



TANTRUM

Tantrum Youth Arts Annual Report

2020



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CAPTURING THE REAL

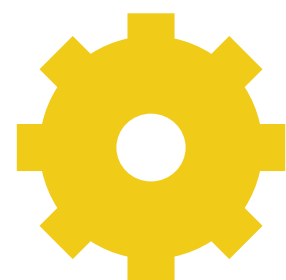
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2020 Snapshot



198

Workshops For Young And Emerging Artists



16

Emerging and early career artists supported with development opportunities

100%

Retained Employment for staff



2

COVID-Safe Creative Outcomes Presented for the Community



16

Regional Artists Employed



\$15,000+

in Workshop Fee Subsidies Provided

Tantrum Youth Arts

Vision, Mission and Principles

Vision

A Newcastle and Hunter region where every young person embraces their unique creativity, accepts who they are, and looks beyond themselves to make positive change.

Mission

To empower young people with creativity, confidence and connectedness. We achieve this through dynamic workshops, projects and partnerships that utilise performance and multiform art. We give young people the tools to positively shape their lives and the world around them.

Core Principles

At Tantrum, we empower young people to be makers:

- **MAKE NOISE**
Express yourself. Be heard. Listen. Question everything. Discover your own voice. Bounce off others. Tantrum is a tribe of young people who have something to say.
- **MAKE CONNECTIONS**
Connect with ideas. Connect with people. Make new friends. Explore our community. Collaborate as artists to push the boundaries of what performance can *do*.
- **MAKE CHANGE**
Accept yourself. Change your life for the better. Change others' lives for the better. Change the world. No matter how big or how small.

Reclaiming tantrums...

Some define a tantrum as an uncontrolled expression of emotion, typically by a child. But to us, a tantrum is about:

- Making noise and listening to the response
- Expressing yourself in a way that works for you... because it's healthy!
- Strength in numbers and bouncing off each other
- Making the most of the journey without knowing exactly where we're headed
- Being heard, being seen and looking beyond yourself
- Being yourself

About Us

Tantrum is the leading youth arts company in the Hunter region and a not-for-profit co-operative. Utilising performance, storytelling and so much more, we offer meaningful creative workshops, projects and opportunities for young people aged 5 to 30 that build confidence, connections and compassion. We believe artistic expression is a powerful tool for young people to make sense of themselves, their community and the world around them, leading to change.

We're a hub for local emerging artists who want to carve out their own sustainable arts practice within our region, through skills development, networking and making bold new performance.

We're an employer of local artists and art workers who are passionate about taking a creative approach towards making a social impact, supporting young people to become makers and doers in their own way.

Tantrum is for every young person but especially those who feel left out, like they don't belong or that their voices aren't being heard. We hear you. We see you. We invite and support young people from diverse backgrounds with different abilities and unique skills to come as they are and express themselves in whatever way works for them. We believe that once you embrace your own creativity and learn to accept yourself, you're ready to look beyond yourself to make positive change in the world.

2020 was a year unlike any other for Tantrum Youth Arts. The COVID-19 global pandemic impacted all of us as a community and Tantrum was not immune to its impact. Despite this, Tantrum rose to the occasion, finding creative and innovative ways to do what we do best - make noise, make connections, make change. We continued to engage with our tribe to offer creative opportunities for young people and local artists, helping to support and connect them throughout the year.

With the first wave of COVID-19 in Australia breaking in March, Tantrum had to pivot quickly and adapt our offerings to the online environment. **Our artistic staff were up to the challenge and developed a fantastic new suite of online programs and free offline creative resources to use at home during lockdown.**

I am very proud of how Tantrum's staff and Board were able to work together to manage the impact on our operations. The Board established a COVID-19 response subcommittee, which was responsible for ensuring the organisation complied with all health and government regulations as the situation evolved over the year. As a result, **COVID-safe adaptation of all Tantrum's programs was achieved in novel ways, without the cancellation of any core projects.**

With the easing of COVID-19 restrictions in NSW, we were pleased to announce the return to on-site workshops in Term 3, while continuing to offer online options for young people and families who still wished to get involved from home. Due to the continued success of managing COVID-19 within the local community, we were able to offer our workshops in-person for the remainder of the year. Furthermore, **workshop fees were subsidised throughout Terms 2, 3 and 4, honouring Tantrum's commitment to minimising barriers to participation for young people and families who may otherwise miss out.**

Operationally, the Federal Government's JobKeeper support program enabled us to further utilise Tantrum staff to help with the added workload around responding and adapting to the shifting circumstances throughout the year. At the same time, we engaged specialised



accounting firm Keeping Company in September to fulfil compliance and bookkeeping functions, ensuring expert and up-to-date advice during an unprecedented time.

