



**2015**  
**CANBERRA YOUTH THEATRE**  
**Annual Report**



**canberra youth theatre**  
INSPIRE • INNOVATE • CHALLENGE



**Board of Governance**

Chair - Nigel Phair  
 Treasurer - Stephen Fischer  
 Member - Nicolle Keyes  
 Member - Ryan Johnston  
 Member - Fiona Hoggart

**Core Staff**

**CEO/Artistic Director**  
 Katie Cawthorne (from January)

**Production and Technical Manager**  
 Johnboy Davidson (to December)

**Business and Development Manager**  
 Alicia Wyatt (from March)

**Workshops Coordinator**  
 Samantha Pickering (to September)  
 Stefanie Lekkass (from September)

**Administration and Marketing Officer**  
 Cassie Hart

**Tutors**

Alison Plevey  
 Anna Johnstone  
 Casey Elder  
 Cassie Hart  
 Caroline O'Brien  
 Cathy Petocz  
 Daniel Streatfield

Errenn Ball  
 Evan Croker  
 Jess Baker  
 Johnboy Davidson  
 Joshua Bell  
 Karen Vickery  
 Karla Conway

Kate Llewellyn  
 Katie Cawthorne  
 Milly Cooper  
 Nick Byrne  
 Nicole Tyndale-Biscoe  
 Ruth Pieloor  
 Shannon Hanrahan

Tamzin Nugent

**ARTISTS AND PRODUCTION CREATIVES**

Alexander Pilicic  
 Alison Plevey

Andrew Eddey  
 Cassie Hart

Casey Elder  
 Cathy Petocz

Christiane Nowak  
 Colman Grehan

Karla Conway  
 Kate Llewellyn

Marianne Mettes  
 Nathalie Morris

Niklas Pajanti  
 Noemie Huttner-Koros

Richard Cotta  
 Samantha Pickering



# Chair's Report

2015 showcased Canberra Youth Theatre's impact on both the theatre community and the greater community. We had more new audience members walk through our doors, provided opportunities for more young artists and technical theatre staff; and we affected more public schools through workshops and expert tuition. The growth of our workshops with two new classes available in the southern region of Canberra, is pleasing and demonstrates a pipeline of artistic talent, which will serve the ACT and the nation well into the future.

Our production season garnered awards and significant critical acclaim.

As Chair, I am most proud that we succeeded in balancing artistic excellence and effective community outreach with strong fiscal management. The year not only finished in surplus but was perhaps our richest yet in artistic partnerships and co-productions. Now in our 45th year, 2015 focused on presenting an engaging, varied and high-quality season of productions, which will always be our core business.

For me, the creative highlight was *Dead Men's Wars*, a joint production with New Zealand's Long Cloud Youth Theatre, featuring a strong ensemble who enhanced, questioned and underscored the importance of the First World War.

This year we welcomed a new patron, Senator Katy Gallagher, who has brought passion and practical support to the organisation. Along with the Board I am proud of the relentless efforts and unflagging leadership of CEO/Artistic Director Katie

Cawthorne, ably assisted by the core administrative staff and excellent tutors.

I want to thank all the people who made this season possible: our renewing and new members, the ACT Government as our key funding body, our donors who continue to be so generous with their support and belief in what we do, and of course our staff, artists, and my fellow Board members.

*Nigel Phair CYT Chair*



# Vision

*To be a nationally recognised leading youth arts company which creates and promotes theatre with young people that is inspirational, enriching, empowering and innovative.*

## STATEMENT

# MISSION

## Statement

*Canberra Youth Theatre (CYT) will achieve its vision by:*

*Creating theatre by, with and for young people which is engaging, collaborative and artistically challenging;*

*Engaging and promoting the voices of young performing artists;*

*Providing a safe creative space that is welcoming, inclusive and open to all members of the community;*

*Promoting excellence in theatre practice by bringing young people together with*

*professional artists to experiment, develop and produce performance; Nurturing the imaginations, confidence, self esteem and creativity of young people;*

*Creating pathways for young people and emerging artists to explore and develop their skills in theatre practice;*

*Providing professional development opportunities for CYT staff and tutors to enhance and expand their craft;*

*Working with existing and new*

*partners to enhance and extend the quality and scope of projects and production;*

*Strengthening existing and building new audiences through participation and attendance at quality theatrical experiences; and*

*Delivering a high quality, diverse and accessible youth theatre program which contributes to both the local and national cultural landscape, within a sound and sustainable organisational and financial framework.*



# Artistic Director's REPORT

I am very proud of Canberra Youth Theatre's (CYT) achievements in my first year as Artistic Director of the company. We began the year with the hugely popular *Imaginarium*, our festival of storytelling for 7 – 12 year olds which saw close to one hundred young people participating in workshops in puppeteering, dance, writing and zine making. This led into the 24 Hour Play Project, which saw thirty-two 7 – 12 year olds writing, designing, directing and rehearsing two newly devised works over a period of less than twenty-four hours. Our two 13 – 17 years Ensembles performed in *Fast and Fresh*, producing two more self-devised works at the Canberra Theatre Centre. A number of these artists went on to perform as roving Halloween characters for the *Boogong in Googong* Community Festival in October. The Actor's Ensemble devised and performed the highly successful *SKIN* at the National Portrait Gallery in August to an audience of over 750 people and received three nominations at the Canberra Area Theatre awards for: Best Original Work, Best Choreographers and Best Ensemble, winning the latter and demonstrating the true ethos of the program.

Our long running international collaboration with Long Cloud Youth Theatre culminated in the production of *Dead Men's Wars*, with its first season at The Street Theatre in Canberra and its second at BATS in Wellington during October. A cast of seventeen young people performed in this mammoth piece, written by Ralph McHubbin Howell as commissioned by CYT, working with professional directors and designers to an extremely high standard. The process of developing *Dead Men's*

*Wars* was such a valuable experience for both our young and older artists alike, providing further opportunities for many of them well after the experience.

CYT has again seen many of our young artists follow further pathways into the arts sector. *Dead Men's Wars* cast members, Andrew Eddey and Nathalie Morris were accepted into Toi Whakaari Drama School in Wellington; *Dead Men's Wars* and *SKIN* cast members, Richard Cotta and Isha Menon, respectively were cast in a professional play as part of The Public Theatre season with Design Canberra; *SKIN* cast member Zufi Emerson was accepted into the Advanced Diploma of Performing Arts in Acting at the Actors Centre of Australia in Sydney; *SKIN* cast member and CYT Workshop Tutor Casey Elder was accepted into the National Institute of Dramatic Art (NIDA) for the Diploma of Screen and Media (Specialist Make-up Services); and *Dead Men's Wars* creative development artist Noemie Huttner-Koros was accepted into the Bachelor of Performing Arts at the Western Australian Academy of Performing Arts. We wish these artists all the best in these new adventures and look forward to hearing about their experiences in the near future.

