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# 2020 annual report

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# acknowledgement of country

We acknowledge the Cabrogal people of the Darug nation, the Traditional Owners of this land in Fairfield, and recognise their continuing connection to land, waters and culture. We pay our respects to their Elders past, present and emerging.

Always was, always will be Aboriginal Land.

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cover image: PIONEERS, credit: Anna Kucera





image credit: Katy Green Loughrey



image credit: Peta Addy

# executive report

Woah! Who saw 2020 coming?

PYT's year was off to a flying start with ENSEMBLE and PILOTS artists flowing into the venue, Bernadette Fam and Dance Makers Collective making themselves at home as our Artists-in-Residence, and our partnership with Settlement Services International on the development of CARPET STORIES was a great success.

It was the eve of our biggest tour yet – PLAYLIST was about to go to 23 venues across 4 states.

But then... COVID happened... need we say more? Here's how we responded...

We transformed our national tour of PLAYLIST into our first international collaboration with Bersama Project Foundation. 12 artists from Australia and Indonesia came together to exchange ideas and practice over zoom, which led to the creation of a new music video, Playlist Bersama, reaching 10,000 viewers.

Our flagship professional development program ENSEMBLE also moved to Zoom, where the participants undertook a longform Resilience and Devotional Arts Practice workshop led by the remarkable Donna Abela.

FUNPARK 2020 also thrived online, delivering 15 online events including workshops, film screenings and panels, in partnership with the Biennale of Sydney. 8,933 young people participated in the workshops while the Mt Druitt Press Conference panels reached 2,155 viewers, significantly expanding the audience and profile of this vital community engagement program.

Operationally, we upskilled ourselves in venue management, set new modes for collaboration and teamwork, reinvigorated all company policies, and commenced the research and development into the company's first wellbeing program.

When we were able to open our doors again, our major works were re-booted. We continued the development of ACTION STAR and DORR-E DARI, which was announced as part of the 2021 Sydney Festival. We commenced the making of our new major project PIONEERS, a collaboration with Western Sydney Hip Hop Megacrew The Pioneers. We supported three new and promising residency projects by PYT Artists - Bedelia Lowrencėv and Jeremy Lowrencėv, Josipa Draisma and Mara Knezevic, and KD Robinson. These works will continue to be developed in 2021 – watch this space! And PILOTS, ENSEMBLE and our resident artists began to take over the venue again.

PYT also welcomed Louisa Minutillo as our new Producer, Pippa Bailey as Deputy Chair, and Nancy Hromin as Board Member, while at the end of 2020 we farewelled Margie Breen as Artistic Associate. Thank you, Margie, for your incredible work and generosity in fostering our ENSEMBLE and PILOTS artists during your time with PYT. We also extend our thanks to Antonia Seymour and Juliette Hill who were farewelled from the PYT Board, and whose expertise and insight added incredible value to the company.

PYT's future is bright with secured operational funding from Australia Council and Create NSW until 2024, a number of new, courageous and timely works in development, and our brand new PYT Hub set up for hot desking, micro cinema experiences or just creative couch time. Our doors are more open than ever!

Most of all, we extend a huge thanks to our PYT staff, Board, artists, collaborators and funders, who despite the many obstacles they faced this year, united to support young and emerging Western Sydney artists. Through a practice of care and collaboration, we continued to produce a range of critical opportunities, always with a mission to elevate the power and creative excellence of the artists we work with.

- Karen and Katy



# chairperson's report

It has been an incredible year of adaptation, courage, conviction and resilience for PYT as our collective world was rocked forever. We hurt, we cried, we experienced disappointment and loss in a myriad of unfathomable ways, testing our human capacity for survival and innate need for connectivity and human touch. If ever there was a time for storytelling, catharsis and laughter, it was in the unforgettable year that was 2020.

Throughout these extraordinary times however, the PYT team rallied and transformed its business, continuing to develop and produce new work whilst delivering on tried and tested programs using new platforms, riding the tumultuous wave of uncertainty, social isolation, arts engagement in a new paradigm and attempted purging by a novel virus.

Where to begin, to dwell in tragedy or clutch at rebirth? There is only one way, to never look back, but build on future hopes and dreams, leaning in, leaning on each other embracing the generosity of heart, soul and unwavering commitment to the sector through renaissance. PYT's female co-leadership gave rise to the challenges ahead. Karen Therese, Artistic Director and Katy Green Loughrey, Executive Director, gave their all and unflinching loyalty to the company, reflecting and upholding the values of PYT to drive social change and voice to diverse, inclusive, artistic, cultural platforms for Western Sydney communities, local and national audiences.

As the pandemic forced everyone into immediate lockdown, the touring schedule for PLAYLIST unravelled and was the most significant and immediate impact felt by the company, artists, creatives and collaborators. Whilst PLAYLIST remains in purgatory, we gained new collaborators - Bersama Project Foundation from Indonesia and created a video work. Our artists-in-residence saw new opportunities for creative development and engagement, taking their practice

out of the PYT creative studio and into their own homes.

However, other key areas of the business were able to continue in a reformatted digital platform, including ENSEMBLE, led by Margie Breen, Associate Artist, the weekly training program dedicated for 18–29 age cohort as well as PILOTS, the weekly drama workshops for 14–18 age cohort. As part of ENSEMBLE, Donna Abela delivered Resilience and Devotional arts practice workshops supporting our young practitioners with new online tools during the forced lockdown.

ACTION STAR, featuring international action star Maria Tran, was pitched at APAM and undertook a second stage creative development, the showing streamed to our live audiences. Stunts, martial arts, a one-woman action-packed immersive performance.

PYT continued several creative developments – DORR-E DARI: A POETIC CRASH COURSE IN THE LANGUAGE OF LOVE, also announced for the 2021 Sydney Festival program, a timely reminder that love crosses continents and knows no bounds or cultural divisions. The heart knows what the heart desires, tenderly performed through the Persian-speaking world. CARPET STORIES, uncovers the delicate authentic experience of the LGBTQI community of Middle Eastern Australian lineage and refugees seeking liberation and empowerment. Beautiful, poised, created by Najee Tannous with Mustafa Al-Madhi and Martin del Amo, the first residency program was supported in 2019 with a second showing and Q&A in 2020, in partnership with Settlement Services International.

