

**CANBERRA
YOUTH THEATRE**

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ON**

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

**ANNUAL
REPORT**

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2020 ANNUAL REPORT

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

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

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

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

ABOUT US

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

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

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

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

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



WE VALUE

ARTISTIC EXPLORATION

We want to develop creative thinkers, makers and lovers of art and performance. We strive to create opportunities for young people to share their voice, discover their own artistic practice and challenge expectations about what theatre can be.

CREATIVITY AND CONFIDENCE

We believe that an engagement with the arts creates a stronger society and want to create a place where young people are free to explore their creative selves and become confident members of our community.

COMMUNITY AND NETWORKS

We believe in creating a supportive environment and nurturing community for young people that is welcoming, inclusive and diverse. The connections made through youth theatre are often long-lasting and essential to the development of the creative lives of young people.

YOUTH LEADERSHIP

We want the voices of our young artists to be heard. We believe that young people need to be supported and empowered so that they have the agency and confidence to create the positive change they want to see in the world.

OUR GOALS

- Teach core performance skills and create pathways to professional artistic careers.
- Provide a space for all young people to develop and express their creative selves.
- Create and share ambitious art.
- Inspire audiences and challenge their expectations about the work young artists can create.
- Grow the organisation while remaining sustainable and ethical.

**THE VOICE
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OUR TEAM

STAFF

ARTISTIC DIRECTOR & CEO
LUKE ROGERS

GENERAL MANAGER
ANAÏS MARO

PROGRAM ADMINISTRATOR
HELEN WOJTAS

MARKETING & ADMINISTRATION COORDINATOR
MARNI MOUNT

BOARD

KAREN VICKERY (CHAIR)
CHRIS WAGNER
PETER HOOLIHAN
TESSA HAMMOND
GABRIELLE AFFLECK
CELIA RIDEAUX

RESIDENT ARTISTS

REBECCA DUKE
CLAIRE HOLLAND
HOLLY JOHNSON

WORKSHOP ARTISTS

JORDAN BEST
CHRISTOPHER SAMUEL CARROLL
CLAIRE HOLLAND
ANNA JOHNSTONE
MIRJANA RISTEVSKI

EDWARD CAHILL
JEMMA COLLINS
VICTORIA HOPKINS
CATHY PETÖCZ
KATIE SPROULE

CHAIR'S REPORT

At the end of November 2019 we launched a thrilling 2020 season of productions, masterclasses, workshops and immersive opportunities wrapped in our new brand, and received with great excitement by supporters and interested parties. As 2020 arrived it became apparent that things would be very different from what we had hoped.

I applaud the resilience, imagination and determination of our company led by Artistic Director & CEO, Luke Rogers and supported by Anaïs Maro, Helen Wojtas and Marni Mount. Together, they persevered in the most difficult of circumstances for our embodied art form, and continued to create opportunities and connection for our young artists. Employment opportunities for professional artists continue to be a foundation for our company. We believe that professional artists are best placed to provide mentorship to young evolving artists. Therefore support of our Workshop Artists was an important consideration in light of the performing arts being particularly hard hit by the evolving situation. The company managed to maintain connection with the Workshop Artists and to provide employment opportunities whenever possible.

During lockdown, the team created online opportunities for engagement with our young artists through programs and even Zoom rehearsals. Conscious of the stresses on the Canberra community, our online programs were provided free of charge. It was thrilling to emerge from this period into socially distanced studio rehearsals for the production of *Normal* by Katie Pollock. Alex Budd and the team at Canberra Theatre Centre gave unprecedented support to this production by providing the opportunity to upscale to The Playhouse. Professional artists consider the Playhouse at Canberra Theatre Centre the best theatre in the country. We thank their team for the professional support and championing of our company and our young artists.

Our Resident Artist Program continued despite disruptions to plans and was extended into 2021 to ensure that live performances could take place at the culmination of the three young theatre makers' period of embedding within Canberra Youth Theatre.

With a renewed focus on the development of works for the theatre focusing on young people, four commissions went ahead in 2020. The opportunity to work on play development with professional Australian playwrights provides a unique insight into the creation of professional work for our young artists and forms an important part of our company's engagement with the profession, cementing our place as an important voice in the broader Australian theatrical landscape.

We are deeply grateful for the Broom family legacy, made in honour of the late Jeremy Spencer Broom. This generous gift supports the Emerging Artists' Program planned for 2021. We hope it is a fitting legacy in honour of Jeremy whose twin passions were theatre and working with young people. The Broom family are treasured members of our Canberra Youth Theatre community.

Canberra Youth Theatre enjoys the support of the ACT Government through artsACT and Ainslie and Gorman Arts Centre. Our partners, Elect Printing bring to life our design materials, and the Canberra Theatre Centre offers new ways to support and contribute to the development of young artists. We value the support of Netier, Sidestage Production Services, and Shaw Wines. The Seaborn, Broughton & Walford Foundation have lent their support to our Emerging Artists Program. We also benefited from participating in the Creative Partnerships Australia Plus One initiative, raising much-needed funds. These organisations share our commitment to the importance of youth theatre and their support is invaluable.

I wish to thank our indefatigable Board, Peter Hoolihan, Chris Wagner, Tessa Hammond, Gabrielle Affleck and Celia Rideaux who give of their time and expertise freely. Their passionate support of Canberra Youth Theatre is deeply appreciated.

Finally, thank you to our young artists and families, the professional artists who have given us the benefit of their expertise and talent, and the flexible and resilient staff of Canberra Youth Theatre. It is a privilege to chair this organisation.

Karen Vickery

Karen Vickery

Chair of the Board



ARTISTIC DIRECTOR & CEO'S REPORT

So, 2020... Well, none of us were expecting that!

As the year began, our hearts went out to all those who were facing the devastation caused by the summer bushfires. As smoke continued to linger across Canberra, we were heartened by the strength and generosity of our community, and optimistic to see conditions improve.

2020 was shaping up to be a very promising year, with a dynamic production season, a growing Emerging Artists Program, revamped workshops, new branding and lots more. "But then, COVID happened..." one of the most frequently used phrases I think I have uttered these past 12 months.

Despite what was a challenging year for so many, especially the arts sector, there is a lot to be proud of in how we all responded, adapted and remained resilient. Our training programs were either cancelled or moved online. We discovered the 'joys' of working from home and collaborating over Zoom. We launched a new Young Playwrights Program that brought together 14 emerging writers from across the country. We commissioned and developed new plays. Our focus for the year shifted to three key priorities: Stay connected, keep collaborating, and embrace creativity.

I would like to thank all of the families of our young artists, and the emerging artists, who kindly donated their training program fees to the company in lieu of a refund. This enabled us to keep our Workshop Artists employed delivering online programs at no cost to our young artists. It is this kind of generous support that reminds us how very special our community is.

As an organisation, we explored new models for collaboration, refined our company policies, and worked to ensure the health and wellbeing of our young artists, staff and community. We welcomed Helen Wojtas to the team as our Program Administrator, and said farewell to Marni Mount as Marketing Coordinator, as she was accepted in the Master of Theatre (Directing) program at Victorian College of the Arts.

We continued to rehearse our production of *Normal* over Zoom, unaware when theatres would re-open, or if this work would even see the stage. We were forced to rethink how to make theatre possible, and longed for the shared experience of sharing stories together in a shared space.

As the threat of COVID-19 waned in Canberra and restrictions eased, an opportunity arose for us to present our work to new audiences. As a local producing theatre company, still creating work whilst most other companies had ceased activities, we were one of the lucky few who were able to present work before a live audience

in 2020, performing on the beautiful Playhouse stage. All thanks to the generous support of Canberra Theatre Centre.

Starting a Resident Artist program during a pandemic is never ideal, but our three Residents managed to collaborate and create throughout the year. We remained committed to nurturing and developing these early career artists, and extended their residency into 2021 so that our community could see the results of their efforts once restrictions were eased.

By the end of 2020, we were back delivering our programs in person, planning for a vibrant future, and grateful that we were able to weather the storm that had seen so many other arts companies suffer terribly.

Our Emerging Artist Program is fast becoming one of our most respected programs, offering early-career artists with opportunities for artistic development and professional pathways. This program was generously supported by the Seaborn, Broughton & Walford Foundation and Ainslie and Gorman Arts Centres. We are pleased to announce that in 2021 this program will again be supported thanks to our fundraising efforts from Creative Partnerships Australia's Plus One program, and a generous legacy donation made in memory of the late Jeremy Spencer Broom.

I want to thank the entire Canberra Youth Theatre staff, board, young artists, their families, guest artists, collaborators, donors, sponsors and audiences who despite the many obstacles they faced this year, united to support our young and emerging artists.

2021 will see many more challenges arise as we continue to connect, navigate our place in this strange new world, explore ways to share stories, express our creativity, and create theatre. This past year has reiterated for us the importance of our community, and how much we value the work that we do. Theatre for us is more than just an artform, it is a way of life, and we entered 2021 more resolved than ever to empower the voices of young people.

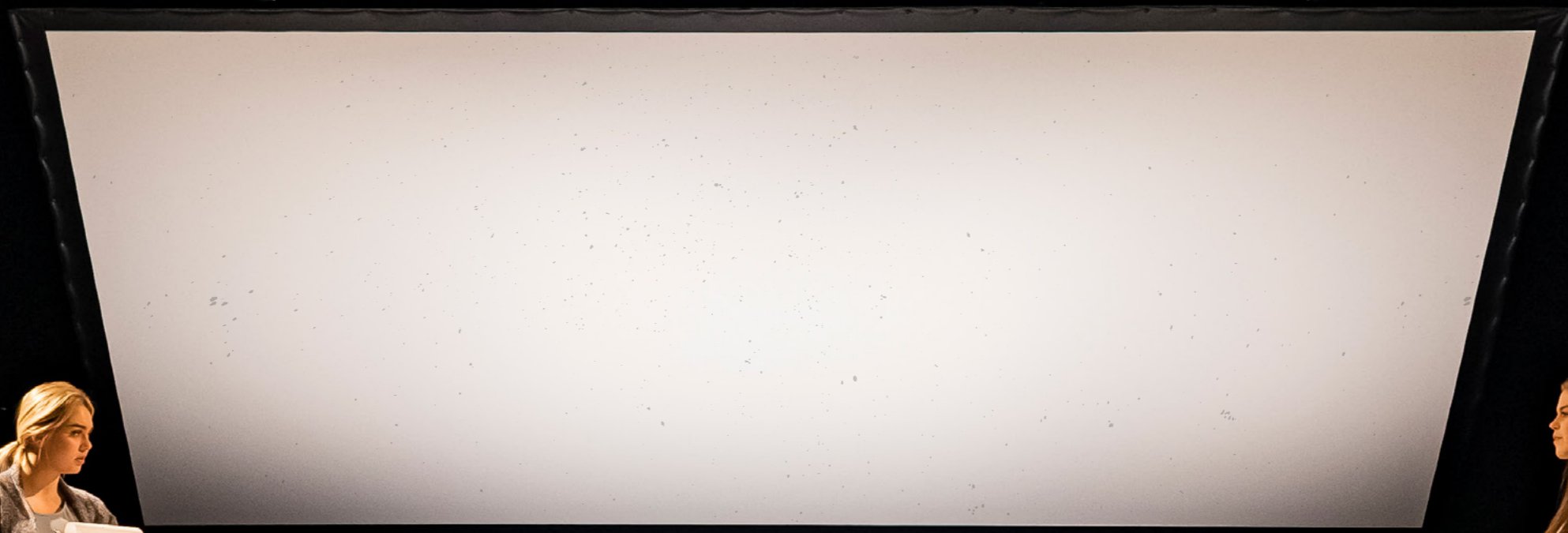


Luke Rogers

Artistic Director & CEO



ARTISTIC EVALUATION





PRODUCTION PROGRAM

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

In 2020, we programmed a dynamic program that offered artistic excellence and enriching opportunities for young artists in the ACT. Whilst only one of those productions reached the stage, it was one more than many other theatre companies were able to present in 2020, and we are very grateful for that.

Normal by Katie Pollock examines the pressures young people face to conform and succeed, the viral nature of peer influence, the lack of agency and the ways societal pressures impose themselves upon the bodies of young women. It is a powerful allegory on disenfranchisement, acceptance and fitting in. *Normal* asks us to consider what it means to be different, as we question who we are, where we fit in, and endeavour to remain true to ourselves.

The process of bringing this work to the stage was anything but normal, and the irony was not lost on us that we sat in a socially distanced theatre, dealing with similar anxieties, living with uncertainty about how this virus may change us; what our own new-normal will become.

