



yirra yaakin
THEATRE COMPANY

2017 ANNUAL REPORT

Yirra Yaakin Aboriginal Corporation ABN: 45 619 201 395 | ICN: 2321

PURPOSE & VALUES

OUR FUNDAMENTAL PURPOSE

Yirra Yaakin Theatre Company contributes to the evolution of the Australian performing arts sector by projecting a strong Aboriginal voice through live performance.

OUR VISION

Yirra Yaakin's primary ambition is to provide cultural leadership through strengthening and growing our connection to Community and becoming a **"Centre of Excellence"** in the creation, development and presentation of contemporary Aboriginal theatre and performance.

VALUES

The values that underpin our Fundamental Purpose include:
Connected to Community, Authentic, Respectful,
Committed to Artistic Excellence, Ambitious,
Aspirational, Resilient, Nurturing, Sustainable

PATRONS

Dr Richard Walley OAM
Her Excellency the Honourable Kerry Sanderson AC

ARTISTIC DIRECTOR

Kyle J Morrison

GENERAL MANAGER

Peter Kift MIPA AFAIM

YIRRA YAAKIN THEATRE COMPANY

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Website: yirrayaakin.com.au

AUDITORS

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Perth WA 6000
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Perth WA 6850

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2017 IN NUMBERS

281,436



FACEBOOK USERS
SEEING OUR POSTS



7,398

FACEBOOK
LIKES

709



Instagram
Followers

118



YouTube
Subscribers

11

FREE YIRRA
YAAKIN EVENTS

5,576

NEW VISITORS TO OUR WEBSITE

45,678

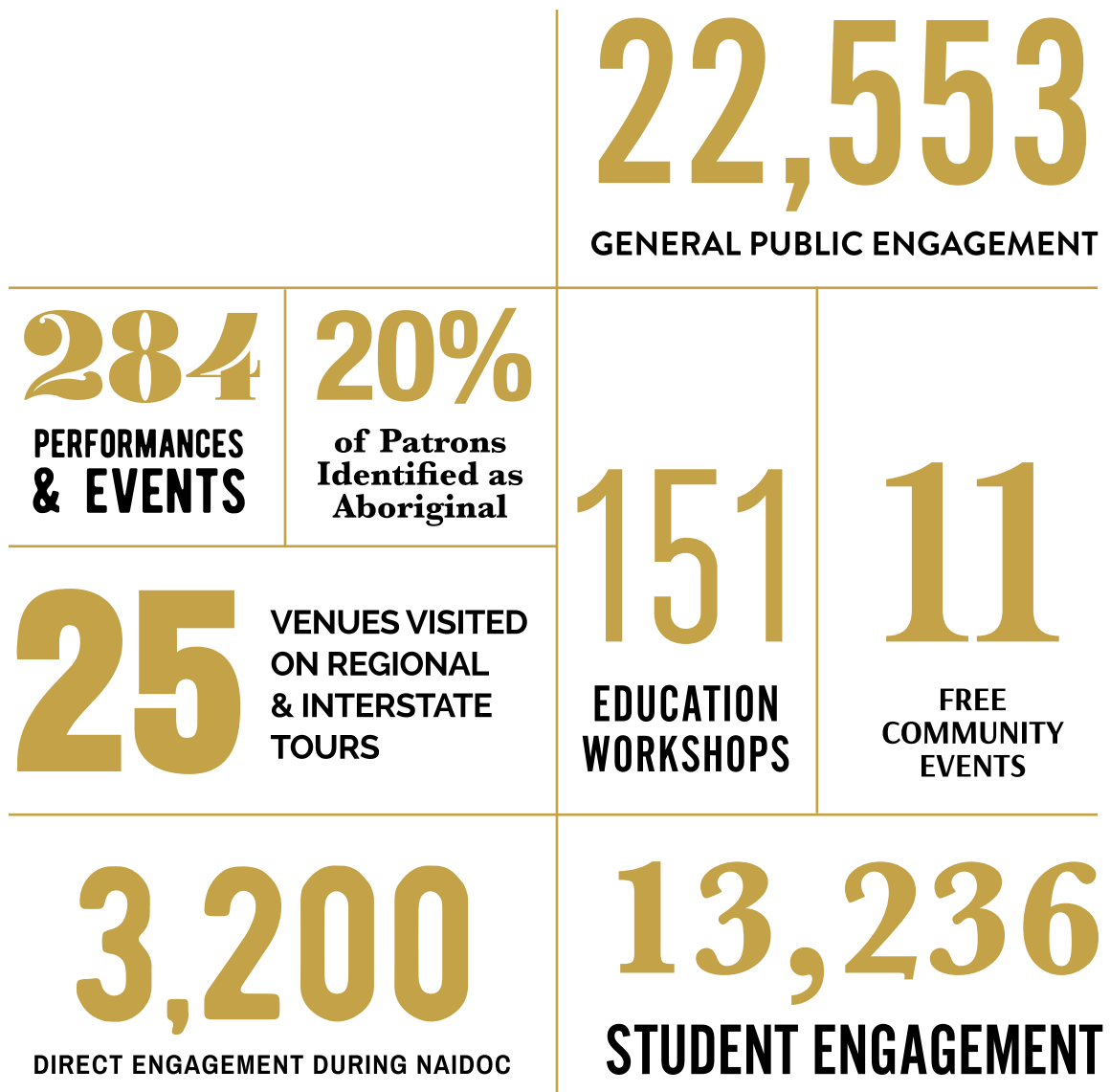


TWITTER USERS
SEEING OUR TWEETS

39,048

WEBSITE PAGE VIEWS

2017 IN NUMBERS



KEY PERFORMANCE INDICATOR REPORT

KEY GOALS	KPI'S	2017 ACTUALS	2017 TARGETS	2016 ACTUALS
1	Provide cultural leadership	12	2	16
	Number of significant/relevant state Indigenous/Industry related events attended, represented at or contributed to			
	Number of significant/relevant national Indigenous/Industry related events attended, represented at or contributed to	9	4	10
	Number of significant/relevant international Indigenous/Industry related events attended, represented at or contributed to	1	1	3
2	Strengthen and grow our connection to our Communities	171	45	38
	Number of schools engaged with Yirra Yaakin activities			
	Number of Indigenous students participating in Yirra Yaakin activities (%)	20%	30%	32%
	Number of local community events/ presentations attended/represented/ contributed to by the Company	14	7	11
	Value of KOORDAHs (Friends) memberships attained (\$)	\$1,127	\$5,100	\$1,814
3	Support the training & nurturing of the next generation of Aboriginal artists	169	95	170
	Number of engagement weeks with Aboriginal theatre workers			
	Number of Aboriginal NEXT STEP theatre trainees engaged by the company	12	10	7
	Number of emerging cultural leaders engaged by the company	1	2	2
	Number of productions with professional Aboriginal theatre workers in all key areas	0	0	0
	Number of mentorship opportunities provided	12	10	15
	Number attending Yirra Yaakin Writers' Group	12	15	10
	Number of professional Aboriginal Artists engaged by the Company	37	60	31

KEY PERFORMANCE INDICATOR REPORT

KEY GOALS	KPI'S	2017 ACTUALS	2017 TARGETS	2016 ACTUALS	
4	Become a 'Centre of Excellence' for Aboriginal theatre & performance	Number of general audience works presented	2	2	1
		Number of education/family based works presented	1	1	1
		Number of new commissions per year	4	2	5
		Number of new works developed	1	2	2
		Number of workshops presented	141	3	3
		Number of co-productions/co-presentations delivered	1	1	1
		Number of overall audience numbers reached (incl. non-paying)	22,553	17,000	11,580
5	Grow our national and international reputation	Number of international co-productions/presentations delivered	0	0	0
		Number of regional tours delivered	3	1	1
		Number of national productions/co-productions delivered	1	1	0
		Number of weeks of national tours delivered	4	3	0
		Number of weeks of international tours delivered to identified priority market/s	0	0	0
6	Maintain and grow our financial & operational resilience	Maintain strong governance processes and practices by conducting annual Governance reviews	1	1	0
		Percentage of core staff retained from previous year	80%	80%	80%
		Percentage of Board Directors that complete the minimum full 2 or 3 year terms	100%	100%	89%
		Number of new strategic non-financial partnerships	3	3	0
		Number of financial corporate partnerships maintained	8	6	6
		Number of new financial partnerships developed	2	1	2
		Philanthropic/foundation partners income target (\$)	0	\$35,000	\$3,045
		Donor and other giving programs/initiatives income target (\$)	\$40,045	\$40,000	\$42,555
		Increase in Annual Total Revenue (%)	16%	8%	-8%
	Maintain reserves of at least (%)	30%	20%	32%	