With the lows, came the highs and PYT secured four-year funding from the Australia Council for the Arts, in a very competitive field to safeguard its next iteration of local exchange, propelling diverse and powerful voices.

It certainly was a time of rapid change with staffing and board appointments. We said goodbye to Margie Breen, tender and courageous, anchor for the ENSEMBLE members and we welcomed Louisa Minutillo to the new full-time role of Producer, who relocated from Tasmania to pursue her passion for local arts exchange and narrative in the year of lockdown and quarantine.

And on the Board, we welcomed two new Board members Pippa Bailey, creative cultural leader and social change agent, appointed Deputy Chair and Nancy Hromin, bringing broad organisational development and coaching experience and media advertising savvy, as we farewelled Antonia Seymour, our beloved and passionate co-chair and Juliette Hill, human resource practitioner, their compassion, sector expertise and kindness are deeply missed.

On behalf of the PYT board, in a year like no other, our hearts go out to everyone who has been on this journey with us, the PYT team, artists, creatives, partners and funding bodies as we thank for your continuing trust, respect, reciprocity and creative exchange in providing a platform for multicultural local Western Sydney voices.

**Sharni Jones**

**Kabi Kabi/Waka Waka woman**  
**PYT Chair**



image credit: Rebecca Fisher

# statistics

## In 2020 PYT:

- invested \$98,621 in 9 new works
- facilitated 151 workshops
- employed 71 artists / arts workers (45% early career artists)
- engaged 22 partners
- 4,483 attended and/or participated in live events
- 31,765 attended and/or participated in digital events
- had an annual turnover of \$998,373

image: ACTION STAR, credit: Anna Kucera



# playlist bersama

## dates:

April – May 2020

## key artists:

### Direction/Choreography

Larissa McGowan

### Co-Devisors/Performers

Ningrum Syaukat, Rummana Yamanie, Kartika Jahja, Ebube Uba, Mara Knezevic, Tasha O'Brien, May Tran, Neda Taha, Larissa McGowan with Kate Armstrong-Smith and Karen Therese

### Editor

Kate Blackmore

## description:

Transcending time zones, lockdown restrictions and filmed by each artist using just their mobiles, PLAYLIST BERSAMA explores the lived experience of young women across two distinct cultures and all that they have in common.

Throughout May 2020, during the peak of the ongoing COVID-19 pandemic, PLAYLIST BERSAMA brought together 12 artists and performers from across Australia and Indonesia to collaborate on the production of a brand new video work.

## partners/sponsors:

Bersama Foundation (Indonesia), Australia Council for the Arts

## statistics:

Artists employed: 13

Online views: 10,000

*'Working with an all-female team is already phenomenal, but for me, being able to learn from older, more experienced South-East Asian artists was beyond rewarding, beyond words.'*

**– May Tran**

Film still, PLAYLIST BERSAMA

# carpet stories

**dates:**

26 February – 12 March 2020

**key artists:****Concept**

Najee Tannous

**Co-Devisors**

Najee Tannous and  
Mustafa Al-Mahdi

**Director**

Martin del Amo

**description:**

CARPET STORIES uncovers the LGBTQI+ narrative of bravery and courage.

This work-in-development is a multi-disciplinary work that empowers the authentic experiences of Middle Eastern Australians and refugees seeking liberation.

**partners/sponsors:**

Settlement Services International (SSI), Australia Council for the Arts, Create NSW

**statistics:**

Artists employed: 3

Development showings: 1 + Q&A

Attendance: 49



image credit: Cassandra Hannagan



# dorr-e dari: a poetic crash course in the language of love

## dates:

13–17 July, 12–16 October,  
17–22 December 2020

## key artists:

### First Nations Elder

Aunty Rhonda Dixon-Grovenor

### Concept/Co-Creator/Performer

Mahdi Mohammadi

### Co-Creator/Performer

Jawad Yaqubi

### Co-Creator/Performer

Bibi Goul Mossavi

### Director

Paul Dwyer

### Video Artist

Sean Bacon

### Lighting Designer

Neil Simpson

### Production Stage Manager

Patrick Howard

### Project Intern

Bernadette Fam

## description:

Switch off the dating apps, forget the nightclubs and tune in to a thousand-year strong tradition of courtly Persian love poetry in Dorr-e Dari: A Poetic Crash Course in the Language of Love.

Through intimate storytelling and epic ballads from the streets of Kabul, Tehran and Quetta, via Western Sydney, your hosts Bibi, Jawad and Mahdi will guide you on the path to love.

Inspired by the tradition of private recitals and 'curtain shows' performed all through the Persian-speaking world, this rich and tender new theatre work will show you there's a verse for every condition of the heart.

## partners/sponsors:

The University of Sydney, Vitalstatistix, Crack Festival, SBW Foundation, Australia Council for the Arts, Create NSW

## statistics:

Artists employed: 9

image credit: Anna Kucera



# action star

## dates:

2–6 November 2020

## key artists:

**Performer/Co-Devisor**  
Maria Tran

**Director and Script Development**  
Karen Therese

**Choreographer**  
Larissa McGowan

**Co-Choreographer**  
Lisa Griffiths

**Sound Design**  
James Brown and Jack Prest

**Video and Stage Design**  
Zanny Begg

**Lighting Design**  
Karen Norris

**Dramaturg**  
Kate Armstrong-Smith

**Production Manager**  
Amber Silk

**Stage Manager**  
Patrick Howard

**Project Intern**  
May Tran

**Production Intern**  
Therese Chen

## description:

From Western Sydney to Hong Kong, ACTION STAR is an explosive, virtuosic, autobiographical performance.

Stunts, weapons and martial arts, ACTION STAR is PYT Fairfield's new 'live action' solo performance featuring international action film star, Maria Tran. Celebrated as one of Asia's leading female action film stars, in Australia Maria faces high barriers. Her compelling story exposes the powerful identity politics and racism that pervade our dominant Western cultural narratives.

