

yirra yaakin
THEATRE COMPANY

2019 ANNUAL REPORT

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

PURPOSE & VALUES

OUR FUNDAMENTAL PURPOSE

"Yirra Yaakin creates, presents and celebrates First Nations' theatre, performance and stories. Local stories inspiring the globe."

OUR VISION

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.

By drawing on our networks to expand our collaborative and partnering approach with other companies, organisations and institutions, Yirra Yaakin will regularly present and tour high quality works of contemporary Aboriginal theatre locally, regionally, nationally and internationally. This will enhance our reputation and provide another platform on which to grow our audiences, which in turn, provides a more financially secure base in which to achieve our long-term objective of becoming a major performing arts company in Australia.

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.

VALUES

The values that underpin our Fundamental Purpose include:

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

PATRONS

Dr Richard Walley OAM

ARTISTIC DIRECTOR

Eva Grace Mullaley

GENERAL MANAGER

Peter Kift MIPA AFAIM

YIRRA YAAKIN THEATRE COMPANY

Subiaco Arts Centre
180 Hamersley Road
Subiaco WA 6008
Tel: +61 8 9380 3040
Email: yy@yirrayaakin.com.au
Website: yirrayaakin.com.au

AUDITORS

Bentleys
London House
216 St Georges Terrace
Perth WA 6000

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2019 IN NUMBERS

278,782



FACEBOOK REACH



8,376

FACEBOOK
LIKES

1,401



Instagram
Followers

160



YouTube
Subscribers

67

FREE YIRRA
YAAKIN EVENTS

9,060

NEW VISITORS TO OUR WEBSITE

138,086



TWITTER IMPRESSIONS

31,690

WEBSITE PAGE VIEWS

2019 IN NUMBERS

48

NUMBER OF
ABORIGINAL
ARTISTS AND
ARTSWORKERS
EMPLOYED

29,249

GENERAL PUBLIC ENGAGEMENT

243

PERFORMANCES
& EVENTS

23%

of Patrons
Identified as
Aboriginal

74

Schools Visited
on Metro and
Regional Tours

54

EDUCATION
WORKSHOPS

3

FREE
COMMUNITY
EVENTS

6,000

DIRECT ENGAGEMENT DURING NAIDOC

18,223

STUDENT ENGAGEMENT

KEY PERFORMANCE INDICATOR REPORT

| KEY GOALS | KPI'S | 2018 ACTUALS | 2019 TARGETS | 2019 ACTUALS |
|-----------|--|-----------------|-----------------|-----------------|
| 1 | Provide cultural leadership | 12 | 2 | 5 |
| | 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 | 6 | 5 | 5 |
| | 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 | 65 | 50 | 74 |
| | Number of schools engaged with Yirra Yaakin activities | | | |
| | Number of Indigenous students participating in Yirra Yaakin activities (%) | 26% | 30% | 13% |
| | Number of local community events/ presentations attended/represented/ contributed to by the Company | 14 | 7 | 8 |
| | Value of KOORDAHs (Friends) memberships attained (\$) | \$595 | \$5,306 | \$605 |
| | | | | |
| | | | | |
| 3 | Support the training & nurturing of the next generation of Aboriginal artists | 214 | 100 | 334 |
| | Number of engagement weeks with Aboriginal theatre workers | | | |
| | Number of Aboriginal NEXT STEP theatre trainees engaged by the company | 17 | 10 | 14 |
| | 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 | 1 | 0 |
| | Number of mentorship opportunities provided | 9 | 10 | 10 |
| | Number attending Yirra Yaakin Writers' Group | 13 | 15 | 9 |
| | Number of professional Aboriginal Artists engaged by the Company | 49 | 75 | 48 |

KEY PERFORMANCE INDICATOR REPORT

| KEY GOALS | KPI'S | 2018 ACTUALS | 2019 TARGETS | 2019 ACTUALS |
|--|--|-----------------|-----------------|-----------------|
| 4 Become a 'Centre of Excellence' for Aboriginal theatre & performance | Number of general audience works presented | 3 | 2 | 2 |
| | Number of education/family based works presented | 2 | 1 | 1 |
| | Number of new commissions per year | 2 | 2 | 3 |
| | Number of new works developed | 3 | 2 | 1 |
| | Number of workshops presented | 211 | 3 | 54 |
| | Number of co-productions/co-presentations delivered | 1 | 1 | 0 |
| | Number of overall audience numbers reached (incl. non-paying) | 25,897 | 20,000 | 29,249 |
| 5 Grow our national and international reputation | Number of international co-productions/ presentations delivered | 2 | 1 | 0 |
| | Number of regional tours delivered | 2 | 1 | 2 |
| | Number of national productions/ co-productions delivered | 1 | 1 | 0 |
| | Number of weeks of national tours delivered | 0 | 3 | 0 |
| | Number of weeks of international tours delivered to identified priority market/s | 0 | 3 | 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% | 70% |
| | Percentage of Board Directors that complete the minimum full 2 or 3 year terms | 100% | 100% | 90% |
| | Number of new strategic non-financial partnerships | 4 | 4 | 4 |
| | Number of financial corporate partnerships maintained | 7 | 6 | 7 |
| | Number of new financial partnerships developed | 3 | 1 | 2 |
| | Philanthropic/foundation partners income target (\$) | \$30,000 | \$36,414 | \$5,880 |
| | Donor and other giving programs/initiatives income target (\$) | \$38,233 | \$41,616 | \$46,545 |
| | Increase in Annual Total Revenue (%) | -0.68% | -20% | 12.2% |
| | Maintain reserves of at least (%) | 32% | 20% | 24% |

BOARD OF DIRECTORS & GOVERNANCE

**During 2019, the following people sat on
Yirra Yaakin's Board:**

CHAIRPERSON

Clem Rodney

TREASURER

Ellery Blackman

DIRECTORS

Terry Grose

Roberta Hansen

Karla Hart (Resigned 19 December 2019)

Debra Miller

Dan Mossenson

Derek Nannup

Elfie Shiosaki

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

Terry Grose

Position: Director

Joined Board: 30th September 2009

Roberta Hansen

Position: Director

Joined Board: 4th July 2018

Karla Hart

Position: Director

Joined Board: 30th June 2013

Resigned: 17th December 2019

Debra Miller

Position: Director

Joined Board: 12th February 2019

Dan Mossenson

Position: Director

Joined Board: 17th November 2010

Derek Nannup

Position: Director

Joined Board: 25th May 2011

Elfie Shiosaki

Position: Director

Joined Board: 25th September 2018

Rosemary Walley

Position: Director

Joined Board: 6th May 2014

PATRONS

We thank our patron for his commitment, invaluable time and generous spirit.

INDIGENOUS PATRON

Dr Richard Walley OAM

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 members:

Ellery Blackman
Russell Curtin

HR Advisory Committee:

Ron Jones
Rosemary Walley
Jan Spriggs

YIRRA YAAKIN STAFF

A total of 12 core staff were employed during 2019.

General Manager:

Peter Kift MIPA AFAIM

Artistic Director:

Kyle J Morrison / Eva Grace Mullaley

Associate Artist:

Zac James

Producer:

Elinor King

Partnerships Manager:

Fleur Allen / Simone Detourbet

Production Manager:

Mike Nanning

Marketing Manager:

Mira Radmilovich

Office Manager:

Judy Bone

Education Manager:

Jessica Gatt

Digital Marketing Officer:

Emmanuelle Dodo-Balu

COMPANY PROFILE

For over 26 years, Yirra Yaakin Theatre Company has successfully presented quality productions and 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 'stand tall' within Western Australia; Yirra Yaakin has led the way in nurturing, creating and presenting contemporary Aboriginal theatre that exposes audiences to the authenticity, depth and diversity of First Nations' voices. Yirra Yaakin Theatre Company will 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 of activities and events are culturally significant, inspiring, motivating and encourages self-determination for Aboriginal people. As one of Australia's leading Aboriginal performing arts companies, Yirra Yaakin is honoured to be viewed 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. They go to the very foundation of Yirra Yaakin's core values and reflect our aim to support the cultural health and wellbeing of all.

Our programs align directly to our primary purpose of creating, presenting and celebrating First Nations' theatre, performance and stories.

"Local stories inspiring the globe."

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



**YIRRA YAAKIN
MEANS
STAND TALL**

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

EXECUTIVE SUMMARY

2019 was another year of growth and expansion of the Company.

We continued to grow our audiences throughout 2019, reaching total audience members and participants to 29,199. This was an increase of nearly 13% on the 2018 attendances, with an estimated 23% of our audience members and participants identifying as Aboriginal. The Company returned a deficit of \$72,500 for 2018, which was a disappointment. It was largely due to not reaching our box office targets for our two mainstage plays of *Cracked* and *Ice Land* and being unable to secure any substantial foundation funds. Despite this deficit, Yirra Yaakin continues to be in a strong financial position, with reserves standing at 24% at the end of the year and cash reserves that adequately covered this deficit.

Our Education and Community Engagement program continues to grow from strength to strength, as we reached 18,330 students and teachers from 74 schools throughout WA. Increases of 17% and 14% respectively. We toured *Djinda Kaatijin*, our new play for young people and families about “understanding the stars” throughout the Perth metropolitan area and the South West region of the state, as well as through the Schools of Isolated Distance network through our partnership with SIDE.

Aboriginal artists continued to be nurtured through our Next Step Training Program, which saw 21 emerging or mid-career artists engaged with the company by either mentoring or direct employment with the company. Overall, we employed or mentored 86 artists or artswokers, that included 49 Aboriginal artists or artswokers that represented 57% of our total artist engagement during the year. The total number of weeks we employed Aboriginal artists or artswokers reached 344 weeks during 2019, or the equivalent of 6.6 full-time employees which was a 56% increase over 2018.

Our main theatre seasons included 2 world premieres of contemporary Aboriginal theatre, both of which were warmly received by Perth audiences. *Cracked*, by Barbara Hostalek which was a reflection on a mother’s desire to be re-united with her child after falling into the trap of drugs, detention and despair and *Ice Land: A Hip h’Opera*, a collaboration between 8 artists on the scourge of meth in our communities, performed in an operatic format through the power of hip hop street music.

Yirra Yaakin could not operate and reach as many people as we do without the ongoing support and encouragement from our stakeholders, partners, donors and Koordah!

Those company partners include development partner, Woodside; Noongar Shakespeare Project Partner, Wesfarmers Arts; Company Partner, the Water Corporation; Education and Community Engagement Partner, Healthway; Community Cultural Partner, the WA Museum and co-producer on *Djinda Kaatijin*; *Hecate* Creative Development Partner, Bell Shakespeare; our local government partners, the Cities of Subiaco and Joondalup; Creative Design Partner, Bevin Design; venue partners, The Subiaco Arts Centre and The Blue Room Theatre; Business Advisory Partner, KPMG; Digital Education Partner, Schools of Isolated and Distance Education (SIDE); Hospitality Partner, Wise Wines; Media Partners, 100.9FM Noongar Radio and Scoop; major donors, Spinifex Trust and Lavan and finally 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 have a multitude of donors, Koordah (friends), community and industry colleagues, who continue to support us and believe in the work that we do – 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 continue to achieve its dreams!

