

POWERHOUSE
pyt
YOUTH THEATRE

2015 annual report





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PYT acknowledges the original inhabitants of the Fairfield area, the people of the Darug Nation.

artistic director's report

2015 was artistically dynamic and politically challenging, however PYT still managed thrive, developing and building strong partnerships both locally and nationally with leading arts companies. PYT premiered two major productions in 2015, our large-scale community engaged project LITTLE BAGHDAD premiered in July, and JUMP FIRST, ASK LATER our collaboration with Force Majeure premiered in Fairfield in September.

LITTLE BAGHDAD was a huge success both with our local engagement of the Australian-Iraqi community of Fairfield and was critically acclaimed for the form and content of the work. LITTLE BAGHDAD encompassed three phases: The Long Table dinner parties, Lets Party Like its 620BC installation and performance event, and 1001 Nights in Fairfield exhibition presented at the Fairfield Museum and Gallery. The event received PYT's first ever FBI SMAC award nomination. PYT are incredibly proud of our on-going relationship with the local Iraqi-Australian community of Fairfield and hope to continue our work together into the future.

In August, Force Majeure moved into the building and together we worked with our young company in residence the Dauntless Movement Crew to create JUMP FIRST, ASK LATER. Directed by acclaimed choreographer Byron Perry, this work enjoyed a sell out season and invited new audiences into PYT. The outcomes of this partnership were truly wonderful: JUMP FIRST is being presented at the Sydney Opera House and the Arts Centre Melbourne in 2016, a stunning example of the potential of supportive creative partnerships and the huge talent of the young artists in Fairfield.

PYT also launched MOTION PICTURES, a new development of the Shortcuts Festival, directed by artists Kate Blackmore and David Capra. MOTION PICTURES was also nominated for an FBI SMAC award.

The PYT Ensemble continued with our young artists training weekly and produced the outcome TEAM AUSTRALIA: STORIES FROM FAIRFIELD which was presented as part of the ATYP Cameo season.

Alongside these major works PYT launched our PILOTS program with theatre maker and educator Kate Worsley. PILOTS is our new drop-in program for 14-18years old and works to develop and support potential new Ensemble members. Alongside this drop-in program, PYT selected three artists from our Ensemble to become performing arts teachers for PILOTS through our CO-PILOTS initiative. The first year was very successful and two young artists from PILOTS have been invited to become part of the Ensemble program.

Our Accessibilities program was also a huge success with artists Linda Luke and Heidrun Lohr working with Woodville Alliance to create a gorgeous photographic book, video and performance, BEING MOVED.

Alongside this PYT engaged four artists in residence, curated ARTBAR for the MCA and launched our year with a major party. At the end of the year we also had to say farewell to our General Manager Melissa Messulam who moved back to Miami, USA. We thank her for her hard work and dedication throughout the last 15months, we will miss her.

In 2015 PYT cemented itself as a significant arts organisation in Western Sydney we are proud of our high calibre works, created in collaboration by our outstanding local young artists.

Karen Therese



chairperson's report

To say that the past year of activity for Powerhouse Youth Theatre has been eventful, would be the understatement of the year.

When I joined the board of PYT as chair after its 2015 Annual General Meeting, the board and staff were incredibly optimistic about the future of the organisation. PYT had secured fantastic partnerships for presentations including Australian Theatre for Young People, the Museum of Contemporary Art and the Sydney Opera House. At the time I joined it was undertaking the development of a new, collaborative work with Force Majeure and members of DMC.

The following day, then Arts Minister George Brandis announced a reallocation of \$104 million in Australia Council funding to a ministerial fund. After the previous year of PYT re-establishing itself with a new Director and General Manager, creating foundational relationships with the people of Fairfield, establishing high-level partnerships and a new channel for open communication with our funders, we were devastated to hear that our sector was under threat.

The Directorate and Board of PYT were quick to engage with arts advocacy to counteract and demonstrate against the funding changes. At this time, there was a lot of confusion about what had happened, and how, and PYT took a leadership role in the sector. Both Director Karen Therese and myself made submissions to the Senate Inquiry and I represented PYT at a meeting with the Shadow arts minister, Mark Dreyfus as well as Greens MP Scott Ludlam in Canberra. We were successful in being represented in the NSW Parliament by our local member, Chris Bowen who read from a statement sent to his office by Karen Therese and myself. We both continue to be involved at the frontline of this situation, which is yet to be resolved.