## partners/sponsors

Australia Council for the Arts,  
Create NSW

## statistics:

Artists employed: 13

Development showings: 1

Attendance: 44

image credit: Anna Kucera





image credit: Anna Kucera

# pioneers

## dates:

10–13 November 2020

## key artists:

**Performer/Co-Creator/Concept**  
Eliam Royalness

**Director/Concept**  
Karen Therese

**Choreographer**  
Larissa McGowan

**Performer/Devisor**  
Neda Taha

**Performer/Devisor**  
Kirita Emosi

**Performer/Devisor**  
Roseleen Maano

**Performer/Devisor**  
Rochene Cassidy

**Performer/Devisor**  
Rennard Velasco

## description:

In partnership with Western Sydney megacrew, The Pioneers, and acclaimed Choreographer, Larissa McGowan, PIONEERS is PYT Fairfield's new major dance work.

PIONEERS brings young queer and CALD Western Sydney artists together to explore dance, activism and identity through the contemporary social, psychological and physical relationships they have with public space.

## partners/sponsors:

The Pioneers, Australia Council for the Arts, Create NSW

## statistics:

Artists employed: 10





# artists-in-residence

## Bernadette Fam

Bernadette is an emerging Arabic-Australian theatre maker, director, writer and creative producer. Since graduating from Sydney Theatre School in 2017, she has been a member of the PYT Ensemble 2019, NToP's Playwrights of Parramatta, KXT's Step Up and DTC's Emerging Theatre Makers. She is also the Associate Creative Producer for Green Door Theatre Company.

## Erin Middleton

Erin is a cross-medium writer, actress, and script supervisor from Western Sydney. Her short plays have performed at Short & Sweet Sydney and Siren Theatre Co's PLAYLIST for Mardi Gras. Her first full-length production Kallistēi was part of the Sydney Fringe Festival, and during 2020 she wrote her second play Monster, mentored by Anthea Williams with the support of PYT Fairfield.

## Dance Makers Collective (DMC)

DMC are Western Sydney's only professional dance company, established in 2012 to provide a platform for independent dance makers to collaborate and develop dance works. DMC have a unique working model where all 9 members contribute to the making, performing, producing and community engagement arms of the company. The team of DMC are Matt Cornell, Anya McKee, Sophia Ndaba, Katina Olsen, Marnie Palomares, Melanie Palomares, Carl Sciberras, Miranda Wheen & Rosslyn Wythes.

## statistics:

Artists supported: 11

Paid professional mentorships: 2

image courtesy of Dance Makers Collective



# project residencies

## dates:

7 September – 3 December 2020

PYT Fairfield supported the development of three new works by emerging Western Sydney artists through producing, space, artist fees and paid mentorship support.

*'A fantastic opportunity to professionally develop my skills under the guidance and support of a wide variety of tools, resources and exceptional industry mentors, provided by PYT. Mentorship formed an integral part of the residency and I am grateful for the generous support.'*  
- Mara Knezevic

## THE HEN HOUSE

The Hen House is a new music theatre work inspired by the extraordinary, humorous and tragic true stories of female migrant factory workers, including the life of Bernarda Papic, late grandmother to sisters Josipa and Mara, who worked at Ingham's Chicken Factory in Western Sydney from 1968–1998.

### Creators

Mara Knezevic and Josipa Draisma

### Mentor

Anthea Williams

## STAGE SOLDIERS

Stage Soldiers explores KD's experience with identity growing up within Australia's contemporary military system. Through this work, KD will also interrogate and the psychological and dehumanising effects of human conflict within military history.

### Creator

KD Robinson

### Mentor

Matt Prest

## COLLISION

Collision is a fierce multi-disciplinary, devised theatre piece exploring the similarities between the queer and disabled experience told in AusLan dialect.

### Creators

Low Standards – Bedelia Lowrencėv and Jeremy Lowrencėv

### Mentor

Anthea Williams

## partners/sponsors:

Australia Council for the Arts,  
Create NSW

## statistics:

Artists employed: 7

Development showings: 2

Attendance: 34

image: Collision by Low Standards, credit Anna Kucera





# why is this contemporary?

## dates:

15 June – 26 June 2020

## key artists:

### Artists

Anna Kuroda, Eliam Royalness and Neda Taha

### Facilitator

Martin del Amo

## description:

With a focus on Western Sydney, WHY IS THIS CONTEMPORARY? aims to make space for different dance and movement practices in our culture to share and work together. The resident artists spend two weeks examining and expanding their 'non-traditional' practices and consider how these practices sit in relation to contemporary art contexts.

WHY IS THIS CONTEMPORARY? is a partnership between PYT Fairfield and Critical Path.

*"I've drawn back over this project and had an internal look into why I do what I do."*  
– **Eliam Royalness**

## partners/sponsors:

Critical Path, Australia Council for the Arts, Create NSW

## statistics

Artists employed: 4

*"(This residency) has opened up so many new doors to what movement is... it has been very much a process of trying to discover my own movement individually."*  
– **Neda Taha**



images courtesy of the artists



# pyt ensemble

## dates:

3 February – 18 December 2020

## key artists:

**Program Coordinator**  
Margie Breen

### Tutors

Aunty Rhonda Dixon-Grovenor,  
Donna Abela, Shy Magsalin,  
Brianna Munting, Maria Tran  
and Takashi Hara

### 2020 Ensemble Members

Abbie Gallagher, Adam Yoon,  
Angela Johnston, Bedelia  
Lowrencėv, Beryl La, Carmin  
Younadam, Charmaine Sharp,  
Erin Middleton, Glynn Megaritty,  
Henry Nguyen, Ivan Karezi,  
Jeno Kim, Kate Bobis,  
KD Robinson, Lana Filies,  
Lilliana Occhiuto, Melody Knapp,  
Monikka Eliah, Nyasha Kanyimo,  
Rhayne Fountain, Roel Fiala and  
Shawn Spina

## description:

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

The selected group participate in a year-long program of workshops and masterclasses led by experienced artists and arts professionals, as well as attend industry events.

The Ensemble meet weekly throughout the year to gain intensive skills development in performance and multi-disciplinary making.

