



yirra yaakin  
THEATRE COMPANY

YIRRA YAAKIN ABORIGINAL CORPORATION

**ANNUAL REPORT 2013**

ABN: 45 619 201 395 | ICN: 2321

# MISSION STATEMENT

## VISION

To present Aboriginal theatre of the highest quality.

## MISSION

To maintain a strong Aboriginal voice telling our stories through live performance.

To contribute to the development of a strong Aboriginal arts industry.

To ensure that our artistic program will enhance the cultural health and well being of all.

## VALUES

In everything we do we strive to be: INSPIRATIONAL, ACCESSIBLE, RELEVANT, ORIGINAL AND NURTURING

### PATRONS

Dr Richard Walley OAM

His Excellency Mr Malcolm James McCusker AC CVO QC

### ARTISTIC DIRECTOR

Kyle J Morrison

### GENERAL MANAGER

Peter Kift MIPA AFAIM

From February 2013

### ACTING GENERAL MANAGER

Sally Richardson

January - February 2013

### Mailing Address

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### AUDITORS

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## BOARD OF DIRECTORS AND GOVERNANCE

During 2013, the following people sat on Yirra Yaakin's Board:

CHAIRPERSON Clem Rodney

TREASURER Terry Grose

SECRETARY Michelle White

### DIRECTORS

Karla Hart

Jake Milroy

Dan Mossenson

Eva Mullaley

Derek Nannup

Irma Woods

## YIRRA YAAKIN BOARD

The Board of Yirra Yaakin Aboriginal Corporation has the responsibility for upholding and achieving the objectives of the Corporation on behalf of the Aboriginal membership and community. It is respondent to and incorporated under the Commonwealth Aboriginal and Torres Strait Islanders (CASTSI) Act 2006.

The board is ultimately responsible for the following areas:

- Strategic Planning and Policy Development
- Financial Management and Fundraising
- Risk Management and Succession Planning
- Compliance and Governance

## Register of Directors

Name	POSITION	JOINED BOARD
Clem Rodney	Chairperson	30-Apr-04
Terry Grose	Treasurer	30-Sep-09
Michelle White	Secretary	3-Jun-09
Karla Hart	Member	30-Jun-13
Jake Milroy	Member	22-Oct-10
Dan Mossenson	Member	17-Nov-10
Eva Mullaley	Member	8-May-12
Derek Nannup	Member	31-May-11
Irma Woods	Member	25-Aug-06

## YIRRA YAAKIN'S PATRONS

We thank our patrons for their commitment, invaluable time and generous spirit.

### **INDIGENOUS PATRON**

Dr Richard Walley OAM

### **NON - INDIGENOUS PATRON**

His Excellency Mr Malcolm James McCusker AC CVO QC

## YIRRA YAAKIN'S ADVISORY COMMITTEES

The Board has the authority to grant Associate membership to individuals, enabling access to a range of skills and expertise from the non Indigenous community. Associate members are not entitled to vote at meetings or to stand for election to the Board, but may sit on Advisory Committees in order to make recommendations to the Board.

### **Governance Advisory Committee Members:**

Dan Mossenson

(Board Representative - Specialised Non-Member)

Jake Milroy

(Board Representative - Full Member)

Andrea Fernandez

(Staff - Full Member)

### **Financial Advisory Committee Members:**

Terry Grose

(Board Representative - Specialised Non-Member)

Sally Richardson

(Staff - Associate Member, Jan-Feb 2013)

Peter Kift

(Staff - Associate Member, From Feb 2013)

Russell Curtin

(CA, Associate Member)

### **Venue Advisory Committee Members:**

Michelle White

(Board Representative - Full Member, Jan - July 2013)

Clem Rodney

(Board Representative - Full Member, from July 2013)

Reuben Kooperman

(Associate Member)

## YIRRA YAAKIN STAFF

A total of 11 core staff were employed during 2013 with one work experience student acting as an office trainee.

Artistic Director: Kyle J Morrison

General Manager: Peter Kift

Acting General Manager: Sally Richardson

Artistic Associate: Eva Mullaley

Production and Venue Manager: Mike Nanning

Partnerships and

Special Projects Manager: Sally Richardson

Marketing Manager: Andrea Fernandez

Project Manager: Irma Woods

Office Manager: Judy Bone

Education Officer: Lynda Nutter / Kathy Ryder

Accounts Officer: Mira Radmilovich

E-Marketing Officer: Mira Radmilovich

Office Trainee (Work Experience): Keelie Pruiti-Ciarello

# COMPANY PROFILE

Yirra Yaakin (Yir-raarh Yaarh-kin] which means "Stand Tall" in Noongar language, is one of Australia's leading Aboriginal performing arts organisations producing award-winning, world-class theatre that is exciting, entertaining, educational, authentic and culturally appropriate.

Established in 1993, the Year of Indigenous People, as Yirra Yaakin Noongar Theatre, we started off with one successful funding application, three staff members and the desire to provide the Aboriginal community with an artistic outlet for positive self-determination.

More than twenty years later, Yirra Yaakin Theatre Company, with a combined board and staff of 19, has evolved into a respected cultural leader and artistic hub for Aboriginal people from all over Western Australia, Australia, and indeed, around the world. Our stories have reached 13 countries in five continents and we have won awards for our theatre, governance and our partnerships, including a prestigious Sidney Myer Award for our record of facilitating Indigenous artistic programs.

The company has commissioned and premiered over 50 new theatre works. These include major Festival presentations such as *Waltzing the Wilarra*, *One day in 67*, *Aliwah*, *Windmill Baby*, and *Cruel Wild Woman*. Prominent Aboriginal writers have included Dallas Winmar, Mitch Torres, David Milroy, Sally Morgan and Derek Nannup, amongst many others who have contributed to the Yirra Yaakin experience.

Yirra Yaakin is proud to have produced a body of work unequalled in innovation, excellence and cultural significance. However, it's not just our professional performance program that has won us awards and critical acclaim. Yirra Yaakin has always had a broad education and community engagement program with a development base to ensure we continue to have Indigenous trainees working within the Australian theatre industry. Yirra Yaakin's priority is to ensure Aboriginal theatre remains under Aboriginal control and keeps providing opportunities for Aboriginal artists at all levels of theatre creation and production.



**Yirra Yaakin is committed to supporting and working in creative partnerships with diverse organisations and communities, while advocating for the Australian Performing Arts Industry. In 2013, Yirra Yaakin staff and board directors participated in the following:**

#### **January 2013**

- Survival Perth 2013, Supreme Court Gardens, Perth, Western Australia, Yirra Yaakin community stall
- Fringe World 2013 Launch, Spiegeltent, Urban Orchard Gardens, Northbridge, Western Australia

#### **February 2013**

- Festival Welcome: Beginnings, Perth International Arts Festival, Kings Park, Western Australia
- Fringe World Awards, Spiegeltent, Urban Orchard Gardens, Northbridge, Western Australia  
*Fifty Shades of Black* - Winner of the Emerging Artist Award at the 2013 Fringe World Awards
- National Playwriting Festival, State Theatre Centre, Northbridge, Western Australia
- *The Secret River*, His Majesty's Theatre, Perth, Western Australia – Community performance presented by Yirra Yaakin, Perth International Arts Festival and Sydney Theatre Company

#### **March 2013**

- Acting Masterclass with Ernie Dingo – *Tricks of the Trade (TOTT)*, Yirra Yaakin Theatre Space, Perth, Western Australia

#### **April 2013**

- *REVEALED*: Emerging Aboriginal artists in Western Australia – Exhibition, Market and Symposium, Gallery Central Central Institute of Technology, Northbridge, Western Australia
- *Aboriginal Issues: What Goes Unspoken* forum, National Youth Week celebrations hosted by Propel Youth Arts

#### **May 2013**

- National Sorry Day, Wellington Square, East Perth, Western Australia
- First Nations Australia Writers' Network, State Library of Queensland, Brisbane, Queensland
- APACA (Australian Performing Arts Centres Association) Performing Arts Conference, Canberra Theatre Centre, Canberra, New South Wales
- Australian Theatre Forum, Canberra Theatre Centre, Canberra, New South Wales

#### **June 2013**

- WA Screen Awards – Irma Woods, Judge
- National Reconciliation Week events, Perth Cultural Centre, Northbridge, Western Australia
- WA Aboriginal Education Reconciliation Week event, 'Celebrating Achievement'
- My Noongar Kitchen Rules, Central Institute of Technology, Leederville, Western Australia – Community Judges - Irma Woods and Judy Bone
- Playwriting Australia Broome Play Readings in partnership with Yirra Yaakin and Goolarri Media, Goolarri Gimme Club, Broome, Western Australia
- 2013 NAIDOC Perth Awards, The Hyatt Regency, Perth, Western Australia  
Kyle Morrison Winner of the Outstanding Achievement Award

#### **July 2013**

- NAIDOC Perth Opening Ceremony, Wellington Square, East Perth, Western Australia
- State Library of Western Australia NAIDOC Week Event – Yirra Yaakin Exhibit profiling of its production, *Waltzing The Wilarra*
- Know Your Brand Seminar, The Blue Room Theatre, Perth Cultural Centre, Northbridge, Western Australia
- NAIDOC Family Day, Town of Bassendean, Ashfield Reserve, Ashfield, Yirra Yaakin Community Stall
- Helpmann Awards Theatre Panel – Industry Judge - Sally Richardson

#### **September 2013**

- 2013 Creative Partnerships Australia State Awards, Government House Ballroom, Perth, Western Australia  
*Yirra Yaakin Theatre Company and Terry Grose*, winners of the Woodside Better Business Award
- Major Festivals Initiative, QUT, Brisbane, Queensland

#### **November 2013**

- Kambarang Festival, Gnarojin Park, Narrogin, Western Australia
- Wardanji Festival, Fremantle Arts Centre, Fremantle, Western Australia, Yirra Yaakin community stall
- Creative Partnerships Australia National Awards, Parliament House Canberra, New South Wales  
*Yirra Yaakin Theatre Company and Terry Grose*, winners of the National Woodside Better Business Award



**ADVOCACY**

# CHAIRPERSON'S REPORT



2013 marks the 20th year of operations for Yirra Yaakin Theatre Company. It is also a turning point for the Company with a bold new vision: To present Aboriginal theatre of the highest quality.

Another positive for Yirra Yaakin is our dedicated staff whom undertake the day-to-day operations of the company, supported by the board comprising of corporate, community and industry representatives. Together we work to deliver the artistic and financial goals and strategies of the Company.

The core objectives of Yirra Yaakin are focused to enhance the company's presentation of high quality theatre. In addition, the objectives are intended to consolidate the Company's position within the artistic community by building stronger relationships with stakeholders and developing greater capacity for Aboriginal theatre workers within the sector.

Alongside these operational objectives the Company also aims to maintain a strong and financially viable organisation. This facet is supported by external volunteers to the various sub-committees of the organisation that assist in providing strong and sound advice in delivering these objectives.