Given the challenges we faced, Tantrum is incredibly grateful to all our 2020 donors, supporters, community partners and our government funding partners Create NSW and City of Newcastle.

The Tantrum tribe is enriched by the contributions from our passionate young people, their supportive families, our generous audiences, the creative staff and our dedicated Board. Thank you to my fellow Board Directors whose expertise and commitment helped steer us through uncharted waters. Thank you to our Workshop Facilitators who responded with creativity and flexibility throughout such a trying year - Amy Morris, Alexandra Rose and Keltan O'Shea. Thank you to Eryn Leggatt for her professionalism and competence negotiating the multifaceted and evolving role of Operations and Engagement Manager, with our General Manager Tamara Gazzard on parental leave for much of the year. We thank Gordana Jokanovic for her time with Tantrum from 2018-20 and wish her all the best in her future endeavours. And, last but not least, a big acknowledgement to our Artistic Director/CEO Chris Dunstan whose enthusiasm, commitment and vision helped us thrive in 2020.

Dr Kris Kafer
Chair, Tantrum Youth Arts

Artistic Director / CEO's Report

Chris Dunstan



Even in reflection, 2020 feels quite surreal. My memory of the year is still swirling. Words and phrases, now over-used, buzz around in my head - “unprecedented”, “pivot”, “COVID-safe”, “silver linings”, “new normal” - and it’s difficult to know where to begin. **But when I focus on what we did in 2020 - distinct yet connected to what we had planned to do in a pre-COVID world - everything starts to settle. We got through it. We were challenged and we responded, guided by the same values and supported by our tribe as we always have.** We adapted, sparking creativity in young people in new ways at a time when it was needed most...

One of the skills Tantrum hopes to instill in everyone who participates in our programs is the ability to recognise the resources and potential around us before taking a creative approach to harnessing it. In 2020 more than ever, Tantrum’s staff and Board represented our greatest assets in responding to COVID-19, with our operations and programs shifting to make the most of the unique abilities at our disposal. Beyond the way our artists developed and facilitated online workshops during lockdown that responded to the challenges and opportunities of the Zoom platform, **two of our programs - Tantrum X Ensemble and Trajectory Residency - were recalibrated to involve internal staff to a greater extent, as opposed to external contractors.** Their focus also shifted to ensure they were relevant, immediate and impactful, providing a positive outlet for young people and artists in our region. As such, the programs metamorphosed into Tantrum Flex Ensemble and Art About Not Making Art (AANMA) respectively.

Inspired by other creative works born out of confinement or crisis (including Oscar Wilde’s *De Profundis* that was written a page at a time in prison), the 7 teenage Ensemble members of Tantrum Flex considered what they wanted to express during this global pandemic, no matter how big or how small, and how they could still authentically connect with other people, even remotely. As a counterpoint, the 8 local artists involved with AANMA connected over shared experiences of feeling unproductive, experimenting with structures of supporting each other in the face of the strange pressure placed on creatives during COVID to produce work despite restriction and potential hardship.

These programs both ultimately fed into Tantrum’s first completely digital Community-Engaged Project *FlexPo* - a brand new website delivering some of the experiences that people had been missing.

A testament to the ingenuity and heart of the participants involved, *FlexPo* also showcased the diverse talents of Tantrum staff, including Eryn Leggatt’s web design wizardry and Alexandra Rose’s sound composition/engineering skills. Creative Producer Intern Alex Travers was central in developing and facilitating AANMA as a program, while Branch Nebula provided focused consultation to round out Tantrum’s partnership with the Sydney-based company throughout 2019-20.

Given its many twists and turns, it’s somewhat poetic that 2020 ended for Tantrum with Trajectory Ensemble’s new exhibition *CAPTURING THE REAL* at The Lock-Up... IRL (read: “in real life”)! **The program of training and professional development for local emerging artists largely ran to plan between the months of May and November (with some weekend intensives via Zoom thrown in) but took on new significance during a time when pursuing an independent creative practice became even more complicated.** The 8 emerging artists involved collaborated with the amazing Nat Randall to contemplate ‘liveness’. Beyond the quality of the artistic responses from Ensemble members and the extremely positive feedback of visitors to the resultant multiform / multimedia exhibition, the program provided the group with a structure to further their creative practices and, most importantly, connect.



