
2017 annual report





image credit: Alex Wisser

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cover image credit: Alex Wisser



image credit: Alex Wisser

artistic director's report

In 2017 PYT put Western Sydney's unique stories on the national stage, and along the way, I am very chuffed to say we won Western Sydney's first ever HELPMANN AWARD for JUMP FIRST, ASK LATER.

In 2017 our company focus was on presenting our existing works to broader audiences and developing new exciting works for the future. As a result we toured our works nationally and created the seed ideas for four new projects.

Our major work from 2016 created with partner Force Majeure, JUMP FIRST ASK LATER, toured to Adelaide Festival Centre and Griffith Regional Theatre. TRIBUNAL followed on from a sell-out season in 2016 at Griffin Theatre, to tour to three new venues; PYT Fairfield, Arts House Melbourne and the Museum of Contemporary Art, to present a new gallery translation of the work. TRIBUNAL has been a huge hit with audiences consistently selling out and receiving high acclaim. By the end of 2017, TRIBUNAL was programmed into the 2018 Sydney Festival at Carriageworks and will be part of the 2018 Sydney Opera House Education Program. TRIBUNAL is an important work for these times. We couldn't be more proud of the way audiences are responding to the critical storytelling and working with us to create a new caring democracy through engagement with arts and culture.

In April, PYT presented PAGODA PARKOUR, in the Wollemi National Park, for the Cementa Festival. This work saw PYT create a site based work in a natural environment with our long term collaborators DMC from our work JUMP FIRST ASK LATER and choreographer Victoria Hunt.

All year long we run a series of development initiatives for young people in our region: FUNPARK presented in Mt Druitt, for 8-14 year olds (60% Indigenous youth participation rate); PYT ENSEMBLE, for 18-26 year olds, develops the skills and careers of 14 local emerging artists; PILOTS an in-schools theatre program targeting 14-18 year old refugee students, and DANCE DIARIES, our program that engages local young artists (18-26yrs) with disabilities in dance and film outcomes.

Alongside this we had our residency program HIGHWAY 234 where artists Blackbirds and Rebekah Johnston created new seed ideas. We also created MAKERS, where four artists were invited from our Ensemble program to begin the process of making theatre.

Our new works in development include collaborations with Branch Nebula for ENFLAME, we are working with choreographer Larissa McGowan in PLAYLIST, and we also developed the new site based work SWIMMING POOL with theatre maker Tessa Leong.

It's been 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



chairperson's report

PYT Fairfield has, for another year, produced, presented and devised an exhilarating program of contemporary performance, and artist and community-led practice both locally in Western Sydney, in the City of Sydney, regionally and interstate.

In 2017 PYT presented 40 performances across 11 venues and delivered over 200 workshops in 9 venues across three states and three regions in Australia. Each of these activities has been focused on changing the cultural fabric of our country through artistic excellence. PYT has demanded a call to action through stories, conversations and performance works that challenge and change the experience of theatre, young people and our communities.

I have now been Chair of PYT for three years, and in this time, I have witnessed the organisation flourish in a very challenging funding environment, through the brilliant work of our artists, staff, board and the community we work in. Last year, I attended the Helpmann Awards to see PYT and Force Majeure take a win for *Jump First, Ask Later* – which is the first time a Western Sydney company has won one of these prestigious awards for the National theatre sector. Karen Therese, our Director, spoke to the crowd with the passion and eloquence for which she is known.

Therese has an inspired vision for PYT, to be a leading contemporary organisation, generating new contemporary performance makers and critical contemporary performance about and for Australia. Our brilliant General Manager, Amanda Wright has returned to us after taking maternity leave. We thank Michael Huxley, "governance-whisperer" for taking the reins for the period of Amanda's leave. Our Office Manager and Associate Producer, the fabulous Caitlin Gibson holds together our Participation Programs and works connecting the community to our PYT Programs. We are so proud of our staff and all of their achievements over this time.