PYT has been one of the fortunate few youth-based arts organisations in Australia to receive funding from the Australia Council in this latest round, where 65 arts organisations were defunded. We have increased our funding from both ArtsNSW and the Australia Council and we look ahead with a sense of stability after a very trying year.

While our roles of Director (Karen Therese) and Office Manager and Associate-Producer (Caitlin Gibson) have remained stable over this time, we have experienced a lot of transition in the role of General Manager over the past twelve months. Melissa Messalum left the organisation to return to Miami, Florida in September 2015. We were joined by Emi Fallon (nee Forster) to cover the role temporarily from September 2015 to February 2016 and we are presently joined by Amanda Wright, who we hope will continue in her role after her maternity leave which will begin at the end of October 2016.

As a Board, over this difficult time of funding insecurity, we have been very conscious of raising our Board numbers. We have been joined by Bec Allen, Omid Tofighian, Stephanie Duverge, Rob Fallon, Stephen Boyle and myself since the last AGM. This increase in Board numbers will enable us to be more active in the establishment of subcommittees that are intended to support the efforts of our small staff and to raise sponsor and philanthropic support for the organisation.

I would like to thank the Board for their outstanding efforts in 2016, and congratulate the Board and staff of PYT for their ambition and determination in pushing the organisation towards its exciting futures.

Rebecca Dean



statistics

PYT has been through a massive period of growth over the past 3 years, since Karen Therese took over the reigns as Artistic Director. Since 2013 we have doubled the amount of young people we work with, increased our employment of artists by 277% and have grown our audiences by a whopping 847%

pyt key statistics	2013	2014	2015
Number of new works developed	1	4	26
Number of new works produced	2	1	20
Number of artists employed	35	54	132
Number of young people participating	313	380	621
Total Audiences	700	727	6631
Annual Turnover	\$304,473	\$327,447	\$489,580



jump first, ask later

dates:

Rehearsals 13 July – 14 August
Performances PYT, 17 – 22 August

key artists:

Byron Perry, DMC, Luke Smiles,
Sean Bacon, Karen Therese
and Bec Allen.

description:

A unique collaboration between PYT, Force Majeure and Dauntless Movement Crew (DMC), Jump First, Ask Later is a major new intercultural Australian dance theatre work choreographed by Byron Perry. Jump First, Ask Later is an urban choreographic portrait of the streets of Fairfield.

DMC are a group who are dedicated to the philosophies and movement practices of parkour. This work tells the collective stories of the young members of DMC, all aged between 18-26 years, who live in Fairfield and who all share proud cultural heritages. This new dance work ultimately highlights their deep connection to each other, to their individual cultural backgrounds and to their city of Fairfield through the development of a unique verbatim text, fused with choreography and conceptual design structures.

Following on from an incredibly successful 2015 season at PYT, Jump First, Ask Later is touring to Sydney Opera House and the Arts Centre Melbourne in 2016.

partners/sponsors:

Force Majeure
Dauntless Movement Crew
Australia Council for the Arts
Arts NSW

statistics:

Artists Employed: 10
Young People Participating: 6
Audience Numbers: 854

“Astonishing work. It is an entirely recommended experience for all ages. Inspiration plus. Exhilarating.”
Kevin Jackson, Theatre Diary



little baghdad

dates:

Pre-production May – June

Long Table

Presentations PYT, 25-27 June

Let's Party like it's 620BC

Pre-production PYT, 22 – 3 July
Presentations PYT, 10-12 July

1001 Nights in Fairfield Exhibition
Fairfield Museum, Aug - Nov

artists:

Nicole Barakat, Zanny Begg, Bashar Hanna and the Choir of Love, Zahra Alsamawi, Oliver Slewa, Province, Sean Bacon, Karen Therese, Victoria Spence, Benjamin Radburn and Jiva Parthapan

description:

Little Baghdad was a cross art form event developed in collaboration with the Iraqi – Australian community in Fairfield.

Little Baghdad was an immersive Iraqi cultural experience that transformed PYT's façade, gallery and theatre space into a Middle Eastern cultural Bazaar. Little Baghdad was a celebration of Iraqi history and culture, traversing the ancient histories of Baghdad and its spice trades and markets, to the complex wars that engulf the contemporary city of Baghdad. The work examined how these histories have shaped and informed the lives and cultures of Iraqi Australians.