Our new patron for CYT was revealed on opening night of *Dead Men's Wars* – Senator Katy Gallagher, who will continue to lend her support to CYT as a parent and a prominent voice in the community. The appointment of Senator Gallagher has been particularly timely, as the arts sector as a whole experienced financial uncertainty throughout 2015, with Federal budget cuts to the arts.

CYT is determined to ensure that young people will have many opportunities to explore and actively participate in quality drama programs for years to come. Through responsible financial management and careful analysis of future funding models, a restructure was approved by the CYT Board at the end of 2015 to ensure the viability of the company during uncertain economic periods. This staffing restructure as well as changes to existing leasing agreements will help to ensure a safe and stable future for CYT which I am very excited about.

*I now take on the role of CEO/Artistic Director permanently, after farewelling Karla Conway in December. She leaves behind a great legacy with many years of programming fantastic opportunities for our young artists and mentoring them towards a future in the arts. I wish her all the best for her new position in the youth arts sector. Katie Cawthorne.*



“

*I would like to let you know that Fraser Primary had their CAPS Concert last night. The Drama performance was absolutely marvelous.*

*To watch these kids perform with confidence and such enjoyment was lovely to see. Would you please pass on my thanks to A for helping these kids to shine. Thanks for a great programme.*

*CYT Parent*

”

## WORKSHOP PROGRAM

The Semester Workshop program is CYT’s key developmental pathway for young, aspiring artists within the ACT and surrounding areas.

The program engages young people aged 7 – 25 years in regular weekly training sessions with professional artists. It introduces, develops and extends skills in performance and theatre making in a supportive, creative and safe environment. The semester program ensures the continued growth of future artists and audiences by building and facilitating a positive culture of theatre making and attendance among young people and their families.

CYT’s acting workshops are based on an ensemble model creating greater ownership over the program for participants and tutors. Participants work with their tutor in selecting the topic that the group will focus on for their end of semester performance for family, friends

and members of the CYT community. This ensures that our young participants are actively thinking about their world, their interests and gives them a means of expressing their points of view and ideas to an audience.

**136** *young artists participated*

**578** *audience members attended*

**12** *artists employed*

## ARTISTIC EVALUATION

### After School Drama Program

CYT’s After School Drama programs are an important avenue for engaging with the community. Throughout the year, CYT provides professional theatre artists and tutors to teach drama and theatre making skills to young people within particular primary schools.

These are organised through the school, after school care or through P&C programs. After School programs allow young primary students to access professional artists and are often the first theatre making experience for many of them. Participants build confidence and develop fundamental skills in voice, character development, movement and theatre making.

After School Programs run for eighteen weeks and culminate in an end of semester performance for family, friends and the whole school community.

In 2015 a new school entered the program, Red Hill

Primary School, with full enrolment. CYT continued to strengthen its relationships with Fraser Primary, Turner School, Lyneham Primary, Aranda Primary, Miles Franklin Primary School and North Ainslie Primary.

**213** *young artists participated*

**1023** *audience members attended*

**15** *artists employed*





## Tuggeranong Workshop Program

CYT formed a new partnership with Tuggeranong Arts Centre in 2015, taking over the drama program offered by Fresh Funk dance school. By forming this partnership CYT has now entered the south side of Canberra offering more opportunities to young and emerging artists.

**14** *young artists participated*

**45** *audience members attended*

**2** *artists employed*

### Holiday Workshop Program

CYT offers workshop programs throughout the summer, autumn, winter and spring school holidays. Young actors aged 7 – 12 years, worked collaboratively over a one-week intensive period to devise an original work or adapt published material that they feel reflects their ideas and opinions. At the end of the week family, friends and the CYT community are invited to come and see the performance.

This year saw the introduction of a multi-discipline holiday workshop in winter bringing together dance and theatre. This fusion of two performing arts disciplines arose from feedback from members of a desire to have more physical theatre/movement within their holiday programs. Our Winter Workshop attended *Circus Under My Bed* by Flying Fruit Fly Circus at The Canberra Theatre Centre. For some participants, this was the first professional production they had experienced. Continuing to include excursions in the holiday program gives value to the importance of supporting local work and the work of other artists amongst our young people.

The Spring Holiday Workshop utilised the professional skills of Nick Byrne and ImproACT where our young artists undertook improvisation classes at the PASH, (Performing Arts Services Hub). Through this, CYT has developed an ongoing relationship with ImproACT. Programming future workshops at PASH.

**51** *young artists participated*

**96** *audience members attended*

**6** *artists employed*

### Technical Theatre Team

For the first half of 2015, young people had the opportunity to participate in the Technical Theatre Team Workshop Program, run by the CYT Production and Technical Manager. Six young people participated in the workshops, developing skills in lighting and audio production. Further opportunities were also available for the participants to utilise these skills in CYT productions including *Imaginarium*, *Dead Men's Wars* and *End of Semester Performances*.

**6** *young artists participated*

## MASTERCLASSES

### The Working Actor

This program gave emerging actors the opportunity to work with NIDA graduate and previous Head of Performance Studies, Karen Vickery on audition techniques and preparation. As a regular panelist for NIDA auditions, Karen was able to pass on her knowledge of panelists' expectations, allowing participants to be fully prepared for auditions at national drama institutions, as well as within the industry itself.

This Masterclass was highly successful, prompting us to program it again for 2016, alongside other specialist classes throughout the year.

**16** *young artists participated*

**1** *artists employed*

### By-Design Workshops United Fusion Inc.

CYT began its largest By-Design commission with United Fusion Inc in Cowra, NSW in 2015, running three different workshops in Canberra and Cowra. Fourteen young people participated in a workshop in

Canberra learning the technical side of theatre making with the CYT Production and Technical Manager. Two highly skilled make-up artists from Canberra Make-up Academy spent a weekend in Cowra teaching fifty young people theatrical make-up techniques. Finally, CYT Workshop Tutor, Cathy Petocz traveled to Cowra in June teaching a play-making workshop. This program is a part of a larger project and will continue to be implemented in 2016 with three more workshops in Cowra.

**64** *young artists participated*

**3** *artists employed*

### Merici College

In September, Merici College year 11 and 12 Drama students participated in an intensive Suzuki method workshop, ran by the CYT Artistic Director, to aid in preparing for their final monologues. This established a new relationship between CYT and Merici College with future workshops in discussion to assist young people with developing their skills for final assessment tasks as set down in curricula.