As was the case for many arts organisations (not to mention the population at large), 2020 was uniquely challenging for Tantrum, with many of the factors that affected us extending into 2021. **We continue to do our very best to proactively shift and adapt to the circumstances without losing sight of the young people at the heart of our mission**, focusing on what we can control and accepting what we can't. Resilience is only developed in the face of difficulty and change. On reflection, it's clear that Tantrum and its tribe showed great resilience in 2020 for which we should feel pride.

Chris Dunstan

Artistic Director / CEO, Tantrum Youth Arts

Workshops On-Site and Online

In 2020, our weekly workshop program responded to health and government advice to continue to spark creativity in young people aged 5-21.

We delivered 5 afternoon Drama + Performance workshops every week during each school term, with Term 2 moving online due the first COVID-19 lockdown. Using video conferencing platform Zoom, Term 2 participants had the opportunity to engage with each other and our amazing Workshop Facilitators, who thought outside the box to design sessions suited to inside the home setting. Participants got involved in fun games and activities that embraced the challenges and opportunities of this online platform, while working together on a group project that included short films, a podcast, and a twist on a scavenger hunt. Practically, the online workshops were half the duration of the corresponding on-site workshops and group sizes were kept small (with multiple sessions offered) to ensure that participants had the opportunity to contribute without 'digital overload'.

Similarly, we committed to offering Tantrum FleX Ensemble (formerly Tantrum X) on Saturday mornings during Terms 2 (online) and 3 (on-site) as a 6-month program, inviting teenagers to collaborate with each other as artists to make new connections and exciting new art. In a world turned on its head by coronavirus, this took on a whole new meaning, with Tantrum FleX speaking to the challenge that all artists face in discovering new ways of working together and connecting with audiences, both during and beyond this pandemic. As always, Tantrum believes that young people are up to the challenge, as experts in thinking laterally and adapting to change. See the *FleXpo* section below for a summary of the incredible work devised by the Ensemble in 2020.

Finally, we maintained ongoing employment for 3 local artists – two returning and one emerging – as Workshop Facilitators throughout the year.

"TANTRUM SHOWED YOUNG PEOPLE A GREAT EXAMPLE OF HOW TO ADAPT IN DIFFICULT CIRCUMSTANCES."

– Parent of workshop participant

"OTHER POSITIVES FROM THE ONLINE WORKSHOPS INCLUDED A SENSE OF CONNECTIVITY AND THE SOCIAL ASPECT OF TANTRUM DURING QUARANTINE."

– Parent of workshop participant

"THANK YOU, TANTRUM FOR OFFERING A UNIQUE AVENUE FOR MY CHILD TO BE EXPRESSIVE IN A SUPPORTIVE AND CARING ENVIRONMENT."

– Parent of workshop participant

"THE FACILITATOR WAS AMAZINGLY CREATIVE AND POSITIVE - A REAL ACHIEVEMENT WHEN YOU'RE TRYING TO ENGAGE YOUNG KIDS OVER ZOOM!"