Thanks to the incredibly generous support and assistance from the entire team at Canberra Theatre Centre, we were able to present our production on one of the most beautiful stages in the country, The Playhouse.



NORMAL

BY KATIE POLLOCK

22 - 24 OCTOBER 2020

THE PLAYHOUSE - CANBERRA THEATRE CENTRE

I've got this thing you can see – that's happening to my body. It's pretty weird. It just sort of – started – See that? I can't control it. And I don't know what it is.

Poppy has developed a tic. A twitch. A spasm. It spreads through her body, then her group of school friends and before long, the whole town. Nobody can explain it, but as the 'disease' spreads, the community begins to fall apart. Who or what is to blame? And how are they going to fix it?

Normal is an urban detective story in which the investigator is a teenage girl and the body is her own. Inspired by the true story of 'the town that caught Tourette's', this provocative and critically acclaimed Australian play raises questions about what it means to fit in, the viral nature of mass hysteria, and the pressures on young women fighting for agency.

In the entitled pockets of a sparkling city, what does it take for a teenage girl to fit in? What does it cost to be normal?

"BOLD AND IMPRESSIVE... CONFIDENT, AUTHENTIC AND AT TIMES PROFOUNDLY MOVING... ROGERS' DIRECTION IS METHODOICAL, ELICITING EXCELLENT AND THOROUGHLY CONVINCING PERFORMANCES FROM HIS ENSEMBLE CAST... PROFESSIONALLY STAGED PRODUCTION WITH EXCELLENT PERFORMANCES FROM FOUR YOUNG ACTORS... A PIECE OF OUTSTANDING THEATRE"

- PETER WILKINS, CANBERRA CRITICS CIRCLE

CAST

McKenzie Battye-Smith
Jemma Collins
Holly Ross
Elektra Spencer

CREATIVE TEAM

Director

Luke Rogers

Set & Lighting Designer

Gillian Schwab

Sound Designer

Kimmo Vennonnen

Stage Manager

Rhiley Winnett

Assistant Stage Manager

Amelia Allarakhia

STATISTICS

Audience 420

Number of Performances 3

Professional Guest Artists 2

Emerging Artists 6



EMERGING ARTISTS PROGRAM

Canberra Youth Theatre launched a new range of professional development opportunities for young emerging artists in the ACT.

In 2020 we extended the support we offer young adult artists aged 18 to 25 years old as they move towards professional practice by creating tangible pathways for them to participate in industry-focussed training and mentorship opportunities.

Our Emerging Artists Program strives to ensure that young people in the ACT have access to some of the best artistic training and mentorship opportunities in the country. This program is focused on the skills acquisition and development of local artists, contributing to the sustainability of arts practice in the ACT.

Our 2020 Emerging Artists Program was made possible thanks to the generous support of the Seaborn, Broughton & Walford Foundation and Ainslie and Gorman Arts Centres.



RESIDENT ARTISTS

The Resident Artists program is a year-long incubator for early career theatre makers aged 18 to 25 who are passionate about creating new works and dedicated to challenging their artistic practice. In 2020, our Resident Artists were Rebecca Duke, Claire Holland and Holly Johnson.

These artists worked with our Artistic Director in a program of creative developments, performances and individual projects, whilst being embedded in the life of our company and contributing to its artistic vision.

Each Resident Artist received a stipend for their participation in the program to allow them to dedicate time to the development of their craft. They also received an additional budget allocation for professional development activities.

We provided office and creative development space, networking opportunities and mentorships. Each artist received one-on-one support from the Artistic Director to create an individual program to meet their specific needs.

The Resident Artists provided creative support to our major productions and had an active presence within our workshop programs. This program is focussed on developing the skills young emerging artists require to have a sustainable career in the arts through dedicated support to their practice.

“THIS RESIDENCY HAS MADE ME FEEL MORE CONFIDENT AND CLEARER ABOUT MY REASONS FOR WORKING IN THE THEATRE.

IT REINFORCES THAT YOU ARE AN ARTIST AND THAT YOUR IDEAS ARE WORTH HEARING.”

- HOLLY JOHNSON, RESIDENT ARTIST

2020 RESIDENT ARTIST ACTIVITIES INCLUDE:

- Curation and facilitation of *Scratch* nights at Smith's Alternative.
- Three workshops with our young artists, including a collaboration with the National Portrait Gallery.
- *12 Hour Theatre Project* across Ainslie and Gorman Arts Centres.
- Participation in workshops with NIDA, Chopt Logic, and our Young Playwrights Program.
- Individual professional development programs and mentorships.
- The creation and development of a new play for young people, *Everything Real In A Make Believe World*.
- Assistant Directing on 2021 productions.
- Assisting the Artistic Director with artistic programming and strategic vision.

Due to COVID-19, their residency was extended until 31 March 2021.

Other performance outcomes will be featured in our 2021 Annual Report.



RESIDENT ARTISTS WORKSHOPS

THIS IS MY STORY

Rebecca Duke

Participants wrote their own monologues and brought them to life through movement. Young artists discovered ways to physically explore and present their work, and developed the confidence to be bold and playful in the way they create and share their own stories.

31 OCTOBER 2020

Years 4-9

Young Artists 6

IF THE SHOE FITS

Claire Holland

A workshop that delved into the stories, tales and legends that have fascinated audiences for centuries, and explored what they might look like in a contemporary setting. Using a mix of devising and physical theatre techniques, this workshop re-imagined well known fairy tales into challenging new performance works that investigated the role of storytelling in our modern world, and unlocked the ideas at the core of these myths.

7 NOVEMBER 2020

Ages 16-25

Young Artists 8

PERFORMING WITH PORTRAITS

Holly Johnson

In collaboration with the National Portrait Gallery, this workshop for young people explored the relationship between visual art and performance. This workshop offered young artists the opportunity to be guided around the National Portrait Gallery to see art in new and exciting ways, and build skills to develop a unique understanding and personal relationship to art. Participants engaged in a range of exercises that creatively explored how to play, perform, and bring art to life in both the imagination and the body.

14 NOVEMBER 2020

Years 3-6

Young Artists 9

12 HOUR THEATRE PROJECT

The 12 Hour Theatre Project was an intensive and creative opportunity for young people to collaborate, devise and perform a new theatre piece, which increased their dramatic training and performance abilities and expanded their practical skill set. Young people who participated were given a set piece of material and guidelines, but then had the free rein to write, direct and perform a 10-minute play in response to the material. Each of our Resident Artists directed one piece each, rehearsed across Gorman Arts Centre and performed at Ainslie Arts Centre.

This project was supported by the ACT Youth Services Youth Week Grant and originally programmed for Youth Week in April. It was postponed due to COVID-19 and rescheduled in November in a COVID Safe environment.

21 NOVEMBER 2020

Ages 7-25

Young Artists 17

Audience 26



MASTERCLASSES

We were able to deliver three masterclasses in 2020; two over Zoom and one in person:

INTRODUCTION TO PERFORMING SHAKESPEARE Bell Shakespeare

Young artists explored how to approach Shakespeare's language in performance, learning key skills in mining the text for meaning, clues and character. Exploring a range of characters from Shakespeare's plays, participants were guided in clear and powerful techniques to decode the text, and given playful strategies to bring these characters to life.

16 JUNE 2020

Ages 13-17

Young Artists 9

Delivery Online

SHAKESPEARE MONOLOGUE MASTERCLASS Bell Shakespeare

Our emerging artists enhanced their acting skills with an expert artist from Bell Shakespeare, working to unlock the meaning in Shakespeare's language, navigate verse and prose, and translate rich imagery into powerful performances. This workshop built confidence and creativity in approaching Shakespeare's work, and equipped artists with the skills to master your next audition or performance.

18 JUNE 2020

Ages 18-25

Young Artists 8

Delivery Online

AUDITION INTENSIVE Luke Rogers

This masterclass was for those who were applying for drama school or wanted to make the most of their next audition. Artists were guided through the process of articulating their casting type, selecting monologues, and refining their choices for performance. Over three sessions, actors perfected contrasting monologues, and learnt how to prepare for the challenges of the audition room. During the final session, we filmed their monologues so they could submit these for their online drama school auditions.

1 - 12 SEPTEMBER 2020

Ages 16-25

Young Artists 7

Delivery In Person

YOUNG PLAYWRIGHTS PROGRAM

Canberra Youth Theatre's Young Playwrights Program was a new initiative for 16-25 year olds who are passionate about developing their skills in playwriting, working with some of Australia's leading playwrights.

Created as an online course during 2020, and delivered by Mary Rachel Brown and Tommy Murphy, this program attracted 14 emerging playwrights from all around the country.

The young writers were guided through a series of workshops, discussions and practical exercises to create imaginative worlds, build narratives, develop characters, strengthen their writing and unlock new creative possibilities.

Continuing in-person in 2021, this program offers young emerging playwrights an exciting opportunity to be part of a collaborative network, learn new skills, discover their creative voice, and create new works for performance.



12 MAY - 14 JULY 2020

Ages 18-25

Emerging Artists 14

Delivered Online, Nationally

ACT 5, NSW 4, SA 2, TAS 1, WA 1, VIC 1

"IT WAS GREAT TO BE ABLE TO CONNECT WITH OTHER YOUNG WRITERS FROM ALL AROUND THE COUNTRY, AND TO LEARN FROM SUCH AWESOME AUSTRALIAN PLAYWRIGHTS."

- YOUNG PLAYWRIGHT PARTICIPANT

SCRATCH

A new initiative in collaboration with Smith's Alternative, *Scratch* is an opportunity for Canberra's emerging artists to meet and network, experiment with new material, and showcase their work in front of a supportive audience. This program is for performers, writers, and theatre makers aged 18 to 25 who are itching to share ambitious ideas and bold performances.

Scratch showcased new works-in-progress and audience members were invited to participate in a critical response process to offer feedback and insights into the artists' work. *Scratch* is a space for performers and theatre makers to take risks, experiment with new ideas, make new connections, and have fun.

We presented two *Scratch* nights in 2020 and will produce a further two in 2021 at Smith's Alternative.

16 SEPTEMBER & 9 DECEMBER 2020

Ages 18-25

Emerging Artists 12

New Works Presented 8



CONVERSATIONS

During COVID we wanted to find new ways to ensure that our young artists can remain connected with, and inspired by, leading arts professionals from around the country.

Our first *Conversation* was with award-winning actor, playwright, screenwriter, librettist, and dramaturg – Kate Mulvany.

This was a free, live, online Q&A with one of Australia's leading theatre makers, as she talked about her craft and career, shared her insights and experiences, and answered questions from young artists online.

Despite its success, we did not produce a second *Conversation* in 2020 as it was a format being delivered frequently by other organisations.



21 MAY 2020
Online Audience 24

“YOUTH THEATRE IS WHAT WE SHOULD BE LISTENING TO. YOUTH THEATRE IS NOT JUST THE VOICE OF THE FUTURE, BUT THE VOICE OF NOW. RIGHT NOW WE’VE GOT YOUTH SCREAMING, AS THEY SHOULD, TO BE LISTENED TO. WE’VE GOT YOUTH STRIKING IN THE STREETS AROUND THE WORLD SAYING: COME ON WE’VE GOT TO DISCUSS THIS, WE’VE GOT TO HAVE A CONVERSATION! AND SO WE NEED TO HAVE THE CONVERSATION. AND THE BEST PLACE FOR CONVERSATION IS THEATRE.”

- KATE MULVANY, CONVERSATIONS

ACTORS COMPANY

Actors Company was launched as a six-month training program for performers aged 18-25 years who are committed to challenging themselves and exploring their craft within an ensemble. Company members were to work with experienced professional artists, exploring independent theatre making practices, strengthen skills in acting and collaborative performance making, culminating in a studio production. The Actors Company consisted of 11 young artists as part of the ensemble. However this program was cancelled after only a few weeks when we were forced to suspend all our activities due to COVID-19.

NEW WORKS

Canberra Youth Theatre commissioned and supported four new works by professional Australian playwrights in 2020.

Whilst we were not able to present or produce all of the works we had programmed for 2020, we strengthened our investment in the creation and development of new works. Our ongoing plan is to commission and develop new works with the same level of rigour and investment as any other professional theatre company. These creative developments culminate in a staged reading of the commissioned work. Our goal is to see new original works commissioned by Canberra Youth Theatre not only be produced by us, but also benefit from future productions around the country, contributing to the development of a rich canon of new Australian plays written especially for young people.