At the heart of any sustainable Aboriginal theatre practice is access to high quality arts workers and unique product. Yirra Yaakin, in partnership with Development Partner Woodside, has found new ways to further its objectives by providing opportunities for Aboriginal theatre artists and arts workers through the *Next Step* program.

Yirra Yaakin firmly believes that theatre plays a major role in promoting the culture and language of Indigenous Australia, which in turn promotes the health and wellbeing of our community as a whole. The Company aims to be at the centre of this process and values the continued support from key partners to ensure that more Indigenous stories can be shared and brought to the stage.

Yirra Yaakin will continue to use its strong track record and reputation to deliver this program of performances that promote respect and strength. We believe pride, strength and cultural empowerment are the basis of a healthy, sustainable community and provide the building blocks on which other key messages can be delivered. Our program is culturally significant, inspiring, motivating and encourages self-determination.

Clem Rodney  
Chairperson

# ARTISTIC DIRECTOR'S REPORT



2013 was a year of artistic consolidation and structural stabilisation that allowed us to produce a broad program of artistic and cultural significance. In 2013 we really wanted to get back to some of our roots and creating quality theatre for young people is a strong part of the Company's history. *Kaarla Kaatijin* touring schools in the Perth metro area and *Kep Kaatijin* premiering at the AWESOME International Arts Festival for Bright Young Things allowed Yirra Yaakin to present some of our oldest Noongar stories through high quality theatre to the children and families of Perth.

We also wanted to find more ways to enrich our program with the Noongar language and with the presentation of the *Shakespeare's Sonnets in Noongar* at the opening ceremony for the Perth International Arts Festival we were not only able to showcase our artists but also the beautiful ancient language of this land. We are also very proud of the grass roots engagement we have facilitated this year. A workshop tour of *Culture 2.0 | Respect Yourself, Respect Your Culture* into the Goldfields area and support for the CANWA Noongar Pop Culture project in Narrogin, Yirra Yaakin has been very proactive in engaging and inspiring our future artistic leaders. With these programs Yirra Yaakin is holding its place as a national leading cultural institution as we aim higher over the next few years.

2013 not only saw us lead culturally and artistically but also in the development of our emerging theatre makers and performance artists. Higher professional output of Aboriginal theatre in the WA theatre sector and the growth in the number of skilled theatre makers has encouraged the higher artistic aspirations of our *Next Step* participants. With Yorga Waabiny Productions presenting *Fifty Shades of Black* as part of Fringe World 2013 and Eva Mullaey producing/directing *Yirra Yaarnz* at The Blue Room Theatre we are seeing the vision for the *Next Step* program come to fruition. This will bring major benefits to the Western Australian and national Aboriginal and Torres Strait Islander theatre industry for many years to come.

The Belvoir co-production of *The Cake Man* was the centre piece for the year and the continuation of our legacy to produce Aboriginal theatre classics for a modern audience. This project allowed some of the best artists in the national theatre industry to work with us in recreating this classic work of Aboriginal theatre. This project also took Yirra Yaakin back to Sydney for the second consecutive year to boost our national profile and strengthen relationships across the country.

2013 was a very diverse and fulfilling year. We were able to present our stories, our languages and our classics. We were able to raise our profile and our capacity through Company stability while also inspiring our emerging artists to achieve more. This has given the Company momentum heading into our 21st year and a sense of confidence that comes with our growing capacity and our growing aspirations. We are ready for 2014 and beyond.

Kyle J Morrison  
Artistic Director

# PARTNERSHIPS OVERVIEW

The core objective of Yirra Yaakin in seeking partnerships is focused on enhancing the Company's presentation of high quality theatre. In addition, the objectives are intended to consolidate the Company's position within the broader community by building stronger relationships with stakeholders, while developing greater capacity within the performing arts community. Alongside these operational objectives the Company also aims to maintain and sustain a strong, financially viable organisation.

2013 saw us consolidate our relationship with Chevron Australia with the announcement of a three-year partnership as our Principal Community Partner. Launched by the Hon John Day MLA, Minister for Culture and the Arts during NAIDOC week celebrations, we look forward to sharing the results of this significant partnership in the coming years.


Our Development Partner Woodside continues its support of the *Next Step* program alongside a range of other development activities. This innovative program provides Aboriginal emerging arts workers with focused training opportunities to support their professional development in the performing arts sector. Yirra Yaakin also thanks The McCusker Charitable Foundation for their support of *Next Step*.

Yirra Yaakin warmly acknowledges the support of Major Partner BHP Billiton Nickelwest Pty Ltd in this third year of our three-year Major Partnership. The Company also continues to enjoy the generous ongoing support of Company Partner BC Iron Limited, and presentation partners the Perth International Arts Festival.

We welcomed many new friends to the Company including a first time partnership with Atlas Iron Pty. Limited that assisted us by supporting seasons of *Kep Kaatijin* at the AWESOME International Arts Festival for Bright Young Things, and *Yirra Yaarnz*, our emerging artists program in a celebratory season of new works for NAIDOC. Producing Partners, The Blue Room Theatre, once again supported this program.

Our Community Cultural partnership with the Western Australian Museum saw us work closely together in generating an exciting program of activities based at the Museum site in the heart of the Perth Cultural Centre. A monitor presence in their entrance foyer now shares Yirra Yaakin's current activities with Museum visitors, and we also co-presented the school holiday season of *Kaarla Kaatijin*. The Western Australian Museum season and schools metropolitan tour was also supported by first time project partners Clough Engineering.

Yirra Yaakin receives ongoing support from the Department of Culture and the Arts (DCA), the Aboriginal and Torres Strait Islander Arts Board (ATSIB) of the Australia Council for the Arts, and Healthway with the Respect Yourself, Respect Your Culture message. We thank them for their continued and valuable assistance to our programs.



The Ministry for the Arts through the Indigenous Cultural Support program continues to actively support our *Recording Stories* program, which saw outreach activities undertaken in the Mid-West in addition to the regular monthly sessions of the *Yirra Yaakin Writers' Group*. Many of the writers for the *Yirra Yaarnz* season at The Blue Room Theatre came through the *Writer's Group*.

Country Arts WA maintained its support of our in-school educational workshop program *Culture 2.0 | Respect Yourself, Respect Your Culture* which saw a team of our artists visiting schools and communities in the Goldfields region.

This year, for the first time, Yirra Yaakin entered the Creative Pathways Australia Awards that acknowledge successful Business Arts Partnerships. The Company went on to win the Woodside Better Business Award (with Board Member and Company Treasurer, Terry Grose) at both the state and national level. Yirra Yaakin's partnership with BC Iron Limited was also acknowledged with an acknowledgment for Best Practice Recognition.

Towards the end of the year the Yirra Yaakin Board approved a rejuvenated Giving Plan and Fundraising strategy that has resulted in an updated website, re-launch of the Friends Program (Koordahs), and a new online platform for membership and donations. Supported by the development and launch of the new brand and database in 2014, the Company will be equipped to further develop its support base for the years to come.

Other supporters in 2013 we would like to thank include: Jenny Simpson (Awesome Festival), CANWA (Project: *Noongar Pop Culture*), Rick Brayford from the Aboriginal Theatre Course at Edith Cowan University (ECU), Jonathan Holloway, Annette Madden (Perth Festival); James Boyd (Creative Partnerships Australia) Alec Coles, Soula Veyradier (WA Museum), Gerry Bradley (BC Iron Limited); Erin Bourne, Corinne Harmer (Chevron Australia Pty Ltd); Jennifer Dawson, Frank Mofflin (BHP Billiton Nickelwest) and Jo Ferrie, Mia D'Adhemar, & Tarita Cameron (Woodside), Stages WA, and Belvoir.

We also gratefully acknowledge our ongoing in-kind partners: Bevin Creative, Ashley de Prazer Photographics, Kuditi Catering, Red Tiki, and more recently, Bella's Cupcakes who joined us for *The Cake Man* season.

2013 was a successful year for Yirra Yaakin, with planning for the celebration of our 21st Birthday in 2014 clearly focused on consolidating our strong and dynamic position within the cultural fabric of Western Australia, the WA Indigenous community, and beyond. We welcomed 21st Birthday project partners Lotterywest, and thank them for their support towards what will be a significant milestone in Yirra Yaakin's history.

Sally Richardson  
Partnerships Manager

# 2013 AT A GLANCE

## ARTISTIC ACHIEVEMENTS

- 1 Major Production and 2 Remounted Productions
- Co-production with Sydney's Belvoir
- Production with The Blue Room Theatre for NAIDOC Week
- Presentation at an International Children's Festival
- Toured *Culture 2.0 | Respect Yourself, Respect Your Culture* (free to communities) – Goldfields Region, WA
- Collaborated with CAN WA and visited Narrogin for the new initiative *Noongar Pop Culture*

## AUDIENCE DEVELOPMENT ACHIEVEMENTS

- Reached over 12,000 people through performances and workshops
- Held 49 school performances (with Q & A)
- Reached over 2,000 Aboriginal audience members through performances and workshops in Western Australia
- Artist Talks/forums/panels/launches
- Launched a redesigned website in January
- Launched a new website as part of the *Recording Stories* program – [www.indigenoustories.com.au](http://www.indigenoustories.com.au)
- Attendance at significant cultural community events
- 337 *Recording Stories* participants received training, mentoring or skills development through the program
- Facebook - 5,119 Page Likes with a total of 33,278 Facebook users seeing our posts. Twitter - 647 Followers
- YouTube - 18 Subscribers with a total of 9,864 views
- Website - 11,280 Visitors, 6,129 Unique Visitors and a total of 36,948 page views

## OPERATIONAL ACHIEVEMENTS

- State and National Winner of the 2013 *Creative Partnerships Australia Woodside Better Business Award*: Yirra Yaakin and Terry Grose
- Winner of the *NAIDOC Perth Award for Outstanding Achievement* – Kyle Morrison
- Maintained and also welcomed new business/arts partnerships
- Provided work for Aboriginal artists/art workers
- Welcomed a new Director to the Board
- Welcomed a new General Manager
- Formed a new Principal Community Partnership with Chevron Australia
- Formed a new partnership with the McCusker Charitable Foundation
- Toured regional Western Australia
- Toured nationally

### WHAT AUDIENCES HAD TO SAY ABOUT YIRRA YAAKIN THEATRE COMPANY:

#### *Yirra Yaakin Theatre Company is ...*

"Utterly amazing  
entertainment"  
Bob Terri Matheson

"Yirra Yaakin is  
mar moordjit"  
Rochelle Merrett

"Gorgeous and clever  
and talented"  
Vicki Boxell

"Full of heart"  
Anna Brockway

"Inspirational!"  
Ross Jones

"Is a place that  
blackfellas can  
show what potential  
they have as an actor...  
If they're willing to give  
Yirra Yaakin a go!"  
Terrence Webb