– Parent of workshop participant

 **294**
hrs
of workshops
(inc 60 hours online)

 **231**
participants (inc 56 online)

 **22**
term-length workshops
(inc 6 online)

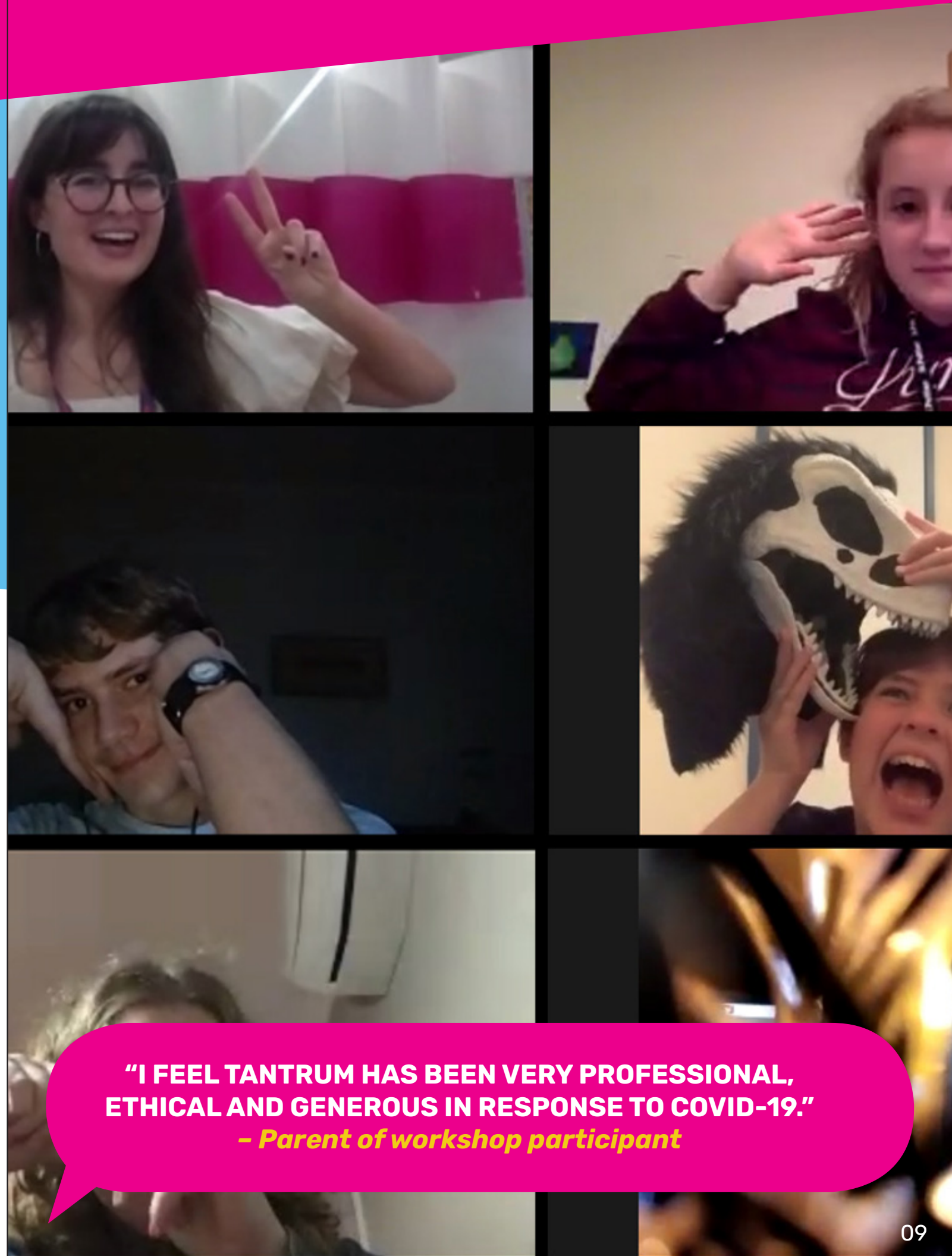
**THE ONLINE WORKSHOPS HELPED MY CHILD
TO HAVE FUN DURING COVID-19.**
Average Rating: 9 out of 10

**THE ONLINE WORKSHOPS HELPED MY CHILD TO BE
CREATIVE DURING COVID-19.**
Average Rating: 8.81 out of 10

**THE ONLINE WORKSHOPS HELPED MY CHILD TO STAY
CONNECTED WITH OTHER YOUNG PEOPLE DURING COVID-19.**
Average Rating: 8.63 out of 10

**THE ONLINE WORKSHOPS HELPED MY CHILD TO REMAIN
POSITIVE DURING COVID-19.**
Average Rating: 8.81 out of 10

HOW DO YOU RATE TANTRUM'S RESPONSE TO COVID-19?
Average Rating: 9.63 out of 10



**"I FEEL TANTRUM HAS BEEN VERY PROFESSIONAL,
ETHICAL AND GENEROUS IN RESPONSE TO COVID-19."**
– *Parent of workshop participant*

Scholarships, Subsidised Fees and Creative Resources



major donors secured in 2020
for inclusion scholarships



inclusion scholarships
in 2020

\$15,000+

of workshop subsidies provided to
workshop families



free offline creative
resources developed

Having established relationships with community service providers and major donors in 2019, the Tantrum OPEN Inclusion Scholarship program was launched in 2020 to help make our afternoon Drama + Performance Workshops more accessible to young people facing genuine barriers to participating in the arts. Through referrals from headspace Newcastle and Northlakes Youth Services, scholarships were provided to 3 young people in 2020, with positive outcomes reported by recipients, parents, referrers and Tantrum Workshop Facilitators.