COMMISSIONS

ROSIE-VILLE and SPACE ODDITY

These two new one-act plays were commissioned to explore the theme of resilience and the many different forms it takes. Mary Rachel Brown also worked as mentor and dramaturg to emerging playwright and Resident Artist, Rebecca Duke.

ROSIE-VILLE by Mary Rachel Brown

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

SPACE ODDITY by Rebecca Duke

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

Workshop October 2020

Creative Development February 2021

Presentation March 2021

THE DEMOCRACY PROJECT (WORKING TITLE)

by Julian Larnach

A large-scale work for tertiary aged actors about young people's engagement with politics, democracy and activism, with in-kind support from the Museum of Australian Democracy.

This play will explore how young people engage with democracy, their growing distrust towards political systems, and the ways they advocate for social change. We hope the work will inspire a generation of active, critical citizens and give voice to the views of young Australians on how they understand, challenge and imagine our political future. It also addresses an urgent need for the creation of more challenging dramatic works for young people to produce. The play will be workshopped and developed throughout 2021, including a staged reading at Old Parliament House in July.

Workshop December 2020

Creative Development June 2021

Presentation July 2021



CREATIVE DEVELOPMENTS

THE INITIATION by Cathy Petöcz

Built from the seed of an idea formed during a weekly workshop program in Term 1 then developed during a digital workshop program in Term 2, *The Initiation* is a play for 6 performers in their teens.

Six teenagers venture into the twilight bush of Black Mountain. As night falls they realise they are lost, and when a knife keeps mysteriously turning up despite their efforts to get rid of it, they fear they'll never come out alive. *The Initiation* is about the horrors of the early teen experience, that uncanny period between childhood and becoming an adult fully and the scary things you feel you have to do to get through. Exploring teen horror movie tropes, generational fear of teenagers, and real teen experiences, *The Initiation* asks us to find our way to the core of our fears to discover where the real threat lies.

Further developments have been scheduled for 2021.

Development Workshops August - December 2020

First Reading 6 December 2020

Audience 35

Young Artists 6

TRAINING PROGRAMS



Our training programs bring young people together with professional artists to collaborate, learn new skills, express their creative selves, and create pathways to artistic careers.

WORKSHOPS

Our Workshop program started strongly with ten Workshop Artists employed to deliver twelve programs to over 100 young artists. Our young artists were excited to be back after a summer holiday filled with anxiety from the bushfires, and many of them expressed they wanted to use the workshops to talk about how they were feeling - the world had been on fire, then there was a significant hailstorm, and there was talk of a new disease going around. For many, including our Workshop Artists, the weekly workshop programs were a perfect outlet for them to explore and articulate what they were feeling.

After six strong weeks of workshops (five weeks in our schools program), we suspended all workshops on Monday 23 March due to the COVID-19 pandemic.

When we suspended our workshop programs, we gave all parents three options for the fees paid: (1) pro rata refund for the remainder of the semester; (2) putting the remaining fees towards future workshops as gift vouchers; or (3) donating the remaining fees to Canberra Youth Theatre. Our community chose to donate 37.9% (\$12,004.70), gift voucher 15.3% (\$4,844.07), and refund 46.8% (\$14,839.63). When talking with parents, many people who requested refunds were very apologetic that they were unable to donate, but had just lost their jobs and were no longer in a financial situation to be able to donate.

Over the coming weeks, we worked to create alternate methods of engagement, support and connection

TERM ONE

Paid Enrolments 69

Scholarships 3

Programs 7

Workshop Artists Employed 6

Individual Workshops 41

Performances / Showings 0

TERM TWO

Paid Enrolments 0

No-Fee Enrolments 36

Scholarships 0

Programs 6

Workshop Artists Employed 5

Individual Workshops 36

Performances / Showings 1

TERM THREE

Paid Enrolments 45

Scholarships 0

Programs 4

Workshop Artists Employed 3

Individual Workshops 40

Performances / Showings 0

TERM FOUR

Paid Enrolments 65

Scholarships 0

Programs 6

Workshop Artists Employed 5

Individual Workshops 38

Performances / Showings 3 (Filmed)

for our young artists. Between Monday 30 March and Thursday 9 April, Canberra Youth Theatre held a one hour zoom session with each of the workshop programs that were based at the Ainslie and Gorman Arts Centre (excluding the workshop for young artists in Years 1-3). In these sessions, we invited young artists to catch up, to say goodbye to the Workshop Artist, and to tell us what they were interested in while we were unable to do in person workshops.

Our young artists gave us some great feedback, including one young artist in the Year 7-9 workshop who said “theatre is about interaction, but perhaps we don’t have to be personally together to interact.” Another young artist in Year 10-12 described engaging digitally as “weird, hard to interact, you can do lines, but the physical aspects of theatre are harder.” In the same workshop, another young artist echoed this sentiment, saying that they came for “hands-on drama experiences, if it’s too hard, you can do monologues, but digital workshops lack the hands-on learning from other people that you get in the workshop.” Across all the workshops, we received feedback from the young artists that they wanted to continue to do workshops, even if it was only digitally. They wanted to stay connected to their friends and peers in the programs, even if they were in their living rooms rather than in the theatre.

In Term 2, we offered a six-week online workshop program free of charge to anyone in our workshop programs that were based at the Ainslie and Gorman Arts Centre

We made the decision to not include young artists in Years 1-3 as we were concerned about overloading them with screen time, as their schooling was all also online, and keeping their focus during the online workshops. A total of 36 people engaged with us for the digital workshops, although many did not attend all sessions, averaging

about 25 people per week. Many of our young artists gave us feedback that they were feeling digitally fatigued and were not always able to engage online. Despite this, the participants who did engage regularly said that whilst it was better than nothing, they preferred in-person workshops. Overall, the digital environment was not a perfect ‘creative space’ for collaboration - there were many distractions in the home environment, and the lag sometimes experienced made interacting difficult

One workshop, run by Cathy Petocz, delivered a final performance outcome. All participants filmed themselves acting out various scenes within their own homes. This outcome was one of the few (socially-distanced) events we held, as Cathy projected the video content on the windows of her house, and participants and their families viewed an outdoor-cinema style performance event. This workshop outcome became the inspiration for Cathy’s own multi-disciplinary art experience, *Lit Windows*, which was produced as part of the You Are Here festival.

In Term 3, we were able to return to in person workshops. Due to the availability of staff, as well as strict restrictions of the number of participants we could have in a venue, the uptake going back to in person workshops was slow. When talking to parents, factors such as the stress of COVID-19, and the overall well-being of the young artists were flagged as reasons they did not return. In many cases, a weekly drama workshop was one thing too many. In addition, we had some verbal feedback that families had suffered a financial impact and could not afford the workshops. In many cases, this information was provided to us after the workshops were full.

“OF ALL THE EXTRACURRICULAR PURSUITS AND ACTIVITIES MY SON AND DAUGHTER HAVE ENGAGED WITH, WEEKLY WORKSHOPS WITH CANBERRA YOUTH THEATRE ARE THE ONES TO WHICH THEY HAVE NEVER WAVERED IN THEIR COMMITMENT.

THEY MIX WITH A WONDERFUL GROUP OF YOUNG PERFORMERS, AND THE OPPORTUNITIES AND EXPOSURE YOU HAVE GIVEN THEM HAS MADE SUCH A HUGE AND POSITIVE IMPACT ON THEIR LIVES.

WHAT THEY HAVE TAKEN WITH THEM FROM THEIR TRAINING ARE SKILLS FOR LIFE.”

- EMMA, PARENT



In response to the shifting and unpredictable nature of COVID-19, we went from a Semester to Term enrolment model. This gave us two entry points - Term 3 and Term 4. Although this change did allow a Term 4 entry point, as restrictions eased and we were able to have slightly larger numbers in venues, it also proved the Semester model is best for our programs. Our Workshop Artists reported that the Term model didn't allow them to delve as deeply into material as they wanted, or touch on skills development in a way they are able to in the semester programs. Many participants reported they were feeling overwhelmed, and wanted the weekly workshops to be a place where they could have a safe, creative space to think about things other than the stresses of the outside world.

In both Term 3 and Term 4, we noted that the number of absences was higher. As part of our Return to Workshops in a Covid Safe Environment plan, we had asked all participants to stay home if they experienced any symptoms, and people really took this seriously. In previous years, participants would attend workshops with mild illnesses such as a cold, but in 2020 they generally stayed home.

Due to capacity restrictions in venues, there were no in-person public performance showings in 2020. Our Workshop Artists felt that filmed outcomes were more difficult. While there is usually a performance outcome as part of a workshop program, we decided to give Workshop Artists and participants the freedom to decide if they wanted to work towards a performance outcome or not. For our Schools programs, Workshop Artists were not working towards a performance outcome. Of the six programs that we gave the option, three decided to make a filmed final outcome, while the other three decided not to.

After the suspension of workshops in Term 1, our priorities shifted from skills development and performance outcomes, to "connecting, collaborating and being creative". This shift in priority informed our decision to offer the six-week digital programs, and to run the term-based programs without performance outcomes. This shift allowed us to focus on well-being, which had a positive impact on our community.

Over the course of 2020, we were not able to engage all our Workshop Artists for the full year. Of the ten Workshops Artists we started the year with, only two were eligible for Job Keeper. When we returned to workshops in Term 3, we were only able to engage five Workshop Artists. Over the course of 2020, there were three Workshop Artists who we were unable to re-engage in any capacity.

"YOU HAVE TRULY BEEN A LIFELINE TO MY DAUGHTER.
SHE COMES HOME AFTER EACH WORKSHOP FEELING ENERGISED AND POSITIVE ABOUT HERSELF.
THANK YOU FOR THE AMAZING WORK YOU DO."

- PARENT OF YEAR 7-9 PARTICIPANT



SCHOOLS PROGRAM

Canberra Youth Theatre provides in-school drama programs to primary schools across the ACT.

TERM ONE

Paid Enrolments 47

Scholarships 0

Programs 5

Workshop Artists Employed 5

Individual Workshops 25

Performances / Showings 0

TERM TWO

Cancelled

TERM THREE

Paid Enrolments 22

Scholarships 0

Programs 3

Workshop Artists Employed 2

Individual Workshops 30

Performances / Showings 0

TERM FOUR

Paid Enrolments 25

Scholarships 0

Programs 3

Workshop Artists Employed 3

Individual Workshops 23

Performances / Showings 0

2020 saw many changes to our Schools Program. After a start where we cancelled four workshop programs in schools (Turner Years 1-3, Giralang, Miles Franklin and St John the Apostle) due to low enrolments, but started another two programs (Forrest OSHC and Campbell OSHC), our Schools Program was shaping up to be a solid part of our workshop program.

However, COVID-19 had the greatest impact on our Schools Program. We decided not to offer digital programs for our Schools Program over Term 2. As we returned in Term 3, we were unable to start the OSHC programs again as they were not taking on external hirers in 2020. As a result, the number of schools we were offering programs in went from five to three. The overall enrolment numbers also suffered, and were smaller because parents were more cautious. In addition, the enrolment numbers in our Red Hill program decreased as we changed the day from Tuesday to Thursday due to Workshop Artist availability. In making this change, we were running the workshops at Red Hill on the same day as dance was offered, and many participants were already committed to the dance program.

Despite the lower enrolment numbers, we continued to offer the workshops in each school. We made the decision that a smaller workshop group helped us maintain the community in the school, where we were offering young artists the opportunity to connect, collaborate and be creative.



HOLIDAY WORKSHOPS

JANUARY 2020

Paid Enrolments 20

Scholarships 0

Programs 1

Workshop Artists Employed 4

Individual Workshops 4

Performance Showings 1

DISCOVERY in partnership with QL2 Dance

In January two of the ACT's leading youth arts organisations joined forces on a discovery program that introduced young people aged 7-12 to the performing arts. Over four days, participants explored the creative possibilities of both dance and drama through a series of workshops, culminating in a performance for family and friends. This program was an ideal entry point for young people who may never have engaged with the performing arts before, as well as those who were excited to discover more.

Workshop Artists Claire Granata and Jake Kuzma
Assistant Workshop Artists McKenzie Batty-Smith and Mirjana Ristevski

JULY 2020

Paid Enrolments 20

Scholarships 0

Programs 2

Workshop Artists Employed 2

Individual Workshops 7

Performance Showings 2 (filmed)

WE BUILT THIS CITY

Primary Years 1-6

Young artists got the opportunity to create an entirely new city – and this time the kids were in charge! The world was in their hands and their imagination the limit as they designed a new world with their own rules, own characters, and endless possibilities.