**13** *young artists participated*



# Productions & Developments

## IMAGINARIUM

9 – 11 April

Gorman Arts Centre

*Imaginarium* was a Festival of Storytelling for 7 - 12 year olds that took place in April. With the support of Ainslie and Gorman Arts Centre, the Gorman Arts Centre venues were utilised for a number of workshops over one day for eighty-three young people. All young people were divided into groups with a volunteer guide to assist with navigating around the grounds for each timetabled workshop.

Throughout the day participants rotated through five different workshops. QL2 Youth Dance contributed choreographer Alison Plevy and their studio space at QL2. For this workshop, young artists explored ways to move their bodies and create movement-based stories. In CYT's C-Block Theatre, Marianne Mettes from Puppetoodle performed before teaching puppeteering techniques with sock puppets. ACT Writers Centre organised ACT Zine Emporium to run workshops for each participant to make their own zine. ACT Writers Centre also brought renowned children's author Kate Forsyth to Gorman Arts Centre for the day. Young people learnt about how she started her writing career and the process she used to write her successful *Impossible Quest* books. In the QL2 foyer storytelling took place, with CYT Workshop Tutors Casey Elder and Cassie Hart performing a moved reading of the first *Impossible Quest* book. Young people who participated in the event came from CYT's Semester and Primary programs, QL2 dance programs, Bluegum Community School and St Michael's Primary School.

Young artists asked, as they were leaving the day, "why can't we have *Imaginarium* at school every day?"... our sentiments exactly!

**83** *young artists participated*

**5** *artists employed*

## 24-HOUR PLAY PROJECT

11 April Gorman Arts Centre

In 2015, CYT produced the first ever 24-Hour Play Project, resulting in two brand new premiere works, one a political satire and the other a supernatural suspense. Twenty-four creative, organised and focused 7 -12 year olds, drove this project in two groups. With a short inception, rehearsal and production period, and with the help of mentoring CYT staff, the young artists presented thought-provoking new works.

Each group consisted of writers, designers, directors and performers and all involved were able to experience the making of a production from audition to curtain call. Each young artist was required to collaborate and develop ideas, write these ideas into a script and then direct the performers. Everyone learnt about the importance of time, co-operation and working with limited resources as they prepared for their technical and then dress rehearsals before performing for their friends and family.

This project allowed our young artists to trial roles of interest to them, aside from performing and gain a holistic understanding of theatre creation.

**24** *young artists participated*

**87** *audience members attended*

## THE BOOKBINDER

17 and 18 April

Gorman Arts Centre

CYT partnered with award winning independent New Zealand company, Trick of the Light Theatre, to bring *The Bookbinder* to Canberra for four shows, weaving shadow play, paper art, puppetry and music into an inventive solo performance for adults and children alike. This was a highly successful partnership, attracting large audiences, many new to CYT, and utilising our playwright for *Dead Men's Wars* who also wrote and performed in *The Bookbinder*.

**189** *audience members attended*



2015 Canberra Area Theatre Award Winner

# Best Ensemble in a Play

## SKIN

27 – 30 August

National Portrait Gallery

The Actor's Ensemble had an incredibly successful year at CYT. A cast of eleven performers were chosen from sixteen auditionees in February. The training and rehearsal period commenced in March and ran through to August, during which time the Ensemble was required to experiment physically and vocally, while examining performance art styles.

The end product was SKIN, devised by Alison Plevey, Katie Cawthorne and the Actor's Ensemble and performed at the National Portrait Gallery. SKIN employed devices from the training over the course of the program – dance, physical theatre, verbatim theatre and performance art. Actors also had the opportunity to travel to Sydney in May to experience world renowned performance artist Marina Abramovic's "method". This experience pushed our young artists to take greater risks within their work and informed the choice to make the piece durational. SKIN ran for four hours a day for four days, alongside the exhibition Bare: Degrees of Undress.

Each member of the Actor's Ensemble delved deep into their own understanding of themselves and where they sat in the world amongst others. They interrogated what it meant to be human and the effects of being exposed – vulnerability, courageousness, connection. This performance took the viewer on a journey, gradually exposing what it means to be human both literally and metaphorically, complimenting the themes within the exhibition itself on nudity and nakedness within our society.



11 new young artists participated

750 audience members attended

4 artists employed

## PERFORMANCE LAB

Staged Reading – 15 September

Gorman Arts Centre

A group of four artists aged 15 – 25 years were given the opportunity in this program to experiment, train and develop as independent theatre-makers, mentored by professional director and dramaturg Karla Conway. The artists essentially worked as a small theatre company, writing, rehearsing and producing a final reading of a work, with each of them taking on a specific role as writer, producer, director and actor, with a view to taking the next step of entering the work into Fringe Festivals across Australia.

4 young artists participated

32 audience member attended

1 artist employed



'Attending the Canberra 'world premiere' of Dead Men's Wars was ACT Senator Katy Gallagher, who has just been appointed Patron of Canberra Youth Theatre. She spoke afterwards, introduced by CYT chairperson, Nigel Phair. Both of them must be pleased that their organisation is prepared to put on shows which ask – though not necessarily answer – difficult questions. This practice should be followed by larger and better-financed cultural institutions in Australia's national capital.'

Review – David Stephens







# DEAD MEN'S WARS

14 – 17 October (Canberra)

21 – 24 October (Wellington)



This project had two components in 2015; a week long creative development in Canberra with members of New Zealand's company Long Cloud Youth Theatre and ten emerging CYT actors in April, and the rehearsal and performance itself in October. Young and emerging actors aged 16 - 24 years worked with directors from both companies, playwright Ralph McHubbin Howells and dramaturg Karla Conway to develop the second draft of the script. The early scripts had evolved from the initial creative development in New Zealand in 2014.

In October the rehearsal process commenced with two directors and a cast of seventeen from CYT and Long Cloud Youth Theatre. The cast of young actors used the rehearsal period to determine the heart of the play, the silencing of many

voices in the Anzac legacy. The ensemble developed physical strength to convey the ideas of the piece predominantly through image and movement work, while the core roles developed the psychological strength of their characters. The Canberra season opened on 14 October at The Street Theatre and ran for five shows.

The core actors went on to perform in Wellington from 21 – 24 October at the BATS Theatre following the Australian season. The cast were exposed to the intricacies of touring a show: working with new cast members and in new, different sized performance spaces. CYT has built an important partnership with this sister company, Long Cloud Youth Theatre, and is already looking to the future for further collaborations.