While further referral and provision of Tantrum OPEN Scholarships in 2020 was affected by COVID-19, we implemented novel strategies for providing access to young people throughout the pandemic. First and foremost, Tantrum workshop fees were highly-subsidised across the board in Terms 2, 3 and 4 to account for any financial hardship families faced within our community, ensuring participants were able to stay connected and stay creative when it was needed most.

Furthermore, with support from headspace, Tantrum developed and shared 4 Offline Creative Resources during the first lockdown. These resources consist of games, activities and frameworks to kindle creative play and collaboration within a young person's home environment and neighbourhood, with the opportunity for parents and other family members to get involved in a way that works for them. By using everyday materials and reimagining areas of the home as fertile spaces for new ideas, Tantrum's Offline Creative Resources also provided an outlet for young people without relying on digital devices and internet, promoting positive wellbeing in light of new restrictions.

"I WOULD LIKE TO THANK TANTRUM FOR THE SCHOLARSHIP DURING A DIFFICULT TIME IN MY CHILD'S YOUNG LIFE. IT HAS MADE THEM FEEL GOOD ABOUT THEMSELVES TO BE INVOLVED WITH TANTRUM."

– Parent of OPEN Scholarship recipient

"THE TANTRUM OPEN INCLUSION SCHOLARSHIP IS AN EXCELLENT PROGRAM FOR YOUNG PEOPLE EXPERIENCING DIFFICULTIES IN THEIR LIVES. IT HAS GIVEN MY CHILD A CREATIVE OUTLET IN A RELAXED AND FRIENDLY ATMOSPHERE, AND ALLOWED HIM TO BE HIMSELF, WITHOUT CRITIQUE."

- Parent of OPEN Scholarship recipient

Hunter
PRIMARYCARE

headspace
Newcastle

NORTH LAKES
YOUTH SERVICES
Youth
Project

EM
NC
EDGEWORTH
MEMORIAL
NEIGHBOURHOOD
CENTRE



**CLICK HERE
TO DOWNLOAD
FREE
CREATIVE
RESOURCES**



Community-Engaged Project

FleXpo

ONLINE
www.fleXpo.com.au



FleXpo is a unique online experience in the form of a brand new website presented by Tantrum Youth Arts, first published in October 2020. It is the culmination of two programs - Tantrum FleX Ensemble and Art About Not Making Art (AANMA) - that were forced to 'flex' and adapt due to the unforeseen restrictions and changes brought on by COVID-19.

FleXpo is the most influential trade show in the world.

It's also never happened before.

It's also not really a trade show.

But when the going gets tough, it's time to get innovative and by golly, do we have the products for you!

These cutting-edge, audio-engineered experiences will give you exactly what you've been missing during COVID-19, straight out of the minds of our most talented teenage developers. And while we can't demonstrate our products for you in the flesh, join us online to navigate the Virtual Tantrum Exhibition Centre and try them for yourself.

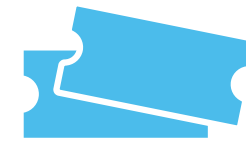
You won't want to miss out!

Over 6 months in 2020, Tantrum FleX Ensemble took on the challenge of collaborating as performance makers at a time when live performance wasn't possible in the same way. Though they occasionally despaired (who didn't?), each Ensemble member kept on their toes to respond to whatever the world threw at them, dreaming up creative ways to connect with people during a time of isolation and to provide small acts of kindness when they were needed most. Tantrum FleX developed and recorded three audio experiences to give listeners something they've been missing - a radio play about fine dining, a guided nature meditation and a selection of COVID-safe hugs.

The 'findings' from AANMA were also documented as part of FleXPo. See the AANMA section below for more information on the program.

The project marks the final stage of a two-year partnership with acclaimed Sydney-based company Branch Nebula (who consulted on FleXpo) around building Tantrum's capacity to deliver exciting Community Arts and Cultural Development programs.

Audience



765

page views



36

comments

Participants

AS A RESULT OF TANTRUM FLEX, I FEEL MORE CAPABLE OF 'THINKING OUTSIDE OF THE BOX' WHEN IT COMES TO MAKING AND PRESENTING A CREATIVE WORK.