"Transformational theatre"  
Josey De Rossi

"Moorditj"  
Shirley Van Sanden

"Dardy"  
Rachael Mogridge

"The best theatre  
company!!"  
Kath and Mike Mitchell

"Deadly!!!!"  
Nancy Jones

# KEY PERFORMANCE INDICATOR REPORT

GOALS	KEY PERFORMANCE INDICATORS	2013 TARGET	2013 ACTUAL	COMMENT	2012 ACTUAL
High Quality Artistic Program	Number of general audience works presented	2	5		5
	Number of education/family based works	1	3		4
	Number of regional tours delivered	1	1		3
	Number of national productions delivered	1	1		1
	Number of international productions delivered	1	0		1
	Increase in overall audience numbers (inc. non-paying)	9,000	12,061		12,000
Training, Development and Capacity Building	Number of engagement weeks with Aboriginal theatre workers	75	109		89
	Number of Aboriginal Next Step theatre trainees engaged by the company	7	18	8 Core Program 10 Additional	9
	Number of new commissions per year	2	2		3
	Productions with professional Aboriginal theatre workers in all key areas	0	0		0
Relationship Building	Number of schools engaged in Yira Yaakin activities	20	49		20
	Attend a minimum of three Indigenous events a year	3	3		3
	Create significant new strategic non-financial partnerships a year	2	2		2
	Maintain current corporate partnerships and develop new partnerships	5	5		5
	Secure philanthropic/foundation partners - 1 new partner annually. Contributions of -	\$25,000	\$10,000		\$0
	Develop Donor and other giving programs. Contributions of -	\$10,000	\$2,198		\$1,149
Governance and Administration	Governance review annually	1	1		1
	Core staff retention from previous year	80%	88%		50%
	Board Directors sit for minimum full 3 year term	100%	100%		50%

# EDUCATION HIGHLIGHTS

For 20 years, Yirra Yaakin has presented a vital and strong education program suitable for young people. Our productions and workshops are about bringing educators and students, opportunities designed to make students think, question their preconceptions and expand their knowledge of theatre as well as contemporary and traditional Aboriginal culture. With the focus on the Australian Curriculum cross-curriculum priority, Yirra Yaakin is developing and expanding its education program to meet the needs of schools, families and the wider community.

*"The Aboriginal and Torres Strait Islander histories and cultures priority provides the opportunity for all young Australian's to gain a deeper understanding and appreciation of Aboriginal and Torres Strait Islander histories and cultures, deep knowledge traditions and holistic world views. This knowledge and understanding will enrich all learners' ability to participate positively in the ongoing development of Australia through a deepening knowledge and connection with the world's oldest continuous living cultures." Australian Curriculum, Assessment and Reporting Authority (ACARA)*

## **Kaarla Kaatijin – Aimed at students 10 years +**

Based on a traditional Noongar dreaming story, *Kaarla Kaatijin* (which in Noongar means 'to understand fire') is the story of how fire came to Wadjuk Noongar Boodjar.

In a first time partnership with the WA Museum (during the April school holidays) and with new project partner Clough Engineering, Yirra Yaakin re-created this 50-minute performance telling this old and vibrant Noongar tale in an exciting new way. The school holiday season was part of a performance program that included touring metro and outer metro primary schools.

The school season's tour of *Kaarla Kaatijin* was viewed as a major success having more than tripled the attendance figures from the 2012 season within the AWESOME International Arts Festival for Bright Young Things.

Over 47 performances were undertaken for the remount of *Kaarla Kaatijin* with 3,197 people attending the performances, including students from 17 schools, a special VIP evening performance for our key stakeholders and performances within the WA Museum.

## **Kep Kaatijin – Aimed at students 4 years +**

Yirra Yaakin's partnership with AWESOME International Arts Festival for Bright Young Things premiered it's second play, *Kep Kaatijin* (which in Noongar means 'to understand water') by Derek Nannup in association with David Milroy, for primary school audiences in the WA Museum grounds.

There were 8 performances of *Kep Kaatijin* over 8 days which were attended by 1,052 people



### **Noongar Pop Culture - Narrogin Senior High School**

CAN WA, in association with Yirra Yaakin, assembled a team of renowned young artists to teach Noongar language through music. Noongar actress and language consultant Kylie Farmer, Noongar performer Della Rae Morrison and Aboriginal hip hop artist Bryte MC headed to Narrogin Senior High School to run a series of workshops.

The artists alongside local Elders taught Noongar language, then the participants had the opportunity to apply their language skills to pop tracks.

### **The Cake Man – Aimed at students 12 years +**

Yirra Yaakin teamed up with the Sydney based theatre company, Belvoir to perform *The Cake Man* at the State Theatre Centre of WA. There were 7 schools who attended these performances totalling 178 students.

# PRODUCTIONS AND EVENTS

## Shakespeare's Sonnets in Noongar

Presented by Yirra Yaakin Theatre Company and the Perth International Arts Festival. Performed at the APPEA Conference and Exhibition in Brisbane as guests of Woodside.

### VENUE

Festival Welcome: Beginnings,  
Perth International Arts Festival,  
Matilda Bay, WA  
Woodside Better Business, Brisbane, QLD

### DATES

February 2013

### DIRECTOR

Kyle J Morrison

### TRANSLATION

Kylie Farmer [Kaarljilba Kaardn]  
Aunty Roma Winmar

### PERFORMERS

Kyle J Morrison,  
Kylie Farmer [Kaarljilba Kaardn],  
Trevor Ryan, Ian Wilkes & Irma Woods

### NUMBER OF SHOWS/EVENTS

2 Performances

### ATTENDANCE

Aboriginal Attendance – 1,332 (40%)  
Non-Indigenous Attendance – 1,998 (60%)  
Total Attendance - 3,330

### TESTIMONIALS

*"...it makes me appreciate the calibre and uniqueness of Yirra Yaakin Theatre Company. More strength to the company and the great theatre it creates."*  
Olga Benjamin

*Sonnets for the Yirra Yaakins*

*You walked the Shakespeare walk the Noongar way,  
You took us through Will's traumas, hope to fear.  
As dusk descended down Matilda Bay,  
You made the poet's meanings crystal clear.*

*My thanks to you. I'm now near eighty years,  
I've acted Shakespeare since I was a boy.  
I've cracked his jester's jokes, shed Lear's salt tears,  
I've tried to trek Will's tracks from pain to joy.*

*His sonnets bare the tumults in his heart  
When love seems lost, with loved-one far from sight.  
Yet show how minds may meld, though poles apart.  
Love's memory can candles cold, relight.*

*Though white hairs shiver on my ageing chin,  
You Yirra Yaakins, wow! You've yoked me in.*

*A tribute to Yirra Yaakin, written by poet and actor Paul Sherman, who flew in from Woolloowin, Queensland, to attend the Festival Welcome at Matilda Bay, WA.*

# Shakespeare's Sonnets in Noongar



# PRODUCTIONS AND EVENTS

## Fifty Shades of Black

by Karla Hart

Presented by The Blue Room Theatre  
Summernights, Yorga Waabiny Productions in  
association with Yirra Yaakin Theatre Company  
and PICA.

World Premiere at Fringe World Festival 2013.

Winner of the Emerging Artist Award at the  
2013 Fringe World Awards.

### VENUE

Perth Institute of Contemporary Arts (PICA),  
Perth Cultural Centre, Northbridge, WA

### DATES

11 – 14 February & 16 February 2013

### NUMBER OF SHOWS/EVENTS

4 Performances

### WRITER

Karla Hart

### DIRECTOR

Monica Main

### CO-CREATORS

Della Rae Morrison, Monica Main

### PERFORMERS

Karla Hart, Della Rae Morrison

### ATTENDANCE

Aboriginal Attendance – 262 (55%)

Non-Indigenous Attendance – 216 (45%)

Total – 478

### TESTIMONIALS

*"AMAZING show we saw last night ' 50 shades of Black', made me think and laugh. I will have this performance in my mind for years to come - I hope this show gets right around OZ and the world ! Thank you !!!"*

Cat Beaton, via Facebook

*"The exuberant outward physicality of Hart and the more internal and reserved foil of Morrison combined perfectly and had the audience roaring with delight – I have never seen a show so enjoyed."*

Alex Wolman, The West Australian

# Fifty Shades of Black

# PRODUCTIONS AND EVENTS

## Culture 2.0 | Respect Yourself Respect Your Culture – Goldfields Tour 2013

### VENUE

Wiluna Remote Community School  
Leinster Primary School  
Kurrawang Christian Parent-Directed School  
East Kalgoorlie Primary School  
Eastern Goldfields YMCA  
Kalgoorlie-Boulder Community High School  
Edward Collick Nursing Home - Indigenous Wing

### DATES

30 July – 23 August 2013

### CO-COORDINATOR/ TOUR MANAGER/FACILITATOR

Eva Grace Mullaley

### SENIOR ARTISTIC ASSOCIATE/FACILITATOR

Maitland Schnaars

### WRITER/PERFORMER/FACILITATOR

Zac James

### VIDEOGRAPHER/PERFORMER FACILITATOR

Shakara Walley

### PRODUCTION MANAGER

Mike Nanning

### PARTNERSHIPS MANAGER

Sally Richardson

### ATTENDANCE

Aboriginal Attendance – 93 (45%)  
Non-Indigenous Attendance – 113 (55%)  
Total – 206

### TESTIMONIALS

*"..It was great that the workshops were linked to a performance outcome and that the students were empowered to take ownership of that performance."*

*(John Foedken Kalgoorlie Boulder CHS)*

*"...the interactions with the children were great..."*

*(Youth officer Eastern goldfields YMCA)*

*"...the children said it was a good day..."*

*(Bianca Pickett, Wiluna Remote Community School)*

**Culture 2.0**  
**Respect Yourself Respect your culture**  
**Goldfields Tour 2013**



# PRODUCTIONS AND EVENTS

## Yirra Yaarnz – NAIDOC Celebrations

### VENUE

Main Theatre, The Blue Room Theatre,  
Perth Cultural Centre, Northbridge, WA

### DATES

8 - 13 July 2013

### NUMBER OF SHOWS/EVENTS

1 Preview  
1 Community Night Performance  
2 x VIP Performances  
7 Performances at The Blue Room Theatre

### WRITERS/CAST

Mathew Cooper, Zac James, Shakara Walley,  
Amy Smith

### WRITERS

Andrea Fernandez, Rayma Morrison, Scott  
Wilson

### DIRECTOR + PRODUCER

Eva Grace Mullaley

### WRITER LIAISON + PROJECT MANAGER

Irma Woods

### WRITER MENTOR + DRAMATURG

Hellie Turner

### SET & COSTUME DESIGNER

Daniel Ampuero

### LIGHTING DESIGNER + OPERATOR

Tegan Evans

### LIGHTING ASSISTANT

Tony Gordon

### STAGE MANAGER

Bec Garlett

### ATTENDANCE

Aboriginal Attendance – 238 (56%)  
Non-Indigenous Attendance – 185 (44%)  
Total – 423

### TESTIMONIALS

*"I thoroughly enjoyed and was at times deeply moved by the performances of the actors and their very personal portrayals of at times difficult material. Based on my enjoyment I have since recommended the show to friends and colleagues."*

Duncan Watt, Chevron

*"Wow! I had no idea what an accomplished writer you are! Your monologue was so emotive and engaging, I was absolutely immersed in the story, and Shakara did an amazing job of portraying the role with such conviction. Congratulations! I hope to see lots more of your developments!"*