And lastly, I 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 lastly, a huge thankyou to my staff, who without their passion, dedication and endeavour, Yirra Yaakin couldn’t achieve what it does!

2020 promises to be another exciting year for the Company as we look forward to the world premiere of *Hecate* at the 2020 Perth Festival and many other exciting events and activities. I hope you can join us in 2020.

Peter Kift MIPA AFAIM
General Manager

ARTISTIC DIRECTOR'S REPORT

2019 was a year of firsts for Yirra Yaakin. In my first week as the first female Artistic Director at Yirra Yaakin I got to make my return debut by directing *Cracked* – the first fully supported production for Barbara Hostalek. It was a great entry back into the WA theatre industry and the company. A new writer, actors I had never had the opportunity to work with and a bunch of new and emerging designers! Joy! *Cracked* was very well received by audiences. A story of a woman that everyone can relate to, or is related to, stuck in the system and having a hard time breaking the cycle. It was a delight to present, direct and premiere *Cracked* by Barbara Hostalek as the first piece for 2019. Being a part of this play reminded me that WA theatre is raw and real and that's why I fell in love with theatre from the beginning!

Another first was *Djinda Kaatijin* by first time writer Andrea Fernandez with cowriter and support from Zac James. *Djinda Kaatijin* pushed the boundaries of how we think about ourselves as First Nations Australians and drew on the mixed heritage of the writers, and indeed all Australians, to tell a story of songs travelling through the stars to connect our cultures across the globe. Comedy, puppetry and just genuine silliness made this schools incursion tour a fantastic success and had the kids screaming for more! 😊

I then got to reignite my passion for Western Australian theatre by supporting and championing *Ice Land: A Hip h'Opera*, the first time Yirra Yaakin had done a cross artform, co-devised and collaborative piece of this scale and presented within a new premise – a show completely in the language, rhythm and rhymes of Hip Hop, an amazing musical and theatrical collaboration, a new way of thinking about how we inform and engage with our audience/s. A first for me, Yirra Yaakin and a first for Perth audiences, it was very well received and honoured for the important message it had to tell. This play taught us a lot about Hip Hop, the scourge of meth amphetamine abuse within our communities and the devastating effect it is having globally – and boy was it entertaining! *Ice Land a Hip h'Opera* was billed as a show that everyone should see and I couldn't agree more.

I could not feel more honoured and blessed that my first year as Artistic Director was in 2019 when these amazing productions were presented alongside all of the ground breaking projects and programs Yirra Yaakin rolls out to our communities in Perth and regional WA. Alongside all of this we solidified our partnerships with many Western Australian Arts companies and institutions such as WAAPA, The Blue Room Theatre, Spare Parts Puppet Theatre and Goolarri Media in Broome. This was an incredibly exciting and busy year and I look forward to many more firsts into the future.

Eva Grace Mullaley

Artistic Director (Appointed April 2019)



CHAIRPERSON'S SUMMARY

As the new Chairperson for Yirra Yaakin Theatre Company, I would like to start this report by thanking the previous Chairperson, Clem Rodney, for his time and effort during his time as Chairperson – but most of all, for his leadership. Clem led the company, the board, and the staff through a period that positioned Yirra Yaakin as an innovative theatre company with international reach, and often inspired me as I developed my own leadership style. Thank you Clem.

I would also like to thank the Board of Directors for their vote of confidence in myself to support them in their role as Directors of a very important organisation within culture and the arts in Australia, and to support our members and the arts sector as a whole.

It's an exciting time to be a part of the company and having the honour of supporting the Board alongside Elfie Shiosaki as the Vice-Chairperson.

2019 was an important year for the company as it started with the board and key staff revising Yirra Yaakin's strategic plan - resulting in a plan that received further financial support from both the Federal and State Government.

In addition to setting the vision for the next five years, 2019 also included the transition of Artistic Directors from Kyle J Morrison to Eva Grace Mullaley – bringing a vision that builds on the tremendous amount of outcomes that Kyle achieved during his time as Artistic Director. I will always remember Kyle's energy, passion, and artistic ability – but most of all – it was the vision and ambition to not only bring Aboriginal stories to the main stage, but to adapt non-Aboriginal stories into our own. It was an

honour to be a part of the company during Kyle's time as Artistic Director.

The timing of the transition resulted in Eva commencing during the strategic planning process, and inheriting an annual program that required an Artistic Director to hit the ground running – all while moving interstate and preparing the company for its next phase of artistic growth. Eva is an amazing artist but an even better leader – and I look forward to being a part of this journey with Eva.

In 2019, Yirra Yaakin Theatre Company continued to proudly share Aboriginal stories across the Perth metro area, regional and remote communities in Western Australia and the broader Australian community.

From *Cracked* by Barbara Hostelek, to *Ice Land - a Hip-h'Opera* about substance abuse, to our Kaatijin series and Junior Sonneteers program – we continued to reach many audiences, families and community members during 2019. It has been a wonderful year, with many successful presentations and events and I would like to thank the Yirra Yaakin Board and staff for their hard work and combined efforts over the year, 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 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.

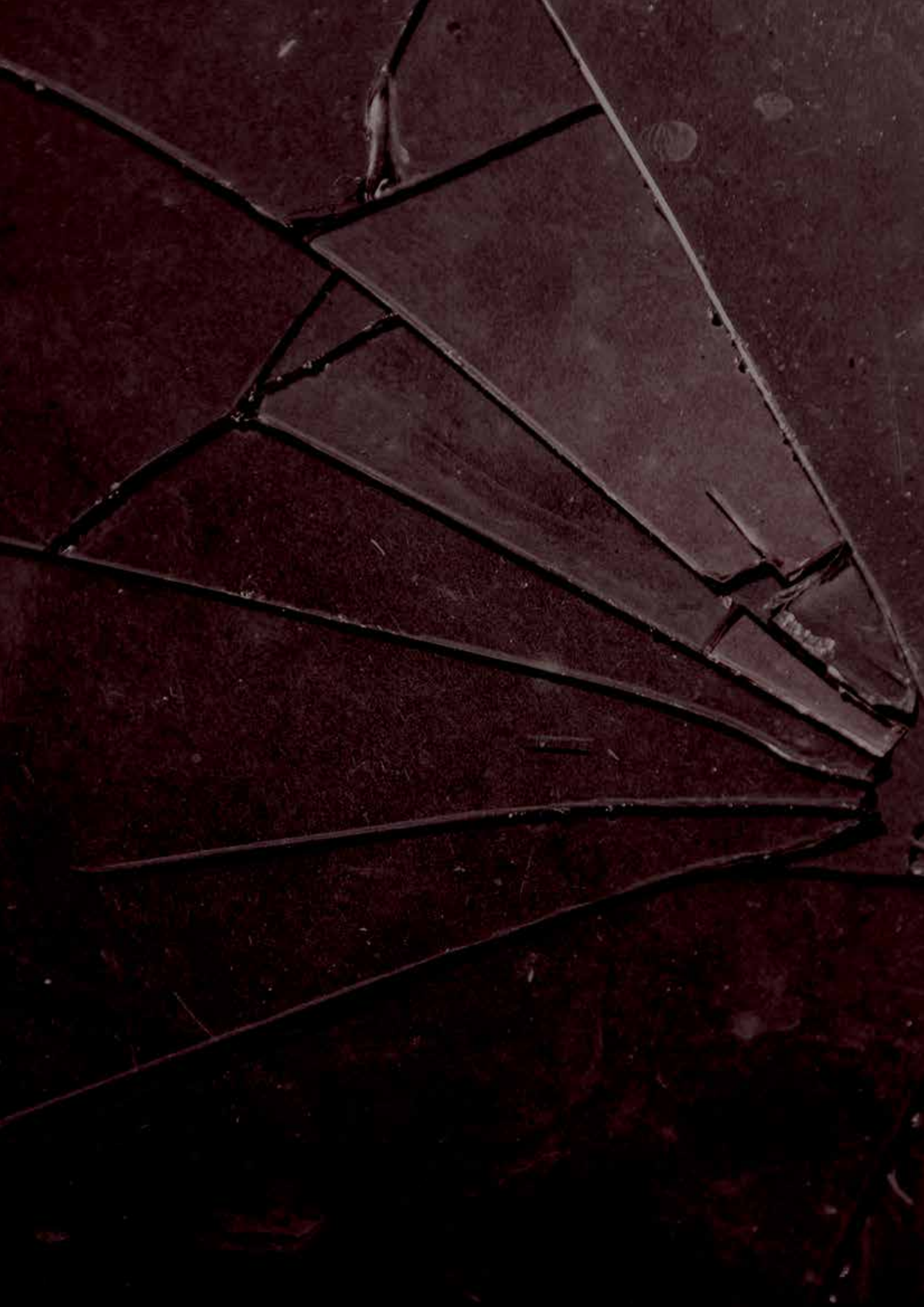
We acknowledge and thank Local Government Partner, the City of Subiaco and look forward to working with them again to promote our work to the local Subiaco community. We also thank: Development Partner Woodside Energy Limited, who are our key supporters of the Next Step Training program, now in its ninth year of successful operation. Woodside also support our new work commissions and creative script development program. Our Education & Community Engagement Partner Healthway, which promoted the Respect Yourself Respect Your Culture message and in 2020 will promote the Act, Belong, Commit message, in particular their support of the *Culture 2.0 | Respect Yourself, Respect Your Culture Workshop Program* which travelled throughout the Perth metro area. Our Noongar Shakespeare project partner, Wesfarmers, who have partnered with us on the extraordinary journey of the creation of *Hecate* and our Junior Sonneteers workshop program. Bell Shakespeare, our creative development partner on *Hecate*. The Western Australian Museum, our Community Cultural partner and co-producer of *Djinda Kaatijin*. KPMG continued as our Business Advisory partner, with a focus on our NAIDOC Week activities. SIDE, who continued to partner with us on our digital education program throughout regional & remote WA schools and students. Wise Wine who continued to provide us with exceptional wines & champagne at all of our major events and the City of Joondalup as one of our local government partners.

Our Company Partner, the Water Corporation, who will be continuing through their support of our young people and family play, *Bilya Kaatijin* in 2020, 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 Partners, Noongar Radio, Digital Loop and Scoop.

Thank you for additional support from Major Donors, Spinifex Trust, Lavan, Dr Fiona Stanley and Margrete & Michael Chaney along with our many wonderful community of individual donors for their invaluable contributions.

We also welcome support from the following Foundations: The Noongar Charitable Trust; and Aesop Foundation. We also thank our Company, Family and Individual Koordahs (friends).

