

**YIRRA**  
**YAAKIN**  
Theatre Company



**YIRRA YAAKIN**  
Aboriginal Corporation

**ANNUAL REPORT 2012**

ABN: 45 619 201 395 | ICN:2321



**MISSION  
STATEMENT**

**VISION**

To present Aboriginal theatre of the highest quality.

**MISSION**

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

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

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

**VALUES**

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

**PATRONS**

Dr Richard Walley, OAM  
His Excellency Mr Malcolm James McCusker, AC CVO QC

**ARTISTIC DIRECTOR**

Kyle J Morrison

**GENERAL MANAGER**

Dickon Oxenburgh  
January to November 2012

**ACTING GENERAL MANAGER**

Sally Richardson  
From November 2012

**YIRRA YAAKIN THEATRE COMPANY**

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**AUDITORS**

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## BOARD

### BOARD OF DIRECTORS AND GOVERNANCE

During 2012, the following people sat on Yirra Yaakin's Board:

CHAIRPERSON Clem Rodney

TREASURER Terry Grose

SECRETARY Michelle White

DIRECTORS  
Jake Milroy  
Dan Mossenson  
Eva Mullaley  
Derek Nannup  
Irma Woods

### YIRRA YAAKIN BOARD

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

The board is ultimately responsible for the following areas:

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

### REGISTER OF DIRECTORS

NAME	POSITION	JOINED BOARD
Clem Rodney	Chairperson	30 April 2004
Terry Grose	Treasurer	30 September 2009
Michelle White	Secretary	3 June 2009
Eva Mullaley	Member	8 May 2012
Jake Milroy	Member	22 October 2010
Dan Mossenson	Member	4 November 2011
Irma Woods	Member	25 August 2006
Derek Nannup	Member	25 May 2011

### YIRRA YAAKIN'S PATRONS

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

INDIGENOUS PATRON  
Dr Richard Walley, OAM

NON - INDIGENOUS PATRON  
His Excellency Mr Malcolm James McCusker, AC CVO QC

### YIRRA YAAKIN'S ADVISORY COMMITTEES

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

Governance Advisory Committee Members:

Terry Grose (Board Representative – Associate Member YY)  
Jake Milroy (Board Representative – Full Member YY)  
Andrea Fernandez (Staff – Full Member YY)

Venue Advisory Committee Members:

Michelle White (Board Representative – Full Member YY)  
Reuben Kooperman (Associate Member YY)

Financial Advisory Committee Members:

Terry Grose (Treasurer, Board Representative – Associate Member YY)  
Sally Richardson (Staff – Associate Member YY – Dec 2012)  
Dickon Oxenburgh (Staff – Associate Member YY – Jan – Nov 2012)  
Russell Curtin (CA, Associate Member YY)

### YIRRA YAAKIN STAFF

A total of ten core staff were employed during 2012.

Artistic Director	Kyle J Morrison
General Manager	Dickon Oxenburgh
Acting General Manager	Sally Richardson
Production Manager	Mike Nanning
Partnerships Manager	Sally Richardson
Marketing Manager	Andrea Fernandez
Project Manager	Irma Woods
Education Officer	Lynda Nutter
Office Manager	Judy Bone
Accounts Officer	Pamela Minchin / Mira Radmilovich
E-marketing Officer	Mira Radmilovich

## PATRONS AND STAFF

## COMPANY PROFILE

Yirra Yaakin (Yir-raarh Yaarh-kin] which means “Stand Tall” in Noongar language, is based in the heart of the Noongar Nation – a distinct Aboriginal cultural group from the south west of Western Australia.

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

Nineteen years later and with a combined board and staff of 18, Yirra Yaakin is now Australia’s largest Aboriginal theatre company and has evolved into a respected cultural leader and artistic hub for Aboriginal people from all over Western Australia, Australia and around the world.

Yirra Yaakin is proud to have produced a body of work unequalled in innovation, excellence and cultural significance. But it’s not just our professional performance program that has won us awards and critical acclaim. Yirra Yaakin has always had a broad education and community program with a development base to ensure we continue to have Aboriginal trainees in the theatre industry.

Yirra Yaakin’s priority is to ensure Aboriginal theatre remains under Aboriginal control – providing opportunities for Aboriginal artists in all levels of creation and production. Our vision is to continue producing award-winning, world-class theatre that is exciting, entertaining, educational, authentic and culturally appropriate.

For additional information about the company, its programs, people and history visit [www.yirrayaakin.com.au](http://www.yirrayaakin.com.au).



## ADVOCACY

Yirra Yaakin is committed to supporting and working in creative partnerships with diverse organisations and communities, while advocating for the Australian Performing Arts Industry.

In 2012, Yirra Yaakin staff and board members participated in the following ...

### **February 2012**

*Australian Performing Arts Market (APAM)*

*Adelaide Festival Centre, Adelaide, South Australia*

Being the hit of the 2011 Perth International Arts Festival, *Waltzing The Wilarra* was invited to undertake a Spotlight Presentation at the Australian Performing Arts Market.

Having such a significant presence at APAM gave national and international presenters and producers an indication of the professional standing, strength and dynamism of Yirra Yaakin Theatre Company.

Attended by Kyle J Morrison (Artistic Director), Dickon Oxenburgh (General Manager), Sally Richardson (WTW Project Manager and YY Partnerships Manager), Mike Nanning (Production Manager), Andrea Fernandez (Marketing Manager), David Milroy (Writer and Musician), Wesley Enoch (Director), Wayne Freer (Musical Director & Musician), Kelton Pell (Actor), Tim Solly (Actor), Ursula Yovich (Actor), Andrew Bignall (Musician), Lucky Oceans (Musician) and Bob Patient (Musician).

### **February 2012**

*Jack Charles V The Crown, Studio Underground*

*State Theatre Centre of WA, Northbridge, Western Australia*

Jack Charles is an Australian legend: veteran actor, Koori elder, activist, catburglar and, until recently, heroin addict. *Jack Charles V The Crown* is a show about his life – told by him.

Yirra Yaakin was invited by Ilbijerri Theatre (Melbourne) and the Perth International Arts Festival to present the community night for *Jack Charles V The Crown*.

Artistic Director Kyle J Morrison facilitated the post show artist talk session and chaired the Q&A session for Uncle Jack, cast and crew.

This performance was attended by Yirra Yaakin board and staff members, leading Indigenous community elders and the Noongar community.

**March 2012**

*Australian Script Centre Annual General Meeting  
Hobart, Tasmania*

As a member of the Board, Kyle J Morrison attended the Australian Script Centre Annual General Meeting in Hobart.

**May 2012**

*Social Media and Governance Workshop  
Surry Hills, News South Wales*

Invited by Australia Council for the Arts to attend a three-day workshop on social media and governance. Topics covered included: connecting arts audiences online, crowd funding, market development and the role of board directors in an arts organisation.

Attended by Marketing Manager Andrea Fernandez.

**July 2012**

*NAIDOC Week  
Perth, Western Australia*

As part of NAIDOC celebrations, Yirra Yaakin presented *Yirra Yarns* and *Black as Michael Jackson ... and other identity monologues* at The Blue Room Theatre. Yirra Yaakin was also represented by staff and board members at NAIDOC activities around Perth including the NAIDOC ball and NAIDOC family Fun Day at Ashfield Reserve and Mirrabooka.

**July 2012**

*Scoop Publishing Roundtable Meeting  
Subiaco, Western Australia*

The roundtable meeting brought together marketing staff from leading arts organisations to discuss how Scoop Publishing can better promote ballet, dance and theatre in WA.

Attended by Marketing Manager Andrea Fernandez.

**August 2012**

*Arts Development Panel  
Perth, Western Australia*

Project Manager, Irma Woods was selected by the Department of Culture and the Arts to sit on the Arts Development Panel as an assessor.

**August 2012**

*National Indigenous Theatre Forum  
Cairns, Queensland*

This Forum is a significant gathering of key individuals, representing the national interests of Australia's Indigenous theatre community, convened in Cairns, on Yidindji Gimuy Walubara Country, to coincide with the Cairns Indigenous Art Fair.

Attended by Artistic Director Kyle J Morrison.

**August 2012**

*Marketing To Schools, Department of Culture and the Arts  
Perth, Western Australia*

Yirra Yaakin was invited by ArtsEdge through the Department of Culture and the Arts to attend a Marketing to Schools Professional Learning workshop which covered topics such as education kits for teachers, working in the school context and latest developments in the Australian Curriculum.

Attended by Marketing Manager Andrea Fernandez, Education Officer Lynda Nutter and E-marketing Officer Mira Radmilovich.

**August 2012**

*The Social Media Marketing Conference  
Mercure Hotel, Perth, Western Australia*

Yirra Yaakin's marketing team attended a conference on social media by training institute SkillPath.

Attended by Marketing Manager Andrea Fernandez and E-marketing Officer Mira Radmilovich.

**September 2012**

*Yellamundie Playwriting Festival  
Sydney, New South Wales*

Yellamundie [Dharug for storyteller] is a powerful celebration of Aboriginal and Torres Strait Islander arts and culture, stories and storytelling, bringing together one of the largest gatherings of Aboriginal directors, actors and playwrights ever to assemble anywhere in Australia.

Board Director and Project Manager, Irma Woods, was a steering committee member.