## partners/sponsors:

Crown Resorts Foundations,  
The Packer Family Foundation,  
Australia Council for the Arts  
and Create NSW

## statistics:

Artists employed: 7

Artists in Ensemble: 22

Number of performances: 1

Attendance: 49

Number of workshops: 45

*“The opportunities that have been presented to me via (PYT) have gone to great lengths to legitimise my status as a young, female artist...”*  
– **Liliana Occhiuto**



image credit: Anna Kucera





image credit: Anna Kucera

# pilots

## dates:

3 February – 16 December 2020

## key artists:

### Program Coordinator/ Senior Tutor

Margie Breen

### Senior Tutor

Zoe Tomaras

### Co-PILOTS Tutors

James Kerr, Erin Middleton,  
Lap Nguyen, Neda Taha and  
Shawn Spina

## description:

PILOTS is a performance training program which engages young people aged 14–18 years, many from refugee and migrant backgrounds. In 2020, PILOTS ran in two local high schools and at weekly after school sessions at PYT Fairfield. PILOTS engages an average of 65 young people a week and is assisted by our young Co-PILOTS.

*“These skills are so beneficial particularly to our students who are all new to English speaking and Australian culture.”*  
– Olga van Eerde,  
Fairfield IEC

## partners/sponsors:

Fairfield Intensive English Centre (IEC), Lurnea Intensive English Centre (IEC), Crown Resorts Foundations, The Packer Family Foundation, Australia Council for the Arts and Create NSW

## statistics:

Artists employed: 7

Number of workshops: 89

Number of engagements: 1,179

*“I didn’t know how much I like acting until I did drama with PYT. We learned to tell stories with our bodies and how to act in English. It was fun.”*  
– Promise,  
15 from Samoa





Mt Druitt Press Conference, credit Huy Nguyen

# funpark

## dates:

May – June 2020

## key artists:

### Curator

Daisy Montalvo

### Engagement and Community Liaison Officer

Robyn Hardge-Scott

### Graphic Design

Huy Nguyen

### Artists

Bunny Hoopstar, Lalau Leo Tanoi, Imogen Ross, Jesica Montalvo, Joe Carbone, Jimmy James, Ivanka Djakovic, Alejandro Scarone, Adam McPhilbin, Shawn Spina, Sivani Yaddanapudi, Christina Martinez, Phil Takairangi, Jason Denison and Aaliyah Felipe

### Technicians

Samantha Barahona, Michael Moebus, Jason Abbott

### Coalition Organisations

Bidwill Uniting, Blacktown Arts, Curiousworks, Learning Ground Mt Druitt and PYT Fairfield

## description:

Since its inception in 2014, FUNPARK has celebrated the lived experiences of the Bidwill, Mt Druitt community. The annual program offers arts experiences to young people to explore culture, learn new skills and ignite local potential.

Usually presented as a mini festival in Bidwill Square, in 2020 the festival program moved online. For eight weeks from May to June, FUNPARK facilitated online workshops including parkour and fitness, hula-hooping, Samoan storytelling and crafts. FUNPARK also presented the Mount Druitt Press Conference; two curated conversations featuring five young, local leaders to highlight the impact of stigma surrounding young people from Mt Druitt. To continue shedding light on the success and diversity of Bidwill, FUNPARK also presented five locally made video works as part of the 'FUNPARK At Home' cinema series.

FUNPARK 2020 was presented as part of the 22nd Biennale of Sydney #NIRIN.

For the full report:  
[curiousworks.com.au/funpark-2020](https://curiousworks.com.au/funpark-2020)

## partners/sponsors:

Biennale of Sydney, Chifley College Bidwill Campus, Crown Foundation, Packer Family Foundation, Australia Council for the Arts and Create NSW

## statistics:

Artists employed: 18 (78% WSyd)

Number of digital events: 15

Digital workshop participation: 8,933

At Home Cinema series views: 584

Mt Druitt Press Conference (live stream) attendance: 2,155

*“Really great and important dialogue that’s part of the ongoing conversation around Mt Druitt people and communities!”*  
– **Michael Cruz**

*“Better than Q&A”*  
– **Karen Therese**  
*on Mt Druitt Press Conference*





The Hen House, credit Anna Kucera

# staff & board

## staff

Artistic Director	Karen Therese
Executive Director	Katy Green Loughrey
Artistic Associate	Margie Breen
Company Manager	Alice Hatton (Jan–May), Holly Morrison (June–Sep)
Producer	Louisa Minutillo (Sep–Dec)
Administration and Communications Coordinator	Daisy Montalvo
Associate Choreographer	Larissa McGowan
Casual Venue Technicians	David Robertts, Shawn Spina, Nyasha Kanyimo and Amber Silk
Co-Pilots	James Kerr, Erin Middleton, Lap Nguyen, Neda Taha, Zoe Tomaras and Shawn Spina
Artists-in-Residence	Bernadette Fam, Erin Middleton, Dance Makers Collective
Business Strategy Consultant	Vicki Middleton, Middleton Arts
Graphic Designer	Mickie Quick
Bookkeeper	Keeping Company

## board

Chair	Sharni Jones
Co-Chair	Antonia Seymour (Jan–Sep)
Deputy Chair	Pippa Bailey (from Sep)
Treasurer	Susie Vongkeneta
General Members	Donna Abela (Founder), Stephen Boyle, David Capra, Nicole Campbell, Juliette Hill (until Aug) and Nancy Hromin (from Sep)



# financial statements

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## Powerhouse Youth Theatre Inc

ABN 95 167 892 181

Financial Statements  
For the Year Ended 31 December 2020

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**Powerhouse Youth Theatre Inc**  
**Statement of Profit or Loss and Other Comprehensive Income**  
**For the Financial Year Ended 31 December 2020**

	Notes	2020 \$	2019 \$
Revenue	4	799,530	676,180
Other income	4	198,843	7,221
<b>Total revenue</b>		<b>998,373</b>	<b>683,401</b>
<b>Expenses</b>			
Administration		(96,497)	(99,729)
Depreciation		(6,161)	(9,006)
Employee benefits		(618,790)	(473,967)
Marketing		(57,306)	(14,181)
Program, production and touring		(106,878)	(84,547)
<b>Total expenses</b>		<b>(885,632)</b>	<b>(681,430)</b>
<b>Net surplus for the year</b>		<b>112,741</b>	<b>1,971</b>
Income tax expense		-	-
<b>Surplus after income tax</b>		<b>112,741</b>	<b>1,971</b>
Other comprehensive income		-	-
<b>Total comprehensive income</b>		<b>112,741</b>	<b>1,971</b>

The accompanying notes form part of these financial statements.

