

pyt | fairfield

2018 annual report





image credit: Alex Wisser

table of contents

Artistic Director's Report	3
Chairperson's Report	5
Statistics	7
Productions/Events	9
Touring	15
Works in Development	19
Professional and Community Development	21
Staff and Board	29
Financial Statements	31
Supporters	49

cover image credit: Alex Wisser

artistic director's report

There is a great urgency in creating radical shifts in the world. PYT | Fairfield's focus for 2018 was to deal with these shifts, by telling contemporary Australian stories that promote the perspectives and language of young people from Western Sydney. During the year we developed new works that explore the urgent experiences of feminism, community action and audience responsibility, to envision our shared futures.

We started the year presenting a sell-out season of TRIBUNAL as part of the Sydney Festival at Carriageworks and utilised this success and momentum to connect our Sydney Festival audiences to our local Fairfield community through 'Community Action,' a day where audience members were invited to come, work and support the Parents Café Garden Initiative, leading into our major community project LITTLE BAGHDAD: CAFÉS & GARDENS.

PYT are incredibly proud to say that TRIBUNAL was also presented for a season at the Sydney Opera House in June 2018. During this season TRIBUNAL turned the Opera House into a democratic Parliament House, utilising excellence in arts practice to create genuine change in Australia's most symbolic cultural institution.

We are also very proud to say our new major work PLAYLIST premiered in Fairfield in August. It was a huge success, creating exciting future opportunities for the company including being picked up for a remount season at the Sydney Opera House in 2019, and is pitched for a 23-venue national tour for 2020.

Our new project initiative ENFLAME continues our partnership with Branch Nebula, to create a guerrilla style performance work promoting

performance activism and visibility of young people within our national conversations. We presented two trials of this work at the MCA and the Theatre Network NSW Theatre Gathering.

Maria Tran, PYT's Artist-in-Residence, who first worked with us on WOMEN OF FAIRFIELD and LITTLE BAGHDAD, taught masterclasses to our Ensemble throughout the year. Engagement with Maria and her film company Phoenix Eye culminated in the conception of a new solo work called ACTION STAR, which will be Maria's first ever solo theatre show.

All year long we ran a series of development initiatives for young people in our region. Artist and teacher Margie Breen has joined PYT to head up our PILOTS program and it is thriving. We also continue our commitment to FUNPARK presented in Mt Druitt, and our PYT Ensemble program.

DANCE DIARIES finished up a three-year partnership and engagement between PYT, Woodville Alliance and artists Linda Luke and Martin Fox. Together they created DOOR HALF OPEN, an exquisite work presented both at PYT and at Articulate Project Space in Leichhardt as part of PLATFORM 2018.

2018 was a huge year and PYT continues to champion our Western Sydney young people. With them, we are changing the stories told on the Australian stages.

Thanks for all your support and I'll see you in Fairfield.

Karen Therese

image credit: Alex Wisser



chairperson's report

PYT | Fairfield started 2018 at Carriageworks for the Sydney Festival and finished presenting a version of the same work to a packed-out community hall on Dangar Island, on the Hawkesbury River. It was a year that saw us tour and re-present our vital work to bigger and more diverse audiences, and seed brand new projects in Fairfield with our fantastic young artists from Western Sydney.

2018 was also a great time for our board, as we welcomed new members, including Sharni Jones (Manager of the Aboriginal & Torres Strait Islander Collection at the Australian Museum), Antonia Seymour (General Manager, Arts on Tour), Susie Vongkeneta (Finance Manager, Broadcast Australia) and Eiman Al Ubudy. We said goodbye to our wonderful Treasurer, Rob Fallon, who decided to take some time to be with his new baby, and with Emi Fallon, his wife and our former acting General Manager. We love a PYT Baby!

The demand for our project TRIBUNAL – an urgent work addressing Australia's treatment of asylum seekers, and reflecting more broadly on our institutionalisation and policing of migrant and First-Nations people – continued in 2018 into the Sydney Festival (Carriageworks) in January, and to the Sydney Opera House (Opera House Studio) in July. We presented an edited version of the work to the enthusiastic community of Dangar Island, and demonstrated the adaptability of our work to very different presentation contexts.

Our new work, PLAYLIST, with our all-female, all-powerful, all-singing, all-dancing cast members, was received so well by audiences and critics alike that we are sure you'll be seeing it in other Australian cities soon. As one critic, Judith Greenaway put it, "These young women are simply superlative exhausting. So I will make this last part simple. Repeat after me. "Hey Siri. Urgently book tickets to PYT Fairfield's PLAYLIST"."

PYT continued to host martial-arts superstar, and filmmaker, Maria Tran in our offices, and we were delighted that her work ACTION STAR was funded this year by Create NSW, to be presented in 2020.

The Board is so proud of our fantastic, creative, resourceful staff, and the amazing work that they do. Sometimes, however, they have to move on to new pastures. We would like to congratulate our outgoing General Manager, Amanda Wright on her new role with ATYP, and look forward to future collaborations and exchanges.

Bec Dean

statistics

In 2018 PYT:

- presented 56 performances across 2 states
- ran 192 workshops
- developed 3 new works
- employed 127 artswokers
- had total attendance and participation of 8,369
- had a turnover of \$770,744



playlist

dates:

PYT | Fairfield:
August 1–12

key artists:

Karen Therese,
Larissa McGowan,
Zanny Begg, Gail Priest
and Jasmine Guffond,
Verity Hampson, Patrick Howard,
Koko Carey, Ebube Uba,
May Tran, Tasha O'Brien,
Mara Knezevic,
Kate Armstrong-Smith
and Neda Taha

'The performance shows incredible breadth, undulating between honest and intimate reflection on identity-based struggle, unashamed celebration of personal and cultural triumph'
– UTS Vertigo

description:

PLAYLIST is Beyoncé meets the women's marches meets Australian Idol. It's full of suburban dreams and pop star fantasies. It's a pop culture call to action, about the critical issues of our times.