**November 2012**

*Yirra Yaakin Season Launch  
Western Australian Museum, Perth, Western Australia*

Dubbed an “End of Year Celebration”, the event quickly became the launch for our 2013 season program and the announcement of a new partnership with The Western Australian Museum. Officially opened by the Honourable John Day, Minister for Culture and the Arts at the Western Australian Museum - Perth.

Attended by Yirra Yaakin Board and staff members, leading Indigenous community elders, key stakeholders, sponsors, partners, arts organisations and artists.



Kyle J Morrison is a current panel member of the Australian Script Centre, and also a member of the WA Peer Panel (PIAF) Kyle is a regular speaker, contributor and active advocate and representative of Aboriginal theatre both locally and nationally.

Current staff members are representatives of various DCA panels, Australia Council peer panels, the Helpmann Awards Panel, amongst other roles undertaken with various professional organisations

Yirra Yaakin are members of Live Performance Australia, Stages WA, Playwriting Australia, APACA and participate regularly in local and national dialogues, events and industry discussions.

Yirra Yaakin has a proud history in Western Australia, while being nationally recognised as leaders in the creation and presentation of quality, contemporary Aboriginal theatre for almost twenty years.

2012 has been a year of many firsts for Yirra Yaakin Theatre Company.

- It was the first time any of Shakespeare’s works had been translated into the Noongar language.
- The first time Aboriginal actors have performed an Australian Aboriginal language on the historic Shakespeare’s Globe Theatre stage in London.
- A first time and now ongoing partnership with The Blue Room Theatre to bring WA audiences Aboriginal stories from our new and emerging artists.

We successfully partnered with the 2012 AWESOME International Arts Festival for Bright Young Things producing together *Kaarla Kaatijin* a dreamtime story of how fire came to the land. We also performed at the Sydney Opera House for the first time with the Jack Davis classic *Honey Spot*, a milestone event for the company.

These successful firsts would not be possible without the ongoing support from all our partners and friends, and we acknowledge and thank each and every one of them.

Yirra Yaakin continues to deliver on it’s educational programs with the inaugural *Culture 2.0* workshop and performance program. The aim of this innovative program is to develop new professional theatre targeting high school audiences that is based on the themes and ideas of culture they share with us.

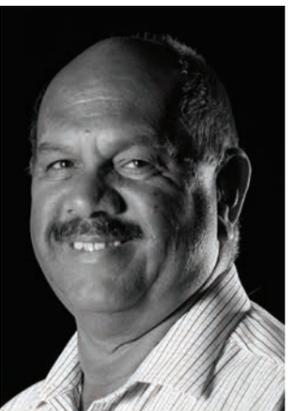
Yirra Yaakin continues to look for a permanent home and in 2012 preliminary negotiations commenced with the Western Australian Museum. The idea behind this is for the Western Australian Museum to have an artist in residence program and produce interactive ‘live’ programs within the museum along with its already successful, static presentations. For Yirra Yaakin this move is potentially advantageous as the location is in the heart of Perth’s artistic cultural precinct and provides the opportunity to consolidate Yirra Yaakin’s profile in the local arts community.

In late 2012, General Manager, Dickon Oxenburgh resigned from Yirra Yaakin to pursue personal goals. During his time several exciting projects commenced development, including the launch of a new website which will archive Aboriginal stories for years to come. The Board of Yirra Yaakin and I would like to thank Mr Oxenburgh for his contribution to the company. As in previous years, Sally Richardson stepped in to perform the Acting General Manager duties with her usual efficiency and manner. To this point the Board of Yirra Yaakin and I owe Ms Richardson a huge vote of thanks.

Thank you to my fellow Board and sub-committee members, your support, time and energy provides ongoing excellent advice and direction to the company.

Thankyou to the staff of Yirra Yaakin whose enthusiasm and dedication ensures that we will continue to maintain and build on our reputation as we walk forward together with confidence.

Clem Rodney  
Chairperson, Yirra Yaakin Theatre Company



## EXECUTIVE SUMMARY

2012 saw Yirra Yaakin Theatre Company raise its profile regionally, nationally, and internationally with key presentations in London and Sydney. Artistic Director, Kyle J Morrison, leads the company with a contemporary program that embraces the past while acknowledging the present, with eyes to the future. A year of firsts saw the world premiere of *Shakespeare's Sonnets in Noongar*, a national tour of a significant Aboriginal classic, and a north west regional tour of an important Western Australian message-based work. New works and programs were commissioned and developed, as Yirra Yaakin continues to grow new audiences for its unique productions across the world.

In 2012, Yirra Yaakin Theatre Company produced and presented the world premiere of *Shakespeare's Sonnets in Noongar* at the historic Globe Theatre in London as part of the Cultural Olympiad. This inaugural presentation was an outstanding success, and saw the company invited to open the 2013 Perth International Arts Festival with an expanded version. This is the first time Shakespeare's text has been translated into Noongar and represented a historic and cultural milestone for the company. The project also saw Yirra Yaakin engage with community elders in this important process of sharing and experiencing language. The presentation also represented the inaugural project in our new relationship with Development Partner Woodside, who were our Olympic partner for this landmark event.

Yirra Yaakin Theatre Company maintains its successful record of regional and national touring in another first for the company with the repertoire production of *Honey Spot* by Jack Davis playing at the Sydney Opera House. *Good Lovin'* by David Milroy revisited the Pilbara region of Western Australia in a three week tour that saw the company visit Onslow, Roebourne, Karratha, Port Hedland, Nullagine, and Yandeyarra. This important regional tour was supported by Project Partner, BHP Billiton Iron Ore Pty Ltd and Regional Touring Partner, Chevron Australia.

We headlined the 2012 Australian Performing Arts Market in Adelaide with a spotlight presentation from our award winning musical *Waltzing the Wilarra* and featured in a DVD produced by the Australia Council for the Arts on leading Australian Indigenous arts organisations. This presentation was supported by BC Iron Limited and the Department of Culture and the Arts (DCA).

We welcomed many new friends to the company, including a first time partnership with The Blue Room Theatre to support our emerging artists program in a celebratory season of new works for NAIDOC. We also negotiated a new partnership with the Western Australian Museum that will see us work closely together over the next three years generating an exciting program of activities based at the museum site in the heart of the Perth Cultural Centre.

## EXECUTIVE SUMMARY

Yirra Yaakin receives ongoing support from the Western Australian Government through the DCA, the Australian Government and its Aboriginal and Torres Strait Islander Arts Board (ATSIAB), and Healthway. We thank them for their continued and valuable assistance to our programs. Yirra Yaakin warmly acknowledges Major Partner BHP Billiton Nickelwest Pty Ltd in the second year of our three year partnership. The company also enjoyed the generous ongoing support of BC Iron Limited, Healthway and the Perth International Arts Festival.

The Office for the Arts through the Indigenous Cultural Support program continues to actively support our *Recording Stories* program, which saw outreach activities undertaken in the south west in addition to the regular monthly sessions of the Yirra Yaakin *Writers' Group*.

With new Development Partner, Woodside, we initiated the first group of 12 *Next Step* trainees. This innovative program is about providing emerging Aboriginal arts workers with focused training opportunities to support their professional development in the performing arts sector.

Country Arts WA also supported our new in-school educational workshop program *Culture 2.0* which saw a team of our artists visiting south west high schools and undertaking the development of a new work, *Kangaroo Stew*.

Other supporters in 2012 we would like to thank include: Fenn Gordon from Performing Lines, Rick Brayford from the Aboriginal Theatre course at Edith Cowan University (ECU) and the ECU Indigenous Performance Program; Jonathan Holloway (Perth Festival); Henry Boston and Toban Harris (AbaF) and James Boyd (Artsupport Australia); Alec Coles (Western Australian Museum), Gerry Bradley (BC Iron Limited); Carlin Hughes and Erin Bourne (Chevron Australia Pty Ltd); Jennifer Dawson, (BHP Billiton Nickelwest Pty Ltd) and Jo Ferrie, Violeta Taneska and Tarita Cameron (Woodside).

General Manager, Dickon Oxenburgh led the company until his resignation in November, with Sally Richardson acting as Interim General Manager until the appointment of Peter Kift in early 2013. We also welcomed an Education Officer, Lynda Nutter in April. We thank all staff (project, casual and permanent), the Board of Management, and the community of Yirra Yaakin for their ongoing support throughout 2012.

2012 also saw the company vision a new three year strategic business plan which will see the growth of the company in exciting new directions for the next triennium. We look towards celebrating our 21st birthday in 2014 in a strong and dynamic position within the cultural fabric of Western Australia and beyond.

Sally Richardson  
Acting General Manager, Yirra Yaakin Theatre Company



ARTISTIC  
DIRECTOR'S  
REPORT

In its essence, 2012 was a year of new artistic partnerships, creative exploration, engaging with new audiences and building our profile nationally and internationally.

The first major project for 2012 was the spotlight presentation of *Waltzing the Wilarra* at the Australian Performing Arts Market (APAM). After the success of the 2011 Perth International Arts Festival season it was important to put *Waltzing the Wilarra* up for national selection at APAM. It was also vital to show the national industry that Yirra Yaakin is truly resurging and that the company is looking to build our national profile over the next few years.

