



canberra youth theatre

INSPIRE • INNOVATE • CHALLENGE

2011 ANNUAL REPORT



**Canberra Youth Theatre Company Incorporated.
2011 Annual Report**

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PRESIDENT'S REPORT

In concluding 2011 Canberra Youth Theatre Inc. (CYT) is looking towards a new year of growth and change.

All indications are that workshop numbers have grown in the year ended and are continuing to grow. Productions are continuing to ring out with excellence and challenge.

Formed in 1972, CYT has at times cantered and at times galloped during its first 40 years. 2011 fittingly saw aspects of both but we can trust that the new jubilee year will reveal any aches as being those of growth rather than decline. The coming production of *Through the Looking Glass* will bring together a mosaic of artifacts from CYT's past to form a coherent whole and so CYT itself is responding coherently and strategically to a variety internal and external elements of change.

The management committee and staff ended the year with a great sense of anticipation of the need in the new year to carefully focus on the objects of CYT and from there its medium to long term strategy and goals. That clarified direction will then need to be implemented.

Our Artistic Director's representation of Australia at the ASSITEJ International Director's Seminar in Cologne (or Köln, for those so inclined) was a clear highlight of the year ended, as CYT grows not only in fundamentals but in reputation. The securing of public funding over the next five years from ArtsACT and the Australia Council is an indication of confidence in CYT's objects and its capacity to deliver on those with benefit to the public.

It has been an honour to serve as President for part of the year ending. Thank you to all staff, committee members, members, sponsors, CYT's patron Mr Stanhope, and all other friends of CYT for your hard work and support over the year ended, and continuing into 2012.

Mark Popplewell
President



ARTISTIC DIRECTOR'S REPORT

*"We must be willing to let go of the life we have planned,
so as to accept the life that is waiting for us"*
Joseph Campbell

In choosing the 2011 season, *Thresholds*, for Canberra Youth Theatre, I set a challenge for myself, for the artists, our young people and community to stop existing safely in our comfort zones, but to step outside that sphere and navigate the liminal space between the comfort zone and our dream worlds. The challenge required us to stand on the threshold of new territories, to live outside the realm of safety and make calculated risks that would test the limits of our creative potential.

In reflecting upon the year that was 2011, I can honestly say that Canberra Youth Theatre proudly met this challenge head on, resulting in some surprise and diverse responses across the community. CYT created works that polarized audiences, which shocked passive audiences back to life and demanded they engage with the extreme and the beautiful, the disturbing and the enlightening. In many ways, CYT's audiences were reintroduced to a theatre that was immediate, bold and daring, often leaving them contemplating an experience they may not have anticipated.

It begs the question, what is the role of theatre and in particular, theatre which presents the voices of young people. What was discovered through the production season was the diversity in perception of youth theatre and its role in our community. While the preservation of childhood is imperative, we must be also cautious not to patronize the experiences of young people in contemporary society – a society where image is dominant, communication is diminishing, technology is redefining our rituals and

relationships and where the pressure for young people to keep up with an ever-changing ideal, has begun to lead us down a path where depression and mental illness has no longer become dangerous, but fashionable. This is modern reality at the forefront of young people's experiences. In challenging ourselves to step beyond our comfort zone, CYT bravely set about unpacking these experiences, finding the stories that would open a bold and immersive dialogue with our audiences.

Every production this year set about challenging our audiences to re-engage with the modern reality of our young and emerging artists. The Australian Premiere of *Cockroach*, written by 22 yr old Sam Holcroft, asks us to imagine the pressing and not too distant reality of survival of the fittest – exploring and asking, through a group of students, amid a war, how do you adapt to survive? – from peer pressure to family pressure, from school marks to a lack of resources, how do we build resilience and coping skills in our young people?

That's Not Junk! devised and adapted by our 7 – 12 yr olds, challenged a neighbourhood to accept the damage mankind has made to the environment by encouraging the people around them to embrace change and start recycling. In the story, the family are viewed as strange because they are collecting people's rubbish off the street – until they transform the rubbish into an amazing playground for the kids in the neighbourhood.

Mark Ravenhill's satirical masterpiece, *Women of Troy*, destroyed the myth that countries comprising western society are essentially the 'good' citizens of the world. In revealing this, the senior actors unpacked the deadly nature of intolerance, fear and xenophobia, as we try to navigate a

collective global existence in the Age of Fear.

The Last Dragons Tooth beautifully unpacked the issue of confidence and self-esteem in our young people from ages 7 – 12yrs. Written by a 10 and 12 year old and directed by a 10 year old, this play was an amazing reflection of the challenges facing our youngest artists, also showing that through facing our fears we can exceed our own expectations and go on to great things.

Frogs Body, written by one of our 16 year old emerging writers, opened a dialogue about sexuality and identity, through an amazingly subverted fairytale. In a spectacular genre-busting physical theatre piece, the audience bears witness to the tragic and the unexpectedly liberating act of suicide as the young prince realizes he lives in a world that can not accept him.

Silver Gelatin, pulled apart the issue of body image, envy, pressure and the past. In a post-dramatic, image driven text, the actors conveyed the internal and external struggle of coming to terms with accepting oneself without condition and without comparison.

Circestra connected audience members to the universal experience of family, loss, expectation and grief. Through clowning, circus and improvisation, this fantastic cast unlocked the family vault to help two children accept the loss of their mother, to leave the past behind, embracing change and new possibilities that help them save their circus.

In July this year, I was selected to represent Australia at the ASSITEJ International Directors Seminar in Cologne, Germany. It was a wonderful opportunity for CYT to be

seated at the table with 29 of the most dynamic directors of theatre for young people, from around the world. It was a week of intensive debate, workshops and dialogue about the global importance of making dynamic theatre with young and emerging artists that does not patronize and which values them as today's artists and today's audiences – not just the artists and audiences of the future. As a result of our ongoing commitment to these goals in our already existing program, CYT was approached for an international collaboration with UK company, *Action Transport Theatre*, to make a new international work by the young people in our collective companies. This will be an amazing opportunity for our artists in the coming year.

Then in September, CYT was invited to bring some of our emerging artists down to Melbourne to sit at the table at *Totipotent – National Theatre Summit for Young & Emerging Artists*. This was an inspiring weekend of keynote speakers, networking, workshops, seminars and industry panels about the needs and challenges facing emerging artists today and into the future. CYT was superbly represented by Actor - Casey Elder, Lighting Designer - Samantha Pickering and Director – Sam Moynihan. In acknowledgement of our increasing local, national and international profile, for making theatre with young people that is inspiring, innovative and challenging, CYT was selected to host the next National Theatre Summit for Young & Emerging Artists, in 2013.

