



20
22

ANNUAL
REPORT

FOUNDING PATRON

Dr Richard Walley OAM

PATRONS

Danny Ford

Prof. Fiona Stanley AC

ARTISTIC DIRECTOR

Eva Grace Mullaley

GENERAL MANAGER

Peter Kift MIPA FAIM

CONTACT

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AUDITORS

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Perth WA 6008

Yirra Yaakin Aboriginal Corporation

ABN: 45 619 201 395 | ICN: 2321

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PARTNERS

PURPOSE & VALUES

YIRRA YAAKIN THEATRE COMPANY

VALUES

The values that underpin our Fundamental Purpose include:

- Committed to Artistic Excellence
- Connected to Community
- Authentic
- Respectful
- Empowering
- Aspirational
- Resilient
- Sustainable
- Ambitious

OUR FUNDAMENTAL PURPOSE

“Yirra Yaakin creates, presents and celebrates First Nations’ theatre, performance and stories. Local stories inspiring the globe.”

Yirra Yaakin Theatre Company successfully represents and holistically engages with communities and presents our stories to the world within a First Nations’ paradigm.

With a strong annual program of contemporary First Nations’ Performance; collaborating, commissioning and developing new Aboriginal writing; and a dedication to educational inclusion, workshops and First Nations’ employment; we continue to mentor and develop the next generation of Aboriginal artists and arts workers. We contribute to cultural leadership and directly add to the diversity within the Australian performing arts sector.

As an Aboriginal-led organisation, Yirra Yaakin’s cultural leadership provides an authentic model within the performing arts sector and to the wider community. With a stable and experienced Executive and Board, who implement best practice governance and oversight of the company’s operations, the company has the experience and skillsets to enable it to achieve its goals.

COMPANY PROFILE

FROM HUMBLE BEGINNINGS, YIRRA YAAKIN HAS BECOME A CHAMPION FOR COMMUNITY ENGAGEMENT, DIVERSITY AND VIBRANCY IN THE AUSTRALIAN THEATRE SECTOR.

Yirra Yaakin firmly believes that First Nations’ theatre plays a major role in promoting cultural resilience and the empowerment of Australia’s First Peoples. Through telling authentic First Nations’ stories, the Company continues to be at the centre of artistic excellence and is held in the highest regard by the communities it works with and for. With an eye to expanding our reach, networks and partnerships nationally and internationally, Yirra Yaakin also aims during this current strategic plan to return to our regular touring beyond Western Australia.

Yirra Yaakin is striving to make theatre that empowers our communities and includes WA’s First peoples in the national conversation.

“We are not here to showcase Aboriginal culture on stage; we are here to inform and engage in the national cultural conversation, reflect who we are and share our stories in contemporary Australia through the power of live theatre and performance.”

With a vibrant, ambitious and successful artistic program, Yirra Yaakin will continue to expand and develop its operations through a broader, financially sustainable model and improve our ability to reach a wider audience and increase our earned income. Continued financial support from Government funding agencies, partners, sponsors, foundations and donors will ensure that Yirra Yaakin continues to fulfil its role as a leading performing arts organisation.

Yirra Yaakin currently maintains a wide range of non-government and corporate partnerships that support its core programs, education, training and development, regional, national and international touring projects and associated activities. As the Company broadens its income streams to a more diverse and financially sustainable model, it is critical that the Company maintains these current partnerships, while continuing to develop new relationships in future years to be able to fulfil our goals.

2022 IN NUMBERS

263,023

 FACEBOOK REACH



9,800

FACEBOOK
LIKES

2,695

 Instagram
Followers

268

 YouTube
Subscribers

144

FREE YIRRA
YAAKIN EVENTS

15,771

NEW VISITORS TO OUR WEBSITE

56,948

 TWITTER IMPRESSIONS

55,766

WEBSITE PAGE VIEWS

79

NUMBER OF
ABORIGINAL
ARTISTS AND
ARTSWORKERS
ENGAGED

19,033

GENERAL PUBLIC ENGAGEMENT

234

PERFORMANCES
& EVENTS

3,069

of Patrons
Identified as
Aboriginal

128

10,402

FACEBOOK
FOLLOWERS

45

Schools Visited
on Metro and
Regional Tours

EDUCATION
WORKSHOPS
DELIVERED

13,795

 YouTube
Views

65,070

Instagram Reach

11,035

STUDENT ENGAGEMENT



**YIRRA YAAKIN
MEANS
STAND TALL**

**IN THE NOONGAR LANGUAGE OF
THE ABORIGINAL PEOPLE OF
SOUTH WESTERN AUSTRALIA**

KEY PERFORMANCE INDICATOR REPORT

KEY GOALS	KPI'S	2021 ACTUALS	2022 TARGETS	2022 ACTUALS
1 TAKING RESPONSIBILITY	Number of significant/relevant state Indigenous/Industry related events attended, represented at or contributed to	32	5	19
	Number of significant/relevant national Indigenous/Industry related events attended, represented at or contributed to	45	5	14
	Number of significant/relevant international Indigenous/Industry related events attended, represented at or contributed to	17	2	2
2 BUILDING RELATIONSHIPS	Number of schools engaged with Yirra Yaakin activities	97	85	62
	Number of Indigenous students participating in Yirra Yaakin activities (%)	9%	30%	16%
	Number of local community events/ presentations attended/represented/ contributed to by the Company	1	8	1
	Value of KOORDAHs (Friends) memberships attained (\$)	\$0	\$2,756	\$0
	Number of Local Government partnerships attained	2	5	2
3 CONTINUING RESPECT	Number of engagement weeks with Aboriginal theatre workers	417	300	423
	Number of Aboriginal NEXT STEP theatre trainees engaged by the company	22	15	24
	Number of emerging cultural leaders engaged by the company	1	1	2
	Number of productions with professional Aboriginal theatre workers in all key areas	0	1	0
	Number attending Yirra Yaakin Writers' Group	13	40	8
	Number of professional Aboriginal Artists engaged by the Company	70	80	79

KEY GOALS	KPI'S	2021 ACTUALS	2022 TARGETS	2022 ACTUALS
4 ENCOURAGING RECIPROCITY	Number of general audience works presented	2	3	2
	Number of education/family-based works presented	1	1	1
	Number of new commissions per year	2	2	2
	Number of new works developed	3	2	3
	Number of workshops presented	4	2	3
	Number of co-productions/co-presentations delivered	1	1	0
	Number of overall audience numbers reached (incl. non-paying)	28,463	36,300	19,033
5 INCREASING REACH	Number of international co-productions/ presentations delivered	0	1	0
	Number of regional tours delivered	3	1	1
	Number of interstate tours delivered	0	1	0
	Number of national productions / co-productions delivered	0	1	0
	Number of weeks of national tours delivered	0	3	0
	Number of weeks of international tours delivered to identified priority markets	0	3	0
6 MAINTAINING RESILIENCE	Maintain strong governance processes and practices by conducting annual Governance reviews	1	1	1
	Percentage of core staff retained from previous year	100%	80%	73%
	Percentage of Board Directors that complete the minimum full 2 or 3 year terms	88%	100%	100%
	Number of financial corporate partnerships maintained	6	9	8
	Number of new financial partnerships developed	1	1	2
	Philanthropic/foundation partners income target (\$)	\$12,000	\$110,250	\$0
	Donor and other giving programs/initiatives income target (\$)	\$48,906	\$66,150	\$41,412
	Increase in Annual Total Revenue (%)	2.1%	3%	10%
	Maintain reserves of at least (%)	25%	20%	29%

BOARD OF DIRECTORS & GOVERNANCE

During 2022, the following people sat on Yirra Yaakin’s Board:

CHAIRPERSON

Ellery Blackman (Appointed 21st April 2020)

VICE CHAIRPERSON

Debra Miller (Appointed 14th December 2021)

TREASURER

Ellery Blackman

DIRECTORS

Terry Grose
Roberta Hansen
Barbara Hostalek
Dan Mossenson
Derek Nannup
Rosemary Walley

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 (CATSI) 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

Ellery Blackman

Position: Chairperson / Treasurer
Joined Board: 30th January 2014

Debra Miller

Position: Vice Chairperson
Joined Board: 12th February 2019

Terry Grose

Position: Director
Joined Board: 30th September 2009

Roberta Hansen

Position: Director
Joined Board: 4th July 2018

Barbara Hostalek

Position: Director
Joined Board: 30th March 2022

Dan Mossenson

Position: Director
Joined Board: 17th November 2010

Derek Nannup

Position: Director
Joined Board: 25th May 2011

Rosemary Walley

Position: Director
Joined Board: 6th May 2014

PATRONS

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

FOUNDING PATRON

Dr Richard Walley OAM

PATRONS

Danny Ford
Prof. Fiona Stanley AC

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.

Financial Advisory Committee:

Ellery Blackman (Chair)
Peter Kift
Russell Curtin

Governance Advisory Committee:

Dan Mossenson (Chair)
Terry Grose
Ellery Blackman
Peter Kift

Artistic Advisory Committee:

Derek Nannup
Eva Grace Mullaley
Barbara Hostalek
Luke Hewitt
Chloe Ogilvie
Ryan Taaffe
Rick Brayford
Kylie Bracknell
Sally Richardson

YIRRA YAAKIN STAFF

A total of 16 core staff were employed during 2022.

Artistic Director:

Eva Grace Mullaley

General Manager:

Peter Kift MIPA FAIM

Creative Director:

Zac James

Associate Director:

Marlanie Haerewa

Senior Producer:

Jen Edwards

Producer:

Elinor King

Philanthropy & Partnerships Manager:

Drew Wootton

Production Manager:

Mike Nanning

Production Manager (Acting):

Jack Wilson

Marketing Manager:

Mira (Mirjana) Radmilovich

Education Manager:

Jessica Gatt

Office Manager:

Rayma Morrison

Digital Marketing Officer:

Emmanuelle Dodo-Balu

Associate Producer:

Bobbi Henry

Associate Producer:

Iya Ware

Associate Digital Producer:

Skye Lockyer

EXECUTIVE SUMMARY

PETER KIFT - GENERAL MANAGER

2022 started out as a very promising year. We were hopeful that we had left the majority of the effects of COVID behind us and Western Australia was preparing to re-open its borders to the world and there was a bright light pointing us towards some sort of normalcy. Unfortunately, COVID had other ideas and once the border opened, so too did the effects of COVID creep into our community, forcing us to continue to be mindful of hygiene and safe health practices within our rehearsal and theatre spaces. We started our year with a Perth Festival season of David Milroy's *Panawathi Girl*, our biggest show ever with 13 cast members and 5 musicians on the biggest stage in the state, His Majesty's Theatre to 5,135 rapt audience members! Needless to say, it was a great way to start 2022 and grateful that our season commenced & finished before the borders opened!