A major step towards building that national profile was the Sydney Opera House and Port Macquarie Glasshouse presentations of *Honey Spot*. This is a true classic of Aboriginal theatre and one of my all-time favourite scripts. *Honey Spot* is a very accessible and relevant script and still has a lot to say about Aboriginal and Australian relations in the modern world. It was also an opportunity to show the depth of culture and skill we have with our Noongar theatre artists. We have a very rich history of Aboriginal theatre in Western Australia and I feel that it is time to remind everyone of this fact.

Being an Aboriginal arts organisation in Noongar country, investment in Noongar language was also high on the priorities for 2012. Working with Kaarljilba Kaardn (Kylie Farmer) and Maam-yok Yibiyung (Aunty Roma Winmar) on the creation and production of the *Shakespeare's Sonnets in Noongar* was a real highlight for Yirra Yaakin. The presentation of these sonnets at the famous Shakespeare's Globe Theatre in London was not only a highlight for our artists and company, but also for Noongar language and culture. Investment in Noongar language and culture is something that we feel is important for our company, with strength of language comes strength of identity and the company's identity was reinforced and strengthened through the *Shakespeare's Sonnets in Noongar*.

Another strong aspect of Noongar culture is our old stories. *Kaarla Kaatijin* was a big return to one of the core aspects of the company; theatre for younger audiences through the telling of our creation and dreaming stories. These are the kind of productions that always inspired me when I was growing up around the company, the depth and vibrancy of our old stories is something that should be shared with all Australians. We also wanted to look at using different methods and devices for telling these stories, storytelling, puppetry, Noongar dance, song and live music, so we created a production that has a unique flavour and style. This production also helped launch a significant new partnership with the AWESOME International Arts Festival for Bright Young Things, a partnership that forms a solid platform for Yirra Yaakin to share ancient stories from Aboriginal culture for years to come.

ARTISTIC  
DIRECTOR'S  
REPORT

The production of *Black as Michael Jackson ... and other identity monologues* saw Yirra Yaakin establish a new partnership with The Blue Room Theatre. Not only did Yirra Yaakin enter a partnership with an important WA theatre institution, we were also able to help develop a new group of emerging independent Aboriginal theatre makers to make a quality piece of new contemporary Aboriginal theatre to coincide with NAIDOC Week. This important partnership also saw the introduction of the annual NAIDOC event, *Yirra Yarns* at The Blue Room Theatre. *Yirra Yarns* involved many of our *Next Step* members performing in a week-long mixture of story telling, poetry and improvisation to celebrate NAIDOC Week in true theatrical fashion. This allowed Yirra Yaakin to engage with a whole new audience base and to bring new Aboriginal audience members to The Blue Room Theatre, which earned the company a Blue Room Theatre Audience Development Award.

With the *Culture 2.0* program we were able to engage with a whole new audience base in a new way. We took three of our *Next Step* artists to the south west for week-long residencies at five secondary schools, using theatre and story telling we explored the theme of culture with Aboriginal students in Albany, Collie, Katanning and Narrogin. The aim is to make theatre that is relevant and accessible to young people in the south west. To do this effectively we want to know what makes them tick and what kind of theatre they would like to see. This gives the students opportunities to spend some time with positive Aboriginal role models and for us to introduce the theatre industry to them in a fun and engaging way.

2012 allowed us to lay the foundation for future partnerships, future audience engagement and the further development and expansion of our profile. We were able to touch a wide range of people in a number of diverse places with high quality Aboriginal theatre by outstanding theatre artists.

Kyle J Morrison  
Artistic Director, Yirra Yaakin Theatre Company



### Artistic Achievements

- 1 Major Production
- 1 International Presentation
- 2 Remounted Productions
- Creation of a new community workshop program – *Culture 2.0*
- Commissioned 3 new works
- Translated Shakespeare's Sonnets into the Noongar language
- Presentation at a Major International Market
- Inaugural *Next Step* Program
- First partnership/co-production with The Blue Room Theatre for NAIDOC
- Presentation/co-production with an International Children's Festival
- Toured a health message based performance work (free to communities) – north west Pilbara Region of Western Australia
- Project support to the Michael Leslie Foundation

### Audience Development Achievements

- Reached over 12,000 people through performances and workshops
- Held 48 school performances (with Questions & Answers)
- Reached over 2,000 Aboriginal audience members through performances and workshops in Western Australia
- 1 Auslan Performance
- Launched a redesigned website in January
- Attendance at significant cultural community events
- 170 *Recording Stories* participants received training, mentoring or skills development through the program

### Operational Achievements

- Toured regional Western Australia
- Toured internationally
- Toured nationally
- Provided work for over 31 artists/art workers
- Provided work for Aboriginal Artists/art workers
- Welcomed a new Director to the Board
- Maintained and also further developed/welcomed new business/arts partnerships
- Formed a new community partnership with the Western Australian Museum
- Formed new major development partnership with Woodside

What audiences had to say about Yirra Yaakin Theatre Company:

*"As a West Australian living in London makes me appreciate the calibre and uniqueness of Yirra Yaakin Theatre Company. More strength to the company and the great theatre it creates."*

**Josey De Rossi, Facebook**

*"We all should learn more about the traditional owners of this land. (Yirra Yaakin) is a good way to start."*

**Kerry Firkin, Facebook**

*"Enjoy the artistry and passion of this great theatre company!"*

**Kadambii Barnao, Facebook**

*"Yirra Yaakin is a very talented group of Aboriginal people, and highly recommend you go and see and support the work they do."*

**Dorothy Filopante, Facebook**

*"Look out London, you ain't seen theatre 'til you've seen Noongar theatre."*

**Nicole Casley, Facebook**



For almost 20 years, Yirra Yaakin has presented a vital and strong education program suitable for young people. Our productions and workshops are about bringing educators and students opportunities designed to make students think, question their preconceptions and expand their knowledge of theatre as well as contemporary and traditional Aboriginal culture.

With a re-vitalised focus on National Curriculum cross-curriculum priorities, Yirra Yaakin is developing and expanding its education program to meet the needs of schools, families and the wider community.

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

With this in mind we have joined with new community cultural partners The Western Australian Museum to grow and develop opportunities to present contemporary Aboriginal performing arts experiences to new audiences from 2013.

In 2012, Yirra Yaakin's Education program had an innovative and new focus with the *Culture 2.0* workshop program piloted in six regional high schools in the south west of the state.

A first time partnership with AWESOME International Arts Festival for Bright Young Things saw us present a new original work, *Kaarla Kaatijin* by Zac James, for primary school audiences in a purpose built outdoor venue in the WA Cultural Centre precinct.

Our Indigenous classic work for young audiences *Honey Spot* by Jack Davis toured nationally playing at the Sydney Opera House, while *Good Lovin'*, a free performance and workshop program that focuses on sexual health, created by David Milroy, undertook an extensive three week tour to the north west Pilbara region of Western Australia.

Yirra Yaakin presented 48 school performances, 25 workshops, travelling extensively through Western Australia to provide performance and workshop programs to some of the most remote communities in regional Western Australia.

### **Next Step Training Program**

Yirra Yaakin plays a key role in nurturing and developing the next generation of Aboriginal artists to fuel a vibrant and diverse artistic field. Our new initiative *Next Step* (commenced in 2011/12) and was supported in 2012 by first time Development Partner Woodside. The program focuses on training emerging creative talent and providing them with professional experience and the opportunity to extend their current artistic knowledge and creative practice. In 2012 Yirra Yaakin selected 12 Emerging Aboriginal artists to participate in the program, including; emerging directors Kylie Farmer and Eva Mullaley, writers Zac James, Karla Hart, Michelle White and Bec Garlett in the area of production and stage management.

The inaugural season at The Blue Room Theatre specifically targeted *Next Step* emerging theatre workers and practitioners by providing a hands-on opportunity to produce and present new works. The 2012 Blue Room Theatre season of *Yirra Yaarns* and *Black As Michael Jackson ... and other identity monologues* was created by *Next Step* participants for NAIDOC celebrations.

### **Culture 2.0**

2012 saw the generation of the *Culture 2.0* workshop and performance program, a new focused partnership initiative with Healthway and Country Arts WA. The inspiration behind this workshop program is to develop new professional theatre aimed at high school audiences based on the themes and ideas of culture. This successful initiative will continue to evolve and develop as a significant part of the company's education program in 2013/14.

What teachers and students had to say about Yirra Yaakin's 2012 productions:

*"Thanks for coming to visit our school. We wish you would come back and visit us."*  
Student – Yandeyarra Community, 12

*"Youse made it more interesting to learn at school because you rap and act."*  
Student – Karratha Senior High School, 14

*"Great job. You guys really get the message to a year 8 level."*  
Student – Port Hedland District High School, 13

*"The students were engaged and opened up to share ideas. I think they learnt a lot and will hopefully use the information to make informed decisions and feel confident to say no!"*  
Teacher – Nullagine Remote Community School

*"Kaarla Kaatijin is amazing and creative. All ages will love the adventure and the morals of this story."*  
Madlin Herold – ABC Junior Reviewer, 12

## SHAKESPEARE'S SONNETS IN NOONGAR

Yirra Yaakin Theatre Company was invited by Shakespeare's Globe Theatre in London to translate Shakespeare's sonnets into Noongar and present them on the Globe stage as part of the Cultural Olympiad Festival. The Cultural Olympiad Festival ran in conjunction with the 2012 Olympics and brought together all the major arts organisations in the UK. Aboriginal Australian actor, writer and director, Kylie Farmer [Kaarlijilba Kaardn] was given the task of translating Shakespeare's Sonnets into the Noongar language.