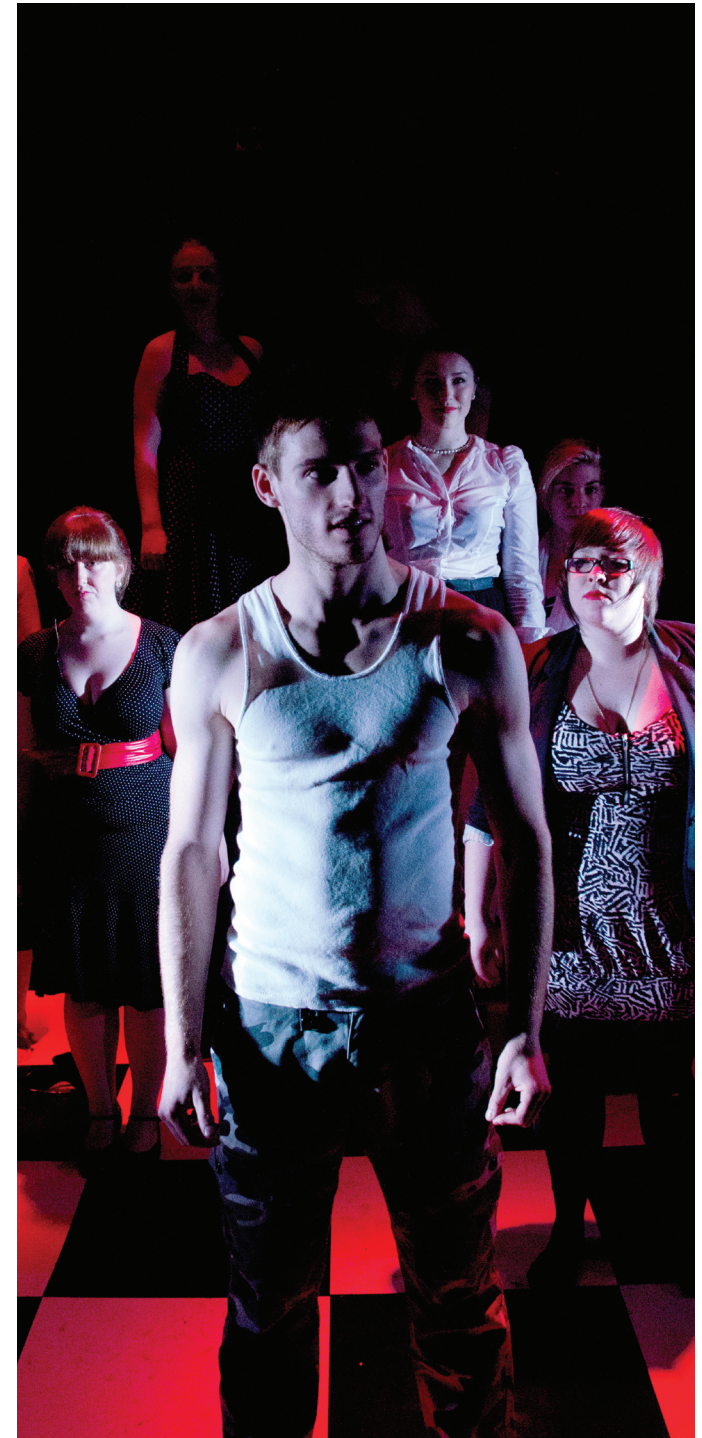
Canberra Youth Theatre is making extraordinary progress. In demanding that stories be heard (even when they are difficult), in refusing to patronize our young people, by elevating our artists and challenging our audiences, we are putting our company on the map and attempting to build a positive culture of theatre as part of the everyday existence

of young people in our country. Australia has a long way to go in embracing the arts as a cultural imperative, but by pushing our artists to extend their practice, demanding they continue to ask questions about the world and their place in it, we will ensure that we continue to inspire audiences to come to the theatre to be challenged, to debate, to respond, to live.

In returning to the question, what is the role of theatre, in relation to young people? – Canberra Youth Theatre's 2011 season, *Thresholds*, has answered the question emphatically. The role of theatre is to embrace the community in an experience of shared storytelling – stories that ask questions of the world around us, which unpack experiences, which at times reconfirm our humanity and at times shock us into action. It is an active experience, designed to engage our audiences in a shared dialogue.

It doesn't always need to be pretty, neither does it always need to be dark, but it should always *move* us.

Karla Conway
Artistic Director



WORKSHOP PROGRAM

HOLIDAY WORKSHOPS

CYT's holiday workshops provide primary aged children with an intensive introduction to or extension in theatre making and performance. Over a week, young actors work with multiple tutors to develop key acting skills in improvisation, character and storytelling, which are the fundamental building blocks of theatre making. They work collaboratively over the week to create an original devised performance that is reflective of their voices and ideas, which culminates in a performance for family and friends. This year, we ran 6 workshops across 3 school holidays and partnered two emerging tutors with professional artists as part of our ongoing artist development pathway.

SEMESTER WORKSHOPS

The Semester Workshop program is the key developmental pathway for young, aspiring actors in the ACT. The program caters for actors aged 7 – 25 years, introducing, developing and extending the performance and theatre making skills through a regular training and rehearsal schedule. The semester program functions importantly to build a positive culture of theatre making and theatre going among young people and their families, in addition to engaging professional artists and ensuring the continued growth of future artists and audiences.

In 2011, CYT offered 27 different workshops, offering a diverse range of styles, forms and interests, as requested by our members. The workshops offered included: Electro Theatre, Theatre of the Absurd, Set & Costume Design Studio, Devised Performance, Performance Poetry, Verbatim Theatre and The Working Actor – an industry audition workshop, teaching audition technique for theatre, film, television, musical theatre and voice-over work.

In early 2011, CYT's website was violated by a hacking scheme, which resulted in the website being down through our busiest enrolment time. This had a highly significant impact on the

enrolments for the year. Other factors such as the introduction of new drama schools in the ACT also had an impact on participation due to increased competition. In response to this, CYT committed significant time to a rebranding, reevaluation and restructure of the workshop program, including building an improved website with online enrolment and bookings capability and increased online security to ensure a bounce back to growth for our 2012 year. On a positive note, despite decreases in classes and participants, CYT was still able to increase its performance program from 23 to 25 performances and its audiences improved by almost 23% over the year.

No. Workshops offered:	26
No. Participants:	239
No. Performances:	25
No. Audience attended:	1569
Tutors/Artists Employed:	14



COMMUNITY ENGAGEMENT PROGRAM

AFTER SCHOOL DRAMA PROGRAM

The CYT After School Drama program forms a critical part of our Community Engagement Program. Throughout the year, CYT provides professional theatre artists and tutors to teach Drama as an extra-curricular option for young people in the primary school, after school care or through the P&C program. This is often the first exposure to theatre for many young primary students and is therefore a critical program, beginning the development of a theatre culture in young people. Young participants engage in theatre making, character development and storytelling through the program and culminate in a performance for family, friends and the whole school community. In 2011, CYT continued its strong relationship with Turner Primary, Lyneham Primary, Aranda Primary and North Ainslie Primary school, offering 12 workshops throughout the year.

Age Groups:	7 – 12 years
No. Workshops offered:	12
No. Participants:	72
No. Performances:	13
No. Audience attended:	576
Tutors/Artists Employed:	7

BY DESIGN

Workshops By-Design is a community engagement program, which creates one-off tailor made theatre workshops for a range of clients within the community. Each with varying foci and outcomes, the Workshops By-Design are individualised for the community group and participants involved. In 2011 CYT conducted workshops for Marist College, the Museum of Australian Democracy, QCC Aged & Disability Services, Radford Kindergarten, Canberra Grammar School and a very special workshop was conducted by Artistic Director, Karla Conway at the 2011 ASSITEJ International Director's Seminar in Cologne, Germany. This workshop was for a group of professional directors from across the globe and was a wonderful opportunity to introduce CYT to the international theatre community.

Age Group:	4 – 40 years
No. Workshops offered:	8
No. Participants:	72
Tutors/Artists Employed:	7

OTHER COMMUNITY PROGRAMS

Continuing our strong partnership with Canberra Milk, CYT's senior actors participated in the 2011 Outside Broadcast program, in association with Snowy Mountain Hydro and Mix 106 FM radio show. The actors engage the primary students in street performance, clowning and balloon sculpture as a way to inspire young people into performance and as a way to give back to Canberra Milk, principle sponsor of the CYT Actors Ensemble.