Little Baghdad was articulated through 3 distinct presentations:

1.THE HUNTING PARTY:
A series of live art Iraqi dinner party installations, engaging critical dialogue on current issues facing the Iraqi community, presented by The Hunting Party in collaboration with the Little Baghdad artistic team.

2.LET'S PARTY LIKE IT'S 620BC:
A immersive performance installation and party presented across 3 days and nights at PYT, incorporating professional and community presentations, ceremonies, performances and feasts culminating into one big Arabian dance party.

3.1001 NIGHTS IN FAIRFIELD:
Little Baghdad continued as a contemporary art exhibition at Fairfield Museum and Gallery for three months.

partners/sponsors:

The NSW Service for the Treatment and Rehabilitation of Torture and Trauma Survivors (STARTRTS).
Australia Council for the Arts
Arts NSW

statistics:

Artists Employed: 43

Young People Participating: 28

Audience Numbers: 3522



team australia: stories from fairfield

dates:

Rehearsals September
Performances PYT, 8 – 10 October
Performances ATYP, 19 - 24 October

key artists:

Karen Therese, Sean Bacon, Kym Vercoe, PYT Ensemble

description:

Team Australia: Stories from Fairfield is a new work written and devised by the PYT Ensemble, all young artists from the Fairfield region. This work is intimate, irreverent and deeply political, because being a young migrant from Western Sydney, how can it not be? Team Australia offers seven perspectives on The Ensemble’s experiences as young Australian artists.

Team Australia premiered at PYT in October followed by a second season as part of Australian Theatre for Young People (ATYP)’s ‘Cameo program’.

Team Australia is the direct outcome of our annual PYT Ensemble program.

partners/sponsors:

ATYP
Fairfield City Council
Neeta City Shopping Centre
Clea Pastoral Company Pty Ltd
Australia Council for the Arts
Arts NSW

statistics:

Artists Employed: 13
Young People Participating: 7
Audience Numbers: 273



motion pictures

dates:

Screenings 17-18 April

artists:

Kate Blackmore, David Capra
(curators)

description:

Motion Pictures is a unique cinematic event for Western Sydney that pays tribute to A.J. Beszant's pioneering role in the development of Australia's film industry and his dedication to building culture and community cohesion through cinema in the Western Suburbs.

Motion Pictures promotes the Western Sydney experience through cinema and to re-establish the region as the heart of Australian screen culture. Launched in 2015 as a locally oriented event, Motion Pictures became a festival that included presentations by some of Australia's most outstanding video artists, film designers and directors. The festival included a film and video art exhibition, an historical walking tour of Fairfield's old cinemas and the presentation of six short films made by young Western Sydney film makers as part of the inaugural Beszant Award that celebrated outstanding young film making in the region.

The festival concluded with a performance by electronic media artist Pia Van Gelder in an abandoned Fairfield cinema.

The Beszant Award, shown as part of the bigger Motion Pictures Film Festival screened the six finalist films made by young Western Sydney residents. The Motion Pictures Festival was nominated for a Sydney Music and Cultural Award.

partners/sponsors:

Asset Group Solutions
Australia Council for the Arts
Arts NSW

statistics:

Artists Employed: 3
Young People Participating: 23
Audience Numbers: 87

'Motion Pictures' charismatic hosts David Capra and Kate Blackmore, its air of intimacy and community, its traversal of the streets of Fairfield, its respect for history and its openness to the diversity of screen forms old, new and to come made for an unflaggingly engaging and informative experience.'
Keith Gallasch, RealTime Arts



the dance

dates:

Rehearsal
& workshops: October- December

Presentation: December

description:

PYT have devised a two-year strategy to develop meaningful engagement and high calibre creative outcomes with our community of artists with disability.

partners/sponsors:

Woodville Alliance
Fairfield City Council
Australia Council for the Arts
Arts NSW

artists:

Linda Luke, Heidrun Lohr, artists from Woodville Alliance

The Dance was a collaboration between a choreographer, photographer and mixed abilities artists from the Fairfield Region.