We have recently had some turnover on our Board of Management. We thank Bec Allen, Brenda Bedewi and Stephanie Duverge for their time on the Board. In 2017 PYT have welcomed Katie Green-Loughrey (Producer at the Sydney Opera House) and Herlina Massing (Educator at Fairfield IEC) to our Board. Donna Abela, Rob Fallon and Stephen Boyle continue in their roles as members.

I would like to thank the Board for their outstanding efforts in 2017, and congratulate the board, staff and the amazing artists of PYT for their tireless and brilliant efforts. Onwards!

Bec Dean



statistics

In 2017 PYT:

- presented 40 performances across 3 states
- ran over 200 workshops
- developed 12 new works
- employed 96 artswomen
- had total attendance and participation of 15,197
- had a turnover of \$608,468



image credit: Alex Wisser

tribunal

dates:

PYT Fairfield 5 – 11 March

MCA Sydney 3 – 4 June

Arts House
Melbourne 26 – 30 July

description:

TRIBUNAL is an ambitious new 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:

MCA, Arts House Melbourne

statistics:

Artists Employed: 35

Audience Numbers: 1,300

*"It's a must see of
a very special kind"
– Daily Review*

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



image credit: Alex Wisser

pagoda parkour

dates:

workshops March

event 6 – 8 April

description:

Pagoda Parkour was a regional exchange and community engagement program and performance in regional Kandos as part of the Cementa Festival. Directed by Karen Therese, choreographed by Victoria Hunt and performed by the Dauntless Movement Crew (DMC) PYT created a new dance work amongst the unique pagoda rock formations at Ganguddy.

To engage local community there were a range of different workshops leading up to the Festival, and a “residents only” performance attended by many students from Kandos High School.

partners/sponsors

Cementa Festival
Dauntless Movement Crew
Festivals Australia

key artists:

Karen Therese, Victoria Hunt,
Dominic Della Libra

DMC: Joe Carbone, Johnny Do,
Patrick Uy, Ivana Djakovic, Nikola
Djakovic, Josh Knox, Derell
Tesoriero, Jimmy James Pham

statistics

Artists Employed: 17

Young People Participating: 186

Audience Numbers: 750

“I turned from the performance to the audience to see mainly locals and their children gazing with pure rapture. I guessed the kids had never before thought of art in these terms.”
– Real Time 138



jump first, ask later

dates:

Dream Big Festival, Adelaide
23 – 27 May

Griffith Regional Theatre
19 – 22 September

screenings:

ABC iView
ASSITEJ Conference, South Africa

key artists:

DMC: Joe Carbone, Justin Kilic,
Johnny Do, Patrick Uy, Jimmy James
Pham, Natalie Siri, Ivana Djakovic.
Byron Perry, Luke Smiles, Karen
Therese, Benjamin Cistern,
Sean Bacon

description:

JUMP FIRST, ASK LATER
merged urban freestyle forms with
contemporary dance to explore the
challenges and collective freedom
these artists discovered by mapping
their city through movement.
This work is equally as impressive
for its physical feats as for its simple,
powerful expression of the positive
force of finding your feet. At the heart
of Parkour is a mindset of creativity.
A notion that the obstacles you
encounter shouldn't be avoided but
rather deliberately engaged with in
order to find your path - 'jump first,
ask later'.

partners/sponsors

Force Majeure, Dream Big Festival,
Griffith Regional Theatre

statistics

Artists Employed: 18

Young People Participating: 159

Audience Numbers
(performances): 3,009

Audience Numbers
(screenings): 5,100

awards:

2017 HELPMANN for Best Presentation for Children

*2016 Australian Dance Award for Outstanding Achievement
in Youth Dance*



image credit: Alex Wisser

playlist

description:

PLAYLIST is PYT's new major work, an intercultural Australian dance theatre project that explores the state of feminisms in pop culture and music from the perspectives of five young and emerging female performers from Western Sydney. This will be staged at PYT in August 2018.

partners/sponsors:

Catalyst, SBW Foundation

enflame

description:

Across two weeks, four of our young PYT artists worked with Lee Wilson and Mirabelle Wouters to create a fluid, guerrilla interventionist performance work for events, festivals, foyers conferences and openings. ENFLAME is about the visibility and inclusion of first and second-generation young people in Australian culture, where migration is a highly charged and contested issue. ENFLAME will have a second development in 2018.

partners/sponsors:

Branch Nebula



swimming pool

description:

SWIMMING POOL is a new site-responsive participatory performance work presented in a 50 metre suburban swimming pool at Fairfield Leisure Centre. This new work is directed by Tessa Leong and performed by six members of the

PYT ensemble. SWIMMING POOL involves the audience jumping into the pool together to experience a collective performance that celebrates the Australian relationship to the suburban pool. SWIMMING POOL will have a second development in 2018.

key artist:

Tessa Leong

little baghdad: cafes and gardens

description:

LITTLE BAGHDAD: CAFES AND GARDENS will be a 2018 season of Iraqi inspired performances, art installations, music and storytelling, set within a unique dinner party setting. This event will bring together members of the Fairfield refugee community with artists and audiences.

partners/sponsors:

Parent's Café, STARTTS, SBW Foundation, Department of Social Services

image credit: Jacquie Manning



ensemble 2017

dates:

Feb – Dec

tutors:

Tessa Leong, Michael Huxley,
CuriousWorks, Donna Abela,
Kevin Jackson and Karen Therese

description:

The Ensemble training period is broken up into semesters with a new artists and skill being learnt each period. These include site-based performance making with Tessa Leong, Writing for theatre with Donna Abela, Acting for screen with Curious Works, and theatre devising with Karen Therese. We also provide intensive Masterclass that ran across

3 days. This was a partnership with Belvoir St where Kevin Jackson ran an acting Masterclass.

partners/sponsors:

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

ensemble 2017: makers

dates:

Oct – Dec

students:

Lucia May, Ebube Uba, Lap Nguyen
and Dinda Timperon. Mentors: Maria
Tran, Chris Ryan and Aanisa Vylet

description:

Members of the Ensemble were offered residencies to develop seed ideas for new Australian works. 4 works were developed to first stages: 3 theatre works and 1 film.

partners/sponsors:

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

image credit: Alex Wisser



2017 pilots program

dates:

during school terms

tutors:

Margie Breen, Ayesha Ash,
Luke Cignarella, Moustafa Dennawi,
Michael Huxley, Lucia May, Lap
Nguyen, David Robertts, Ebube Uba,
Aanisa Vylet

description:

This program of weekly
drama workshops was held at
PYT | Fairfield, in schools and
with local youth groups.

PILOTS is also a training program for
young performers from Fairfield who
we train and employ as professional
teachers, giving our emerging
artists a strong pathway to further
employment in the industry.

partners/sponsors:

Fairfield IEC, Lurnea IEC, Fairfield
City Council, Crown Resorts
and Packer Family Foundation,
The Parks Community Network,
Community First Step

statistics:

Artworkers Engaged: 10

Young People Participating: 1,410

2017 artist residencies

description:

Two residencies were offered to
performance group The Blackbirds,
and independent artist Rebekah
Robertson. Over their month-long
residency they developed work at
both PYT and The Joan, with a final
industry showing at PACT.

partners/sponsors:

PACT Centre for Emerging Artists,
The Q at The Joan



funpark

dates:

workshops: across the year
event: 19 – 22 April

description:

Now in its fourth year FUNPARK has established a unique coalition of organizations that ensures sustained creative engagement within the Bidwill, Mt Druitt community.