Ellery Blackman
Chairperson



The background is a dark, textured surface, possibly leather or stone, with prominent diagonal cracks and creases. The word "MAINSTAGE" is centered in a bold, white, sans-serif font.

MAINSTAGE

★★★★★

Cracked is a powerful and thought-provoking look inside our criminal justice system from an exciting new voice.

– Artshub.

Hostalek's writing is brilliant.

– Witness



CRACKED

by Barbara Hostalek

WORLD PREMIERE
7 May - 18 May 2019

Main Auditorium
Subiaco Arts Centre, Subiaco, WA

Performances

12

Attendance

Aboriginal: 270 (Approx)
Total: 1,345

CAST

Bobbi Henry
Bruce Denny
Holly Jones
Luke Hewitt
Mathew Cooper
Rayma Morrison

CREATIVE & PRODUCTION TEAM**Writer**

Barbara Hostalek

Director

Eva Grace Mullaley

Dramaturg

Polly Low

Set and Costume Designer

Sara Chirichilli

Lighting Designer

Karen Cook

Projection Designer

Mia Holton

Sound Designer

Mei Swan Lim

Stage Manager

Jennifer Poh

Assistant Director

Brieanna Collard

Assistant Stage Manager

Maddie Young

Opening Night

9 May 2019

Donors Event

15 May 2019

*"Watching Ice Land, I was continually taken
aback by the quality of—well—everything."
Isolated Nation*

*"Ice Land: A Hip h'Opera is a ground-
breaking work with a local focus that has
a lot to say about a topical subject in a
distinctively West Aussie fashion."
X-PRESS MAGAZINE*



ICE LAND: A HIP H'OPERA

Devised by Downsyde, Kyle J Morrison, Layla, Moana Mayatrix, Trooth, & Zac James

WORLD PREMIERE

15 October - 26 October

Main Auditorium

Subiaco Arts Centre, Subiaco, WA

Performances

11

Attendance

Aboriginal: 280 (Approx)

Total: 1,365

CAST

Benjamin Hasler (Downsyde)

Layla Hanbury (Layla)

Moana Lutton (Moana Mayatrix)

Scott Griffiths (Downsyde)

Lyricists

Benjamin Hasler (Downsyde)

Layla Hanbury (Layla)

Moana Lutton (Moana Mayatrix)

Ryan Samuels (Trooth)

Scott Griffiths (Downsyde)

Design Actualiser

Sara Chirchilli

Scenic Artist

Sam Knox

Story Collector & Researcher:

Rania Ghandour

Elinor King

CREATIVE & PRODUCTION TEAM

Director

Kyle J Morrison

Stage Manager

Karen Cook

OPENING NIGHT

15 October 2019

Musical Director

Darren Reutens (Downsyde)

Lighting Designer

Joe Paradise Lui

Donors Event

23 October 2019

Librettist/Writer

Zac James

Set & Costume Designer

Matthew McVeigh

Post Show Q & A's

23 October 2019

WORKSHOPS

25 November - 29 November

Moora Performing Arts Centre

Moora WA 6510

Number of Workshops

5

Attendance

First Nation Students: 50

Total: 50

Building its foundations from two platforms, the *Ice Land Workshops* organically fused First Nations psychology theorems (The Circle of Courage, Dr Martin Brokenleg) with roots based, west coast rhyme, hip hop flow and structure. Crafted by Downsyde and Yirra Yaakin Theatre Company, *Ice Land - The Workshops* created an accessible space for young and old to discuss their community with beats and hooks.

CREATIVE & PRODUCTION TEAM

Senior Workshop Facilitators:

Zac James

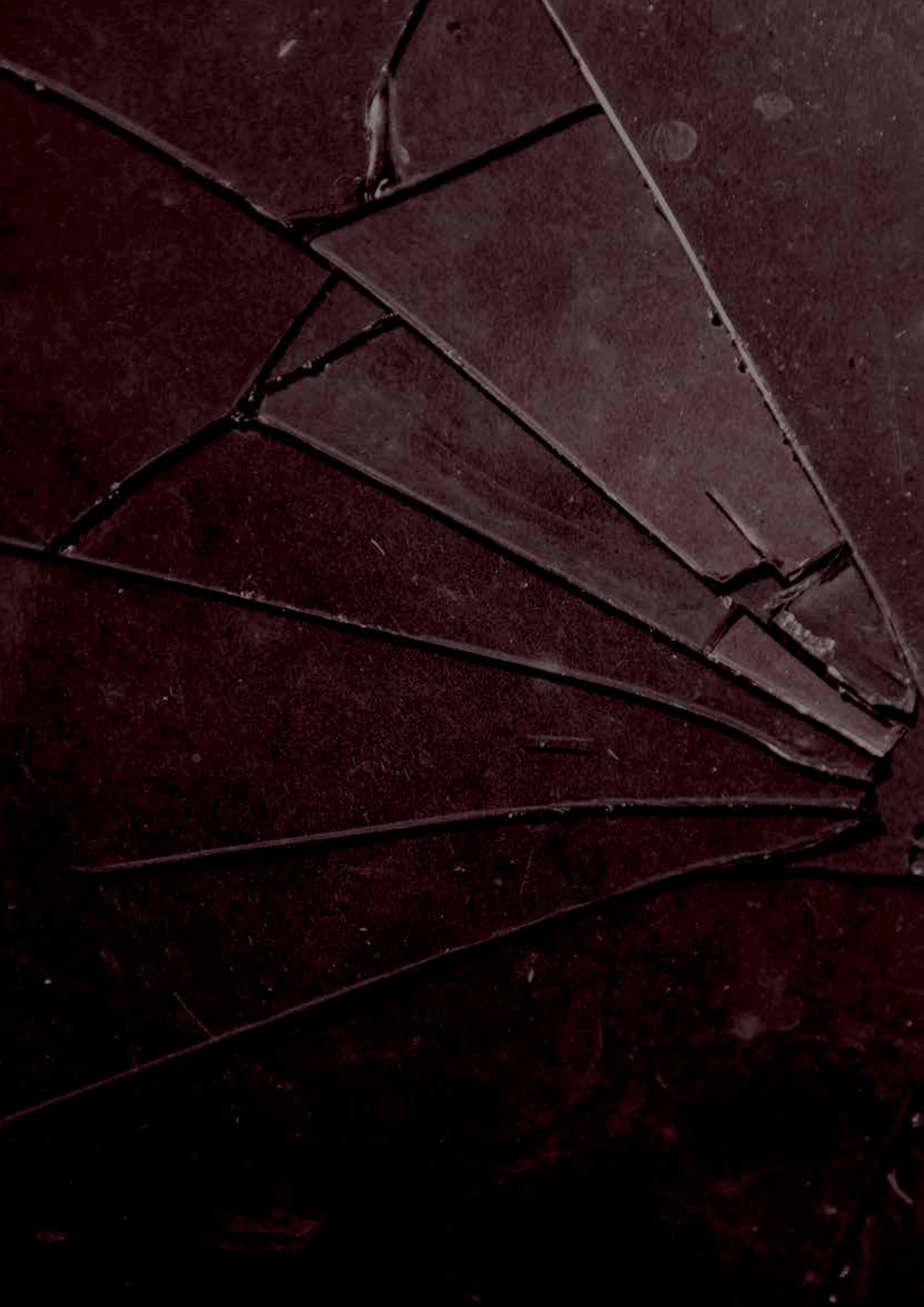
Scott Griffiths

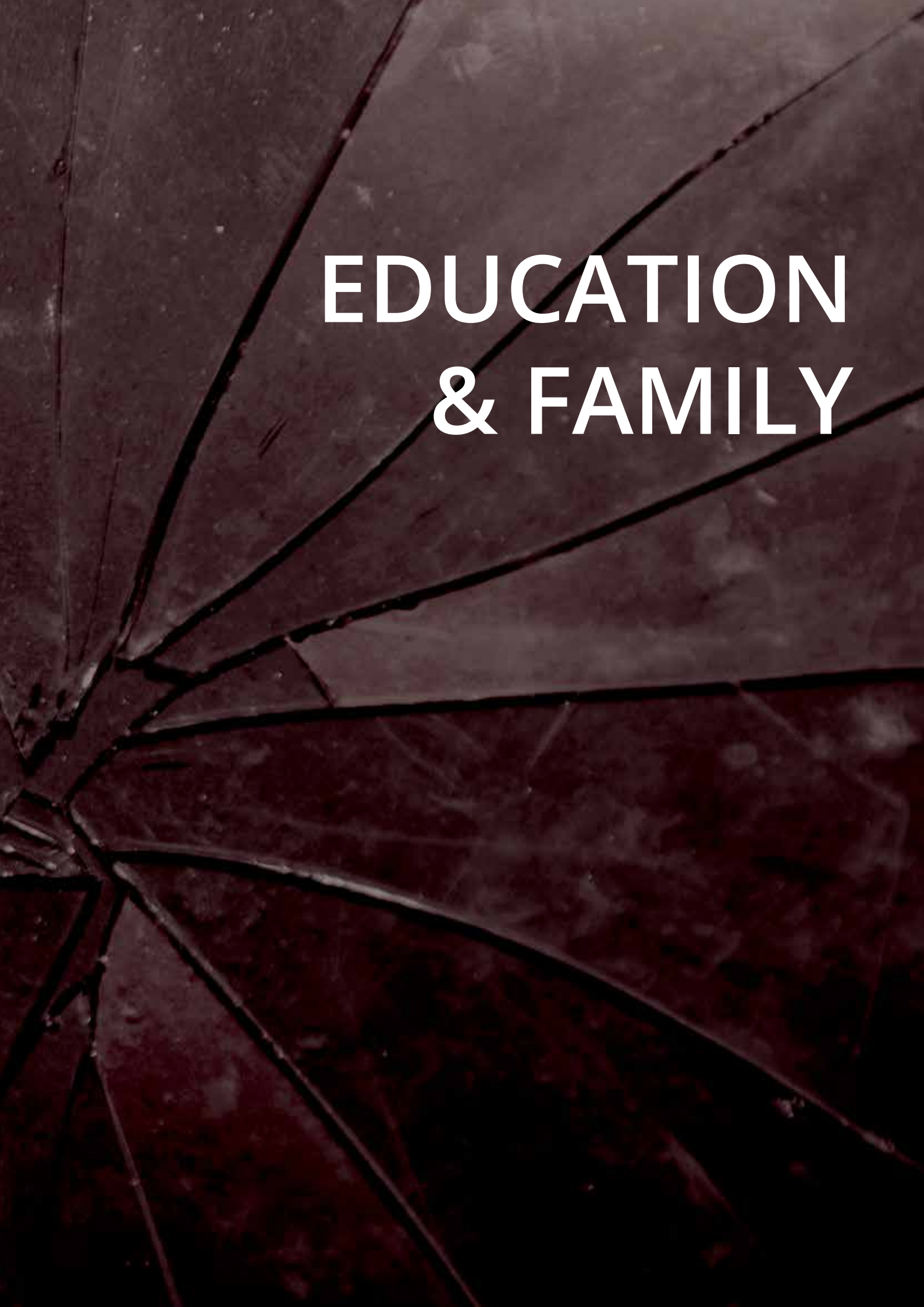
Workshop Facilitator:

Moana Lutton

Production Manager:

Mike Nanning





EDUCATION & FAMILY

EDUCATION HIGHLIGHTS

For over 26 years, Yirra Yaakin has presented a vital and strong education program designed to provide educators and students, opportunities to learn, explore and expand their knowledge of theatre through the lens of contemporary and traditional Aboriginal culture.