Sarah Klahn-Jolley, Indigenous Culture Support  
– Office for the Arts

*"Brilliant - all round! So looking forward to next year's yaarnz and performances. Thank you!!"*

Cindy Rodriguez Solonec via Facebook

*"If the production that closes the Blue Room's first 2013 season is any gauge, the development of Aboriginal writers and performers in WA is in good hands. Seven young writers (four of whom also perform) have taken up the challenge of creating short theatre pieces with the overarching theme of the river, and the result — brought together as Yirra Yaarnz — is diverse, compelling and insightful."*

David Zampatti, The West Australian



# YIRRA YAARNZ NAIDOC CELEBRATIONS

# PRODUCTIONS AND EVENTS

## Kaarla Kaatijin

by Zac James

### VENUE

Hackett Hall,  
Western Australian Museum - Perth, WA  
Various Schools in the Perth Metro area, WA

### DATES

15 April - 24 May 2013

### NUMBER OF SHOWS/EVENTS

1 Preview  
1 VIP Performance  
20 Performances at the WA Museum  
25 School Performances (with a Q & A after each performance)

### WRITER

Zac James

### DIRECTOR

Kyle J Morrison

### MUSIC

Joe Lui

### PERFORMERS

Amy Smith, Shakara Walley & Ian Wilkes

### ATTENDANCE

Aboriginal Attendance - 325 (10%)  
Non-Indigenous Attendance - 2,872 (90%)  
Total - 3,197

### TESTIMONIALS

*"The performance was enjoyable, interaction with the students was fantastic. It was a great day and the performers were very approachable and easy to chat to."*

*"Performers were energetic and engaging during their performance. They were polite and friendly during the Q&A session."*

*"Children were engrossed and responded well to performers. Teachers impressed with quality of storytelling and presentation."*

*"Highly engaging, we liked the minimalism of the props used. Children began spontaneously re-enacting the story in one of the classes and this has sparked a class project."*

*"Thanks so much for coming to our school today. Everyone was enthralled!!!"*

*"Geared at kids four and up, (Kaarla Kaatijin) is lively, fun, and musical and is certainly an excellent pairing with a trip to the museum."  
Cicely Binford, AussieTheatre.com*

# Kaarla Kaatijin



# PRODUCTIONS AND EVENTS

## Kep Kaatijin

by David Milroy in association with Derek Nannup

### VENUE

Channel 7 Perth Tent, AWSOME Festival,  
Western Australian Museum - Perth, WA

### DATES

5 – 18 October 2013

### NUMBER OF SHOWS/EVENTS

1 VIP Performance  
12 Performances

### WRITER

David Milroy in association with Derek Nannup

### DIRECTOR

Derek Nannup

### MUSIC

Scott Griffiths

### PERFORMERS

Amy Smith, Shakara Walley & Ian Wilkes

### ATTENDANCE

Aboriginal Attendance 213 (20%)  
Non-Indigenous Attendance 839 (80%)  
Total - 1,052

### PARTICIPATING SCHOOLS

Hale School  
Mount Hawthorn  
Mount Lawley Senior High School  
Lake Joondalup Primary  
Glengarry Primary  
Bayswater Primary  
Mosman Park Primary  
Peter Moyes Anglican Community School

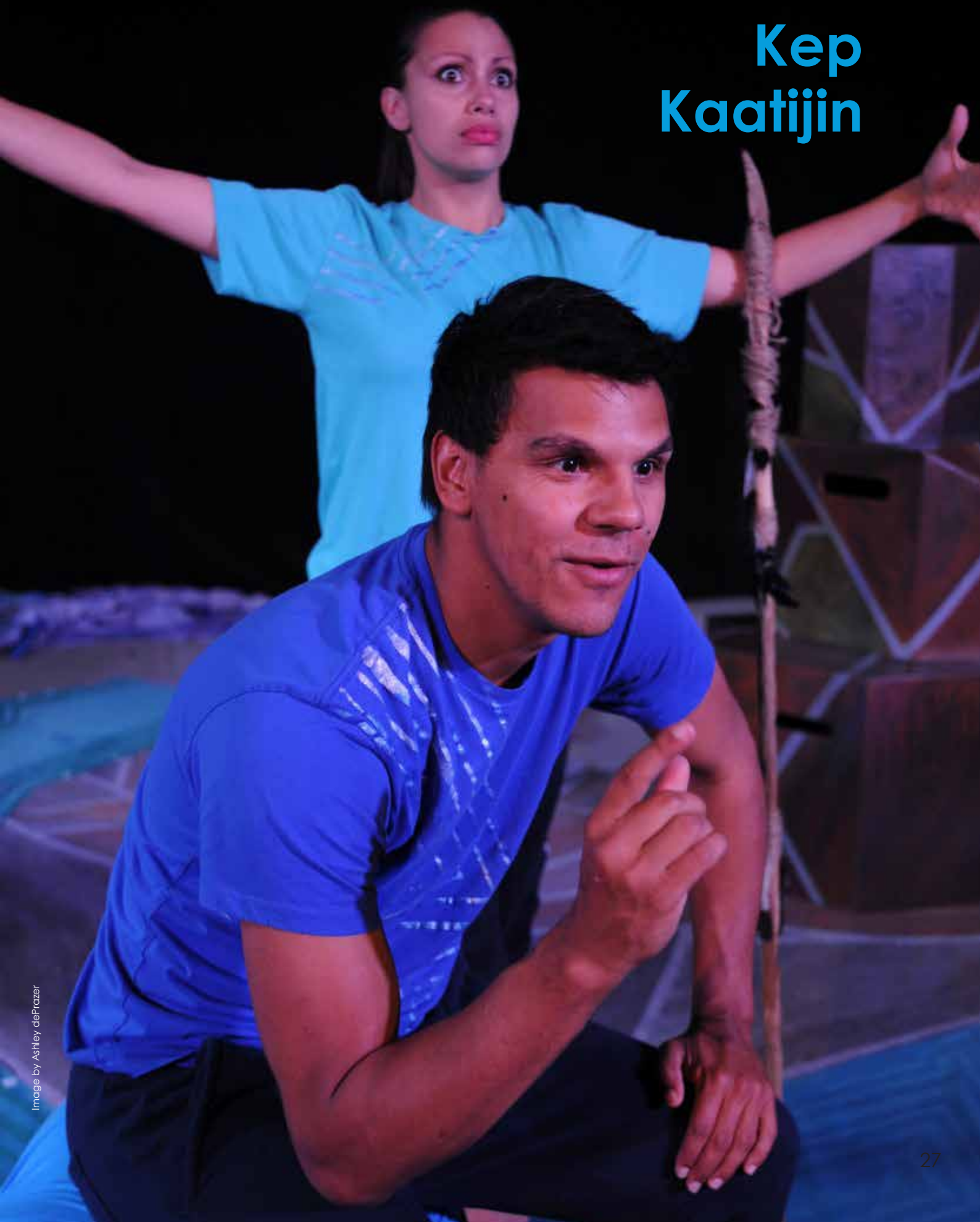
### REVIEW

*"The Noongar word kaatijin means "learning", or "knowledge", and there's no doubt Yirra Yaakin, WA's indigenous theatre company, believes teaching its audiences is a critical part of its purpose. Just as impressive is how adept the company is at learning from those audiences.*

*You see it in the growing impact and enjoyment of their series of Aboriginal stories for adults at the Blue Room. And much the same development is evident in the origin stories they tell for children at the Awesome Festival.*

*...The stories, of the feisty willy wagtail Djitty Djitty (Ian Wilkes) and his scrapes with the kangaroo Yongah (Amy Smith) and emu Weitj (Shakara Walley), the swamp tortoise Booyi, the mulloway Mooree and his insatiable appetite, Chooditch the native cat, Dwert the dingo, Mumung the whale and Kwilla the shark are told in words, dance and, much to the delight of the younger members of the audience, a big serve of pantomime."*  
- The West Australian

# Kep Kaatijin



# PRODUCTIONS AND EVENTS

## The Cake Man

by Robert J Merritt

### VENUE

Studio Underground, State Theatre Centre of WA  
Northbridge, Western Australia  
Downstairs Theatre, Belvoir, Sydney, New South  
Wales

### DATES

26 October – 9 November 2013 (Perth Season)  
14 November – 8 December 2013 (Sydney  
Season)

### NUMBER OF SHOWS/EVENTS

14 Performances (Perth)  
28 Performances (Sydney)

### WRITER

Robert J Merritt

### DIRECTOR

Kyle J Morrison

### PERFORMERS

Luke Carroll, Oscar Redding, George Shevtsov,  
James Slee, Tim Solly, Irma Woods

### SET AND COSTUME DESIGN

Stephen Curtis

### LIGHTING DESIGN

Jenny Villa

### MUSIC AND SOUND DESIGN

Wayne Freer

### STAGE MANAGEMENT

Sue Wilkes

### PRODUCTION MANAGEMENT

Mike Nanning

### ATTENDANCE

- Perth Season 1,286  
Aboriginal Attendance (estimate 35%)  
Non-Indigenous Attendance (estimate 65%)  
- Sydney Season 2,055  
Aboriginal Attendance (estimate 31%)  
Non-Indigenous Attendance (estimate 69%)  
Total Attendance 3,341

### PARTICIPATING SCHOOLS

Mercedes College  
John Tomkin College  
Wa Academy Of Perf. Arts  
Hamilton Senoir High School  
Clontarf Girls Academy  
Balga Senoir High School  
Kolbe Catholic College

### REVIEW

*"...There are powerful performances - I thought Woods was extraordinary as the sweet, indomitable Ruby - and director Kyle J. Morrison and designer Stephen Curtis combine to deliver a handsome, smoothly managed production.*

*For Yirra Yaakin, this co-production with Sydney's Belvoir is an important step for an important company and the result is an impressive revival of an equally important landmark in this country's theatrical history."*  
- The West Australian

# The Cake Man



## Recording Stories Program

The *Recording Stories* program proudly receives funding from the Indigenous Culture Support (ICS) program, administered by the Ministry for the Arts. The *Recording Stories* program celebrates the art of storytelling and culture, using writing workshops, skills development opportunities and performance outcomes to empower people to tell their own stories.

PERFORMANCE INDICATOR	NUMBER	COMMENTS
Number of Indigenous people involved in activities	65	<i>Yirra Yaarnz</i> 2013 season attendance: Aboriginal attendance, 238 Non-Indigenous attendance 185 = 423, writing group, workshops
Total number of people involved in activities	337	<i>Yirra Yaarnz</i> season, writing group, Mid-West, skills development workshops
Number of Indigenous people who received mentoring, training or skills development	52	Workshops, liaison between writing professionals and community members seeking assistance

Outreach work included home visits to offer support and story recording services. *Yirra Yaakin* attended many community events throughout the year offering these services and a small team travelled to towns in the Mid-West, discussing with locals the various methods and platforms that are available to keep oral storytelling and cultural information flourishing.