Average Score: 9.17 out of 10

AS A RESULT OF TANTRUM FLEX, I FEEL MORE PREPARED TO RESPOND POSITIVELY AND CREATIVELY TO CHALLENGING OR DIFFICULT SITUATIONS IN THE FUTURE

Average Score: 8.83 out of 10



7

young
people

+

8

early
career
artists

+

1

creative
producer
intern (paid)

"CONGRATULATIONS TANTRUM FLEX! YOU ABSOLUTE SUPER STARS! I REALLY LOVED EVERY MINUTE OF IT. SO CLEVER. BIG COVID-SAFE HUGS TO EVERY SINGLE ONE OF YOU."

- Comment from Flexpo website

"THE LEADERSHIP SHOWN BY THE TANTRUM TEAM DURING THIS CHALLENGING SEASON WAS GREATLY APPRECIATED AND NEEDS TO BE ACKNOWLEDGED. THANKYOU."

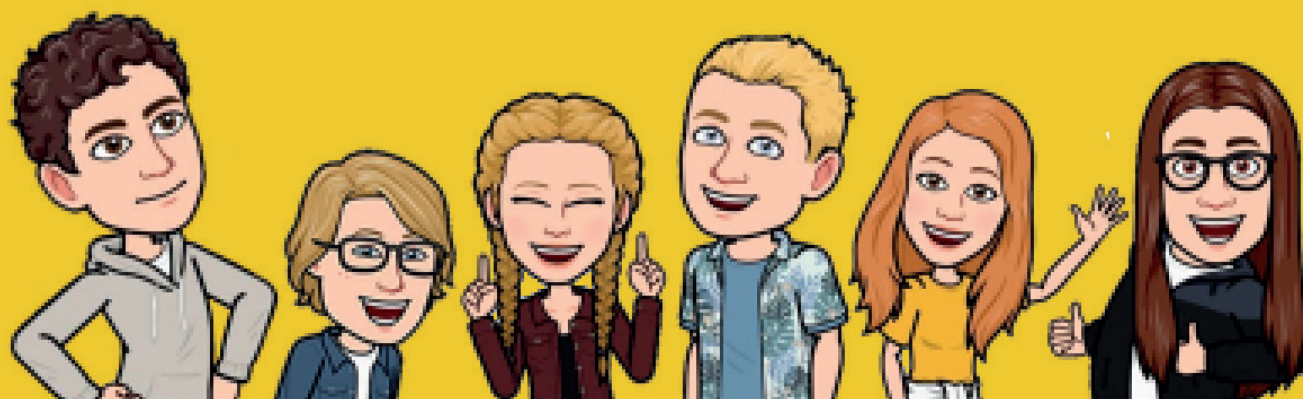
- Parent of Tantrum Flex Ensemble member

"MY INTERNSHIP GAVE ME THE OPPORTUNITY TO DESIGN A NEW CREATIVE OPPORTUNITY FOR EMERGING ARTISTS IN THE REGION WHERE WE COLLABORATED ACROSS ARTFORMS. DURING THIS TIME, I WAS ALSO ABLE TO SECURE EMPLOYMENT AS A CREATIVE PRODUCER, WHICH REPRESENTS THE KIND OF CAREER PROGRESSION I SEEK AS AN INDEPENDENT ARTIST WORKING TOWARDS MORE LEADERSHIP ROLES. "

- Alex Travers, Creative Producer Intern



CLICK HERE TO VISIT FLEXPO



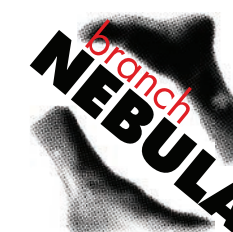
CLICK HERE TO WATCH HIGHLIGHTS VIDEO

"MY CHILD DISCOVERED THAT SOMETIMES 'PLAN B' CAN BE AS GREAT AS 'PLAN A'. IT'S NOT LESSER, IT'S JUST AN ALTERNATIVE. YOU CAN DO GREAT THINGS WITH WHAT YOU HAVE."

- Parent of Tantrum Flex Ensemble member

"DURING COVID-19, IT WAS POSITIVE TO STAY CONNECTED WITH PEOPLE AND BE ABLE TO SHARE MY IDEAS, FEARS AND JOYS IN AN OPEN AND SAFE ENVIRONMENT."