In 2019 Yirra Yaakin delivered a diverse and high-quality education program of performances and activities that promoted respect, pride and cultural empowerment, for Indigenous and non-Indigenous community members alike.

Aligning directly to our goals of sharing Aboriginal stories and cultural experiences, our 2019 Education Program 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 the current curriculum framework and cross curriculum priorities to meet the needs of schools, families and the wider community.

In 2019, we successfully presented *Djinda Kaatijin* (understanding the stars) to over 18,000 primary school students across Perth Metro, The South West and The Great Southern. The show was also presented to a number of community groups held at various venues including the Albany Museum, City of Subiaco, City of Bayswater, the Maritime Museum, City of Joondalup and the State Library WA.

In addition to our performances and through our work in cultural empowerment, over 800 secondary school students took part in *Moorditj Wirra* (Strong Heart) Workshops, which uses elements of Forum



Theatre to empower young people to explore their definitions of culture and where they see themselves in a wider Australian cultural context.

Furthermore, through our work in adapting Shakespeare into Noongar language, as part of our *Noongar Shakespeare Project* and following the success of the pilot program in 2018, the *Junior Sonneteers Program* once again saw an intake of 27 young artists aged 13 – 19.

Selected via an audition process the *Junior Sonneteers* participated in an intensive two-month period of workshops and rehearsals in theatre making, performance and Noongar language, which led to a number of curated performances at various locations including, the Subiaco Arts Centre, The State Theatre Centre of WA, Wesfarmers Arts, The City of Joondalup and the City of Subiaco.

The *Junior Sonneteers Program* actively promotes the sustainability of one of the oldest languages in the world, whilst promoting cultural awareness and reconciliation. From this program our young artists were able to gain an awareness and appreciation of Noongar language and culture as well as develop pronunciation skills in a language other than English and expand on skills related to performance opportunities and outcomes.





WOW! What a magnificent performance. The actors, Levi, Jessie and Tao, are very skilled and charismatic performers who kept all ages of their audience captivated throughout the entire show. It was a thoroughly entertaining for the students and teachers alike. What an incredible cast! We feel so privileged to have had the opportunity to have Yirra Yaakin back at our school again this year and are looking forward to next year.

Renee Pinkerton, Malvern Springs Primary

Wow what a gorgeous performance and characters. It was so impressive how wide an audience Djinda Kaatijin reached as we had the childcare children getting involved enthusiastically yelling out, right thru to the teenagers giggling at the cheeky characters and the inclusion of technology throughout! A beautiful mix of humour, culture, storytelling & beautiful singing. There was truly something for everyone!

Bridget Waters, Perth Children's Hospital

DJINDA KAATIJIN

By Andrea Fernandez & Zac James

May 28 – September 27, 2019
Perth Metro

Schools:
58

Number of Performances:
110

Total Students:
15,085

Aboriginal Students:
706

Additional Performances:
14

Audience members:
1,842

Aboriginal audience members:
255

CAST

Levi Widnall
Jessie Ward
Tao Issaro

CREATIVE & PRODUCTION TEAM

Writer

Andrea Fernandez & Zac James

Director

Ian Wilkes

Dramaturg

Zac James

Stage Manager

Craig Williams

Set & Costume Designer

Matt McVeigh

Sound Designer

Tao Issaro

SCHOOLS

Como Primary School
Coolbinia Primary School
Churchlands Primary School
West Beechboro Primary School
West Northam Primary School
Malvern Springs Primary
Karrinyup Primary
White Gum Valley Primary
St Benedict's School
Sutherland Dianella School
West Morley Primary School
Boyare Primary School
Notre Dame Catholic
Giddegannup Primary School
Baldivis Primary School
Dalmain Primary School
East Fremantle Primary School

Westminster Education Support
Queens Park Primary School
Westfield Park Primary School
Secret Harbour Primary School
Lockridge Primary School
Grovelands Primary School
Tuart Hill Primary
Belmay Primary School
Bold Park Community School
Westminster Junior Primary
St Dominic's School
Kalamunda Primary
Bold Park Community School
Spearwood Alternative
Upper Swan Primary School
East Waikiki Primary School
Brighton Catholic College
La Salle College
North Cottesloe Primary
Carson Street School
Maylands Peninsula Primary School
South Perth Primary School
Challis Community Primary School
Kylla Primary School
Newton Primary School
Guilford Primary School
Balga Primary
Swan Valley Anglican School
Ashdale Secondary
Melville Primary School
St Johns school
Parkwood Primary School
Mary Mckillop Catholic Primary
Wembley Primary School
St Joseph's School
Aveley North Primary School
Banksia Primary School
Rosalie Primary School
Westminster Primary School
St Damien's Catholic School
Beaumaris Primary School

OTHER PERFORMANCES

Subiaco Arts Centre - 31st May
Perth Children's Hospital - 2nd July
SIDE Performance - 8th July
City of Subiaco - 8th July
City of Bayswater - 9th July
WA Museum - 10th July
City of Joondalup - 11th July
State Library WA - 10th August

TESTIMONIALS

We just wanted to let you all know how much we all enjoyed the performance of Djinda Kaatijin. The kids thought it was fabulous and were talking about it when we got back into the classroom. So much so, that when my phone beeped they all said, "It must be Meeka leaving you a message." A big thank you to Craig, Jessie, Levi and Tao who all made the performance come to life and keep the students focussed and engaged the whole time. It was wonderful to see. We will look forward to the next production!!!

Marie Willis, Como Primary

We absolutely loved the Yirra Yaakin Performance and definitely want to book this again!!

Elise Matthews West Morley Primary

An amazing, inspiring performance. The students were thoroughly engaged and engrossed.

Alison McAvoy Boyare PS



MOORDITJ WIRLA WORKSHOPS

July - August 2019

Various Schools
Perth Metro

Workshops

37

Attendance

Total: 853
First Nation Students: 196

Moorditj Wirla (Strong Heart), uses elements of Forum Theatre to empower young people to explore their definitions of culture, and where they see themselves in a wider Australian cultural context. Presented by Zac James, Wongi/Yamatji actor and writer, the program was designed for students in years 8 - 12 English or Drama to create short dramatic works around the ideas of culture, identity and belonging.

CREATIVE & PRODUCTION TEAM

Senior Workshop Facilitator

Zac James

Workshop Facilitators

Simone Detourbet

Bobbi Henry

Samai King

Workshop Facilitator/ Evaluation Specialist

Olivia Slater

Education Manager

Jessica Gatt

Producer:

Elinor King

Production Manager:

Mike Nanning

CORPORATE WORKSHOPS

School of Isolated and Distant
Education (SIDE)
Clontarf Academy

SCHOOLS

Governor Stirling SHS

Balga Senior Highschool

Ellenbrook SHS

Ballajura Community College

'Zone Youth Space' Kwinana

Youth Centre

TESTIMONIALS

I liked that we could be ourselves knowing that not one person in the class would judge you. The vibe in the class was epic, really enjoyable.
Student, Ellenbrook Secondary College

It is important to put ourselves out of our comfort zone to identify with student experience. I really liked how we explored the importance of culture to everything that we do. A highlight was Zac's Q&A at the end, where he explained some cultural protocol from his own experience and opened the group up to questions. It was a fantastic workshop.

Teacher, Ellenbrook Secondary College



JUNIOR SONNETEERS

May – July 2019

Various Venues | Perth Metro

Total number of young people /students who participated in the program:

37

Number of First Nations young people / students:

11

Through our work in adapting Shakespeare into Noongar language, as part of our *Noongar Shakespeare Project*, and driven by our commitment to 'keeping language alive', in 2019, Yirra Yaakin again selected a limited number of students to join our *Junior Sonneteers Program*. Successful students partook in a series of intensive workshops and rehearsals leading to a number of curated public performance opportunities.

CREATIVE & PRODUCTION TEAM

Artistic Director

Eva Grace Mullaley

Sonnets Writer/Adapter/Senior Workshop Instructor

Kylie Bracknell [Kaarljilba Kaardn]

Language Consultant/Custodian/Elder

Aunty Roma Winmar

Facilitators

Murray Dowsett

Jessica Gatt

Della Rae Morrison

Kyle J Morrison

Ian Wilkes

Education Manager

Jessica Gatt

Producer:

Elinor King

Production Manager:

Mike Nanning

SCHOOLS

John Curtin college of the Arts

Governor Stirling SHS

Balga Senior Highschool

Mount Lawley SHS

Yule Brook College

Cecil Andrews College

Balcatta SHS

Sevenoaks Senior College

Mindarie SHS

Aranmore Catholic College

Swan View SHS

Warnbro Community High

TESTIMONIALS

Congratulations, what a great team and great result!