CYT also collaborated with the Department of Immigration's broadcasting arm – ImmiTV to create a viral narrative commercial around awareness and acceptance of new Refugees in Australia. The CYT actors had the opportunity to travel on location and work with a professional film crew in the creation of the commercial, which was screened on ImmiTV and was so successful, will be screening again in 2012.

<http://www.youtube.com/watch?v=YdRgXJCsY24>

Age Group:	5 – 16 years
No. Programs/Performances:	3
No. Participants:	14
No. Audience attended:	380

PRODUCTION PROGRAM

COCKROACH by Sam Holcroft ***Australian Premiere***

Cockroach is a bold, text-based play written by emerging playwright, Sam Holcroft. The play was chosen as a direct response to the actors' request to take on more challenging material and the desire to learn how to sustain a complex character over a long period of time. CYT presented the Australian Premiere for the 2011 Canberra Festival, directed by Artistic Director, Karla Conway, Emerging Designer, Nevena Mrdjenovic and Emerging Lighting Designer, Samantha Pickering. In Cockroach, a teacher strikes Darwin's theory of evolution straight into the heart of a group of students, trapped in an after school biology detention class - a microcosm of the long and bloody war happening outside the school walls. Dark, uplifting, confronting and stark, the production demanded audience engagement and challenged perceptions about what youth theatre is and should be. Its success and innovation was acknowledged beyond the ACT with invitations to tour to ATYP, Sydney and St. Martins Youth Arts, Melbourne in 2012.

Award Nominations

CAT Awards – Best Director (Karla Conway)

CAT Awards – Best Youth Actor in a Featured Role
(Ethan Gibson)

CAT Awards – Best Youth Actress in a Featured Role
(Olivia Hewson)

Award Winner

CAT Awards – Best Youth Actress in a Featured Role
(Olivia Hewson)

Emerging Artists

Casey Elder, Olivia Hewson, Laura Pearce, Morgan Thomas, Humphrey Goldstein, Ethan Gibson, Samantha Pickering, Michael Foley, Gemma Baker, Molly Caddy, Nevena Mrdjenovic, Megan Bockwinkel

Creative Team

Director	Karla Conway
Production Manager	Alister Emerson
Emerging Designer	Nevena Mrdjenovic
Emerging Lighting Design	Samantha Pickering
Emerging Head Technician	Michael Foley
Emerging Stage Manager	Gemma Baker

Age Group:	16 – 25 years
No. Participants :	12
No. Performances:	6
No. Audience attended:	276
No. Emerging Artists	12



THATS NOT JUNK! By Nikki Slade-Robinson
Australian Premiere

In 2011, CYT reintroduced the Junior Production, to provide opportunities for promising young artists to extend their performance skills in a challenging new adaptation of a story book to performance. The main message of the story in *Thats Not Junk!* was about the prevention of waste by recognising the creative possibilities of recycling. With this environmental message in mind, our goal was to create a 100% recycled, dynamic promenade production through the grounds of Floriade! The actors were taken through a creative development, auditions and an active devising process in the creation of the show, which gave them great ownership and a comprehensive process, learning how to create a production for public viewing. At the final performance, CYT very proudly welcomed the author of "Thats Not Junk!", Nikki Slade-Robinson and her family, who had flown from New Zealand to see the performance! Over the two weekends, we were lucky to enjoy great weather as audiences joined the neighbourhood journey through the park, toward the simmery-summery, jinkery-junkery treehouse masterpiece, amid the beautiful, environmental surrounds of Floriade 2011.

Creative Team

Director	barb barnett
Emerging Set Design	Ara Steel
Emerging Costume Design	Megan Bockwinkel
Production Manager	Alister Emerson

Young Artists

Olivia McCarrow Benson, Sofie McClure, Anneliese Cox, Anna Lisacek, Jack Corrigan, Ella Perry-Cain, Jack Morton, Gabrielle Emerson, Sophie Monk, Hypatia Bruhn-Strain, James Stafford Caffery, Gabi Wright, Jorga McKenzie NanDijk

Age Group:	7 – 12 years
No. Participants :	12
No. Performances:	4
No. Audience attended:	268
No. Emerging Artists:	2

HIJINX

This year hiJinx was developed as part of a new Youth Arts Festival called, *A Fair With Art*, that was created at Gorman House Arts Centre to celebrate Youth Week 2011. *A Fair With Art* included original works by young people from *QL2 Dance Company*, a Zine Fair from the *ACT Writers Centre* in collaboration with young people at the Contemporary Art Space and hiJinx, a cross art form performance event from our artists at CYT. The hiJinx committee was formed by emerging producers, designers and stage managers and they were responsible for the audition, rehearsals, production management and general audience wrangling from day one. hiJinx was an impressive showcase of emerging talents, ranging from sketches by emerging writers, solo musicians, stand up comedy, puppetry, improvisation, theatresports showdown to a live painting happening onstage through the whole event. There were 3 performances through the day culminating in over 200 audience members sharing in CYT's celebration of youth with the emerging artists at Gorman House Arts Centre

Age Group:	10 – 24 years
No. Participants :	52
No. Performances:	3
No. Audience attended:	380
No. Emerging Producers:	5



ARTISTS UNITE – A SEASON OF 4 SHORT PLAYS
Australian Premieres

ARTISTS UNITE is a collection of four short plays by emerging playwrights, directed by emerging directors and designed by emerging set, costume, lighting and sound designers. Each play had its own creative team, mentored by professionals in their field. The 4 original plays were written during the 2010 Writers Unite program and 3 works were selected for Artists Unite. This gave the playwrights 10 months working with a dramaturg to develop and refine their play for production at the end of 2011. In mid 2011, we discovered a group of very young, but highly capable writers and a director, so we added the fourth play to the program – a junior show. The four original plays were The Last Dragon's Tooth, written by sisters Loren and Gabrielle Emerson (10yrs & 12yrs respectively). Silver Gelatin by Camilla Sheather-Neumann, Frogs Body by Olivia Hewson and Circestra by Farnoush Parsiavashi, to round out an evening of theatrical ingenuity and surprise! For CYT, Artists Unite redefined the notion of an emerging artist, from a construct characterized by age, to one of readiness, regardless of age, and we were excited to welcome some new emerging artists to the company.

Award Nominations

- Express Media Awards (Melbourne) –
 Best New Work with Young People (ACT)
- CAT Awards – Best Youth Actress in a Leading Role
 (Gabriela Falzon)
- CAT Awards – Patricia Kelson Encouragement Award
 (Loren & Gabrielle Emerson)

Age Group:	7 – 26 years
No. Participants :	17
No. Performances:	6
No. Audience attended:	319
No. Emerging Artists:	24

Creative Teams
THE LAST DRAGON'S TOOTH
 Emerging Playwrights

Emerging Director
 Emerging Costume Design

Emerging Lighting Design
 Set Design

FROGS BODY
 Emerging Playwright
 Emerging Director
 Emerging Designer
 Emerging Lighting Design
 Emerging Composer
 Emerging Actors

SILVER GELATIN
 Emerging Playwright

Emerging Director
 Emerging Designer
 Emerging Lighting Design
 Emerging Sound Design
 Emerging Actors

CIRCESTRA
 Emerging Playwright
 Emerging Director
 Emerging Designer
 Emerging Lighting Design
 Emerging Actors

Loren & Gabrielle Emerson
 James Ewens
 Camilla Sheather-Neumann
 Michael Foley
 Alister Emerson