- Tantrum Flex Ensemble member



Trajectory Ensemble

CAPTURING THE REAL

THE LOCK UP

13-22 NOVEMBER 2020

CAPTURING THE REAL was a multi-artform project exploring ideas of liveness across performance, video and material. In partnership with Newcastle's contemporary art space The Lock-Up, the exhibition engaged in experimental processes, making room for contingency, randomness, accidents and failure.

Collaborating with acclaimed cross-disciplinary performance artist Nat Randall, Tantrum's Trajectory Ensemble considered what it is to be 'live' and the trace it leaves through a range of performance modes including participatory, task-based, site-specific and durational. Distinct yet connected enquiries stemmed from this process for the 8 Ensemble members: online stranger intimacies; shifting identity through cosplay; art's role in political action; customer service, complaints and microaggressions; women's resistance / resilience through self-defence; women's revolutionary power through song; and the transformative quality of movement.

This resulted in the creation of seven new performance-based works:

- *Dead Men Don't Rape* – Alana McGaughey
- *Turn To Each Other* – Thomas Lonsdale and Phoebe Turnbull
- *Writing Till They Are Free* – Meg O'Hara and Farhad Bandesh
- *In the right place at the right time* – Stephanie Rochet Cuevas
- *The Liveness in the Lie* – Keltan O'Shea
- *Human Resources and Emotional Labour* – Daynah Simmons
- *Behind the Cosplayer* – Kirra Zieleman

During the opening weekend, the exhibition was activated by the presence and performances of the Ensemble, with visitors then able to contemplate the remnants left behind throughout the following week.

 **8**
emerging artists
engaged

 **250**
visitors

 **96**
hrs
of creative development

 **8**
days of exhibition
(including 3 days of live
performance activation)



CLICK HERE TO WATCH HIGHLIGHTS VIDEO

Audience

HOW DO YOU RATE YOUR EXPERIENCE OF
CAPTURING THE REAL?

Average Rating: **8.4 out of 10**

HOW IMPORTANT DO YOU THINK IT IS FOR LOCAL EMERGING
/ EARLY-CAREER ARTISTS TO BE SUPPORTED TO MAKE NEW
CREATIVE WORK IN NEWCASTLE THROUGH PROGRAMS LIKE
TANTRUM'S TRAJECTORY ENSEMBLE?

Average Rating: **9.84 out of 10**

Emerging Artists

I FELT EMPOWERED TO MAKE A CONTRIBUTION TO THE
PROCESS AND FINAL EXHIBITION.

Average Rating: **9.5 out of 10**

AS A RESULT OF TRAJECTORY ENSEMBLE 2020, I HAVE
LEARNT VALUABLE LESSONS IN DEVELOPING AND
PRESENTING NEW CREATIVE WORK.

Average Rating: **9 out of 10**

AS A RESULT OF TRAJECTORY ENSEMBLE 2020, I FEEL
MORE CONNECTED TO OTHER ARTISTS IN THE NEWCASTLE
AND HUNTER REGION.

Average Rating: **9 out of 10**



Trajectory Residency

Art About Not Making Art

During 2020, Tantrum would have normally offered Trajectory Residency to provide local early-career artists with space, time and support to make their own creative works. In the face of COVID-19, it was just as important to provide artists with the resources they needed... but in a different way.

Tantrum linked 4 early-career artists (who stood to benefit the most from the program) with 4 artists already connected with Tantrum to explore making art about not making art over the month of September. Specifically, the group focussed on personal experiences of feeling unproductive, whether as an artist due to COVID-19 or in general, and how they've responded. Practically, the group met every Saturday to ponder different provocations in creative ways, while a reimagined 'buddy' system encouraged artists to connect and support each other between group sessions.

As opposed to any outcome, this process of meeting and sharing was positioned as a creative act in and of itself. The 'findings' from this experiment are documented as part of *FleXpo*.



early career artists
(including 4 artists
connected to Tantrum)



**CLICK HERE
TO VISIT
FLEXPO**

"THE MOST POSITIVE ASPECT OF BEING INVOLVED WAS GETTING TO KNOW OTHER CREATIVES AND BEING IN A CREATIVE SPACE AGAIN. I HAD BEEN FEELING BURNT OUT BEFORE AANMA, BUT NOW I KNOW THAT FEELING BURNT OUT IS A COMMON THING."