This was followed by a creative development period for a new regional, site-specific work just outside of Geraldton called *Moorla-na Woola Bulla Boolangul* in March and April, and a development week for the 2023 "Major Work" in May, neither of which progressed any further.

From April, we entered the rehearsal room with 4 new cast & crew members, for the final year of the *Bilya Kaatijin* incursions into Perth metro and regional primary schools, reaching over 10,000 students and teachers, despite the disruptions with some of our cast & crew being affected by COVID, which caused delays and re-scheduling for the regional tour. In late April, our Ngalaka Daa Ensemble workshops commenced with 8 aspiring young people, learning Noongar language and performance techniques, in readiness for their performance debuts at Hackett Hall in the WA Museum Boola Bardip in August. The Moorditj Wirla workshops continued in six metropolitan high schools and Derby District High School and we also provided a corporate version for the WA Tourism Commission, engaging 2,143 participants, through 102 workshops. Our Metro Writers' Group had 6 participants attending 7 workshops, which culminated in 2 in-person & live streamed Yirra Yaarnz readings to nearly 300 people at the WA Museum Boola Bardip during NAIDOC Week. We also provided 11 performances of *Bilya Kaatijin* to 1,249 community and corporate partner audience members during NAIDOC Week.

The first half of the year finished with a wonderful new season of works, titled *Yirra Yaakin Vignettes*, which was a nine-show season of 8 short 15 – 20 minute plays, selected from our 2020 & 2021 Metro Writers' Group. Due to ongoing COVID concerns, audience numbers were well down on budget, however, the season was extremely well received by those audience members and reviewers who were able to attend, including guests from the Australia Council.

The second half of the year included developments for a new children's play, a new major work and the Playwriting Festival scheduled for 2023, along with grant applications to ensure our funding extends beyond our current agreements with government.

First Nations artists continued to be nurtured through our Next Step Training Program, which saw another 24 emerging or mid-career artists engaged with the Company through either mentoring or direct employment. Overall, we employed, engaged or mentored 79 Aboriginal artists or arts workers during the year. This was marginally higher than 2021, and the total number of weeks First Nations artists or arts workers were employed or engaged grew to over 423 weeks, or the equivalent of 8.19 full-time employees.

The Solidarity Project that we initiated in 2020 when COVID hit the country continued in support of independent artists with the on-line Which Way? Poetry Workshops, culminating in a streamed reading session in late October.

We continued the important role our Company plays within the wider national arts sector, especially as part of the federally funded group of First Nations Performing Arts Organisations, with regular on-line meetings where we discussed national issues, including capacity-building and sustainability for our sector.

Overall, we enjoyed a successful year from a financial perspective, with a year-end surplus of \$107,144 and reserves sitting at 29%, which were both well above their targets.

As always, Yirra Yaakin could not have operated nor reached as many people as we did during 2022 without the ongoing support and encouragement from our stakeholders, partners and donors, so we thank them from the bottom of our koorts and look forward to continuing those relationships into 2023, as we celebrate our 30th Anniversary!!

Along with our partners, we also have a multitude of donors, philanthropists, community and industry colleagues, who continue to support us and believe very strongly in the work that we do, which is creating, presenting and celebrating First Nations' theatre, performance and stories. Local stories inspiring the globe! A huge thankyou to you all for believing in us and helping our Company to continue to achieve its dreams!

My heartfelt thanks go to our Board, members of the Advisory Committees and Elders for their ongoing guidance, wisdom and strength in supporting me in my role and lastly, a huge thankyou to our staff, who without their passion, dedication and endeavours, we simply wouldn't be able to achieve what we do!

I look forward to welcoming you all to join us in 2023 as we celebrate 30 years of sharing Aboriginal stories with the world. Woolah!

Peter Kift MIPA AFAIM
General Manager

CHAIRPERSON’S SUMMARY

ELLERY BLACKMAN - CHAIRPERSON

to Eva, the team, and everyone involved in another successful Perth Festival production, and our very first production at His Majesty’s Theatre.

Our second mainstage production during 2022 was the presentation of the *Yirra Yaakin Vignette Series*. This was a collection of some of the best short scripts written and developed as part of our Yirra Yaakin Metro Writers’ Groups from 2020 and 2021 that were selected from emerging First Nations playwrights, developed and put into production at the Subiaco Arts Centre. It included 8 shorts plays about finding courage to confess love, going where you’re not welcome, becoming who you want to be and fighting for justice in an unjust world. It was an amazing success and makes me excited for the future of First Nations playwriting.

The Yirra Yaakin Education program continued the great legacy of *Bilya Kaatijin* through both its Metro & Regional WA touring and the *Moorditj Wirla workshops* which engaged and empowered young people to explore their definition of culture through performance in Perth & Derby. The Ngalaka Daa Ensemble and Metro Writers’ Group continued to support not only the future production of amazing stories and art, but future artists as well.

It was also another year of growth for our company, with many successful developments of new plays or workshops, presentations and events. I thank the Yirra Yaakin Board and Staff for their continuing hard work and combined efforts during 2022, including

the many and recurring volunteers that we have the pleasure of working with.

On behalf of the Board and Staff of Yirra Yaakin we give special thanks to our Government Partners: The Australian Government through the Australia Council, its principal arts funding and advisory body and the Department of Local Government, Sport and Cultural Industries, which both continue to support us in the creation of contemporary Aboriginal theatre.

I also acknowledge Woodside Energy, our development partner through the Next Step Training program and Wesfarmers Arts, our Koondarm Koomba (Dream Big) for their very important ongoing support of our programs that provide employment, mentoring and training opportunities for our Aboriginal artists and arts workers. We acknowledge and thank Local Government Partner, the City of Subiaco and look forward to working with them again to promote our work to the local Subiaco community in coming years.

We also thank: Education & Community Engagement Partner Healthway, which promotes the Act, Belong, Commit message, in particular their support of the Moorditj Wirla Workshop Program, which travelled throughout Perth and regional WA, Wise Wine and Spinifex Brewing who continue to provide us with exceptional beer, wines & champagne at all of our major events, the City of Joondalup as one of our local government partners; Company Partner, the

Water Corporation, who continued their support of our young people and family play, Bilya Kaatijin in 2022, with additional support towards its regional tour.

And special thanks to our: Creative Agency Partner, Bevin Creative; Venue Partners - the Subiaco Arts Centre and The Blue Room Theatre; and our Media Partners - RTR FM and Scoop.

And finally, thank you for the additional support received from our Major Donors; the Spinifex Trust, Lavan, Prof. Fiona Stanley AC, Caroline De Mori AM, John Goodlad, Michael Wise and Caroline & John Wood, along with many wonderful individual donors for their invaluable contributions.

Continue to Yirra Yaakin (Stand Tall) with us!

Ellery Blackman
Chairperson

MAINSTAGE

PANAWATHI GIRL



PANAWATHI GIRL

By David Milroy

MAINSTAGE - AS PART OF PERTH FESTIVAL

SEASON

8 February - 13 February
His Majesty's Theatre

OPENING NIGHT

8 February 2022

POST SHOW Q&A

12 February 2022

PERFORMANCES

8

ATTENDANCE

Aboriginal: 1290 (Approx.)
Total: 5,135

PHOTOGRAPHY

Chris Huzzard

IMAGE DESIGN

Bevin Creative

CAST

Grace Chow, Peter Docker, Luke Hewitt, Chris Isaacs, Geoff Kelso, Angelica Lockyer, Nadia Martich, Lila McGuire, Gus Noakes, Teresa Rose, Maitland Schnaars, Manuao TeAotonga, Wimiya Woodley

BAND

Ric Eastman, Wayne Freer, Adam Gare, David Milroy, Lucky Oceans

CREATIVE & PRODUCTION TEAM

Playwright: David Milroy

Director: Eva Grace Mullaley

Assistant Director: Adam Edwards

Musical Director & Band: Wayne Freer

Dramaturg: Sally Richardson

Producer: Elinor King

Production Manager: Mike Nanning

Set Designer: Bruce McKinven

Costume Designer: Lynn Ferguson

Lighting Designer: Lucy Birkinshaw

Sound Designer: Jeremy Turner

Choreographer: Janine Oxenham

Senior Stage Manager: Jennifer Poh

Stage Manager: Jack Wilson

Assistant Stage Managers: Oliver Hughes and Iya Ware

Dressers: Qi Cao & Keira Gentle

This is a signature production for Yirra Yaakin, confirming their status as both Australia's leading Indigenous theatre company and one of the pillars of West Australian theatre. - Turnstiles

Yirra Yaakin Theatre Company has a tradition of sharing stories of cultural resilience that empower Australia's First Nations people. The premiere of Panawathi Girl at the Perth Festival continues this in a big way. - Barbara Hostalek, Seesaw Magazine





YIRRA YAAKIN VIGNETTE SERIES

By Cezera Critti-Schnaars, Bruce Denny, Andrea Fernandez, Barbara Hostalek, Zac James, Declan Taylor & Merlin Wolf

MAINSTAGE

SEASON

22 June - 30 June
Subiaco Arts Centre
(Wandaraguttagurup)

OPENING NIGHT

22 June 2022

POST SHOW Q&A

28 June 2022

PERFORMANCES

9

ATTENDANCE

Aboriginal: 100 (Approx.)
Total: 504

PHOTOGRAPHY

Dana Weeks

ENSEMBLE

Cezera Critti-Schnaars, Bruce Denny, Adam Edwards
Marlanie Haerewa, Bobbi Henry, Wimiya Woodley

CREATIVE & PRODUCTION TEAM

Playwrights: Cezera Critti-Schnaars, Bruce Denny, Andrea Fernandez, Barbara Hostalek, Zac James, Declan Taylor, Merlin Wolf