BOARD OF DIRECTORS & GOVERNANCE

During 2017, the following people sat on Yirra Yaakin's Board:

CHAIRPERSON

Clem Rodney

TREASURER

Ellery Blackman

SECRETARY

Michelle White

DIRECTORS

Terry Grose

Karla Hart

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

Clem Rodney

Position: Chairperson

Joined Board: 30th April 2004

Ellery Blackman

Position: Treasurer

Joined Board: 30th January 2014

Michelle White

Position: Secretary

Joined Board: 3rd June 2009

Left Board: 10 October 2017

Terry Grose

Position: Member

Joined Board: 30th September 2009

Karla Hart

Position: Member

Joined Board: 30th June 2013

Dan Mossenson

Position: Member

Joined Board: 17th November 2010

Derek Nannup

Position: Member

Joined Board: 25th May 2011

Rosemary Walley

Position: Member

Joined Board: 6th May 2014

PATRONS

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

IINDIGENOUS PATRON

Dr Richard Walley OAM

NON-INDIGENOUS PATRON

Her Excellency the Honourable Kerry Sanderson 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.

YIRRA YAAKIN STAFF

A total of 11 core staff were employed during 2017.

Artistic Director:

Kyle J Morrison

General Manager:

Peter Kift MIPA AFAIM

Producer:

Elinor King

Partnerships Manager:

Sally Richardson / Fleur Allen

Production Manager:

Mike Nanning

Marketing Manager:

Andrea Fernandez

Writer's Group Co-ordinator:

Irma Woods

Office Manager:

Judy Bone

Education Officer:

Jessica Gatt

Accounts/E-Marketing Officer:

Mira Radmilovich

COMPANY PROFILE

Yirra Yaakin Theatre Company has for over 24 years successfully promoted positive cultural messages to Indigenous and non-Indigenous communities and audiences throughout Australia. Established to provide opportunities for a strong Aboriginal voice to be heard and 'standing tall', with a foot firmly placed in two cultures, Yirra Yaakin has led the way in bridging the gap between the past and the present, defining, creating and presenting contemporary Aboriginal theatre that provides a positive role model for all. Yirra Yaakin Theatre Company will continue to deliver a high-quality program of performances and activities that promote respect, pride and cultural strength. We believe cultural empowerment is the basis of a healthy, sustainable community and provides the building blocks on which other key messages can be delivered to the community. Our program is culturally significant, inspiring, motivating and encourages self-determination for Aboriginal people. As one of Australia's leading Aboriginal performing arts companies, Yirra Yaakin is seen in a position of cultural leadership, built on and maintained by close and effective working relationships with the Aboriginal community throughout WA and Australia.

These close relationships allow us to more effectively deliver key messages and interact in positive participation activities with Aboriginal and Non-Aboriginal people in an authentic and culturally meaningful way. For Yirra Yaakin, cultural leadership, awareness and the sustainability of our community are intrinsic to everything that the Company stands for. It goes to the very foundation of Yirra Yaakin's core values and reflects our aim to support the cultural health and wellbeing of all.

Our programs align directly to our primary purpose of

...contributing to the evolution of the Australian performing arts sector by projecting a strong Aboriginal voice through live performance.

Yirra Yaakin acknowledges its relevance, its role and its place as a cultural leader with a responsibility to actively nurture, grow understanding and awareness of Aboriginal arts and culture as expressed through contemporary theatre and performance.

**YIRRA YAAKIN
MEANS
STAND TALL**

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



EXECUTIVE SUMMARY

2017 was another busy year for the Company and after a short break over the Christmas/New Year period, we commenced work on the development of a new play in February with the working title of *Meth – A Hip h'Opera* with one of Australia's greatest dramaturgs, Andrew Bovell & the crew from WA's very own hip-hop dynamos, Downsyde. We also continued our creative developments throughout the year of the Macbeth in Noongar re-telling in readiness for its world-premiere in 2020 and worked with emerging playwrights, Barbara Hostalek and James Taylor alongside dramaturgs from our Script Development partner, Playwriting Australia.

During 2017 Yirra Yaakin was able to reach 22,553 audience members or participants to our schedule of activities and events. This represented an increase of nearly 95% over our 2016 attendance numbers. This was coupled with the Company returning to a small surplus of \$11,412 for 2017, which represented a 304% improvement over the 2016 result. As a consequence of this fair result, Yirra Yaakin continues to be in a strong financial position.

Our Education and Community Engagement program continues to grow from strength to strength, under the steady guidance of our Education Officer, Jessica Gatt. During 2017 we reached over 13,000 students and teachers from 171 schools throughout WA & SA. *Boodjar*

Kaatijin, our play for young people and families was performed throughout the Perth metropolitan area as well as making regional appearances in Kalgoorlie, Albany & Geraldton, thanks to our partnership with the WA Museum, who were our co-producers on this new family play. The Perth metro season was initially scheduled for a 6-week season, but due to an increasing demand from schools, an additional 3 weeks was added to the schedule.

We continue to nurture Aboriginal artists through our Next Step Training Program, which saw 12 emerging artists engaged with the company through either mentoring or direct employment with the company. Overall, we employed approximately 62 artists or arts workers, that included 37 Aboriginal artists or arts workers, which represented nearly 60% of our total artist employment during the year. The total number of weeks we employed artists or arts workers reached 169 weeks in 2017 or the equivalent of 3.25 full-time employees, which was 54 weeks higher than our target.

Our *Culture 2.0 | Respect Yourself Respect Your Culture* workshops program also enjoyed an increase in participants, with 1,420 students, teachers and adults participating during the year. This included 3 adult workshops held with our partners, City of Subiaco, KPMG & School of Isolated and Distance Education (SIDE). Our *Sonnets in Noongar* workshop program & corporate performances reached over 700 audience members or participants and continues to grow for the company.

Our main theatre seasons included a remount of the acclaimed play, *Conversations with the Dead* by Richard Frankland, which was directed by one of our emerging directors, James Taylor, with Richard in attendance on the opening night. We also premiered a new Australian play, *Sista Girl*, by Elena Carapetis and Alexis West, which was our very first co-production with the State Theatre Company of South Australia. This new Australian play engaged 6,789 audience members across Western Australia and South Australia.

We are also blessed to have some amazing partners, who make it possible for our Company to achieve great things! Yirra Yaakin simply could not operate and reach as many people as we do without their ongoing financial support and encouragement!

These companies include our Development Partner, Woodside; our Noongar Shakespeare Project Partner, Wesfarmers Arts; our Education and Community Engagement Partner, Healthway; our Company Partner, the Water Corporation; our Community Cultural Partner & Co-Producer on *Boodjar Kaatijin*, the WA Museum; our Creative Development Partner on the *Macbeth in Noongar* project, Bell Shakespeare; our Local Government Partner, the City of Subiaco; our Creative Design Partner, Bevin Design; our Business Advisory Partner, KPMG; our Digital Education Partner, SIDE;

our Venue Partners, The Subiaco Arts Centre and the Perth Theatre Trust; The Blue Room Theatre; and Hospitality Partners Wise Wines and Happs; our Media Partner, Noongar Radio; our Government Partners, the Department of Local Government, Sport and Cultural Industries and the Australia Council through its Aboriginal and Torres Strait Islander Arts Board.

Along with our partners, we thank our growing community of donors, including our Major Donors; Spinifex Trust and Lavan. We are grateful for our Koordahs (friends), communities and industry colleagues, who continue to support us and believe in what we aim to achieve – creating and present the magic of theatre and project a strong Aboriginal voice within the Australia performing arts sector! A huge thankyou to you all for believing in us and helping our Company to continue to achieve its dreams!

