACT Government, through artsACT, and national support through the Australia Council's Theatre Board. CYT also welcomed support through the ACT Health Promotions Grants Program.

2010 was the second year in a 3 year funding grant from artsACT (totalling \$209,000 p.a.) funding the core operating costs of the company. This includes core staff wages and on costs such as administration, supplies, communications, printing, insurance and audit costs, general marketing and publicity costs, office rent, venue support for C Block Theatre and some project and production support.

This funding enabled the company to provide the necessary infrastructure to run its programs and provide continual opportunities for young people to extend and develop their creativity through theatre workshops and productions.

The second year of CYT's three year funding grant from the Australia Council (totalling \$60,000 p.a.)

provided financial support to an exciting program of productions and projects for young people. This included *hiJinx* at the National Folk Festival, *Battlefield*, *TANK* at the National Folk Festival, *Open House 1 and 2* for emerging artists, our major production *RETRIEVAL* at the National Library of Australia and creative development for our 2011 project.

Although only half of the initial \$20,000 applied for, the \$10,000 (\$5,000 for 2010 and \$5,000 for 2011) funded by the ACT Health Promotions Grants Program provided valuable assistance in our continued efforts to promote a smoke free and healthy lifestyle to our participants. This funding also contributed to the development of our By Design Workshop program and ongoing core business expenses with our workshop program.

Sponsorship

2010 saw continued support from our 2 main sponsors: Canberra Milk, who supported the *CYT Actors Ensemble*, and Rock Development Group who supported *RETRIEVAL*. In recognition of the value of this ongoing support, CYT sought ways to better serve its sponsors and enhance the mutual benefits of these partnerships.

The CYT Actors Ensemble provided children's entertainment at Outside Broadcast events for Canberra Milk and teaching/mentorship services were provided for other community projects of importance to Rock Development Group.

Fiona Edge of DesignEdge continued to provide her valuable in-kind sponsorship, producing our print media advertisements for semester workshops, holiday workshops, posters, postcards and other promotional material, including advertisements for our major production *RETRIEVAL*.

2010 also saw ActewAGL join CYT as major sponsors for future projects. They provided much-needed funds to assist the development and realisation of future programming. The use of these funds includes the commissioning of a leading Australian playwright to produce an original work for CYT.

Partners

During 2010, CYT continued existing creative partnerships and formed successful new partnership arrangements with the following organisations:

- National Library of Australia for *RETRIEVAL*
- Erindale College for technical work experience placements during *RETRIEVAL*
- ANU for drama student secondment opportunities during *RETRIEVAL*
- Bega High School for an arts administration work experience placement
- National Museum of Australia for drama workshops for ages 3-5
- Gorman House Arts Centre generously supported two CYT members with scholarships

- National Folk Festival for staging *hiJinx* and *TANK*
- SEAR for regional drama workshops in Bombala, Jindabyne and Cooma
- PCYC for drama workshops with youth at risk
- Bedourie State School for drama workshops in remote Queensland
- Little Dove Theatre Arts for co-production of *Battlefield*
- Belconnen Community Festival for *Impro Militia at The Bally*
- QL2 for lending / sharing technical equipment for *RETRIEVAL*
- The Street Theatre for lending technical equipment for *RETRIEVAL*
- Gordon/Frost Organisation for the Youth at Risk program

Finances

2010 proved to be a year for financial reconciliation, and for discovering and correcting anomalies. Staff challenges in 2009 and early 2010 meant that a thorough assessment and reconciliation of all financial records was conducted, where corrections were made accordingly.

This resulted in adjustments to some 2009 figures and historical adjustments to assets and depreciation.

A challenging year, 2010 saw unplanned expenses incurred for these financial services, additional recruitment costs and other associated costs, which placed further financial pressure on the company. However, the end result is

positive with a reported \$62,804 net cash surplus over the two year period 2009-2010.

Rising out of this challenge, CYT was able to purchase extensive technical equipment to replenish its supplies and prepare for future productions and projects.

Staffing and Artists

The company saw substantial changes in core staffing in 2010, although the company structure of 3 full time core staff members remained in place.