Artistic Director Kyle J Morrison, along with fellow actors Kylie Farmer [Kaarlijilba Kaardn] and Trevor Ryan represented Australia and the Noongar nation, performing Shakespeare's sonnets that reflected on country and belonging – recurrent themes in Aboriginal country.

There was a great buzz surrounding the tour to London. The team performed to a crowd of over 5,000 spectators on the day at Shakespeare's Globe in London. Upon their return the team performed at the Wardanji Festival to a crowd of over 400 spectators and at the Indigenous Business, Enterprise and Corporations Conference to a crowd of 250. This offering has proved popular with ongoing requests for performances at various events. The program will be developed into a schools and community based workshop and in 2013 will feature as part of the Perth International Arts Festival Opening Ceremony.

### Olympic Partner



DIRECTED BY  
Kyle J Morrison

TRANSLATION  
Kylie Farmer [Kaarlijilba Kaardn]  
Aunty Roma Winmar

PERFORMED BY  
Kyle J Morrison  
Kylie Farmer [Kaarlijilba Kaardn]  
Trevor Ryan

TOUR MANAGER  
Mike Manning

VENUE  
Indigenous Business,  
Enterprise & Corporations  
Conference, UWA, Nedlands  
Shakespeare's Globe,  
London, United Kingdom  
Wardanji Festival,  
Fremantle  
Woodside Plaza, Perth  
Yirra Yaakin Theatre Space,  
65 Murray Street, Perth



*"Too solid you mob!"*

**Ron Bradfield, Facebook**

*"Twas moving and moorditj. Very proud of you all and of Aunty Roma.  
Go get em."*

**Mary Jones Mondo, Facebook**

DATES  
16 - 18 April 2012  
3 November 2012  
22 April 2012  
4 December 2012

SHOWS/EVENTS  
2 Previews  
1 Launch  
4 Performances

ATTENDANCE  
Total - 6,100+  
Western Australia - 1,100+  
London - 5,000+  
Aboriginal (WA) - 825  
Non-Aboriginal (WA) - 275



PRODUCTIONS  
AND  
EVENTS

**BLACK AS MICHAEL JACKSON  
...AND OTHER IDENTITY MONOLOGUES**

Based on an original concept by Michelle White

Through Yirra Yaakin's *Next Step* program this original performance is the first collaboration between emerging writer Michelle White and Deadly Award winning co-writer/performer Karla Hart, drawing from their own life experiences. A raw, emotional and at times irreverent look at race, identity and what it's like to actually want to be proud of identifying as Aboriginal.

At the height of their sell out season at The Blue Room Theatre, Karla Hart and Della Rae Morrison performed to high school students in the Canning Shire with excerpts from *Black as Michael Jackson ... and other identity monologues*. The performances were facilitated through the Canning Shire as part of their NAIDOC Celebrations.

WRITTEN BY

Karla Hart  
and Michelle White

DIRECTION &  
DRAMATURGY BY

Monica Main

PERFORMED BY

Karla Hart  
Della Rae Morrison

SOUND DESIGN

Luke Hewitt

STAGE MANAGER

Lisa McCreedy

VOICE OVER

Monica Main

VIDEO CONTENT

Nicola Davison  
with assistance from  
Mat de Koning

MUSIC COMPILATION

Kerry Reid

ORIGINAL SONG

"We All Bleed Red"  
By Kobi Morrison  
Recorded By  
Lee Buddle

Development Partner



"Both Hart and Morrison demonstrated impressive versatility...BAMJ functions as a looking glass for all Australians, a reflection on the way things are on both sides of the settler/Indigenous cultural divide." 4.5 out of 5 stars

**Nerida Dickinson, Artshub**

"This show is 75-minutes of raw and poignant moments, blended with an insight to lifestyle, and infused with extremely funny humour...This fast moving night of mirth, was wonderfully directed and dramaturged by Monica Main. This was fresh and delightful material, brilliantly delivered by two talented actors."

**Gordon the Optom, Theatre Australia**

"Main's deft direction allows the performers to slip nimbly between scenes and characters...it's funny confronting and revealing."

**David Zampatti, The West Australian**

PRODUCTIONS  
AND  
EVENTS

VENUE:  
Main Stage,  
The Blue Room Theatre

DATE:  
19 June - 7 July 2012

EVENTS/SHOWS:

2 Previews  
1 Community Night  
Performance  
1 Artist Talk  
4 Incursions  
13 Performances  
4 Schools:  
Lynwood SHS  
Sevenoaks Senior College  
Rossmoyne SHS  
Willetton SHS

ATTENDANCE

Total - 1,267  
Aboriginal - 370  
Non-Aboriginal - 897



...AND OTHER IDENTITY MONOLOGUES

PRODUCTIONS  
AND  
EVENTS

**YIRRA YARNS**

In conjunction with Yirra Yaakin's *Writer's Group* and the *Next Step* traineeship program, participants were selected to take part in *Yirra Yarns* at The Blue Room Theatre.

Over five nights The Blue Room Theatre hosted poetry, improvisation and storytelling from some of the Company's finest performers in celebration of NAIDOC Week. The week comprised of the following:

3 July

The headlining act for this night was a special yarn from Uncle Alf Taylor where he read some of his favourite poems.

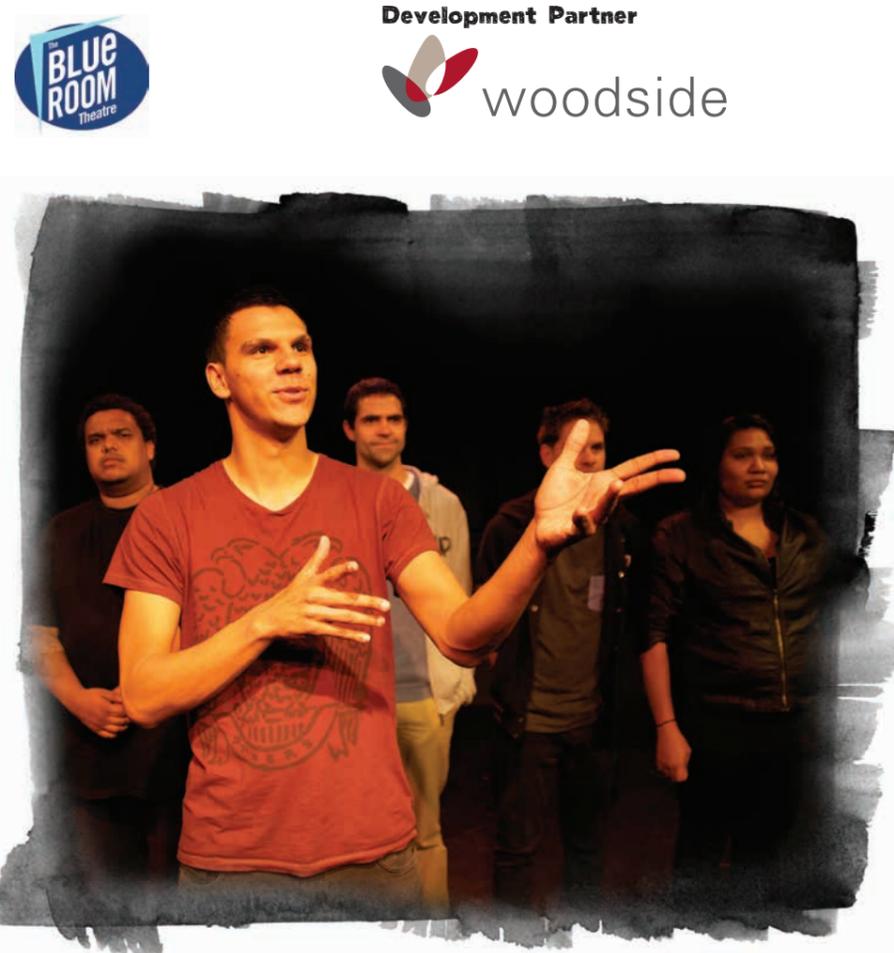
Poetry by Maitland Schnaars, Mathew Cooper and Zac James, with Shakespeare's Sonnets in Noongar was performed by Kyle Morrison, Bec Garlett and Ian Wilkes.

4 July

The headlining act for this night was Wongi story-telling with Aunty Josie Boyle. Shakespeare's Sonnets in Noongar was performed by Kyle Morrison, Bec Garlett and Ian Wilkes.

5 - 7 July

Storytelling by the newly created Yirra Yaakin improv ensemble, "The True as who Crew."