And lastly, I would also like to give my heartfelt thanks to our Board and members of the Advisory Committees for their guidance, wisdom and strength in supporting me in my role and huge thanks to my staff, who without their passion and dedication, we couldn't achieve what we do!

Here's to an exciting 2018 as we continue to reach for the stars!

Peter Kift MIPA AFAIM
General Manager

CHAIRPERSON'S REPORT

In 2017, Yirra Yaakin Theatre Company continued to proudly share Aboriginal stories across the Perth metro area, regional and remote communities in Western Australia and to the broader community nation-wide.

From our Co-Production, *Sista Girl*, with the State Theatre Company of South Australia, to our schools workshops of *Sonnets in Noongar* and *Culture 2.0 | Respect Yourself, Respect Your Culture*; we welcomed new partners in 2017 that included our Noongar Shakespeare Project Partner Wesfarmers Arts; Business Advisory Partner KPMG, Digital Education Partner SIDE and Bell Shakespeare as a Creative Development Partner on the Adaptation of Shakespeare's *Macbeth In Noongar*.

It has been a wonderful year, with many successful presentations, premieres and events. My thanks to the Yirra Yaakin Board and staff for their hard work and combined efforts over this year. I would also like to thank our volunteers including those representatives on our various "Advisory Committees".

However, we couldn't achieve what we do without the ongoing encouragement and support of our community.

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 and its Aboriginal and Torres Strait Islander Arts Board and the Department of Local Government, Sport and Cultural Industries, who continue to support us in the creation of contemporary Aboriginal theatre and workshops that also provides more of our Aboriginal artists and arts workers employment, mentoring and training opportunities.

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.

We also thank:

Development Partner Woodside Energy Limited, who are our key supporters of the *Next Step* Training program, now in its seventh year of successful operation. Woodside also support our new work commissions and creative script development program.

Our Education & Community Engagement Partner Healthway, promoting the Respect Yourself Respect Your Culture message, in particular their support of the *Culture 2.0 | Respect Yourself, Respect Your Culture* Workshop Program which this year travelled throughout Perth and into the Pilbara region.

Our ongoing Community Cultural Partner, The Western Australian Museum, who partnered with us in 2017 to take *Boodjar Kaatijin* into the Albany, Kalgoorlie and Geraldton communities.

Our Company Partner, the Water Corporation, who will be continuing to support our education program in 2018,

And special thanks to our:
Creative Agency Partner, Bevin Creative;
Venue Partner, the Subiaco Arts Centre;
Industry Partners, The Blue Room Theatre & Playwriting Australia
and our Media Partner, Noongar Radio

We also welcome new partners in 2018 to our Yirra Yaakin family that include:

The City of Joondalup as another Local Government Partner and Hospitality Partner, Wise Wines

Thank you for additional support from Major Donors, Spinifex Trust and Lavan and our many wonderful community of individual donors for their invaluable contributions.

We also welcome support from the following Foundations for the first time in 2018:

The Noongar Charitable Trust; and

Aesop Foundation

We also thank our Company, Family and Individual Koordahs (friends).

In 2018, we celebrate 25 years of sharing Aboriginal stories. With a Schedule of Activities and Events programmed by our Artistic Director Kyle Morrison, we have a season packed full of powerful stories focusing on culture, spirituality and philosophy by First Nations artists from around the globe.

Clem Rodney
Chairperson

ARTISTIC DIRECTOR'S REPORT

2017 was another year of firsts, risk and strengthening connections in our industry that coincided with the 50th anniversary of the 1967 referendum. A year of bringing our community to the Subiaco Arts Centre for a season of yarns, conversations and story telling that showed a strength of contemporary Aboriginality within our colonised and traumatised paradigm.

Starting with a hard story about the Royal Commission into Aboriginal Deaths in Custody, *Conversations with the Dead* by Richard Frankland highlighted just how far we have come in the 50 years since we were counted in the census. James Taylors' retelling of this modern classic of Aboriginal theatre was a bold and risky way for our company to celebrate the 50th anniversary. Our first ever co-production with the State Theatre Company of South Australia allowed us to have a wider conversation about this nation through the eyes of two women from minority communities dealing with the hostile environment that is Australia Day.

Sista Girl by Alexis West and Elena Carapetis masterfully delivered a conversation that is rarely seen on Australian stages, a conversation that gives an insight into the contemporary culture of women of colour. Weaving together two perspectives and two minority Australian cultures in the spirit of contemporary storytelling. In *Boodjar Kaatijin* Ian Wilkes also deftly crafted a weaving narrative that told stories of heaven and earth through the lens of a Noongar cultural paradigm. Modern dreaming for our next generation is something that we have held in high regard for over 24 years at Yirra Yaakin and it was inspiring to see our next generation of creators make a work so fun, vibrant and deeply connected to culture and country.

We also went out into our community for more conversations and interactions on contemporary culture through our language and workshop programs. Our *Shakespeare Sonnets in Noongar* program has seen Yirra Yaakin work within a growing Noongar language community to be a

part of a resurgence of our ancient language for our future health and prosperity. To share and explore traditional Noongar cultural paradigm through creative and poetic use of our language has inspired our artists and audience alike. The strengthening of Noongar language within the company allowed us to also develop a stronger form of our ever-evolving *Culture 2.0* program. By investing in language as the beginning and base for the workshop we are able to then explore all cultures and art-forms in a conversation about culture. These productions and programs all feed into our community and inspire our artists to create new ideas and to explore new theatrical forms and our Yirra Yaakin *Writers Group* is seeing the fruition of these growing ideas and inspiration.

As a creative company on the cutting edge of the evolution of contemporary Australian culture we are achieving significant gains in this area. 2017 also saw us take part in many national conversations about contemporary Australian theatre. With the continuing work we do around authentic culture

and spirituality, Yirra Yaakin is seen as a national cultural leader and an entity of renown and significance. 2017 saw Yirra Yaakin grow into this role and in 2018 we will again reach for the stars...

Kyle J Morrison
Artistic Director

MAINSTAGE

"Taylor's direction, and his fine cast's performances, match the passion and power of this indispensable piece of Aboriginal theatre."
The West Australian



CONVERSATIONS WITH THE DEAD

by Richard Frankland MA

18 May – 27 May 2017

Main Auditorium
Subiaco Arts Centre
Subiaco, WA

Performances

10

Attendance

Aboriginal Attendance: 245
Total Attendance: 1,373

CAST

Simone Detourbet
Peter Docker
Zac James
Alan Little
Maitland Schnaars
Calen Tassone
Tornina Torres

CREATIVE & PRODUCTION TEAM

Writer

Richard Frankland MA

Director

James Taylor

Set & Costume Designer

Chris Brain

Lighting Designer

Chris Donnelly

Assistant Director & Choreographer

Ian Wilkes

Stage Manager

Jenny Poh

Assistant Stage Manager

Erin Coubrough

Fight Director

Andy Fraser

Assistant Fight Director

Rubeun Yorkshire

Set Construction

Brad Stacey

Props Construction

Plumb Arts Workshop

Scenic Art

Chris Brain & Tim Leaning

Workshop

Andre Van Vulpen

Set & Props Sourcing

Erin Coubrough

OPENING NIGHT

19 May 2017

Donor Event

25 May 2017

Post Show Q & A's

23 & 25 May 2017

Audio Described Performance

25 May 2017

Tactile Tour

25 May 2017

*"You'll have to see this wonderful piece
of theatre which tackles issues, as alive
and important as they've ever been, in a
brilliantly entertaining way."
The West Australian*



SISTA GIRL

by Elena Carapetis & Alexis West

9 August – 19 August 2017

Main Auditorium
Subiaco Arts Centre
Subiaco, WA

Performances

12

Attendance

Aboriginal Attendance: 280
Total Attendance: 1,510

CAST

Sharni McDermott
Nadia Rossi

CREATIVE & PRODUCTION TEAM

Writers

Elena Carapetis & Alexis West

Director

Kyle J Morrison

Designer

Miranda Hampton

Lighting Designer

Rick Worringham

Composer / Sound Designer

Andrew Howard

Dramaturg

Nicki Bloom

Stage Manager

Rebecca Davis

Assistant Stage Manager

Alira McKenzie-Williams

OPENING NIGHT

10 August 2017

Koordah & Donor Event

16 August

Post Show Q & A's

15 & 17 August 2017

EDUCATION & FAMILY

EDUCATION HIGHLIGHTS

For over 24 years, Yirra Yaakin has presented a vital and strong education program designed to provide educators and students, opportunities to question their preconceptions and expand their knowledge of theatre as well as contemporary and traditional Aboriginal culture.