The Dance was developed through a series of workshops that explore the extraordinary power our bodies have to move and to dance. The workshop series culminated in the creation of an extraordinary photographic book, an exhibition of still and animated photographs, and a live dance performance, coinciding with the International Day of People Living With Disability.

statistics:

Artists Employed: 4

Young People Participating: 2

Audience Numbers: 58

**“Everybody’s body is unique. Everybody’s body is poetic.
We all have the capacity to move to a personal song that is within us.”
*Linda Luke, Choreographer***

in this fairfield: romeo and juliet in the west

dates:

Rehearsals 9 – 17 March

Performances Riverside Theatres,
18 – 21 March

key artists:

David Williams, Kate Worsley,
James Brown, Andy Ko and the PYT
Ensemble

description:

After two hugely successful seasons in 2014 at PYT and ATYP, In This Fairfield: Romeo and Juliet in the West was presented as part of Parramatta Riverside's 2015 program.

In This Fairfield is a new Australian theatre work performed, written and devised by the PYT Ensemble and high school students from Fairvale High School and Miller Technical High School in collaboration with acclaimed theatre makers David Williams and Kate Worsley.

Using Shakespeare's classic tale as a starting point, the project investigates ideas of love and family amongst the historic divisions in Fairfield, the most culturally diverse region in Australia. Part verbatim theatre, part urban Shakespearean tragedy, In This Fairfield is a new bilingual contemporary performance work from Western Sydney's leading emerging artists.

PYT presented the work at the Riverside Theatres to local schools over 3 days, with 2 general performances in the evenings.

partners/sponsors:

Parramatta Riverside Theatre
Australia Council for the Arts
Arts NSW

statistics:

Artists Employed: 13

Young People Participating: 8

Audience Numbers: 854



pyt ensemble

dates:

January - December

key artists:

David Robertts, Jackson Stewart, Amanda Sullo, Monica Kumar, Luke Cignarella, Barbara Schefer and Mahdi Mohammadi

description:

The new PYT Ensemble program focuses on the training and development of outstanding emerging Australian theatre artists from Western Sydney. The PYT Ensemble program offers selected artists a significant year long professional development opportunity that includes weekly training sessions, networking opportunities, skills development, mentoring, and attendance at festivals and shows. The PYT Ensemble produce one major work a year.

In 2015, alongside their usual training, the PYT Ensemble performed their 2014 work In This Fairfield at Parramatta Riverside, participated for six months in the leadership program Pilots and premiered their 2015 major work Team Australia: Stories of Fairfield

partners/sponsors:

Fairfield City Council
Australia Council for the Arts
Arts NSW

statistics:

Artists Employed: 5
Young People Participating: 8

“(The Ensemble is) a learning experience and also an opportunity to work with some of the best independent theatre makers in Sydney. It’s a program with an outcome designed to both entertain and educate audience and performers alike. That’s what most excites me – the opportunity to learn and grow whilst creating new work that I’m passionate about, with people I value both as artists and mentors.”

Luke Cignarella, Senior Ensemble Member



pilots

dates:

Outreach phase
February
Development phase
March – August

key artists:

Kate Worsley, Co-Pilots: Monica Kumar, Luke Cignarella and David Robertts

description:

PILOTS is a three-tired leadership and professional development initiative to engage young people from refugee and migrant backgrounds in the performing arts.

1.OUTREACH

Targeting refugee and migrant high school students aged 13-18yrs, PYT promoted Pilots to schools and community groups in the region.

2.LEADERSHIP Co-PILOTS.

Kate Worsley also created a leadership and training program for the PYT Ensemble (aged 18-26yrs) engaging them in performance teacher training. From The Ensemble, artists Monica Kumar, Luke Cignarella and David Robertts were employed as Co-Pilots.

3.CREATIVE INNOVATION.

During school holiday periods, young people were invited to engage in intensive five-day workshops to

“The PILOTS program has given me the opportunity to foster my skills as a teaching facilitator and performer. In the short time of this programs duration I have seen an immense improvement in my students collaborative and individual performative abilities.”