FUNPARK 2017 included a range of workshops including parkour and hooping, projections of video art, weaving workshops, murals and other creative engagements.

partners/sponsors:

Blacktown Arts Centre (BAC), CuriousWorks, Urban Neighbours of Hope, Learning Ground, TAFE and Bidwill Uniting, Crown Resorts and the Packer Family Foundation

statistics:

Artworkers Engaged: 45

Young People Participating: 280

Audience Numbers: 200



dance diaries

dates:

workshops: across the year
performances: 31 March & 15 June

artists:

Linda Luke, Martin Fox,
Michael Toisuta, Farangis Nawroozi,
Suzan Doumit, Ragda Rima, Joanne
Pang, Allen Zhu, Karolen Shlaimon

description:

Choreographer Linda Luke worked
with six artists with disability to
explore the concept of home
through film and live performance.

partners/sponsors:

Woodville Alliance, Accessible Arts,
Fairfield City Council

statistics:

Artworkers Engaged: 13
Young People Participating: 4
Audience Numbers: 100



staff + board

staff

| | |
|--|---|
| Artistic Director: | Karen Therese |
| General Manager: | Michael Huxley (January – September) Amanda Wright (August – December) |
| Associate Producer & Administrator: | Caitlin Gibson |
| Pilots Facilitator & Mentor | Margie Breen |

board

| | |
|----------------|---|
| Chair: | Bec Dean |
| Treasurer: | Robert Fallon |
| Board Members: | Donna Abela Bec Allen (Jan – June) Brenda Bedewi (Jan – June) Stephen Boyle Stephanie Duverge (Jan – June) Katherine Green Loughrey Herlina Massing |

financial statements

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

FINANCIAL REPORT
FOR THE YEAR ENDED
31 DECEMBER 2017

image credit: Jacquie Manning

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 2017

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

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| | Note | 2017 \$ | 2016 \$ |
|--|------|---------------|---------------|
| Revenues | 2(a) | 636,613 | 655,374 |
| Employee benefits expenses | | (451,043) | (390,098) |
| Program, production and touring expenses | | (49,291) | (115,426) |
| Marketing and promotion expenses | | (36,930) | (36,912) |
| Administration expenses | 2(b) | (10,150) | (37,510) |
| Depreciation expenses | 2(b) | (18,261) | (6,501) |
| Other expenses | 2(b) | (42,793) | (51,142) |
| Surplus/(deficit) before income tax | | <u>28,145</u> | <u>17,785</u> |
| Income tax expense | | - | - |
| Profit/(loss) for the year | | <u>28,145</u> | <u>17,785</u> |
| Other comprehensive income after income tax | | - | - |
| Total other comprehensive income for the year | | - | - |
| Total comprehensive income for the year | | <u>28,145</u> | <u>17,785</u> |

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 2017

| | Note | 2017 \$ | 2016 \$ |
|----------------------------------|------|----------------|----------------|
| CURRENT ASSETS | | | |
| Cash and cash equivalents | 3 | 745,131 | 527,279 |
| Trade and other receivables | 4 | 1,681 | 59,044 |
| Other assets | 5 | 2,100 | 5,950 |
| TOTAL CURRENT ASSETS | | 748,912 | 592,273 |
| NON CURRENT ASSETS | | | |
| Property, plant and equipment | 6 | 19,006 | 30,447 |
| Intangible assets | 7 | - | 326 |
| TOTAL NON CURRENT ASSETS | | 19,006 | 30,773 |
| TOTAL ASSETS | | 767,918 | 623,046 |
| CURRENT LIABILITIES | | | |
| Trade and other payables | 8 | 111,156 | 112,722 |
| Other liabilities | 9 | 543,505 | 419,500 |
| Provisions | 10 | 8,062 | 13,774 |
| TOTAL CURRENT LIABILITIES | | 662,723 | 545,996 |
| TOTAL LIABILITIES | | 662,723 | 545,996 |
| NET ASSETS | | 105,195 | 77,050 |
| EQUITY | | | |
| Reserves | | - | - |
| Accumulated surplus (deficit) | | 105,195 | 77,050 |
| TOTAL EQUITY | | 105,195 | 77,050 |

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 2017

| | Reserves \$ | Accumulated surplus (deficit) \$ | Total \$ |
|--|----------------|--|----------------|
| Balance at 1 January 2016 | 34,759 | 24,506 | 59,265 |
| Surplus/(deficit) for the year | - | 17,785 | 17,785 |
| Other comprehensive income for the year | - | - | - |
| Total comprehensive income for the year | 34,759 | 42,291 | 77,050 |
| Transfer from Reserve | (34,759) | 34,759 | - |
| Balance at 31 December 2016 | - | 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 |