*17 young artists participated*

*217 audience members attended (Canberra)*

*349 audience members attended (Wellington)*

*9 artists employed*



## ORGANISATIONAL EVALUATION

### BOARD OF GOVERNANCE 2015

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#### *Nigel Phair Chair*

**Joined 2012**

**N**igel Phair is an influential analyst on the intersection of technology, crime and society. He has published two acclaimed books on the international impact of cybercrime, is a regular media commentator and provides executive advice on cybersecurity issues. In a 21 year career with the Australian Federal Police he achieved the rank of Detective Superintendent and headed up investigations at the Australian High Tech Crime Centre for four years. He is Chair of CREST Australia and a Divisional Councillor in the Australian Institute of Company Directors ACT Division.

#### *Stephen Fischer Treasurer*

**Joined 2014**

**S**tephen Fischer has been a consultant in Canberra since 2007. He specialises in using his technical background to deliver positive business outcomes. During this time he has advised more than 30 federal and ACT organisations in areas including strategy, technology solutions, architecture, and financial systems. Outside of work he has recently completed a two year term as president of the Canberra Bridge Club and has served on four other not-for-profit boards over the past 10 years. From this experience he has gained a range of skills in leadership, strategic planning, and project, personnel and financial management.

#### *Nicolle Keyes Committee Member*

**Joined 2014**

**N**icolle Keyes has over 15 years experience across the full marketing spectrum – public relations, advertising, branding, social media, market research etc – within the APS government, tourism, museum and arts sectors. She has worked in the cultural and tourism industry over the past 10 years and has considerable experience in developing and implementing creative and strategic advertising campaigns that achieve measurable results, with many of these winning national and international awards. Nicolle is currently Marketing Manager of Old Parliament House after having just completed a 2 year contract as Senior Marketing Manager for the Centenary of Canberra where she worked alongside Creative Director Robyn Archer to develop the marketing strategy for the year long calendar of events.

#### *Ryan Johnston Committee Member*

**Joined 2014**

**R**yan Johnston is Head of Art at the Australian War Memorial. Prior to joining the Memorial he was Acting Director of the Shepparton Art Museum, where he oversaw a major redevelopment of the Museum and its subsequent relaunch. Ryan has also worked as a Lecturer in the School of Creative Arts at the University of Melbourne and as a Curator at La Trobe University. He is currently finalising his Ph.D dissertation on the Scottish artist Eduardo Paolozzi, also at the University of Melbourne. His research has been published in local and international journals including The Australian and New Zealand Journal of Art, The Art Bulletin of Victoria and The Journal of Surrealism and the Americas, and recognised with several grants and awards including a Yale University Fellowship. Ryan was also a founding editor of e-maj, Australia's first online refereed journal of art history.

## *Katie Carwithorne Committee Member & Public Officer*

### **Joined 2015**

Katie is a director and choreographer with long demonstrated passion for the development of young and emerging artists. Having worked for over 12 years as a Drama and Dance teacher at specialist performing arts schools in Victoria, the Northern Territory and Mexico, Katie transitioned her teaching to professional practice, becoming the new Artistic Director and CEO of Canberra Youth Theatre Company.

In addition to teaching, Katie has also choreographed a number of contemporary dance works frequently fusing with other dance forms such as classical Indian forms and African gumboot dancing. She was part of the creative team behind SLIDE Youth Dance Theatre in Darwin, developing works around social issues specific to the territory.



Directing highlights include: Cloudstreet, Morning Sacrifice, Doña Rosita, A Dybbuk, Cosi, Two Weeks With The Queen, Look Look and Little Shop of Horrors. Most recently Katie has created devised works at the Aboriginal Centre for Performing Arts in Brisbane and the National Theatre Drama School in Melbourne. Katie is a graduate of Flinders University, the University of Melbourne and completed her Masters of Fine Arts in Directing at the National Institute of Dramatic Arts in 2015, where she devised a production called Little Bitch, which is going into further development in 2017. Katie has been the Artistic Director and CEO at Canberra Youth Theatre since January 2015, co-directing the award winning performance installation for the National Portrait Gallery called SKIN. She is co-founder of The Anchor Theatre Company.

## *Fiona Hoggart Committee Member*

### **Joined 2014**

As Director, South-East Asia Institutes Section at the Department of Foreign Affairs and Trade since January 2014, Fiona's work involves supporting stronger people-to-people and cultural links between communities in Australia and South-East Asia. Fiona joined the Department of Foreign Affairs and Trade in 1999 and served as Counsellor (Cultural) at the Australian Embassy in Jakarta from 2006-2009.

### **CYT Constitution**

*Board members participated in eight board meetings in 2015 adhering to the CYT Constitution, (2012) and there were no amendments to this constitution during the board's tenure. The CYT Board continues to uphold the requirements associated with the constitution and in particular ensure that all members disclose conflicts of interest as per, section 43 (a-c) 1 & 2.*

### **CYT Business Plan**

*In 2015, the organisation implemented the fourth year of the five year Business Plan, continuing to deliver programming related to the artistic principles of CYT, ensuring that our members,*

*...find their voice and place in the world through engaging in theatre making.*

*P 28, Canberra Youth Theatre Business Plan 2012-2016*

*CYT is committed to providing high-quality performance experiences alongside diverse theatre styles. As outlined in the CYT 2012-2016 Business Plan, alongside the Workshop Program, all artistic work provides young people with an understanding of theatre and performance as they develop their skills in a variety of styles, forms and theatrical techniques and processes. The 2015 Artistic Program has been designed to provide effective pathways for our members, responding to their needs and assisting these members make tangible transitions to professional artists.*





## TESTIMONIALS

*Congratulations to the cast and crew of Imaginarium!  
What a brilliant night. An amazingly talented bunch of  
young people.  
C/T Parent*

*Both G and Z had a wonderful time in their respective  
classes on Monday. They are looking to next week  
already.  
C/T Parent*

*I was in Canberra for a work conference. Took time out  
to see SKIN. I saw it on Thursday morning 11am &  
brought a colleague back to see it on Friday morning. In  
both performances I was mesmerised. Many parts of the  
performance hit a very raw nerve for me. So powerful  
& full of meaning for me. I still cannot believe that  
both performances brought me to tears!!! This will be  
one performance that I will NEVER, in my entire life,  
forget. Thank you so much for exposing some of my  
fears, vulnerabilities & deep sense of comfortability I feel  
within my own 'SKIN'. I hope this will be available to  
purchase.  
Sincere thanks'  
SKIN audience member*

“ Thank you to the artistic director, Katie  
Cawthorne and all the other wonderful mentors  
for providing such a fantastic opportunity! I had  
an amazing time being part of Imaginarium. ”

*C/T parent*

# Core Staff

**CEO and Artistic Director**

*Katie Carwithorne*

Refer to bio on page 22

**Production and Technical Manager**

*Johnboy Davidson*

**(to December 2015)**

Johnboy began his theatre career in Canberra, working with CYT and other local groups, before moving to Melbourne to attend the Victorian College of the Arts. His subsequent career includes working in most areas of technical production for theatre, opera, corporate, film and television. In musical theatre he worked on Disney's Beauty and the Beast, Cameron Mackintosh Productions Les Miserables and Phantom of the Opera and the original Australian production of The Boy From Oz. He has also worked with such Australian companies as Playbox, Chunky Move, Arena Theatre, MTC and has been involved with the Melbourne International Comedy Festival for close to twenty years. He was Operations Manager for St Martins Youth Theatre and Technical Coordinator for the Wheeler Centre for Books Writing and Ideas, both in Melbourne. In 2011 Johnboy was employed as Senior Lighting Technician with Cirque du Soleil with their resident production of Zaia at the Venetian Sand Hotel in Macau, China.