Monica Kumar, CO-PILOT facilitator

partners/sponsors:

Crown Resorts Foundation & the Packer Family Foundation
Fairfield City Council
Australia Council for the Arts
Arts NSW

statistics:

Artists Employed: 4

Young People Participating: 30



funpark

dates:

workshops 6-18 July
event 19 July

key artists:

Province, Curiousworks, Bunny
Hoopstar, The Pioneers, Dauntless
Movement Crew

description:

Funpark is committed to sustained creative engagement within the Mt Druitt community. The 2015 Funpark event included performances, music, installations of video works, walking tours, workshops and community engagement opportunities.

partners:

Bidwill Uniting
Blacktown Arts Centre
Curiousworks
The Urban Neighbours of Hope
Australia Council for the Arts
Arts NSW

statistics:

Artists Employed: 15

Young People Participating: 352

Audience Numbers: 172

artist in residence program

dates:

All year round.

artists:

Josipa Draisma, Katie Green, Mahdi Mohammadi, Opal Vapour (Jade Dewi Tya Tunggal, Rita Soemardjo, Paula van Beek)

description:

In 2013 PYT established its Artist In Residence program offering professional arts practitioners the opportunity to spend up to three weeks in Fairfield to develop their work and engage with the local community.

An integral part of our Artist In Residence program is for guest artists to engage in creative exchange with our PYT Ensemble, sharing their practice to foster knowledge and skills in contemporary arts, through either a master class or a series of workshops.

statistics:

Young People Participating: 2

Audience Numbers: 130

“I would recommend PYT to artists who are interested in collaborating with culturally diverse and migrant communities, and to artists from diverse backgrounds themselves. It is a safe space to practice in. It is also a great space to take risks and to experiment, you are not expected to deliver concrete outcomes or a polished work on completion of your residency and you will be supported, even if you fail!”

Katie Green, Artist-in-Residence 2015



the motion room

dates:

January – May.

artists:

Mahdi Mohammadi, Katie Green, Province, Monica Kumar

description:

The Motion Room is a long-term project that addresses the drivers of structural disadvantage, including the human service environment in specific areas within Western Sydney. It will operate for a 5-year period between 2014 and 2019. The Motion Room aims to bring neighbourhoods that are close to one another in the 2168/2171 Postcode Areas, yet which are socially disconnected, into relationship with one another with the aim of more equitably spreading the benefits of growing economic development.

Think+Do Tank has commissioned PYT to develop the Initial Artistic Program through a number of artistic provocations whether dramatic, musical, performative or in any other form. The purpose of the artistic provocations is to activate public space; to engage local residents; to promote local participation; and to provoke public conversations about The Motion Room and its objectives.

partners/sponsors:

Commissioned by Think+Do Tank

statistics:

Artists Employed: 6

Young People Participating: 3

Audience Numbers: 33



staff + board

staff

Artistic Director:	Karen Therese
General Manager:	Melissa Messulum (Jan – Sept) Emi Forster (from Sept)
Administrator:	Caitlin Gibson

board

Chair:	Bec Dean
Deputy Chair:	Brianna Munting
Treasurer:	Geoff Moses
Board Members:	Donna Abela Bec Allen Brenda Bedewi Stephanie Duverge Omid Tofighani



financial statements

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

FINANCIAL REPORT
FOR THE YEAR ENDED
31 DECEMBER 2015



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

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POWERHOUSE YOUTH THEATRE INCORPORATED

A.B.N. 95 167 892 181

COMMITTEE'S REPORT

Your committee members submit the financial report of the Powerhouse Youth Theatre Inc. for the financial year ended 31 December 2015.

Committee Members

The names of the committee members throughout the year and at the date of this report are:

Bec Dean - Chairperson
Brianna Munting - Deputy Chairperson
Brenda Bedewi
Bec Allen
Donna Abela
Omod Tofighian

Principal Activities

The principal activities of the Association during the financial year were to provide contemporary community based arts and theatre projects for young people living in South West and Western Sydney.

Significant Changes

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

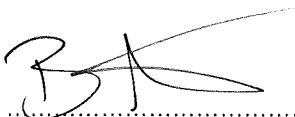
Operating Results

The deficit after providing for income tax for the 2015 year amounted to \$13,688 (2014 surplus of \$22,527).