Development Partner



SPECIAL GUESTS

Uncle Alf Taylor  
Aunty Josie Boyle

DIRECTED BY

Glenn Hall  
Kyle J Morrison

PERFORMED BY

"The True as who Crew"  
Mathew Cooper  
Bec Garlett  
Zac James  
Jamahl Ryder  
Alyssa Thompson  
Shakara Walley  
Ian Wilkes

STAGE MANAGER  
& LIGHTING DESIGN

Joe Lui

*"Beautiful work guys - full of heart and genuine humour."*

**Just Improvise, Facebook**

*"I just wanted to say how FANTASTIC the Yirra Yarns performance was tonight. I was front and centre for the show and was laughing (probably too loud) but also really moved by the stories that the cast told throughout the performance as well. My greatest compliment I can give is that I think people are genuine, and I felt from that entire performance that everyone gave all they had to the show, which made it so enjoyable. Thank you for a wonderful night and performance!"*

**Genevieve Knowles**



PRODUCTIONS  
AND  
EVENTS

VENUE:

Studio,  
The Blue Room Theatre

DATE:

3 - 7 July 2012

NUMBER OF  
SHOWS/EVENTS:

1 Preview  
5 Performances

ATTENDANCE

Total - 283  
Aboriginal - 121  
Non-Aboriginal - 162

**PRODUCTIONS  
AND  
EVENTS**

**WRITTEN BY**

David Milroy

**DIRECTED BY**

Eva Mullaley

**PERFORMED BY**

Talisha Bartlett

Levi Cooper

Zac James

Jamahl Ryder

Alyssa Thompson

**MUSIC DIRECTOR**

Scott Griffiths

**SET DESIGNER**

Alan Surgener

**COSTUME DESIGN**

Eva Mullaley/Louise Wardle

**TOUR COODINATOR**

Marisa Garreffa

**STAGE MANAGER**

Louise Wardle

**ASSISTANT STAGE  
MANAGER**

Bec Garlett

**CHOREOGRAPHER**

Sete Tele

**SOUND ENGINEER**

James Luscombe

**VIDEOGRAPHER**

Sam Price

**GOOD LOVIN'**

*Good Lovin'* was written by acclaimed Indigenous playwright David Milroy in 2009 to address rising statistics of Sexually Transmitted Diseases in Western Australia. The play was commissioned by the State Government of Western Australian's Health Department and written specifically to target young people in the Pilbara region of Western Australia, which has the second highest reported rates of preventable STD's Australia.

*Good Lovin'* has been central to Yirra Yaakin's Indigenous education and health strategy of providing successful theatre works with key health messages to regional and remote communities. Our artists also provide role models and mentorship to young Indigenous people from these regions.

The *Good Lovin'* tour has received acclaimed success from schools and communities throughout Western Australia since its debut in 2009. 2012 oversaw the fourth remount of the production, with a new cast and crew and a much larger touring circuit. The 2012 tour travelled to the following schools and communities in the Pilbara.

The *Good Lovin'* package comprehensively achieved its goal of educating young people on the benefits of establishing and maintaining healthy relationships, plus the risks associated with engaging in unsafe sex.

The success of the *Good Lovin'* package relied on its ability to address sensitive issues in subtle, yet effective ways. The ability of the professional cast and health workers to make the children feel at ease and therefore engage in the workshops was one of the key aspects of this being a very successful tour.

**Touring Partner**



**Touring Partner**



*"The Good Lovin people were really good at showing and sending the message they wanted to teach us. They had an awesome show and I enjoyed the games we had as well. Thanks for coming to our school."*

*Student - Newman Senior High School, 14*

*"It was a very safe environment for the girls to talk in and share."*

*Teacher - Roebourne District Primary & High School*



**PRODUCTIONS  
AND  
EVENTS**

**SOCIAL HEALTH  
WORKERS**

Micheal Bynder

Cindy Nelson

**WORKSHOP  
FACILITATOR**

Derek Nannup

**MUSIC COACH**

Jamahl Ryder

**VENUES**

Newman SHS

Newman

Nullagine RCS

Marble Bar School

Yandeyarra Community

Port Hedland DHS

Youth Justice Program

Port Hedland

Port Hedland DHS

Roebourne DPHS

Youth Justice Program

Roebourne

Roebourne District Primary

Roebourne High School

Karratha SHS

Onslow Community

**DATES**

25 July - 15 August 2012

**EVENTS/SHOWS**

1 Preview

5 Performances

**ATTENDANCE**

Total - 992

Total Students - 793

Aboriginal students - 303

Non-Aboriginal students -162

Total Adults - 199

## CULTURE 2.0

In 2012, one of Yirra Yaakin's main goals was to establish a meaningful and ongoing dialogue with the Noongar peoples of the south west. We focused our attention on four regional centres of the south west; Albany, Collie, Katanning and Narrogin. The proposed concept was to hold three-day residencies in each of these towns to hold theatre workshops with Aboriginal students in Secondary schools and to engage in writing and story telling workshops with the town's Aboriginal Community.

Led by Yirra Yaakin Artistic Director, Kyle J Morrison two professional Indigenous actors and an emerging writer, we held three, two-hour sessions in the high schools with a group of willing students, exploring the ideas and themes of Culture. Starting with definitions of "Culture", we facilitated a workshop and had a conversation about what it means to them, what it has meant in the past and the modern culture of the town and school they inhabit.

The inspiration behind this project is to develop new professional theatre aimed at high school audiences based on the themes and ideas of Culture. To tell a story about culture in it's many forms, from traditional culture to the myriad of modern subcultures. We want this production to be relevant and accessible to high school students in Western Australia, and we are seeking as much input from the students as we can. At its core, *Culture 2.0* is a workshop program providing meaningful engagement with secondary students in regional areas.

COUNTRY+  
ARTS+WA=



### WRITTEN BY:

Zac James

### DIRECTED BY:

Kyle J Morrison

### TECHNICAL MANAGERS:

Joe Lui

Matthew McVeigh

### WORKSHOP FACILITATORS:

Bec Garlett

Trevor Ryan

Ian Wilkes



Having spent 30 contact hours in schools in the south west we found that the conversation about culture changed from town to town. While there were many consistent themes throughout the whole project ie: Food, family and friends, the way the students talked about these subjects varied not only from town to town but varied from student to student.

For many of the students this was their first engagement with theatre and performing arts professionals and for the Aboriginal students, the first positive role models.

After the time spent with students from these schools Yirra Yaakin's emerging writer Zac James wrote the first draft of a new script currently titled *Kangaroo Stew*, which has a focus on healthy eating and Aboriginal culture. *Kangaroo Stew* will be developed in the next 12 months with the aim for it to be presented to high school students statewide.

The Yirra Yaakin 2013 schools residency program in the Goldfields will be the continuation of this important and ambitious project.



### VENUES

Albany SHS

North Albany SHS

Collie SHS

Narrogin SHS

Katanning SHS

### DATES

14 - 25 May 2012

3 - 14 September 2012

### ATTENDANCE

Total - 160

Aboriginal - 125

Non-Aboriginal - 35

## KAARLA KAATIJIN

Based on a traditional Noongar dreaming story, *Kaarla Kaatijin* (Kaarla- Fire & Kaatijin- to learn or recognise) is the story of how fire came to Wadjuk Noongar Boodjar.

In a first time partnership with the 2012 AWESOME International Arts Festival for Bright Young Things and with Yirra Yaakin Development Partner Woodside, we created a 50-minute performance telling this old and vibrant Noongar tale in an exciting new way to a new audience.

To the best of our knowledge *Kaarla Kaatijin* is the first Noongar work for young people for some years and as such its production for the AWESOME Festival provided a unique opportunity to enrich the culture of theatre for young people in Western Australia, which in turn assisted in creating a diverse, culturally vibrant event for Perth.

The production was the vehicle for the formation of important new partnerships with AWESOME Festival and the Western Australian Museum and this relationship will develop through 2013-2015, with more joint productions and programs of activity.

The production of *Kaarla Kaatijin* provided an authentic contribution to the creation of learning opportunities for our *Next Step* emerging arts workers and provided an excellent opportunity for the broader community to engage with an Indigenous cultural experience in a landmark event.

WRITER  
Zac James

DIRECTOR  
Kyle J Morrison

SOUND DESIGNER  
MUSICIAN  
Joe Lui

SET DESIGNER  
Matthew McVeigh

COSTUME DESIGNER  
Emma Loughridge

STAGE MANAGER  
Bec Garlett

PUPPETRY  
CONSULTANT  
Katya Shevtsov

PERFORMED BY  
Trevor Ryan  
Amy Smith  
Ian Wilkes



Development Partner



*"Absolutely loved the Kaarla Kaatijin show today. So did the boys. Can't wait till the next story."*

**Machteld Irons, Facebook**

*"The performance on Friday was so great. We loved it! Please pass on my personal thanks to all the team – the set really got the little kids thinking. It is such a beautiful story – so many morals and themes that little kids would really get."*

**Jo Ferrie, Woodside**

*"Kaarla Kaatijin is the first Aboriginal play to be presented at the AWESOME children's arts festival and is an important work that informs and entertains youngsters and their parents about the rich folkloric vein originating in our own backyard."*

**Stephen Bevis, The West Australian**



VENUE  
Bird Hide Outdoor Theatre,  
In The AWESOME Garden  
(Behind the WA Museum)

DATE  
6 - 19 October 2012

EVENTS/SHOWS  
2 Previews,  
1 Family Day Event  
1 AUSLAN Performance,  
1 Workshop  
12 Performances  
5 Schools:  
Balga High  
Balcatta High  
Hollywood Primary  
Spearwood Primary  
Mosman Park Primary

ATTENDANCE  
Total - 1,026  
Aboriginal - 162  
Non-Aboriginal - 864

**PRODUCTIONS  
AND  
EVENTS**

**HONEY SPOT**

One of Jack Davis' most celebrated theatrical works, *Honey Spot* was given new life by Yirra Yaakin as part of the 2010 season of "Rekindling The Magic."