Dramaturg: Eva Grace Mullaley

Producer: Iya Ware

Production Manager: Mike Nanning

Lighting Designer: Karen Cook

Sound Designer: Ella Portwine

Stage Manager: Georgia Sealey

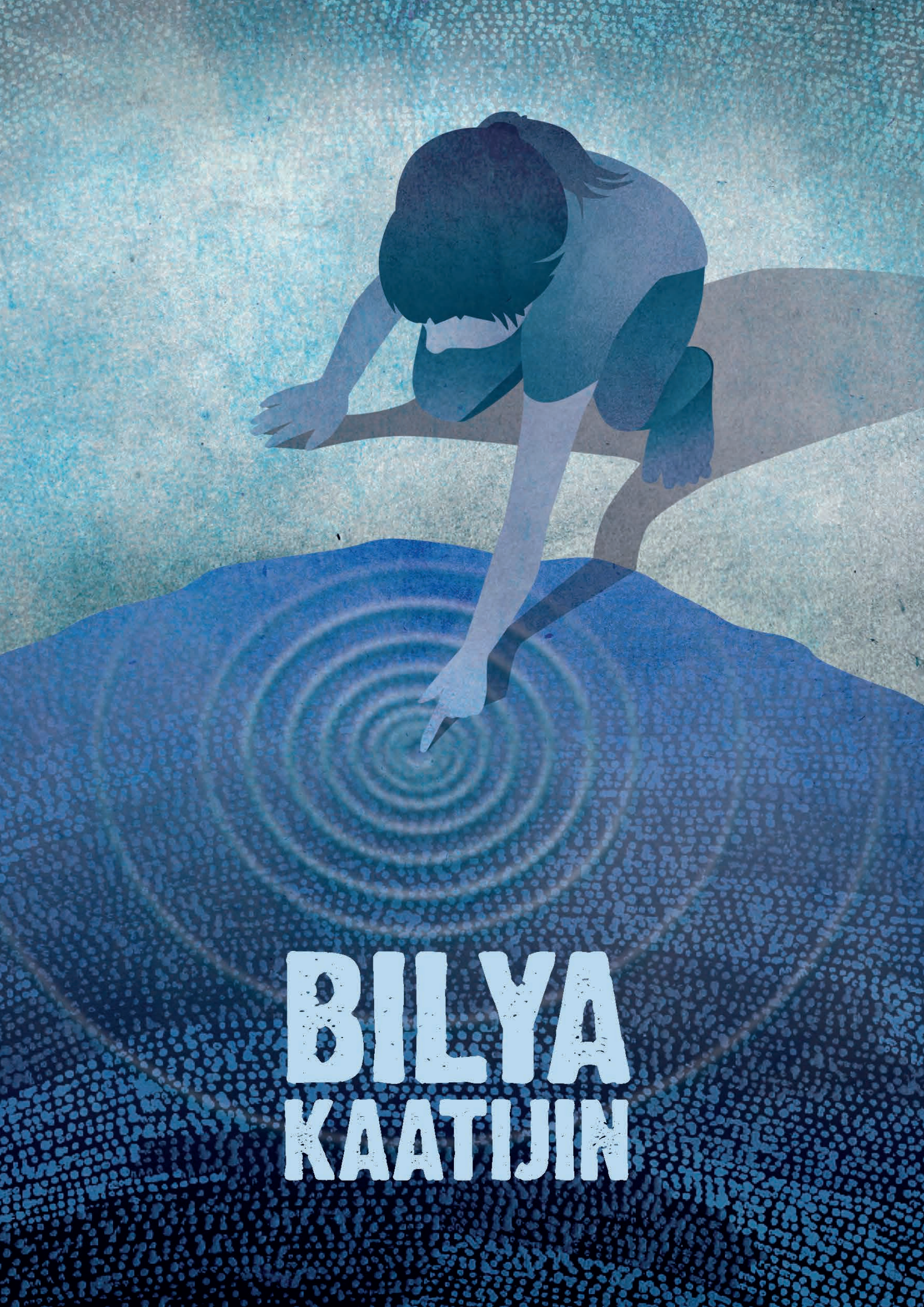
Assistant Stage Manager: Jennifer Poh

There's a bright future for First Nations theatre if Yirra Yaakin's Vignette Series is anything to go by... - Michelle White, Seesaw Magazine

This was a fun theatrical experience and there was so much to chat about with friends after the show, eight different sets of ideas and stories to discuss in-depth as all the works provoked different ideas. - Graeme Watson, Out in Perth ★★★★★



EDUCATION



BILYA KAATIJIN

BILYA KAATIJIN

By Zac James

IN COLLABORATION WITH AMBER CURREEN, BEC GARLETT & MARARO WANGAI

EDUCATION

SEASON

16 May - 25 May
20 June - 1 July
18 July - 5 August
Perth Metro

SCHOOLS

24

PERFORMANCES

44

STUDENTS

Aboriginal: 212 (Approx.)
Total: 6,421

ADDITIONAL PERFORMANCES

11

AUDIENCE MEMBERS

Aboriginal: 148 (Approx.)
Total: 1249

OTHER PERFORMANCES

City of Joondalup
City of Subiaco
WA Maritime Museum
Woodside Energy
Water Corporation
Victoria Park Centre for the Arts Inc.

IMAGE DESIGN

Bevin Creative

CAST

Gabriel Critti-Schnaars, Chanelle Hawkins, Teresa Moore

CREATIVE & PRODUCTION TEAM

Writer: Zac James

Director: Marlanie Haerewa

Producer: Jessica Gatt

Production Manager: Mike Nanning

Stage Manager: Jack Wilson

Set Designer: Matthew McVeigh

Costume Designers: Angela Ferolla & Matt McVeigh

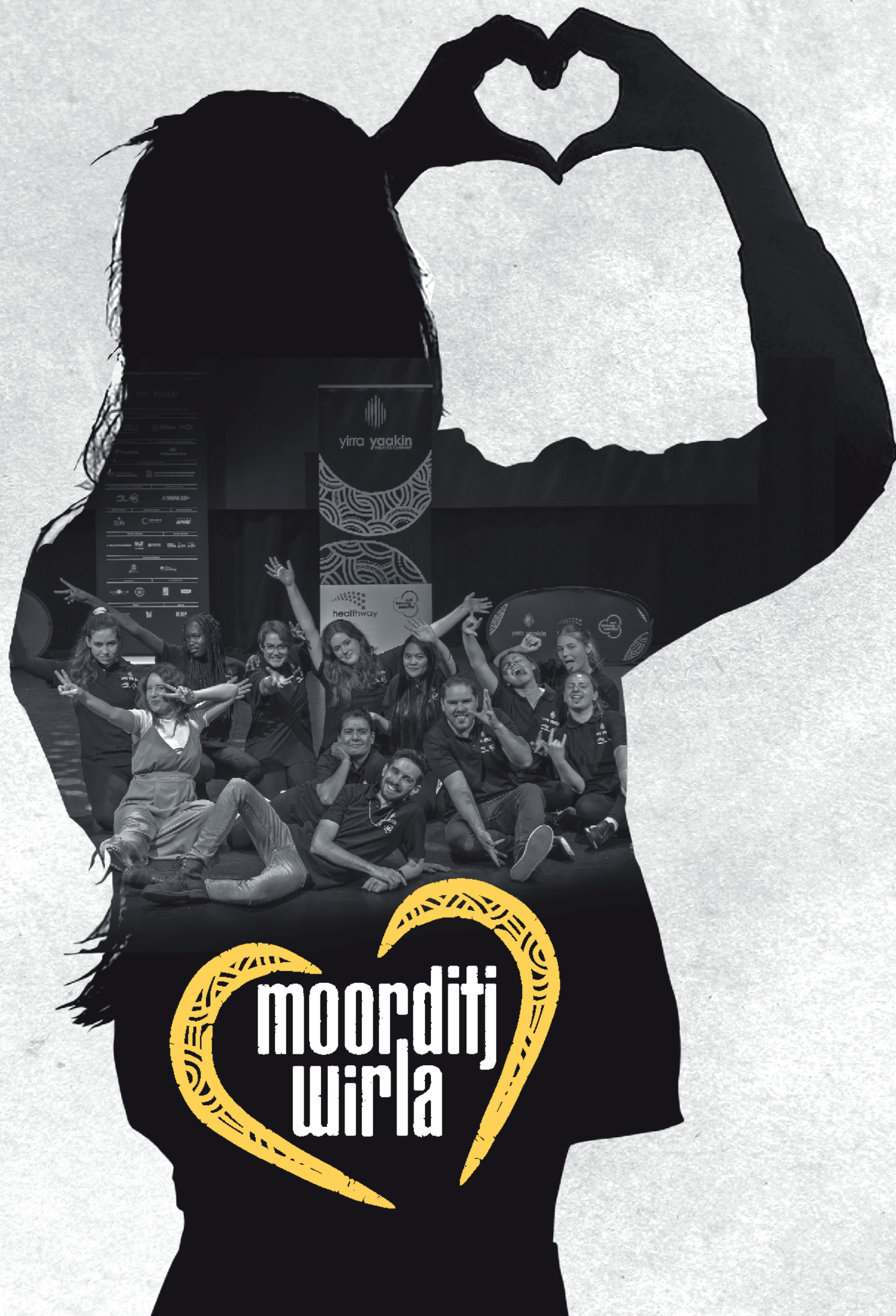
Sound Designer: Tao Issaro

SCHOOLS

Applecross Primary, Arbor Grove Primary, Bold Park Community College, Cannington Community College, Carey Baptist College, Christchurch Grammar, Churchlands Primary, City Beach Primary, Clayton View Primary, Cottesloe Primary, Creany Primary, Durham Road School, Guilford Primary, Hillcrest Primary, Landsdale Christian School, Melville Primary, Noranda Primary, North Perth Primary, Perth Montessori School, Settlers Primary, Spring Hill Primary, St Simon Peter Catholic Primary, Swan Valley Anglican CS, Winterfold Primary

Wow! Wow! Wow! The day was brilliant. There was a real buzz around the school all the way from Kindy to Year 6. The team were amazing! Feedback in class this week has been fantastic! Teacher - Lakelands Primary

The incursion was fantastic! Thank you. Thoroughly enjoyed by everyone and such a great message. The additional resources are excellent with so much information for us to share and continue educating our students. I will definitely be recommending Yirra Yaakin!. Teacher - St Simon Peter Catholic Primary



MOORDITJ WIRLA WORKSHOPS

Created By Simone Detourbet, Marlanie Haerewa, Nadia Martich & Kobi Morrison

EDUCATION

WORKSHOPS

25 July - 23 September
Perth Metro

SCHOOLS

6

SCHOOL WORKSHOPS

91

ATTENDANCE

Aboriginal: 300 (Approx.)
Total: 1,828

OTHER WORKSHOPS

Tourism WA

OTHER WSHOP ATTENDANCE

Aboriginal: 1
Total: 15

IMAGE DESIGN

Bevin Creative

ABOUT THE PROGRAM

'Moorditj Wirla' (Strong Heart) empowers students to discover, share and celebrate their identities in a culturally safe space. The program aims to challenge and expand students' ideas and knowledge about First Nations people and culture through stories and truth telling.