The Mid-West is vibrant with many art forms and mediums practiced to keep stories and cultural information alive. Eva Mullaley, Rayma Morrison and John Morrison were the community liaison team, who travelled from Perth to Geraldton, Mullewa, Yalgoo, Mt Magnet, Bandawindi Community and Meekatharra.

### Writers Group

Held at *Yirra Yaakin*, these workshops are a wonderful way for people to further their writing pursuits. Participants of all ages attended the sessions which were planned and facilitated by WA playwright Hellie Turner.

This year *Yirra Yaakin* worked towards a performance outcome. Participants brought along their best ideas, and developed them into monologues and duologues. One-on-one support was offered throughout this time in conjunction with the writing sessions.

Seven writers premiered their new work in the sell-out showcase titled *Yirra Yaarnz*, held during NAIDOC Week at The Blue Room Theatre in Northbridge.

*Yirra Yaarnz* was an exceptional debut for this talented group of new and first time writers.

WRITERS GROUP	PARTICIPANTS
4 sessions February-March 6 sessions March-June (not including the one-on-one support sessions) <i>Yirra Yaarnz</i> Sessions August - December Guest Facilitators	12 9  7 (four writers also performed in the show) 8 2: Director/Writer Michael McCall in September, Dramaturg/Actor Polly Low in November

#### **New Website - [www.indigenoustories.com.au](http://www.indigenoustories.com.au)**

Prior to the Community Night performance of *Yirra Yaarnz*, Yirra Yaakin announced the creation of a new website for stories from the Aboriginal community. The new website aims to preserve and share stories in an easily accessible digital library. This is a free service and Yirra Yaakin encourages stories from all genres and formats.

#### **Development Workshops**

**Nurture:** a workshop for new playwrights with Hellie Turner. From first seed to final draft, it explored the craft and process relevant to the development of the play script, held across two weekends.

Venue: Stages WA, Northbridge.

Professional writer and book editor, Amanda Curtin delivered the workshop: "Writing Your Life, Writing Your Place". This workshop covered a wide range of issues, from tips about getting started with writing exercises, to discussing the differences in style between writing biographies and autobiographies, through to publishing considerations.

Venue: State Library of WA.

DEVELOPMENT WORKSHOPS	PARTICIPANTS
Nurture: a workshop for new playwrights	2
Writing Your Life, Writing Your Place. Writing biographies and autobiographies	12

## Next Step Program

In 2013 the *Next Step* program supported 8 selected emerging Aboriginal artists and art workers into the Yirra Yaakin professional cycle of performance creation and delivery. (6 women and 2 men) An additional 10 artists were supported/assisted in a range of other developmental roles through offshoot initiatives.

In 2013 Yirra Yaakin developed the program in the following areas:

Stage One operates as a form of professional entry level, as a first time experience of working with Yirra Yaakin for new and emerging young performers and directors. This stage is also supported through our partnership with Edith Cowan University (WAAPA) through their Indigenous Performance course. During the year, *Next Step* participants undertook a number of workshops and readings with the WAAPA students, developing their directing and dramaturgical skills, while providing students with the opportunity to work with new Indigenous writers as part of the *Culture 2.0 | Respect Yourself, Respect Your Culture* program.

Stage Two operates through the recognition of potential for Indigenous creative talent to attempt initial one-off projects with the company in new areas of their creative and performance practice. Director/writer Kylie Farmer led the CAN WA/Yirra Yaakin project *Noongar Pop Culture*. This project gave Kylie valuable opportunities to further develop her skills in translation and workshop presentation and delivery within community. Kylie received mentorship from local Narrogin elders and CAN WA staff.

Performers Karla Hart and Della-Rae Morrison were supported as emerging independent writers and producers through their new company Yorga Waabiny productions for Fringe World 2013. Yirra Yaakin assisted them in the production of their performance piece - *Fifty Shades of Black*. The production had a sellout successful Fringe World season and has subsequently been performed in Broome and Melbourne.

Performers, Irma Woods and Ian Wilkes were trainees on *Shakespeare Sonnets in Noongar*. This assisted them in developing skills in understanding and performing the Noongar language, while providing Yirra Yaakin with additional artists who are able to undertake this important cultural program.

A selected number of emerging writers from the Yirra Yaakin *Writer's Group* had their original new works professionally developed and presented as part of the 2013 *Yirra Yaarnz* season. This is a creative arts partnership with The Blue Room Theatre. Emerging *Next Step* producer/director Eva Mullaley lead this project, which had a sell out season as part of Yirra Yaakin's NAIDOC week celebrations. Emerging writers including Mathew Cooper, Zac James, Andrea Fernandez, Shakara Walley and Amy Smith were amongst the writers who wrote short works for this season.

Stage Three is about offering a focused individual program of activities over the year that assists nominated & talented artists to develop their craft professionally. Valuable ongoing company experience and mentorship is provided through a range of tailor-made opportunities developed specifically for them over a number of projects.

In 2013 Yirra Yaakin offered 2012 *Next Step* trainee, director Eva Mullaley, a program of activities within the company that saw her learn skills in project, production and tour management, dramaturgy and creative production. She undertook mentoring with Mike Nanning, Sally Richardson, Kyle Morrison and David Milroy in a supported position of Associate Artist with the company. She successfully delivered the Goldfields *Culture 2.0 | Respect Yourself, Respect Your Culture* program, creatively produced and directed Yirra Yaarnz at The Blue Room Theatre, and participated regularly in the Yirra Yaakin *Writer's Group* and *Recording Stories* program activities.

We were able to provide 2012 *Next Step* trainee, writer Zac James (*Kaarla Kaatijin*) with a program of further support to develop his skills as an emerging writer. He received experienced dramaturgical support in the re-development of *Kaarla Kaatijin*, development support on his new script *Kangaroo Stew* and he was a member of the creative writing/performance team on the *Culture 2.0 | Respect Yourself, Respect Your Culture* program tour to the Goldfields.

This year we were able to provide 2012 trainee stage manager, Rebecca Garlett with leadership positions in stage management on a number of productions for Yirra Yaakin. This furthered her skills in production/stage management and the technical delivery of schools performances, including regional touring. Company Production Manager Mike Nanning mentored her, as well as experienced industry Stage Manager Sue Fenty. She was directly involved with the presentation of: *Shakespeare's Sonnets in Noongar*, and was the Stage Manager for the *Kaarla Kaatijin*, *Yirra Yaarnz* and *Kep Kaatijin* seasons.

# Financial Report for the Year Ended 31 December 2013

## STATEMENT OF COMPREHENSIVE INCOME FOR THE YEAR ENDED 31 DECEMBER 2012

	Note	2013 \$	2012 \$
Revenue	2	1,478,195	1,336,776
Other income	2	28,971	22,627
Employee benefits expense		(980,424)	(863,870)
Depreciation, amortisation expense	3	(7,030)	(8,523)
Repairs, maintenance and vehicle running expense		(7,606)	(11,727)
Administration expense		(149,783)	(260,928)
Production and Venue expense		(134,975)	(145,966)
Marketing and Promotions expense		(89,448)	(48,064)
<b>Profit before income tax</b>		<b>137,900</b>	<b>20,325</b>
Income tax expense	1i	-	-
<b>Profit for the year</b>		<b>137,900</b>	<b>20,325</b>
Other comprehensive income for the year, net of tax		-	-
<b>Total comprehensive income for the year</b>		<b>137,900</b>	<b>20,325</b>

The accompanying notes form part of these financial statements.

## STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2013

	Note	2013 \$	2012 \$
<b>ASSETS</b>			
<b>CURRENT ASSETS</b>			
Cash and cash equivalents	4	496,429	517,380
Trade and other receivables	5	65,124	152,893
Other assets	6	31,325	7,818
<b>TOTAL CURRENT ASSETS</b>		<b>592,878</b>	<b>678,091</b>
<b>NON-CURRENT ASSETS</b>			
Property, plant and equipment	7	25,093	29,176
<b>TOTAL NON-CURRENT ASSETS</b>		<b>25,093</b>	<b>29,176</b>
<b>TOTAL ASSETS</b>		<b>617,971</b>	<b>707,267</b>
<b>LIABILITIES</b>			
<b>CURRENT LIABILITIES</b>			
Trade and other payables	8	202,066	449,902
Short-term provisions	9	45,436	24,796
<b>TOTAL CURRENT LIABILITIES</b>		<b>247,502</b>	<b>474,698</b>
<b>TOTAL LIABILITIES</b>		<b>247,502</b>	<b>474,698</b>
<b>NET ASSETS</b>		<b>370,469</b>	<b>232,569</b>
<b>EQUITY</b>			
Retained Earnings		370,469	232,569
<b>TOTAL EQUITY</b>		<b>370,469</b>	<b>232,569</b>

The accompanying notes form part of these financial statements.

# STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31 DECEMBER 2013

	Retained Earnings \$	Total \$
Balance at 1 January 2012	212,244	212,244
Total comprehensive income	20,325	20,325
Balance at 31 December 2012	232,569	232,569
Total comprehensive income	137,900	137,900
Balance at 31 December 2013	370,469	370,469

# STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 DECEMBER 2013

	Note	2013 \$	2012 \$
<b>CASH FLOW FROM OPERATING ACTIVITIES</b>			
Receipt of grants		472,367	799,825
Audience Sales, Sponsorship and Other Income		817,513	596,431
Payments to suppliers and employees		(1,320,978)	(1,298,592)
Interest received		13,095	11,444
Net cash provided by/(used in) operating activities	15	(18,003)	109,108
<b>CASH FLOW FROM INVESTING ACTIVITIES</b>			
Payment for property, plant and equipment		(2,948)	(3,789)
Net cash used in investing activities		(2,948)	(3,789)
Net increase/(decrease) in cash held		(20,951)	105,319
Cash and cash equivalents at beginning of the financial year		517,380	412,061
Cash and cash equivalents at the end of the financial year	4	496,429	517,380

The accompanying notes form part of these financial statements.

## NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

### Basis of Preparation

The financial statements are general purpose financial statements that have been prepared in accordance with Australian Accounting Standards (including Australian Accounting Interpretations).

Australian Accounting Standards set out accounting policies that the AASB has concluded would result in financial statements containing relevant and reliable information about transactions, events and conditions. Material accounting policies adopted in the preparation of these financial statements are presented below and have been consistently applied unless otherwise stated. The financial statements have been prepared on an accrual basis and are based on historical costs, modified, where applicable, by the measurement at fair value of selected non-current assets, financial assets and financial liabilities. For the purposes of preparing the financial statements, Yirra Yaakin Aboriginal Corporation is a Not-for-Profit entity and prepares its accounts in accordance with the Corporation Reporting Guide issued by the Corporations Aboriginal and Torres Strait Islander (CATSI) Act 2006.

### Accounting Policies

#### a. Revenue

Grant revenue is recognised in the statement of comprehensive income when the Corporation obtains control of the grant and it is probable that the economic benefits gained from the grant will flow to the Corporation and the amount of the grant can be measured reliably.

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

When grant revenue is received whereby the Corporation incurs an obligation to deliver economic value directly back to the contributor, this is considered a reciprocal transaction and the grant revenue is recognised in the statement of financial position as a liability until the service has been delivered to the contributor, otherwise the grant is recognised as income on receipt.