In 2017 Yirra Yaakin delivered a diverse and high-quality education program of performances and activities that promoted respect, pride and cultural strength, for Indigenous and non-Indigenous community members alike.

We believe cultural empowerment is the basis of a healthy, sustainable community and provides the building blocks on which other key messages can be delivered to the community. Our 2017 Education Program aligns directly to our goals of sharing Aboriginal stories and cultural experiences and represents Yirra Yaakin's ongoing commitment to the cultural health and wellbeing of young people in WA.

With a focus on the West Australian curriculum, our education program links directly to current curriculum framework and cross curriculum priorities to meet the needs of schools, families and the wider community.

The Culture 2.0 | Respect Yourself, Respect Your Culture workshop program has been successfully presented within schools across regional Western Australia since 2012. In 2017 this workshop program was offered free to communities in the Pilbara region along with a Perth Metro season to various schools throughout the city.

Secondary students from various schools within the Perth Metro area also took part in our *Sonnets in Noongar* workshop program which provided students with a better understanding of Noongar culture and the process of adaptation, as well as a meaningful introduction and engagement with Noongar language.

Continuing on from 2016, our production for younger audiences, *Boodjar Kaatijin* (to understand land/earth) was again well received by Perth Metro primary schools with over 8,000 young people taking part in the important stories and knowledge offered by the play. Furthermore, *Boodjar Kaatijin* toured regionally to various schools within Bunbury, Albany, Kalgoorlie and Geraldton as well as a number of community performances held at the city's museums.



It is an amazing way to share Noongar cultural stories and language. The kids loved it and are extremely engaged. You have a really comprehensive support package that suggests great lead in and follow up activities.

Teacher, Spirit of Play School

The Yirra Yaakin incursion today was fantastic!! The actors were extremely talented and skilled performers. They had a wonderful rapport and connection to the children and the audience. The manner in which they delivered the Noongar stories, in a humorous, creative and knowledgeable manner, was a credit to them and to your company. These young adults are excellent role models for Aboriginal people and their culture and to Noongar 'story telling'. It was the best incursion I have seen, so well done and please pass my appreciation on to your team. I look forward to engaging with your company again.

Teacher, Karrinyup Primary School

Great connection with the children, relevant

information, each story flowed from one to the other so seamlessly, the actor's performances were fantastic, the sound effects were hilarious-the children particularly enjoyed the sound for when the animals were being poked with the stick. The set was absolutely beautiful also as were the masks. Finally, the education pack. Our school was completely blown away with the level of professionalism and the standard of work provided.

It was not only educational, but it was so entertaining that the students actually retained the information and were eager to learn more and participate in all of the follow up activities relating to the Dreamtime Stories, the Indigenous culture and the history of our land. We regularly use the Noongar language in class, so it was great to see them pronouncing the words properly afterwards!

Teacher, East Waikiki Primary School



"I thought it was a fantastic performance. It presented an authentic indigenous voice which will be useful to the students in their studies."
Servite College



CONVERSATIONS WITH THE DEAD

by Richard Frankland MA

18 May – 27 May 2017

Main Auditorium
Subiaco Arts Centre
Subiaco, WA

Schools

14

Attendance

Aboriginal Attendance: 26
Total Attendance: 338

CAST

Simone Detourbet
Peter Docker
Zac James
Alan Little
Maitland Schnaars
Calen Tassone
Tornina Torres

CREATIVE & PRODUCTION TEAM

Writer

Richard Frankland MA

Director

James Taylor

Set & Costume Designer

Chris Brain

Lighting Designer

Chris Donnelly

Assistant Director & Choreographer

Ian Wilkes

Stage Manager

Jenny Poh

Assistant Stage Manager

Erin Coubrough

Fight Director

Andy Fraser

Assistant Fight Director

Rubeun Yorkshire

Set Construction

Brad Stacey

Props Construction

Plumb Arts Workshop

Scenic Art

Chris Brain & Tim Leaning

Workshop

Andre Van Vulpen

Set & Props Sourcing

Erin Coubrough

SCHOOLS

University of Western Australia
Curtin University
Dianelle Secondary College
Christ Church Grammar School
St Marks Anglican School
Girrawheen SHS
Swan View SHS
Canningvale College
Servite College
Kent Street SHS
Rossmoyne SHS
John Tonkin College
Perth College
Scotch College

"Perfectly pitched for our Year 10 & 11 students. Very accessible in terms of characterisation; themes. Relevant interrogation of topical issues of culture; identity; family; class. Offers great scope for self-reflection and discussion. The compact nature of the performance allowed for great impact with students (particularly first-time theatre goers) - our only regret is that due to calendar clashes, we were only able to take a small group."
Chisholm Catholic College