Presented by First Nations Workshop Artists & Facilitators. The program is designed for years 8 – 12 Drama students to teach & expand students' theatre knowledge & performance skills within a First Nations paradigm.

CREATIVE & PRODUCTION TEAM

Senior Workshop Facilitators: Simone Detourbet & Marlanie Haerewa

Workshop Facilitators: Nadia Martich & Kobi Morrison

Producer: Jessica Gatt

Production Manager: Mike Nanning

SCHOOLS

Armadale SHS, Christchurch Grammar, Ellenbrook SHS,
Governor Stirling SHS, St Stephen's School, Yule Brook College



yirra yaakin
THEATRE COMPANY



act
belong
commit



COMMUNITY



NGALAKA DAA ENSEMBLE

PRESENTED IN COLLABORATION WITH WA YOUTH THEATRE COMPANY (WAYTCO)

COMMUNITY

WORKSHOPS

3 May - 10 August
King Street Arts Centre

PERFORMANCE

11 & 12 August
WA Museum Boola Bardip
Hackett Hall

WORKSHOPS

18

PERFORMANCES

2

WORKSHOP ATTENDANCE

Aboriginal: 4 (Approx.)
Total: 8

AUDIENCE ATTENDANCE

Aboriginal: 66 (Approx.)
Total: 165

PHOTOGRAPHY

Bevin Creative

ABOUT THE PROGRAM

Driven by the sharing of Noongar language and culture, the Ngalaka Daa Ensemble provides participants with the opportunity to receive intensive individual development in theatre making, performance and language skills at a professional level.

PARTICIPANTS

Conway Chunnary, Jayda Corunna, Emily Keys, Carter Kirkland, Anna-Leigh Smith, Niq Mullaley, Maisie Mulvaney, Jayden Pope

CREATIVE & PRODUCTION TEAM

Writer: Eva Grace Mullaley
Director: Cezera Critti-Schnaar
Translator: Della Rae Morrison
Workshop Facilitators: Bobbi Henry, James Berlyn, Derek Nannup
Producer: Bobbi Henry
Production Manager: Mike Nanning

What really struck me was the passion of the performers because they were living it. The emotion that you could see in their faces and hear in their voices; it was extraordinary. Alec Coles - Chief Executive Officer, Western Australian Museum

All theatre goers need to see this kind of work.
Rick Brayford - Lecturer, Aboriginal Performance, WAAPA



YIRRA YAAKIN FAMILY PICNIC

PROUDLY SUPPORTED BY THE CITY OF SUBIACO

COMMUNITY

EVENT

30 October
Subiaco Arts Centre, Theatre Gardens
Subiaco (Wandargutttagurru)

EVENT

1

ATTENDANCE

Aboriginal: 65 (Approx.)
Total: 150

PHOTOGRAPHY

Dana Weeks

ACTIVITIES & ENTERTAINMENT

Music & Entertainment: Last Round Aces band, Crossing Wires by CircusWA, Lingo Lah Lah by Adam Edwards & Peter Docker readings, face painting by Keira Gentle

Catering: Kangaroo stew and damper made by Rayma and John Morrison

We would like to thank our Community Partner City of Subiaco, our Project Partner Water Corporation, our Supporting Partner Beyond Bank and our Venue Partner Subiaco Arts Centre, for their support of this event.

BIG thanks to CircusWA, Last Round Aces band for the great entertainment and our incredible Community Liaison Officer Rayma Morrison and her husband John for cooking up a feast for the picnic.

This was a beautiful afternoon! Awesome singers and band, exceptional setup with loads of fun for the children and oh my goodness fresh damper with homemade mulberry jam and fresh kangaroo stew. I even tried the trapeze with the help of peeps. It was lovely, thank you. - Picnic Attendee



WHICH WAY? FIRST NATIONS POETRY WORKSHOPS

COMMUNITY

ONLINE WORKSHOPS

1 October - 29 October

WORKSHOPS

5

WORKSHOP ATTENDANCE

Aboriginal: 35
Total: 35

PUBLIC PERFORMANCES

29 October via Zoom
20 July Vctoria Park Centre for the Arts

PERFORMANCES

2

PERFORMANCE ATTENDANCE

Vctoria Park Centre for the Arts
Aboriginal: 5 (Approx.)
Total: 25

PHOTOGRAPHY

Yirra Yaakin Theatre Company

ABOUT THE PROGRAM

After the success of our Which Way? Poetry Workshops in 2020 and 2021, we engaged with First Nations emerging poets again in 2022 and provided a platform for them to develop their writing and performance poetry skills.

Charmaine Papertalk Green, an award-winning poet member of the Wajarri, Badimaya and Nhanagardi Wilunyu cultural groups of the Yamaji Nation ran a series of virtual poetry workshops. The workshops ran over four weeks, commencing on 1 October 2022 and concluding on 29 October 2022.

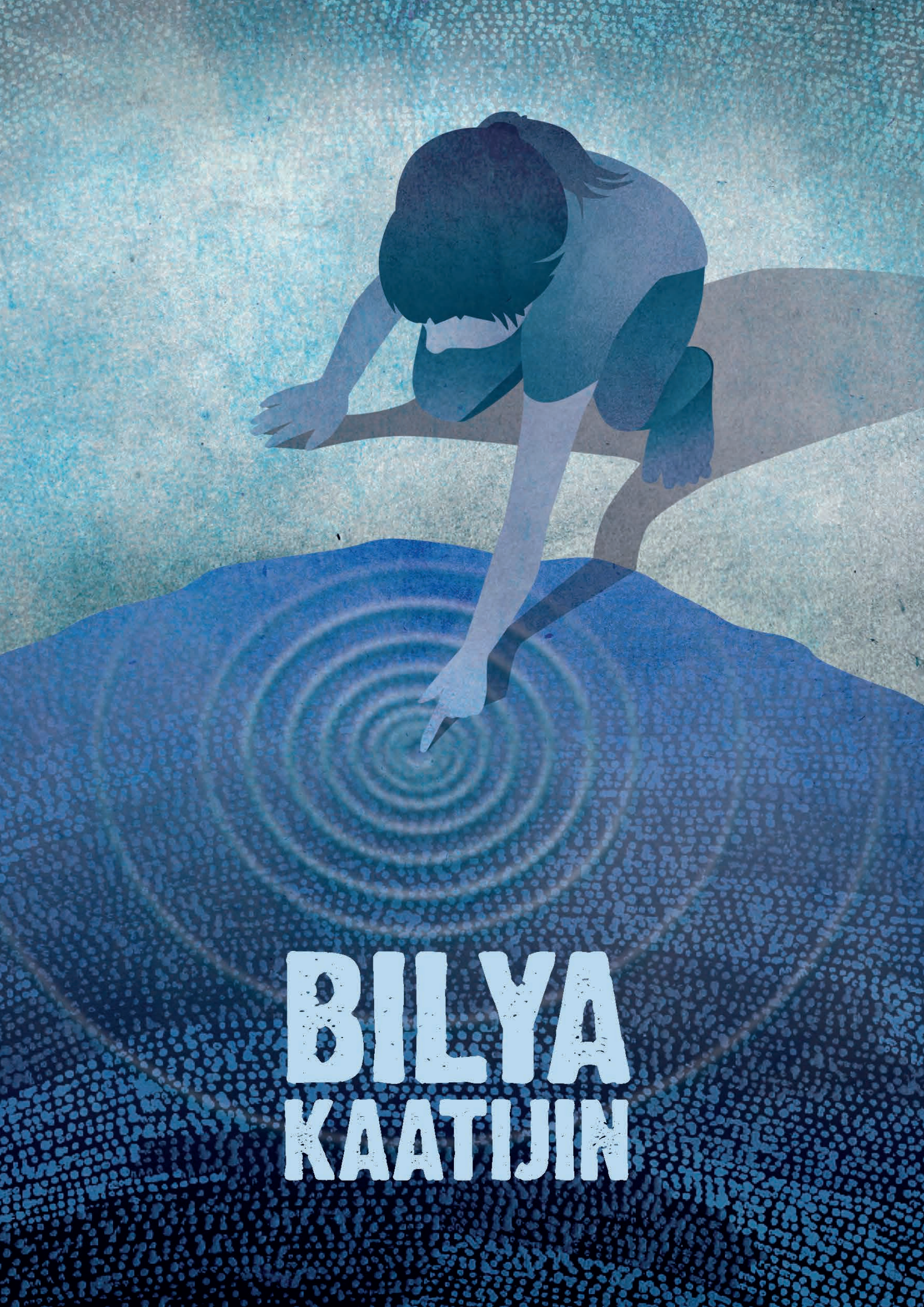
PARTICIPANTS

Jack Collard, Bruce Denny, Barbara Hostalek, Eva Grace Mullaley
Trevor Ryan, Olivia Slater, Estella Starceвич, Megan Ugle

CREATIVE & PRODUCTION TEAM

Workshop Facilitators: Charmaine Papertalk Green, Bobbi Henry, Eva Grace Mullaley