Olivia Hewson
 Braiden Dunn
 Kaitlin Emmanuel
 Samantha Pickering
 James Court
 Brendan Kelly, Gabriela Falzon, Tess Sterland

Camilla Sheather-Neumann
 Samuel Moynihan
 Megan Bockwinkel
 Samantha Pickering
 Joshua Sellick
 Kayla Ciceran,
 Olivia Hewson

Farnoush Parsiavashi
 Casey Elder
 Ara Steel
 Michael Foley
 Hannah Baker, Ethan Gibson, Callum McCrow,
 Jeremy Spencer-Broom



EMERGING ARTISTS PROGRAMS

OPEN HOUSE: ARTISTS RESIDENCY

The Open House Program provides an ACT and a non-ACT resident with a two-week full time, paid residency at CYT with uninterrupted access to the C-Block Theatre, a mentor specialising in their area of interest (accessible anywhere in Australia), creative, technical and administrative support from CYT and a public showing of their work-in-progress, with an audience Q&A and feedback session. This allows the artist to fully immerse themselves in the creative development of their work without the distractions of daily life, with specialised support to assist them in their craft and is designed to provide a supported pathway of development for the next generation of theatre makers and artists.

This year saw the development of 2 innovative and exciting new works by ACT installation artist, Chris Brain and Newcastle playwright, Penelope Kentish. *Night Terrors* was an immersive performance installation exploring the audience's fears as they journeyed tentatively through the nightmarish scenes in C-Block Theatre. Penelope's new work, *I Might Just Take You On The Astro turf*, explored a new medium of audio theatre, where the audience become the actors in the piece and are instructed in the performance through stage directions and dialogue directed by ear pieces. *Astro turf* has been taken on for further development by Big One Little One theatre collective, based in Newcastle, Melbourne and Adelaide.

Age Group:	18 – 25 years
No. Participants :	12
No. Performances:	2
No. Audience attended:	49
No. Emerging Artists:	2
No. Mentors Employed:	3

CHRYSALIS: MENTORING & SCHOLARSHIP PROGRAM

The Chrysalis Mentoring program is designed to offer individualised mentoring and support for artists who are seeking one-on-one development in their discipline of choice. CYT is committed to providing professional pathways for emerging artists through formal mentoring, work experience, secondments and through the supported development of their own projects. By working alongside professional artists, they work with, learn from, collaborate and contribute to the artistic decision making and shaping of new arts works for the ACT.

Recipients of the 2011 David Branson Memorial Performance Scholarships were Dylan Van Den Berg and Georgia Ginnivan; and the Jan Wawrzynczak Memorial Technical Scholarship went to emerging lighting designer, Samantha Pickering. In addition to our award winners, CYT supported a total of 41 emerging artists including: 8 Actors; 6 Playwrights; 5 Directors; 5 Set Designers; 4 Costume Designers; 2 Lighting Designers; 1 Sound Designer; 1 Composer; 3 Stage Managers; 1 Performance Photographer and 5 Producers. CYT also hosted 2 young people through our structured work experience program. Special thanks to all the mentors who so generously gave of their time and expertise throughout the year.

Age Group:	10 – 25 years
No. Emerging Artists:	41
No. Mentors Employed:	10

THE SEED: STAGED READINGS

The Seed: Staged Reading Program is designed to assist emerging playwrights from within and beyond the ACT, by presenting a minimalist moved read with actors and audience. The staged readings provide minimal production support in the form of a designed environment; simple lighting and sound to assist in the creation of the world for the audience. The focus of The Seed is on hearing the writers words aloud and then engaging in a Q&A or discussion with the audience for feedback to take into the next draft.

To align with the intensive development of the new plays for Artists Unite, this year, The Seed: Staged Reading program looked internally for its new works, presenting 2 staged readings for public showing and incorporating the contribution of the audience heavily in the development process for the two writers. ACT writer, Camilla Sheather-Neumann (Silver Gelatin) and Sydney-based writer, Farnoush Parsiavashi (Circestra) made major progress in identifying the elements which needed improvement as a result of their staged readings, with both plays ending with full productions in Artists Unite.

Age Group:	18 – 25 years
No. Participants :	9
No. Performances:	2
No. Audience attended:	22
No. Emerging Artists:	5
No. Mentors Employed:	2

CYT ACTORS ENSEMBLE 2011

In 2011, CYT held auditions for aspiring actors to join the Senior Actors Ensemble – a year long commitment for actors seeking advanced performance training in the areas of voice, movement, acting technique, performance practice and theatre making. These actors have all finished college and are seeking a program that will provide the scaffolding needed to make a successful transition into further tertiary training or directly into the industry itself and is therefore a key pathway for emerging artists.

Throughout the year, actors trained weekly in voice with Craig Higgs, movement with Barb Barnett and acting technique/performance practice with Artistic Director, Karla Conway.

They started the year with some intensive improvisation training, building to a live theatre-sports show as part of the GHAC A Fair With Art Festival during National Youth Week. Collecting suggestions, boos and cheers from the audience, the Ensemble were thrown into the deep end and survived the thronging audience with style! Moving into intensive movement training, the Ensemble were challenged to devise a group movement piece of 25 minutes, entitled *To Thine Own Self Be True*. For many of the Ensemble, this was their first exposure to stage movement as a performance genre itself and they collectively created a beautiful piece, presented at the Ensemble showcase, alongside the Teen Ensemble's adaptation of Paul Brown's *Aftershocks*.

In the second half of the year, the Ensemble worked intensively honing their acting technique, exploring methods in text, dramaturgy and character exploration through active analysis, Pina Bausch's work in grid and gesture, Bogart's Viewpoints and Composition through some of the most exciting contemporary playwriting coming out of Australia, the US and Europe.

In September, the Ensemble welcomed internationally acclaimed, award winning Australian playwright, Angela Betzien (*The Dark*

Room, Hoods, War Crimes), who flew to Canberra to work on an intensive creative development of *Wickfield Wonderland*, a new commission by CYT. Working full time for a week alongside the creative team (Director Karla Conway, Designer Hanna Sandgren and Writer Angela Betzien), the actors unpacked the characters, plot lines and themes from the first draft in an intensive creative development which resulted in significant changes to the idea and giving it a new shape going into the second draft. It was a rare and exciting opportunity to work with a writer in the room, gaining great experience and being significant contributors to a new Australian Play.

Other performances through the year included *TriviArts* and the Canberra Milk Outside Broadcasts for Mix 106 FM.

The final project for the year was the Ensemble production – Mark Ravenhill's contemporary one-act: *Women of Troy*. The play presented many challenges for the actors, being that it had no assigned characters and very little action. This provided an extraordinary opportunity to put all their skills to practice, having to mine the text for clues to context, build characters based on those clues and assign the dialogue in the text across the characters, before they could even start giving it physical shape. The actors dug beneath the sentimental victimhood of the surface in the text to reveal a biting, satirical and sickening exploration of western societal attitudes as "the good people" in the contemporary age of fear. What resulted was a hysterical black comedy, showcasing 8 extraordinary emerging talents in a late night and naughty production, following each performance of *Artists Unite*. The show had a highly successful season with many audience members coming back multiple nights for another go!