SISTA GIRL

by Elena Carapetis & Alexis West

9 August – 19 August 2017

Main Auditorium
Subiaco Arts Centre
Subiaco, WA

Performances

15

Attendance

Aboriginal Attendance: 57
Total Attendance: 352

CAST

Sharni McDermott
Nadia Rossi

CREATIVE & PRODUCTION TEAM

Writers

Elena Carapetis & Alexis West

Director

Kyle J Morrison

Designer

Miranda Hampton

Lighting Designer

Rick Worringham

Composer / Sound Designer

Andrew Howard

Dramaturg

Nicki Bloom

Stage Manager

Rebecca Davis

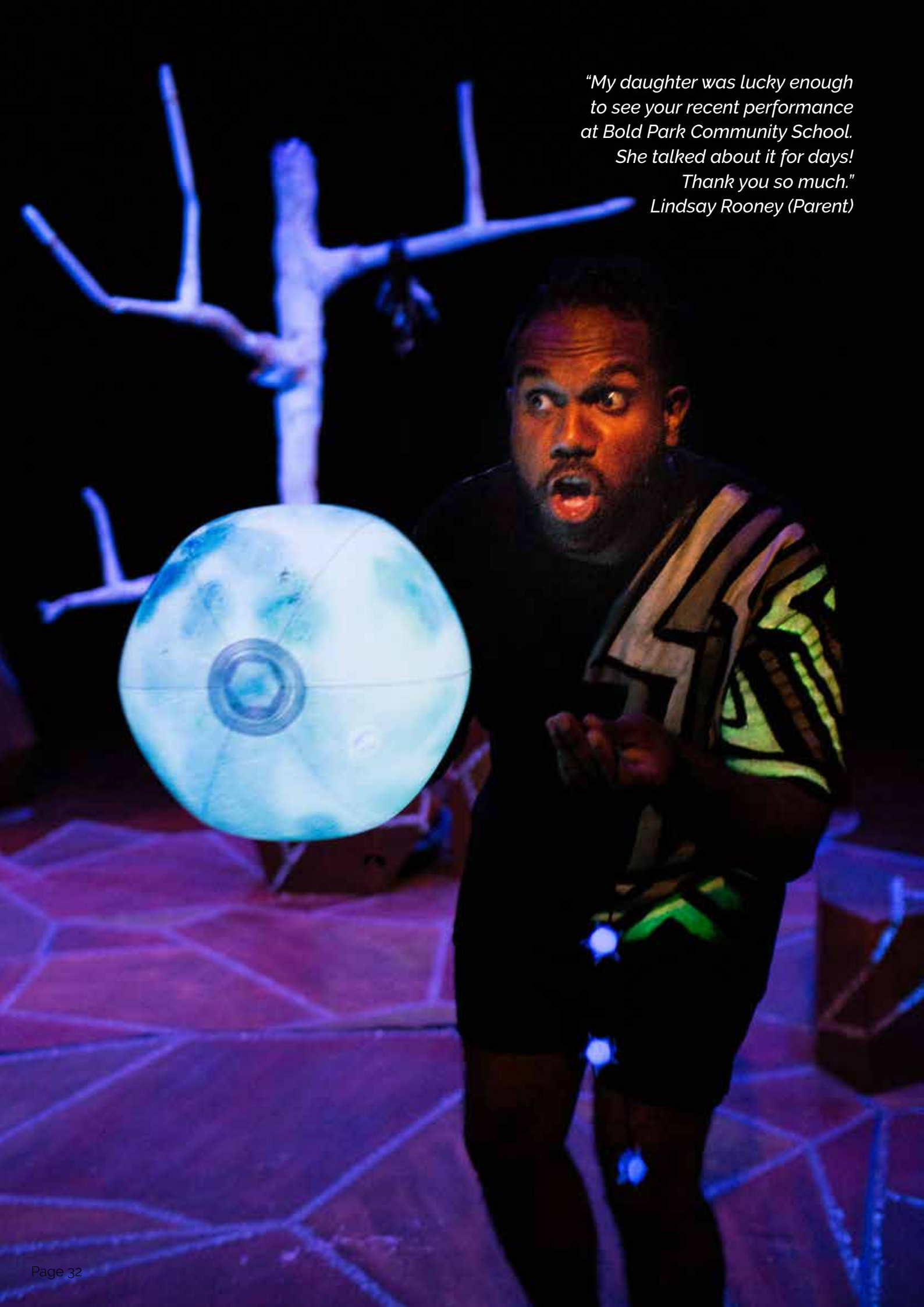
Assistant Stage Manager

Alira McKenzie-Williams

SCHOOLS

Cyril Jackson SHS
John Tonkin College
Mindarie Senior College
Mount Lawley SHS
John Curtin College of the Arts
Girls Academy
Girrawheen HS
Belmont City College
Chisholm Catholic College
Carmel School
Yule Brook College
Clontarf Girls Academy
Cecil Andrews College
University of Western Australia
Catholic Agricultural College

*"My daughter was lucky enough
to see your recent performance
at Bold Park Community School.
She talked about it for days!
Thank you so much."
Lindsay Rooney (Parent)*



BOODJAR KAATIJIN

by Ian Wilkes

1 – 19 May 2017
12 – 30 June 2017
Various School | Perth Metro

Schools
29

Attendance
Aboriginal Attendance: 271
Total Attendance: 7,754

CAST

Demi Bennett
Levi Widnall
Rubeun Yorkshire

"It was not only educational but it was so entertaining that the students actually retained the information and were eager to learn more and participate in all of the follow up activities relating to the Dreamtime Stories, the Indigenous culture and the history of our land. We regularly use the Noongar language in class so it was great to see them pronouncing the words properly afterwards!"

Annelise Taylor
(East Waikiki Primary)

CREATIVE & PRODUCTION TEAM

Writer & Director
Ian Wilkes

Set & Costume Designer
Matt McVeigh

Lighting Designer
Chole Ogilvie

Sound Designer
James Taylor

SCHOOLS

Yokine Primary
Ardross Primary
South Perth Primary
East Waikiki Primary
Swan Valley Anglican
Community School
North Perth Primary
Belridge Secondary College
Melville Primary
Carson Street School
Karrinyup Primary
Belmay Primary
Dryandra Primary
Illawarra Primary
Spearwood Alternative School
Coolbinia Primary
Palmyra Primary
Clayton View Primary
Upper Swan Primary
South Ballajura Primary
Foundation Christian College
Bold Park Community School
West Morley Primary

NAIDOC PERFORMANCES

City of Joondalup
Woodside

"Taylor's direction, and his fine cast's performances, match the passion and power of this indispensable piece of Aboriginal theatre."
The West Australian



CULTURE 2.0 |

RESPECT YOURSELF, RESPECT YOUR CULTURE

June – November 2017

Various Schools | Perth Metro

Performances

17

Attendance

Aboriginal Attendance: 152

Total Attendance: 1,217

CREATIVE & PRODUCTION TEAM

Senior Workshop Facilitator

Sete Tele

Workshop Facilitator

Jessie Ward

Workshop Facilitator

Rubeun Yorkshire

CORPORATE WORKSHOPS

City of Subiaco

SIDE

KPMG

SCHOOLS

Bold Park Community College

East Kenwick Primary

Embleton Primary

John Tonkin College

East Waikiki Primary

Shenton College

Hillman Primary

St Kieran Catholic College

Ellenbrook Secondary College

Belridge Secondary College

Butler College

Grovelands Primary

Dianella Primary

Yanchep District HS

Yule Brook College

Winthrop Primary



SONNETS IN NOONGAR WORKSHOPS

May – August 2017

Various Venues | Perth Metro

Schools

7

Attendance

Aboriginal Attendance: 79

Total Attendance: 702

CREATIVE & PRODUCTION TEAM

Artistic Director

Kyle J Morrison

Sonnets Writer/Adapter/Senior Workshop Instructor

Kylie Bracknell [Kaarljilba Kaardn]

Language Consultant/ Custodian/Elder

Aunty Roma Winmar

Performers/Facilitators

Dennis Simmons

Rubeun Yorkshire

Karla Hart

Irma Woods

Della Rae Morrison

Maitland Schnaars

Education Officer

Jessica Gatt

Dramaturgs

Kate Mulvany & Peter Evans

Consultant Group

English Specialist Teachers;
Carlene Thorpe, Woodlands
Primary School, Katie Oriti, Co-
ordinator of Aboriginal Studies,
Catholic Education Office, Libby
Klyss, Drama Teacher.

NAIDOC PERFORMANCES

City of Joondalup

Makuru Festival

Shire of Kalamunda

Association of Australian Guiding

Galleries Organisation

PICA



YIRRA YAAKIN FAMILY PICNIC

31 March 2017	Event	Attendance
Subiaco Arts Centre	1	Aboriginal Attendance: 20
Theatre Gardens		Total Attendance: 120
Subiaco, WA		

ACTIVITIES & ENTERTAINMENT

- Live Music From Jared Wall
- Opening of the Kaya Subiaco Program
- Samples of Kangaroo Stew and Damper
- Water station supplied by Water Corporation
- Picnic Hamper competition supplied by Healthway

ON TOUR

"A powerhouse performance with outstanding acting, creative set-design and important social issues at the forefront, Sista Girl will mesmerise you until the very last heartfelt, tear-jerking moments."
Glam Adelaide



SISTA GIRL

by Elena Carapetis & Alexis West

3 May – 2 June 2017

Regional Tour and
Space Theatre, Adelaide, SA

Performances 23

Schools 78

Attendance

Aboriginal Attendance: 425

Total Attendance: 5,279

CAST

Sharni McDermott
Nadia Rossi

CREATIVE & PRODUCTION TEAM

Writers

Elena Carapetis & Alexis West

Director

Kyle J Morrison

Designer

Miranda Hampton

Lighting Designer

Rick Worringham

Composer / Sound Designer

Andrew Howard

Dramaturg

Nicki Bloom

Stage Manager

Rebecca Davis

Assistant Stage Manager

Alira McKenzie-Williams



BOODJAR KAATIJIN

by Ian Wilkes

May – June 2017

Various Venues | Regional Tour

Schools

18

Attendance

Aboriginal Attendance: 236

Total Attendance: 1,130

CAST

Demi Bennett

Levi Widnall

Rubeun Yorkshire

"It was not only educational but it was so entertaining that the students actually retained the information and were eager to learn more and participate in all of the follow up activities relating to the Dreamtime Stories, the Indigenous culture and the history of our land. We regularly use the Noongar language in class so it was great to see them pronouncing the words properly afterwards!"

Annelise Taylor

(East Waikiki Primary)

CREATIVE & PRODUCTION TEAM

Writer & Director

Ian Wilkes

Set & Costume Designer

Matt McVeigh

Lighting Designer

Chole Ogilvie

Sound Designer

James Taylor

Stage Manager

Craig Williams

SCHOOLS

Boulder Primary

Yakamia Primary

Parklands School

Spirit of Play Community School

Woodbury Boston Primary School

Djidi Djidi Aboriginal School

Leaning Tree Community School

WA MUSEUM VENUES

Kalgoorlie Museum

Albany Museum

Geraldton Museum

DEVELOPMENT

BOLLYWOOD DREAMING

by Andrea Fernandez



15 – 29 January 2017

Yellamundie National First People's Playwriting Festival

Carriageworks

Redfern, NSW

Set in Carnarvon, WA Bollywood Dreaming tells the story of how the playwrights real life parents met and fell in love. Inspired by Dirty Dancing, Bollywood Dreaming is a musical which mixes Aboriginal sounds with classic Bollywood beats.