- AANMA Participant



AS A RESULT OF AANMA, I HAVE BROADENED MY SUPPORT NETWORK AS AN EMERGING / EARLY-CAREER ARTIST.

Average Rating: 9.4 out of 10

AS A RESULT OF AANMA, I FEEL MORE CONFIDENT IN PURSUING MY OWN CREATIVE PRACTICE.

Average Rating: 9 out of 10

HOW BENEFICIAL WAS IT FOR YOU TO BE INVOLVED IN AANMA DURING COVID-19?

Average Rating: 10 out of 10



**CLICK HERE
TO WATCH
HIGHLIGHTS
VIDEO**

Our Supporters

Government Partners



Community Partners



Major Donors



Simon Marrable

GOODWILL
A donation from the Goodwin,
O'Neal, Dunstan and Walsh Family



Tantrum Youth Arts Co-op Ltd.

Statement of Profit & Loss and Other Comprehensive Income

		2020 \$	2019 \$
Income			
Grant & workshop income	2	205,430	280,534
Other income	2	214,204	44,536
Total Income		<u>419,633</u>	<u>325,069</u>
Expenditure			
Artist fees, salaries and employee benefits		(237,122)	(204,454)
Depreciation and amortisation expense	3	(19,521)	(17,705)
Administration expenses		(22,338)	(28,388)
Occupancy expenses		(9,542)	(3,825)
Audit of the financial report	3	(2,400)	(2,300)
Other production costs		(15,199)	(44,371)
Sundry expenses		(8,675)	(13,136)
Interest expenses		(812)	(1,321)
Total Expenditure		<u>(315,609)</u>	<u>(315,499)</u>
Surplus for the year		<u>104,024</u>	<u>9,570</u>
Other comprehensive income			
Other comprehensive income		-	-
Total comprehensive income for the year		<u>104,024</u>	<u>9,570</u>

Tantrum Youth Arts Co-op Ltd.

Statement of Financial Position as at 31 December 2020

		2020 \$	2019 \$
Current assets			
Cash and cash equivalents		242,361	146,061
Trade and other receivables	4	15,390	949
Other current assets	5	2,860	90
Total current assets		<u>260,611</u>	<u>147,100</u>
Non-current assets			
Right of use assets	6	15,976	30,167
Plant & equipment	7	11,418	16,192
Total non-current assets		<u>27,394</u>	<u>46,359</u>
TOTAL ASSETS		<u>288,005</u>	<u>193,459</u>
Current liabilities			
Trade and other payables	8	13,978	29,222
Other liabilities	9	136,066	116,872
Employee entitlements	10	6,310	4,330
Lease liabilities	11	16,470	16,817
Total current liabilities		<u>172,824</u>	<u>167,241</u>
Non-current liabilities			
Lease liabilities	11	1,341	16,402
Total non-current liabilities		<u>1,341</u>	<u>16,402</u>
TOTAL LIABILITIES		<u>174,165</u>	<u>183,643</u>
NET ASSETS		<u>113,840</u>	<u>9,816</u>
EQUITY			
Retained earnings	12	113,840	9,816
TOTAL EQUITY		<u>113,840</u>	<u>9,816</u>

Tantrum Youth Arts Co-op Ltd.		
Statement of Changes in Equity as at 31 December 2020		
	Retained earnings	Total
	\$	\$
Balance at 1 January 2019	246	246
Surplus for the year	9,570	9,570
Balance at 31 December 2019	9,816	9,816
Balance at 1 January 2020	9,816	9,816
Surplus for the year	104,024	104,024
Balance at 31 December 2020	113,840	113,840

Tantrum Youth Arts Co-op Ltd.		
Statement of Cash Flows for the year ended at 31 December 2020		
	2020	2019
	\$	\$
Operating cash flows		
Receipts from activities, performance, hire and other	31,396	45,043
General administration and employment expenses	(326,563)	(298,062)
Interest received	69	166
Receipts from governments and other grants	408,174	301,306
Net cash provided by operating activities	13113,076	48,453
Investing cash flows		
Payments for plant and equipment	-	(13,725)
Net cash used in investing activities	-	(13,725)
Financing cash flows		
Payments for lease liability	(16,776)	(12,750)
Net cash used in financing activities	(16,776)	(12,750)
Net increase in cash held	96,300	21,978
Cash at beginning of the financial year	146,061	124,083
Cash and cash equivalents at the end of the financial	242,361	146,061