In January, Karla Conway began her twelve month tenure as the Artistic Director (maternity leave position), but this became a permanent position after the formal resignation of Pip Buining in June.

Christine Johnson finished as Business Manager in March and Workshop Co-ordinator K-M Gronow replaced her in the newly restructured position of General Manger.

The Workshop Co-ordinator position was restructured as the Production and Technical Manager, a fulltime position filled by Alister Emerson in July.

In 2010, CYT was able to offer work to 48 artists and arts workers including administration, teaching, production and technical staff.

Most importantly, CYT proudly employed emerging and established artists.

We would like to thank the following:-

Staff 2010

Artists

Aberline, Matthew
Arblaster, Anthony
Barnett, Barb
Betzien, Angela
Bodie, Jane
Bogatko, Liliana
Buining, Pip
Cannon, Andrew
Cormick, Hanna
Doyle, Jodhi
Dove, Megan

Edge, Fiona
Foley, Michael
Hadley, Adam
Hagarty, Cathy
Heist Productions
Hyndal, Peter
Hyndal, Lesley
Jean-Krista, Catherine
Kirschbaum, Elena
Matheson, Peter
McGregor, Ali

Miller, Chenoeh
Morris, Louise
Nicholson, Elizabeth
Nixon, Dianna
Petocz, Cathy
'pling
Pieloor, Ruth
Pike, Bryan
Prosser, Catherine
Quincey O'Neill, Michael
Roach, Catherine

Searle, Amelia
Skyring, Melissa
Stannard, Nick
Teh, Tse-Yee
Theater Simple
Vennonen, Kimmo
Williams, Kip
Woodward, Joe
Yashchin, Netta

Core Staff

Conway, Karla
Emerson, Alister
Gronow, K-M
Johnson, Christine

In addition, CYT was able to offer exposure to the following artists as featured playwrights in *The Seed* staged reading program:

Finnigan, David
Quincey O'Neill, Michael
Freeman, Maree
Burton, David

C Block Theatre

CYT continued to offer an affordable, quality theatre space for workshops, development, auditions, rehearsals and performances to artists and arts organisations. C Block is available to the arts community at low rental rates and CYT also offers in-kind and discounted support through its provision of the space to artists with limited financial resources. External hirers are also able to hire CYT approved production, technical and front of house staff, thereby enabling CYT to offer further employment for our pool of theatre artists. This option was used on several occasions throughout 2010.

A busy artistic program in 2010 resulted in C Block being used mainly for CYT's own projects, but we were able to accommodate a range of artists and artistic endeavours. 2010 saw the theatre used by local and interstate artists.

External users of C Block in 2010 included:

- Ambience Entertainment for auditions for ABC 3
- Pip Buining for a private event – International Scarlett Day
- Political Asylum for a season of stand-up comedy performances
- Dianna Nixon for development and rehearsals of The Girls
- Step Into The Limelight for arts workshops
- Ausdance for dance workshops
- National Folk Festival for rehearsals for acts appearing at The Majestic
- ImproACT for a season of improvised theatre performance
- Acting For The Fun of It for drama workshops
- Cathy Petocz for creative development

Company use of C Block incorporated:

- Semester One workshops
- Semester Two workshops
- CYT Actors Ensemble auditions and workshops
- Battlefield rehearsals and development
- RETRIEVAL rehearsals and development
- The Seed rehearsals and development
- End of Semester performances June and November
- hiJinx auditions and rehearsals
- Holiday Workshops and performances April, July and October
- Open House 2 development and performance (Rosie Nose and The Suitcase Adventure)
- Staff Development and training days
- Playwriting Masterclass
- By-Design Workshops (Bluegum, PCYC, Marist Brothers)

2010 Management Committee

Management Committee members elected at the CYT AGM in May 2010 were:

Michael Hennessey	President and Public Officer
Paul Stapleton	Vice President
Sharon Casey	Secretary
Nick Stannard	Treasurer
Mark Popplewell	Member
Gill Hugonnet	Member
Maria Gibson	Member
Catherine Prosser	Member

Maria Gibson resigned from the 2010 Management Committee in August.