**Business and Development Manager**

*Alicia Wyatt*

**(from March 2015)**

Alicia is originally from Perth, Western Australia and commenced at CYT in 2015 as the Business and Development Manager. With a Bachelors Degree in Primary Education specialising in Drama Studies from Edith Cowan University, Alicia has spent her entire career working with young people in the arts. Teaching in regional Western Australia as well as metropolitan Perth, she then moved into event management organising large-scale arts events for young people, including festival street parades and performing arts eisteddfods. In 2012, Alicia moved into program management and policy development and was the Senior Policy Officer for Young People and Education for the Government of Western Australia, Department of Culture and the Arts. Here she monitored eleven youth arts organisations, ran a number of grant programs and provided guidance to emerging arts practitioners.

**Workshop Coordinator**

*Stefanie Lekkas*

**(from September 2015)**

Stefanie Lekkas is a passionate actor in her spare time, having spent years at the Victorian Youth Theatre in her hometown of Melbourne. While studying at Deakin University, Stefanie also performed in community theatre and short films. A semester of exchange took her to upstate New York, USA, where she wrote and performed in sketch comedy with the Skits-O-Phrenics at Cornell University. Having moved to Canberra recently, Stefanie was thrilled to be a part of the CYT's Actors Ensemble in 2015. As a lover of theatre as well as organisation and planning, Stefanie is very excited to be a part of the team at Canberra Youth Theatre, and is looking forward to bringing performing arts into the lives of as many young people as possible.

**Administration Coordinator**

*Cassie Hart*

Cassie Hart is an actor and aspiring educator. She completed her BA in Drama and English at the University of Newcastle in 2012, and has been involved in productions for many theatre companies in her hometown, both professional and non professional, such as Tantrum Youth Theatre (touring regionally) Stooged Theatre and Newcastle Theatre Company, as well as Short + Sweet Newcastle and Sydney. She has previous experience in retail, and as an Operations Team Manager within the entertainment sport industry gaining skills in leadership, business organisation, operations and marketing. Relocating to Canberra and beginning her postgraduate studies in Education through the Australian Catholic University, Cassie was delighted be part of the Senior Ensemble in 2013 and to join the team at Canberra Youth Theatre in 2014.

# 2015



## SUPPORTERS AND PARTNERSHIPS

### Canberra Youth Theatre & Long Cloud Youth Theatre

CYT's already established relationship with Long Cloud Youth Theatre continued to flourish in 2015 with the performance of *Dead Men's Wars*. In April Long Cloud Youth Theatre travelled to Canberra to participate in the final Creative Development. Rehearsals commenced in September and the production opened on 14 October in Canberra. The production in Wellington followed immediately after, concluding on 24 October. Through the producing of *Dead Men's Wars*, CYT also forged new relationships with BATS Theatre and Showpony Productions in Wellington. These new relationships are vital in providing an insight into New Zealand funding bodies, who may be helpful for future CYT and Long Cloud Youth Theatre collaborations.

The production of *Dead Men's Wars* was performed at The Street Theatre in Canberra. CYT worked with their technicians and front of house staff to a high standard, which ensured CYT's reputation as a professional theatre company. CYT successfully secured sponsorship from the New Zealand High Commission in

Australia for an opening night event celebrating the production, partnerships and finally, introducing the new CYT Patron, Senator Katy Gallagher. This event was highly beneficial for increasing the profile of the company nationally and internationally.

### Canberra Youth Theatre & Canberra Theatre Centre

This program is a partnership between CYT and the Canberra Theatre Centre, enabling a group of 15 – 18 year olds who are passionate about theatre to experience a year of shows from both CYT and CTC free of charge. This program provides opportunities for developing young theatre thinkers through exposure to a wide variety of styles and content. Throughout the year, the Ambassadors discussed and dissected the theatre works under the facilitation of the CYT Artistic Director. This partnership is a vital component in the CYT Artistic Program, increasing the profile of CYT. A number of Ambassadors discovered the company for the first time in 2015 and in turn attended CYT productions later in the year. This partnership will continue in 2016, with the aim to develop even stronger ties between CYT and Canberra Theatre Centre and secondary schools in the ACT.



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*Canberra Youth Theatre  
has been supported by*

# PROGRAM OUTCOMES

*In 2015, Canberra Youth Theatre was executing the fourth year of the five-year Business Plan. The Business Plan articulates five specific goals related to artistic programming, developing audiences and governance within the organisation. To achieve these goals a number of key performance indicators have been articulated which are outlined below. CYT had a successful year in 2015, addressing and achieving these KPIs, however there are some KPIs that require further examination for 2016 and will be achieved in this final year of implementation.*

# GOALS

## 01

### SOUND ARTISTIC PROCESS

To ensure sound artistic processes in the quality delivery of our artistic program.

Key Performance Indicators:

- Increased membership and participation of young people in CYT programs.
- 90% of member's express satisfaction or above with their participation.
- All staff members participate in one or more professional development activity per year.
- Artistic Director expresses satisfaction with the artistic processes undertaken by the artists.
- Majority of participating artists' express satisfaction with the artistic processes.

The Workshop Program was strengthened in 2015 with an increase of young people participating in the After School Drama program increasing from 182 participants in 2014 to 215 participants in 2015. This was in part due to the addition of a new primary school to the program. The Holiday Workshop Program also increased in participants from 38 young artists in 2014 to 51 in 2015. Young people who participate in CYT programs have the opportunity to provide feedback on their experiences. Satisfaction rates indicates over half of all young people believe their overall experience to be very good or excellent. Professional Development has been an important fixture for core staff and workshops tutors at CYT in 2015. Professional Development is provided to all Workshop Tutors twice yearly as a part of their induction before each semester. Core Staff accessed first aid training at the beginning of 2015 as well utilising online resources and webinars. The Artistic Director continued to implement the existing process of approving all programming, ensuring the highest level of delivery for young people.