Who is going to shape the future for women in Australia? Living in the #MeToo world, PLAYLIST explores the experiences, ideas and power of young women. An adrenaline rush of a show, it brings together the diverse skills of the performers, street dance forms and pop songs to offer an unconventional dance theatre experience.

PLAYLIST premiered in an electrifying sell-out season at PYT | Fairfield in August 2018. It has experienced incredible momentum since. This collective energy and success directly translated into PLAYLIST being curated by the Sydney Opera House for a multi-program deal in 2019. It is being presented in Festival UnWrapped – a new initiative featuring

a hand-picked selection of Australia's most acclaimed contemporary performance works – as well as their highly successful Children, Families and Creative Learning Program.

partners/sponsors:

Catalyst, SBW Foundation

statistics:

Artists employed: 14

Audience numbers: 676

School workshops: 2

Schools: Liverpool Boys High and Fairfield IEC

Workshop participants: 53

"Electrifying and every synonym thereof... These young women are simply superlative"
– Sydney Arts Guide

little baghdad: cafés and gardens

dates:

Parents Café,
Fairfield High School:
March 16–17 and 23–24

key artists:

Haitham Jaju, Layla Naji,
Maria Tran, Karen Therese,
Jiva Parthipan, Caitlin Gibson
and Tom Quinn, Iraqi Women's
Choir, PYT PILOTS, Margie Breen
and Imogen Ross

description:

A season of Iraqi inspired performances, art installations, music and storytelling set within a unique dinner party setting that brought together members of the Fairfield refugee community with artists and audiences. Audiences enjoyed an incredible night inside the community gardens of the Fairfield Parents Café, acknowledged by the United Nations as one of the best refugee re-settlement programs in the world.

partners/sponsors:

Service for the Treatment of Torture and Trauma Survivors (STARTTS), Parents Café, Fairfield High School and Department of Social Services

statistics:

Audience numbers: 322
Artists employed: 67
Workshop participants: 170

'Iraqi immigrant Layla Naji, who will play the role of narrator during LITTLE BAGHDAD: CAFÉS AND GARDENS and works in disability employment, insists that the Parents Café is "a way of life, a way of work, a way of income. People are traumatised from war: it's a way of getting away from your depression, your anxiety. We are trying to change people's lives."' – The Guardian, March 18



image credit: Karen Therese

community action

dates:

February 10

key artists:

Haitham Jaju, Layla Naji, Maria Tran, Karen Therese, Jiva Parthipan, Caitlin Gibson and Tom Quinn, Iraqi Women's Choir, PYT PILOTS, Margie Breen and Imogen Ross

description:

PYT coordinated a community action day at Fairfield High School to support the refugee and asylum seeker organisation, Parents Café. Our PYT audience, artists and community spent the day working alongside the Parents Café team developing and preparing their community garden to present LITTLE BAGHDAD. It was an opportunity for broader members of the Sydney community to connect with the refugee community, get some Iraqi cooking tips and then kick back and enjoy a delicious Iraqi feast in the gardens.

The Parents Café at Fairfield High School is a program that helps newly arrived parents to

get involved in the Australian school system, support their kids and resettle in Australia. It has been recognised by the United Nations as one of the world's best models of resettlement practice for asylum seekers.

Through Community Action and Little Baghdad we were able to raise over \$8,000 to support the refugee program.

partners/sponsors:

Service for the Treatment of Torture and Trauma Survivors (STARTTS), Parents Café, Fairfield High School

statistics:

Artists employed: 6

Participants: 42

Refugee women Alkmamees still feels far away from her family. But: "I am so thankful to God and to Australia because now I am here." Fairfield may not be Iraq, and the Parents Café garden may not be filled with the pomegranate trees of her home in Baghdad. Yet at least "I have activities to fill my days with". As she says: "I love the garden as if it is my temple."
– The Guardian, March 18

tribunal

dates:

Carriageworks
for Sydney Festival:
January 17–21

Sydney Opera House:
July 2–8

Community Action:
February 10

Dangar Island:
November 10

key artists:

Aunty Rhonda Grovenor-Dixon,
Mahdi Mohammadi,
Jawad Yacoubi, Karen Therese,
Katie Green, Paul Dwyer,
Chris Ryan, Province Studio
(Laura Pike & Anne-Louise
Dadek), James Brown,
Emma Lockhart-Wilson,
Patrick Howard, Josipa Draisma
and Joe Tan

Guest presenters: Sarah Koko,
Eiman Al Ubudy, Iman Etri and
Bilal Hafta

description:

TRIBUNAL is an ambitious participatory performance project that brings together Indigenous Elders, artists, human rights activists, lawyers, young leaders and outlaws. An Australian Truth and Reconciliation Tribunal was created to interrogate and explore notions of truth and lies around the labels of 'refugee' and 'asylum seeker'. TRIBUNAL addresses Australia's history by telling the parallel stories of Indigenous Australia and newly arrived refugees. Fusing performance with legal procedure, personal history and intimate conversations, TRIBUNAL works to create a new democracy for our times.

partners/sponsors:

Sydney Festival, Carriageworks,
Sydney Opera House

statistics:

Artists employed: 24

Audience numbers: 1415

"PYT Fairfield has given us a genuinely radical work of theatre."
– **Ben Eltham,**
Toorak Times

dance diaries: door half open

dates:

PYT | Fairfield:
June 15
PLATFORM 2018,
Articulate Space Projects,
Leichhardt:
June 23–24

key artists:

Linda Luke, Martin Fox,
Digby Webster,
Farangis Nawroozi,
Susan Doumit,
Marcus Whale
Creative Producer: Caitlin Gibson

description:

Choreographer Linda Luke continued to work with artists with disability to develop a new lyrical and immersive multi-media performance work using dance, movement, storytelling, video and animation. This creative development is an exciting culmination of Linda's three-year collaboration with a group of local Fairfield dancers with disability.