The 2010 Management Committee offered a variety of skills and experiences to CYT, including financial planning and management, strategic planning, arts administration, event management, risk management, business systems, sales, governance, legal, arts programming, technical production, drama teaching and business and strategic management.

Thanks To:

Our ongoing gratitude to our funding bodies, sponsors, donors, and volunteers: thankyou for your time, commitment, passion and financial (or in-kind) support. They include artsACT, the ACT Government, the Australia Council, Gorman House Arts Centre, DesignEdge, Rock Development Group and Canberra Milk.

We would like to thank our community of members and their families for their hard work and commitment. Thanks to everyone that is eagerly involved in the life of Canberra Youth Theatre, whether as a participant, performer, artist, audience member, promoter, supporter, parent, volunteer, or as a keen observer, thankyou for your energy, passion, and excitement.

Together we will continue to make CYT an inspirational, enriching, collaborative, innovative, supportive and empowering platform for young people to extend and develop their creativity, voice their ideas, promote their experience of the world and create and experience exciting, fun and challenging theatre.

K-M Gronow
General Manager

TREASURER'S REPORT

It is with pleasure that I present the Canberra Youth Theatre (CYT) financial statements for the period of 1st January 2010 to 31st December 2010.

Canberra Youth Theatre is a fortunate company indeed. It has the three key ingredients that make up a successful business: funding bodies and sponsors that continue to support the ever expanding vision of a dynamic and growing youth theatre company; a full Management Committee comprised of business professionals and arts management practitioners with years of industry knowledge; and, most importantly, a working staff that understand and successfully implement the finer points of budget control.

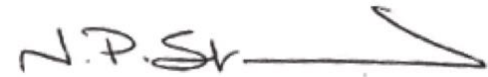
However, 2010 was not without its financial challenges. After the 2009 audit, it became clear that a number of MYOB accounting entries had been recorded incorrectly and would require adjustment. The Management Committee immediately contracted a forensic accountant to find and correct the entry errors, which resulted in an adjustment for the 2009 year being raised and included in the 2010 result. Unfortunately, this has had the unintended result of skewing our financials for both the 2009 and 2010 years.

The final result of the correction is that while our financials for 2010 show a deficit of \$12,600 (after including the 2009 adjustment), the actual underlying result for 2010 was a surplus of \$38,901. With the accounting adjustment spanning two financial years, it is perhaps easiest to report that over the last two years, CYT has returned a combined surplus of \$62,804 – an average surplus of \$31,402 per year. Given the subdued macro-economic climate, combined with the company handover to a new Artistic Director and General Manager, this result is a testament to the sound financial management of CYT.

Of specific note during 2010 was an increase in overall income of 6.2% when compared to 2009, with a corresponding increase in overall expenditure of only 3.3% (after incorporating adjustments). 2010 also saw significant investment in new technical equipment and resources, primarily in the delivery of *RETRIEVAL*, which will also serve to enhance future CYT productions, workshops and community engagement projects.

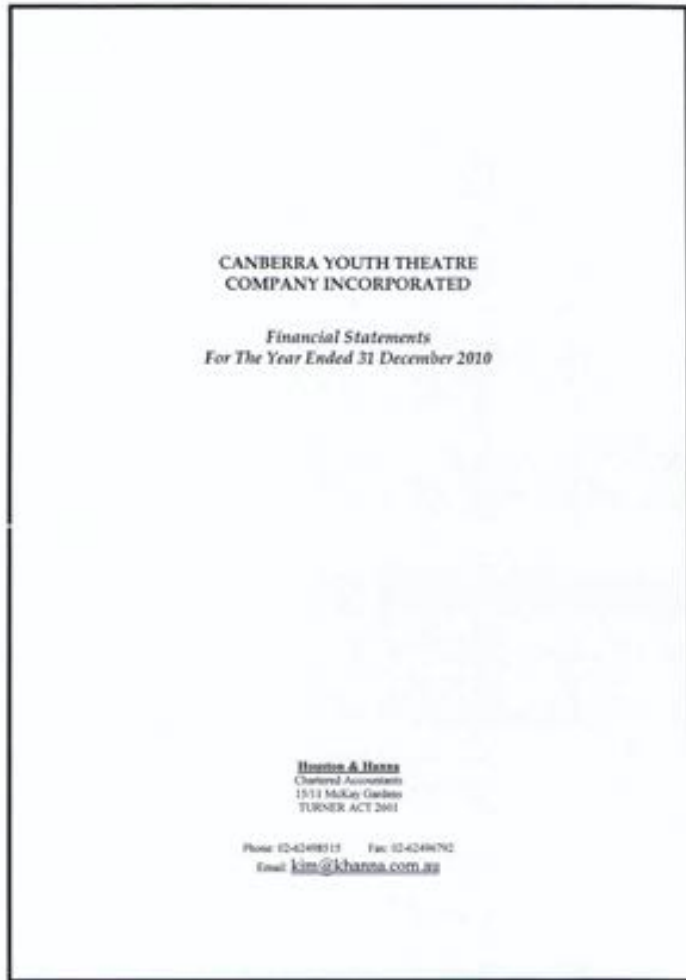
CYT would like to extend its sincere appreciation for the considerable financial support provided by artsACT and the Australia Council. While the investment in CYT through government grants is important to our ongoing viability, we continue to explore other funding sources, primarily through corporate partnerships. CYT would also like to thank Rock Development, ActewAGL and Canberra Milk for their continued financial support.