ON TOUR



BILYA KAATIJIN

BILYA KAATIJIN

By Zac James

IN COLLABORATION WITH AMBER CURREEN, BEC GARLETT & MARARO WANGAI

REGIONAL SCHOOLS TOUR

SEASON

30 May - 1 June / 8 - 19 August
Mid-West, Gascoyne, Pilbara,
Southwest, Goldfields

SCHOOLS

14

PERFORMANCES

17

STUDENTS

Aboriginal: 474 (Approx.)
Total: 2486

ADDITIONAL PERFORMANCES

1

OTHER PERFORMANCES

Museum Goldfields

AUDIENCE MEMBERS

Aboriginal: 148 (Approx.)
Total: 1249

IMAGE DESIGN

Bevin Creative

CAST

Gabriel Critti-Schnaars, Chanelle Hawkins, Teresa Moore

CREATIVE & PRODUCTION TEAM

Writer: Zac James

Director: Marlanie Haerewa

Producer: Jessica Gatt

Production Manager: Mike Nanning

Stage Manager: Jack Wilson

Set Designer: Matthew McVeigh

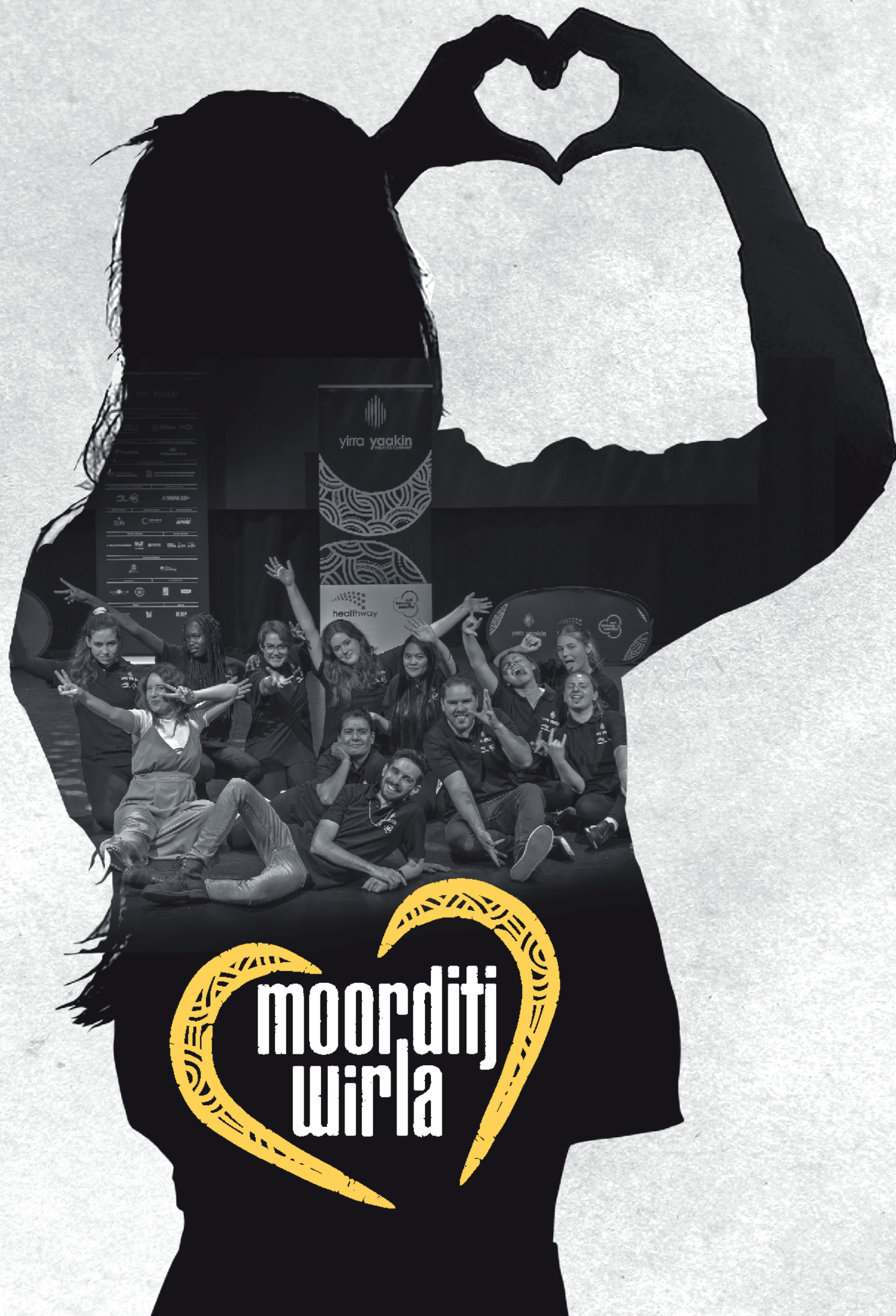
Costume Designers: Angela Ferolla & Matt McVeigh

Sound Designer: Tao Issaro

SCHOOLS

Binnu Primary School, Carey Park Primary, Carnarvon Community College, Geraldton Grammar School, Kalbarri District High School, Lakelands Primary, Leaning Tree Steiner School, North Tom Price Primary, Pegs Creek Primary, Rangeway Primary, River Valley Primary School, Shark Bay School, St Mary's School, Tambrey Primary

Yirra Yaakin shared an amazing story which conveyed a message that needs to be shared and deeply rooted into our society and especially the children of today who are our future. The performers were clearly passionate about their culture and message and kept the young children entertained. What a great experience! One of my students said it went for an hour but felt like 10 minutes! They loved it! - Teacher, Geraldton Grammar School



MOORDITJ WIRLA WORKSHOPS

Created By Simone Detourbet, Marlanie Haerewa, Nadia Martich & Kobi Morrison

REGIONAL SCHOOLS TOUR

WORKSHOPS

14 November - 18 November
Derby

SCHOOL WORKSHOPS

10

ATTENDANCE

Aboriginal: 150 (Approx.)
Total: 300

IMAGE DESIGN

Bevin Creative

ABOUT THE PROGRAM

'Moorditj Wirla' (Strong Heart) empowers students to discover, share and celebrate their identities in a culturally safe space. The program aims to challenge and expand students' ideas and knowledge about First Nations people and culture through stories and truth telling.

Presented by First Nations Workshop Artists & Facilitators. The program is designed for years 8 – 12 Drama students to teach & expand students' theatre knowledge & performance skills within a First Nations paradigm.

CREATIVE & PRODUCTION TEAM

Workshop Facilitators: Marlanie Haerewa & Nadia Martich

Producer: Jessica Gatt

Production Manager: Mike Nanning

SCHOOLS

Derby District High School

DEVELOPMENT

MOORLA-NA BULLA WOOLA BOOLANGUL

by
Theona
Councillor
et al

The story we are about to tell is the ONE that has been handed from Father to son.
Moorla-na Bulla Woola Boolungul a tale we bring.
It is none other than the Massacre at Pelican Springs.
Our ancient tradition of a thousand generations
of song and dance of the Naaguja Nation.

MOORLA-NA BULLA WOOLA BOOLANGUL

By Theona Councillor and family

DEVELOPMENT

DEVELOPMENT

Creative Development
29 March - 7 April
Geraldton

PHOTOGRAPHY

Trevor Walley

IMAGE DESIGN

Bevin Creative

ABOUT

Moorla-Na Bulla Woola Boolangul by Theona Councillor and family is a lyrical, cathartic and community focused work about healing from great grievances of history. Exploring the impact of the 1854 massacre of the Naagula people at Pelican Springs/Boolangul (colonially known as Bootenal Springs). As an outdoors, community developed work it is of a large scale and incorporates music, traditional dance and text – all in rhyming prose.

This show is about engaging with and empowering the Yamatji community to tell their stories and explore ways that everyone in the City of Greater Geraldton can heal as a community. It is a beautiful, lyrical, cultural work written by award winning Musician, Naaguja/ Wardandi/ Bubbulman woman Theona Councillor in cooperation with her cousins and elders.

CREATIVE & PRODUCTION TEAM

Playwright: Theona Councillor, in association with Derek Councillor (story holder) and Raelene Councillor

Dramaturg/Director: Eva Grace Mullaley

Composer: Theona Councillor

Local Producer: Tamati Smith

Musical Director/Mentor: Wayne Freer

Movement Directors: Raelene Councillor and Janine Oxenham

METRO WRITERS' GROUP

DEVELOPMENT

DEVELOPMENT

5 March - 11 June
WA Museum Boola Bardip & online

WORKSHOPS

7

ATTENDANCE

42

PHOTOGRAPHY

Dana Weeks

IMAGE DESIGN

Bevin Creative

ABOUT

Yirra Yaakin Theatre Company is committed to sharing stories with our community, created by our community, through theatre.

In 2022 we continued to grow and develop our Metro Writers' Group workshops by providing a supportive environment in which local, emerging Aboriginal playwrights are provided with dramaturgy and opportunities to learn and develop their script-writing skills.

The aim of this program is for Yirra Yaakin to produce high quality works through a selection process and create pathways for our writers' to ultimately have their works presented on stage.

PARTICIPANTS

8

CREATIVE & PRODUCTION TEAM

Dramaturgs & Facilitators: Polly Low, Eva Grace Mullaley & Hellie Turner
Writers' Group Coordinators: Polly Low, Marlanie Haerewa & Irma Woods

LINGO LAH LAH

DEVELOPMENTS

Creative Development
9 - 14 May
Margaret River

Creative Development
15 - 20 August
Margaret River

Creative Development
7 - 11 November
Beverley

BY ADAM ADWARDS & PETER DOCKER

ABOUT

Lingo Lah Lah is a fun, interactive and joyful romp through our multilingual landscape, with a focus on Noongar language, that will have audiences counting, playing, greeting each other, and even learning how to say “sorry” in other languages. Suitable for young people in years 1 and up, this show will take its audiences on an epic journey that celebrates friendship, empathy and the cultural diversity among us.

CREATIVE & PRODUCTION TEAM

Playwrights: Adam Edwards and Peter Docker
Dramaturg: Bruce Denny
Director: Marlanie Haerewa
Producer: Jessica Gatt
Production Manager: Mike Nanning
Set & Costume Designer: Matt McVeigh
Sound Designer: Tao Issaro

YIRRA YAARNZ

DEVELOPMENT

8 & 9 July
WA Museum Boola Bardip
Hackett Hall

PERFORMANCES

2

ATTENDANCE

Aboriginal: 39 (Approx.)
Total: 130

LIVE STREAM ATTENDANCE

Total: 150 (Approx)

ABOUT

Yirra Yaarnz is two days of play readings from emerging West Australian First Nations playwrights. Held during the 2022 NAIDOC Week celebrations, its focus is on storytelling, new works, new writers and new voices. Mentored by award-winning playwrights Polly Low and Hellie Turner through Yirra Yaakin Metro Writers’ Group, participants are rewarded for their hard work with a reading of their writing.

A showcase of their talent and abilities for storytelling is presented to audiences, both present and digitally, by professional performers during NAIDOC week.

WRITERS

Adam Edwards, Megan Ugle, Iya Ware, Wimiya Woodley

CREATIVE & PRODUCTION TEAM

Director: Eva Grace Mullaley
Dramaturgs & Facilitators: Polly Low, Eva Grace Mullaley & Hellie Turner
Writers’ Group Coordinators: Polly Low, Marlanie Haerewa & Irma Woods
Producer: Bobbi Henry
Cast: Faith Clowry, Jake Craig-Fraser, Bobbi Henry & Tyren Macclou

2023 MAJOR WORK

DEVELOPMENT

Creative Development
23 - 27 May
Subiaco Arts Centre
(Wandaraguttagurrup)

DEvised BY GRACE CHOW, CHRIS ISAAC, EVA GRACE MULLALEY,
MARARO WANGAI, TAINUI TUKIWAHO & MARARO WANGAI

ABOUT

A new script was planned to be developed over two years with the first year consisting of three weeks of script and playwright development and the 2nd year two creative developments and readings, followed by a mainstage production premiere as part of Yirra Yaakin’s 2023 program.