Workshop Artist Ed Cahill

THEATRE NOW

Secondary Years 7-10

Young Artists asked what kind of theatre is important to be making now. They explored contemporary Australian texts, fresh ideas, and experimental theatrical forms to give voice to their thoughts and feelings about our time now. to life in both the imagination and the body.

Workshop Artist Cathy Petocz

OCTOBER 2020

Paid Enrolments 19

Scholarships 0

Programs 2

Workshop Artists Employed 1

Individual Workshops 7

Performance Showings 2 (filmed)

IMAGINARY WORLDS

Primary Years 1-6

We asked our young artists to think big - creating larger than life characters, imagining exciting new places, and telling epic stories of adventure. Participants explored improvisation, devising and storytelling through fun and engaging activities, built their confidence and discovered performance techniques to express themselves creatively.

Workshop Artist Ed Cahill

DEVISING THE UNSEEN

Secondary Years 7-10

This three day intensive explored a range of performance techniques and theatre practices in a collaborative environment. Participants uncovered the possibilities of theatre for capturing and communicating all the things that bubble away under the surface of what we can see.

Workshop Artist Ed Cahill

After a successful, but busy and demanding first holiday workshop in partnership with QL2 Dance in January, we were unable to deliver a holiday workshop during the April / Easter holidays due to lockdown.

As a result, it was thrilling to be able to return to C-Block in July for our holiday workshops, *We Built This City* and *Theatre Now*. These workshops were the first time we were back in-person, and it was great to be seeing people face to face again, rather than over a computer screen. These workshops were both offered with lower capacity to comply with venue capacity. They also offered our first experience in filming a performance outcome for parents. Both workshops sold out, likely as people were excited to be able to do things in person and were unable to travel.

In October, we once again ran both a primary and secondary holiday workshop. These workshops were open to a maximum of 16 participants, but neither reached full capacity. Restrictions on travel had started to ease at this point, and it is likely that many families decided to take a trip rather than stay in Canberra. We again provided filmed final outcomes for these workshops.

WORKSHOP BY DESIGN

Our Workshops By Design offer students a practical experience of drama, performance and theatre making within the school environment. These custom-designed workshops bring a professional theatre artist to a school to enliven and engage students across a range of topics and arts practices. In 2020 our Workshops By Design programs were:

ARTS UP FRONT

Arts Up Front is an annual conference for arts educators from the ACT and regional NSW to share information and skills on arts practice. Luke Rogers led teachers through a series of practical exercises and directorial techniques that they can apply to get the best out of their students in the drama classroom or rehearsal. Luke provided a toolkit of exercises on creative play, script analysis, scene work, and improvisation, exploring students' imaginative responses to text, how images and language work together to express meaning, and exploring empathy through performance.

29 FEBRUARY 2020

Workshop Artist Luke Rogers

PHYSICAL THEATRE

Marist College

This workshop introduced students to improvisation and composition techniques found in various Physical Theatre methodologies, including elements of Viewpoints, Suzuki, Butoh and Laban. Participants explored strategies to develop ensemble skills, physical responsiveness, spatial awareness, and applied these methods to create engaging, physically present performances and deepen their connection between body, voice and the imagination.

26 AUGUST 2020

Workshop Artist Bambi Valentine

Participants 20

VERBATIM THEATRE

St John Paul II College

Luke Rogers ran a practical workshop that provided students with tools to create Verbatim Theatre, using current affairs as stimulus for the development of original works, transcripts and audio recordings to create performance. This workshop investigated elements of Verbatim theatre practices, and discussed the creative and social challenges of putting the voices and stories of a community on stage.

15 SEPTEMBER 2020

Workshop Artist Luke Rogers

Participants 6

COMMUNITY ENGAGEMENT

CUBBY HOUSE OF TALES

2020 National Multicultural Festival

Anais Maro facilitated an intimate theatre experience for family audiences, performed by two of our young artists. In a cubby house converted from an old ferris wheel gondola, audience members entered 2-3 at a time, to engage in a performative experience based on the idea of the bedtime story, telling stories coming from Canberra's Multicultural communities. This experience raised young people's awareness of multiculturalism and their interest and understanding of the diversity of cultures in Canberra.

Canberra Youth Theatre received a Commendation in the ACT Multicultural Awards for our performance work The Cubby House of Tales for the 2020 Multicultural Festival.

22 & 23 FEBRUARY 2020

Lead Artist Anaïs Maro

Performers Miah-Tya Nunghena Gowland and Ella Meischke





ORGANISATION STRUCTURE

Canberra Youth Theatre was governed by a Board of six members in 2020. The staff of Canberra Youth Theatre report directly to the Artistic Director & CEO, who in turn reports to the Board. The core administrative staff are responsible for operations, and contracted Artists and Workshop Artists deliver the artistic program, working under the Artistic Director & CEO.

BOARD COMPOSITION

Canberra Youth Theatre's Board of Governance 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, staff appointments and supervision. The membership of the Board of Governance reflects the company's continuing belief in having a governing group that blends experience, vision and practicality.

Canberra Youth Theatre's Board of Governance is a dedicated group of volunteers meeting regularly to shape the future of the organisation and are drawn from a variety of professions and backgrounds, bringing a wealth of knowledge and experience to the company. Canberra Youth Theatre strives for a balance of skills and experience on the Board of Governance, and seeks members with backgrounds that include the arts and cultural sector professionals, marketing, legal and financial career professionals. The skills provided by the Board of Governance are briefly outlined in the table below.

For most of 2020, Board meetings and the Annual General Meeting were conducted online.

NAME	ROLE	SKILLS & EXPERTISE
Karen Vickery	Chair	Performing Arts, Cultural institutions and Public Access
Chris Wagner	Deputy Chair	Marketing and Communications
Peter Hoolihan	Secretary	Legal, Performing Arts
Tessa Hammond	Treasurer	Finance
Gabrielle Affleck	Member	Arts Publicity and Marketing
Celia Rideaux	Member	Philanthropy



KAREN VICKERY Chair

Karen Vickery joined the National Portrait Gallery in late 2011 where she is Director Access and Learning. Karen has had a long career in the performing arts in which she has worked as an actor for companies such as Sydney Theatre Company, Belvoir and Q Theatre, and as a translator and dramaturg of Russian play texts. Karen lectured at the National Institute of Dramatic Art (NIDA) from 1996 and was Head of Performance Practices there for five years specialising in history of performance along with the history of visual art, architecture, literature and music before moving to Canberra. Since joining the National Portrait Gallery, Karen has focussed on broadening audience participation and, in particular, extending early childhood and family programs creating opportunities for informal and cross-generational learning. Karen has a strong interest in the relationship between cross-platform performance and visual art along with a passion for communicating about the arts to as wide a public as possible through arts education. Karen is an award-winning actor and director in Canberra theatre and a founder of Pigeonhole Theatre Company. She has a Certificate in Teaching English as a Second Language, a Bachelor of Arts with Honours and First Place from the University of Melbourne, a Bachelor of Dramatic Art in Acting from NIDA, and an MA in Theatre and Film Studies from the University of New South Wales.



CHRIS WAGNER Deputy Chair

Chris Wagner is currently Managing Director and Partner in Talkforce Media and Communications Strategist. Chris has 20 years experience in the communication sector, working in ministerial offices, government departments and for a number of not-for-profit and corporate organisations. A former journalist and Canberra Youth Theatre participant, Chris has a background in the areas of arts, governance, mental health, suicide, criminal and civil justice, national security and emergency management, as well as grassroots community liaison, amongst others. He is married to a fellow communicator and a father of two very talkative kids.



PETER HOOLIHAN Secretary

Peter Hoolihan is a solicitor with Maddocks admitted to practice in the Supreme Court of the ACT and the High Court of Australia. Peter has practiced across a number of legal areas, with expertise in property, construction, environment and planning law. Peter has represented commercial clients, state governments and the Commonwealth of Australia on complex leasing arrangements, construction and infrastructure projects, acquisition and disposal of land and property procurement processes around the country. Peter has also practiced in corporate governance, intellectual property and business transactions including for multiple not-for-profit and charitable organisations. Peter has a background in the creative arts, performance and drama having studied these at university and has been involved in multiple productions both on stage and off (including with Canberra Youth

Theatre). His connection with Canberra Youth Theatre goes back to 2013 when his wife, Cassandra, worked and trained with the company. He has been an avid supporter since.



TESSA HAMMOND Treasurer

Tessa Hammond is an HR Analyst with Tailored HR Solutions. Tessa is currently working on a diverse range of engagement types, including the collection, compilation and use of a variety of technologies to analyse and report on data trends and outcomes. Previously, Tessa worked as a Senior Consultant with Bellchambers Barrett where she was involved in a wide range of audit engagements including external audits for not-for-profit and charitable organisations, including risk management engagements and financial controls assessments. Having grown up in the Ainslie area, Tessa looks forward to submerging herself in the Canberra Youth Theatre community.



GABRIELLE AFFLECK Member

Gabrielle Affleck is a performing arts publicist and arts marketing specialist. She has worked in the arts in Canberra since 2011 and joined the Canberra Theatre Centre as their Publicist/Assistant Marketing Manager in 2016. Gabrielle has experience managing campaigns for small-to-medium arts organisations, independent artists, and some of the largest performing arts companies in Australia. These projects span a diverse range of art forms, including Dance (Bangarra, Sydney Dance Company, Australian Dance Theatre), Circus (Circus Oz, Circa, Circus 1903), Music (Dan Sultan, The Whitlams, Kate Miller-Heidke) Theatre (Sydney Theatre Company, Bell Shakespeare, State Theatre Co SA) and Physical Theatre (Crazy Horse Paris, Blanc de Blanc). Gabrielle holds a Bachelor of Arts in Communications with a major in Theatre/ Media from Charles Sturt University.



CELIA RIDEAUX Member

Celia Rideaux is the Assistant Director of Philanthropy at the National Library of Australia. She is a passionate fundraiser with a keen interest in the arts. Celia has helped raise millions of dollars throughout her career working for Amnesty International, St Vincent De Paul Society, the Salvation Army and the Australia War Memorial. When Celia was asked why she wanted to support Canberra Youth Theatre her answer was simple, "My brother Sebby." Celia grew up in Bega and her brother did not fit the cookie cutter system society tried to push him into and it broke her heart to see him bullied and his creativity misunderstood. When he joined a local performing arts group, it changed his life. Her brother Sebby, aka Mr Marmalade, is now a professional Magician and is a constant source of inspiration for Celia, who hopes to share this inspiration with young people through her role as a member of the company's Board. Celia is excited to be part of an organisation that is supporting creativity in young Australians, just like her brother, while bringing quality performances to the Canberra community.

STAFF



LUKE ROGERS Artistic Director & CEO

Luke Rogers is a theatre director, actor and producer. He is a graduate of NIDA (Directing) and Theatre Nepean (Acting) and is also the Artistic Director of Stories Like These. Previous positions include Theatre Manager of New Theatre, Artistic Director of The Spare Room, and a Resident Studio Artist with Griffin Theatre Company. Directing credits include: *Little Girls Alone in the Woods*, *Normal*, *Collapse*, *Possibility* (Canberra Youth Theatre), *In Real Life* (Darlinghurst Theatre Company), *Blink*, *MinusOneSister*, *Fireface*, *The Last Five Years*, *The Carnivores* (Stories Like These), *Play House* (NIDA), *The Pillowman*, *Waiting For Godot*, *Don Juan in Soho*, *Art is a Weapon*, *After The End*, *Blasted* (New Theatre), *100 Reasons For War*, *Love and Information*, *Spring Awakening*, *A Midsummer Night's Dream*, *Shakespeare's Women*, *Shoot / Get Treasure / Repeat* (AFTT), *Lysistrata*, *The Burial At Thebes*, *Pool (No Water)*, *4.48 Psychosis*, *Eyes To The Floor* (Sydney Theatre School), *A Midsummer Night's Dream*, *Mr Marmalade* (CQ University), *Macbeth*, *Cyberbible*, *Embers* (AIM Dramatic Arts) and *Two Weeks With The Queen* (Mountains Youth Theatre). Tour Director: *The Witches* (Griffin Theatre Company). Assistant Director: *Eight Gigabytes of Hardcore Pornography* (Griffin Theatre Company/Perth Theatre Company), *Story of the Red Mountains* (NIDA), *The Boys* (Griffin Theatre Company/Sydney Festival), *Steel Magnolias* (Blackbird Productions / Australian Tour), *Assassins* and *The Crucible* (New Theatre). Luke regularly directs and lectures at various acting schools and universities. He was a member of Directors Lab: Melbourne (Theatre Works/Melbourne Festival) and Playwriting Australia's Dramaturgy Program and Directors Studio.