Finally, I would like to extend my personal thanks to all CYT staff, tutors, volunteers and the Management Committee for so willingly contributing their time, experience and knowledge to such a vibrant and inclusive company. Your continued support serves to strengthen CYT for the benefit of all future members and the community as a whole.



Nick Stannard
Treasurer
Management Committee
Canberra Youth Theatre

2010 AUDITED FINANCIAL STATEMENTS



CANBERRA YOUTH THEATRE COMPANY INCORPORATED

CERTIFICATE FROM THE COMMITTEE

We the undersigned, being two members of the Committee state on behalf of the Committee that:

(i) the Committee Members of the Association as at the date of this report are:

Michael Hennessey	President/ Public Officer	
Nick Stannard	Treasurer	
Sharon Casey	Secretary	
Gill Huggonet	Committee Member	
Maria Gibson	Committee Membe	Resigned Aug' 2010
Catherine Prosser	Committee Member	
Paul Stapleton	Committee Member	
Mark Popplewell	Committee Member	

(ii) the principal activities of the Association during the year were to promote and create theatre with young people that is inspirational, enriching empowering and innovative.

(iii) the net Surplus/(Deficit) for the year ended 31 December 2010 was:

	Year Ended 31-Dec-10	Year Ended 31-Dec-09
Net Surplus/(deficit)	\$ (12,600)	\$ 75,405

(iv) in our opinion, the attached financial statements show a true and fair view of the financial position of the Association as at 31 December 2010, and the results of its operations and cash flows for the year ended on that date.

Dated this 24TH day of MARCH 2011



Committee Member

NICHOLAS STANNARD

Name



Committee Member

MICHAEL HENNESSEY

Name

**CANBERRA YOUTH THEATRE COMPANY
INCORPORATED**

**INCOME STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2010**

2009		2010
\$	INCOME	\$
-	Audience Sales	11,007
-	Fees & Services	93,298
-	Consultancies & Commissions	24,722
-	Merchandising & Retail	419
-	Resources Income	3,189
310	Sponsorship & Philanthropic Grants	9,742
60,000	- Australia Council	63,750
112,200	- ArtsACT	209,000
-	- ACT Health Promotions	10,000
-	- GHAC Arts Scholarships Funding	900
240,300	Other Income & Interest	12,325
412,810	Total Income	438,352
	EXPENDITURE	
5,029	Bookkeeping & Audit	9,066
8,583	Communications	8,048
9,680	Depreciation	17,345
207,149	Employment/ Contractor & On Costs	312,839
2,429	Financial/Banking Fees	4,112
8,923	Rent and Running Costs	11,678
9,697	Insurances	6,893
14,188	Marketing Promo Documentation	15,750
7,999	Office Consumables/ Resources	8,273
24,627	Production/Exhibition/Touring	54,579
39,102	Sundry Expenses & Travel	2,370
337,405	Total Expenditure	450,952
75,404	Net Surplus/(Deficit) for Year	(12,600)