CREATIVE & PRODUCTION TEAM

Playwrights: Chris Isaac, Mararo Wangai, Grace Chow, Tainui Tukiwaho, Eva Grace Mullaley
Dramaturg: Peter Matheson
Director: Isaac Drandic
Producer: Iya Ware
Production Manager: Mike Nanning



Image: Dana Weeks



DO NOT
OBSTRUCT

FINANCIAL REPORT

For the Year Ended
31 December 2022

STATEMENT OF PROFIT AND LOSS AND OTHER COMPREHENSIVE INCOME FOR THE YEAR ENDED 31 DECEMBER 2022

	Note	2022 \$	2021 \$
Revenue	2	2,167,037	1,971,031
Other income	2	6,941	3,439
Employee benefits expense		(1,586,174)	(1,434,164)
Depreciation	3	(13,112)	(23,403)
Repairs, maintenance and vehicle running expense		(14,442)	(11,057)
Administration expense		(103,322)	(86,094)
Production and Venue expense		(228,990)	(304,612)
Marketing and Promotions expense		(120,794)	(120,662)
Profit before income tax		107,144	(5,522)
Income tax expense	1 (i)	-	-
Profit for the year		107,144	(5,522)
Other comprehensive income for the year, net of tax		-	-
Total comprehensive income for the year		107,144	(5,522)

The accompanying notes form part of these financial statements.

STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2022

	Note	2022 \$	2021 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	4	1,301,341	804,469
Trade and other receivables	5	13,200	31,262
Other assets	6	30,283	118,180
TOTAL CURRENT ASSETS		1,344,824	953,911
NON CURRENT ASSETS			
Property, plant, equipment and motor vehicles	7	32,188	36,233
Right of use assets	8	12,879	5,695
TOTAL NON-CURRENT ASSETS		45,067	41,928
TOTAL ASSETS		995,839	985,246
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	9	629,422	338,055
Provisions	10	145,419	143,250
Finance leases	11	2,500	1,793
TOTAL CURRENT LIABILITIES		777,341	483,098
NON CURRENT LIABILITIES			
Finance Leases	11	10,176	2,562
Provisions	10	7,097	14,688
TOTAL NON-CURRENT LIABILITIES		17,273	17,250
TOTAL LIABILITIES		794,614	500,348
NET ASSETS		595,277	495,491
EQUITY			
Retained Earnings		595,277	495,491
TOTAL EQUITY		595,277	495,491

The accompanying notes form part of these financial statements.

STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31 DECEMBER 2022

	Retained Earnings	Total
	\$	\$
Balance at 1 January 2021	501,013	501,013
Total comprehensive income	(5,522)	(5,522)
Balance at 31 December 2021	495,491	495,491
Total comprehensive income	107,144	107,144
Prior Year Adjustment	(7,358)	(7,358)
Balance at 31 December 2022	595,277	595,277

The accompanying notes form part of these financial statements.

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 DECEMBER 2022

	Note	2022	2021
		\$	\$
CASH FLOW FROM OPERATING ACTIVITIES			
Receipt of grants		1,606,333	1,115,150
Audience Sales, Sponsorship and Other Income		872,187	857,610
Payments to suppliers and employees		(1,964,841)	(2,020,310)
Interest received		3,557	81
Net cash provided by/(used in) operating activities	16	517,236	(47,469)
CASH FLOW FROM INVESTING ACTIVITIES			
Payment for property, plant and equipment		(20,364)	(6,550)
Net cash used in investing activities		(20,364)	(6,550)
Net increase/(decrease) in cash held		496,872	(54,019)
Cash and cash equivalents at beginning of the financial year		804,469	858,488
Cash and cash equivalents at the end of the financial year	4	1,301,341	804,469

The accompanying notes form part of these financial statements.

NOTE 1: SUMMARY OF SIGNIFICANCE ACCOUNTING POLICIES**Corporate Information**

Yirra Yaakin Aboriginal Corporation is a not for profit entity. The Financial Report of Yirra Yaakin Aboriginal Corporation for the year ended 31 December 2022 was authorised for issue in accordance with a resolution of Directors dated 9 May 2023.

Basis of Preparation

The financial report is a general purpose financial report, which has been prepared in accordance with the requirements of the Corporation Reporting Guide issued by the Corporations (Aboriginal and Torres Strait Islander) Act 2006, Australian Accounting Standards and other authoritative pronouncements of the Australian Accounting Standards Board. The financial report has also been prepared on a historical cost basis, except for financial assets and liabilities, which have been measured at fair value. The financial report is presented in Australian dollars.

These general purpose financial statements have also been prepared in accordance with the requirements of the Australian Charities and Not-for-profits Commission Act 2012. A statement of compliance with the International Financial Reporting Standards (IFRS) as issued by the International Accounting Standards Board (IASB) cannot be made due to the Corporation applying not-for-profit specific requirements contained in the Australian Accounting Standards.

Application of New and Revised Accounting Standards

The Company has adopted all of the new, revised or amending Accounting Standards and Interpretations issued by the Australian Accounting Standards Board ("AASB") that are mandatory for the current reporting period. The adoption of these Accounting Standards and Interpretations did not have any significant impact on the financial performance or position of the Company during the financial year.

Accounting Policies**a. Revenue**

The Corporation first determines whether an enforceable agreement exists and whether the promise to transfer goods or provide services to the customer is "sufficiently specific". If an enforceable agreement exists and the promise is "sufficiently specific" (to a transaction or part of a transaction), the Corporation applies the general AASB15 principles to determine if the revenue is to be recognized either over time or at a point in time. Any distinct goods or services are separately identified and any discounts in the contract price are allocated to the separate elements identified. If this criteria is not met, the Corporation considers whether AASB1058 applies.

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).

NOTE 1: SUMMARY OF SIGNIFICANCE ACCOUNTING POLICIES (CONTINUED)

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.

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:

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

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.

NOTE 1: SUMMARY OF SIGNIFICANCE ACCOUNTING POLICIES (CONTINUED)

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 Assets**

Recognition, initial measurement and derecognition.

Financial assets and financial liabilities are recognised when the Corporation becomes a party to the contractual provisions of the financial instrument, and are measured initially at fair value adjusted by transactions costs, except for those carried at fair value through profit or loss, which are measured initially at fair value. Subsequent measurement of financial assets and financial liabilities are described below.

Financial assets are derecognised when the contractual rights to the cash flows from the financial asset expire, or when the financial asset and all substantial risks and rewards are transferred. A financial liability is derecognised when it is extinguished, discharged, cancelled or expires.

Classification and subsequent measurement of financial assets

Except for those trade receivables that do not contain a significant financing component and are measured at the transaction price in accordance with AASB 15, all financial assets are initially measured at fair value adjusted for transaction costs (where applicable)

For the purpose of subsequent measurement, financial assets other than those designated and effective as hedging instruments are classified into the following categories upon initial recognition:

- amortised cost
- fair value through profit or loss (FVPL)
- equity instruments at fair value through other comprehensive income (FVOCI)
- debt instruments at fair value through other comprehensive income (FVOCI)

NOTE 1: SUMMARY OF SIGNIFICANCE ACCOUNTING POLICIES (CONTINUED)

d. Financial Assets (Continued)

All income and expenses relating to financial assets that are recognised in profit or loss are presented within finance costs, finance income or other financial items, except for impairment of trade receivables which is presented within other expenses.

Classifications are determined by both:

- The entities business model for managing the financial asset
- The contractual cash flow characteristics of the financial assets

All income and expenses relating to financial assets that are recognised in profit or loss are presented within finance costs, finance income or other financial items, except for impairment of trade receivables, which is presented within other expenses.

Subsequent measurement financial assets

Financial assets at amortised cost

Financial assets are measured at amortised cost if the assets meet the following conditions (and are not designated as FVPL):

- they are held within a business model whose objective is to hold the financial assets and collect its contractual cash flows
- the contractual terms of the financial assets give rise to cash flows that are solely payments of principal and interest on the principal amount outstanding

After initial recognition, these are measured at amortised cost using the effective interest method. Discounting is omitted where the effect of discounting is immaterial. The Corporation's cash and cash equivalents, trade and most other receivables fall into this category of financial instruments as well as government bonds that were previously classified as held-to-maturity under AASB 139.

Financial assets at fair value through profit or loss (FVPL)

Financial assets that are held within a different business model other than 'hold to collect' or 'hold to collect and sell' are categorised at fair value through profit and loss. Further, irrespective of business model financial assets whose contractual cash flows are not solely payments of principal and interest are accounted for at FVPL. All derivative financial instruments fall into this category, except for those designated and effective as hedging instruments, for which the hedge accounting requirements apply.

Equity instruments at Fair value through Other Comprehensive income (Equity FVOCI)

Investments in equity instruments that are not held for trading are eligible for an irrevocable election at inception to be measured at FVOCI. Under Equity FVOCI, subsequent movements in fair value are recognised in other comprehensive income and are never reclassified to profit or loss. Dividend from these investments continue to be recorded as other income within the profit or loss unless the dividend clearly represents return of capital.

Debt instruments at fair value through other comprehensive income (Debt FVOCI)

Financial assets with contractual cash flows representing solely payments of principal and interest and held within a business model of collecting the contractual cash flows and selling the assets are accounted for at debt FVOCI.

Any gains or losses recognised in OCI will be reclassified to profit or loss upon derecognition of the asset. This category includes corporate bonds that were previously classified as 'available-for-sale' under AASB 139.

NOTE 1: SUMMARY OF SIGNIFICANCE ACCOUNTING POLICIES (CONTINUED)

d. Financial Assets (Continued)

Impairment of Financial assets

AASB 9's impairment requirements use more forward looking information to recognize expected credit losses – the 'expected credit losses (ECL) model'. Instruments within the scope of the new requirements included loans and other debt-type financial assets measured at amortised cost and FVOCI, trade receivables, contract assets recognised and measured under AASB 15 and loan commitments and some financial guarantee contracts (for the issuer) that are not measured at fair value through profit or loss.

The Corporation considers a broader range of information when assessing credit risk and measuring expected credit losses, including past events, current conditions, reasonable and supportable forecasts that affect the expected collectability of the future cash flows of the instrument.

In applying this forward-looking approach, a distinction is made between:

- financial instruments that have not deteriorated significantly in credit quality since initial recognition or that have low credit risk ('Stage 1') and
- financial instruments that have deteriorated significantly in credit quality since initial recognition and whose credit risk is not low ('Stage 2').