Yirra Yaakin Aboriginal Corporation receives non-reciprocal contributions of assets from the government and other parties for zero or a nominal value. These assets are recognised at fair value on the date of acquisition in the statement of financial position, with a corresponding amount of income recognised in the statement of comprehensive income.

Donations and bequests are recognised as revenue when received.

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.

Revenue from the rendering of a service is recognised upon the delivery of the service to the customers.

All revenue is stated net of goods and services tax (GST).

#### **b. Property, Plant and Equipment**

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

##### **Plant and Equipment**

Plant and equipment are measured on the cost basis less depreciation and impairment losses.

The carrying amount of plant and equipment is reviewed annually by directors to ensure it is not in excess of the recoverable amount from these assets. The recoverable amount is assessed on the basis of the expected net cash flows that will be received from the assets employment and subsequent disposal. The expected net cash flows have been discounted to their present values in determining recoverable amounts.

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

### **NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES**

#### **Depreciation**

The depreciable amount of all fixed assets including buildings and capitalised lease assets, but excluding freehold land, is depreciated on a diminishing balance method over the asset's useful life commencing from the time the asset is held ready for use. Leasehold improvements are depreciated over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

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

<b>Class of Fixed Asset</b>	<b>Depreciation Rate</b>
Plant and equipment	15 – 50%
Motor vehicles	17%

## Financial Report for the Year Ended 31 December 2013

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

Asset classes carrying amount is written down immediately to its recoverable amount if the asset's carrying amount is greater than its estimated recoverable amount.

Gains and losses on disposals are determined by comparing proceeds with the carrying amount. These gains or losses are included in the statement of comprehensive income. When revalued assets are sold, amounts included in the revaluation reserve relating to that asset are transferred to retained earnings.

### c. Leases

Leases of fixed assets, where substantially all the risks and benefits incidental to the ownership of the asset, but not the legal ownership, are transferred to the Corporation are classified as finance leases.

Finance leases are capitalised, recording an asset and a liability equal to the present value of the minimum lease payments, including any guaranteed residual values.

Leased assets are depreciated on a straight-line basis over their estimated useful lives where it is likely that the Corporation will obtain ownership of the asset. Lease payments are allocated between the reduction of the lease liability and the lease interest expense for the period.

Lease payments for operating leases, where substantially all the risks and benefits remain with the lessor, are charged as expenses on a straight-line basis over the lease term.

Lease incentives under operating leases are recognised as a liability and amortised on a straight-line basis over the life of the lease term.

### d. Financial Instruments

#### *Initial recognition and measurement*

Financial assets and financial liabilities are recognised when the Corporation becomes a party to the contractual provisions to the instrument. For financial assets, this is equivalent to the date that the Corporation commits itself to either purchase or sell the asset (i.e. trade date accounting is adopted). Financial instruments are initially measured at fair value plus transactions costs except where the instrument is classified 'at fair value through profit or loss' in which case transaction costs are expensed to profit or loss immediately.

#### *Classification and subsequent measurement*

Financial instruments are subsequently measured at either fair value, amortised cost using the effective interest rate method or cost. Fair value represents the amount for which an asset could be exchanged or a liability settled, between knowledgeable and willing parties. Where available, quoted prices in an active market are used to determine fair value. In other circumstances, valuation techniques are adopted.

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.

Revenue from the rendering of a service is recognised upon the delivery of the service to the customers.

All revenue is stated net of goods and services tax (GST).

#### **b. Property, Plant and Equipment**

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

##### **Plant and Equipment**

Plant and equipment are measured on the cost basis less depreciation and impairment losses.

The carrying amount of plant and equipment is reviewed annually by directors to ensure it is not in excess of the recoverable amount from these assets. The recoverable amount is assessed on the basis of the expected net cash flows that will be received from the assets employment and subsequent disposal. The expected net cash flows have been discounted to their present values in determining recoverable amounts.

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

### **NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES**

#### **Depreciation**

The depreciable amount of all fixed assets including buildings and capitalised lease assets, but excluding freehold land, is depreciated on a diminishing balance method over the asset's useful life commencing from the time the asset is held ready for use. Leasehold improvements are depreciated over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

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

<b>Class of Fixed Asset</b>	<b>Depreciation Rate</b>
Plant and equipment	15 – 50%
Motor vehicles	17%

## Financial Report for the Year Ended 31 December 2013

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

Asset classes carrying amount is written down immediately to its recoverable amount if the asset's carrying amount is greater than its estimated recoverable amount.

Gains and losses on disposals are determined by comparing proceeds with the carrying amount. These gains or losses are included in the statement of comprehensive income. When revalued assets are sold, amounts included in the revaluation reserve relating to that asset are transferred to retained earnings.

### c. Leases

Leases of fixed assets, where substantially all the risks and benefits incidental to the ownership of the asset, but not the legal ownership, are transferred to the Corporation are classified as finance leases.

Finance leases are capitalised, recording an asset and a liability equal to the present value of the minimum lease payments, including any guaranteed residual values.

Leased assets are depreciated on a straight-line basis over their estimated useful lives where it is likely that the Corporation will obtain ownership of the asset. Lease payments are allocated between the reduction of the lease liability and the lease interest expense for the period.

Lease payments for operating leases, where substantially all the risks and benefits remain with the lessor, are charged as expenses on a straight-line basis over the lease term.

Lease incentives under operating leases are recognised as a liability and amortised on a straight-line basis over the life of the lease term.

### d. Financial Instruments

#### *Initial recognition and measurement*

Financial assets and financial liabilities are recognised when the Corporation becomes a party to the contractual provisions to the instrument. For financial assets, this is equivalent to the date that the Corporation commits itself to either purchase or sell the asset (i.e. trade date accounting is adopted). Financial instruments are initially measured at fair value plus transactions costs except where the instrument is classified 'at fair value through profit or loss' in which case transaction costs are expensed to profit or loss immediately.

#### *Classification and subsequent measurement*

Financial instruments are subsequently measured at either fair value, amortised cost using the effective interest rate method or cost. Fair value represents the amount for which an asset could be exchanged or a liability settled, between knowledgeable and willing parties. Where available, quoted prices in an active market are used to determine fair value. In other circumstances, valuation techniques are adopted.

## NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

*Amortised cost is calculated as:*

- i. the amount at which the financial asset or financial liability is measured at initial recognition;
- ii. less principal repayments;
- iii. plus or minus the cumulative amortisation of the difference, if any, between the amount initially recognised and the maturity amount calculated using the effective interest method; and
- iv. less any reduction for impairment.

The effective interest method is used to allocate interest income or interest expense over the relevant period and is equivalent to the rate that exactly discounts estimated future cash payments or receipts (including fees, transaction costs and other premiums or discounts) through the expected life (or when this cannot be reliably predicted, the contractual term) of the financial instrument to the net carrying amount of the financial asset or financial liability. Revisions to expected future net cash flows will necessitate an adjustment to the carrying value with a consequential recognition of an income or expense in profit or loss.

### *i. Financial assets at fair value through profit or loss*

Financial assets are classified at 'fair value through profit or loss' when they are held for trading for the purpose of short-term profit taking, or where they are derivatives not held for hedging purposes, or when they are designated as such to avoid an accounting mismatch or to enable performance evaluation where a group of financial assets is managed by key management personnel on a fair value basis in accordance with a documented risk management or investment strategy. Such assets are subsequently measured at fair value with changes in carrying value being included in profit or loss.

### *ii. Loans and receivables*

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market and are subsequently measured at amortised cost.

Loans and receivables are included in current assets, except for those which are not expected to mature within 12 months after reporting date. (All other loans and receivables are classified as non-current assets.)

### *iii. Held-to-maturity investments*

Held-to-maturity investments are non-derivative financial assets that have fixed maturities and fixed or determinable payments, and it is the Corporation's intention to hold these investments to maturity. They are subsequently measured at amortised cost.

Held-to-maturity investments are included in non-current assets, except for those which are expected to mature within 12 months after reporting date. (All other investments are classified as current assets.)

If during the period the Corporation sold or reclassified more than an insignificant amount of the

# Financial Report for the Year Ended 31 December 2013

held-to-maturity investments before maturity, the entire held-to-maturity investments category would be tainted and reclassified as available-for-sale.

## iv. *Available-for-sale financial assets*

Available-for-sale financial assets are non-derivative financial assets that are either not capable of being classified into other categories of financial assets due to their nature, or they are designated as such by management. They comprise investments in the equity of other entities where there is neither a fixed maturity nor fixed or determinable payments.

Available-for-sale financial assets are included in non-current assets, except for those which are expected to be disposed of within 12 months after reporting date. (All other financial assets are classified as current assets.)

## v. *Financial liabilities*

Non-derivative financial liabilities (excluding financial guarantees) are subsequently measured at amortised cost.

### **Fair Value**

Fair value is determined based on current bid prices for all quoted investments. Valuation techniques are applied to determine the fair value for all unlisted securities, including recent arm's length transactions, reference to similar instruments and option pricing models.

### **Impairment**

At the end of each reporting period, the Corporation assesses whether there is objective evidence that a financial instrument has been impaired. In the case of available-for-sale financial instruments, a prolonged decline in the value of the instrument is considered to determine whether impairment has arisen. Impairment losses are recognised in the statement of comprehensive income.

### **Derecognition**

Financial assets are derecognised where the contractual rights to receipt of cash flows expires or the asset is transferred to another party whereby the Corporation no longer has any significant continuing involvement in the risks and benefits associated with the asset. Financial liabilities are derecognised where the related obligations are either discharged, cancelled or expired. The difference between the carrying value of the financial liability, which is extinguished or transferred to another party and the fair value of consideration paid, including the transfer of non-cash assets or liabilities assumed, is recognised in profit or loss.

#### **e. Impairment of Assets**

At the end of each reporting period, the Corporation reviews the carrying values of its assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, the recoverable amount of the asset, being the higher of the asset's fair value less costs to sell and value in use, is compared to the asset's carrying value. Any excess of the asset's carrying value over its recoverable amount is expensed to the statement of comprehensive income.

Where the future economic benefits of the asset are not primarily dependent upon the asset's ability to generate net cash inflows and when the Corporation would, if deprived of the asset, replace its remaining future economic benefits, value in use is determined as the depreciated replacement cost of an asset.

Where it is not possible to estimate the recoverable amount of an assets class, the Corporation estimates the recoverable amount of the cash-generating unit to which the class of assets belong.

Where an impairment loss on a revalued asset is identified, this is debited against the revaluation reserve in respect of the same class of asset to the extent that the impairment loss does not exceed the amount in the revaluation reserve for that same class of asset.

#### **f. Employee Benefits**

Provision is made for the Corporation'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 settled within one year have been measured at the amounts expected to be paid when the liability is settled. Employee benefits payable later than one year 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 not satisfy vesting requirements. Those cash outflows are discounted using market yields on national government bonds with terms to maturity that match the expected timing of cash flows.

Contributions are made by the Corporation to an employee superannuation fund and are charged as expenses when incurred.