ANAÏS MARO General Manager

Born into a family of Theatre makers in France, Anaïs grew up in the theatre: her parents were professional actors and directors. She co-ran her own theatre company, Le Rugissement de la Libellule, producing work in the Paris region, touring in the country and internationally. Anaïs has developed a passion for cultural management, particularly in intercultural settings and completed a postgraduate program in Cultural Management and Policy. In 2009, she was appointed the director of the Alliance Française of Brunei where she tripled the annual budget and successfully scaled up both classes and cultural events footprint. She has curated numerous arts festivals, residencies, exhibitions and programs, and developed corporate partnerships. Anaïs has collaborated with QUT Creative Industries on a Brunei Cultural mapping project and became CEO of iBudaya, a Brunei based Cultural Industries consulting company in 2011. In 2014 she moved to Ethiopia and became a consultant for UNESCO Culture, running a capacity building program on the 2005 Convention on the Diversity of Cultural Expressions until 2017. Anaïs is also an associate artist at Rebus Theatre.



HELEN WOJTAS Program Administrator

Helen Wojtas joined the Canberra Youth Theatre team in January 2020 as the Program Administrator. She comes from a background of hotel administration, and is a professional costumier, graduating from the Western Australian Academy of Performing Arts in 2015. Helen spent her childhood immersed in the youth arts scene in Canberra, as a member of Canberra Youth Music (formerly the Canberra Youth Orchestra Society, now Music for Canberra) between 1993 and 2010. She found her experience within the Canberra youth arts scene invaluable, and understands the importance of providing the next generation of Young Artists with the experiences within the arts. Helen continues to be involved in the Canberra arts scene, as a member of a circus training school, and a violist within the National Capital Orchestra, and as a costumier. Helen is passionate about youth arts, and brings her unique skill set of administration and experience in the theatre industry to Canberra Youth Theatre.



MARNI MOUNT Marketing and Administration Coordinator

Born and raised in Canberra, Marni is a passionate theatre-maker and advocate for young voices. She has written, directed, and performed in a range of theatre projects across the ACT. Her theatre credits include Hermia/Quince in *A Midsummer Night's Dream* (Shakespeare by the Lakes), Freya in *Fragments* (The Street Theatre 2019), Amber in *Picnic at Hanging Rock* (NUTS 2019), *The Art of Coarse Acting* (Canberra Repertory Society 2019), *To Infinity and Beyond* *Reasonable Doubt* (ANU Law Revue 2017), *Snakes on a Plaintiff* (ANU Law Revue 2016), Cynthia Muldoon in *The Real Inspector Hound* (NUTS 2015), Hero in *Much Ado About Nothing* (Canberra Repertory Society 2015), and as director: *The Importance of Being Earnest* (NUTS 2018), *Juris Doctor Strangelaw or How Learned to Stop Worrying and Cop the 5%* (ANU Law Revue 2018). Marni has also had the pleasure of serving the theatre community in an administrative capacity as Head of Publicity of the National University Theatre Society (2017) and Founding President of the ANU Shakespeare Society (2018-2019). She completed a Bachelor of Politics, Philosophy, and Economics/Bachelor of Arts at the Australian National University, and was accepted to the Victoria College of the Arts for a Master of Theatre (Directing).

HUMAN RESOURCES

2020 was a year of change for everyone, and we had to adapt to a new working environment, working remotely for part of the year. We established a process for working from home in April/May/June and slowly returned to Gorman Arts Centre when restriction eased, following strict policies in terms of check-in, hand sanitising and social distancing.

From April to December, Canberra Youth Theatre benefited from the support of JobKeeper. This meant that despite our reduced income we were able to support all our permanent staff. Additionally, two casuals who worked for us for more than a year were eligible for the JobKeeper support. During this time, they worked with young people providing online workshops, delivering reduced size workshops and running creative development projects. They also participated in administrative support, and developing programs for the organisation.

STAFF PROFESSIONAL DEVELOPMENT

TEACHING ARTISTRY 5 FEBRUARY 2020

Facilitated by Albury-based artist Rachel McNamara, this full-day workshop was designed especially for Canberra Youth Theatre's Workshop Artists, exploring teaching artistry and workshop design, investigating how to blend our Workshop Artists' own craft as an artist with the skills, curiosities and habits of action of an educator. Over the session, participants reflected on their own practice, shared artistic methodology, and were provided with models of theory and practical exercises to employ in their own workshop programs. This training was in line with our objective of artistic excellence, ensuring our young artists benefit fully from working with working professional artists.

ACCIDENTAL COUNSELLOR TRAINING 26 FEBRUARY 2020

Lifeline generously supported us by offering Accidental Counsellor Training for our staff. The program was designed for people who find themselves in situations where counselling or empathetic communication is required. It provided our staff with a range of tried and tested counselling skills that work to create effective communication and de-escalate clients who are in crisis. This training was in line with our child safe policy, providing tools to our artists and staff in positions of duty of care to manage the delicate situation.

TEACHING DRAMA ONLINE 12 & 13 AUGUST 2020

Thanks to an ACT Infrastructure Grant, Canberra Youth Theatre is now equipped with an online teaching station and has the capacity to provide training for online theatre workshops. We approached NIDA to design a workshop on online workshop facilitation, and they provided us with two perspectives from their teaching staff. These sessions raised the confidence level of our Workshop Artists in a context where going back online may be a reality in the future.

Other Professional Development and Training:

In addition to Mental Health First Aid Certification and CPR refresher attended by all permanent staff, our team were provided with opportunities to develop their own skills.

To understand the pros and cons of online workshops, Helen Wojtas joined an ATYP training on Kids, Screens, and COVID-19. Helen also completed a four week digital workshop program *Pivoting to Online Teaching: Research and Practitioner Perspectives*, and shared her learning with our Workshop Artists to help them deliver digital workshops.

Marni Mount followed an online training program to upgrade her skills on the Adobe Creative Suite package.

Anais Maro attended other online training such as Scenario Planning for the Coronavirus (and post Coronavirus) world by Woody Wade and The Complete Financial Analysis Course (2020) by 365 Careers, resulting in a change a financial management by the scenario enabling us to see the plan for the whole 2020 and beyond despite the uncertainty.



SECTOR ENGAGEMENT

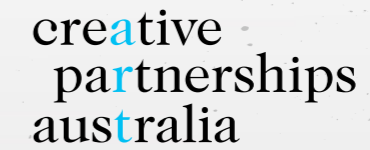
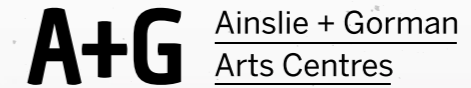
Luke Rogers was a member of the Australian National ASSITEJ Advisory Group for Theatre Network Australia. ASSITEJ is the International Association of Theatre for Children and Young People. Throughout the year, Luke participated in online meetings to gather insight and intelligence from the Australian youth arts sector, and assist with its promotion to the international sector.

The uncertainty of COVID-19 brought some positive initiatives. Amongst them, the creation of an active group of Australian Youth Arts Organisations meeting regularly on Zoom, led by the Australian Theatre for Young People (ATYP), to share their questions and good practices, and discuss coordinated strategies for the sector. Canberra Youth Theatre was an active part of the network and participated in the sector survey working group.

Another initiative was Patternmaker's Audience Outlook Monitor. Arts organisations and venues all over Australia participated in this thorough survey that collected data on arts participation across a large array of online and offline cultural events and activities. Canberra Youth Theatre participated by engaging our members and audiences in the survey. In exchange, we had access to incredibly precise, date and easily minable data to support our decision making in terms of workshops, online offerings and live performance.

Canberra Youth Theatre was also a part of artsACT Arts Organisations Discussion Group, first occurring fortnightly, then monthly. This initiative acted as both a support group where we could ask questions to peer organisations and a place to share achievements and progress.

OUR SPONSORS



MARKETING REPORT

Canberra Youth Theatre provides a range of programs for artists between ages 7 - 25 including weekly and holiday workshops, productions, emerging artist programs, resident artists, writing programs, commissions, creative developments, and some more things here and there. Through strategic, targeted, and evidence-based marketing, we strive to build our community at Canberra Youth Theatre each year and challenge expectations about what theatre made by young people can achieve. With strong relationships established across the ACT, we are paving the way for youth theatre to have a new perception.

After the rebrand of Canberra Youth Theatre at the end of 2019, 2020 was the first year where the integration of the rebrand and our platforms was achieved. Although we were unable to have a strong rebrand composition with the lack of activities we underwent, we were able to establish the brand image through social media.

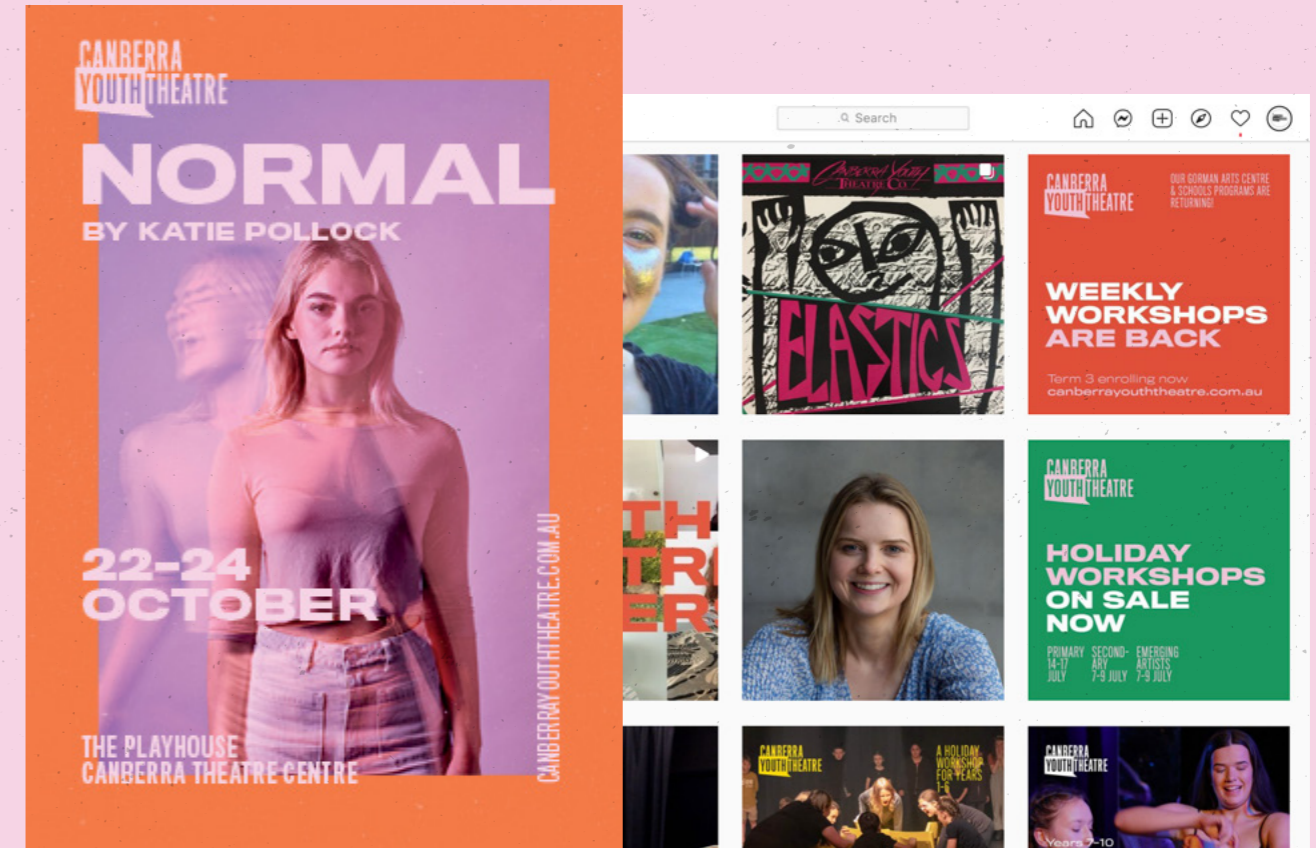
In 2020, on Instagram we posted 162 posts with an average of 33 likes per post. This shows an average engagement rate of 2.8% on Instagram posts - based on 1,200 followers. Regardless of there being a lack of content to share based on our offering throughout the year, we were able to stay engaged with our followers and produce some content and keep the momentum of our social media going.