'Stage 3' would cover financial assets that have objective evidence of impairment at the reporting date.

'12-month expected credit losses' are recognised for the first category while 'lifetime expected credit losses' are recognised for the second category.

Measurement of the expected credit losses is determined by a probability-weighted estimate of credit losses over the expected life of the financial instrument.

Trade and other receivables and contract assets

The Corporation makes use of a simplified approach in accounting for trade and other receivables as well as contract assets and records the loss allowance at the amount equal to the expected lifetime credit losses. In using this practical expedient, the Corporation uses its historical experience, external indicators and forward-looking information to calculate the expected credit losses using a provision matrix.

The Corporation assess impairment of trade receivables on a collective basis as they possess credit risk characteristics based on the days past due.

Classification and measurement of financial liabilities

The Corporation's financial liabilities include borrowings, trade and other payables and derivative financial instruments.

Financial liabilities are initially measured at fair value, and, where applicable, adjusted for transaction costs unless the Corporation designated a financial liability at fair value through profit or loss.

NOTE 1: SUMMARY OF SIGNIFICANCE ACCOUNTING POLICIES (CONTINUED)

d. Financial Assets (Continued)

Subsequently, financial liabilities are measured at amortised cost using the effective interest method except for derivatives and financial liabilities designated at FVPL, which are carried subsequently at fair value with gains or losses recognised in profit or loss (other than derivative financial instruments that are designated and effective as hedging instruments).

All interest-related charges and, if applicable, changes in an instrument's fair value that are reported in profit or loss are included within finance costs or finance income.

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.

NOTE 1: SUMMARY OF SIGNIFICANCE ACCOUNTING POLICIES (CONTINUED)

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

	2022	2021
	\$	\$
REVENUE		
<i>Revenue from government grants and other grants</i>		
— Dep't of Local Gov't, Sport & Cultural Industries – OIP Grant	400,000	400,000
— Dep't of Local Gov't, Sport & Cultural Industries – Ice Land – A Hip Opera Playing WA Touring Grant	-	111,150
— Dep't of Local Gov't, Sport & Cultural Industries – Dating Black Theatre Development Initiative Grant	-	25,000
— Dep't of Local Gov't, Sport & Cultural Industries – Regional Schools Touring Grant	25,000	25,000
— Dep't of Local Gov't, Sport & Cultural Industries – Travel/Conference Grants – APAM & APAX	-	6,000
— Dep't of Local Gov't, Sport & Cultural Industries – Emerging Indigenous Producers' Program	26,639	16,770
— Dep't of Local Gov't, Sport & Cultural Industries – The Sum of Us Theatre Development Intitative Grant	-	25,000
— Dep't of Local Gov't, Sport & Cultural Industries – Moorla-Na Woola Bulla Boolangul RACIP Grant	35,129	-
— Dep't of Local Gov't, Sport & Cultural Industries – Moorla-Na Woola Bulla Boolangul Playwriting Development Grant	9,022	-
— Dep't of Local Gov't, Sport & Cultural Industries – Panawathi Girl Theatre Development Intitative Grant	100,000	-
— Ministry for the Arts – Emerging Indigenous Producers' Grant	40,000	-
— Australia Council for the Arts – Multi-Year Grant	505,000	350,000
— Other State Agency Grants	125,000	110,000
— Local Gov't Grants	48,000	63,000
	1,313,790	1,131,920
Other Revenue		
— Audience sales	104,576	301,972
— Producer's Fee / Touring Fees / Royalties	-	64,769
— Merchandise	2,616	964
— Sponsorship – cash	719,093	410,500
— Donations/foundations/fundraising	26,962	60,906
	853,247	839,111
Total Revenue	2,167,037	1,971,031
OTHER INCOME		
— Interest income	3,557	82
— Reimbursements	5,891	3,357
— Profit/(Loss) – Sale of Assets	(2,507)	-
Total Other Income	6,941	3,439
Total Revenue and Other Income	2,173,978	1,974,470

NOTE 3: PROFIT FOR THE YEAR

	2022	2021
	\$	\$
EXPENSES		
Depreciation and Amortisation and Loss on disposal of assets		
— Plant and equipment	9,132	14,004
— Leased assets	3,526	8,852
— Motor vehicles	454	547
Total Depreciation and Amortisation	13,112	23,403
Interest expense on finance leases		
— photocopier finance lease	257	208
— office lease	-	110
Total interest expense	257	318
Auditor Remuneration		
— Audit and other services	11,656	10,195
— Tax and other services	825	800
Total Auditor Remuneration	12,481	10,995

NOTE 4: CASH AND CASH EQUIVALENTS

	2022	2021
	\$	\$
CURRENT		
Cash at bank	1,249,341	746,469
Restricted cash (a)	50,000	50,000
Cash on hand	2,000	8,000
	1,301,341	804,469

(a) Restricted cash consists of funds received from the DLGSC in 2007 to assist the company to build its reserves and cannot be used unless permission is granted from the DLGSC

NOTE 5: TRADE AND OTHER RECEIVABLES

	2022	2021
	\$	\$
CURRENT		
Trade receivables	-	7,750
Sundry receivables	13,200	23,512
	<u>13,200</u>	<u>31,262</u>

(ii) Credit Risk – Trade and Other Receivables

The Corporation does not have any material credit risk exposure to any single receivable or Corporation 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)				With initial trade terms
	\$	\$	<30	31-60	61-90	>90	\$
2022							
Trade and term receivables	13,200	-	13,200	-	-	-	13,200
Sundry receivables	30,283	-	30,283	-	-	-	30,283
Total	<u>43,483</u>	<u>-</u>	<u>43,483</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>43,483</u>
2021							
Trade and term receivables	7,750	-	7,750	-	-	-	7,750
Sundry receivables	23,512	-	23,512	-	-	-	23,512
Total	<u>31,262</u>	<u>-</u>	<u>31,262</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>31,262</u>

NOTE 6: OTHER ASSETS

	2022	2021
	\$	\$
CURRENT		
Prepayments	<u>30,283</u>	<u>118,180</u>

NOTE 7: PROPERTY, PLANT, EQUIPMENT AND MOTOR VEHICLES

	2022	2021
	\$	\$
NON-CURRENT		
Plant and equipment		
At cost	206,576	199,850
Less accumulated depreciation	<u>(176,606)</u>	<u>(166,290)</u>
	<u>29,970</u>	<u>33,560</u>
Motor vehicles		
At cost	43,359	43,359
Less accumulated depreciation	<u>(41,141)</u>	<u>(40,686)</u>
	<u>2,218</u>	<u>2,673</u>
Total property, plant and equipment and motor vehicles	<u>32,188</u>	<u>36,233</u>

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 & Equipment	Motor Vehicles	Total
	\$	\$	\$
2021			
Balance at the beginning of the year	41,013	3,220	44,233
Additions at cost	6,550	-	6,550
Depreciation expense	<u>(14,003)</u>	<u>(547)</u>	<u>(14,550)</u>
Carrying amount at end of year	<u>33,560</u>	<u>2,673</u>	<u>36,233</u>
2022			
Balance at the beginning of the year	33,560	2,673	36,233
Additions at cost	6,726	-	6,726
Depreciation expense	<u>(10,317)</u>	<u>(454)</u>	<u>(10,771)</u>
Carrying amount at end of year	<u>29,969</u>	<u>2,219</u>	<u>32,188</u>

NOTE 8: RIGHT OF USE ASSETS

	2022	2021
	\$	\$
NON-CURRENT		
Photocopier lease		
At carrying amount	13,638	36,281
Less accumulated depreciation	(759)	(30,586)
	12,879	5,695
Office lease		
At carrying value	30,190	30,190
Less accumulated depreciation	(30,190)	(30,190)
	-	-
Total right of use assets	12,879	5,695

Movement in the carrying amounts for each class of right of use assets between the beginning and the end of the current financial year:

	Right of Use Assets	Total
2021	\$	\$
Balance at the beginning of the year	14,547	14,547
Additions at cost	-	-
Depreciation expense	(8,852)	(8,852)
Carrying amount at end of year	5,695	5,695
2022		
Balance at the beginning of the year	5,695	5,695
Additions at cost	13,638	13,638
Depreciation expense	(2,341)	(2,341)
Loss/Profit on disposal	(2,507)	(2,507)
Write-back of lease liability prior to early end-of-lease	(1,606)	(1,606)
Carrying amount at end of year	12,879	12,879

NOTE 9: TRADE AND OTHER PAYABLES

	2022	2021
	\$	\$
CURRENT		
Trade and Other Current Payables	121,240	122,416
Income Received in Advance	508,182	215,639
	629,422	338,055

NOTE 10: PROVISIONS

	2022	2021
	\$	\$
CURRENT		
Annual Leave	82,769	88,226
Long Service Leave	62,650	55,024
	145,419	143,250
NON-CURRENT		
Long Service Leave	7,097	14,688

NOTE 11: CAPITAL AND LEASING COMMITMENTS

The Corporation's photocopier lease and office lease are held under finance lease arrangements. As of 31 December 2021, the net carrying amount of the photocopier and the office held under finance lease arrangements is \$5,695 (See Note 8).

	2022	2021
	\$	\$
Finance Lease as lessee		
The Corporation's finance lease liabilities, which are secured by the related assets held under a finance lease are classified as follows:		
— Current	2,500	1,793
— Non-current	10,176	2,562
	12,676	4,355

The table below describes the nature of the Corporation's leasing activities by type of right-of-use asset recognised on the balance sheet:

	Number of Right-of-Use assets leased	Remaining t Term	Number of leases with extension options	Number of leases with option to purchase
Photocopier	1	4 years	-	-

The lease liabilities are secured by the related underlying assets. Future minimum lease payments as at 31 December 2021 were as follows:

	Within 6 Months	6 - 12 Months	1 - 2 Years	2 - 5 Years	5+ Years	Total
31 December 2022	\$	\$	\$	\$	\$	\$
Lease payments	1,500	1,500	3,000	7,830	-	13,830
Finance charges	(254)	(228)	(363)	(309)	-	(1,154)
Net present values	1,246	1,272	2,637	7,521	-	12,676

NOTE 12: CONTINGENT LIABILITIES AND ASSETS

The Corporation does not have any contingent assets or contingent liabilities as at 31 December 2022.

NOTE 13: EVENTS AFTER THE REPORTING PERIOD

In March 2020 the COVID-19 outbreak was declared a pandemic by the World Health Organization and has continued to affect business conditions throughout the country in subsequent years.