The outcome was presented at PYT | Fairfield and as part of PLATFORM at Articulate Project Space, Leichhardt

partners/sponsors:

Woodville Alliance,
PLATFORM,
Articulate Project Space,
Accessible Arts,
Fairfield City Council

statistics:

Artists employed: 24
Audience numbers: 145

'The video was made by Martin Fox, who also contributed a delightful video to a shadowplay presented by Farangis Nawroozi and Susan Doumit, from Iran and Syria. ...And there was more in this refreshing glimpse of ideas in performance'
– Jill Sykes, Sydney Morning Herald

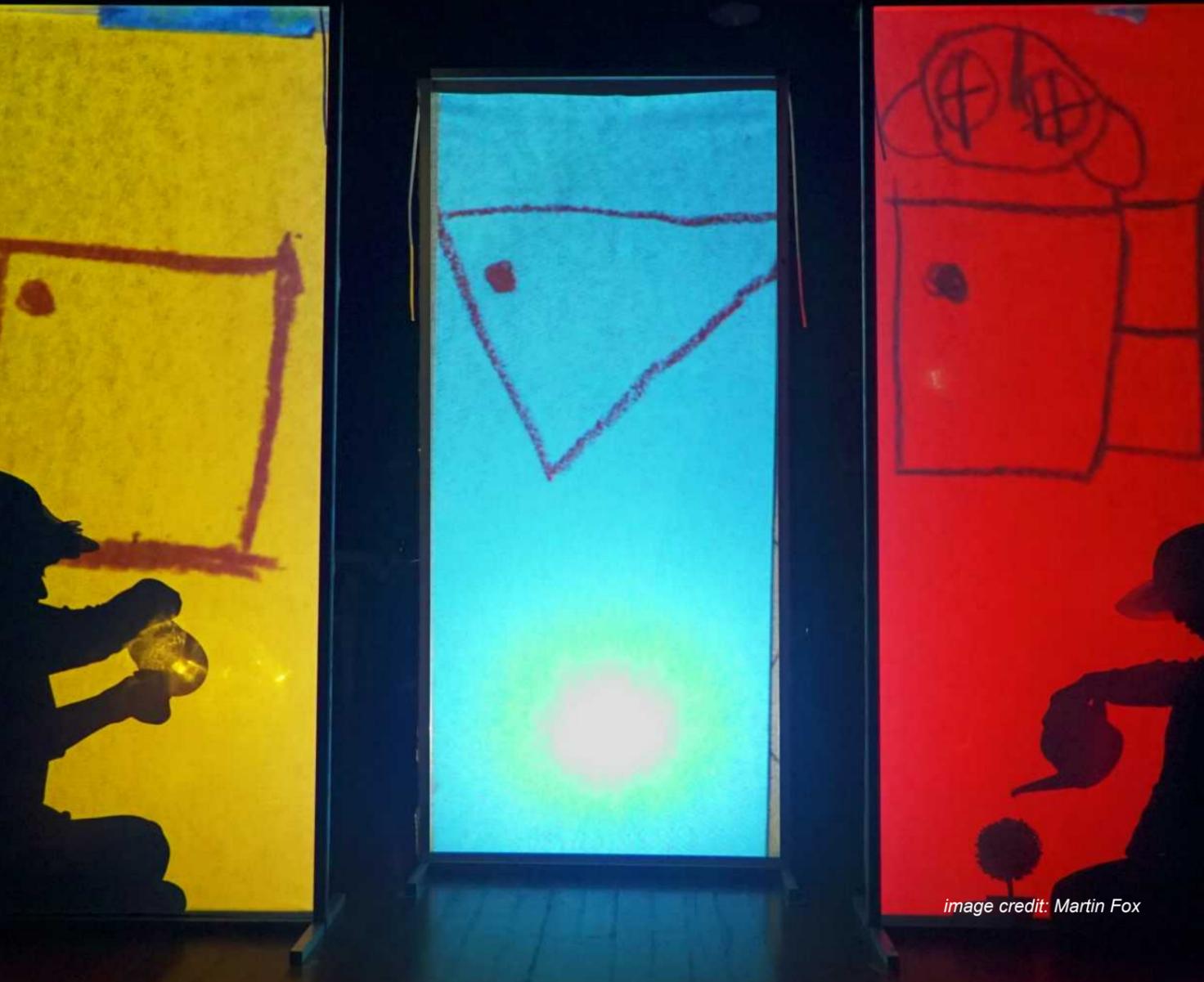


image credit: Martin Fox



image credit: Peta Addy

enflame

description:

ENFLAME is an unannounced, guerrilla-style intervention for events, festivals, foyers, conferences and openings. Constructed as a modular series of actions, ENFLAME deals with perceptions of cultural identity and the exclusion of young people from refugee backgrounds.