**Powerhouse Youth Theatre Inc**  
**Statement of Financial Position**  
**As at 31 December 2020**

	Notes	2020 \$	2019 \$
<b>Assets</b>			
<b>Current</b>			
Cash and cash equivalents	5	1,020,819	960,874
Trade and other receivables	6	149,954	116,731
<b>Current assets</b>		<b>1,170,773</b>	<b>1,077,605</b>
<b>Non-current</b>			
Plant and equipment	7	8,692	6,374
Intangibles	8	-	-
<b>Non-current assets</b>		<b>8,692</b>	<b>6,374</b>
<b>Total assets</b>		<b>1,179,465</b>	<b>1,083,979</b>
<b>Liabilities</b>			
<b>Current</b>			
Trade and other payables	9	143,917	97,822
Employee benefits	10	34,806	28,027
Other liabilities	11	736,114	806,243
<b>Current liabilities</b>		<b>914,837</b>	<b>932,092</b>
<b>Non-current</b>		-	-
<b>Non-current liabilities</b>		-	-
<b>Total liabilities</b>		<b>914,837</b>	<b>932,092</b>
<b>Net assets</b>		<b>264,628</b>	<b>151,887</b>
<b>Equity</b>			
Retained earnings		264,628	151,887
<b>Total equity</b>		<b>264,628</b>	<b>151,887</b>

The accompanying notes form part of these financial statements.



**Powerhouse Youth Theatre Inc**  
**Statement of Changes in Equity**  
**For the Financial Year Ended 31 December 2020**

	Notes	Retained Earnings \$	Total Equity \$
<b>Balance at 1 January 2019</b>		149,916	<b>149,916</b>
Surplus for the year		1,971	<b>1,971</b>
Other comprehensive income		-	-
Total comprehensive income		<b>1,971</b>	<b>1,971</b>
<b>Balance at 31 December 2019</b>		<b>151,887</b>	<b>151,887</b>
<b>Balance at 1 January 2020</b>		151,887	<b>151,887</b>
Surplus for the year		112,741	<b>112,741</b>
Other comprehensive income		-	-
Total comprehensive income		<b>112,741</b>	<b>112,741</b>
<b>Balance at 31 December 2020</b>		<b>264,628</b>	<b>264,628</b>

The accompanying notes form part of these financial statements.

**Powerhouse Youth Theatre Inc**  
**Statement of Cash Flows**  
**For the Financial Year Ended 31 December 2020**

	Notes	2020 \$	2019 \$
<b>Cash flows from operating activities</b>			
Receipts from grants		603,919	1,039,489
Receipts from government stimulus		195,400	-
Receipts from donors		68,652	4,000
Receipts from customers		99,692	176,995
Payments to suppliers and employees		(899,885)	(706,170)
Interest received		646	2,710
<b>Net cash provided by operating activities</b>		<b>68,424</b>	<b>517,024</b>
<b>Cash flows from investing activities</b>			
Payment for plant and equipment		(8,479)	(1,294)
<b>Net cash used in investing activities</b>		<b>(8,479)</b>	<b>(1,294)</b>
<b>Cash flows from financing activities</b>			
<b>Net cash provided by financing activities</b>		<b>-</b>	<b>-</b>
Net change in cash and cash equivalents		59,945	515,730
Cash and cash equivalents at beginning of financial year	5	960,874	445,144
<b>Cash and cash equivalents at end of financial year</b>	5	<b>1,020,819</b>	<b>960,874</b>

The accompanying notes form part of these financial statements.



## 1. General information

The financial statements cover Powerhouse Youth Theatre Inc, an entity incorporated in Australia. The entity is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards and a registered charity under the *Australian Charities and Not-for-profits Commission Act 2012*.

Principal place of business is Fairfield School of Arts, 19 Harris Street, Fairfield NSW 2165.

The financial report was authorised for issue by the Board on 22 February 2021.

## 2. Changes in accounting policies

### New and revised standards that are effective for these financial statements

A number of revised standards became effective for the first time to annual periods beginning on or after 1 January 2020. The adoption of these revised accounting standards has not had a material impact on the entity's financial statements.

### Accounting standards issued but not yet effective and not been adopted early by the entity

A number of new and revised standards have been issued but are not yet effective and have not been adopted early by the entity. The Board is currently assessing the impact such standards will have on the entity.

## 3. Summary of significant accounting policies

### Financial reporting framework

The general purpose financial statements of the entity have been prepared in accordance with the requirements of the *Australian Charities and Not-for-profits Commission Act 2012*.

### Statement of compliance

The general purpose financial statements of the entity have been prepared in accordance with Australian Accounting Standards – Reduced Disclosure Requirements and other authoritative pronouncements of the Australian Accounting Standards Board.

### Basis of preparation

The financial statements, except for the cash flow information, have been prepared on an accruals basis and are based on historical costs unless otherwise stated in the notes. The accounting policies that have been adopted in the preparation of this report are as follows:

### Revenue from contracts with customers

Revenue is recognised on a basis that reflects the transfer of promised goods or services to customers at an amount that reflects the consideration the entity expects to receive in exchange for those goods or services.

Revenue is recognised by applying a five-step model as follows:

1. Identify the contract with the customer
2. Identify the performance obligations
3. Determine the transaction price
4. Allocate the transaction price to the performance obligations
5. Recognise revenue as and when control of the performance obligations is transferred

### Other revenue

For any revenue streams that are not defined as contracts with customers, then the revenue is recognised when the entity gains control, economic benefits are probable and the amount of the revenue can be measured reliably.

### Foreign currency

Transactions in foreign currencies are translated to the functional currency at exchange rates at the date of transactions. Amounts outstanding are translated at year end. Foreign currency differences are recognised in the statement of profit or loss and other comprehensive income.

### Operating expenses

Operating expenses are recognised in profit or loss upon utilisation of the service or at the date of their origin.

### Income tax

No provision for income tax has been raised as the entity is exempt from income tax as a registered charity under the *Australian Charities and Not-for-profits Commission Act 2012*.