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



.....
Bec Dean
Chairperson



.....
Brianna Munting
Deputy Chairperson

Dated this 11th day of April, 2016

POWERHOUSE YOUTH THEATRE INCORPORATED

A.B.N. 95 167 892 181

INCOME AND EXPENDITURE STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2015

	2015 \$	2014 \$
INCOME		
9Lives 2014	-	68,000
Abilities 2015	15,736	-
Ensemble 2014	-	8,300
Infrastructure 2015	35,000	-
International Day 2014	-	1,000
In this Fairfield 2014	10,000	-
Jump First Ask Later 2015	79,117	-
Little Baghdad 2015	98,520	20,000
Motion Picture Film Fest 2015	5,000	-
Motion Room 2015	10,000	-
Operational 2015	181,043	195,981
Outside Hire 2014	-	2,560
Pilots 2015	20,620	-
Romeo & Juliet 2014	-	30,910
ShortCuts 2014	-	3,223
Team Australia 2015	20,856	-
Think & Do Tank Foundation Auspice	-	20,000
	<u>475,893</u>	<u>349,974</u>
EXPENDITURE		
9Lives 2014	-	50,401
Abilities 2015	11,140	-
Ensemble 2014	-	7,938
Infrastructure 2015	18,157	-
International Day 2014	-	1,000
In this Fairfield 2014	9,298	-
Jump First Ask Later 2015	93,064	-
Little Baghdad 2015	91,374	16,424
Motion Picture Film Fest 2015	4,941	-
Motion Room 2015	10,000	-
Operational 2015	216,831	194,931
Outside Hire 2014	-	645
Pilots 2015	14,901	-
Romeo & Juliet 2014	-	30,910
ShortCuts 2014	-	5,198
Team Australia 2015	19,874	-
Think & Do Tank Foundation Auspice	-	20,000
	<u>489,580</u>	<u>327,447</u>
Current year surplus/(deficit) before income tax	(13,688)	22,527
Income tax expense	-	-
Net current year surplus/(deficit) after income tax	<u>(13,688)</u>	<u>22,527</u>
RETAINED SURPLUS/(DEFICIT) AT THE BEGINNING OF THE YEAR	<u>38,194</u>	<u>15,667</u>
RETAINED SURPLUS/(DEFICIT) AT THE END OF THE YEAR	<u>24,506</u>	<u>38,194</u>

The accompanying notes form part of these financial statements.

POWERHOUSE YOUTH THEATRE INCORPORATED

A.B.N. 95 167 892 181

ASSETS AND LIABILITIES STATEMENT

AS AT 31 DECEMBER 2015

	Note	2015 \$	2014 \$
ASSETS			
CURRENT ASSETS			
Cash on hand	2	126,742	265,334
Accounts receivable and other debtors	3	49	38,870
Other current assets	4	2,410	5,208
TOTAL CURRENT ASSETS		129,201	309,411
NON-CURRENT ASSETS			
Property, plant and equipment	5	32,675	6,839
TOTAL NON-CURRENT ASSETS		32,675	6,839
TOTAL ASSETS		161,876	316,251
LIABILITIES			
CURRENT LIABILITIES			
Accounts payable and other payables	6	15,107	27,083
Grants received in advance	7	80,000	199,696
Income received in advance	8	764	10,000
Employee provisions	9	6,740	6,518
TOTAL CURRENT LIABILITIES		102,611	243,297
TOTAL LIABILITIES		102,611	243,297
NET ASSETS		59,265	72,953
MEMBERS' FUNDS			
Reserves		34,759	34,759
Retained surplus/(deficit)		24,506	38,194
TOTAL MEMBERS' FUNDS		59,265	72,953

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

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

NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

The financial statements are special purpose financial statements prepared in order to satisfy the financial reporting requirements of the Associations Incorporations Act 2009 of NSW. The committee has determined that the Association is not a reporting entity.

The financial statements have been prepared on an accruals basis and is based on historic costs and does not take into account changing money values, or except where stated specifically, current valuations of non-current assets.

The following significant accounting policies, which are consistent with the previous period unless stated otherwise, have been adopted in the preparation of the financial statements.

Accounting Policies

(a) Income Tax Expense

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) 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.

(c) Impairment of Assets

At the end of each reporting period, the committee reviews the carrying amounts of its tangible and intangible assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, an impairment test is carried out on the asset by comparing the recoverable amount of the asset, being the higher of the asset's fair value less costs to sell and value in use, to the asset's carrying amount. Any excess of the asset's carrying amount over its recoverable amount is recognised in the income and expenditure statement.

(d) Employee Provisions

Provision 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, plus related on-costs.