*Honey Spot* returned to Yirra Yaakin's Perth based venue for six sell out shows in 2011 as part of the City of Perth's Winter Arts Season and a regional tour of Western Australia. In 2012 *Honey Spot* embarked on a national tour that was coordinated and facilitated by Performing Lines. *Honey Spot* was presented at the Sydney Opera House and the Glasshouse Theatre in Port Macquarie, with a special Perth presentation before the tour.

*Honey Spot* is a play about friendship and its power to bring worlds and cultures together. First staged in Western Australia in 1985 during the emerging reconciliation movement, it presents an optimistic, funny and moving story about the power of friendship to overcome racial differences and prejudices. With a striking original score performed live on cello and didgeridoo, *Honey Spot* is an iconic piece of Indigenous theatre for adults and children alike.



**WRITTEN BY**

Jack Davis

**DIRECTED BY**

Kyle J Morrison

**PERFORMED BY**

Peter Docker  
Lynette Narkle  
Katya Shevtsov  
Phillip Walley-Stack  
Ian Wilkes  
Emma McCoy (Cello)

**SET & LIGHTING  
DESIGN**

Alan Surgener

**SOUND DESIGN**

Tristen Parr

**COSTUME DESIGN**

Cherie Hewson

**CHOREOGRAPHER**

Perun Bonser

**STAGE MANAGER**

Louise Wardle

**DIRECTED BY**

Kyle J Morrison



**PRODUCTIONS  
AND  
EVENTS**

*"Feel very lucky to have enjoyed the last performance in Perth before making it's way to the prestigious Sydney Opera House!"*

**Ella Worth, Facebook**

*"The performance in Perth was deadly. I encourage any family/friends in Sydney to check out this play, its wicked how two cultures come together."*

**Jeanette Mcgrath, Facebook**



**VENUES**

Glasshouse Theatre,  
Port Macquarie, NSW

Studio Space,  
Sydney Opera House, NSW

Yirra Yaakin Theatre Space,  
Perth, WA

**DATE**

19 June - 7 July 2012

**EVENTS/SHOWS**

1 Preview  
10 Performances

**ATTENDANCE**

Total - 2,164  
Aboriginal - 649  
Non-Aboriginal - 1,515

**NEW  
COMMISSIONS**

**New Commissions, Developments and Workshops in 2012**

**Bindjareb Legends**

Written by	Karrie-Anne Kearing
Directed by	Kyle J Morrison
Dramatuge	Phil Thompson
Set & Costume Design by	Matthew McVeigh
Composer	David Pye
Multi-media Design by	Mia Holton
Technical Manager	James Luscomb
Performed by	Frank Nannup & Ian Wilkes

WHERE:  
Pinjarra Bushland, Pinjarra, Western Australia  
Mandurah Performing Arts Centre, Mandurah, Western Australia

DATE:  
6 - 10 February 2012  
7 - 11 May 2012

NUMBER OF CREATIVE DEVELOPMENTS:  
2 Creative Developments  
1 Community Showing



**NEW  
COMMISSIONS**

**Culture 2.0 / Kangaroo Stew**

Written by	Zac James
Directed by	Kyle J Morrison
Technical Manager	Matthew McVeigh
Technical Manager	Joe Lui
Stage Manager and Workshop Facilitator	Bec Garlett
Workshop Facilitator	Kylie Farmer
Workshop Facilitator	Ian Wilkes
Workshop Facilitator	Trevor Ryan

WHERE:  
Albany Senior High School, Western Australia  
North Albany Senior High School, Western Australia  
Katanning Senior High School, Western Australia  
Collie Senior High School, Western Australia  
Narrogin Senior High School, Western Australia

DATE:  
14 - 25 May 2012 | 3 - 14 September 2012

NUMBER OF WORKSHOPS:  
14 Workshops across 5 mini residencies

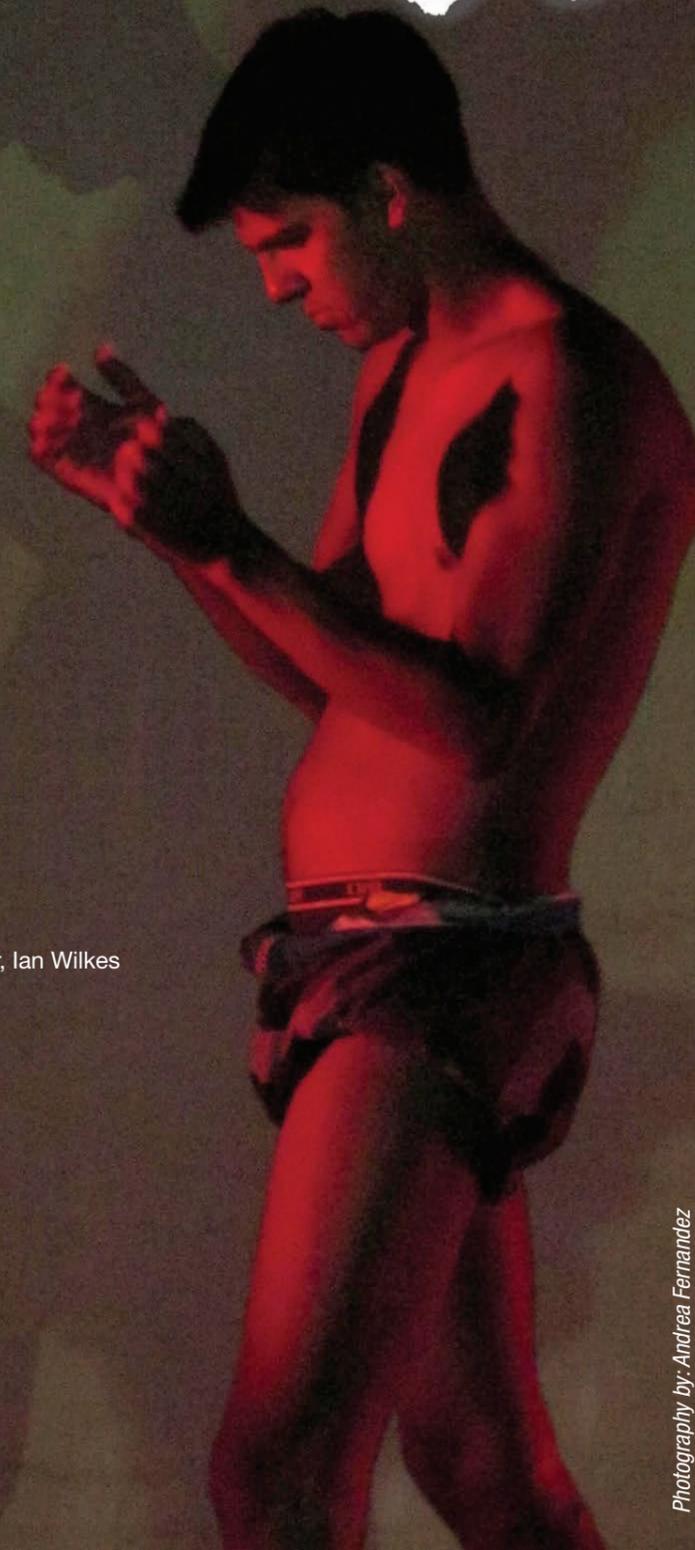
**Kaarla Kaatijin**

Written by	Zac James
Directed by	Kyle J Morrison
Sound Designer/Musician	Joe Lui
Set Designer	Matthew McVeigh
Stage Manager	Bec Garlett
Performers	Trevor Ryan, Kylie Farmer, Ian Wilkes

DATE:  
14 - 25 May 2012 | 3 - 14 September 2012

WHERE:  
Albany, Western Australia  
Katanning, Western Australia  
Collie, Western Australia  
Narrogin, Western Australia

NUMBER OF CREATIVE DEVELOPMENTS:  
2 Creative Developments



Photography by: Andrea Fernandez

The *Recording Stories* program proudly receives funding from the Indigenous Culture Support (ICS) Program, administered by the Office for the Arts (OFTA) as part of the Department of Regional Australia, Local Government, Arts and Sport.

In 2012 the *Recording Stories* program built on the successes of 2011 and continued to offer the community one-on-one support, storytelling, story sharing and skills development opportunities. The year began with a one-day storytelling workshop with internationally acclaimed storyteller Brian Finkelstein from The Moth. Participants shared true stories with each other and learnt tips in live storytelling.

*The Three Trees Project: Gujara (The Other Side)* in Roebourne was provided with in-kind support. The week culminated in a site-specific reading of oral histories with an audio-visual backdrop created by media artist Sohan Ariel Hayes.

*Yirra Yarns*, a season of inter-generational storytelling, included participants from the *Recording Stories* program. Held during NAIDOC Week, this sold-out season was included in the City of Perth Winter Arts Season in July.

With the view to widen the reach of the program, development began for the new *Recording Stories* website. This phase began and included: planning and design, refining objectives, finalising static design concepts for a homepage and recording story page, developing content and acquisition strategies.

Community outreach and research visits continued in 2012. We went to the WA State Library for research sessions, and on many outings to community events, industry events and information sessions.

To create platforms and opportunities for the further transmission of stories, the program went to four towns in the south west with pre-tours taking place in each town before the one-week residencies in Albany, Katanning, Collie and Narrogin.

A workshop in Children's Book Writing and Illustrating was held at the WA State Library. Facilitated by award-winning illustrator Frané Lessac and writer Mark Greenwood, capacity for the venue was reached. The Project Manager linked up several people with The Reading Writing Hotline to get assistance with learning to read and write. (Follow up support continues).