THE ACCOMPANYING NOTES FORM PART OF THESE FINANCIAL STATEMENTS

**CANBERRA YOUTH THEATRE COMPANY
INCORPORATED**

**BALANCE SHEET
AS AT 31 DECEMBER 2010**

2009		2010
\$		\$
	ASSETS	
	Current Assets	
64,949	Cash at Bank	55,322
113,595	Term Deposit	102,981
200	Petty Cash	451
4,656	Sundry Debtors	3,495
7,344	Accrued Income/Prepayments	8,010
190,744	Total Current Assets	170,260
	Non - Current Assets	
15,889	Office Equipment at cost	22,062
(2,356)	Less Provisions for Depreciation	(6,015)
31,355	Theatre Equipment at cost	58,139
(7,324)	Less Provisions for Depreciation	(17,505)
37,564		54,681
228,308	Total Assets	224,941
	LIABILITIES	
(34,891)	Sundry Creditors	13,856
7,474	Provision for Annual Leave	4,627
291	Provision for Long Service Leave	3,126
3,000	Grants in Advance	15,000
(24,126)	Total Liabilities	36,609
252,433	Net assets	188,332
	Represented By:	
177,029	Members Funds at Beginning of Year	252,433
75,404	Add Surplus (Deficit) for the Year	(12,600)
-	Prior Year Adjustment	(51,501)
252,433	Members Funds at End of Year	188,332

THE ACCOMPANYING NOTES FORM PART OF THESE FINANCIAL STATEMENTS

CANBERRA YOUTH THEATRE COMPANY
INCORPORATED

STATEMENT OF CASHFLOWS
FOR THE YEAR ENDED 31 DECEMBER 2010

	2010
	\$
CASH FLOW FROM OPERATIONS	
Receipts from Members & Contributors	438,027
Interest Received	9,572
Payments to Suppliers	(436,830)
Net Cash Flows from Operations	10,969
CASH FLOW FROM INVESTMENTS	
Purchase of assets	(30,957)
Net Cash Flows from Investments	(30,957)
Net Total Cash Flows	(19,988)
Add Cash Held at Beginning of Year	178,743
Cash Held at End of Year	158,755
Represented By:	
Cash at Bank	55,322
Term Deposit	102,981
Petty Cash	451
	158,755

Reconciliation of Operating Surplus/(Deficit) with Net Cash Flows from Operations	(12,600)
Operating Surplus/(Deficit)	
Depreciation	13,841
Prior Year Adjustment	(51,502)
Decrease/(Increase) in Debtors	1,160
Decrease/(Increase) in Prepayments/Accrued Income	(666)
Increase/(Decrease) in Creditors	55,160
Increase (Decrease) in Grants Received in Advance	12,000
Increase (Decrease) in Accrued Expenses/Income in advance	(6,412)
Increase (Decrease) in Provision for:	
- Annual Leave	(2,847)
- Long Service Leave	2,835
Net Cash Flows from Operations	10,968

THE ACCOMPANYING NOTES FORM PART OF THESE FINANCIAL STATEMENTS

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 2010 and its performance for the year ended on that date in accordance with Australian Accounting Standards, mandatory professional reporting requirements and other authoritative pronouncements of the Australian Accounting Standards Board.
2. At the date of this statement, there are reasonable grounds to believe that Canberra Youth Theatre Company will be able to pay its debts as and when they fall due.

This statement is made in accordance with a resolution of the Committee and is signed for and on behalf of the Committee by:

Secretary 
P. R. S. W. R. T.

Treasurer 
N. P. S. L.

Dated this 24TH day of MARCH 2011

**CANBERRA YOUTH THEATRE COMPANY
INCORPORATED**

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2010**

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 a cash basis (income & expenditure shown on a cash 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.

Depreciation

The depreciable amount of all fixed assets is depreciated on a prime cost basis over its useful lives to the Association commencing from the time the asset is held ready for use.