Fleur Allen

All the students were outstanding! The facilitators' skills, knowledge and direction were perfect and highly professional, which helped bring out the best in the students - so thank you.
Kylie Bracknell [Kaarljilba Kaardn]



YIRRA YAAKIN FAMILY PICNIC

| 28 March 2019 | Event | Attendance |
|---------------------|-------|---------------------------|
| Subiaco Arts Centre | 1 | Aboriginal Attendance: 90 |
| Theatre Gardens | | Total Attendance: 350 |
| Subiaco, WA | | |

ACTIVITIES & ENTERTAINMENT

Respect Yourself, Respect Your Culture Picnic hamper competition supplied by Healthway

Live music from Downsyde

Samples of kangaroo stew and damper

Mocha Baby Cakery Catering

Face painting for kids and adults with Jade Dolman

Yirra Yaakin Family Picnic was proudly supported by City of Subiaco

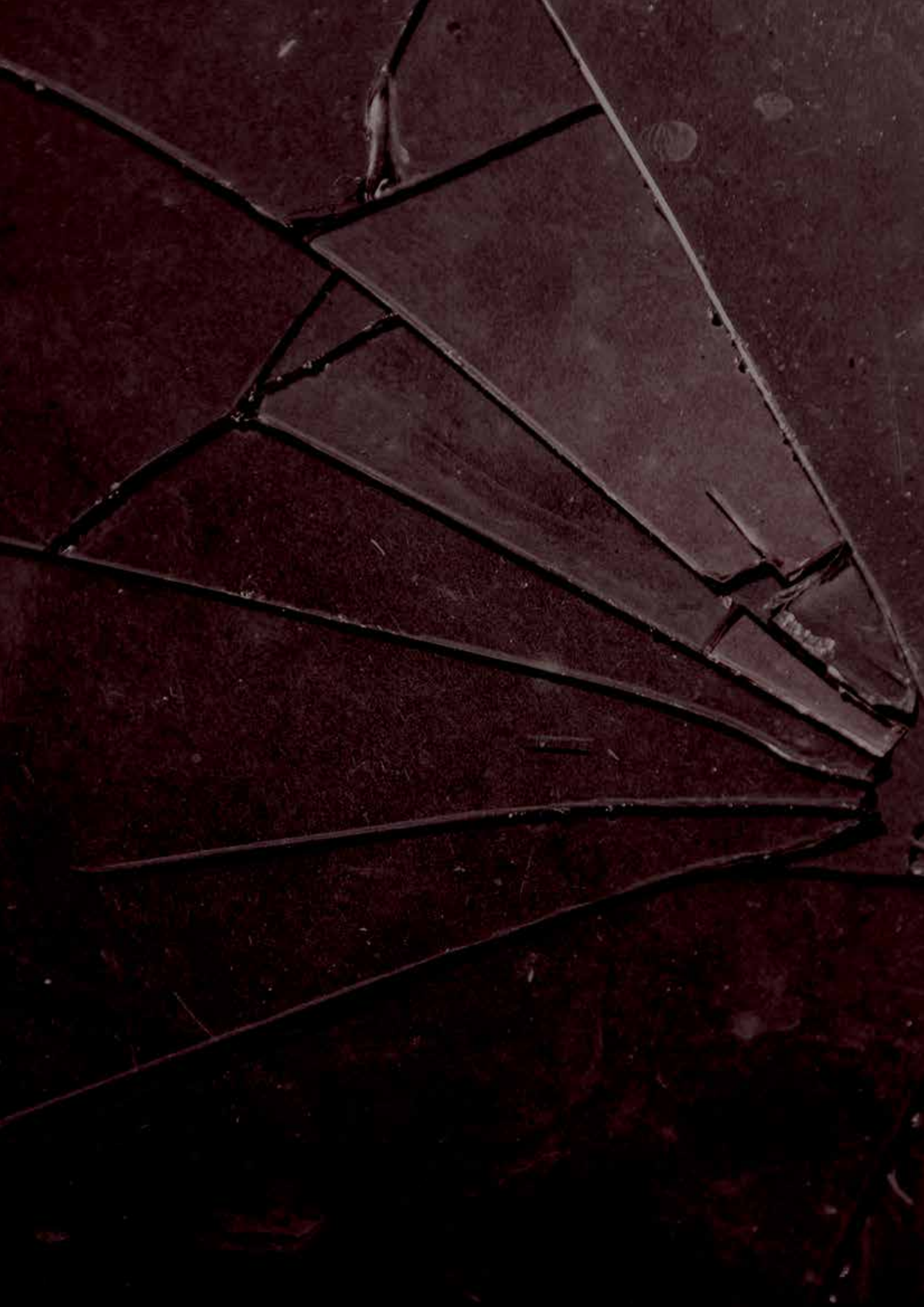
TESTIMONIALS

Thank you for a wonderful time

Rachel Riggs

What a great evening! Thank you Yirra Yaakin. Looking forward to your next event.

Subiaco Resident



The background is a dark maroon or burgundy color with a prominent, irregular cracked texture. The cracks are dark and run in various directions, creating a sense of depth and wear. The lighting is slightly uneven, with some areas appearing darker than others, emphasizing the texture.

ON TOUR



DJINDA KAATIJIN

Regional Schools Tour

August 26 – September 13, 2019

Various schools
South West and Great Southern
Regional Tour

Performances

21

Additional Performances

Albany Museum

Attendance

Aboriginal Attendance: 255
Attendance Total: 2,238

CAST

Levi Widnall
Jessie Ward
Tao Issaro

CREATIVE & PRODUCTION TEAM

Writers

Andrea Fernandez & Zac James

Director

Ian Wilkes

Dramaturg

Zac James

Stage Manager

Craig Williams

Set & Costume Designer

Matthew McVeigh

Sound Designer

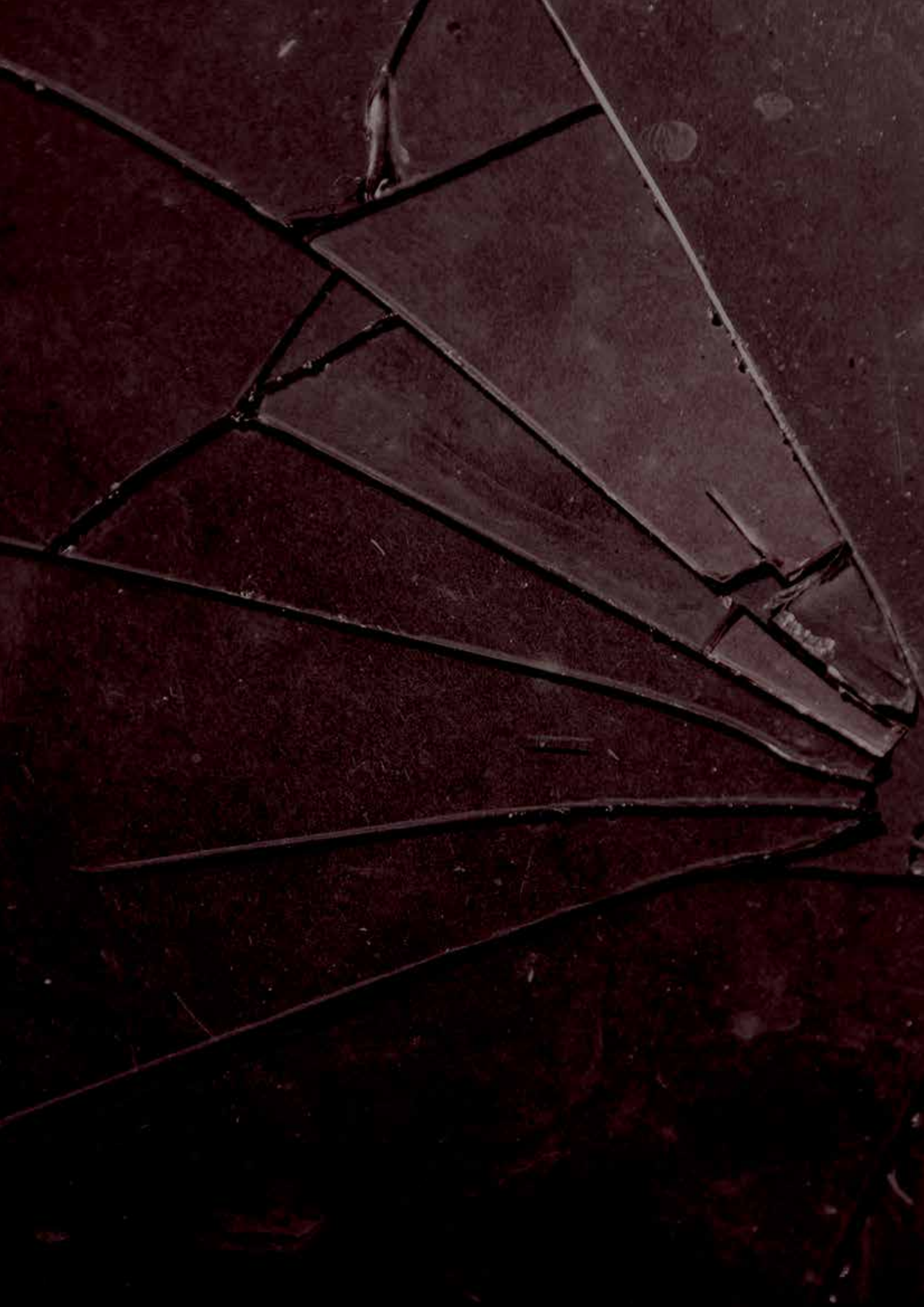
Tao Issaro

SCHOOLS

Ocean Road Primary
Kingston Primary School
Djity Djity Aboriginal School
Margaret River Independent School
Mount Lockyer Primary
Walpole Primary
Yakamia Primary
Spirit of Play Community School
Little Grove Primary school
Mount Barker Primary

TESTIMONIALS

The story was excellent, linking in other countries into the dreaming story. The performers were enthusiastic and really worked well together. The props and sound effects really helped to keep the students' attention and the interactive nature of the performance, towards the end, helped to refocus the audience.
West Northam Primary School



DEVELOPMENT

The background of the image is a dark, maroon-colored surface with a prominent, cracked texture. The cracks are irregular and run across the frame, creating a sense of depth and complexity. The lighting is slightly uneven, with some areas appearing darker than others, emphasizing the texture.

CRACKED

By Barbara Hostalek

11 – 15 February 2019 | Subiaco Arts Centre | Subiaco, WA

Cracked is a powerful and thought-provoking look inside our criminal justice system from an exciting new voice. Yirra Yaakin Theatre Company, in collaboration with Playwriting Australia as part of their inaugural Ignition Program, presented *Cracked* in May 2019.

CREATIVE TEAM

Writer: Barbara Hostalek

Creative Development Director: Kyle J Morrison

Dramaturg: Polly Low

Stage Manager: Jenny Poh

Set & Costume Designer: Sara Chirichilli

Lighting Designer: Karen Cook

Projection Designer: Mia Holton

Sound Designer: Mei Swan Lim

Assistant Director: Brieanna Collard

Performers: Bobbi Henry, Bruce Denny

Calen Tassone, Della Rae Morrison

Holly Jones, Levi Widnall, Luke Hewitt

Maitland Schnaars, Rayma Morrison



ICE LAND: A HIP H'OPERA

Devised by Downsyde, Kyle J Morrison, Layla, Moana Mayatrix, Trooth and Zac James

18 – 22 March 2019 | Subiaco Arts Centre | Subiaco, WA

19 – 23 August 2019 | Subiaco Arts Centre | Subiaco, WA

Ice Land: A Hip h'Opera tackles head-on the scourge of ice within our communities. It explores the modern drug epidemic currently destroying so many people, families and whole communities. In 2018 and 2019 this development has undergone intensive script dramaturgy and a few creative developments. The script is based on stories obtained from those in our community who have been affected by this drug.