## 02

### QUALITY ARTISTIC PRODUCT

To create high quality innovative theatre workshops, performances and projects.

Key Performance Indicators

- Deliver at least one major production per year.
- Develop at least one new work per year.
- Engage in one creative collaboration/partnership per year.
  
- Achieve positive peer review and critical feedback.
- At least one project developed by Creative Panel: Artistic Leaders Group

Productions at CYT continued to be an important aspect in artistic programming with three productions being delivered. All of these being new works were developed collaboratively with the young artists themselves or other arts organisations. CYT has received positive feedback for audiences in all aspects of the artistic program as outlined on pages xx. Of particular note was the Actor's Ensemble, who performed *SKZN* at the National Portrait Gallery. The Ensemble received the 2015 Canberra Area Theatre Award for Best Ensemble in a Play.

## 03

### EFFECTIVE PATHWAYS

To create ongoing opportunities for young people, emerging and established artists/practitioners to make transitions in their engagement with theatre.

Key Performance Indicators:

- Retention of members and artists.
  
- Demonstrable transition of members and artists.
- Deliver at least one program of professional development annually.
  
- Increase the number of members, artists and alumni who utilise the networks, collaborations or mentorships annually.

Pathway opportunities continue to be an element of programming that is highly valued by members of CYT. It had been identified in 2015 that the 13-15 years cohort of young people is larger than previous years and planning was undertaken to ensure that these young artists will continue to be nurtured once they progress out of this age group. This has been identified in the Workshop Program for 2016. Artists who accessed Technical Theatre programs in 2015 were also provided numerous opportunities to practice their acquired skills in productions at Gorman Arts Centre and Tuggeranong Arts Centre, ensuring real world situations aided in their mentoring. The retention rate of artists working with CYT continues to be high with all but two Workshop Tutors continuing to be employed by CYT into 2016. Ensuring that CYT members and alumni continue to access their newly acquired networks is paramount in ensuring effective pathways. This was evident with Actor's Ensemble cast members, cast in a professional play as part of The Public Theatre season with Design Canberra.



# 04

## DEVELOPING AUDIENCES

To maintain, build and develop existing and new audiences locally and nationally.

Key Performance Indicators:

- Achieve 80% houses for all public performances.
- Completion of redeveloped website by end of 2011, maintained thereafter.
- One off-site performance per year which attracts new audiences.
- One touring production per year, to perform outside the ACT
- 75% audience satisfaction of major production.

Productions in 2015 were well received with fluctuating audience numbers. *SKIN* exceeded expectations with 750 people attending as well as *Imaginarium* achieving sold out status. *Dead Men's Wars* did not reach expectations with initial early estimates being over ambitious; therefore it was necessary to reduce house capacity to ensure more realistic ticket sales. The production at the off-site facility The Street Theatre provided new opportunities for the cast to experiment performing in new spaces. Touring this work to New Zealand provided another opportunity for new audiences to engage with CYT work and allowing for a new collaboration with Long Cloud Youth Theatre to be developed and nurtured.

# 05

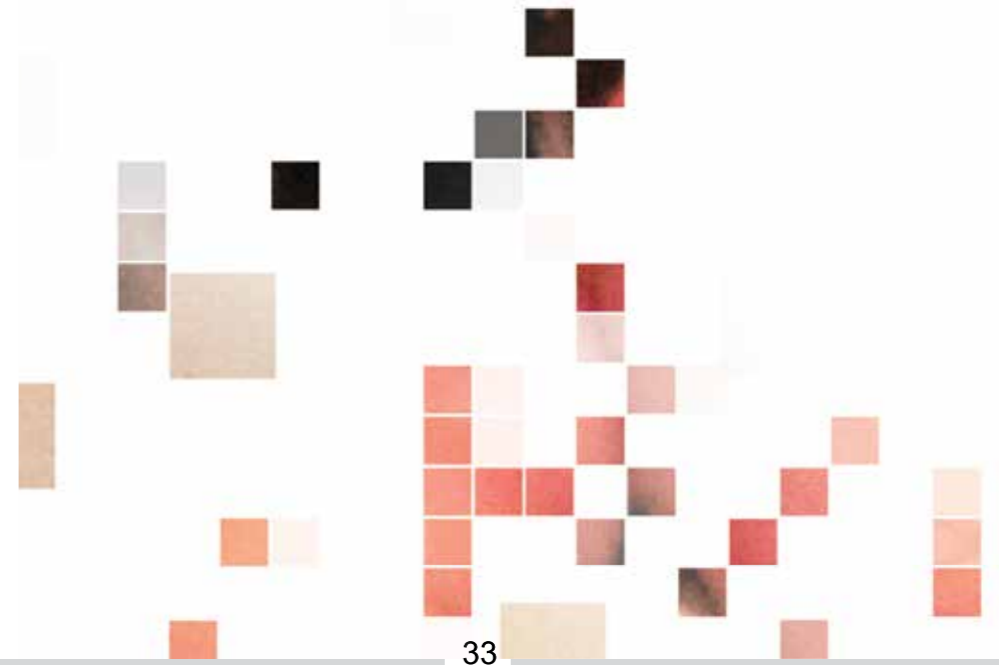
## GOOD GOVERNANCE

To maintain organisational excellence through good governance and best management practices.

Key Performance Indicators:

- Maintain cash reserves of at least \$115,000.
- Maintain existing government and other funding.
- Achieve new sources of funding including in-kind support.
- Report annually against strategic Business Plan.
- At least 8 Management Committee meetings are held per year.
- The qualifications and experience of the Management Committee meets the requirements.

As identified and articulated in the Financial Statements, the 2015 audit maintained strong reserves of \$174,173. CYT continues to be identified as a Key Arts Organisation by the ACT Government aided with core funding. 2015 saw the end of the Youth Arts Program funding as a whole and restructure of funding priorities through the Australia Council, however CYT secured funding through the Ministry of the Arts, Anzac Centenary Arts and Culture fund for the development and production of *Dead Men's Wars*. In-kind support was well received from Ainslie and Gorman Arts Centre and The Street Theatre ensuring the delivery of artistic programs was executed to a high standard. The Board continued to support and govern the organisation with eight meetings held in 2015. The board maintained a level of stability with no new members appointed. Evaluation against the business plan occurred through various levels of reporting and acquittals undertaken by the CEO, Business and Development Manager and Board.