### Cash and cash equivalents

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

### Trade and other receivables

Trade receivables are initially recognised at fair value and subsequently measured at amortised cost using the effective interest method, less any provision for impairment. Trade receivables are generally due for settlement within 30 days.

### Property, plant and equipment

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

### Plant and equipment

Plant and equipment are measured on the cost basis less depreciation and any impairment losses. In the event the carrying amount of plant and equipment is greater than its estimated recoverable amount, the carrying amount is written down immediately to its estimated recoverable amount recognised either in profit or loss.

Plant and equipment that have been contributed at no cost, or for nominal cost, are recognised at the fair value of the asset at the date it is acquired.

### Depreciation

The depreciable amount of all fixed assets is depreciated over the asset's useful life to the entity, commencing from the time the asset is held ready for use.

The depreciation rates used for each class of depreciable assets are:

Class of fixed asset	Depreciation rate
Computer equipment	20% - 40%
Theatre equipment	20% - 33%
Office equipment	20% - 100%



The assets' residual values and useful lives are reviewed, and adjusted if appropriate, at the end of each reporting period.

Gains and losses on disposals are determined by comparing proceeds with the carrying amount. These gains or losses are included in the statement of profit or loss and other comprehensive income.

#### **Intangible assets**

Website design costs are recorded at cost and assessed annually for impairment.

When an intangible asset is disposed of, the gain or loss on disposal is determined as the difference between the proceeds and the carrying amount of the asset, and is recognised in profit or loss within other income or other expenses.

#### **Impairment of assets**

At the end of each reporting period the entity determines whether there is evidence of an impairment indicator for non-financial assets.

Where an indicator exists for indefinite life intangible assets and intangible assets not yet available for use, the recoverable amount of the asset is estimated.

Where assets do not operate independently of other assets, the recoverable amount of the relevant cash generating unit (CGU) is estimated.

The recoverable amount of an asset or CGU is the higher of the fair value less costs of disposal and the value in use. Value in use is the present value of the future cash flows expected to be derived from an asset or CGU.

Where the recoverable amount is less than the carrying amount, an impairment loss is recognised in profit or loss.

Reversal indicators are considered in subsequent periods for all assets which have suffered an impairment loss.

#### **Financial instruments**

Financial instruments are recognised initially using trade date accounting, i.e. on the date that the entity becomes party to the contractual provisions of the instrument.

On initial recognition, all financial instruments are measured at fair value plus transaction costs (except for instruments measured at fair value through profit or loss where transaction costs are expensed as incurred).

#### Financial assets

Financial assets are divided into the following categories which are described in detail below:

- loans and receivables;
- financial assets at fair value through profit or loss;
- available-for-sale financial assets; and
- held-to-maturity investments.

Financial assets are assigned to the different categories on initial recognition, depending on the characteristics of the instrument and its purpose. A financial instrument's category is relevant to the way it is measured and whether any resulting income and expenses are recognised in profit or loss or in other comprehensive income.

All income and expenses relating to financial assets are recognised in the statement of profit or loss and other comprehensive income.

#### Loans and receivables

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market. They arise principally through the provision of goods and services to customers but also incorporate other types of contractual monetary assets.

After initial recognition these are measured at amortised cost using the effective interest method, less provision for impairment. Any change in their value is recognised in profit or loss.

The entity's trade and other receivables fall into this category of financial instruments.

Significant receivables are considered for impairment on an individual asset basis when they are past due at the reporting date or when objective evidence is received that a specific counterparty will default.

The amount of the impairment is the difference between the net carrying amount and the present value of the future expected cash flows associated with the impaired receivable.

In some circumstances, the entity renegotiates repayment terms with customers which may lead to changes in the timing of the payments. The entity does not necessarily consider the balance to be impaired, however, assessment is made on a case-by-case basis.

#### Available-for-sale financial assets (AFS financial assets)

AFS financial assets are non-derivatives that are either designated as AFS or are not classified as:

- (a) loans and receivables
- (b) held-to-maturity investments or
- (c) financial assets at fair value through profit or loss.

Listed shares held by the entity that are traded in an active market are classified as AFS and are stated at fair value at the end of each reporting period.

Changes in the carrying amount of AFS monetary financial assets relating to changes in foreign currency rates, interest income calculated using the effective interest method and dividends on AFS equity investments are recognised in profit or loss. Other changes in the carrying amount of available-for-sale financial assets are recognised in other comprehensive income and accumulated under the heading of investments revaluation reserve. When the investment is disposed of or is determined to be impaired, the cumulative gain or loss previously accumulated in the investments revaluation reserve is reclassified to profit or loss.

Dividends on AFS equity instruments are recognised in profit or loss when the entity's right to receive the dividends is established.



**Powerhouse Youth Theatre Inc**  
**Notes to the Financial Statements**  
**For the Financial Year Ended 31 December 2020**

Financial assets at fair value through profit or loss

Financial assets at fair value through profit or loss include financial assets:

- acquired principally for the purpose of selling in the near future
- designated by the entity to be carried at fair value through profit or loss upon initial recognition or
- which are derivatives not qualifying for hedge accounting.

Assets included within this category are carried in the statement of financial position at fair value with changes in fair value recognised in profit or loss.

Any gain or loss arising from derivative financial instruments is based on changes in fair value, which is determined by direct reference to active market transactions or using a valuation technique where no active market exists.

Held-to-maturity investments

Held-to-maturity investments are non-derivative financial assets with fixed or determinable payments and fixed maturity. Investments are classified as held-to-maturity if the intention of the entity's Board is to hold them until maturity.

Held-to-maturity investments are subsequently measured at amortised cost using the effective interest method, with revenue recognised on an effective yield basis. In addition, if there is objective evidence that the investment has been impaired, the financial asset is measured at the present value of estimated cash flows. Any changes to the carrying amount of the investment are recognised in profit or loss.

Impairment of financial assets

At the end of the reporting period the entity assesses whether there is any objective evidence that a financial asset or group of financial assets is impaired.

Impairment of financial assets at amortised cost

If there is objective evidence that an impairment loss on financial assets carried at amortised cost has been incurred, the amount of the loss is measured as the difference between the asset's carrying amount and the present value of the estimated future cash flows discounted at the financial asset's original effective interest rate.