(e) Cash on Hand

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

POWERHOUSE YOUTH THEATRE INCORPORATED

A.B.N. 95 167 892 181

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

NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(f) Accounts Receivable and Other Debtors

Accounts receivable and other debtors include amounts due from members as well as amounts receivable from donors. 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.

(g) Revenue and Other Income

Revenue is measured at the fair value of the consideration received or receivable after taking into account any trade discounts and volume rebates allowed. For this purpose, deferred consideration is not discounted to present values when recognising revenue.

Interest revenue is recognised using the effective interest rate method, which for floating rate financial assets is the rate inherent in the instrument. Dividend revenue is recognised when the right to receive a dividend has been established.

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.

(h) 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.

(i) Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Tax Office (ATO). Receivables and payables are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the ATO is included with other receivables or payables in the assets and liabilities statement.

POWERHOUSE YOUTH THEATRE INCORPORATED
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2015

NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(j) Trade and Other Payables

Accounts payable and other payables represent the liability outstanding at the end of the reporting period for goods and services received by the association during the reporting period which remain unpaid. The balance is recognised as a current liability with the amounts normally paid within 30 days of recognition of the liability.

(k) 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.

	2015 \$	2014 \$
NOTE 2: CASH ON HAND		
Westpac Community Account	35,864	19,189
ING Cash Management Account	78,723	238,157
ING Public Fund	6,844	7,988
Petty cash	5,311	-
	<u>126,742</u>	<u>265,334</u>
NOTE 3: ACCOUNTS RECEIVABLE AND OTHER DEBTORS		
Trade debtors	49	38,870
	<u>49</u>	<u>38,870</u>
NOTE 4: OTHER CURRENT ASSETS		
Prepayments	2,410	5,208
	<u>2,410</u>	<u>5,208</u>
NOTE 5: PROPERTY, PLANT AND EQUIPMENT		
Furniture and fittings	36,386	6,342
Less accumulated depreciation	(6,846)	(6,342)
	<u>29,540</u>	<u>-</u>
Plant and equipment	25,897	25,897
Less accumulated depreciation	(24,420)	(22,050)
	<u>1,476</u>	<u>3,847</u>

POWERHOUSE YOUTH THEATRE INCORPORATED

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

	2015 \$	2014 \$
NOTE 5: PROPERTY, PLANT AND EQUIPMENT (CONTINUED)		
Intangible assets	4,000	4,000
Less accumulated depreciation	(2,341)	(1,008)
	<u>1,659</u>	<u>2,992</u>
	<u>32,675</u>	<u>6,839</u>
NOTE 6: ACCOUNTS PAYABLE AND OTHER PAYABLES		
GST liability	(139)	3,025
PAYG withholding payable	6,586	7,622
Other creditors	4,079	14,024
Superannuation payable	4,581	2,411
	<u>15,107</u>	<u>27,083</u>
NOTE 7: GRANTS RECEIVED IN ADVANCE		
Arts NSW	-	115,000
Australia Council for the Arts	-	77,000
DSS Streamline Grant	80,000	-
Fairfield City Council	-	7,696
	<u>80,000</u>	<u>199,696</u>
NOTE 8: INCOME RECEIVED IN ADVANCE		
Think & Do Tank Foundation	-	10,000
Venue Hire	764	-
	<u>764</u>	<u>10,000</u>
NOTE 9: EMPLOYEE PROVISIONS		
Provision for annual leave	6,740	6,518
	<u>6,740</u>	<u>6,518</u>
NOTE 10: LEASING COMMITMENTS		
OPERATING LEASE COMMITMENTS		
Payable - minimum lease payments:		
- not later than 12 months	2,832	2,832
- between 12 months and five years	7,552	10,384
- later than five years	-	-
	<u>10,384</u>	<u>13,216</u>

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

POWERHOUSE YOUTH THEATRE INCORPORATED
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2015

	2015 \$	2014 \$
NOTE 11: GRANTS AND GOVERNMENT FUNDING		
GRANTS RECEIVED FROM FEDERAL, STATE AND LOCAL GOVERNMENT AND COUNCILS		
Arts NSW		
Project Funding	32,000	60,000
Theatre Program (Annual)	83,000	83,000
Australia Council for the Arts		
Community Partnership	35,000	20,000
Dance Board	42,000	38,000
Theatre Board (Annual Program)	67,237	33,618
Other Federal Government		
DSS Grant	60,000	-
Local Government		
Fairfield City Council	19,000	23,000
	<u>338,237</u>	<u>257,618</u>

POWERHOUSE YOUTH THEATRE INCORPORATED
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STATEMENT BY MEMBERS OF THE COMMITTEE

The committee has determined that the Association is not a reporting entity and that this special purpose financial report should be prepared in accordance with the accounting policies outlined in Note 1 to the financial statements.