# Successes

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*Strong financial positions maintaining cash reserves of at least \$115,000, (\$174,173 – CYT 2015 Audited Accounts).*

*Increase in young artists participating in programming, (After School Drama Program increasing from 182 participants in 2014 to 215 participants in 2015).*

*Achieved positive peer review and critical feedback, (SKIN exceeded expectations with 750 people attending and The Ensemble received the 2015 Canberra Area Theatre Award for Best Ensemble in a Play. Imaginarium achieved sold out status).*

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## Challenges

*Year of transition again for core staff.*

*Ongoing funding support from Australia Council no longer to continue after 2015, (See Organisational Evaluation – Funding).*

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## ORGANISATIONAL EVALUATION

2015 was an exciting year of consolidation for the organisation, with refining processes and protocols being the primary focus. Many policies were reviewed and rewritten to uphold organisational compliance. With new staff bringing a new perspective to the organisation, it was timely to review efficiencies, particularly in challenging times of funding cuts across the arts sector as a whole. The organisation's artistic program continued to be a highlight for CYT with the workshop program increasing in scope and partnerships with other arts organisations for productions accessing new audiences in new spaces.

### Staff

2015 was another year of staff transition for the organisation with the Board welcoming Kate Cawthorne as the CEO/Artistic Director for an anticipated 12 months as a maternity leave contact. The Business and Development role, which was filled in a part-time capacity in March increased the staff loading to two full-time staff and three part-time staff members, (3.61FTE). The Workshop Coordinator, left the organisation after three years in the role and was able to participate in a handover with the new employee ensuring a smooth transition. Staff participated in a number of professional development opportunities including St John's Ambulance first aid

training and online webinars. Due to funding cuts, the Production and Technical Manager role was no longer tenable beyond 2015 and the contract concluded at the end of December. Although there were some changes to the core staff in 2015, the challenges were met due to significant forward planning. The potential loss of corporate knowledge through changes with the Workshop Coordinator role was mitigated with a significant handover period. Processes and protocols were recorded effectively, the first time this had occurred in a number of years.

### Funding

As outlined above, (Staff), CYT received notification that ongoing funding support would not be provided by the Australia Council for the Arts after 2015. Although a potentially challenging time for the organisation, this news was anticipated early and a number of processes could be implemented in the short term, to ensure the financial stability of the organisation. CYT continues to be generously supported by the ACT Government and is recognised as a Key Arts Organisation. In 2015, CYT was supported by the Australian Government's Anzac Centenary Arts and Culture Fund for the production *Dead Men's Wars*. This funding ensured the production quality of this collaborative work was of a very high standard.



## Marketing and Communications

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CYT spent time in 2015 reassessing its approach to marketing and communicating with members and the wider community. With advice from a marketing consultant, the CEO/Artistic Director and Administration and Marketing Officer worked closely to develop a calendar for the full year, scheduling social media posts, media releases, radio interviews and advertisements for print. CYT continued to have a close relationship with BMA magazine as well as reviews in Canberra Critic Circle and City News. Alongside, Facebook, the online newsletter continued to be the main source of information for CYT members and subscribers. The reach for this publication increased to almost 1000 people.

As per the previous year, CYT continued to establish a

stronger social media presence, which gained momentum throughout the year and will be an ongoing element of our annual planning. Social media is CYT's greatest asset for marketing, reaching our target audience consistently. This reinvigoration of Facebook has ensured a marked increase of followers, by over 50% in 2015.

With the support of Board Member Nicolle Keyes, the process of rebranding the company began early-2015. The involvement of CYT members was paramount to this process and in June, twelve members of CYT ranging in ages from 10–24 identified what CYT was to each of them. This information was collated and provided to the external design team to inform their design and development. The new CYT logo was launched at the Christmas Party alongside the 2016 Artistic Program, giving CYT its first brand reinvigoration for a number of years, with an uncluttered and contemporary look.





# TREASURERS REPORT

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I am pleased to present the Canberra Youth Theatre (CYT) financial statements for the period of 1st January 2015 to 31st December 2015.

2015 has seen a number of significant changes to the company, with more expected in the coming year. From a financial position, the most important of these is the elimination of Australia Council funding starting in 2016 – a move that will affect the entire arts sector. This loss will require CYT to find new ways to finance its operations in the future, and plans are under way to meet this challenge.

The final accounts for CYT show a higher profit than planned, with the final accounts showing an additional surplus of approximately \$50,000. Three key reasons account for this surplus. The

first is reduced employment costs early in the year due to staff turnover, which has been successfully resolved. The second is increased workshop revenue due to expansion into new locations, which has proven successful and is expected to continue. The third has been a drive to reduce short-term costs due to the upcoming reduction in funding.

The savings achieved will allow CYT scope to devote additional resources to moving towards a more self-sustaining organisation, and the 2016 budget reflects these changes. Although we expect a modest loss next year, we are confident the company will ensure its long-term viability and a return to profitability in the near future.

The attached 2015 financial statements highlight some key points. Revenue has



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increased 17% compared to the previous year. Much of this increase is due to a one-off grant for the production of *Dead Men's Wars*, but workshop revenue also increased by 21%. Audience sales have returned from an unusually high mark in 2014 to be in line with historical expectations.

Although expenses are relatively consistent, it is worth noting the increase in employment costs include non-recurring payments relating to maternity leave. As discussed above, the expenses were significantly below budgeted levels. This difference, along with additional savings in rent and other production expenses, explain the surplus.

The board would like to commend Katie Cawthorne and her team. Achieving these positive outcomes in a

year full of challenges is testament to their dedication and resourcefulness, and we look forward to working with them in 2016. We would also like to say a fond farewell to Karla Conway, who has moved on to new endeavours.

Finally, CYT extends its sincere appreciation to our major government funding providers, artsACT and the Australia Council for the Arts, our private sponsors Rock Development Group and all CYT staff, tutors, volunteers and Board members. Canberra Youth Theatre provides a special place for young people to explore the world and themselves through the medium of theatre, and it would not be possible without everyone's efforts.

*Stephen Fischer*  
Treasurer



CANBERRA YOUTH THEATRE  
COMPANY INCORPORATED

*Financial Statements  
For The Year Ended 31 December 2015*

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:

Nigel Phair	<i>Chair</i>
Stephen Fischer	<i>Treasurer</i>
Katie Cawthorne	<i>Public Officer &amp; CEO from Jan' 2015</i>
Ryan Johnston	<i>Committee Member</i>
Fiona Hoggart	<i>Committee Member</i>
Nicolle Keyes	<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 2015 was:

	<b>Year Ended 31-Dec-15</b>	<b>Year Ended 31-Dec-14</b>
Net Surplus/(deficit)	\$ 63,418	\$ 12,795

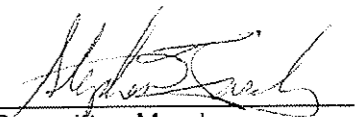
(iv) in our opinion, the attached financial statements show a true and fair view of the financial position of the Association as at 31 December 2015, and the results of its operations and cash flows for the year ended on that date.