Faced with young performers challenging the way in which they are exoticised by the art world, the audience is asked

to consider the experience of being labelled and categorised, and how dominant white creative spaces can be exclusive. In 2018 Enflame was developed at PYT I Fairfield and work-in-progress actions were performed at the MCA and the TNN Theatre Gathering, Eternity Playhouse, facilitated by Wesley Enoch.

key artists:

Lee Wilson, Mirabelle Wouters, Ebube Uba, Cheng Tang, Lucia May, Cheryn Frost and Karen Therese

partners/sponsors:

Branch Nebula, MCA, Theatre Network NSW

statistics:

Artists employed: 4

where are you from?

description:

WHERE ARE YOU FROM? was a podcast series by PYT I Fairfield that asks artists, cultural leaders and performers how their homes, histories and cultures shape their work.

We conducted interviews with Elizabeth Ann Macgregor, OBE, Bilal Hafta, TRIBUNAL cast, Larissa McGowen, Emily Johnson and Nadeena Dixon-Grovenor.

key artists:

Host: Karen Therese, PYT Artistic Director, Producer: Caitlin Gibson, Music composed by Doug Wright

statistics:

Artists employed: 13

ensemble 2018

dates:

February – December

tutors/mentors:

Tutors: Chris Ryan,
Patrick Howard, Maria Tran,
Josipa Draisma, Margie Breen
and Karen Therese

Mentors: Tessa Leong and
Kelli McCluskey (PVI Collective)

description:

The PYT Ensemble program supports the training and development of a group of outstanding emerging Australian artists from the Western Sydney region aged 18-28 years.

This select group of dedicated young people participated in a program of masterclasses, workshops, theatre making and performance training. Ensemble met weekly throughout the year to work with a range of professional artists, attend industry events and gain intensive skills development.

Throughout the year the Ensemble artists developed new skills in site-based performance making, acting for camera, clowning and performance devising.

partners/sponsors:

Fairfield City Council,
Crown Resorts Foundation and
the Packer Family Foundation

statistics:

Participants: 15

Workshops: 32



image credit: Phoenix Eye Productions

pilots program

dates:

Term 1: Feb 6 – Apr 10
Term 2: May 1 – Jul 3
Term 3: Jul 24 – Sept 25
Term 4: Oct 16 – Dec 18

tutors:

Co-Pilot Tutors: David Robertts,
Lap Nguyen, James Kerr,
Zoe Tomaras, Samai Halabi
and Kate Bobis

description:

PILOTS embeds literacy, communication, confidence and skills development into weekly acting workshops for teenagers. PILOTS is a social and professional development initiative engaging young people aged 14-18 years, mostly from refugee or migrant backgrounds, in the Fairfield region. PYT partners with Intensive English Centres in schools for an in-school program and

offers weekly open and free classes after school.

partners/sponsors:

Fairfield City Council, Crown Resorts Foundation and the Packer Family Foundation

statistics:

Total engagements: 2,265
Workshops per year: 150
Schools: Fairfield IEC, Lurnea IEC

artist in residence: maria tran

description:

In 2018, accomplished Fairfield-based artist Maria Tran and her company Phoenix Eye Films became PYT's new Artist-in-Residence. Throughout the residency, Maria has been employed on several PYT projects, including as mentor and tutor for our young artist programs. Maria works full time

in the PYT office and utilises our theatre space for her training and workshops. This residency seeded the idea for PYT's next major work, a solo by Maria titled ACTION STAR, to be developed in 2019.

Maria Tran is an Australian-born Vietnamese actress, martial artist, producer, writer and director. She is known for developing the martial arts action film genre in

Australia via the Asian diaspora communities of Western Sydney. She has a Bachelor Degree in Psychology and became a WTF sparring Taekwondo Champion in 1999. In 2016, she was an artist for Women of Fairfield with PYT | Fairfield and MCA_C3West. She is a 2018 recipient of the Western Sydney Fellowship from Create NSW and Creative Producer of Phoenix Eye Films.

image credit: Katy Green Loughrey

HOW ^{to} THROW ^{it} your OWN GIRL GANG MEETING!

SECURE A SAFE LOCATION - YOUR PARENTS LIVING ROOM, YOUR BEST FRIENDS BASEMENT, THE LIBRARY AT SCHOOL, YOUR LOCAL ICE CREAM SHOP ♥ GATHER A GROUP OF COOL GIRLS (AND FEMINIST BOYS) ♥ BRING SNACKS ... (V. IMPORTANT!!!) ♥ DISCUSS WHAT FEMINISM MEANS TO YOU AND WHY IT IS IMPORTANT ♥ DISCUSS THINGS PERSONAL TO YOU, GIVE EACH OTHER ADVICE, IN THE WORKPLACE/RELATIONSHIPS/ POLITICALLY ♥ DON'T GOSSIP OR DISCUSS PERSONAL ISSUES OUTSIDE OF GROUP MEETINGS ♥ DON'T INTERRUPT EACHOTHER! ♥ KEEP EACHOTHER INFORMED! PICK A TOPIC... SCIENCE, CURRENT EVENTS, THE ENVIRONMENT, SPACE, RESEARCH IT USING AS MANY SOURCES AS POSSIBLE AND LEARN ABOUT STUFF YOU DON'T KNOW FROM OTHER COOL GIRLS (+ FEMINIST BOYS) ♥ MEET WEEKLY TO KEEP MOMENTUM AND IDEAS FLOWING ♥ SHARE AND EXPLORE CREATIVE IDEAS ON HOW YOU CAN RAISE AWARENESS ABOUT FEMINISM, SEXISM AND ISSUES IMPORTANT TO YOU AND YOUR GROUP ♥ TAKE THOSE CREATIVE IDEAS AND PUT THEM INTO ACTION!!!

girl gang

key artists:

Kate Bobis, Zoe Tomaras and Angela Johnston
Mentor: Tessa Leong

description:

This project is centred around female relationships and gives women the opportunity to be in a space together with the primary objective goal of supporting, learning and collaborating with each other.