We posted content that was aimed at representing our brand image of being a Key Arts Organisation in Canberra, rather than predominantly focusing on our limited offerings. This included segments such as "Meet our Workshop Artists", in order to express the professional quality we provide with our programs. Another segment that was created was "Share Your Story", where we obtained engagement from our existing audience to further engage with us from online platforms.

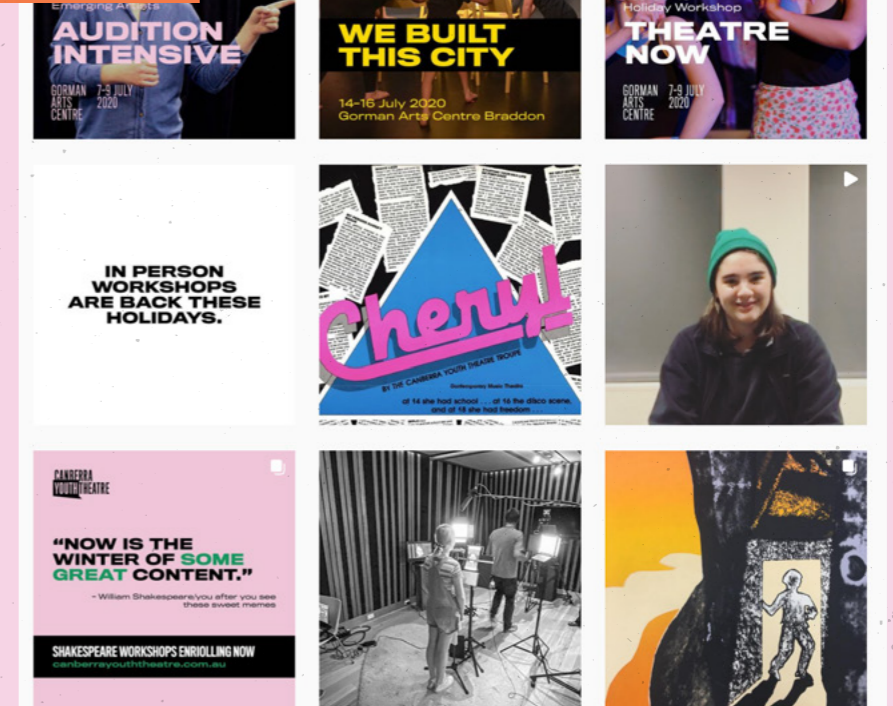
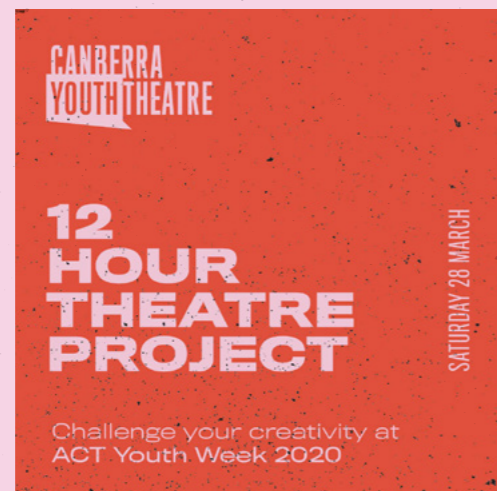
2020 ANNUAL REPORT

The fact that we did not leave our social media idle allowed us to market *Normal* successfully. In fact, within the content that was produced for *Normal*, we obtained the highest number of likes on a singular post of 80 likes on Instagram.

We also continued to send monthly newsletters to our subscribers in 2020. We averaged 19.6% of our subscribers opening the newsletter with 2.23% clicking on links included. That means 11.3% of those who open the newsletters want to learn more about the information expressed in the content.



2020 ANNUAL REPORT



PHILANTHROPY REPORT

Canberra Youth Theatre received more philanthropic support in 2020 than it has ever seen before.

This came from the ACT Government's artsACT and SBW Foundation grants, in-kind support from our sponsors, philanthropic donations from our participants' families and supporters, a generous legacy gift, and matched funding from Creative Partnerships Australia.

SBW FOUNDATION

The Seaborn, Broughton & Walford Foundation generously supported our Emerging Artist Program in 2020, allowing us to introduce three paid Resident Artists into the company and make possible a range of programs for early career theatre makers. Due to COVID-19, these activities extended into early 2021.

DONATIONS FROM FAMILIES

When we suspended all of our training programs, we were deeply aware of the vulnerability of the casual artists who are the lifeblood of our arts sector, and were facing the prospect of lost income over the coming months. Canberra Youth Theatre is a small company, and we worked to support the amazing artists who deliver our programs. Many families donated the workshop payments they had already made, in lieu of a refund. Their generosity meant we were able to pay our wonderful Workshop Artists

for their work, whilst offering our young artists the opportunity to continue to engage with our programs online.

PLUS ONE - CREATIVE PARTNERSHIPS AUSTRALIA

In 2020 Canberra Youth Theatre was a recipient of Creative Partnerships Australia's Plus One funding. This is a dollar-for-dollar matched fundraising program, designed to boost the fundraising efforts of small to medium not-for-profit arts organisations. This funding allowed us to run a more effective fundraising campaign, boost our fundraising skills and secure new donors.

Our "Double Your Love" campaign gave our supporters the means to extend their contribution. An additional \$12,000 was raised to go directly towards our Emerging Artists Program.

JEREMY SPENCER BROOM LEGACY

We were honoured to announce the generous support of a legacy gift made to commemorate the late Jeremy Spencer Broom which will fund and grow our Emerging Artists Program from 2021-2025.

Jeremy Spencer Broom had a great love for theatre and engaged with the Canberra Youth Theatre many times. Jeremy loved not only performing, but all of the aspects of creating theatre.

Tragically in July 2019, he became critically unwell and he passed on 9 August 2019.

This legacy gift seeks to commemorate Jeremy's passion for theatre and supporting young people, whilst helping emerging artists to pursue their dreams and develop their careers.

This generous donation will help realise the vision of creating more programs for emerging artists in Canberra to participate in professional training and creative development opportunities.

"JEREMY WOULD HAVE LOVED TO HAVE BEEN A PARTICIPANT IN CANBERRA YOUTH THEATRE'S EMERGING ARTIST PROGRAMS, AND WOULD ALSO CERTAINLY HAVE JUMPED AT THE OPPORTUNITY TO HAVE CONTINUED INVOLVEMENT IN THE PROGRAM IN ANY CAPACITY HE COULD PROVIDE."

- BROOM FAMILY



"WE ARE EXTREMELY PROUD TO BE ABLE TO HONOUR JEREMY'S MEMORY AND COMMEMORATE HIS DEDICATION TO THE ARTS AND YOUNG PEOPLE. WE ARE INCREDIBLY GRATEFUL TO THE BROOM FAMILY WHO TRULY UNDERSTAND THE VALUE AND IMPORTANCE OF YOUNG PEOPLE ENGAGING IN THE ARTS.

THIS SUPPORT WILL HAVE A PROFOUND EFFECT ON OUR ABILITY TO CREATE PATHWAYS FOR EARLY CAREER ARTISTS, ENGAGE MORE CREATIVES TO WORK WITH OUR YOUNG ARTISTS, AND INVEST IN THE NEXT GENERATION OF THEATRE-MAKERS."

- LUKE ROGERS

TREASURER'S REPORT

As Treasurer of Canberra Youth Theatre, I am pleased to present the audited financial statements for the financial year ended 31 December 2020.

Despite COVID-19, 2020 was a sound year for Canberra Youth Theatre, closing the 2020 year with a surplus of \$33,758. CYT was resilient when dealing with the ongoing challenges of COVID-19, largely due to the invaluable support of artsACT, the Federal Government, Ainslie and Gorman Arts Centres, and our supportive community.

INCOME

Revenue increased in 2020 to \$528,340 (2019: \$400,712). This increase was as a result of the Commonwealth Government COVID Stimuli Packages (the Stimuli) totalling \$209,330. Our ACT Government's artsACT multi-year funding continued, contributing \$177,162. Creative wages that were traditionally covered by a proportion of the artsACT funding, were covered by the Stimuli in 2020. With agreement from artsACT, this unspent funding, will be carried forward as *Grants Received in Advance* and expended on our 2021 artistic program. The artsACT has committed funding for Canberra Youth Theatre until 2022.

2020 saw a focus on diversifying Canberra Youth Theatre income through *Sponsorship and Philanthropic* initiatives totalling \$55,461 (2019: \$6,838). I would specifically like to thank the SBW Foundation, Plus One and the Broom family for their generous support. I would also like to sincerely thank our Canberra Youth Theatre community, who largely donated their Training Program Fees in lieu of a refund as a result of changes to our Semester One program.

EXPENSES

Expenses increased in 2020 to \$494,582 (2019: \$403,037). This increase is partly attributed to an increase in *Employee Benefits* totalling \$324,929 (2019: \$278,172). This was as a result of the Stimuli supporting our permanent and long standing employees throughout the COVID-19 crisis.

In 2020, despite doing less productions, Canberra Youth Theatre made the strategic decision to invest in our productions and the Resident Artist Program with a total expenditure of \$43,218 (2019: \$24,835). We believe that this is a necessary investment in the sector, and intend to continue this in the future, as we have the goal to become a sustainable employer of artists in the creative sector of the ACT.

To adapt to the COVID-19 crisis, we updated our technology, through the use of online platforms and cloud based softwares, supported by the update to our physical work environment and computers. In 2020, the Board updated Canberra Youth Theatre's depreciation method to the straight-line depreciation method with a capitalisation threshold of \$2,000. This resulted in a depreciation expense of \$13,161 in 2020 (2019: \$648).

Other expenses remained relatively stable throughout 2020.

FINANCIAL POSITION

As at 31 December 2020, Canberra Youth Theatre was in a strong financial position with short-term liquidity, cash reserves and low levels of debt. Canberra Youth Theatre is well-positioned to meet its short-term commitments and continue being financially viable for the medium to longer terms.

The financial statements have been prepared on a going concern basis, which assumes that the Canberra Youth Theatre will be able to meet its debts as and when they fall due.

OUTLOOK

While the uncertainties of COVID-19 continue to be challenging, the Board has a positive outlook and is committed to supporting management strike a balance between managing financial constraints and assessed risks and protecting the strength of Canberra Youth Theatre's financial position, while continuing to invest in the development of our core staff, contracted tutors and young members. We believe pursuing artistic outcomes in the right way will deliver long term benefits to our young members and ultimately increase participation, help secure financial longevity and provide a legacy for Canberra Youth Theatre.



Tessa Hammond
Treasurer

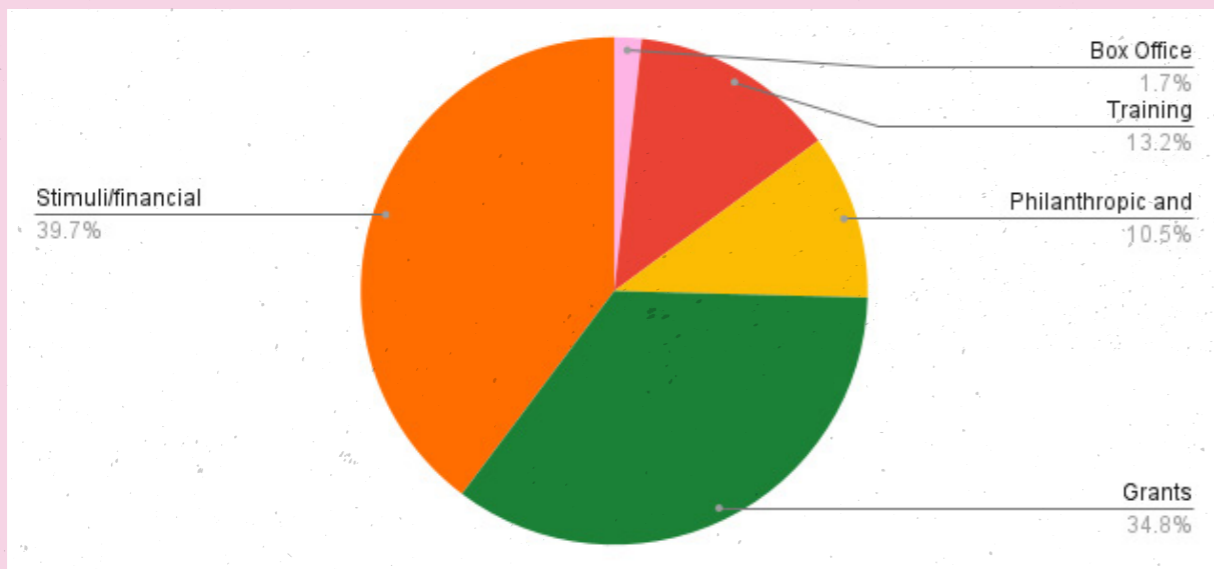


FINANCIAL REPORT

VERTICAL ANALYSIS

INCOME:

In 2020 our income distribution is unique. The impacts of COVID-19 resulted in the reduction of training program fees, an increase in the level of community support through fee donation, and government stimuli assistance.