During 2022, we experienced some medium impact on our business. The outbreaks and the responses of Governments in dealing with the pandemic still poses minor interference to our general activity levels within the community, the economy and operations of our Company. The scale and duration of these developments remain uncertain as at the date of this report, however they may have a minor impact on our earnings, cash flow and financial condition into the future.

It is not possible to estimate the impact of any further outbreaks near-term or longer effects of Governments' varying efforts to combat any outbreaks and the ongoing support to businesses. This being the case, we do not consider it practicable to provide a quantitative or qualitative estimate of the potential impact of any further outbreaks on the Company at this time.

Outbreaks of COVID-19 has continued into 2023. This is considered an event that is indicative of conditions that may affect our organisation after the reporting period, however, no adjustments have been made to the financial statements as at 31 December 2022 for the impacts of COVID-19.

NOTE 14: KEY MANAGEMENT PERSONNEL COMPENSATION

	Short-term Benefits \$	Post-employment Benefits \$	Other Long-term Benefits \$	Total \$
2022				
Total compensation	194,090	19,894	-	213,984
2021				
Total compensation	196,036	19,123	-	215,159

NOTE 15: RELATED PARTY TRANSACTIONS

During the year the Corporation received services from Derek Nannup (Board member) totalling \$3,410 and Barbara Hostalek (Board member) totalling \$150. The services provided were on normal commercial terms.

NOTE 16: CASH FLOW INFORMATION

	2022 \$	2021 \$
Reconciliation of Cash Flows from Operations with Profit after Income Tax		
Profit/(Loss) after income tax	107,144	(5,522)
Non cash flows		
Depreciation and amortisation	13,112	23,403
Loss on disposal	(2,507)	-
Changes in assets and liabilities		
(Increase)/Decrease in trade and other receivables	18,062	15,141
Increase/(Decrease) in trade and other payables	298,951	(12,708)
Increase/(Decrease) in provisions	(5,422)	28,823
(Increase)/Decrease in prepayments	87,896	(96,606)
	<u>517,236</u>	<u>(47,469)</u>

NOTE 17: 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:

	Note	2022 \$	2021 \$
Financial Assets			
Cash and cash equivalents	4	1,301,341	804,469
Loans and receivables	5	13,200	31,262
Total Financial Assets		<u>1,314,541</u>	<u>835,731</u>
Financial Liabilities			
Financial liabilities at amortised cost			
— trade and other payables	9	121,240	122,416
— finance lease obligations	11	12,676	4,355
Total Financial Liabilities		<u>133,916</u>	<u>126,771</u>

NOTE 17: FINANCIAL RISK MANAGEMENT (CONTINUED)**Financial Risk Management Policies**

Consisting of senior committee members, the finance advisory 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 advisory 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 at present as the major source of revenue is the receipt of grants and sponsorships. Credit risk is further mitigated as 100% of the grants being received from state and federal governments are in accordance with funding agreements currently in place. The Corporation also carries adequate cash reserves with a reserves ratio currently calculated at approximately 25%.

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, nor 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 Corporation 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 advisory 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	2022	2021
		\$	\$
Cash and cash equivalents		1,301,341	804,469
AA rated	4	1,301,341	804,469

NOTE 17: FINANCIAL RISK MANAGEMENT (CONTINUED)**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		Totals
	2022	2021	2022	2021	2022	2022	2021
	\$	\$	\$	\$	\$	\$	\$
Financial liabilities due for payment							
Trade and other payables	121,240	122,416	-	-	-	121,240	122,416
Finance lease	2,500	4,355	10,176	-	-	12,676	4,355
Total expected outflows	123,740	126,771	10,176	-	-	133,916	126,771
Financial Assets — cash flows realisable							
Cash and cash equivalents	1,301,341	804,469	-	-	-	1,301,341	804,469
Trade, term and loans receivables	13,200	31,262	-	-	-	13,200	31,262
Total anticipated inflows	1,314,541	835,731	-	-	-	1,314,541	835,731
Net inflow on financial instruments	1,190,801	708,960	-	-	-	1,190,801	708,960

c. Market Risk*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.

NOTE 17: FINANCIAL RISK MANAGEMENT (CONTINUED)

	PROFIT	LOSS
	\$	\$
Year ended 31 December 2022		
+/-2% in interest rates	26,027	26,027
Year Ended 31 December 2021		
+/-2% in interest rates	11,967	11,967

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

	Footnote	2022		2021	
		Net Carrying Value \$	Net Fair Value \$	Net Carrying Value \$	Net Fair Value \$
Financial assets					
Cash and cash equivalents	(i)	1,301,341	1,301,341	804,469	804,469
Trade and other receivables	(i)	13,200	13,200	31,262	31,262
Total financial assets		1,314,541	1,314,541	835,731	835,731
Financial liabilities					
Trade and other payables	(i)	121,240	121,240	122,416	122,416
Finance lease obligations	(i)	12,676	12,676	4,355	4,355
Total financial liabilities		133,916	133,916	126,771	126,771

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

- i. Cash and cash equivalents, trade and other receivables and trade and other payables are short-term instruments in nature 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 18: ENTITY DETAILS

The registered office and principal place of business of the entity is:
Yirra Yaakin Aboriginal Corporation
Whadjuk Boodjar
180 Hamersley Road
Subiaco (Wandarguttagurru) WA 6008


STATEMENT BY DIRECTORS OF THE CORPORATION

In the opinion of the Board of Directors the financial report as set out on pages 62 to 82:

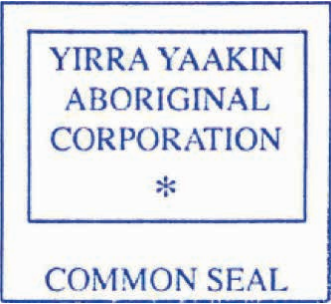
1. Is presented in accordance with the Australian Charities and Not-for-profits Commission Act 2012.
2. Is presented in accordance with the Corporations (Aboriginal and Torres Strait Islander) Regulations 2007 (CATSI Regulations).
3. Complies with the Accounting Standards.
4. Presents a true and fair view of the financial position of Yirra Yaakin Aboriginal Corporation and its performance for the year ended on that date.
5. 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:

Director: 

Director: 

Dated: 9 May 2023



INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF YIRRA YAAKIN ABORIGINAL CORPORATION

Report on the Audit of the Financial Report

Opinion

We have audited the financial report of Yirra Yaakin Aboriginal Corporation, which comprises the statement of financial position as at 31 December 2022, the statement of profit or loss and other comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the directors' declaration.

In our opinion, the financial report of Yirra Yaakin Aboriginal Corporation has been prepared in accordance with the Corporations (Aboriginal and Torres Strait Islander) Act 2006 and Div 60 of the Australian Charities and Not-for-profits Commission Act 2012, including:

- giving a true and fair view of the Company's financial position as at 31 December 2022 and of its financial performance for the year then ended; and
- complying with Australian Accounting Standards and the *Corporations (Aboriginal and Torres Strait Islander) Regulations 2007* and any applicable determinations made by the registrar of Aboriginal Corporations under Division 336 of the Corporations Act 2006 and the *Australian Charities and Not-for-Profits Commission Regulation 2022*.

Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Those standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about whether the financial report is free from material misstatement. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of our report. We are independent of the Company in accordance with the auditor independence requirements of the Corporations (Aboriginal and Torres Strait Islander) Act 2006 and the Australian Charities and Not-for-profits Commission ("ACNC") Act 2012 and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 Code of Ethics for Professional Accountants (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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

Responsibilities of the Directors for the Financial Report

The directors of the Company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards, the Corporations (Aboriginal and Torres Strait Islander) Act 2006 and the Australian Charities and Not-for-profits Commission ("ACNC") Act 2012 and for such internal control as the directors determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the directors are responsible for assessing the Entity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the directors either intend to liquidate the Company or to cease operations, or has no realistic alternative but to do so.

Auditor's Responsibilities for the Audit of the Financial Report

Our responsibility is to express an opinion on the financial report based on our audit. Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report. As part of an audit in accordance with the Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.
- Conclude on the appropriateness of the directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Company to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.
- Obtain sufficient appropriate audit evidence regarding the financial information of the entities or business activities within the Company to express an opinion on the financial report. We are responsible for the direction, supervision and performance of the Company audit. We remain solely responsible for our audit opinion.

We communicate with the directors regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

We also provide the directors with a statement that we have complied with relevant ethical requirements regarding independence, and to communicate with them all relationships and other matters that may reasonably be thought to bear on our independence, and where applicable, related safeguards.

From the matters communicated with the directors, we determine those matters that were of most significance in the audit of the financial report of the current period and are therefore the key audit matters. We describe these matters in our auditor's report unless law or regulation precludes public disclosure about the matter or when, in extremely rare circumstances, we determine that a matter should not be communicated in our report because the adverse consequences of doing so would reasonably be expected to outweigh the public interest benefits of such communication.

Hall Chadwick
HALL CHADWICK WA AUDIT PTY LTD

Mark Delaurentis
MARK DELAURENTIS CA
Director

Dated this 9th day of May 2023
Perth, Western Australia

To the Board of Directors,

AUDITOR'S INDEPENDENCE DECLARATION UNDER SECTION 307C OF THE CORPORATIONS ACT 2001

As lead audit Director for the audit of the financial statements of Yirra Yaakin Aboriginal Corporation for the financial year ended 31 December 2022, I declare that to the best of my knowledge and belief, there have been no contraventions of:

- the auditor independence requirements of the Corporations (aboriginal and Torres Strait Islander) Act 2006 and section 60-40 of the Australian Charities and Not-for-profits Commission Act 2012 in relation to the audit; and
- any applicable code of professional conduct in relation to the audit.

Yours Faithfully

Hall Chadwick
HALL CHADWICK WA AUDIT PTY LTD

Mark Delaurentis
MARK DELAURENTIS CA
Director

Dated this 9th day of May 2023
Perth, Western Australia



Yirra Yaakin Theatre Company would like to thank all of our partners and donors for their support in helping us to share Aboriginal stories through the art of theatre

GOVERNMENT PARTNERS



Department of
Local Government, Sport
and Cultural Industries



DEVELOPMENT PARTNER

KOONDARM KOOMBA (DREAM BIG) PARTNER



GOVERNMENT PROJECT PARTNER

EDUCATION & COMMUNITY ENGAGEMENT



Australian Government
Indigenous Languages and Arts



COMMUNITY CULTURAL

CREATIVE AGENCY

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