In Australia and worldwide, female collaboration is on the rise. In her research on the

rise of artist Girl Gangs, Art Historian Louise Mayhew wrote, "In a manner that is both self-perpetuating and surprisingly sincere, artist girl gangs inspire, support, influence and motivate one another."

GIRL GANG presented a work in progress showing at PYT | Fairfield in August and a second showing in December.

the gaming project

key artist:

Zoe Tomaras
Mentor: PVI Collective (Kelli McCluskey and Steve Bull)

description:

Zoe Tomaras is interested in the intersection between gaming and performance, and the effect immersion has on an audience. She was in residence at PYT for 3 weeks on a new concept to design a completely immersive/interactive role-playing game for theatre audiences.

Zoe presented a work in progress showing of GAME at PYT in August.



image credit: Alex Wisser

a multi-cultural story

artists:

Samia Halabi
Mentor: Maria Tran

description:

Samia Halabi worked with mentor and film maker Maria Tran on the early stage development of new film program A MULTI-CULTURAL STORY, an autobiographical history of the life we live in the multi-cultural suburbs of Western Sydney, including refugee families who want to start a new life.

funpark

key artists:

Funpark Artists: Natalie Rose, Chris Dunstan, Dauntless Movement Crew (DMC), Paschal Berry, Monir Rowshan, Caitlin Newton Broad, Zoe Tomaras and Margie Breen

description:

FUNPARK is committed to sustained creative engagement within the Mt Druitt community. Since 2014 FUNPARK has encompassed workshops, walking tours, and artist commissions culminating in community presentations.

It is a unique skills development program that provides opportunities for young people in Mt Druitt aged 12–18yrs to participate in performance and visual arts workshops.

In 2018 parkour crew DMC taught parkour classes across six months in Bidwill.

partners/sponsors:

FUNPARK Coalition:
PYT | Fairfield, CuriousWorks, Blacktown Arts Centre, Learning Ground, Bidwill Uniting and Crown Resorts Foundation and the Packer Family Foundation

staff + board

staff

Artistic Director:	Karen Therese
General Manager:	Amanda Wright (Jan – Oct)
Executive Director:	Katy Green Loughrey (Nov – Dec)
Associate Producer:	Caitlin Gibson (Jan – Jun)
Artistic Associate:	Margie Breen
Administration & Communications Coordinator:	Eiman Al Ubudy (Jun – Nov) & Daisy Montalvo (Nov – Dec)

board

Chair:	Bec Dean
Deputy Chair:	Antonia Seymour
Treasurer:	Robert Fallon & Stephen Boyle
Board Members:	Donna Abela Katy Green Loughrey Stephen Boyle Herlina Massing Sharni Jones

financial statements

POWERHOUSE YOUTH THEATRE INCORPORATED
A.B.N. 95 167 892 181

FINANCIAL REPORT
FOR THE YEAR ENDED
31 DECEMBER 2018



POWERHOUSE YOUTH THEATRE INCORPORATED
A.B.N. 95 167 892 181

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME
FOR THE YEAR ENDED 31 DECEMBER 2018

POWERHOUSE YOUTH THEATRE INCORPORATED
A.B.N. 95 167 892 181

CONTENTS	Page No.
Statement of Profit or Loss and Other Comprehensive Income	1
Statement of Financial Position	2
Statement of Changes in Equity	3
Statement of Cash Flows	4
Notes to the Financial Statement	5 - 11
Responsible Persons' Declaration	12
Auditors' Report	13 - 15

	Note	2018	2017
		\$	\$
Revenues	2(a)	770,744	636,613
Employee benefits expenses		(555,370)	(451,043)
Program, production and touring expenses		(66,957)	(49,291)
Marketing and promotion expenses		(31,957)	(36,930)
Administration expenses	2(b)	-	(10,150)
Depreciation expenses	2(b)	(17,257)	(18,261)
Other expenses	2(b)	(54,482)	(42,793)
Surplus/(deficit) before income tax		44,721	28,145
Income tax expense		-	-
Profit/(loss) for the year		44,721	28,145
Other comprehensive income after income tax		-	-
Total other comprehensive income for the year		-	-
Total comprehensive income for the year		44,721	28,145

The accompanying notes form part of these financial statements.

POWERHOUSE YOUTH THEATRE INCORPORATED
A.B.N. 95 167 892 181

STATEMENT OF FINANCIAL POSITION
AS AT 31 DECEMBER 2018

	Note	2018 \$	2017 \$
CURRENT ASSETS			
Cash and cash equivalents	3	445,144	745,131
Trade and other receivables	4	2,343	1,681
Other assets	5	500	2,100
TOTAL CURRENT ASSETS		447,987	748,912
NON CURRENT ASSETS			
Property, plant and equipment	6	14,204	19,006
Intangible assets	7	-	-
TOTAL NON CURRENT ASSETS		14,204	19,006
TOTAL ASSETS		462,191	767,918
CURRENT LIABILITIES			
Trade and other payables	8	75,149	111,156
Other liabilities	9	219,812	543,505
Provisions	10	17,314	8,062
TOTAL CURRENT LIABILITIES		312,275	662,723
TOTAL LIABILITIES		312,275	662,723
NET ASSETS		149,916	105,195
EQUITY			
Accumulated surplus (deficit)		149,916	105,195
TOTAL EQUITY		149,916	105,195

The accompanying notes form part of these financial statements.