The CYT Actors Ensemble fulfilled its mission of providing scaffolded training and opportunities to assist emerging artists to transition into tertiary training or into the industry itself. At the end of 2011, Tess Sterland moved to UNSW to study a major in Theatre, Linley Jenkins joined a Theatre-in-Education troupe

and is touring around Australia for 10 months. Olivia Hewson and Casey Elder have been cast in the production of *COCKROACH*, which will be touring to Sydney and Melbourne in March 2012. Georgia Ginnivan has gone on university exchange, studying in New York, Mia Carr has been cast as Captain Starlight at Canberra Hospital, she will also be tutoring young actors aged 7 – 12yrs and Dylan Van Den Berg is studying a Drama Major at ANU and recently returned from Fiji, where he was teaching improvisation to young Fijian children.

This is an extraordinary result for the Senior Actors Ensemble, proving the ongoing importance of CYT's place in the ACT landscape as the premiere home for the development of young and emerging theatre artists.

Age Group:	18 – 25 years
No. Participants :	8
No. Performances:	9
No. Audience attended:	601
No. Tutors/Artists Employed:	5



GENERAL MANAGER'S REPORT

2011 saw Canberra Youth Theatre navigate a series of challenges coming out on top with a strong footing and a clear direction that will see it successfully enrich the lives of young people in the ACT for many years to come. Faced with staff changes and a decline in workshop participation our Artistic Director, Karla Conway, has forged ahead with a strong vision for the creative output of the company, a vision that has solidified the CYT brand in the local and national cultural landscape and will see the organisation move from strength to strength in the future.

Membership and Participation

Troubled with website difficulties at the start of the year and increased competition in the marketplace, CYT's workshop program struggled to achieve adequate numbers for many classes with this decline, unfortunately continuing in to the second half of the year.

Semester 1 2011 Workshops

Total Workshops	11 (12 offered)
Total Participants	102
% Capacity	63%

Semester 2 2011 Workshops

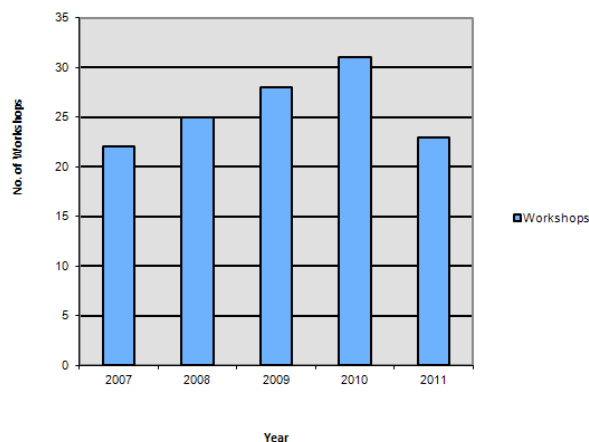
Total Workshops	10 (14 offered)
Total Participants	84
% Capacity	43%

Holiday Workshops (participants)

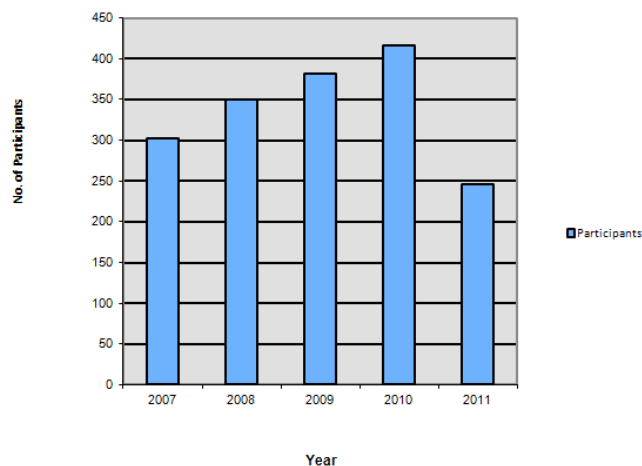
Autumn	15
Winter	10
Spring	26
Total	51
% Capacity	53%

The decline in participation enforced a re-evaluation of the foundations of the workshop program and it's marketing, resulting in a refreshed approach for the 2012 program with preliminary numbers appearing confident.

Workshop Totals by Year



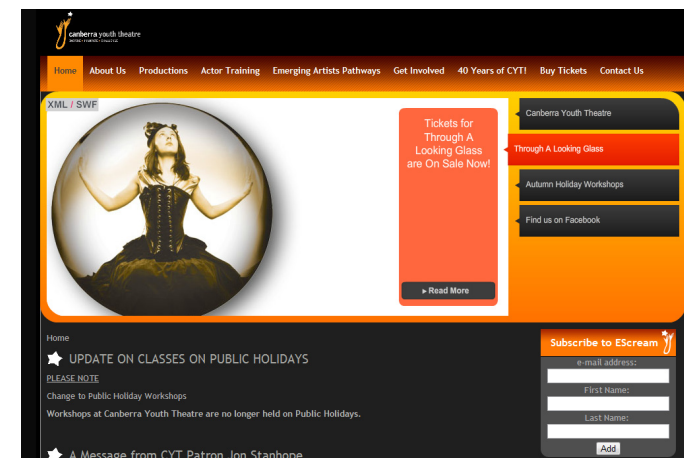
Total Participation



Marketing

With the decrease in workshop participation and a determined Artistic vision being developed came the need to re-evaluate the branding and marketing collateral exported by the organisation. Of key consideration was the need to correctly position CYT in the marketplace as a leading provider of theatre with and for young people, stepping up and away from the image of 'drama classes for kids' which previous branding had muddled.

Conscious of the need to maintain brand awareness within the community, 2011 saw the images and marketing collateral created by the organisation shifting focus from multi-layered, scrap-book themed imagery to a clearer, simple aesthetic beginning to target teen audiences and those committed to solid performance/production training. Simple yet effective changes began to be introduced across the board commencing with a revamp of the CYT website, www.cytc.net in June.



www.cytc.net screenshot.

The new look website featured clean, uncluttered lines, bold orange/black colour scheme, animated slideshow and social media integration and conveyed a clear professional outlook. In addition there was a shift to online enrolments utilising the trybooking.com event management system and re-imagining of

the company's email marketing with an update to the Mailchimp system, a robust and, more importantly free email marketing tool.

As the year progressed the cleaner brand began to infiltrate the general marketing collateral, including programs and brochures, and it was evident that the logo needed to represent the new image. After many discussions simple changes were incorporated in to the current logo offering a cleaner product for branding purposes. The changes can be seen here.



Previous CYT Logo



Current CYT Logo

The need to capitalise on free and available marketing tools continued with the update of our Facebook presence to a standard business page allowing clear analysis of our online reach and simpler contact with our fans (currently numbering 453).

All in all the challenges presented in 2011 have forged a tighter focus and stronger awareness of the CYT brand in the marketplace and, as mentioned previously, all evidence points to a stronger year in 2012.

Funding

2011 saw CYT successfully complete triennial funding from artsACT and the Australia Council for the Arts with artsACT final instalments of \$214,000 (ex. GST) and Australia Council funding of \$60,902 (ex. GST) forming the majority of operating capital for the organisation. Acquittals are currently being submitted for both programs but it is more exciting to note that once again CYT has achieved funding success from both bodies with artsACT promising a total of \$1,096,750 (ex. GST) over the next five years and the Australia Council funding a further \$62, 000 p.a. (ex. GST) for the next three years.

This is an acknowledgement of the work that is happening here at Canberra Youth Theatre and ensures a sense of financial security for the next stage of CYT's development.

Finance

A tumultuous year left the organisation in a deficit of approx. \$38,000, resultant in access of financial reserves to accommodate reduced income. It is important to note that Core staff ensured annual budgets were achieved in terms of expenses (total annual expenditure was budgeted at \$422,084, actual expenditure equated to \$421, 397) but income was originally estimated to be \$422, 718 resulting in the associated shortfall.