Dated this 16<sup>th</sup> day of February 2016



Committee Member

NIGEL PHAIR  
Name



Committee Member

STEPHEN FISCHER  
Name

**CANBERRA YOUTH THEATRE COMPANY  
INCORPORATED**

**INCOME STATEMENT  
FOR THE YEAR ENDED 31 DECEMBER 2015**

2014		2015
\$	<b>INCOME</b>	\$
34,955	Audience Sales	8,336
126,583	Fees & Services	153,121
2,686	Consultancies & Commissions	15,786
4,606	Sponsorship & Philanthropic Grants	5,904
62,064	- Australia Council	62,064
229,915	- ArtsACT	234,300
-	- Other grants	50,000
5,454	Other Income & Interest	16,317
<u>466,263</u>	<b>Total Income</b>	<u>545,829</u>
	<b>EXPENDITURE</b>	
5,947	Bookkeeping & Audit	5,950
6,124	Communications	3,315
10,149	Depreciation	7,859
319,485	Employment/ Contractor & On Costs	347,883
2,579	Financial/Banking Fees	2,069
8,903	Rent and Running Costs	12,154
6,021	Insurances	6,344
18,879	Marketing Promo Documentation	9,135
14,497	Office Consumables/ Resources	21,816
60,886	Production/Exhibition/Touring	65,886
<u>453,468</u>	<b>Total Expenditure</b>	<u>482,411</u>
<u>12,795</u>	<b>Net Surplus/(Deficit) for Year</b>	<u>63,418</u>

THE ACCOMPANYING NOTES FORM PART OF THESE FINANCIAL STATEMENTS

**CANBERRA YOUTH THEATRE COMPANY  
INCORPORATED**

**BALANCE SHEET  
AS AT 31 DECEMBER 2015**

2014		2015
\$	<b>ASSETS</b>	\$
	<b>Current Assets</b>	
235,887	Cash at Bank	116,481
53,155	Term Deposit	54,626
-	Petty Cash	100
802	Sundry Debtors	11,161
3,906	Accrued Income/Prepayments	10,561
<u>293,751</u>	<b>Total Current Assets</b>	<u>192,929</u>
	<b>Non - Current Assets</b>	
24,650	Office Equipment at cost	10,732
(21,834)	Less Provisions for Depreciation	(8,761)
66,124	Theatre Equipment at cost	21,373
(48,556)	Less Provisions for Depreciation	(10,819)
<u>20,383</u>	<b>Total Non Current Assets</b>	<u>12,525</u>
<u>314,134</u>	<b>Total Assets</b>	<u>205,453</u>
	<b>LIABILITIES</b>	
24,039	Sundry Creditors	10,040
25,860	Provision for Annual Leave	6,905
6,252	Provision for Long Service Leave	-
147,228	Fees / Grants in Advance	14,336
<u>203,379</u>	<b>Total Liabilities</b>	<u>31,280</u>
<u>110,755</u>	<b>Net Assets</b>	<u>174,173</u>
	<b>Represented By:</b>	
97,960	Members Funds at Beginning of Year	110,755
12,795	<b>Add</b> Surplus (Deficit) for the Year	63,418
<u>110,755</u>	<b>Members Funds at End of Year</b>	<u>174,173</u>

THE ACCOMPANYING NOTES FORM PART OF THESE FINANCIAL STATEMENTS



**CANBERRA YOUTH THEATRE COMPANY  
INCORPORATED**

**STATEMENT OF CASHFLOWS  
FOR THE YEAR ENDED 31 DECEMBER 2015**

2014		2015
\$		\$
	<b>CASH FLOW FROM OPERATIONS</b>	
593,461	Receipts from Members & Contributors	397,960
4,865	Interest Received	4,618
(402,505)	Payments to Suppliers	(520,413)
<b>195,821</b>	<b>Net Cash Flows from Operations</b>	<b>(117,835)</b>
	<b>CASH FLOW FROM INVESTMENTS</b>	
-	Purchase of assets	-
-	<b>Net Cash Flows from Investments</b>	-
195,821	<b>Net Total Cash Flows</b>	117,835
93,221	Add Cash Held at Beginning of Year	289,042
<b>289,042</b>	<b>Cash Held at End of Year</b>	<b>171,207</b>
	<b>Represented By:</b>	
235,887	Cash at Bank	116,481
53,155	Term Deposit	54,626
-	Petty Cash	100
<b>289,042</b>		<b>171,207</b>
	<b>Reconciliation of Operating Surplus/(Deficit) with Net Cash Flows from Operations</b>	
12,795	<b>Operating Surplus/(Deficit)</b>	63,418
10,149	Depreciation	7,859
2,907	Decrease/(Increase) in Debtors	(10,359)
1,784	Decrease/(Increase) in Prepayments/Accrued Income	(6,655)
19,332	Increase/(Decrease) in Creditors	(13,999)
132,063	Increase (Decrease) in Grants / Fees Received in Advance	(132,892)
	Increase (Decrease) in Provision for:	
14,710	- Annual Leave	(18,955)
2,082	- Long Service Leave	(6,252)
<b>195,821</b>	<b>Net Cash Flows from Operations</b>	<b>(117,835)</b>

THE ACCOMPANYING NOTES FORM PART OF THESE FINANCIAL STATEMENTS

**CANBERRA YOUTH THEATRE COMPANY  
INCORPORATED**

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2015**

**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 2015**

**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 a 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 2015**

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 2015 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:

Committee Member 

Dated this 16<sup>th</sup> day of February 2016

HOUSTON & HANNA  
CHARTERED ACCOUNTANT

GPO Box 810, Canberra ACT 2601  
Suite 15, George Turner Offices  
11 McKay Gardens, Turner ACT

K D Hanna FCA (Principal)

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

Facsimile: (02) 6249 6792

email: [kim@khanna.com.au](mailto:kim@khanna.com.au)

INDEPENDENT AUDIT REPORT TO THE MEMBERS OF  
CANBERRA YOUTH THEATRE COMPANY INCORPORATED  
FOR THE YEAR ENDED 31 DECEMBER 2015

**Scope**

I have audited the attached financial statements of the Canberra Youth Theatre Company Incorporated (The Association) for the year ended 31 December 2015. 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.

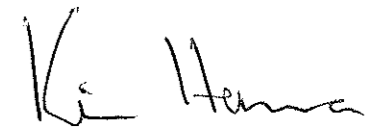
My audit has been conducted in accordance with Australian Auditing Standards to provide reasonable assurance as to whether the financial statements are free of material misstatement. The procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the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

  
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Kim Hanna FCA  
Registered Company Auditor  
Date.....20/2/16.....