POWERHOUSE YOUTH THEATRE INCORPORATED
A.B.N. 95 167 892 181

STATEMENT OF CHANGES IN EQUITY
FOR THE YEAR ENDED 31 DECEMBER 2018

	Reserves \$	Accumulated surplus (deficit) \$	Total \$
Balance at 1 January 2017	-	77,050	77,050
Surplus/(deficit) for the year	-	28,145	28,145
Other comprehensive income for the year	-	-	-
Total comprehensive income for the year	-	105,195	105,195
Transfer from Reserve	-	-	-
Balance at 31 December 2017	-	105,195	105,195
Surplus/(deficit) for the year	-	44,721	44,721
Other comprehensive income for the year	-	-	-
Total comprehensive income for the year	-	149,916	149,916
Transfer from Reserve	-	-	-
Balance at 31 December 2018	-	149,916	149,916

The accompanying notes form part of these financial statements.

POWERHOUSE YOUTH THEATRE INCORPORATED
A.B.N. 95 167 892 181

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2018

	Note	2018 \$	2017 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts from customers		479,151	886,890
Payments to suppliers and employees		(771,852)	(668,025)
Interest received		5,169	5,481
Finance costs		-	-
Net cash provided by/(used in) operating activities	11	<u>(287,532)</u>	<u>224,346</u>
CASH FLOWS FROM INVESTING ACTIVITIES			
Proceeds from sale of property, plant & equipment		-	-
Payments for property, plant & equipment		(12,455)	(5,487)
Payments for Intangibles		-	(1,007)
Net cash provided by/(used in) investing activities		<u>(12,455)</u>	<u>(6,494)</u>
CASH FLOWS FROM FINANCING ACTIVITIES			
Proceeds from borrowings		-	-
Repayments of borrowings		-	-
Net cash provided by/(used in) financing activities		<u>-</u>	<u>-</u>
Net increase/(decrease) in cash held		(299,987)	217,852
Cash at the beginning of the financial year		745,131	527,279
Cash at the end of the financial year	3	<u>445,144</u>	<u>745,131</u>

The accompanying notes form part of these financial statements.

POWERHOUSE YOUTH THEATRE INCORPORATED
A.B.N. 95 167 892 181

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2018

NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

Reporting Basis and Conventions

The committee have prepared the financial statements on the basis that the Powerhouse Youth Theatre Incorporated is a non-reporting entity because there are no users dependent on general purpose financial statements. The financial statements are therefore special purpose financial statements that have been prepared in order to meet the financial reporting requirements of the Australian Charities and Not-for-profits Commission (ACNC) and the NSW Associations Incorporation Act 2009.

Whilst not a reporting entity, the requirements of the ACNC and the NSW Associations Incorporation Act 2009 in preparing special purpose financial statements requires the application of the following Australian Accounting Standards to the extent they are relevant to the operations of the Powerhouse Youth Theatre Incorporated:

- * AASB 101: Presentation of Financial Statements
- * AASB 107: Statement of Cash Flows
- * AASB 108: Accounting Policies, Changes in Accounting Estimates and Errors
- * AASB 1031: Materiality
- * AASB 1048: Interpretation of Standards
- * AASB 1054: Australian Additional Disclosures

The significant accounting policies disclosed below, which the committee have determined are appropriate to meet the financial reporting requirements of the ACNC and the NSW Associations Incorporation Act 2009, are consistent with the previous period unless stated otherwise.

The financial statements, except for the cash flow information, have been prepared on an accrual basis and are based on historical costs unless otherwise stated in the notes. The amounts presented in the financial statements have been rounded to the nearest dollar.

Accounting Policies

(a) Income Tax

No provision has been made for Income tax as the association is exempt in accordance with the terms of Section 50-45 of the Income Tax Assessment Act, 1997.

(b) Cash and Cash Equivalents

Cash and cash equivalents includes cash on hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less.

(c) Trade and Other Receivables

Trade and other receivables include amounts due from customers for goods sold, funds raised and services performed in the ordinary course of business. Receivables expected to be collected within 12 months of the end of the reporting period are classified as current assets. All other receivables are classified as non-current assets.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2018

NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONT)

(d) Property, Plant and Equipment (PPE)

Furniture and fittings, plant and equipment, and intangible assets are carried at cost less, where applicable, any accumulated depreciation.

The depreciable amount of all fixed assets are depreciated over the useful lives of the assets to the Association commencing from the time the asset is held ready for use.

The Depreciation rates used for each class of depreciation are:

Class of Fixed Asset	Depreciation Rates
Computer Equipment	10-40%
Theatre Equipment	10-33%
Office Equipment	10-100%

(e) Trade and Other Payables

Trade and other payables represent the liabilities for goods and services received by the entity that remain unpaid at the end of the reporting period. The balance is recognised as a current liability with the amounts normally paid within 30 days of recognition of the liability.

(f) Goods and Service 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 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 statement of financial position are shown inclusive of GST.

(g) Employee Provisions

Provisions is made for the association's liability for employee benefits arising from services rendered by employees to the end of the reporting period, Employee provisions have been measured at the amounts expected to be paid when the liability is settled.