#### **g. Cash and Cash Equivalents**

Cash and cash equivalents include cash on hand, deposits held at-call with banks, other short-term highly liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within short-term borrowings in current liabilities on the statement of financial position.

# Financial Report for the Year Ended 31 December 2013

## **h. Goods and Services Tax (GST)**

Revenues, expenses and assets are recognised net of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of expense. Receivables and payables in the statement of financial position are shown inclusive of GST.

Cash flows are presented in the statement of cash flows on a gross basis, except for the GST component of investing and financing activities, which are disclosed as operating cash flows.

## **i. Income Tax**

No provision for income tax has been raised as the Corporation is exempt from income tax under Division 50 of the Income Tax Assessment Act 1997.

## **j. Provisions**

Provisions are recognised when the Corporation has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured. Provisions recognised represent the best estimate of the amounts required to settle the obligation at the end of the reporting period.

## **k. Comparative Figures**

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

When a Corporation applies an accounting policy retrospectively, makes a retrospective restatement or reclassifies items in its financial statements, a statement of financial position as at the beginning of the earliest comparative period must be disclosed.

## **l. Trade and Other Payables**

Trade and other payables represent the liability outstanding at the end of the reporting period for goods and services received by the Corporation 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.

**m. Critical Accounting Estimates and Judgments**

The directors evaluate estimates and judgments incorporated into the financial statements based on historical knowledge and best available current information. Estimates assume a reasonable expectation of future events and are based on current trends and economic data, obtained both externally and within the Corporation.

**n. New Accounting Standards for Application in Future Periods**

The Australian Accounting Standards Board has issued new and amended Accounting Standards and Interpretations that have mandatory application dates for future reporting periods and which the Corporation has decided not to early adopt. The Corporation has considered the requirements of these standards and has determined that they will not have any material effect on the Corporation's financial statements.

**NOTE 2: REVENUE AND OTHER INCOME**

	2013	2012
	\$	\$
<b>REVENUE</b>		
Revenue from government grants and other grants		
State/federal government grants	764,327	714,743
	<u>764,327</u>	<u>714,743</u>
Other revenue		
Audience sales	85,671	80,315
Other sales	-	-
resources income	-	2,626
sponsorship	626,000	537,943
donations	2,197	1,149
	<u>713,868</u>	<u>622,033</u>
<b>Total Revenue</b>	<u>1,478,195</u>	<u>1,336,776</u>
<b>OTHER INCOME</b>		
Interest income	13,096	11,444
Reimbursements	15,875	6,373
Other	-	4,810
	<u>28,971</u>	<u>22,627</u>
<b>Total Other Income</b>	<u>28,971</u>	<u>22,627</u>
<b>TOTAL REVENUE AND OTHER INCOME</b>	<u>1,507,166</u>	<u>1,359,403</u>

# Financial Report for the Year Ended 31 December 2013

## NOTE 3: PROFIT FOR THE YEAR

	2013 \$	2012 \$
<b>EXPENSES</b>		
Depreciation and Amortisation and Loss on disposal of assets		
Plant and equipment	4,597	5,592
Motor vehicles	2,433	2,931
<b>Total Depreciation and Amortisation</b>	<b>7,030</b>	<b>8,523</b>
 Rental expense on operating leases		
Minimum lease payments	8,980	9,637
<b>Total rental expense</b>	<b>8,980</b>	<b>9,637</b>
 Auditor Remuneration		
Audit and other services	14,480	10,200
tax and other services	2,500	2,550
<b>Total Audit Remuneration</b>	<b>16,980</b>	<b>12,750</b>

## NOTE 4: CASH AND CASH EQUIVALENTS

	2013 \$	2012 \$
<b>CURRENT</b>		
Cash at bank	327,105	144,541
Restricted cash (a)	168,324	372,039
Cash on hand	1,000	800
	<b>496,429</b>	<b>517,380</b>

(a) Restricted cash consists of grants/sponsorships received for particular projects that have not yet been carried out.

## NOTE 5: TRADE AND OTHER RECEIVABLES

	2013 \$	2012 \$
<b>CURRENT</b>		
Trade receivables	58,529	146,293
Sundry receivables	2,500	6,600
GST Refundable	4,095	-
	<b>65,124</b>	<b>152,893</b>

(i) Provision for Impairment of Receivables

Current trade receivables are generally on 30-day terms. These receivables are assessed for recoverability. A provision for impairment is recognised when there is objective evidence that an individual trade receivable is impaired.

(ii) Credit Risk — Trade and Other Receivables

The Corporation does not have any material credit risk exposure to any single receivable or group of receivables.

The following table details the Corporation's trade and other receivables exposed to credit risk (prior to collateral and other credit enhancements) with ageing analysis and impairment provided for thereon. Amounts are considered as 'past due' when the debt has not been settled within the terms and conditions agreed between the Corporation and the customer or counter party to the transaction. Receivables that are past due are assessed for impairment by ascertaining solvency of the debtors and are provided for where there are specific circumstances indicating that the debt may not be fully repaid to the Corporation.

The balances of receivables that remain within initial trade terms (as detailed in the table) are considered to be of high credit quality.

	Gross amount \$	Past due and impaired \$	Past due but not impaired (days overdue)				Within initial trade terms \$
			< 30 \$	31–60 \$	61–90 \$	> 90 \$	
<b>2013</b>							
Trade and term receivables	58,529	-	58,529	-	-	-	58,529
Sundry receivables	2,500	-	2,500	-	-	-	2,500
GST Refundable	4,095	-	4,095	-	-	-	4,095
<b>Total</b>	<b>65,124</b>		<b>65,124</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>65,124</b>
<b>2012</b>		-					
Trade and term receivables	146,293	-	34,320	110,000	1,430	543	-
Sundry Receivables	6,600		-	-	-	1,600	5,000
<b>Total</b>	<b>152,893</b>		<b>34,320</b>	<b>110,000</b>	<b>1,430</b>	<b>2,143</b>	<b>5,000</b>

**NOTE 6: OTHER ASSETS**

	2013 \$	2012 \$
<b>CURRENT</b>		
Prepayments	31,325	7,818

# Financial Report for the Year Ended 31 December 2013

## NOTE 7: PROPERTY, PLANT AND EQUIPMENT

	2013	2012
	\$	\$
Plant and equipment		
At cost	79,901	76,953
Less accumulated depreciation	(66,686)	(62,088)
	13,215	14,865
Motor vehicles		
At cost	43,359	43,359
Less accumulated depreciation	(31,481)	(29,048)
	11,878	14,311
<b>Total property, plant and equipment</b>	<b>25,093</b>	<b>29,176</b>

Movement in the carrying amounts for each class of property, plant and equipment between the beginning and the end of the current financial year:

	Plant and Equipment	Motor Vehicles	Total
	\$	\$	\$
<b>2012</b>			
Balance at the beginning of the year	16,668	17,242	33,910
Additions at cost	3,789	-	3,789
Depreciation expense	(5,592)	(2,931)	(8,523)
Carrying amount at end of year	14,865	14,311	29,176
<b>2013</b>			
Balance at the beginning of the year	14,865	14,311	29,176
Additions at cost	2,948	-	2,948
Depreciation expense	(4,598)	(2,433)	(7,031)
Carrying amount at end of year	13,215	11,878	25,093

## NOTE 8: TRADE AND OTHER PAYABLES

	2013	2012
	\$	\$
<b>CURRENT</b>		
GST Payable	-	11,476
Other current payables	121,987	66,387
Income Received in Advance	80,079	372,039
	202,066	449,902

a) During the year the Corporation brought to account an amount of \$88,245.20 as income, which represents a rental subsidy from the Department of Culture & The Arts (DCA), previously allocated as Income Received in Advance, following a decision to re-allocate these funds and make them available for maintenance costs at the premises located at 65 Murray Street Perth, relocation planning purposes and relocation costs for the Corporation. These funds are restricted funds and have been included in the amount shown at Note 4.

#### NOTE 9: SHORT-TERM PROVISIONS

	2013	2012
	\$	\$
<b>CURRENT</b>		
Provision for annual leave	45,436	24,796
	<u>45,436</u>	<u>24,796</u>

#### NOTE 10: CAPITAL AND LEASING COMMITMENTS

	2013	2012
	\$	\$
<b>OPERATING LEASE COMMITMENTS</b>		
Non-cancellable operating leases contracted for but not capitalised in the financial statements		
<b>Payable - minimum lease payments</b>		
Not later than 12 months	9,878	10,600
Later than 12 months but not later than 5 years	36,608	11,647
	<u>46,486</u>	<u>22,247</u>

The photocopier lease commitment was a non-cancellable operating lease contracted on a five-year term from September 2009, however the lease was refinanced at a lower monthly rate from April 2, 2013 for a further 5 years.

#### NOTE 11: CONTINGENT LIABILITIES AND ASSETS

The Corporation does not have any contingent assets or contingent liabilities as at 31 December 2013.

#### NOTE 12: EVENTS AFTER THE REPORTING PERIOD

There have been no events subsequent to balance sheet date that materially affect the financial statements.

#### NOTE 13: KEY MANAGEMENT PERSONNEL COMPENSATION

	Short-term Benefits \$	Post- employ- ment Benefits \$	Other Long-term Benefits \$	Total \$
<b>2013</b>				
Total compensation	184,592	19,699	-	204,291
<b>2012</b>				
Total compensation	163,127	14,682	-	177,809

# Financial Report for the Year Ended 31 December 2013

## NOTE 14: RELATED PARTY TRANSACTIONS

During the year the Corporation received services from Irma Woods (Board Member) and Creative Pathways, an entity related to Derek Nannup (Board Member) totalling \$20,538 and \$10,000 respectively. The services provided were on normal commercial terms.

## NOTE 15: CASH FLOW INFORMATION

	2013	2012
	\$	\$
<b>RECONCILIATION OF CASH FLOWS FROM OPERATIONS WITH PROFIT AFTER INCOME TAX</b>		
Profit after income tax	137,900	20,325
<b>Non cash flows</b>		
Depreciation and amortisation	7,030	2,928
Loss on disposal	-	5,596
<b>Changes in assets and liabilities</b>		
(Increase)/Decrease in trade and other receivables	87,769	(36,786)
Increase/(Decrease) in trade and other payables	(247,836)	92,596
Increase/(Decrease) in provisions	20,641	24,528
(Increase)/Decrease in prepayments	(23,507)	(79)
	<u>(18,003)</u>	<u>109,108</u>

## NOTE 16: FINANCIAL RISK MANAGEMENT

The Corporation's financial instruments consist mainly of deposits with banks, local money market instruments, short-term investments, accounts receivable, payable and leases. The totals for each category of financial instruments, measured in accordance with AASB 139 as detailed in the accounting policies to these financial statements, are as follows:

## STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 DECEMBER 2011

	Note	2013	2012
		\$	\$
<b>FINANCIAL ASSETS</b>			
Cash and cash equivalents	4	496,429	517,380
Loans and receivables	5	65,124	152,893
<b>Total Financial Assets</b>		<u>561,553</u>	<u>670,273</u>
<b>FINANCIAL LIABILITIES</b>			
<b>Financial liabilities at amortised cost</b>			
Trade and other payables	8	121,987	77,896
<b>Total Financial Liabilities</b>		<u>121,987</u>	<u>77,896</u>

## Financial Risk Management Policies

Consisting of senior committee members, the finance committee's overall risk management strategy seeks to assist the Corporation in meeting its financial targets, whilst minimising potential adverse effects on financial performance. Risk management policies are approved and reviewed by the finance committee on a regular basis. These include credit risk policies and future cash flow requirements.