Next Step and Writer's Group participant, Andrea Fernandez' script received one-on-one dramaturgy, direction and a public reading as part of Sydney Festival.

CREATIVE TEAM

Writer Andrea Fernandez

Dramaturg Kyle Morrison

Director Dr Liza-Mare Syron

Performer Colin Kinchela

Performer Jorjia Gillis

Performer John Blair



SKYLAB

by Melodie Reynolds- Diarra



1-3 August 2017

State Theatre Centre

Perth, WA

Skylab is a contemporary Indigenous science fiction work set in the Esperance region in the late 70's. A co-production with Black Swan State Theatre Company. Set to premiere in 2018.

CREATIVE TEAM

Director Kyle J Morrison

Writer Melodie Reynolds-Diarra

Artistic Director, Black Swan State Theatre

Company Clare Watson



MACBETH IN NOONGAR



20 – 24 March 2017 | Subiaco Arts Centre | Subiaco, WA

28 August – 8 September 2017 | Bell Shakespeare | The Rocks, Sydney, NSW

20 November – 1 December 2017 | Subiaco Arts Centre | Subiaco, WA

As an extension of the creation of the unique educational cultural language program project initially piloted in 2015 and expanded upon in 2016, *The Noongar Shakespeare Project*, we continued with the second stage of development in 2017 to present a full-length Noongar retelling of Shakespeare's *Macbeth*. This major work is planned to premiere in 2020.

We worked with dramaturges, Noongar Elders and cultural leaders to map out the cultural and spiritual synergies between the Macbeth script and Noongar culture as well as the current climate of the politics within our community.

CREATIVE TEAM

Writer Kylie Bracknell

Performer Della-Rae Morrison

Performer Gina Williams

Performer Karla Hart

Performer Rubeun Yorkshire

Performer Ian Wilkes

Performer Irma Woods

Performer Trevor Ryan

Performer Maitland Schnaars

Performer Dennis Simmons

Dramaturg Kate Mulvany

Artistic Director,

Bell Shakespeare/Script Advisor Peter Evans

Language Advisor Roma Winmar

Language Advisor Richard Walley



METH: A HIP H'OPERA



9-10 February 2017 | Subiaco Arts Centre, WA

23 February-1 March 2017 | Subiaco Arts Centre, WA

26-29 September 2017 | Subiaco Arts Centre, WA

A new work that tackles head-on the scourge of ice within our communities. We will explore the modern drug epidemic currently destroying so many people, families and whole communities. This development will undergo intensive script dramaturgy and creative development, based on stories obtained from those in our community who have been affected by this drug.

CREATIVE TEAM

Artistic Director Kyle J Morrison

Writing Mentor & Dramaturg Andrew Bovell

Lyricist Scott Griffiths

Lyricist Ryan Samuels

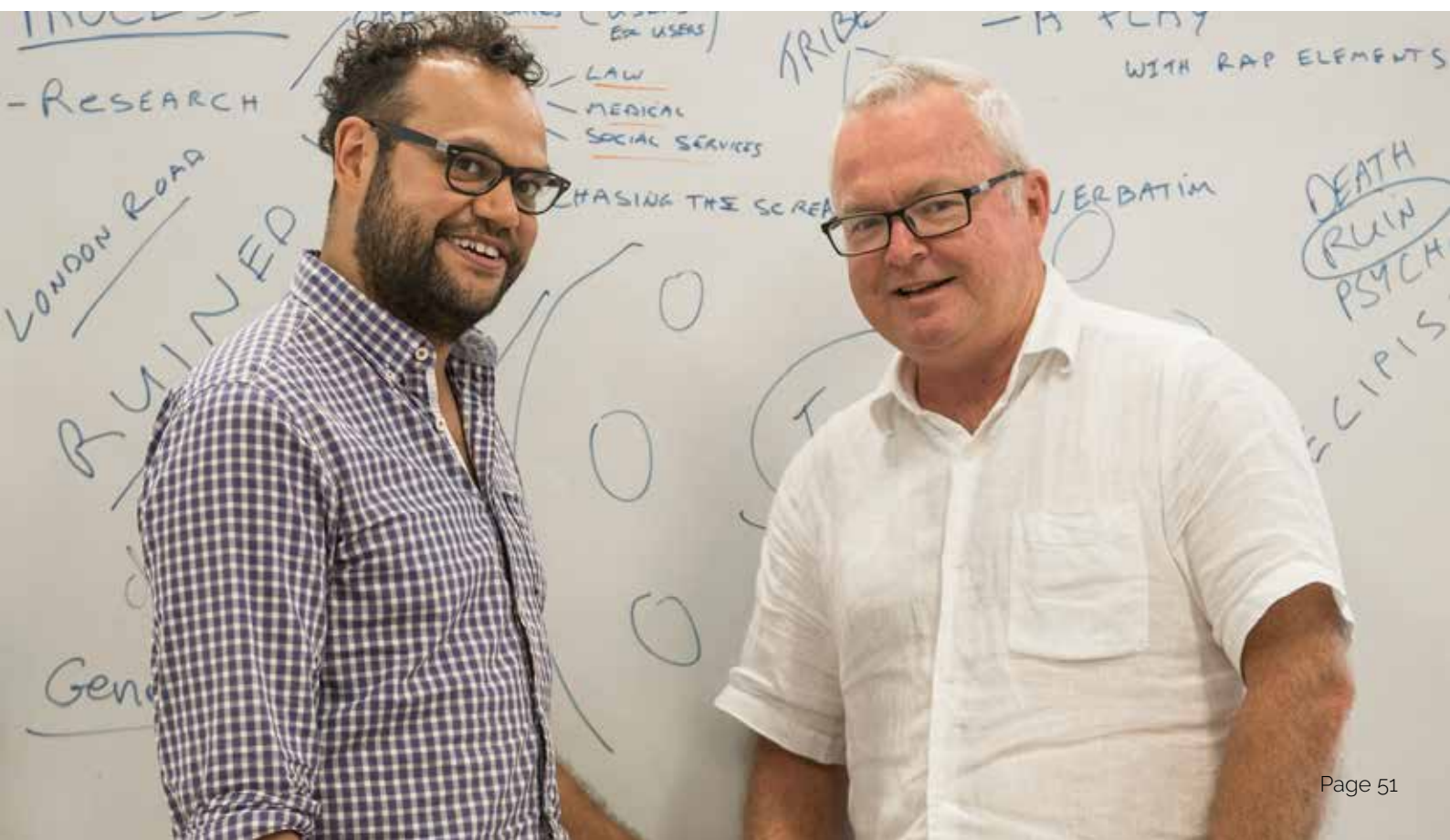
Music Director Darren Reuters

Lyricist Layla Hanbury

OTHER PERSONNEL

Project Manager Elinor King (July-Aug 2017)

Story Collector Rania Gandour (Oct - Dec 2017)



CRACKED

by Barbara Hostalek



4 – 10 June 2017

Matariki Festival

Auckland, NZ

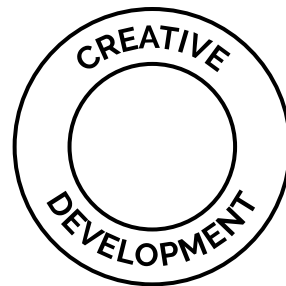
An intimate look into our female correctional facilities through the eyes of a strong and smart person caught up in an unwinnable situation. *Cracked* was developed further through one-on-one dramaturgy for emerging writer, Barbara Hostalek at the Matariki Festival in New Zealand.