CREATIVE TEAM

Director Kyle J Morrison

Musical Director Darren Reutens (Downsyde)

Librettist/Lyricist Zac James

Mentor/Dramaturg Andrew Bovell

Stage Manager Karen Cook

Set & Costume Designer Matthew McVeigh

Lighting Designer Joe Paradise Lui

Design Actualiser Sara Chirichilli

Scenic Artist Sam Knox

Story Collector & Researcher

Rania Ghandour, Elinor King

Choreography Laura Boynes

Lyricists Scott Griffiths (Downsyde), Layla Hanbury, Benjamin Hasler (Downsyde), Moana Lutton (Moana Mayatrix), Darren Reutens (Downsyde), Ryan Samuels (Trooth)



HECATE

By Kylie Bracknell [Kaarljilba Kaardn]

18 - 23 February 2019 | Subiaco Arts Centre | Subiaco, WA

15 - 20 July 2019 | His Majesty's Theatre | Perth, WA

28 October - 2 November 2019 | Subiaco Arts Centre | Subiaco, WA

As an extension of the creation of the unique educational cultural language program project initially piloted in 2015, expanded upon in 2016, 2017 and 2018, *The Noongar Shakespeare Project*, we continued with the fourth stage of development in 2019 to present a full-length Noongar retelling of Shakespeare's *Macbeth* titled *Hecate*.

We have 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

Director & Adaptor Kylie Bracknell
[Kaarljilba Kaardn]

Translators Kylie Bracknell & Dr Clint Bracknell

Language Editor & Consultant

Roma Yibiyung Winmar

Cultural Consultants

Judy Bone & Mitchella Hutchins

Set & Costume Designer Zoë Atkinson

Lighting Designer Mark Howett

Composer, Musical Director

& Sound Designer Dr Clint Bracknell

Movement Director Janine Oxenham

Fight Choreography Rubeun Yorkshire

Bell Shakespeare Consultants

& Associate Directors

Peter Evans & James Evans

Dramaturg Kate Mulvany

Stage Managers

Jenny Poh, Dr Sue Fenty Studham

Assistant Director Jill Dewar

Assistant Stage Manager Levi Widnall

Assistant Production Manager Peter Young
(WAAPA Secondment)

Performers Cezera Critti-Schnaars, Karla Hart,
Bobbi Henry, Della Rae Morrison, Ebony McGuire,
Ian Michael, Kyle J Morrison, Mark Nannup,
Trevor Ryan, Maitland Schnaars, Ian Wilkes, Irma
Woods, Rubeun Yorkshire

FIFO - Fit In or F**k Off!

By Melody Dia

25 – 29 November 2019 | Subiaco Arts Centre | Subiaco, WA

In a country abundant with natural resources, mining is a way of life. This warm, tautly written drama pulls no punches as it explores the impact of mining on two Indigenous families from extensive interviews with miners from across the country and lived experience of the writer. Developed in Broome with Goolarri Media's Indigenous Writers program, and with the support of Yirra Yaakin, Playwriting Australia, Ilbijerri Theatre Company and Yellamundie First Nations Play Festival, FIFO, brings us an exciting new voice from the Kimberley, former FIFO mine worker Melody Dia.

CREATIVE TEAM

Playwright: Melody Dia

Dramaturgy: Mari Lourey & Dot West

Director: Eva Grace Mullaley, Rachel Maza

Set & Costume Designer: Neil Sheriff

Assistant Director: Bruce Denny

Performers: Bobbi Henry, Ngaire Pigram, Ian Wilkes



NINNIYOK

By Gail Yorkshire & Rubeun Yorkshire

15 August 2019 | Spare Parts Puppet Theatre | Fremantle, WA

This new work is inspired by Gail's own story of her removal to a mission and her refusal to surrender hope. The central character Ninniyok is feisty and fearless; she's been stolen but she doesn't need rescuing. She's been hurt, but not broken. Her big heart and spirit nurtures others as she tries to make sense of the world around her.

CREATIVE TEAM

Playwright/Co-deviser Gail Yorkshire-Selby

Playwright/Co-deviser Rubeun Yorkshire

Dramaturg Eva Grace Mullaley

Directors Eva Grace Mullaley & Michael Barlow



YIRRA YAARNZ

12 & 13 July 2019 | The Blue Room Theatre | Perth, WA

Performances: 2

Attendance: Aboriginal Attendance: 30 | Total Attendance: 113

Yirra Yaarnz is a weekend of play readings from emerging Western Australian Aboriginal playwrights responding to the 2019 National NAIDOC theme: *Voice. Treaty. Truth.* Mentored by award-winning playwright Hellie Turner, Polly Low and Geoff Kelso through Yirra Yaakin's Writers' Group, this presentation showcases the importance of storytelling & playwriting as it relates to Aboriginal culture.

Yirra Yaakin's Writer's Group is an intensive playwriting program that guides writers through craft and writing sessions aimed at turning ideas into scripts. At the culmination of the program, up to 12 writers are selected for one-on-one mentoring to help them prepare their scripts for public reading. In 2019 the talent was so outstanding that 8 writers were chosen to take part in *Yirra Yaarnz*.

WRITERS

Cezera Critti-Schnaars, Chelinay Gates, Barbara Hostalek, Hannah McGlade, Kobi Morrison, Declan Taylor, Narelle Thorne, Michell White.

CREATIVE & PRODUCTION TEAM

Writers' Group Coordinator

Irma Woods

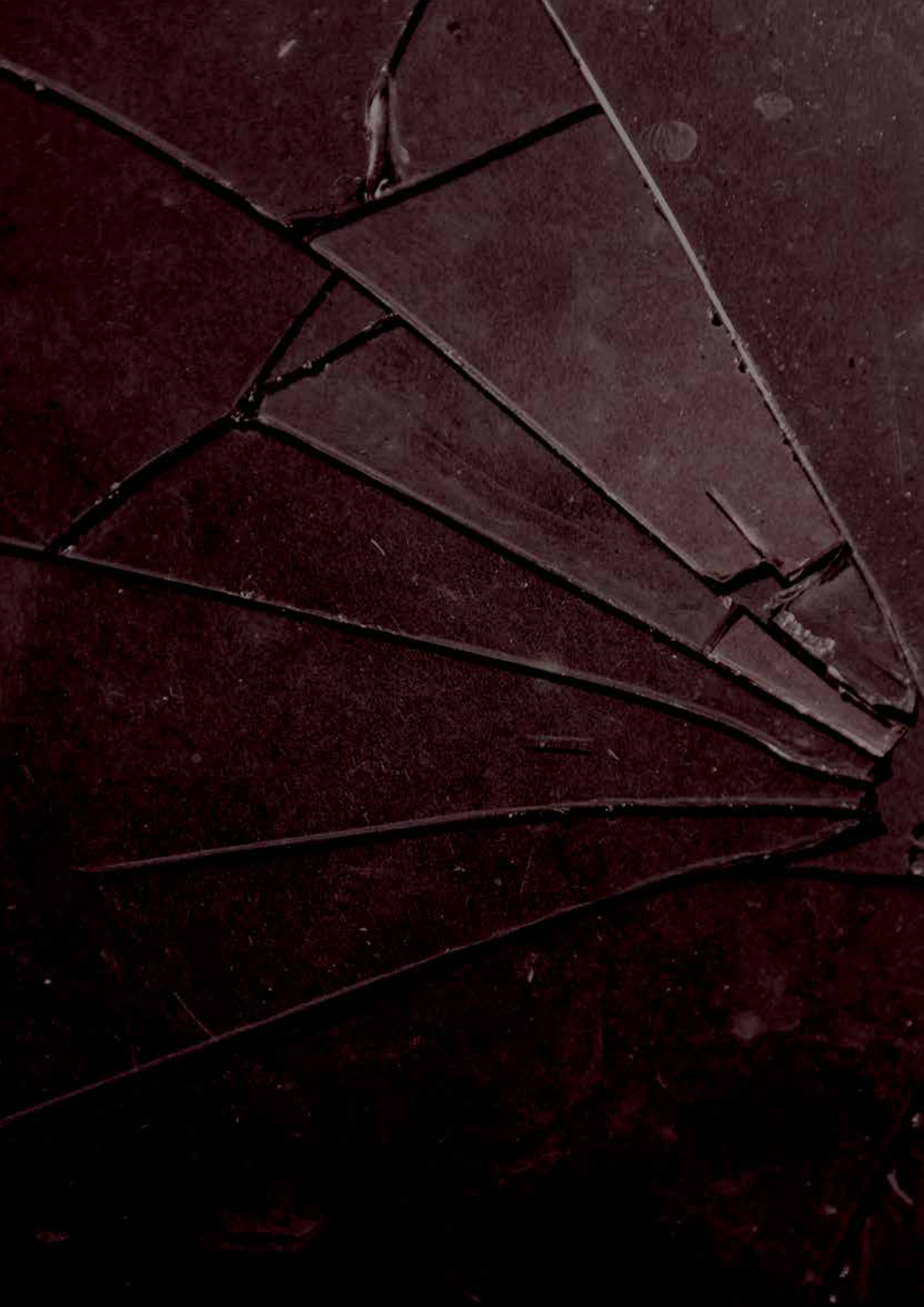
Facilitators & Dramaturgs

Geoff Kelso, Polly Low, Hellie Turner

Performers

Bruce Denny, Della Rae Morrison, Amy Smith, Ian Wilkes







FINANCIAL REPORT

For the Year Ended
31 December 2019

STATEMENT OF PROFIT AND LOSS AND OTHER COMPREHENSIVE INCOME FOR THE YEAR ENDED 31 DECEMBER 2019

| | Note | 2019 \$ | 2018 \$ |
|---|------|-----------------|---------------|
| Revenue | 2 | 1,625,617 | 1,439,742 |
| Other income | 2 | 11,765 | 19,895 |
| Employee benefits expense | | (1,288,263) | (971,442) |
| Depreciation | 3 | (31,225) | (19,363) |
| Repairs, maintenance and vehicle running expense | | (5,824) | (7,371) |
| Administration expense | | (85,413) | (92,910) |
| Production and Venue expense | | (196,956) | (268,123) |
| Marketing and Promotions expense | | (102,201) | (81,561) |
| Profit before income tax | | (72,500) | 18,867 |
| Income tax expense | 1 i | - | - |
| Profit for the year | | (72,500) | 18,867 |
| Other comprehensive income for the year, net of tax | | - | - |
| Total comprehensive income for the year | | (72,500) | 18,867 |

The accompanying notes form part of these financial statements.

STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2019

| | Note | 2019 \$ | 2018 \$ |
|---|------|------------------|------------------|
| ASSETS | | | |
| CURRENT ASSETS | | | |
| Cash and cash equivalents | 4 | 691,059 | 918,208 |
| Trade and other receivables | 5 | 186,583 | 16,242 |
| Other assets | 6 | 71,890 | 29,153 |
| TOTAL CURRENT ASSETS | | 949,532 | 963,603 |
| NON-CURRENT ASSETS | | | |
| Property, plant, equipment and motor vehicles | 7 | 39,917 | 42,512 |
| Right of use assets | 8 | 30,944 | 19,244 |
| TOTAL NON-CURRENT ASSETS | | 70,861 | 61,756 |
| TOTAL ASSETS | | 1,020,393 | 1,025,359 |
| LIABILITIES | | | |
| CURRENT LIABILITIES | | | |
| Trade and other payables | 9 | 491,767 | 400,244 |
| Provisions | 10 | 61,884 | 87,178 |
| Finance leases | 11 | 14,126 | 2,856 |
| TOTAL CURRENT LIABILITIES | | 567,777 | 490,278 |
| NON-CURRENT LIABILITIES | | | |
| Finance Leases | 11 | 15,358 | 10,578 |
| Provisions | 10 | 3,308 | 18,053 |
| TOTAL NON-CURRENT LIABILITIES | | 18,666 | 28,631 |
| TOTAL LIABILITIES | | 586,443 | 518,909 |
| NET ASSETS | | 433,950 | 506,450 |
| EQUITY | | | |
| Retained Earnings | | 433,950 | 506,450 |
| TOTAL EQUITY | | 433,950 | 506,450 |

The accompanying notes form part of these financial statements.

STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31 DECEMBER 2019

| | Retained Earnings \$ | Total \$ |
|-----------------------------|-------------------------|----------------|
| Balance at 1 January 2018 | 487,583 | 487,583 |
| Total comprehensive income | 18,867 | 18,867 |
| Balance at 31 December 2018 | 506,450 | 506,450 |
| Total comprehensive income | (72,500) | (72,500) |
| Balance at 31 December 2019 | 433,950 | 433,950 |

The accompanying notes form part of these financial statements.

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 DECEMBER 2019

| | Note | 2019 \$ | 2018 \$ |
|---|-----------|------------------|-----------------|
| CASH FLOW FROM OPERATING ACTIVITIES | | | |
| Receipt of grants | | 942,540 | 859,376 |
| Audience Sales, Sponsorship and Other Income | | 587,812 | 712,015 |
| Payments to suppliers and employees | | (1,718,914) | (1,450,389) |
| Interest received | | 2,022 | 4,201 |
| Net cash provided by/(used in) operating activities | 16 | (186,540) | 125,203 |
| CASH FLOW FROM INVESTING ACTIVITIES | | | |
| Payment for property, plant and equipment | | (40,609) | (17,063) |
| Net cash used in investing activities | | (40,609) | (17,063) |
| Net increase/(decrease) in cash held | | (227,149) | 108,140 |
| Cash and cash equivalents at beginning of the financial year | | 918,208 | 810,068 |
| Cash and cash equivalents at the end of the financial year | 4 | 691,059 | 918,208 |

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 2019 was authorised for issue in accordance with a resolution of Directors dated 25 May 2020.

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.

New standards adopted as at 1 January 2019

AASB 16 - Leases

AASB 16 replaces AASB 117 Leases and some lease-related Interpretations:

- requires all leases to be accounted for 'on-balance sheet' by lessees, other than short-term and low value asset leases
- provides new guidance on the application of the definition of lease and on sale and lease back accounting
- largely retains the existing lessor accounting requirements in AASB 117
- requires new and different disclosures about leases.

This Standard was adopted for the year ending 31 December 2019, and there will be no material impact on the transactions and balances recognised in the financial statements.

AASB 1058 Income of Not-for-Profit Entities & AASB 15 Revenue from Contracts with Customers

The company adopted AASB 15 and AASB 1058 using the modified retrospective method of transition with the date of initial application of 1 January 2019. In accordance with the provisions of this transition approach and application of the practical expedient to apply these standards retrospectively only to contracts and transactions that were not completed contracts at the date of initial application, ie as at 1 January 2019, the company has assessed and concluded that there was no impact to the retained earnings at the date of initial application.

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.

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

a. Revenue (Continued)

Donations and bequests are recognised as revenue when received.

Interest revenue is recognised using the effective interest rate method, which for floating rate financial assets is the rate inherent in the instrument. Dividend revenue is recognised when the right to receive a dividend has been established.

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

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

b. Property, Plant and Equipment

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

Plant and Equipment

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

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

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

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.

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

b. Property, Plant and Equipment (Continued)

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

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

c. Leases

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

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

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

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

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

d. Financial 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).

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

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)

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 fair value through profit or loss*

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.

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

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.

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.

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

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 SIGNIFICANT 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

| | 2019 \$ | 2018 \$ |
|---|------------------|------------------|
| 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 – FIFO – Fit In or F*** Off Theatre Sector Initiative Grant | 4,317 | - |
| – Dep't of Local Gov't, Sport & Cultural Industries – Ice Land – A Hip h'Opera Development Initiative Grant | 43,746 | 28,483 |
| – Dep't of Local Gov't, Sport & Cultural Industries – Regional Schools Touring Grant | 23,750 | 21,500 |
| – Australia Council for the Arts – Multi-Year Grant | 306,030 | 303,000 |
| – Other State Agency Grants | 131,000 | 126,000 |
| – Local Gov't Grants | 10,000 | 10,000 |
| | 876,928 | 847,067 |
| <i>Other revenue</i> | | |
| – Audience sales | 233,160 | 123,901 |
| – Other sales | - | - |
| – Sponsorship - cash | 462,500 | 400,000 |
| – Sponsorship – in-kind | - | - |
| – Donations/foundations/fundraising | 53,029 | 68,774 |
| | 748,688 | 592,675 |
| Total Revenue | 1,625,617 | 1,439,742 |
| OTHER INCOME | | |
| – Interest income | 2,022 | 4,201 |
| – Reimbursements | 10,022 | 15,694 |
| – Profit/(Loss) – Sale of Assets | (279) | - |
| Total Other Income | 11,765 | 19,895 |
| TOTAL REVENUE AND OTHER INCOME | 1,637,382 | 1,459,637 |

NOTE 3: PROFIT FOR THE YEAR

| | 2019 \$ | 2018 \$ |
|--|------------|------------|
| EXPENSES | | |
| Depreciation and Amortisation and Loss on disposal of assets | | |
| — Plant and equipment | 11,940 | 13,289 |
| — Leased assets | 18,490 | 5,116 |
| — Motor vehicles | 795 | 958 |
| Total Depreciation and Amortisation | 31,225 | 19,363 |
| Interest expense on finance leases | | |
| — photocopier finance lease | 513 | 723 |
| — office lease | 1,393 | - |
| Total interest expense | 1,906 | 723 |
| Auditor Remuneration | | |
| - Audit and other services | 12,641 | 9,753 |
| - Tax and other services | 3,600 | 3,500 |
| Total Auditor Remuneration | 16,241 | 13,253 |

NOTE 4: CASH AND CASH EQUIVALENTS

| | 2019 \$ | 2018 \$ |
|---------------------|----------------|----------------|
| CURRENT | | |
| Cash at bank | 639,559 | 866,708 |
| Restricted cash (a) | 50,000 | 50,000 |
| Cash on hand | 1,500 | 1,500 |
| | 691,059 | 918,208 |

(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

| | 2019 \$ | 2018 \$ |
|--------------------|----------------|---------------|
| CURRENT | | |
| Trade receivables | 155,583 | 8,714 |
| Sundry receivables | 31,000 | 7,500 |
| GST Refundable | - | 28 |
| | <u>186,583</u> | <u>16,242</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) | | | | Within initial trade terms \$ |
|----------------------------|-----------------------|--------------------------------|--|-------------|-------------|------------|-------------------------------------|
| | | | < 30 \$ | 31–60 \$ | 61–90 \$ | > 90 \$ | |
| 2019 | | | | | | | |
| Trade and term receivables | 155,583 | - | 155,583 | - | - | - | 155,583 |
| Sundry receivables | 31,000 | - | 31,000 | - | - | - | 31,000 |
| Total | <u>186,583</u> | <u>-</u> | <u>186,583</u> | <u>-</u> | <u>-</u> | <u>-</u> | <u>186,583</u> |
| 2018 | | | | | | | |
| Trade and term receivables | 8,714 | - | 8,714 | - | - | - | 8,714 |
| Sundry receivables | 7,500 | - | 7,500 | - | - | - | 7,500 |
| GST Refundable | 28 | - | 28 | - | - | - | 28 |
| Total | <u>16,242</u> | <u>-</u> | <u>16,242</u> | <u>-</u> | <u>-</u> | <u>-</u> | <u>16,242</u> |

NOTE 6: OTHER ASSETS

| | 2019 \$ | 2018 \$ |
|----------------|------------|------------|
| CURRENT | | |
| Prepayments | 71,890 | 29,153 |

NOTE 7: PROPERTY, PLANT, EQUIPMENT AND MOTOR VEHICLES

| | 2019 \$ | 2018 \$ |
|---|---------------|---------------|
| NON-CURRENT | | |
| Plant and equipment | | |
| At cost | 175,125 | 166,262 |
| Less accumulated depreciation | (139,089) | (128,426) |
| | 36,036 | 37,836 |
| Motor vehicles | | |
| At cost | 43,359 | 43,359 |
| Less accumulated depreciation | (39,478) | (38,683) |
| | 3,881 | 4,676 |
| Total property, plant and equipment and motor vehicles | 39,917 | 42,512 |

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 \$ |
|--------------------------------------|----------------------------|-------------------------|-------------|
| 2018 | | | |
| Balance at the beginning of the year | 49,336 | 5,634 | 54,970 |
| Additions at cost | 1,789 | - | 1,789 |
| Depreciation expense | (13,289) | (958) | (14,247) |
| Carrying amount at end of year | 37,836 | 4,676 | 42,512 |
| 2019 | | | |
| Balance at the beginning of the year | 37,836 | 4,676 | 42,512 |
| Additions at cost | 10,419 | - | 10,419 |
| Depreciation expense | (11,940) | (795) | (12,735) |
| Loss on sale of asset | (279) | - | (279) |
| Carrying amount at end of year | 36,036 | 3,881 | 39,917 |

NOTE 8: RIGHT OF USE ASSETS

| | 2019 \$ | 2018 \$ |
|----------------------------------|----------------------|----------------------|
| NON-CURRENT | | |
| Photocopier lease | | |
| At carrying amount | 36,281 | 36,281 |
| Less accumulated depreciation | (23,451) | (17,037) |
| | <u>12,830</u> | <u>19,244</u> |
| Office lease | | |
| At carrying value | 30,190 | - |
| Less accumulated depreciation | (12,076) | - |
| | <u>18,114</u> | <u>-</u> |
| Total right of use assets | <u><u>30,944</u></u> | <u><u>19,244</u></u> |

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 \$ |
| 2018 | | |
| Balance at the beginning of the year | 9,086 | 9,086 |
| Additions at cost | 15,274 | 15,274 |
| Depreciation expense | (5,116) | (5,116) |
| Carrying amount at end of year | <u>19,244</u> | <u>19,244</u> |
| 2019 | | |
| Balance at the beginning of the year | | |
| Additions at cost | 19,244 | 19,244 |
| Depreciation expense | 30,190 | 30,190 |
| Loss on sale of asset | (18,490) | (18,490) |
| Carrying amount at end of year | <u><u>30,944</u></u> | <u><u>30,944</u></u> |