The depreciating rates used for each class are:

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

**CANBERRA YOUTH THEATRE COMPANY
INCORPORATED**

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2010**

c. Financial instruments

Recognition

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

Financial assets at fair value through profit and loss

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

Available-for-sale financial assets

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

Financial liabilities

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

Loans and receivables

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

Held-to-maturity investments

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

Impairment of Assets

At each reporting date, the group assesses whether there is objective evidence that a financial instrument has been impaired. In the case of available-for-sale financial instruments, a prolonged decline in the value of the instrument is considered to determine whether an impairment has arisen. Impairment losses are recognised in the income statement.

d. Impairment of Assets

At each reporting date, the Association reviews the carrying values of its tangible and intangible assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, the recoverable amount of the asset, being the higher of the asset's fair value less costs to sell and value in use, is compared to the asset's carrying value. Any excess of the asset's carrying value over its recoverable amount is expensed to the income statement.

CANBERRA YOUTH THEATRE COMPANY
INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2010

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.

e. 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.

f. 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.

g. Cash and Cash Equivalents

Cash and cash equivalents includes cash on hand, deposits held at call with banks, other short-term highly liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities on the balance sheet.

Cash flows are included in the Statement of Cash Flows on a gross basis. The GST component of cash flows arising from investing and financing activities which is recoverable from, or payable to, the taxation authority is classified as operating cash flows.

h. Revenue

Grants & Fees

Government grants and fees are recognised as income on a systematic and rational basis over the periods necessary to match them with the related costs.

Donations

Donations revenues are recognised when they are received.

Interest revenue

Interest is recognised on an accrual basis.

i. 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.

HOUSTON & HANNA
CHARTERED ACCOUNTANT

K D Hanna FCA (Principal)

Telephone: (02) 6249 8515

(02) 6248 8176

Facsimile: (02) 6249 6792

GPO Box 810, Canberra ACT 2601

Suite 15, George Turner Office
11 McKay Gardens, Turner ACT

email: kim@khanna.com.au

INDEPENDENT AUDIT REPORT TO THE MEMBERS OF
CANBERRA YOUTH THEATRE COMPANY INCORPORATED
FOR THE YEAR ENDED 31 DECEMBER 2010

Scope

I have audited the attached financial statements of the Canberra Youth Theatre Company Incorporated (The Association) for the year ended 31 December 2010. The Committee is responsible for the preparation and presentation of the financial statements and the information they contain. I have conducted an independent audit of these financial statements in order to express an opinion on them to the members of the Association.

My audit has been conducted in accordance with Australian Auditing Standards to provide reasonable assurance as to whether the financial statements are free of material misstatement. The procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial statements, and the evaluation of accounting policies and significant accounting estimates. These procedures have been undertaken to form an opinion as to whether, in all material respects, the financial statements are presented fairly in accordance with Australian Accounting Standards and Statutory requirements so as to present a view which is consistent with our understanding of the Association's position and the results of its operations.

The audit opinion in this report has been formed on the above basis.

Audit Opinion

In my opinion,

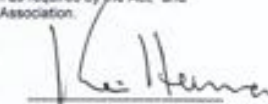
(a) the financial statements of the Association are properly drawn up:

- (i) So as to give a true and fair view of matters required by subsection 72(2) of the Associations Incorporation Act 1991 to be dealt with in the financial statements
- (ii) in accordance with the provisions of the Associations Incorporation Act 1991; and
- (iii) in accordance with proper accounting standards, being Applicable Accounting Standards;

(b) I have obtained all the information and explanations required;

(c) Proper accounting records have been kept by the Association as required by the Act; and

(d) The audit was conducted in accordance with the rules of the Association.



Kim Hanna FCA
Registered Company Auditor

Date: 21/3/11



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Supporters and Sponsors

Canberra Youth Theatre is proudly supported by its members, the ACT Government through artsACT and the ACT Health Promotions Grant Program, and the Australian Government through the Australia Council, its arts funding and advisory body.

Canberra Youth Theatre and its members appreciates the support of the following organisations during 2010:



Canberra Youth Theatre

PO Box 127
Civic Square ACT 2608

H Block, Gorman House Arts Centre
Batman Street, Braddon ACT 2612

T: 02 6248 5057 F: 02 6248 5733
E: us@cytc.net W: www.cytc.net