Impairment on loans and receivables is reduced through the use of allowance accounts, all other impairment losses on financial assets at amortised cost are taken directly to the asset.

Subsequent recoveries of amounts previously written off are credited against other expenses in profit or loss.

Impairment of available-for-sale financial assets

A significant or prolonged decline in value of an available-for-sale asset below its cost is objective evidence of impairment, in this case, the cumulative loss that has been recognised in other comprehensive income is reclassified from equity to profit or loss as a reclassification adjustment. Any subsequent increase in the value of the asset is taken directly to other comprehensive income.

Financial liabilities

Financial liabilities are classified as either financial liabilities 'at fair value through profit or loss' or other financial liabilities depending on the purpose for which the liability was acquired.

**Powerhouse Youth Theatre Inc**  
**Notes to the Financial Statements**  
**For the Financial Year Ended 31 December 2020**

The entity's financial liabilities include borrowings and trade and other payables, which are measured at amortised cost using the effective interest rate method.

**Trade and other payables**

These amounts represent liabilities for goods and services provided to the entity prior to the end of the financial year and which are unpaid. Due to the short-term nature, they are measured at amortised cost and are not discounted. The amounts are unsecured and are usually paid within 30 days of recognition.

**Goods and services tax (GST)**

Revenue, expenses and assets are recognised net of the amount of goods and services tax (GST), except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO).

Receivables and payables are stated inclusive of GST.

The net amount of GST recoverable from, or payable to, the ATO is included as part of receivables or payables in the statement of financial position.

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

**Employee benefits**

Provision is made for the entity's liability for employee benefits arising from services rendered by employees to the end of the reporting period. Employee benefits that are expected to be wholly settled within one year have been measured at the amounts expected to be paid when the liability is settled.

Employee benefits expected to be settled more than one year after the end of the reporting period have been measured at the present value of the estimated future cash outflows to be made for those benefits. In determining the liability, consideration is given to employee wage increases and the probability that the employee may satisfy vesting requirements. Cashflows are discounted using market yields on high quality corporate bond rates incorporating bonds rated AAA or AA by credit agencies, with terms to maturity that match the expected timing of cashflows. Changes in the measurement of the liability are recognised in profit or loss.

**Deferred income**

The liability for deferred income is the unutilised amounts of grants received on the condition that specified services are delivered or conditions are fulfilled. The services are usually provided, or the conditions usually fulfilled within 12 months of receipt of the grant. Where the amount received is in respect of services to be provided over a period that exceeds 12 months after the reporting date or the conditions will only be satisfied more than 12 months after the reporting date, the liability is discounted and presented as non-current.

**Comparative figures**

Where required by Accounting Standards, comparative figures have been adjusted to conform to changes in presentation for the current financial year.

**Powerhouse Youth Theatre Inc**  
**Notes to the Financial Statements**  
**For the Financial Year Ended 31 December 2020**

**Significant management judgement in applying accounting policies**

When preparing the financial statements, the Board undertakes a number of judgements, estimates and assumptions about the recognition and measurement of assets, liabilities, income and expenses.

Estimation uncertainty

Information about estimates and assumptions that have the most significant effect on recognition and measurement of assets, liabilities, income and expenses is provided below. Actual results may be substantially different.

Receivables

The receivables at reporting date have been reviewed to determine whether there is any objective evidence that any of the receivables are impaired. An impairment provision is included for any receivable where the entire balance is not considered collectible. The impairment provision is based on the best information at the reporting date.

Useful lives of depreciable assets

The Board reviews its estimate of the useful lives of depreciable assets at each reporting date, based on the expected utility of the assets. Uncertainties in these estimates relate to technical obsolescence that may change the utility of certain software and IT equipment.

Impairment

In assessing impairment, the Board estimates the recoverable amount of each asset or cash-generating unit, based on expected future cash flows and uses an interest rate to discount them. Estimation uncertainty relates to assumptions about future operating results and the determination of a suitable discount rate.

Long service leave

The liability for long service leave is recognised and measured at the present value of the estimated cash flows to be made in respect of all employees at the reporting date. In determining the present value of the liability, estimates of attrition rates and pay increases through promotion and inflation have been taken into account.

**Powerhouse Youth Theatre Inc**  
**Notes to the Financial Statements**  
**For the Financial Year Ended 31 December 2020**

	2020 \$	2019 \$
<b>4. Revenue</b>		
Core Funding - Create NSW	94,500	130,000
Core Funding - Australia Council	236,970	234,624
Project Funding - Create NSW	44,313	14,292
Project Funding - Australia Council	103,589	-
Project Funding - Fairfield City Council	6,000	5,000
Project Funding - other	36,353	20,000
Foundation Funding - Crown Resorts Foundation	50,000	56,250
Foundation Funding - Packer Family Foundation	50,000	56,250
Foundation Funding - other	22,500	-
Event income	75,388	134,113
Other activities and services income	11,265	21,651
Donations	1,400	1,800
Sponsorship in-kind	67,252	2,200
	<b>799,530</b>	<b>676,180</b>
<b>Other income</b>		
Cash Flow Boost	100,000	-
JobKeeper	95,400	-
Interest income	646	2,710
Other income	2,797	4,511
	<b>198,843</b>	<b>7,221</b>
<b>5. Cash and cash equivalents</b>		
Cash on hand	-	50
Cash at bank	1,020,819	960,824
	<b>1,020,819</b>	<b>960,874</b>
<b>6. Trade and other receivables</b>		
<b>Current</b>		
Trade receivables - Australia Council	-	115,000
Trade receivables - Fairfield City Council	6,600	-
Trade receivables - Create NSW	143,000	-
Trade receivables - other	354	1,651
Net GST receivable	-	80
	<b>149,954</b>	<b>116,731</b>



**Powerhouse Youth Theatre Inc**  
**Notes to the Financial Statements**  
**For the Financial Year Ended 31 December 2020**

	<b>2020</b>	<b>2019</b>
	<b>\$</b>	<b>\$</b>
<b>7. Plant and equipment</b>		
Theatre equipment at cost	54,119	52,307
Theatre equipment accumulated depreciation	(51,810)	(47,493)
	<u>2,309</u>	<u>4,814</u>
Computer equipment at cost	30,835	25,175
Computer equipment accumulated depreciation	(25,386)	(23,615)
	<u>5,449</u>	<u>1,560</u>
Office equipment at cost	1,551	544
Office equipment accumulated depreciation	(617)	(544)
	<u>934</u>	<u>-</u>
<b>Total plant and equipment</b>	<b><u>8,692</u></b>	<b><u>6,374</u></b>