(h) Revenue and Other Income

Interest revenue is recognised on a proportional basis taking into account the interest rates applicable to the financial assets.

Grant and donation income is recognised when the entity obtains control over the funds, which is generally at the time of receipt.

If conditions are attached to the grant that must be satisfied before the association is eligible to receive the contribution, recognition of the grant as revenue will be deferred until those conditions are satisfied.

All revenue is stated net of the amount of goods and services tax.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2018

NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONT)

(i) Comparative Figures

Comparative figures have been adjusted to conform to changes in presentation for the current financial year where required by accounting standards or as a result of changes in accounting policy.

(j) Leases

Leases of PPE, where substantially all the risks and benefits incidental to the ownership of the asset (but not the legal ownership) are transferred to the association are classified as finance leases.

Finance leases are capitalised by recording an asset and a liability at the lower of the amounts equal to the fair value of the leased property or the present value of the minimum lease payments, including any guaranteed residual values. Lease payments are allocated between the reduction of the lease liability and the lease interest expense for that period.

Leased assets are depreciated on a straight-line basis over the shorter of their estimated useful lives or the lease term. Lease payments for operating leases, where substantially all the risks and benefits remain with the lessor, are charged as expenses in the periods in which they are incurred.

POWERHOUSE YOUTH THEATRE INCORPORATED
A.B.N. 95 167 892 181

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2018

	2018	2017
	\$	\$
NOTE 2: PROFIT FOR THE YEAR		
(a) Revenue:		
Event income	35,274	89,074
Donations	1,155	28,912
Grants received:		
Core Funding:		
- Arts NSW	130,000	130,000
- Australia Council	235,800	230,000
Project Funding:		
- Accessible Arts	-	4,500
- Catalyst - Department of Communication and the Arts	131,855	7,145
- Community Building Partnerships	-	6,863
- Department of Social Services	85,500	-
- Fairfield City Council	19,000	19,000
Foundation Funding:		
- Crown Resorts Foundation	46,626	40,000
- Packer Family Foundation	46,626	40,000
Interest received	5,169	5,481
Other activities and service income	10,429	27,991
Sponsorship income (in-kind)	8,800	4,600
Other income	14,511	3,047
	<u>770,744</u>	<u>636,613</u>
 (b) Expenses:		
Internal Project Administration Fee	-	10,150
Depreciation	17,257	18,261
Other Expenses:		
Remuneration of auditor:		
- audit of the financial statements	6,750	6,000
Equipment lease	2,055	991
Equipment maintenance	3,710	1,313
Insurance	12,620	10,084
Rent	8,562	7,847
Subscription	3,005	1,951
Other expenses	17,780	14,607
	<u>54,482</u>	<u>42,793</u>

POWERHOUSE YOUTH THEATRE INCORPORATED
A.B.N. 95 167 892 181

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2018

	2018	2017
	\$	\$
NOTE 3: CASH AND CASH EQUIVALENTS		
Cash at bank	445,060	745,109
Cash on hand	84	22
	<u>445,144</u>	<u>745,131</u>
 NOTE 4: TRADE AND OTHER RECEIVABLES		
CURRENT		
Trade receivables	2,343	1,681
	<u>2,343</u>	<u>1,681</u>
 NOTE 5: OTHER ASSETS		
CURRENT		
Prepayments	-	2,100
Deposits	500	-
	<u>500</u>	<u>2,100</u>
 NOTE 6: PROPERTY, PLANT AND EQUIPMENT		
NON CURRENT		
Computer equipment	23,999	22,801
Less: accumulated depreciation	(22,430)	(20,729)
	<u>1,569</u>	<u>2,072</u>
 Theatre equipment	52,307	41,050
Less: accumulated depreciation	(39,672)	(24,116)
	<u>12,635</u>	<u>16,934</u>
 Office equipment	544	544
Less: accumulated depreciation	(544)	(544)
	<u>-</u>	<u>-</u>
	<u>14,204</u>	<u>19,006</u>

POWERHOUSE YOUTH THEATRE INCORPORATED
A.B.N. 95 167 892 181

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2018

	2018	2017
	\$	\$
NOTE 7: INTANGIBLES		
NON CURRENT		
Website Design	5,011	5,011
Less: accumulated depreciation	(5,011)	(5,011)
	<u>-</u>	<u>-</u>
NOTE 8: TRADE AND OTHER PAYABLES		
CURRENT		
Trade payables	9,740	-
Other payables and accruals	44,801	81,815
GST liability	20,608	29,341
	<u>75,149</u>	<u>111,156</u>
NOTE 9: OTHER LIABILITIES		
CURRENT		
Grants received in advance:		
- Australia Council	117,312	116,150
- Create NSW	-	130,000
- Catalyst - Department of Communication and the Arts	-	139,000
- Department of Social Services	-	78,355
- Crown Resorts Foundation	40,000	40,000
- Packer Family Foundation	40,000	40,000
- Mounties Group	5,000	-
- Sydney Myer Fund	17,500	-
	<u>219,812</u>	<u>543,505</u>
	<u>219,812</u>	<u>543,505</u>
NOTE 10: EMPLOYEE PROVISIONS		
CURRENT		
Employee entitlements	17,314	8,062
	<u>17,314</u>	<u>8,062</u>