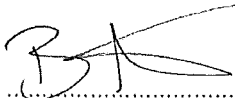
In the opinion of the committee the financial report comprising the assets and liabilities statement, income and expenditure statement, a summary of significant accounting policies and other explanatory notes:

1. Present a true and fair view of the financial position of Powerhouse Youth Theatre Inc. as at 31 December 2015 and its performance for the year ended on that date in accordance with the accounting policies described in Note 1 to the financial statements and the requirements of the Associations Incorporations Act 2009 of NSW; and
2. At the date of this statement, there are reasonable grounds to believe that Powerhouse Youth Theatre 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:



Bec Dean
Chairperson



Brianna Munting
Deputy Chairperson

Dated this 11th day of April, 2016



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 committee's report, the assets and liabilities statement as at 31 December 2015, the income and expenditure statement for the year then ended, notes comprising 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 Powerhouse Youth Theatre Incorporated is responsible for the preparation and fair presentation of the financial report, and has determined that the basis of preparation described in Note 1 is appropriate to meet the requirements of the Associations Incorporation Act 2009 of NSW and is appropriate to meet the needs of the members. The committee's responsibility also includes such internal control as the committee determines is necessary to enable the preparation and fair presentation of a financial report that is free from material misstatement, whether due to fraud or error.

Auditor's responsibility

Our responsibility is to express an opinion on the financial report based on our audit. We have conducted our audit in accordance with Australian Auditing Standards. Those standards require that we 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 control relevant to the association's preparation and fair presentation of the financial report, 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 association's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the committee, as well as evaluating the overall presentation of the financial report.

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POWERHOUSE YOUTH THEATRE INCORPORATED
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INDEPENDENT AUDIT REPORT TO THE MEMBERS OF
POWERHOUSE YOUTH THEATRE INCORPORATED

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

Opinion

In our opinion, the financial report presents fairly, in all material respects, the financial position of Powerhouse Youth Theatre Incorporated as at 31 December 2015 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 requirements of the Associations Incorporation Act 2009 of NSW.

Basis of Accounting and Restriction on Distribution

Without modifying our opinion, we draw attention to Note 1 to the financial statements, which describes the basis of accounting. The financial report has been prepared to assist Powerhouse Youth Theatre Incorporated to meet the requirements of the Associations Incorporated Act of 2009 of NSW. As a result, the financial report may not be suitable for another purpose.

CBC Partners
Chartered Accountants

A handwritten signature in black ink, appearing to read 'Domenic A. Cutrupi'.

Domenic A. Cutrupi
Partner

Sydney

Dated this 11th day of April, 2016



POWERHOUSE YOUTH THEATRE INCORPORATED

A.B.N. 95 167 892 181

COMPILATION REPORT

We have compiled the accompanying special purpose financial statements of Powerhouse Youth Theatre Incorporated which comprise the attached detailed income and expenditure statements for the year ended 31 December 2015. The specific purpose for which the special purpose financial statements have been prepared is to provide financial information to the committee of management.

The Responsibility of the Committee of Management

The committee of management of Powerhouse Youth Theatre Incorporated is solely responsible for the information contained in the special purpose financial statements and has determined that the basis of accounting used is appropriate to meet the needs and for the purpose of complying with the association's constitution.

Our Responsibility

On the basis of information provided by the committee of management we have compiled the accompanying special purpose financial statements in accordance with the basis of accounting described in Note 1 to the financial statements and APES 315: Compilation of Financial Information.

Our procedures use accounting expertise to collect, classify and summarise the financial information, which the committee of management provided, in compiling the financial statements. Our procedures do not include verification or validation procedures. No audit or review has been performed and accordingly no assurance is expressed.

The special purpose financial statements were compiled exclusively for the benefit of the committee of management. We do not accept responsibility to any other person for the contents of the special purpose financial statements.

CBC Partners
Chartered Accountants

Domenic A. Cutrupi
Partner

Sydney

Dated this 11th day of April, 2016

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