CREATIVE TEAM

Writer Barbara Hostalek

Director Kyle Morrison



**8 July 2017**

The Blue Room Theatre
Perth Cultural Centre
Northbridge

Performance

1

Attendance

Aboriginal Attendance: 20
Total Attendance: 65

WRITERS

Andrea Fernandez
Irma Woods
Barbara Hostalek
Cezera Critti-Schnaars
Helah Milroy
Jesse A. Leaf

CREATIVE & PRODUCTION TEAM**Cooordinator**

Irma Woods

Facilitators & Dramaturgs

Hellie Turner
Polly Low
Geoff Kelso



FINANCIAL REPORT

For the Year Ended
31 December 2017

STATEMENT OF PROFIT AND LOSS AND OTHER COMPREHENSIVE INCOME FOR THE YEAR ENDED 31 DECEMBER 2017

	Note	2017 \$	2016 \$
Revenue	2	1,460,120	1,234,703
Other income	2	9,475	27,240
Employee benefits expense		(1,046,944)	(942,116)
Depreciation, amortisation & finance lease expense	3	(23,057)	(25,485)
Repairs, maintenance and vehicle running expense		(5,535)	(6,282)
Administration expense		(82,347)	(84,584)
Production and Venue expense		(203,886)	(139,978)
Marketing and Promotions expense		(96,414)	(69,103)
Profit before income tax		11,412	(5,605)
Income tax expense	1i	-	-
Profit for the year		11,412	(5,605)
Other comprehensive income for the year, net of tax		-	-
Total comprehensive income for the year		11,412	(5,605)

The accompanying notes form part of these financial statements.

STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2017

	Note	2017 \$	2016 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	4	810,068	653,225
Trade and other receivables	5	119,888	11,129
Other assets	6	24,428	14,023
TOTAL CURRENT ASSETS		954,384	678,377
NON-CURRENT ASSETS			
Property, plant and equipment	7	64,056	76,700
TOTAL NON-CURRENT ASSETS		64,056	76,700
TOTAL ASSETS		1,018,440	755,077
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	8	410,543	175,543
Provisions	9	102,211	76,262
Finance lease	10	7,306	7,094
TOTAL CURRENT LIABILITIES		520,060	258,899
NON-CURRENT LIABILITIES			
Finance Lease	10	-	7,222
Provisions	9	10,797	12,785
TOTAL NON-CURRENT LIABILITIES		10,797	20,007
TOTAL LIABILITIES		530,857	278,906
NET ASSETS		487,583	476,171
EQUITY			
Retained Earnings		487,583	476,171
TOTAL EQUITY		487,583	476,171

The accompanying notes form part of these financial statements.

STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31 DECEMBER 2017

	Retained Earnings \$	Total \$
Balance at 1 January 2017	481,776	481,776
Total comprehensive income	(5,605)	(5,605)
Balance at 31 December 2016	476,171	476,171
Total comprehensive income	11,412	11,412
Balance at 31 December 2016	487,583	487,583

The accompanying notes form part of these financial statements.

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 DECEMBER 2017

	Note	2017 \$	2016 \$
CASH FLOW FROM OPERATING ACTIVITIES			
Receipt of grants		1,111,721	699,829
Audience Sales, Sponsorship and Other Income		432,922	677,148
Payments to suppliers and employees		(1,381,561)	(1,260,081)
Interest received		4,175	7,651
Net cash provided by/(used in) operating activities	15	167,257	124,547
CASH FLOW FROM INVESTING ACTIVITIES			
Payment for property, plant and equipment		(10,413)	(23,234)
Net cash used in investing activities		(10,413)	(23,234)
Net increase/(decrease) in cash held		156,843	101,313
Cash and cash equivalents at beginning of the financial year		653,225	551,912
Cash and cash equivalents at the end of the financial year	4	810,068	653,225

The accompanying notes form part of these financial statements.

NOTE 1: SUMMARY OF SIGNIFICANT 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 2017 was authorised for issue in accordance with a resolution of Directors dated 30th April 2018.

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 Group applying not-for-profit specific requirements contained in the Australian Accounting Standards.

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).

NOTE 1: SUMMARY OF SIGNIFICANT 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 SIGNIFICANT 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 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.

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.

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)**d. Financial Instruments (Continued)**

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 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.

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)**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.

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)**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.

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

	2017 \$	2016 \$
REVENUE		
<i>Revenue from government grants and other grants</i>		
– Dep't of Local Gov't, Sport & Cultural Industries – OIP Grant	358,085	358,084
– Dep't of Local Gov't, Sport & Cultural Industries – Project Grant, Noongar Sheakespeare Development	25,000	100,000
– Dep't of Local Gov't, Sport & Cultural Industries – Meth A Hip h'Opera Development	15,771	-
– Dep't of Local Gov't, Sport & Cultural Industries – Regional Schools Touring Grant	21,500	21,250
– Australia Council for the Arts – Multi-Year Grant	300,000	206,276
– Australia Council for the Arts – Project Grant	70,382	-
– Other State Agency Grants	128,000	127,150
– Local Gov't Grants	5,000	5,000
	<u>923,738</u>	<u>817,760</u>
<i>Other revenue</i>		
Audience sales	162,210	53,241
– Other sales	-	288
– Sponsorship - cash	325,000	316,000
– Sponsorship – in-kind	8,000	-
– Donations/foundations/fundraising	41,172	47,415
	<u>536,382</u>	<u>416,944</u>
Total Revenue	<u>1,460,120</u>	<u>1,234,704</u>
OTHER INCOME		
– Interest income	4,175	7,652
– Reimbursements	5,300	19,588
Total Other Income	<u>9,475</u>	<u>27,240</u>
TOTAL REVENUE AND OTHER INCOME	<u>1,469,595</u>	<u>1,261,944</u>

NOTE 3: PROFIT FOR THE YEAR

	2017 \$	2016 \$
EXPENSES		
Depreciation and Amortisation and Loss on disposal of assets		
– plant and equipment	17,361	17,249
– leased assets	4,542	6,841
– motor vehicles	1,154	1,395
Total Depreciation and Amortisation	23,057	25,485
Interest expense on finance leases		
– photocopier finance lease	1,460	2,217
Total interest expense	1,460	2,217
Auditor Remuneration		
Audit and other services	7,525	12,783
tax and other services	3,300	4,300
Total Auditor Remuneration	10,825	17,083

NOTE 4: CASH AND CASH EQUIVALENTS

	2017 \$	2016 \$
CURRENT		
Cash at bank	759,068	602,225
Restricted cash (a)	50,000	50,000
Cash on hand	1,000	1,000
	810,068	653,225

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

NOTE 5: TRADE AND OTHER RECEIVABLES

	2017 \$	2016 \$
CURRENT		
Trade receivables	112,388	4,079
Sundry receivables	7,500	4,000
GST Refundable	-	3,050
	<u>119,888</u>	<u>11,129</u>

(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 \$	
2017							
Trade and term receivables	112,388	-	112,388	-	-	-	112,388
Sundry receivables	7,500	-	7,500	-	-	-	7,500
Total	<u>119,888</u>	<u>-</u>	<u>119,888</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>119,888</u>
2016							
Trade and term receivables	4,079	-	4,079	-	-	-	4,079
Sundry Receivables	4,000	-	4,000	-	-	-	4,000
GST Refundable	3,050	-	3,050	-	-	-	3,050
Total	<u>11,129</u>	<u>-</u>	<u>11,129</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>11,129</u>

NOTE 6: OTHER ASSETS

	2017 \$	2016 \$
CURRENT		
Prepayments	24,428	14,023

NOTE 7: PROPERTY, PLANT AND EQUIPMENT

	2017 \$	2016 \$
NON-CURRENT		
Plant and equipment		
At cost	164,473	154,060
Less accumulated depreciation	(115,137)	(97,776)
	49,336	56,284
Leased assets		
At carrying amount	21,007	21,007
Less accumulated depreciation	(11,921)	(7,379)
	9,086	13,628
Motor vehicles		
At cost	43,359	43,359
Less accumulated depreciation	(37,725)	(36,571)
	5,634	6,788
Total property, plant and equipment	64,056	76,700

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 & Leased Assets \$	Motor Vehicles \$	Total \$
2016			
Balance at the beginning of the year	70,767	8,183	78,950
Additions at cost	23,235	-	23,235
Depreciation expense	(24,090)	(1,395)	(25,485)
Carrying amount at end of year	69,912	6,788	76,700
2017			
Balance at the beginning of the year	69,912	6,788	76,700
Additions at cost	10,413	-	10,413
Depreciation expense	(21,903)	(1,154)	(23,057)
Carrying amount at end of year	58,422	5,634	64,056

NOTE 8: TRADE AND OTHER PAYABLES

	2017 \$	2016 \$
CURRENT		
Trade and Other Current Payables	101,814	56,257
Income Received in Advance	308,729	119,286
	<u>410,543</u>	<u>175,543</u>

NOTE 9: PROVISIONS

	2017 \$	2016 \$
CURRENT		
Annual Leave	49,503	31,909
Long Service Leave	52,708	44,353
	<u>102,211</u>	<u>76,262</u>
NON-CURRENT		
Long Service Leave	<u>10,797</u>	<u>12,785</u>

NOTE 10: CAPITAL AND LEASING COMMITMENTS

The Corporation's photocopier lease is held under a finance lease arrangement. As of 31 December 2017, the net carrying amount of the photocopier held under a finance lease arrangement is \$9,086 (See Note 7).