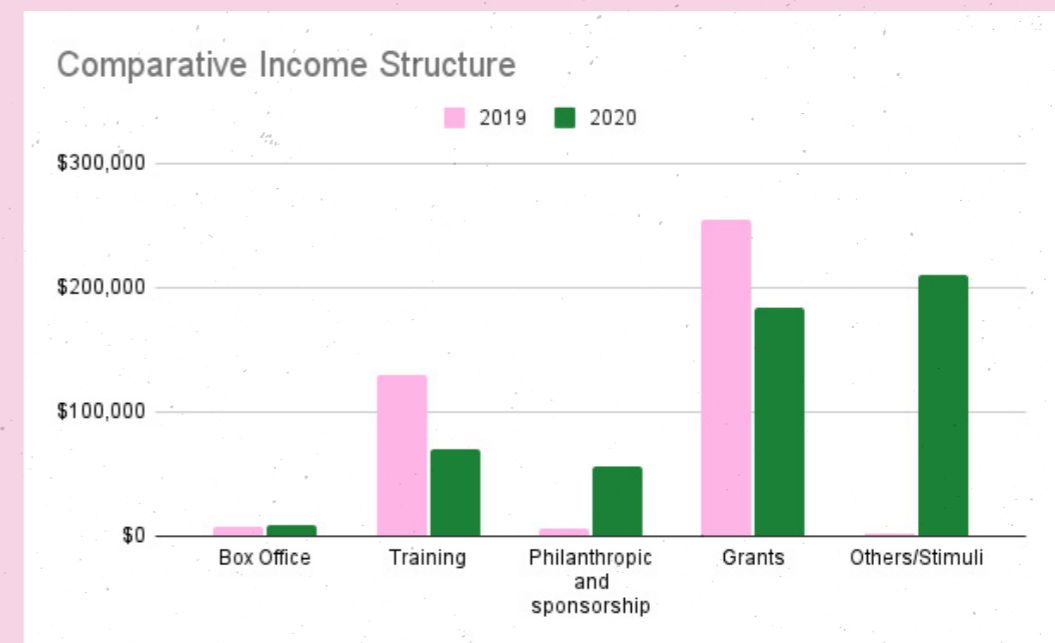
Our turnover increased in 2020 from \$400,712 (2019) to \$528,340. This increase is attributed to the following:

- Canberra Youth Theatre benefited from the support of two commonwealth government stimuli:
 - \$65,002.25 of cash flow boosts based on PAYG withheld on employees' salary and wages for the period from March to September 2020.
 - \$144,327.25 of JobKeeper support from April to September 2020.
- Semester One students were offered a refund as a result of the changes to the training programs. Kindly over half of our community donated or requested a gift voucher in lieu of a refund.
- We received a \$20,000 grant from the Seaborn, Broughton & Walford Foundation for our Emerging Artist Program.
- Thanks to easing capacity restrictions in venues, and our enthusiastic community, our training programs in Terms 3 and 4 performed relatively well.

In comparison with 2019, our grant income has reduced. The COVID-19 crisis resulted in unspent grant liability as JobKeeper support covered salaries otherwise supported by our artsACT grant. As agreed with artsACT, the unspent grant from 2020 will be invested in our 2021 artistic program.

Our Box office income increased (\$9,172.50 in 2020 from \$7,814.77 in 2019) thanks to the success of our season of *Normal* at the Canberra Theatre Centre's Playhouse, a venue with a greater capacity.

Bank interest income decreased from \$2,075.84 in 2019 to \$475.33 in 2020. This was as a result of decreased interest rates. Canberra Youth Theatre is considering more durable and performant investments after August 2021 as we believed that financial income could become a non-negligible source of income.

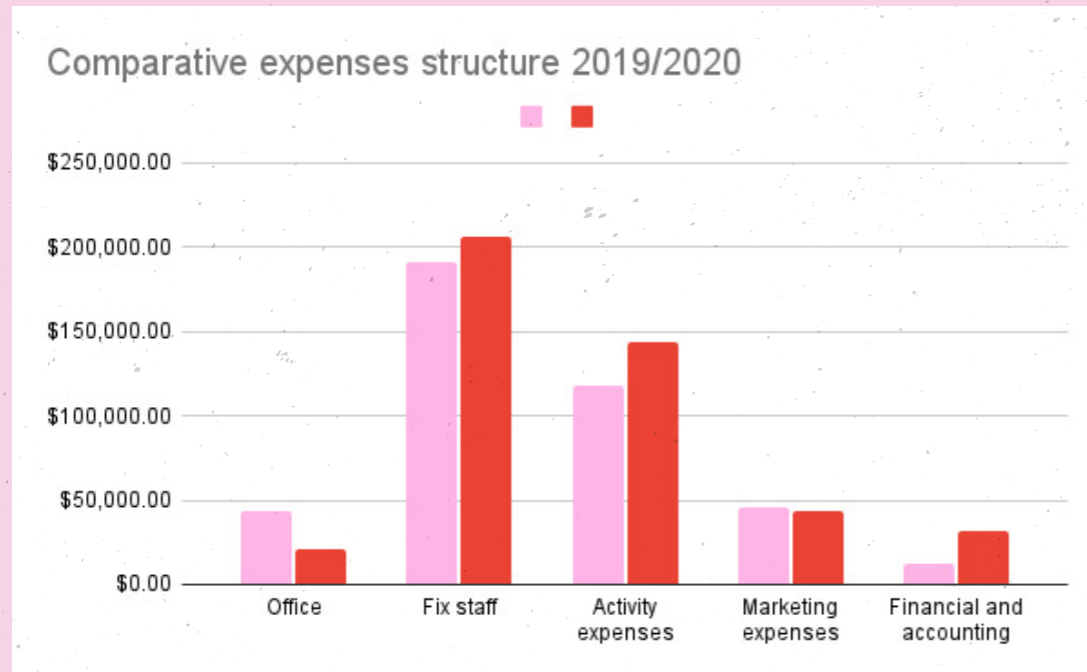


EXPENSES:

Ainslie and Gorman Arts Centres provided generous rent relief from April to December, reducing our office expenses considerably. Remaining office expenses included the following:

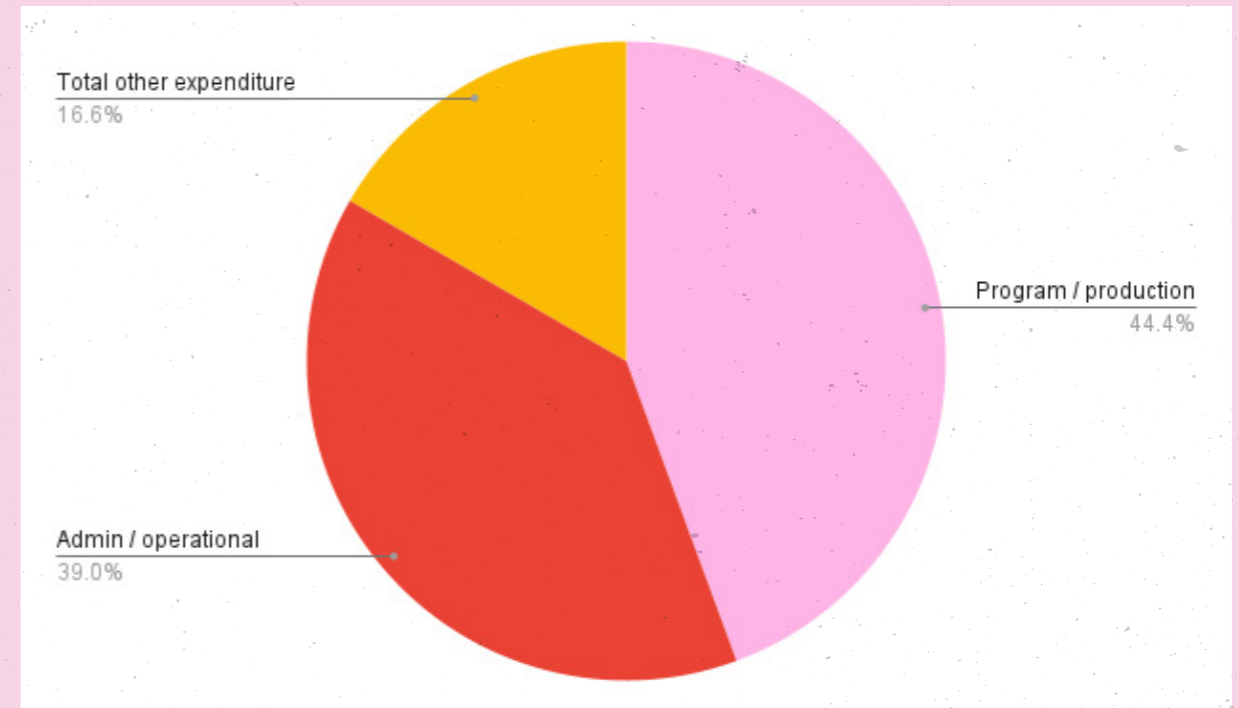
- In January / February 2020, we updated our office spaces with new furniture, including standing desks, ergonomic chairs and a foldable meeting table.
- We created a digital teaching station with an ACT Government Community Support and Infrastructure Grant (CSIG) and trained our staff in using it (\$3780). In total, we spent \$7,350.21 on small investments (less than \$2000) in 2020 (\$765.26 in 2019).
- Spending on online platforms and tools went from \$2,724.91 (2019) to \$3,662.05 (2020), specifically with our move to Google Workplace and Adobe Creative Suite in April.

Our fixed staff costs increased due to the JobKeeper scheme.



Despite the reduced number of major productions, our activity expenses have grown with an increased investment in productions and the Resident Artist program. In particular, it is important to point out that the remuneration for contracted professionals on productions (not including our Workshop Artists and Resident Artists), increased from \$24,835.35 to \$35,965.62. This is a trend that will grow in 2021 and beyond, as Canberra Youth Theatre works to become a sustainable employer of artists in the creative sector of the ACT.

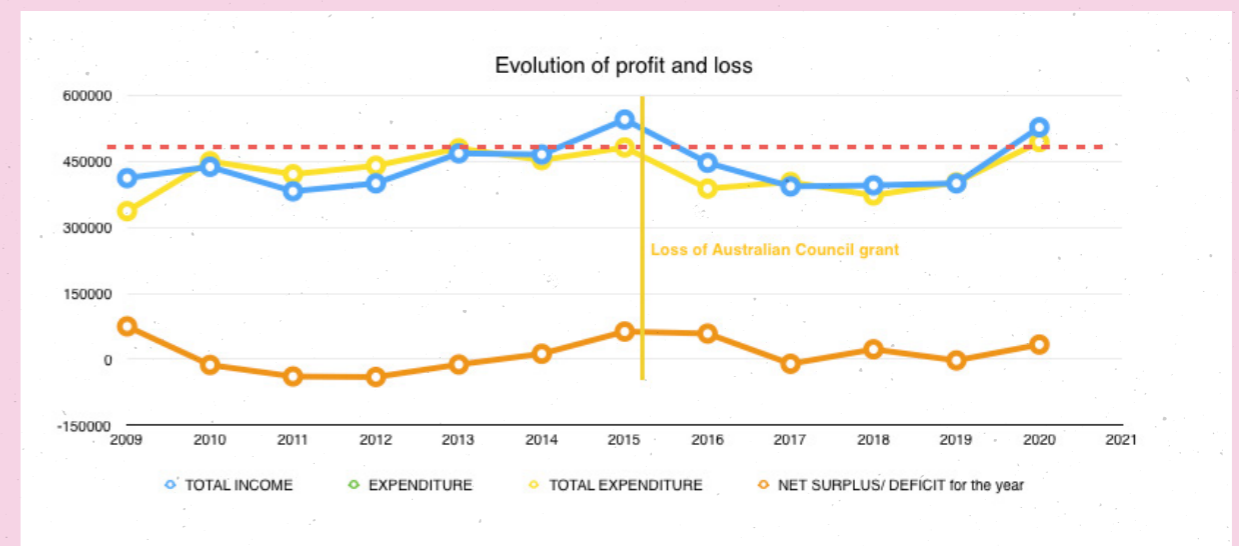
Our financial expenses increased due to the depreciation of all our assets decided at the end of 2020, including the purchase of new Apple computers to replace our 8 year old fleet, for a value of \$9,483.00 (excluding GST).