POWERHOUSE YOUTH THEATRE INCORPORATED
A.B.N. 95 167 892 181

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2018

	2018	2017
	\$	\$
NOTE 11: CASH FLOW INFORMATION		
Reconciliation of cash flow from operations with profit/(loss) after income tax:		
Profit/(loss) after income tax	44,721	28,145
Non-cash flows in profit		
Loss/(profit) on disposal of non-current assets	-	-
Depreciation and amortisation	17,257	18,261
Impairment of property, plant and equipment		
Changes in assets and liabilities		
Decrease/(increase) in receivables	(662)	57,363
Decrease/(increase) in other assets	1,600	3,850
Increase/(decrease) in trade payables	9,740	(7,783)
Increase/(decrease) in other payables	(45,747)	6,217
Increase/(decrease) in provisions for employee entitlements	9,252	(5,712)
Increase/(decrease) in other liabilities	(323,693)	124,005
Net cash provided by/(used in) operating activities	<u>(287,532)</u>	<u>224,346</u>
NOTE 12: LEASING COMMITMENTS		
OPERATING LEASE COMMITMENTS		
Payable - minimum lease payments:		
- not later than 12 months	2,040	2,040
- between 12 months and five years	4,590	6,630
- later than five years	-	-
	<u>6,630</u>	<u>8,670</u>

The equipment lease is a non-cancellable lease with a five-year term, with rent payable monthly in advance.

RESPONSIBLE PERSONS' DECLARATION

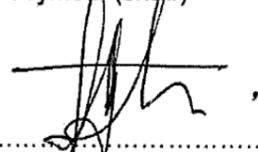
The responsible persons declare that in the responsible persons' opinion:

1. there are reasonable grounds to believe that Powerhouse Youth Theatre Incorporated is able to pay all of its debts, as and when they become due and payable; and
2. the financial statements and notes satisfy the requirements of the *Australian Charities and Not-for-profit Commission Act 2012*.

Signed in accordance with subsection 60.15(2) of the *Australian Charities and Not-for-profit Commission Regulation 2013*.



.....
Antonia Seymour (chair)



.....
Susie Vongkheneta (treasurer)

Dated this 29 day of March 2019

POWERHOUSE YOUTH THEATRE INCORPORATED
A.B.N. 95 167 892 181

INDEPENDENT AUDIT REPORT TO THE MEMBERS OF
POWERHOUSE YOUTH THEATRE INCORPORATED

Report on the Financial Report

Opinion

We have audited the accompanying financial report, being a special purpose financial report of Powerhouse Youth Theatre Incorporated, which comprises the statement of financial position as at 31 December 2018, the statement of profit or loss and other comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the responsible persons declaration.

In our opinion the financial report of Powerhouse Youth Theatre Incorporated has been prepared in accordance with Division 60 of the *Australian Charities and Not-for-Profits Commission Act 2012*, including:

- (a) giving a true and fair view of the registered entity's financial position as at 31 December 2018 and of its financial performance and cash flows for the year ended on that date; and
- (b) complying with Australian Accounting Standards to the extent described in Note 1, and Division 60 the *Australian Charities and Not-for-profits Commission Regulation 2013*.

Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of our report. We are independent of the registered entity in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 Code of Ethics for Professional Accountants (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Emphasis of Matter - Basis of Accounting

We draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the registered entity's financial reporting responsibilities under the ACNC Act and the NSW Associations Incorporation Act 2009. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

GPO Box 1442 Sydney NSW 2001 | Level 11, 22 Market Street Sydney NSW 2000
info@cbcpartners.com.au • cbcpartners.com.au | P: + 61 2 8263 1000 • F: + 61 2 9262 2911

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POWERHOUSE YOUTH THEATRE INCORPORATED
A.B.N. 95 167 892 181

INDEPENDENT AUDIT REPORT TO THE MEMBERS OF
POWERHOUSE YOUTH THEATRE INCORPORATED

Responsibility of the Responsible Entities for the Financial Report

The responsible entities of the registered entity are responsible for the preparation of the financial report that gives a true and fair view and have determined that the basis of preparation described in Note 1 to the financial report is appropriate to meet the requirements under the ACNC Act and the NSW Associations Incorporation Act 2009. The responsible entities' responsibility also includes such internal control as the responsible entities determine is necessary to enable the preparation of a financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the responsible entities are responsible for assessing the registered entity's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless the responsible entities either intend to liquidate the registered entity or to cease operations, or have no realistic alternative but to do so.

The responsible entities are responsible for overseeing the registered entity's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial report.

As part of an audit in accordance with Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our [my] opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

POWERHOUSE YOUTH THEATRE INCORPORATED
A.B.N. 95 167 892 181

INDEPENDENT AUDIT REPORT TO THE MEMBERS OF
POWERHOUSE YOUTH THEATRE INCORPORATED

Auditor's Responsibilities for the Audit of the Financial Report (continued)

- Obtain an understanding of internal control relevant to the audit 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 registered entity's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by responsible entities.
- Conclude on the appropriateness of responsible entities' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the registered entity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the registered entity to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation

We communicate with responsible entities regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

CBC Partners
Chartered Accountants



Domenic A. Cutrupi
Partner

Dated this 29 day of March 2019



image credit: Alex Wisser

supporters

major supporters:



Create NSW
Arts, Screen & Culture



project supporters:

- Accessible Arts
- Australian Government Department of Social Services
- Catalyst – Department of Communication and the Arts
- Community Building Partnerships
- Crown Resorts Foundation and the Packer Family Foundation
- SBW Foundation

PYT | Fairfield

Fairfield School of Arts, 19 Harris St, Fairfield, NSW 2165

PO Box 274, Fairfield NSW 1860

p: 02 9724 6077

pyt.com.au