	2017 \$	2016 \$
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	7,306	7,094
– Non-current	-	7,222
	<u>7,306</u>	<u>14,316</u>

NOTE 11: CONTINGENT LIABILITIES AND ASSETS

The Corporation does not have any contingent assets or contingent liabilities as at 31 December 2017.

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-employment Benefits \$	Other Long-term Benefits \$	Total \$
2017				
Total compensation	189,655	21,746	-	211,401
2016				
Total compensation	185,439	21,216	-	206,655

NOTE 14: RELATED PARTY TRANSACTIONS

During the year the Corporation received services from Karla Hart (Board Member) totalling \$2,443. The services provided were on normal commercial terms.

NOTE 15: CASH FLOW INFORMATION

	2017 \$	2016 \$
Reconciliation of Cash Flows from Operations with Profit after Income Tax		
Profit/(Loss) after income tax	11,412	(5,605)
Non cash flows		
Depreciation and amortisation	23,057	25,485
Changes in assets and liabilities		
(Increase)/Decrease in trade and other receivables	(75,759)	240,616
Increase/(Decrease) in trade and other payables	202,212	(141,693)
Increase/(Decrease) in provisions	16,740	2,006
(Increase)/Decrease in prepayments	(10,405)	3,738
	<u>167,257</u>	<u>124,547</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:

		2017 \$	2016 \$
Financial Assets			
Cash and cash equivalents			
Loans and receivables	4	810,068	653,225
Total Financial Assets	5	119,888	11,129
		<u>929,956</u>	<u>664,354</u>
Financial Liabilities			
Financial liabilities at amortised cost			
– trade and other payables			
– finance lease obligations	8	101,814	56,257
Total Financial Liabilities	10	7,306	14,316
		<u>109,120</u>	<u>70,753</u>

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 30%.

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 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 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 16: FINANCIAL RISK MANAGEMENT (CONTINUED)

	Note	2017 \$	2016 \$
Cash and cash equivalents			
AA rated		810,068	653,225
	4	<u>810,068</u>	<u>653,225</u>

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	
	2017	2016	2017	2016	2017	2016	2017	2016
	\$	\$	\$	\$	\$	\$	\$	\$
Financial liabilities due for payment								
Trade and other payables	101,814	56,257	-	-	-	-	101,814	56,257
Finance lease	7,306	7,094	-	7,222	-	-	7,306	14,316
Total expected outflows	<u>109,120</u>	<u>63,351</u>	<u>-</u>	<u>7,222</u>	<u>-</u>	<u>-</u>	<u>109,120</u>	<u>70,753</u>
Financial Assets - cash flows realisable								
Cash and cash equivalents	810,068	653,225	-	-	-	-	810,068	653,225
Trade, term and loans receivables	119,888	11,129	-	-	-	-	119,888	11,129
Total anticipated inflows	<u>929,956</u>	<u>664,354</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>929,956</u>	<u>664,354</u>
Net inflow on financial instruments	<u>820,836</u>	<u>601,003</u>	<u>-</u>	<u>(7,222)</u>	<u>-</u>	<u>-</u>	<u>820,836</u>	<u>593,781</u>

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.

NOTE 16: FINANCIAL RISK MANAGEMENT (CONTINUED)

	PROFIT \$	EQUITY \$
Year ended 31 December 2017		
+/-2% in interest rates	10,757	10,757
Year Ended 31 December 2016		
+/-2% in interest rates	11,732	11,732

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.

		2017		2016	
	Footnote	Net Carrying Value \$	Net Fair Value \$	Net Carrying Value \$	Net Fair Value \$
Financial assets					
Cash and cash equivalents	(i)	810,068	810,068	653,225	653,225
Trade and other receivables	(i)	119,888	119,888	11,129	11,129
Total financial assets		<u>929,956</u>	<u>929,956</u>	<u>664,354</u>	<u>664,354</u>
Financial liabilities					
Trade and other payables	(i)	101,814	101,814	70,753	70,573
Total financial liabilities		<u>101,814</u>	<u>101,814</u>	<u>70,753</u>	<u>70,753</u>

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 17: ENTITY DETAILS

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

Yirra Yaakin Aboriginal Corporation
180 Hamersley Road
Subiaco WA 6008

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:

In the opinion of the Board of Directors the financial report as set out on pages 2 to 20:

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:

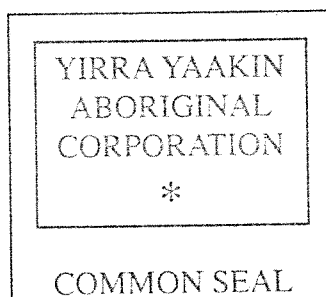
Chair/Director:



Treasurer/Director:



Dated: 30th April 2018



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Auditor's Independence Declaration to the Directors of Yirra Yaakin Aboriginal Corporation

In accordance with the requirements of section 339-50 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*, as lead auditor for the audit of Yirra Yaakin for the year ended 31 December 2017, I declare that, to the best of my knowledge and belief, there have been:

- a no contraventions of the auditor independence requirements in the *Corporations (Aboriginal and Torres Strait Islander) Act 2006* or the *Australian Charities and Not-for-profits Commission Act 2012* in relation to the audit; and
- b no contraventions of any applicable code of professional conduct in relation to the audit.



GRANT THORNTON AUDIT PTY LTD
Chartered Accountants



C A Becker
Partner - Audit & Assurance

Perth, 30 April 2018

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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 (the Company), which comprises the statement of financial position as at 31 December 2017, the statement of profit or loss and other comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the directors' declaration.

In our opinion, the accompanying financial report of the Company is in accordance with the *Australian Charities and Not-for-profits Commission Act 2012* and the *Corporations (Aboriginal and Torres Strait Islander) Act 2006*, including:

- a giving a true and fair view of the Company's financial position as at 31 December 2017 and of its performance for the year ended on that date; and
- b complying with Australian Accounting Standards, Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013* and the *Corporations (Aboriginal and Torres Strait Islander) Act 2006*.

Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the Company in accordance with the *Corporations (Aboriginal and Torres Strait Islander) Act 2006*, the *Australian Charities and Not-for-profits Commission 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.

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Information Other than the Financial Report and Auditor's Report Thereon

The Directors are responsible for the other information. The other information comprises the information included in the Company's annual report for the year ended 31 December 2017, but does not include the financial report and our auditor's report thereon.

Our opinion on the financial report does not cover the other information and we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be materially misstated.

If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

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, *Australian Charities and Not-for-profits Commission Act 2012* and the *Corporations (Aboriginal and Torres Strait Islander) Act 2006* 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 Company'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 intends 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 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.

A further description of our responsibilities for the audit of the financial report is located at the Auditing and Assurance Standards Board website at:

http://www.auasb.gov.au/auditors_responsibilities/ar3.pdf. This description forms part of our auditor's report.



GRANT THORNTON AUDIT PTY LTD
Chartered Accountants



C A Becker
Partner - Audit & Assurance

Perth, 30 April 2018