## Specific Financial Risk Exposures and Management

The main risks the Corporation is exposed to through its financial instruments are credit risk, liquidity risk and market risk relating to interest rate risk and equity price risk.

### a. Credit risk

Exposure to credit risk relating to financial assets arises from the potential non-performance by counterparties of contract obligations that could lead to a financial loss for the Corporation.

The Corporation does not have any material credit risk exposure as the major source of revenue is the receipt of grants and sponsorships. Credit risk is further mitigated as over 60% of the grants being received from state and federal governments are in accordance with funding agreements which ensure regular funding for a number of years.

### *Credit Risk Exposures*

The maximum exposure to credit risk by class of recognised financial assets at the end of the reporting period is equivalent to the carrying value and classification of those financial assets (net of any provisions) as presented in the statement of financial position.

Trade and other receivables that are neither past due or impaired are considered to be of high credit quality. Aggregates of such amounts are as detailed at Note 5.

The Corporation has no significant concentration of credit risk exposure to any single counterparty or group of counterparties. Details with respect to credit risk of Trade and Other Receivables are provided in Note 5.

Credit risk related to balances with banks and other financial institutions is managed by the finance committee in accordance with approved Board policy. Such policy requires that surplus funds are only invested with counterparties with a Standard & Poor's rating of at least AA-. The following table provides information regarding the credit risk relating to cash and money market securities based on Standard & Poor's counterparty credit ratings.

	Note	2013 \$	2012 \$
Cash and cash equivalents			
AA rated	4	496,429	517,380
		<u>496,429</u>	<u>517,380</u>

# Financial Report for the Year Ended 31 December 2013

## b. Liquidity risk

Liquidity risk arises from the possibility that the Corporation might encounter difficulty in settling its debts or otherwise meeting its obligations in relation to financial liabilities. The Corporation manages this risk through the following mechanisms:

- preparing forward looking cash flow analysis in relation to its operational, investing and financing activities;
- maintaining a reputable credit profile;
- managing credit risk related to financial assets;
- only investing surplus cash with major financial institutions; and
- comparing the maturity profile of financial liabilities with the realisation profile of financial assets.

The tables below reflect an undiscounted contractual maturity analysis for financial liabilities.

Cash flows realised from financial assets reflect management's expectation as to the timing of realisation. Actual timing may therefore differ from that disclosed. The timing of cash flows presented in the table to settle financial liabilities reflects the earliest contractual settlement dates.

### *Financial liability and financial asset maturity analysis*

	Within 1 Year		1 to 5 Years		Over 5 Years		Total	
	2013	2012	2013	2012	2013	2012	2013	2012
	\$	\$	\$	\$	\$	\$	\$	\$
<b>Financial liabilities due for payment</b>								
Trade and other payables	121,987	77,896	-	-	-	-	121,987	77,896
Total expected outflows	121,987	77,896	-	-	-	-	121,897	77,896
<b>Financial Assets — cash flows realisable</b>								
Cash and cash equivalents	496,429	517,380	-	-	-	-	496,429	517,380
Trade, term and loans receivables	65,124	152,893	-	-	-	-	65,124	152,893
Total anticipated inflows	561,553	670,273	-	-	-	-	561,553	670,273
Net inflow on financial instruments	439,566	592,377	-	-	-	-	439,566	592,377

## c. Market Risk

### i. Interest rate risk

Exposure to interest rate risk arises on financial assets and financial liabilities recognised at the end of the reporting period whereby a future change in interest rates will affect future cash flows or the fair value of fixed rate financial instruments.

### *Sensitivity Analysis*

The following table illustrates sensitivities to the Corporation's exposures to changes in interest rates. The table indicates the impact on how profit and equity values reported at the end of the reporting period would have been affected by changes in the relevant risk variable that management considers to be reasonably possible. These sensitivities assume that the movement in a particular variable is independent of other variables.

	Profit	Equity
	\$	\$
<b>Year ended 31 December 2013</b>		
+/-2% in interest rates	9,909	9,909
<b>Year Ended 31 December 2012</b>		
+/-2% in interest rates	10,332	10,332

No sensitivity analysis has been performed on foreign exchange risk as the Corporation is not exposed to foreign currency fluctuations.

### **Net Fair Values**

#### *Fair value estimation*

The fair values of financial assets and financial liabilities are presented in the following table and can be compared to their carrying values as presented in the statement of financial position. Fair values are those amounts at which an asset could be exchanged, or a liability settled, between knowledgeable, willing parties in an arm's length transaction.

Fair values derived may be based on information that is estimated or subject to judgment, where changes in assumptions may have a material impact on the amounts estimated. Areas of judgment and the assumptions have been detailed below. Where possible, valuation information used to calculate fair value is extracted from the market, with more reliable information available from markets that are actively traded.

Differences between fair values and carrying values of financial instruments with fixed interest rates are due to the change in discount rates being applied by the market since their initial recognition by the Corporation. Most of these instruments which are carried at amortised cost (i.e. trade receivables, loan liabilities) are to be held until maturity and therefore the net fair value figures calculated bear little relevance to the Corporation.

## Financial Report for the Year Ended 31 December 2013

	Footnote	2013		2012	
		Net	Net	Net	Net
		Carrying	Fair	Carrying	Fair
		Value	Value	Value	Value
		\$	\$	\$	\$
<b>Financial assets</b>					
Cash and cash equivalents	(i)	496,429	496,429	517,380	517,380
Trade and other receivables	(i)	65,124	65,124	152,893	152,893
<b>Total financial assets</b>		<b>561,553</b>	<b>561,553</b>	<b>670,273</b>	<b>670,273</b>
<b>Financial liabilities</b>					
Trade and other payables	(i)	121,987	121,987	77,896	77,896
<b>Total financial liabilities</b>		<b>121,987</b>	<b>121,987</b>	<b>77,896</b>	<b>77,896</b>

The fair values disclosed in the above table have been determined based on the following methodology:

- Cash and cash equivalents, trade and other receivables and trade and other payables are short-term instruments in nature
- (i) whose carrying value is equivalent to fair value. Trade and other payables exclude amounts provided for annual leave, which is not considered a financial instrument.

### NOTE 17: ENTITY DETAILS

The registered office and principal place of business of the entity is:

*Yirra Yaakin Aboriginal Corporation*  
*65 Murray Street*  
*Perth WA 6000*

## STATEMENT BY DIRECTORS OF THE CORPORATION

In the opinion of the Board of Directors the financial report as set out on pages 34 to 54:

Presents a true and fair view of the financial position of Yirra Yaakin Aboriginal Corporation and its performance for the year ended on that date.

At the date of this statement, there are reasonable grounds to believe that Yirra Yaakin Aboriginal Corporation will be able to pay its debts as and when they fall due.

This statement is made in accordance with a resolution of the Board of Directors and is signed for and on behalf of the Board of Directors by:

Chair/Director: 

Treasurer/Director: 

Dated: 29/4/2014.



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### **Independent Auditor's Report To the Members of Yirra Yaakin Aboriginal Corporation**

We have audited the accompanying financial report of Yirra Yaakin Aboriginal Corporation (the "Corporation"), which comprises the statement of financial position as at 31 December 2013, and the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information to the financial report and the statement by Directors of the Corporation.

#### **Responsibility of the Directors for the financial report**

The Directors of the Corporation are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards and other statutory requirements. This responsibility includes such internal controls as the Directors of the Corporation determine are necessary to enable the preparation of the financial report to be 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 conducted our audit in accordance with Australian Auditing Standards which require us to 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 judgement, 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 Corporation'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 Corporation's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Directors of the Corporation, as well as evaluating the overall presentation of the financial report.

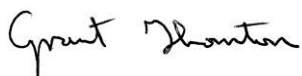
We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion

**Independence**

In conducting our audit, we have complied with the applicable independence requirements of the Accounting Professional and Ethical Standards Board.

**Auditor's Opinion**

In our opinion, the financial report of Yirra Yaakin Aboriginal Corporation presents fairly, in all material respects, the Corporation's financial position as at 31 December 2013 and of its performance and cash flows for the year then ended and complies with Australian Accounting Standards.



GRANT THORNTON AUDIT PTY LTD  
Chartered Accountants



P W Warr  
Partner - Audit & Assurance

Perth, 29 April 2014



Gratefully acknowledges the support of our 2013 partners

**Government Partners:**



Yirra Yaakin Theatre Company is assisted by the Australian Government through the Australia Council and its Aboriginal and Torres Strait Islander Arts Board.



Government of Western Australia  
Department of Culture and the Arts



**Principal Community Partner:**



**Development Partner:**



**Major Sponsor:**



**Major Partner:**



**Season Partner:**



**Community Cultural Partner:**



**Project Partners:**



Noongar Pop Culture



Culture 2.0 | Respect Yourself.  
Respect Your Culture



Recording Stories | Writer's Group



Yirra Yaarnz / Kep Kaatjin

**Production Partners:**



Shakespeare's Sonnets in Noongar



pursuit of excellence

Kaarla Kaatjin



The Cake Man

Indigenous theatre at Belvoir supported  
by The Balnaves Foundation.



The Cake Man



Kep Kaatjin



Yirra Yaarnz

**Design Partner:**



**Online Partner:**



**Photography Partner:**

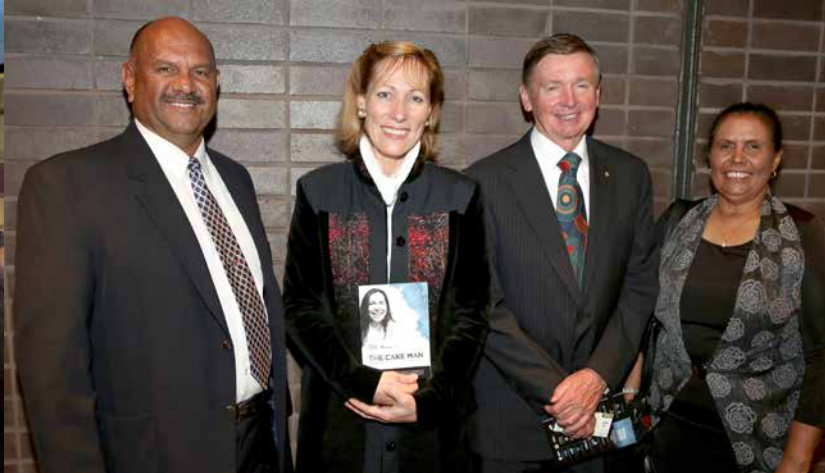


**Hospitality Partner:**



cake | catering | functions





DESIGNED BY



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