This loss can be attributed to several key factors, primarily; the decline in workshop participants, lack of philanthropic support and development and the underdevelopment of the potentially lucrative byDesign program – all issues related to excessive workloads for core staff and the turnover of General Manager's mid year. This issue needs to be rectified in the New Year to ensure continued growth and financial stability for the organisation.

Staffing/Artists

The challenge of consistent staffing for a small arts organisation once again faced the company in 2011 with General Manager K-M Gronow resigning from her position to take up an opportunity to work with Cirque Du Soleil. With K-M's departure in early March and the subsequent delays in advertising and appointing a new G.M. resulted in several months sans-General Manager until Craig Higgs stepped in to the position in May.

However, 2011 saw CYT continue to be one of the leading employers of arts based practitioners in the ACT, working on a variety of creative projects and workshop programs.

2011 Core Staff

Karla Conway	Artistic Director
Alister Emerson	Production/Technical Manager
Craig Higgs	General Manager

Casual Staff

Chris Brain	Casual Technical Support
Michael Foley	Casual Technical Support
Dylan Van Den Berg	Casual Cleaning
Gillian Langford	Casual Cleaning
Lesley Hyndal	Bookkeeper

Employed Artists/Tutors

barb barnett	Amelia Carr
Catherine Jean-Krista	Glenn Veitch
Cathy Hagarty	Robin Davidson
Cathy Petöcz	Ruth Pieloor
Liliana Bogatko	Andrea Close
Imogen Keen	Felix Schwartz
Bernie Tan	K-M Gronow
Alister Emerson	Craig Higgs
Karla Conway	Angela Betzien
Hanna Sandgren	Andrew Parsons
'pling	Louise Morris

Emerging Artists

Nevena Mrdjenovic	Samantha Pickering
Michael Foley	Gemma Baker
Ara Steel	Megan Bockwinkel
Loren Emerson	Gabrielle Emerson
James Ewens	Olivia Hewson
Georgia Ginnivan	Linley Jenkins
Kaitlin Emanuel	Braiden Dunn
James Court	Brendan Kelly
Gabriela Falzon	Tess Sterland
Samuel Moynihan	Joshua Sellick
Kayla Ciceran	Farnoush Parsiavashi
Casey Elder	Hannah Baker
Ethan Gibson	Jeremy Spencer-Broom
Callum McCrow	Molly Caddy
Chris Brain	Penelope Kentish
Gillian Langford	Mia Carr
Dylan Van Den Berg	Alice Worley
Amber Spooner	Camilla Sheather-Neumann
Morgan Little	Clare Newham
Penelope Vaile	

Partnerships

Canberra Youth Theatre successfully maintained long held relationships with our key funding bodies and sponsors. New creative partnerships were formed by the company, which saw CYT's reach spread to new areas and organizations in the community.

Canberra Youth Theatre would like to gratefully acknowledge all our partners for 2011:

artsACT	Australia Council for the Arts
Canberra Milk	Rock Development
ActewAGL	Youth Coalition
Canberra Festival	QL2 Dance Company
Floriade 2011	Belconnen Arts Centre
Tiny's Green Shed	Canberra Grammar School
PCYC	'pling
Design Edge	Queanbeyan City Council
YPAA	ASSITEJ International
ImmiTV	Gorman House Arts Centre
MoAD	Radford College
Marist College	ACT Health Promotions

All in all, 2011 was a year of change for Canberra Youth Theatre; amidst challenges it was a change for the better. As the organisation moves in to it's 40th anniversary it does so in a strengthened position that will ensure a confident future as one of the nation's leading youth arts organisations.

Craig Higgs
General Manager
Canberra Youth Theatre

C Block Theatre

CYT's C Block Theatre continued it's reputation as an affordable, quality theatre space utilised by a diverse group of artists throughout 2011. As CYT's program continues to expand it's own use of the space forms the majority of the yearly usage with sporadic moments for outside hires to engage with the facility. 2011 saw, Little Dove Theatre Art, Playback Theatre and Ausdance once again call the theatre home for short spurts of creativity with the space rarely seeing downtime as CYT's own workshop, production and performance program eating up every spare minute available, at times juggling programs to accommodate.

GOVERNANCE STATEMENT

The CYT Management Committee is responsible for the positive, responsible and continuous good governance of all aspects of the company including legal and financial accountability, strategic vision and planning, fundraising, advocacy and staff appointments and supervision.

The membership of the Management Committee reflects the Company's continuing belief in having a governing group that blends experience, vision and practicality. Members of the Management Committee are arts and cultural sector professionals, sales, marketing, legal and financial career professionals.

The skill set provided by the Management Committee include financial management, strategic and business planning, arts management, government and community relations, teaching, theatre practice, legal and contract expertise, marketing and communication, fundraising and event management.

The Management Committee aims to work co-operatively and efficiently. One of the ways we do this is through sub-committees (HR, Finance & Governance, Risk Management), which report on a monthly basis to the whole Management Committee.

List of 2011 CYT Management Committee

*President & Public Officer
(June 2011)*

Mike Hennessey

Joined: 2008
Skills/Experience: ICT, Business Systems, Sales, Product Marketing, HR Management

Vice President

Paul Stapleton

Joined: 2009
Skills/Experience: Governance, Financial Management, Human Resources, Business Management

Secretary

Catherine Prosser

Joined: 2009
Skills/Experience: Technical, Policy Development, Project Management, Risk Management

Treasurer

Nick Stannard

Joined: 2010
Skills/Experience: Financial Management; Financial Planning; ICT & Business Systems

Member

Gill Hugonnet

Joined: 2009
Skills/Experience: Theatre Sector, Program Management; Arts Advocacy, Technical, Human Resources

Member / President & Public Officer (July 11 -)

Mark Popplewell

Joined: 2010
Skills/Experience: Lawyer, Compliance, Governance, Contract Management

CONFLICTS OF INTEREST

Nick Stannard (Treasurer) is the partner of Artistic Director (Karla Conway).

This conflict of interest is noted and minuted in the Management Committee meeting minutes.

Nick has no involvement with the HR Sub Committee and is excluded from input or vote regarding terms of employment, performance management or setting remuneration for the Artistic Director.

2011 CYT Management Committee:

*President & Public Officer (Outgoing) – Mike Hennessey –
Joined 2008 – June 2011*

Mike has over twenty years experience working with Government and industry to define business and operational requirements, benefits and outcomes. He brings to CYT a broad range of sales, marketing and relationship management skills having negotiated and sold many IT & Communications engagements ranging from executive Strategic Planning consultancies, complex Systems Integration contracts, to major Data Centre infrastructure projects. Mike commenced his ICT career with IBM in 1989, and has progressed through Procurement, Product Marketing, Sales and Sales Management positions with companies including Aspect Computing, CA and IBM.

*Member / President (Incoming) July 2011 – Mark Popplewell –
Joined 2010*

Mark has worked for 4 years as an ACT solicitor with a practice focussing on commercial/administrative litigation, drafting and advice but extending also to criminal and family law. Mark currently works for O'Connor Harris Barristers and Solicitors. Prior to commencing work as a solicitor, Mark was employed as policy adviser to a Member of the Legislative Assembly for the ACT. Mark has a keen interest in opera/musical theatre and regularly sings with the Canberra Opera Chorus supporting the Melbourne Opera Co. in its Canberra performances.