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 2017

| | Note | 2017 \$ | 2016 \$ |
|---|------|----------------|----------------|
| CASH FLOWS FROM OPERATING ACTIVITIES | | | |
| Receipts from customers | | 886,890 | 1,011,498 |
| Payments to suppliers and employees | | (668,025) | (611,226) |
| Interest received | | 5,481 | 4,864 |
| Finance costs | | - | - |
| Net cash provided by/(used in) operating activities | 11 | <u>224,346</u> | <u>405,136</u> |
| CASH FLOWS FROM INVESTING ACTIVITIES | | | |
| Proceeds from sale of property, plant & equipment | | - | - |
| Payments for property, plant & equipment | | (5,487) | (4,598) |
| Payments for Intangibles | | (1,007) | - |
| Net cash provided by/(used in) investing activities | | <u>(6,494)</u> | <u>(4,598)</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 | | 217,852 | 400,538 |
| Cash at beginning of year | | 527,279 | 126,741 |
| Cash at end of year | 3 | <u>745,131</u> | <u>527,279</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 2017

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 2017

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 2017

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 2017

| | 2017 \$ | 2016 \$ |
|---|----------------|----------------|
| NOTE 2: PROFIT FOR THE YEAR | | |
| (a) Revenue: | | |
| Event income | 89,074 | 101,723 |
| Donations | 28,912 | 63,590 |
| Grants received: | | |
| Core Funding: | | |
| - Arts NSW | 130,000 | 120,000 |
| - Australia Council | 230,000 | 150,000 |
| Project Funding: | | |
| - Accessible Arts | 4,500 | 4,500 |
| - Arts NSW - Projects | - | - |
| - Australia Council - Projects | - | 14,400 |
| - Catalyst - Department of Communication and the Arts | 7,145 | - |
| - Club Grant | - | 7,500 |
| - Community Building Partnerships | 6,863 | 35,000 |
| - Department of Social Services | - | 83,480 |
| - Fairfield City Council | 19,000 | 19,000 |
| Foundation Funding: | | |
| - Crown Resorts Foundation | 40,000 | - |
| - Packer Family Foundation | 40,000 | - |
| Interest received | 5,481 | 4,864 |
| Other activities and service income | 27,991 | 50,301 |
| Sponsorship income (in-kind) | 4,600 | - |
| Other income | 3,047 | 1,016 |
| | <u>636,613</u> | <u>655,374</u> |
| (b) Expenses: | | |
| Internal Project Administration Fee | 10,150 | 37,510 |
| Depreciation | 18,261 | 6,501 |
| Other Expenses: | | |
| Remuneration of auditor: | | |
| - audit of the financial statements | 6,000 | 11,080 |
| Equipment lease | 991 | 3,300 |
| Equipment maintenance | 1,313 | 2,228 |
| Insurance | 10,084 | 7,491 |
| Rent | 7,847 | 7,705 |
| Subscription | 1,951 | 2,527 |
| Other expenses | 14,607 | 16,811 |
| | <u>42,793</u> | <u>51,142</u> |

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

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2017

| | 2017 \$ | 2016 \$ |
|---------------------------------------|----------------|----------------|
| NOTE 3: CASH AND CASH EQUIVALENTS | | |
| Cash at bank | 745,109 | 527,279 |
| Cash on hand | 22 | - |
| | <u>745,131</u> | <u>527,279</u> |
| NOTE 4: TRADE AND OTHER RECEIVABLES | | |
| CURRENT | | |
| Trade receivables | 1,681 | 59,044 |
| | <u>1,681</u> | <u>59,044</u> |
| NOTE 5: OTHER ASSETS | | |
| CURRENT | | |
| Prepayments | 2,100 | 5,950 |
| | <u>2,100</u> | <u>5,950</u> |
| NOTE 6: PROPERTY, PLANT AND EQUIPMENT | | |
| NON CURRENT | | |
| Computer equipment | 22,801 | 28,247 |
| Less: accumulated depreciation | (20,729) | (26,259) |
| | <u>2,072</u> | <u>1,988</u> |
| Theatre equipment | 41,050 | 38,634 |
| Less: accumulated depreciation | (24,116) | (10,175) |
| | <u>16,934</u> | <u>28,459</u> |
| Office equipment | 544 | - |
| Less: accumulated depreciation | (544) | - |
| | <u>-</u> | <u>-</u> |
| | <u>19,006</u> | <u>30,447</u> |