	<b>Theatre Equipment</b>	<b>Computer Equipment</b>	<b>Office Equipment</b>	<b>Total</b>
	<b>\$</b>	<b>\$</b>	<b>\$</b>	<b>\$</b>
<b>Net carrying amount 1 January 2020</b>	4,814	1,560	-	<b>6,374</b>
Additions	1,812	5,660	1,007	<b>8,479</b>
Disposals	-	-	-	-
Depreciation	(4,317)	(1,771)	(73)	<b>(6,161)</b>
<b>Net carrying amount 31 December 2020</b>	<b><u>2,309</u></b>	<b><u>5,449</u></b>	<b><u>934</u></b>	<b><u>8,692</u></b>

	<b>2020</b>	<b>2019</b>
	<b>\$</b>	<b>\$</b>
<b>8. Intangibles</b>		
Website design at cost	5,011	5,011
Website design accumulated depreciation	(5,011)	(5,011)
	<u>-</u>	<u>-</u>

**9. Trade and other payables**

**Current**

Trade payables	34,698	3,264
Accrued expenses	75,037	94,558
Net GST payable	34,182	-
	<u><b>143,917</b></u>	<u><b>97,822</b></u>

**Powerhouse Youth Theatre Inc**  
**Notes to the Financial Statements**  
**For the Financial Year Ended 31 December 2020**

	<b>2020</b>	<b>2019</b>
	<b>\$</b>	<b>\$</b>
<b>10. Employee benefits</b>		
<b>Current</b>		
Provision for employee entitlements	34,806	28,027
	<u><b>34,806</b></u>	<u><b>28,027</b></u>

**11. Other liabilities**

**Current**

Grants in advance - Australia Council	288,716	415,122
Grants in advance - Create NSW	347,398	271,212
Grants in advance - Crown Resorts Foundation	50,000	50,000
Grants in advance - Packer Family Foundation	50,000	50,000
Grants in advance - Sidney Myer Fund	-	15,909
Grants in advance - Department of Social Services	-	4,000
	<u><b>736,114</b></u>	<u><b>806,243</b></u>

**12. Commitments**

The entity had no material capital commitments as at 31 December 2020 (2019: None). The rental arrangement for main premises is informal with no fixed term, hence no right-of-use asset and corresponding lease liability recognised as at 31 December 2020 (None: 2019).

**13. Related parties**

The entity's related parties include its key management personnel and related entities. Transactions between related parties are on normal commercial terms and conditions no more favourable than those available to other parties.

**14. Contingent liabilities**

There are no other contingent liabilities as at 31 December 2020 (2019: None).

**15. Subsequent events**

No adjusting or significant non-adjusting events have occurred between the reporting date and the date of authorisation of these accounts.

**Powerhouse Youth Theatre Inc  
Responsible Entities' Declaration  
For the Financial Year Ended 31 December 2020**

The Responsible Persons declare that in the Responsible Persons' opinion:

a) the financial statements and notes are in accordance with the Australian Charities and Not-for-profits Commission Act 2012, including:

i) giving a true and fair view of the registered entity's financial position as at 31 December 2020 and of its performance for the year ended on that date; and

ii) complying with Australian Accounting Standards – Reduced Disclosure Requirements and the Australian Charities and Not-for-profits Commission Regulation 2013; and

b) there are reasonable grounds to believe that the registered entity is able to pay all of its debts, as and when they become due and payable.

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

Sharni Jones  
Chair  
22 February 2021  
Sydney, New South Wales

Susie Vongkeneta



Treasurer  
22 February 2021  
Sydney, New South Wales



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**Powerhouse Youth Theatre Inc  
Auditor's Independence Declaration to the Board of Powerhouse Youth Theatre Inc  
For the Financial Year Ended 31 December 2020**

In accordance with the requirements of section 60-40 of the *Australian Charities and Not-for-profits Commission Act 2012*, as lead auditor for the audit of Powerhouse Youth Theatre Inc for the year ended 31 December 2020, I declare that, to the best of my knowledge and belief, there have been:

a) No contraventions of the auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012* in relation to the audit; and

b) No contraventions of any applicable code of professional conduct in relation to the audit.



**SDJA**



**Simon Joyce**  
Director  
22 February 2021  
Sydney, New South Wales



**Powerhouse Youth Theatre Inc  
 Independent Auditor's Report to the Members of Powerhouse Youth Theatre Inc  
 For the Financial Year Ended 31 December 2020**

**Opinion**

We have audited the financial report of Powerhouse Youth Theatre Inc (the registered entity), which comprises the statement of financial position as at 31 December 2020, 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, and notes to the financial statements, including a summary of significant accounting policies, and the responsible entities' declaration.

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

- (a) giving a true and fair view of the registered entity's financial position as at 31 December 2020 and of its financial performance for the year then ended; and
- (b) complying with Australian Accounting Standards – Reduced Disclosure Requirements and Division 60 of 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.

**Responsibilities of Responsible Entities for the Financial Report**

The responsible entities of the registered entity are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards and the ACNC Act, and for such internal control as the responsible entities determine is necessary to enable the preparation of the financial report that 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 related to going concern and using the going concern basis of accounting unless the responsible entities either intends to liquidate the registered entity or to cease operations or has no realistic alternative but to do so. The responsible entities are responsible for overseeing the registered entity's financial reporting process.

**Powerhouse Youth Theatre Inc  
 Independent Auditor's Report to the Members of Powerhouse Youth Theatre Inc  
 For the Financial Year Ended 31 December 2020**

**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 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.

A further description of our responsibilities for audit of the financial report is located at the Auditing and Assurance Standards Board website at: <http://www.auasb.gov.au/Home.aspx>. This description forms part of our auditor's report.

SDJA

SDJA

*Simon Joyce*

**Simon Joyce**  
 Director  
 22 February 2021  
 Sydney, New South Wales



PYT Ensemble showing, credit Anna Kucera

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