Vice President – Paul Stapleton – Joined 2009

Paul is a Graduate of the Australian Institute of Company Directors. He brings to the CYT a diverse range of experience developed during a 30 year career as an engineer and manager in commercial, research and government enterprises. Building on a strong engineering background, he has developed a sound understanding of a range of issues including business planning & financing, contracting, project management, corporate structures & governance and contract & commercial law. His current role is as Business Development Manager with large national IT research and development institute where he manages the commercialization of technology based research and the development and delivery of a range of international consulting projects.

Treasurer – Nick Stannard – Joined 2010

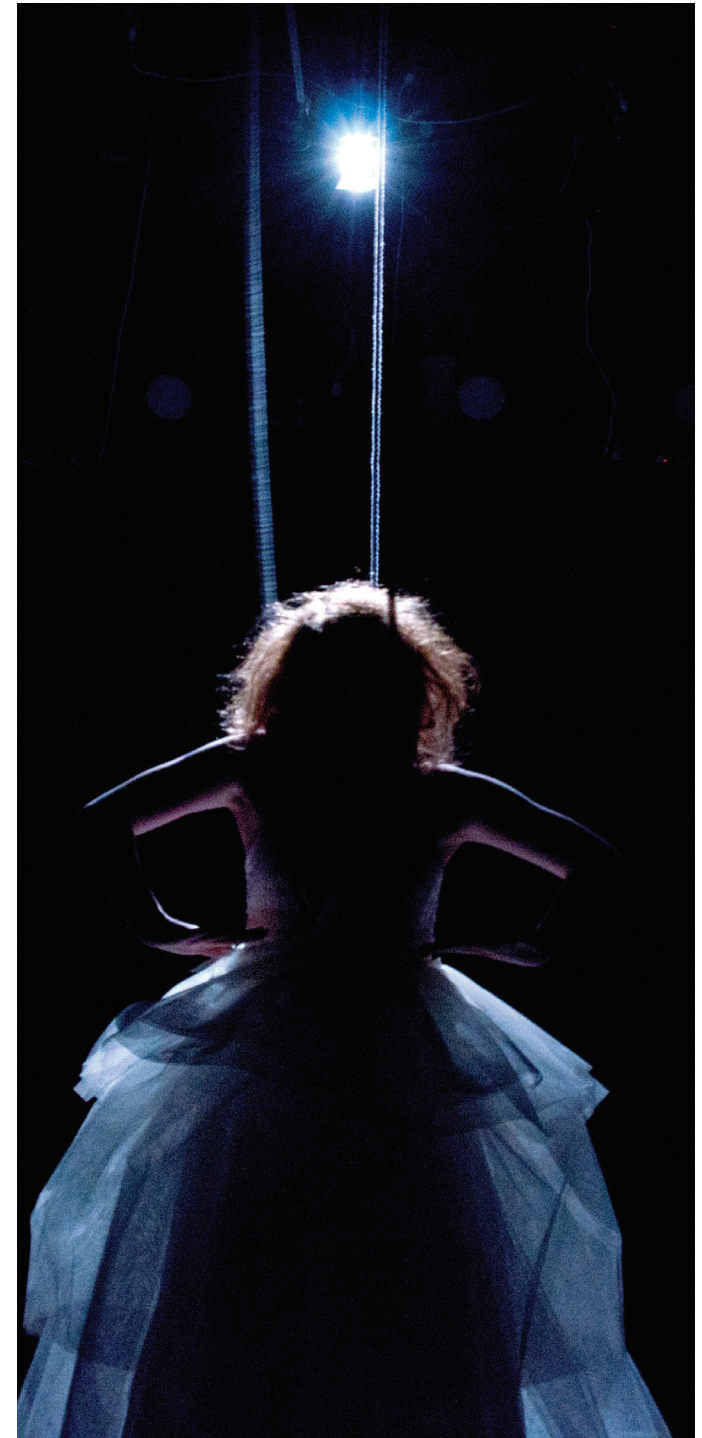
Nick is currently employed as the Head of Advice at an Australian financial planning group. Working in the broader financial planning industry for over 10 years, Nick has extensive experience in financial management, the provision of complex technical/investment advice and project development through previous roles as a Financial Advisor, Planning Analyst, Estate Planner and Project Manager. He currently holds a Bachelor of Business in Economics and an Advanced Diploma in Financial Services from Kaplan Professional. In his spare time, Nick has been heavily involved in theatre over the last 5 years, primarily as the financial manager of a small, independent theatre company and in set construction/backstage for a wide variety of productions. Beyond his management committee duties, Nick is an active member of the CYT technical team, providing valuable support during all major productions.

Secretary – Catherine Prosser – Joined 2009

Catherine Prosser is a former stage and production manager for theatre with additional experience in designing & making props, costumes and puppets, festival and event management and venue operation. A graduate of the Victorian College of the Arts, Catherine began developing software solutions for the professional theatre industry in 2006, and will launch her first product 'StageBitz™', a professional props management tool, in 2011. In-between product development and professional practice, Catherine has also served on a number of panels and boards, including four years on the ABC Advisory Panel, as a board member of The Street Theatre and a peer on the assessment panels for artsACT's Theatre & Dance and Film & TV funds as well as the ACT Festival Fund. She has been a member of the Canberra Youth Theatre Management Committee since 2009.

Member – Gill Hugonnet – Joined 2009

Since 2007 Gill Hugonnet has been the Programming Manager of Canberra Theatre Centre, developing, programming and implementing its yearly Subscription season, Children's presentations and Music at Midday, prior to this she worked as the Centre's Venue Booking Co-ordinator. Gill graduated from NIDA's Technical Production course in 1992 and since that time has gained 19 years experience working in the performing arts. Gill has worked as a production manager, stage manager and a producer for various independent companies including Pork Chops Productions, The Burning House Company and Bell Shakespeare. In 1999 Gill worked as the Marketing Coordinator and then Marketing Manager for Glen Street Theatre before moving interstate where she became the fundraising and marketing coordinator for Melbourne Theatre Company, before moving to Canberra.



TREASURER'S REPORT

It is with pleasure that I present the Canberra Youth Theatre (CYT) financial statements for the period of 1st January 2011 to 31st December 2011.

2011 was definitely a tale of two halves. During the enrolment period before the start of semester one, CYT unfortunately fell victim to internet hackers, who infiltrated and crippled our entire website and online booking system. It took our web hosting company a full three weeks to restore control of the site to CYT, reconstruct effective security measures and get the system running at full capacity again. Disastrously for CYT, many parents who ordinarily rely on the website for workshop details and dates found nothing but a blank page and as a result, enrolment numbers for semester one suffered significant falls.

However, in light of this previously unknown vulnerability, General Manager, Craig Higgs, took the initiative and embarked on a major overhaul of the website and booking system. The result is a much more vibrant and interactive web portal, combined with an automated workshop enrolment system that has drastically increased office productivity.

With the new systems in place, the second half of the year saw increased enrolments, back toward anticipated levels, and a return to participant growth. Additionally, through the efforts of Artistic Director, Karla Conway, major grants were secured through artsACT (5 year funding) and the Australia Council for the Arts (3 year funding) totalling \$1.29M. This significant funding guarantees the bright future of Canberra Youth Theatre through what appears to be an uncertain period of government funding cutbacks and forced arts organisation consolidation.

2011 also saw many of our sponsors tighten the purse strings, with philanthropic contributions down by \$8,000 over the previous year and CYT missing out on a ACT Health Promotions grant.