The *Writer's Group* continued to host several guest speakers before playwright, Hellie Turner became our regular facilitator. Hellie was shortlisted for the WA Premier's Book Award in 2012 and provided stability and writing expertise to the monthly sessions.

Guest Speakers for 2012:

Kylie Farmer    Michelle White    Della Morrison    Hellie Turner

It must be acknowledged that there is enormous generosity surrounding the program, with experienced professionals across the country, in all mediums and art forms, who continually provide expertise to *Recording Stories* participants.

<b>Activity</b>	<b>People Involved</b>
Number of Indigenous people who received training, mentoring or skills development	170
New writers attending professional playwrighting courses	2
10 Writer's Groups	25
Children Books workshop	16
Professional support in various mediums	20
Book Published	1
Community Outreach: Home visits Recording and transcribing stories (not for public outcome)	5
Yirra Yarns season	233 audience members across 5 performances
Live storytelling	12



**Financial Report for the Year Ended 31 December 2012**

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

	Note	2012 \$	2011 \$
Revenue	2	1,336,776	1,675,405
Other income	2	22,627	4,162
Employee benefits expense		(863,870)	(943,009)
Depreciation, amortisation expense	3	(8,523)	(19,590)
Repairs, maintenance and vehicle running expense		(11,727)	(15,762)
Administration expense		(260,928)	(260,618)
Production and Venue expense		(145,966)	(297,730)
Marketing and Promotions expense		(48,064)	(91,243)
<b>Profit before income tax</b>		<b>20,325</b>	<b>51,615</b>
Income tax expense	1i	-	-
<b>Profit for the year</b>		<b>20,325</b>	<b>51,615</b>
Other comprehensive income for the year, net of tax		-	-
<b>Total comprehensive income for the year</b>		<b>20,325</b>	<b>51,615</b>

**STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2012**

	Note	2012 \$	2011 \$
<b>ASSETS</b>			
<b>CURRENT ASSETS</b>			
Cash and cash equivalents	4	517,380	412,061
Trade and other receivables	5	152,893	116,107
Other assets	6	7,818	7,740
<b>TOTAL CURRENT ASSETS</b>		<b>678,091</b>	<b>535,908</b>
<b>NON-CURRENT ASSETS</b>			
Property, plant and equipment	7	29,176	33,910
<b>TOTAL NON-CURRENT ASSETS</b>		<b>29,176</b>	<b>33,910</b>
<b>TOTAL ASSETS</b>		<b>707,267</b>	<b>569,818</b>
<b>LIABILITIES</b>			
<b>CURRENT LIABILITIES</b>			
Trade and other payables	8	449,902	357,305
Short-term provisions	9	24,796	269
<b>TOTAL CURRENT LIABILITIES</b>		<b>474,698</b>	<b>357,574</b>
<b>TOTAL LIABILITIES</b>		<b>474,698</b>	<b>357,574</b>
<b>NET ASSETS</b>		<b>232,569</b>	<b>212,244</b>
<b>EQUITY</b>			
Retained Earnings		232,569	212,244
<b>TOTAL EQUITY</b>		<b>232,569</b>	<b>212,244</b>

The accompanying notes form part of these financial statements.

**STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31 DECEMBER 2012**

	Retained Earnings \$	Total \$
Balance at 1 January 2011	160,629	160,629
Total comprehensive income	51,615	51,615
<b>Balance at 31 December 2011</b>	<b>212,244</b>	<b>212,244</b>
Total comprehensive income	20,325	20,325
<b>Balance at 31 December 2012</b>	<b>232,569</b>	<b>232,569</b>

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

	Note	2012 \$	2011 \$
<b>CASH FLOW FROM OPERATING ACTIVITIES</b>			
Receipt of grants		799,825	726,613
Audience Sales, Sponsorship and Other Income		596,431	930,532
Payments to suppliers and employees		(1,298,592)	(1,727,820)
Interest received		11,444	8,031
<b>Net cash provided by/(used in) operating activities</b>	<b>15</b>	<b>109,108</b>	<b>(62,644)</b>
<b>CASH FLOW FROM INVESTING ACTIVITIES</b>			
Payment for property, plant and equipment		(3,789)	(4,336)
<b>Net cash used in investing activities</b>		<b>(3,789)</b>	<b>(4,336)</b>
<b>Net increase/(decrease) in cash held</b>		<b>105,319</b>	<b>(66,980)</b>
Cash and cash equivalents at beginning of the financial year		412,061	479,041
<b>Cash and cash equivalents at the end of the financial year</b>	<b>4</b>	<b>517,380</b>	<b>412,061</b>

The accompanying notes form part of these financial statements.

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

**Basis of Preparation**

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

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

**Accounting Policies**

**a. Revenue**

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

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

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

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

Donations and bequests are recognised as revenue when received.

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

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

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

**Property, Plant and Equipment**

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

**Plant and Equipment**

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

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

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

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

**Depreciation**

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

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

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

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

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

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

**c. Leases**

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

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

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

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

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

**d. Financial Instruments**

*Initial recognition and measurement*

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

*Classification and subsequent measurement*

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

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

*Amortised cost is calculated as:*

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

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

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

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

ii. *Loans and receivables*

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

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

iii. *Held-to-maturity investments*

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

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

If during the period the Corporation sold or reclassified more than an insignificant amount of the held-to-maturity investments before maturity, the entire held-to-maturity investments category would be tainted and reclassified as available-for-sale.

*iv. Available-for-sale financial assets*

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

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

*v. Financial liabilities*

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

**Fair Value**

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

**Impairment**

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

**Derecognition**

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

**e. Impairment of Assets**

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

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

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

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

**f. Employee Benefits**

Provision is made for the Corporation's liability for employee benefits arising from services rendered by employees to the end of the reporting period. Employee benefits that are expected to be settled within one year have been measured at the amounts expected to be paid when the liability is settled. Employee benefits payable later than one year have been measured at the present value of the estimated future cash outflows to be made for those benefits. In determining the liability, consideration is given to employee wage increases and the probability that the employee may not satisfy vesting requirements. Those cash outflows are discounted using market yields on national government bonds with terms to maturity that match the expected timing of cash flows.

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

**g. Cash and Cash Equivalents**

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

**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**

	2012	2011
	\$	\$
<b>REVENUE</b>		
Revenue from government grants and other grants		
State/federal government grants	714,743	824,389
	<u>714,743</u>	<u>824,389</u>
<b>Other revenue</b>		
Audience sales	80,315	329,575
Other sales	-	18,522
resources income	2,626	622
sponsorship	537,943	501,364
donations	1,149	933
	<u>622,033</u>	<u>851,016</u>
<b>Total Revenue</b>	<u>1,336,776</u>	<u>1,675,405</u>
<b>OTHER INCOME</b>		
Interest income	11,444	8,031
Reimbursements	6,373	(3,869)
Other	4,810	-
	<u>22,627</u>	<u>4,162</u>
<b>Total Other Income</b>	<u>22,627</u>	<u>4,162</u>
<b>TOTAL REVENUE AND OTHER INCOME</b>	<u>1,359,403</u>	<u>1,679,567</u>

**NOTE 3: PROFIT FOR THE YEAR**

	2012	2011
	\$	\$
<b>EXPENSES</b>		
<b>Depreciation and Amortisation and Loss on disposal of assets</b>		
Plant and equipment	5,592	16,059
Motor vehicles	2,931	3,531
<b>Total Depreciation and Amortisation</b>	<b>8,523</b>	<b>19,590</b>
<b>Rental expense on operating leases</b>		
Minimum lease payments	9,637	22,453
<b>Total rental expense</b>	<b>9,637</b>	<b>22,453</b>
<b>Auditor Remuneration</b>		
Audit and other services	10,200	11,500
tax and other services	2,550	5,130
<b>Total Audit Remuneration</b>	<b>12,750</b>	<b>16,630</b>

**NOTE 4: CASH AND CASH EQUIVALENTS**

	2012	2011
	\$	\$
<b>CURRENT</b>		
Cash at bank	144,541	191,921
Restricted cash (a)	372,039	219,640
Cash on hand	800	500
	<u>517,380</u>	<u>412,061</u>

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

**NOTE 5: TRADE AND OTHER RECEIVABLES**

	2012	2011
	\$	\$
<b>CURRENT</b>		
Trade receivables	146,293	116,107
Sundry receivables	6,600	-
	<u>152,893</u>	<u>116,107</u>

(i) Provision for Impairment of Receivables

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

(ii) Credit Risk — Trade and Other Receivables

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

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

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

	Gross amount	Past due and impaired	Past due but not impaired (days overdue)				Within initial trade terms
			< 30	31-60	61-90	> 90	
	\$	\$	\$	\$	\$	\$	\$
<b>2012</b>							
Trade and term receivables	146,293	-	34,320	110,000	1,430	543	-
Sundry receivables	6,600	-	-	-	-	1,600	5,000
<b>Total</b>	<b>152,893</b>	<b>-</b>	<b>34,320</b>	<b>110,000</b>	<b>1,430</b>	<b>2,143</b>	<b>5,000</b>
<b>2011</b>							
Trade and term receivables	116,107	-	110,607	-	-	5,500	-
<b>Total</b>	<b>116,107</b>	<b>-</b>	<b>110,607</b>	<b>-</b>	<b>-</b>	<b>5,500</b>	<b>-</b>