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

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2017

| | 2017 \$ | 2016 \$ |
|---|----------------|----------------|
| NOTE 7: INTANGIBLES | | |
| NON CURRENT | | |
| Website Design | 5,011 | 4,000 |
| Less: accumulated depreciation | (5,011) | (3,674) |
| | <u>-</u> | <u>326</u> |
| NOTE 8: TRADE AND OTHER PAYABLES | | |
| CURRENT | | |
| Trade payables | - | 7,783 |
| Other payables and accruals | 81,815 | 65,896 |
| GST liability | 29,341 | 39,043 |
| | <u>111,156</u> | <u>112,722</u> |
| NOTE 9: OTHER LIABILITIES | | |
| CURRENT | | |
| Grants received in advance: | | |
| - Australia Council | 116,150 | 115,000 |
| - Create NSW | 130,000 | - |
| - Catalyst - Department of Communication and the Arts | 139,000 | 139,000 |
| - Department of Social Services | 78,355 | 85,000 |
| - Crown Resorts Foundation | 40,000 | 40,000 |
| - Packer Family Foundation | 40,000 | 40,000 |
| | <u>543,505</u> | <u>419,500</u> |
| | <u>543,505</u> | <u>419,500</u> |
| NOTE 10: EMPLOYEE PROVISIONS | | |
| CURRENT | | |
| Employee entitlements | 8,062 | 13,774 |
| | <u>8,062</u> | <u>13,774</u> |

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

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2017

| | 2017 \$ | 2016 \$ |
|---|----------------|----------------|
| NOTE 11: CASH FLOW INFORMATION | | |
| Reconciliation of cash flow from operations with profit/(loss) after income tax: | | |
| Profit/(loss) after income tax | 28,145 | 17,785 |
| Non-cash flows in profit | | |
| Loss/(profit) on disposal of non-current assets | - | - |
| Depreciation and amortisation | 18,261 | 6,501 |
| Impairment of property, plant and equipment | | |
| Changes in assets and liabilities | | |
| Decrease/(increase) in receivables | 57,363 | (58,995) |
| Decrease/(increase) in other assets | 3,850 | (3,540) |
| Increase/(decrease) in trade payables | (7,783) | 7,783 |
| Increase/(decrease) in other payables | 6,217 | 89,832 |
| Increase/(decrease) in provisions for employee entitlements | (5,712) | 7,034 |
| Increase/(decrease) in other liabilities | 124,005 | 338,736 |
| Net cash provided by/(used in) operating activities | <u>224,346</u> | <u>405,136</u> |
| NOTE 12: LEASING COMMITMENTS | | |
| OPERATING LEASE COMMITMENTS | | |
| Payable - minimum lease payments: | | |
| - not later than 12 months | 2,040 | 2,832 |
| - between 12 months and five years | 6,630 | 7,552 |
| - later than five years | - | - |
| | <u>8,670</u> | <u>10,384</u> |
| The equipment lease is a non-cancellable lease with a five-year term, with rent payable monthly in advance. | | |

RESPONSIBLE PERSONS' DECLARATION

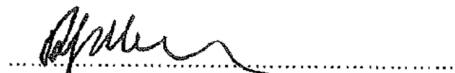
The responsible persons declare that in the responsible persons' opinion:

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*.



Rebecca Dean (chair)



Robert Fallon (treasurer)

Dated this 1 day of May 2018

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

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 2017, 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 2017 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.

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.

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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

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 2 day of May 2018

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SBW Foundation

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