NOTE 9: TRADE AND OTHER PAYABLES

| | 2019 \$ | 2018 \$ |
|----------------------------------|-----------------------|-----------------------|
| CURRENT | | |
| Trade and Other Current Payables | 104,394 | 78,483 |
| Income Received in Advance | 387,373 | 321,761 |
| | <u><u>491,767</u></u> | <u><u>400,244</u></u> |

NOTE 10: PROVISIONS

| | 2019 \$ | 2018 \$ |
|--------------------|---------------|---------------|
| CURRENT | | |
| Annual Leave | 37,863 | 39,755 |
| Long Service Leave | 24,021 | 47,423 |
| | <u>61,884</u> | <u>87,178</u> |
| NON-CURRENT | | |
| Long Service Leave | <u>3,308</u> | <u>18,053</u> |

NOTE 11: CAPITAL AND LEASING COMMITMENTS

The Corporation's photocopier lease and office lease are held under finance lease arrangements. As of 31 December 2019, the net carrying amount of the photocopier and the office held under finance lease arrangements is \$29,484 (See Note 8).

| | 2019 \$ | 2018 \$ |
|--|---------------|---------------|
| 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 | 14,126 | 2,856 |
| – Non-current | 15,358 | 10,578 |
| | <u>29,484</u> | <u>13,434</u> |

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 Term | Number of leases with extension options | Number of leases with option to purchase |
|-----------------|--|-------------------|---|--|
| Photocopier | 1 | 4 Years | - | - |
| Office premises | 1 | 2 Years | - | - |

The lease liabilities are secured by the related underlying assets. Future minimum lease payments as at 31 December 2019 were as follows:

| | Within 6 Months | 6 - 12 Months | 1 - 2 Years | 2 - 5 Years | 5+ Years | Total |
|-------------------------|--------------------|------------------|----------------|----------------|-------------|---------|
| 31 December 2019 | \$ | \$ | \$ | \$ | \$ | \$ |
| Lease payments | 7,611 | 7,610 | 10,527 | 5,172 | - | 30,920 |
| Finance charges | (656) | (439) | (287) | (54) | - | (1,436) |
| Net present values | 6,955 | 7,171 | 10,240 | 5,118 | - | 29,484 |

NOTE 12: CONTINGENT LIABILITIES AND ASSETS

The Corporation does not have any contingent assets or contingent liabilities as at 31 December 2019.

NOTE 13: EVENTS AFTER THE REPORTING PERIOD

Subsequent to end of the financial year, the COVID-19 outbreak was declared a pandemic by the World Health Organization in March 2020.

We have not seen a significant impact on our business to date. The outbreak and the response of Governments in dealing with the pandemic is interfering with general activity levels within the community, the economy and the operations of our Company. The scale and duration of these developments remain uncertain as at the date of this report however they may have an impact on our earnings, cash flow and financial condition.

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

The financial statements have been prepared based upon conditions existing at 31 December 2019 and considering those events occurring subsequent to that date, that provide evidence of conditions that existed at the end of the reporting period. As the outbreak of COVID-19 occurred after 31 December 2019, its impact is considered an event that is indicative of conditions that arose after the reporting period and accordingly, no adjustments have been made to financial statements as at 31 December 2019 for the impacts of COVID-19.

NOTE 14: KEY MANAGEMENT PERSONNEL COMPENSATION

| | Short-term Benefits \$ | Post-employment Benefits \$ | Other Long-term Benefits \$ | Total \$ |
|--------------------|------------------------------|-----------------------------------|-----------------------------------|-------------|
| 2019 | | | | |
| Total compensation | 226,967 | 23,724 | - | 250,691 |
| 2018 | | | | |
| Total compensation | 191,610 | 21,614 | - | 213,224 |

NOTE 15: RELATED PARTY TRANSACTIONS

During the year the Corporation received services from Karla Hart (Board Member – resigned on 17 December 2019) totalling \$4,150. The services provided were on normal commercial terms.

NOTE 16: CASH FLOW INFORMATION

| | 2019 \$ | 2018 \$ |
|--|------------------|----------------|
| Reconciliation of Cash Flows from Operations with Profit after Income Tax | | |
| Profit/(Loss) after income tax | | |
| Non cash flows | (72,500) | 18,867 |
| Depreciation and amortisation | 31,225 | 19,363 |
| Loss on disposal | (279) | - |
| Changes in assets and liabilities | | |
| (Increase)/Decrease in trade and other receivables | (169,784) | 103,646 |
| Increase/(Decrease) in trade and other payables | 107,573 | (4,170) |
| Increase/(Decrease) in provisions | (40,038) | (7,778) |
| (Increase)/Decrease in prepayments | (42,737) | (4,725) |
| | <u>(186,540)</u> | <u>125,203</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:

| | | 2019 \$ | 2018 \$ |
|---|----|----------------|----------------|
| Financial Assets | | | |
| Cash and cash equivalents | 4 | 691,059 | 918,208 |
| Loans and receivables | 5 | 186,583 | 16,242 |
| Total Financial Assets | | <u>877,642</u> | <u>934,450</u> |
| Financial Liabilities | | | |
| Financial liabilities at amortised cost | | | |
| – trade and other payables | 9 | 104,394 | 78,483 |
| – finance lease obligations | 11 | 29,484 | 13,434 |
| Total Financial Liabilities | | <u>133,878</u> | <u>91,917</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 32%.

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 | 2019 \$ | 2018 \$ |
|---------------------------|------|------------|------------|
| Cash and cash equivalents | | | |
| AA rated | | 691,059 | 918,208 |
| | 4 | 691,059 | 918,208 |

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 | |
|---|---------------|---------|--------------|------|--------------|------|---------|---------|
| | 2019 | 2018 | 2019 | 2018 | 2019 | 2018 | 2019 | 2018 |
| | \$ | \$ | \$ | \$ | \$ | \$ | \$ | \$ |
| Financial liabilities due for payment | | | | | | | | |
| Trade and other payables | 104,394 | 78,483 | - | - | - | - | 104,394 | 78,483 |
| Finance lease | 29,484 | 13,434 | - | - | - | - | 29,484 | 13,434 |
| Total expected outflows | 133,878 | 91,917 | - | - | - | - | 133,878 | 91,917 |
| Financial Assets - cash flows realisable | | | | | | | | |
| Cash and cash equivalents | 691,059 | 918,208 | - | - | - | - | 691,059 | 918,208 |
| Trade, term and loans receivables | 186,583 | 16,242 | - | - | - | - | 186,583 | 16,242 |
| Total anticipated inflows | 877,642 | 934,450 | - | - | - | - | 877,642 | 934,450 |
| Net inflow on financial instruments | 743,764 | 842,533 | - | - | - | - | 743,764 | 842,533 |

c. Market Risk**i. Interest rate risk**

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

Sensitivity Analysis

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

| | PROFIT | EQUITY |
|------------------------------------|--------|--------|
| | \$ | \$ |
| Year ended 31 December 2019 | | |
| +/-2% in interest rates | 7,644 | 7,644 |
| Year Ended 31 December 2018 | | |
| +/-2% in interest rates | 13,036 | 13,036 |

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

NOTE 17: FINANCIAL RISK MANAGEMENT (CONTINUED)**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.

| | | 2019 | | 2018 | |
|------------------------------------|----------|--------------------------|----------------------|--------------------------|----------------------|
| | Footnote | Net Carrying Value \$ | Net Fair Value \$ | Net Carrying Value \$ | Net Fair Value \$ |
| Financial assets | | | | | |
| Cash and cash equivalents | (i) | 691,059 | 691,059 | 918,208 | 918,208 |
| Trade and other receivables | (i) | 186,583 | 186,583 | 16,242 | 16,242 |
| Total financial assets | | 877,642 | 877,642 | 934,450 | 934,450 |
| Financial liabilities | | | | | |
| Trade and other payables | (i) | 104,394 | 104,394 | 78,483 | 78,483 |
| Total financial liabilities | | 104,394 | 104,394 | 78,483 | 78,483 |

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
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 50 to 74:

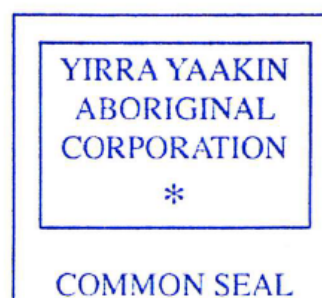
1. Is presented in accordance with the Australian Charities and Not-for-profits Commission Act 2012.
2. Is presented in accordance with the Corporations (Aboriginal and Torres Strait Islander) Regulations 2007 (CATSI Regulations).
3. Complies with the Accounting Standards.
4. Presents a true and fair 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: Ellery Blackman

Dated: 25 May 2020



Independent Auditor's Report

To the Members of Yirra Yaakin Aboriginal Corporation

Report on the Financial Report

We have audited the accompanying financial report of Yirra Yaakin Aboriginal Corporation, which comprises the statement of financial position as at 31 December 2019, 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, notes comprising a summary of significant accounting policies and other explanatory information, and the directors' declaration.

Directors' Responsibility for the Financial Report

The directors of the registered entity are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards and the Australian Charities and Not-for-profits Commission 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.

Auditor's Responsibility

Our responsibility is to express an opinion on the financial report based on our audit. We conducted our audit in accordance with Australian Auditing Standards. 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.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the registered entity's preparation of the financial report that gives a true and fair view 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 entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

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



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Independent Auditor's Report

To the Members of Yirra Yaakin Aboriginal Corporation *(Continued)*



Independence

In conducting our audit, we have complied with the independence requirements of the Australian Charities and Not-for-profits Commission Act 2012 and any applicable code of professional conduct in relation to the audit.

Opinion

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

- (i) giving a true and fair view of the registered entity's financial position as at 31 December 2019 and of its financial performance and cash flows for the year ended on that date; and
- (ii) complying with Australian Accounting Standards and the Australian Charities and Not-for-profits Commission Regulation 2013.

BENTLEYS
Chartered Accountants

MARK DELAURENTIS CA
Partner

Dated at Perth this 25th day of May 2020

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To The Board of Directors,

Auditor's Independence Declaration under Section 307C of the Corporations Act 2001

As lead audit Partner for the audit of the financial statements of Yirra Yaakin Aboriginal Corporation for the financial year ended 31 December 2019, 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,


BENTLEYS
Chartered Accountants


MARK DELAURENTIS CA
Partner

Dated at Perth this 25th day of May 2020



Yirra Yaakin 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



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



Department of
Local Government, Sport
and Cultural Industries



DEVELOPMENT PARTNER



NOONGAR SHAKESPEARE PROJECT PARTNER



Wesfarmers Arts

EDUCATION & COMMUNITY ENGAGEMENT



CREATIVE DEVELOPMENT



playwriting
australia



WESTERN
AUSTRALIAN
MUSEUM

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Joondalup

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MEDIA

D I G I T A L