**NOTE 6: OTHER ASSETS**

	2012	2011
	\$	\$
<b>CURRENT</b>		
Prepayments	7,818	7,740
	<u>7,818</u>	<u>7,740</u>

**NOTE 7: PROPERTY, PLANT AND EQUIPMENT**

	2012	2011
	\$	\$
Plant and equipment		
At cost	76,953	147,865
Less accumulated depreciation	(62,088)	(131,197)
	<u>14,865</u>	<u>16,668</u>
Motor vehicles		
At cost	43,359	43,359
Less accumulated depreciation	(29,048)	(26,117)
	<u>14,311</u>	<u>17,242</u>
<b>Total property, plant and equipment</b>	<b><u>29,176</u></b>	<b><u>33,910</u></b>

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

	Plant and Equipment	Motor Vehicles	Total
	\$	\$	\$
<b>2011</b>			
Balance at the beginning of the year	40,391	20,773	61,164
Additions at cost	4,336	-	4,336
Capital asset fund written off	(12,000)	-	(12,000)
Depreciation expense	(16,059)	(3,531)	(19,590)
Carrying amount at end of year	<u>16,668</u>	<u>17,242</u>	<u>33,910</u>
<b>2012</b>			
Balance at the beginning of the year	16,668	17,242	33,910
Additions at cost	3,789	-	3,789
Depreciation expense	(5,592)	(2,931)	(8,523)
Carrying amount at end of year	<u>14,865</u>	<u>14,311</u>	<u>29,176</u>

**NOTE 8: TRADE AND OTHER PAYABLES**

	2012	2011
	\$	\$
<b>CURRENT</b>		
GST Payable	11,476	15,424
Other current payables	66,387	88,341
Income Received in Advance	372,039	253,540
	<u>449,902</u>	<u>357,305</u>

**NOTE 9: SHORT-TERM PROVISIONS**

	2012	2011
	\$	\$
<b>CURRENT</b>		
Provision for annual leave	24,796	269
	<u>24,796</u>	<u>269</u>

**NOTE 10: CAPITAL AND LEASING COMMITMENTS**

	2012	2011
	\$	\$
<b>OPERATING LEASE COMMITMENTS</b>		
Non-cancellable operating leases contracted for but not capitalised in the financial statements		
Payable - minimum lease payments		
Not later than 12 months	10,600	10,600
Later than 12 months but not later than 5 years	11,647	22,248
	<u>22,247</u>	<u>32,848</u>

The photocopier lease commitments are non-cancellable operating leases contracted with a five-year term.

**NOTE 11: CONTINGENT LIABILITIES AND ASSETS**

The Corporation does not have any contingent assets or contingent liabilities as at 31 December 2012.

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

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

**NOTE 13: KEY MANAGEMENT PERSONNEL COMPENSATION**

	Short-term Benefits	Post- employ- ment Benefits	Other Long-term Benefits	Total
	\$	\$	\$	\$
<b>2011</b>				
Total compensation	91,127	8,202	-	99,329
<b>2012</b>				
Total compensation	94,686	7,412	-	102,098

**NOTE 14: RELATED PARTY TRANSACTIONS**

During the year the Corporation received services from Moorditj Footage Productions, an entity related to Irma Woods (Board Member) and Creative Pathways, an entity related to Derek Nannup (Board Member) totalling \$29,785 and \$1,500 respectively. The services provided were on normal commercial terms.

**NOTE 15: CASH FLOW INFORMATION**

	2012	2011
	\$	\$
<b>RECONCILIATION OF CASH FLOWS FROM OPERATIONS WITH PROFIT AFTER INCOME TAX</b>		
Profit after income tax	20,325	51,615
<b>Non cash flows</b>		
Depreciation and amortisation	2,928	19,590
Loss on disposal	5,596	-
<b>Changes in assets and liabilities</b>		
(Increase)/Decrease in trade and other receivables	(36,786)	283,384
Increase/(Decrease) in trade and other payables	92,596	(387,175)
Increase/(Decrease) in provisions	24,528	(31,644)
(Increase)/Decrease in prepayments	(79)	1,586
	<u>109,108</u>	<u>(62,644)</u>

**NOTE 16: FINANCIAL RISK MANAGEMENT**

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

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

	Note	2012	2011
		\$	\$
<b>FINANCIAL ASSETS</b>			
Cash and cash equivalents	4	517,380	412,061
Loans and receivables	5	152,893	116,107
<b>Total Financial Assets</b>		<u>670,273</u>	<u>528,168</u>
<b>FINANCIAL LIABILITIES</b>			
<b>Financial liabilities at amortised cost</b>			
Trade and other payables	8	77,896	103,765
<b>Total Financial Liabilities</b>		<u>77,896</u>	<u>103,765</u>

**Financial Risk Management Policies**

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

**Specific Financial Risk Exposures and Management**

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

**Credit risk**

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

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

*Credit Risk Exposures*

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

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

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

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

	Note	2012	2011
		\$	\$
<b>Cash and cash equivalents</b>			
AA rated	4	517,380	412,061
		<u>517,380</u>	<u>412,061</u>

**b. Liquidity risk**

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

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

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

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

*Financial liability and financial asset maturity analysis*

	Within 1 Year		1 to 5 Years		Over 5 Years		Total	
	2012	2011	2012	2011	2012	2011	2012	2011
	\$	\$	\$	\$	\$	\$	\$	\$
<b>Financial liabilities due for payment</b>								
Trade and other payables	77,896	103,765	-	-	-	-	77,896	103,765
Total expected outflows	77,896	103,765	-	-	-	-	77,896	103,765
<b>Financial Assets — cash flows realisable</b>								
Cash and cash equivalents	517,380	412,061	-	-	-	-	517,380	412,061
Trade, term and loans receivables	152,893	116,107	-	-	-	-	152,893	116,107
Total anticipated inflows								
Net inflow on financial instruments	670,273	528,168	-	-	-	-	670,273	528,168
	592,377	424,403	-	-	-	-	592,377	424,403

**c. Market Risk**

*i. Interest rate risk*

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

*Sensitivity Analysis*

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

	Profit \$	Equity \$
<b>Year ended 31 December 2012</b>		
+/-2% in interest rates	10,332	10,322
<b>Year Ended 31 December 2011</b>		
+/-2% in interest rates	8,231	8,231

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

**Net Fair Values**

*Fair value estimation*

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

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

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

Footnote	2012		2011		
	Net Carrying Value \$	Net Fair Value \$	Net Carrying Value \$	Net Fair Value \$	
<b>Financial assets</b>					
	Cash and cash equivalents	(i) 517,380	517,380	412,061	412,061
	Trade and other receivables	(i) 152,893	152,893	116,107	116,107
	<b>Total financial assets</b>	<b>670,273</b>	<b>670,273</b>	<b>528,168</b>	<b>528,168</b>
<b>Financial liabilities</b>					
	Trade and other payables	(i) 77,896	77,896	103,765	103,765
	<b>Total financial liabilities</b>	<b>77,896</b>	<b>77,896</b>	<b>103,765</b>	<b>103,765</b>

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

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

**NOTE 17: ENTITY DETAILS**

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

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

**STATEMENT BY DIRECTORS OF THE CORPORATION**

In the opinion of the Board of Directors the financial report as set out on pages 38 to 56:

1. 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.
2. At the date of this statement, there are reasonable grounds to believe that Yirra Yaakin Aboriginal Corporation will be able to pay its debts as and when they fall due.

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

Chair/Director: 

Treasurer/Director: 

Dated: *13th May 2013.*



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

We have audited the accompanying financial report of Yirra Yaakin Aboriginal Corporation (the "Corporation"), which comprises the statement of financial position as at 31 December 2012, and the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information to the financial report and the statement by the Directors.

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

The Directors of the Corporation are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standard, Associations Incorporation Act 1987 (WA) and other statutory requirements. This responsibility includes such internal controls as the Directors determine are necessary to enable the preparation of the financial report to be free from material misstatement, whether due to fraud or error.

#### **Auditor's responsibility**

Our responsibility is to express an opinion on the financial report based on our audit. We conducted our audit in accordance with Australian Auditing Standards which require us to comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error.

In making those risk assessments, the auditor considers internal control relevant to the Corporation's preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Corporation's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Directors, as well as evaluating the overall presentation of the financial report.

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

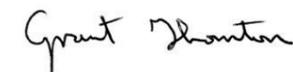
#### **Independence**

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

#### **Auditor's Opinion**

In our opinion the financial report of Yirra Yaakin Aboriginal Corporation:

- i presents fairly, in all material respects, the Corporation's financial position as at 31 December 2012 and of its performance and cash flows for the year then ended; and
- ii complies with Australian Accounting Standards and the relevant legislation.



GRANT THORNTON AUDIT PTY LTD  
Chartered Accountants



P W Warr  
Partner - Audit & Assurance

Perth, 13 May 2013



**GOVERNMENT PARTNERS**



**COMPANY PARTNERS**



**MAJOR PARTNER**



**DEVELOPMENT PARTNER**



**TOURING PARTNERS**



**COMMUNITY CULTURAL PARTNER**



**PROJECT PARTNERS**



**PRODUCING PARTNER**



**PRESENTING PARTNERS**



**DESIGN PARTNER**



**DIGITAL PARTNER**



**PHOTOGRAPHY PARTNER**



**HOSPITALITY PARTNER**





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