Note that in this graph, Other Expenses includes non-worked JobKeeper hours, and Program/production includes the salaries of the Marketing Coordinator and Program Administrator because their work is fully linked to program activities. While the salary of the Artistic Director and the General Manager are included in the Admin/Operation costs, as most of their day to day activities are program based.

HORIZONTAL ANALYSIS

In 2020, Canberra Youth Theatre reached a similar income and expenses level than in its final year of Australia Council support. While this situation is circumstantial, we believe that this trend will stabilise close to that level in 2021 with increased box office and training revenues, and returning donors.



OTHER INDICATORS

Canberra Youth Theatre is fully solvable with only current assets (\$382,981), this was due to the Board decision to change our accounting policy to a straight line depreciation method with a depreciation capitalization threshold of \$2,000. Our current liabilities (\$117,627) is predominately made of our grants received in advance (including the rollover of the artsACT 2020 grants) for a total of \$108,365 budgeted to be spent in 2021. There are no non-current liabilities.

Our \$265,354 cash reserves are 54% of this year turnover (and 65% of expenses), and represent over a year of artsACT grant revenue.

While the reliance ratio is irrelevant with the atypical income structure of 2020, it remains obvious that our structure relies heavily on government funding/stimulus, as much as in 2019. In the COVID-19 crisis, this share of government support highly contributed to our resilience as an organisation.

Indeed, this year has tested Canberra Youth Theatre capacity to manage risk. Before we had the confirmation of our eligibility for the JobKeeper scheme, we budgeted for a scenario of reduced activities without JobKeeper and managed to budget an equilibrium, although with extremely reduced production activities. The artsACT grant alone would have enabled us to maintain service to our community throughout the crisis. With the addition of government stimuli we were able to raise our production value and create work for additional creatives.

CANBERRA YOUTH THEATRE COMPANY INCORPORATED

**FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020
ABN: 99470855403**

CANBERRA YOUTH THEATRE COMPANY INCORPORATED
ABN: 99470855403
FINANCIAL REPORT
FOR THE YEAR ENDED 31 DECEMBER 2020

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CANBERRA YOUTH THEATRE COMPANY INCORPORATED
ABN: 99470855403
REPORT OF THE COMMITTEE

Your Committee members submit the financial report of Canberra Youth Theatre Company Incorporated for the financial year ended 31 December 2020.

Board Committee members

The names of Committee members of Canberra Youth Theatre Company Incorporated throughout the year and at the date of this report are:

Name	Role	Date of Appointment
Karen Vickery	Chair	AGM 2020
Chris Wagner	Deputy Chair	AGM 2020
Peter Hoolihan	Secretary	AGM 2020
Tessa Hammond	Treasurer	AGM 2020
Gabrielle Affleck	Member	AGM 2020
Celia Rideaux	Member	AGM 2020

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

Principal Activities

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

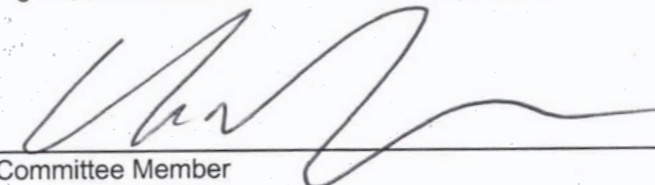
Significant Changes

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

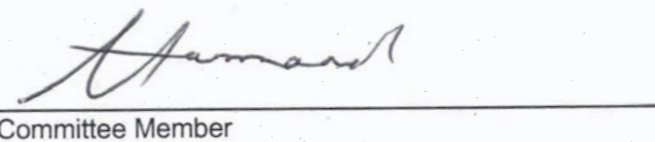
Operating Result

The surplus for the year ended 31 December 2020 amounted to \$33,758 (2019: deficit \$2,325).

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



 Committee Member



 Committee Member

Dated this 22 day of MARCH 2021.

Scope

I have audited the accompanying financial report of the Canberra Youth Theatre Company Incorporated for the financial year ended 31 December 2020, including the statement of financial position, statement of comprehensive income and statement of cash flows for the year then ended a summary of significant accounting policies and other explanatory information and the statement by Members of the Committee.

Committee's Responsibility for the Financial Report

The committee of the association is responsible for the preparation and fair presentation of the financial report and has determined that the accounting policies described in Note 1 to the financial statements, which form part of the financial report, are consistent with the financial reporting requirements of the *Associations Incorporation Act 1991* (ACT) and are appropriate to meet the needs of members. The committee's responsibilities also include designing, implementing and maintaining internal control relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

Auditor's Responsibility

My responsibility is to express an opinion on the financial report based on my audit. I conducted my audit in accordance with Australian Auditing Standards. Those standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal controls relevant to the organisation's preparation of the financial report that gives a true and fair view in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal controls. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Board, as well as evaluating the overall presentation of the financial report.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Independence

In conducting my audit, I followed applicable independence requirements of Australian professional ethical pronouncements.

Basis of Accounting

Without modifying my opinion, we draw attention to Note 1 of the financial report which describes the basis of accounting. The financial report is a general purpose financial report and has been prepared by the Committee to satisfy the requirements of the reporting obligations to the Canberra Youth Theatre Company Incorporated and to meet the needs of members. As a result, the financial report may not be suitable for another purpose.

Auditor's Opinion

In my opinion, the financial report presents fairly, in all material respects, the financial position of the Canberra Youth Theatre Company Incorporated as at 31 December 2020 and its financial performance for the year then ended in accordance with the accounting policies described in Note 1 to the financial statements and the *Associations Incorporated Act (1991)*.



David Perceval
Fellow of the Institute of Chartered
Accounts of Australia
ICAA Member #45109

March 2021
Canberra, ACT

STATEMENT OF COMPREHENSIVE INCOME
FOR THE YEAR ENDED 31 DECEMBER 2020

	2020 \$	2019 \$
Revenue		
Audience Sales	9,173	7,815
Fees and Services	69,402	128,986
Sponsorship and Philanthropic	55,461	6,838
Grants		
- ArtsACT	177,162	252,440
- Other Grants	6,780	1,500
- ATO Stimulus	209,330	-
Other Income and Interest	1,032	3,133
Total Revenue	528,340	400,712
Expenses		
Employee benefits	324,929	278,172
Artists and Production Team Fees	43,218	24,835
Bookkeeping and Audit	7,000	6,700
Communication	2,050	2,626
Depreciation expenses	13,161	648
Banking Fees	1,146	1,493
Rent and Running Costs	16,764	18,642
Insurances	10,225	9,765
Marketing Promo Documentation	13,477	8,761
Office Consumables/Resources	8,385	4,884
Production/Exhibition/Touring	54,227	46,511
Total Expenses	494,582	403,037
Net surplus/(deficit) for the year	33,758	(2,325)

	2020 \$	2019 \$
ASSETS		
CURRENT ASSETS		
Cash at Bank	135,933	23,728
Term Deposit	240,000	245,707
Petty Cash	45	97
Trade and other receivables	435	3,240
Accrued Income/Prepayments	6,568	6,568
TOTAL CURRENT ASSETS	382,981	279,340
NON-CURRENT ASSETS		
Office Equipment at Cost	18,418	13,567
Less Provisions for Depreciation	(18,418)	(12,639)
Creative Equipment at Cost	3,000	3,000
Less Provisions for Depreciation	(3,000)	(250)
TOTAL NON-CURRENT ASSETS	-	3,678
TOTAL ASSETS	382,981	283,018
LIABILITIES		
Sundry Creditors	5,867	17,930
Provision for Employee Entitlements	3,395	12,120
Fees/Grants Received in Advance	108,365	21,372
TOTAL LIABILITIES	117,627	51,422
NET ASSETS	265,354	231,596
REPRESENTED BY:		
Members Funds at the Beginning of Year	231,596	233,921
Retained earnings	33,758	(2,325)
MEMBERS FUNDS AT END OF YEAR	265,354	231,596

CANBERRA YOUTH THEATRE COMPANY INCORPORATED
 ABN: 99470855403
 CASHFLOW STATEMENT
 FOR THE YEAR ENDED 31 DECEMBER 2020

	2020 \$	2019 \$
Cash Flows from Operating Activities		
Receipts in the course of operations	607,865	398,636
Interest received	475	2,076
Payments in the course of operations	(492,411)	(383,685)
Net cash outflow from operating activities	115,929	17,027
Increase in Investing Activities		
Purchase of plant and equipment	(9,483)	(3,000)
Net cash outflow from investing activities	(9,483)	(3,000)
Cash and cash equivalents at the beginning of the financial year		
	106,446	255,505
Cash and cash equivalents at the end of the financial year	375,978	269,532
Represented by:		
Cash at Bank	135,933	23,728
Term Deposit	240,000	245,707
Petty Cash	45	97
	375,978	269,532

CANBERRA YOUTH THEATRE COMPANY INCORPORATED
 NOTES TO THE FINANCIAL STATEMENTS
 FOR THE YEAR ENDED 31 DECEMBER 2020
 ABN: 99470855403

NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

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

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

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

Basis of Preparation

Reporting Basis and Conventions

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

Accounting Policies

a. Income tax

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

b. Property, Plant and Equipment

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

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

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

c. Depreciation

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

The depreciating rates used for each class are:

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

d. Financial Instruments

Recognition

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

Financial assets at fair value through profit and loss

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

Available-for-sale financial assets

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

Financial liabilities

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

Loans and receivables

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

Held-to-maturity investments

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

Impairment of Assets

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

e. Impairment of Assets

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

Where it is not possible to estimate the recoverable amount of an individual asset, the group estimates the recoverable amount of the cash-generating unit to which the asset belongs.

f. Employee Benefits

Provision is made for the Association's liability for employee benefits arising from services rendered by employees to balance date. Employee benefits that are expected to be settled within one year have been measured at the amounts expected to be paid when the liability is settled, plus related on-costs. Employee benefits payable later than one year have been measured at the present value of the estimated future cash outflows to be made for those benefits.

g. Provisions

Provisions are recognised when the Association has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result, and that outflow can be reliably measured.

h. Cash and Cash Equivalents

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

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

i. Revenue

Grants & Fees

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

Donations

Donations revenues are recognised when they are received.

Interest revenue

Interest is recognised on an accrual basis.

j. Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Tax Office. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables in the balance sheet are shown inclusive of GST.

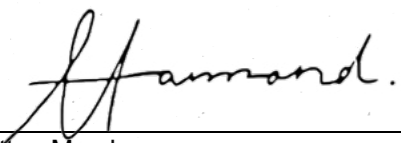
Cash flows are presented in the cash flow statement on a gross basis, except for the GST component of investing and financing activities, which are disclosed as operating cash flows.

**CANBERRA YOUTH THEATRE COMPANY INCORPORATED
STATEMENT BY MEMBERS OF COMMITTEE**

In the opinion of the committee the financial report

1. Presents a true and fair view of the financial position of Canberra Youth Theatre Company Incorporated as at 31 December 2020 and its performance for the year ended on that date in accordance with Australian Accounting Standards, mandatory professional reporting requirements and other authoritative pronouncements of the Australian Accounting Standards Board.
2. At the date of this statement, there are reasonable grounds to believe that Canberra Youth Theatre Company Incorporated will be able to pay its debts as and when they fall due.

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



Committee Member

Dated this 22 day of May 2021

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



@canberrayouththeatre



CanberraYouthTheatre

**CANBERRA
YOUTH THEATRE**

GORMAN ARTS CENTRE
H BLOCK - BATMAN STREET
BRADDON ACT 2612

02 6248 5057
INFO@CANBERRAYOUTHTHEATRE.COM.AU

CANBERRAYOUTHTHEATRE.COM.AU

Canberra Youth Theatre acknowledges the Ngunnawal people as traditional custodians of the Canberra region and recognises their continuing connection to land, waters and community. We pay our respects to their Elders, both past and present.