Upon realising income was tracking below anticipated targets by Q2, CYT staff took appropriate expenditure control measures and managed to offset some, but not all of the income shortfall

with reduced spending. The largely fixed cost nature of CYT's operational budget restricted a widespread reduction in expenses, however, the staff were still able to cut outgoings by 6.55% over the previous year. While their prudence is to be highly commended, these reductions were unable to fully offset the 12.72% fall in income, when compared to 2010. Therefore, the final figures for 2011 saw a net deficit of \$38,808. It is important to note that this deficit was funded from the healthy CYT reserve, which is maintained for such circumstances.

CYT staff should be applauded for facing disappointing earnings prospects with a positive attitude and importantly, seeing an opportunity to improve efficiency and adapt in a time of adversity. As a result, 2012 is now tracking to yield a year of heavily increased participant numbers, a streamlined business and a return to surplus.

As always, CYT extends it's sincere appreciation to our major government funding providers, artsACT and the Australia Council for the Arts, our private sponsors Rock Development, ActewAGL and Canberra Milk, and all CYT staff, tutors, volunteers and Board members. Your commitment to such a longstanding Canberra arts organisation, now entering it's 40th year in 2012, continues to provide a beacon of excellence for our young theatremakers of tomorrow.

Nick Stannard
Treasurer

Canberra Youth Theatre

CANBERRA YOUTH THEATRE
COMPANY INCORPORATED

*Financial Statements
For The Year Ended 31 December 2011*

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:

Mark Popplewell	<i>President/ Public Officer</i>
Nick Stannard	<i>Treasurer</i>
Catherine Prosser	<i>Secretary</i>
Michael Arblaster	<i>Committee Member</i>
Gill Hugonnet	<i>Committee Member</i>
Paul Stapleton	<i>Committee Member</i>

- (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 2011 was:

	Year Ended 31-Dec-11	Year Ended 31-Dec-10
Net Surplus/(deficit)	\$ (38,808)	\$ (12,600)

- (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 2011, and the results of its operations and cash flows for the year ended on that date.

Dated this 13th day of April 2012



Committee Member



Committee Member

NICHOLAS PAUL STANNARD

Name

Catherine Prosser

Name

**CANBERRA YOUTH THEATRE COMPANY
INCORPORATED**

**INCOME STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2011**

2010 \$	INCOME	2011 \$
11,007	Audience Sales	9,570
93,298	Fees & Services	68,560
24,722	Consultancies & Commissions	11,344
419	Merchandising & Retail	540
3,189	Resources Income	1,141
9,742	Sponsorship & Philanthropic Grants	1,940
63,750	- Australia Council	60,902
209,000	- ArtsACT	214,000
10,000	- ACT Health Promotions	-
900	- GHAC Arts Scholarships Funding	818
	- Other grants	6,250
12,325	Other Income & Interest	7,524
438,352	Total Income	382,589
	EXPENDITURE	
9,066	Bookkeeping & Audit	8,798
8,048	Communications	5,590
17,345	Depreciation	14,473
312,839	Employment/ Contractor & On Costs	283,183
4,112	Financial/Banking Fees	1,755
11,678	Rent and Running Costs	10,715
6,893	Insurances	7,245
15,750	Marketing Promo Documentation	20,452
8,273	Office Consumables/ Resources	3,373
54,579	Production/Exhibition/Touring	64,958
2,370	Sundry Expenses & Travel	855
450,952	Total Expenditure	421,397
(12,600)	Net Surplus/(Deficit) for Year	(38,808)

THE ACCOMPANYING NOTES FORM PART OF THESE FINANCIAL STATEMENTS

**CANBERRA YOUTH THEATRE COMPANY
INCORPORATED**

**BALANCE SHEET
AS AT 31 DECEMBER 2011**

2010 \$	ASSETS	2011 \$
	Current Assets	
55,322	Cash at Bank	159,636
102,981	Term Deposit	-
451	Petty Cash	273
3,495	Sundry Debtors	1,780
8,010	Accrued Income/Prepayments	4,636
170,260	Total Current Assets	166,325
	Non - Current Assets	
22,062	Office Equipment at cost	22,062
(6,015)	Less Provisions for Depreciation	(10,829)
56,139	Theatre Equipment at cost	56,139
(17,505)	Less Provisions for Depreciation	(27,164)
54,681		40,209
224,941	Total Assets	206,534
	LIABILITIES	
13,856	Sundry Creditors	26,115
4,627	Provision for Annual Leave	18,095
3,126	Provision for Long Service Leave	4,050
15,000	Grants in Advance	8,750
36,609	Total Liabilities	57,010
188,332	Net assets	149,524
	Represented By:	
252,433	Members Funds at Beginning of Year	188,332
(12,600)	Add Surplus (Deficit) for the Year	(38,808)
(51,501)	Prior Year Adjustment	-
188,332	Members Funds at End of Year	149,524

THE ACCOMPANYING NOTES FORM PART OF THESE FINANCIAL STATEMENTS

CANBERRA YOUTH THEATRE COMPANY
INCORPORATED

STATEMENT OF CASHFLOWS
FOR THE YEAR ENDED 31 DECEMBER 2011

CANBERRA YOUTH THEATRE COMPANY
INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2011

2010		2011
\$		\$
	CASH FLOW FROM OPERATIONS	
438,027	Receipts from Members & Contributors	375,428
9,572	Interest Received	7,161
(436,630)	Payments to Suppliers	(381,435)
10,969	Net Cash Flows from Operations	1,154
	CASH FLOW FROM INVESTMENTS	
(30,957)	Purchase of assets	-
(30,957)	Net Cash Flows from Investments	-
(19,988)	Net Total Cash Flows	1,154
178,743	Add Cash Held at Beginning of Year	158,755
158,755	Cash Held at End of Year	159,909
	Represented By:	
55,322	Cash at Bank	159,636
102,981	Term Deposit	-
451	Petty Cash	273
158,755		159,909
	Reconciliation of Operating Surplus/(Deficit) with Net Cash Flows from Operations Operating Surplus/(Deficit)	
(12,600)		(38,808)
13,841	Depreciation	14,473
(51,502)	Prior Year Adjustment	-
1,160	Decrease/(Increase) in Debtors	1,715
(666)	Decrease/(Increase) in Prepayments/Accrued Income	3,374
48,747	Increase/(Decrease) in Creditors	12,258
12,000	Increase (Decrease) in Grants Received in Advance	(6,250)
	Increase (Decrease) in Provision for:	
(2,847)	- Annual Leave	13,468
2,835	- Long Service Leave	924
10,968	Net Cash Flows from Operations	1,154

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 2011

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 2011

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.

CANBERRA YOUTH THEATRE COMPANY
INCORPORATED

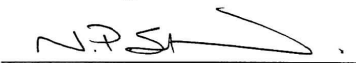
STATEMENT BY MEMBERS OF COMMITTEE

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 2011 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 

Treasurer 

Dated this 13th day of April 2012

HOUSTON & HANNA
CHARTERED ACCOUNTANT

K D Hanna FCA (Principal)

Telephone: (02) 6249 8515
(02) 6248 8175
Facsimile: (02) 6249 6792

GPO Box 810, Canberra ACT 2601
Suite 15, George Turner Offices
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 2011

Scope

I have audited the attached financial statements of the Canberra Youth Theatre Company Incorporated (The Association) for the year ended 31 December 2011. 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.

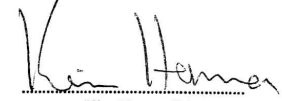
My audit has been conducted in accordance with Australian Auditing Standards to provide reasonable assurance as to whether the financial statements are free of material misstatement. The procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the 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..... 14/4/2012



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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 ongoing support of the following organisations:



