



**YIRRA YAAKIN**  
Aboriginal Corporation

[annual report 2011]

ABN: 45 619 201 395 (ICN: 2321)





## YIRRA YAAKIN'S PURPOSE

*Yirra Yaakin exists to share Aboriginal stories. We look to the past to help define the present, and pass stories on for the future. Our artists and outcomes will improve the cultural health of all involved and allow space for an Aboriginal voice to be heard.*

## YIRRA YAAKIN'S VISION

*Our vision is to develop a hunger for our work - from the Aboriginal community, theatre artists, and a wider audience. We will deliver a balanced program of theatre capable of engaging more people, more often, and with a stronger connection.*

DRAMA IDEAS CULTURE PERFORMANCE

### PATRONS

Indigenous Patron  
Dr Richard Walley, OAM

Non-Indigenous Patrons  
His Excellency Dr Kenneth Comninos  
Michael AC  
January to August 2011  
His Excellency Mr Malcolm James  
McCusker AO QC  
From August 2011

### BOARD OF DIRECTORS

Chairperson Clem Rodney  
Treasurer Irma Woods / Terry Grose  
Secretary Narelle Thorne  
Jake Milroy  
Dan Mossenson  
Derek Nannup  
Michelle White

### ARTISTIC DIRECTOR

Kyle J Morrison

### ACTING GENERAL MANAGER

Sally Richardson  
January to October 2011

### GENERAL MANAGER

Dickon Oxenburgh  
From October 2011

Fred Lyons  
January 2011

### REGISTERED AND CORPORATE OFFICE

65 Murray Street  
Perth, Western Australia 6000  
Tel: +61 8 9202 1966  
Fax: +61 8 9202 1885  
Email: [yy@yirrayaakin.com.au](mailto:yy@yirrayaakin.com.au)  
Website: [www.yirrayaakin.com.au](http://www.yirrayaakin.com.au)

### AUDITORS

Grant Thornton Audit Pty Ltd  
ABN 94 269 609 023  
10 Kings Park Road  
West Perth WA 6005  
PO Box 570  
West Perth WA 6872

Yirra Yaakin Theatre Company  
Mailing Address  
GPO BOX S1598  
Perth, Western Australia 6845

# COMPANY PROFILE

*Yirra Yaakin Theatre Company in 2011 is Australia's largest Aboriginal theatre company and it is a strong company with a proud history. Our vision is to share Aboriginal stories.*

*Established in 1993, Yirra Yaakin (Yir-raarh Yaarh-kin) has become one of Australia's leading Indigenous Theatre Companies winning awards for its theatre, governance and partnerships including Best Overall Partnership in the State Arts Awards, Excellence in Community Partnerships, the Prince of Wales Trophy for Outstanding Community Service and the Indigenous Facilitators Prize at the Sidney Myer Arts Awards.*

Over this time we have commissioned and premiered 50 new theatre works, taken in more than 5 continents and 13 countries and undertaken more than 50 tours to all states and territories of Australia, travelling over 45,000 km within Western Australia servicing the most remote and isolated communities. Over 300,000 people have enjoyed Yirra Yaakin Theatre Company performances.

Yirra Yaakin means "Stand Tall" in Noongar language, and we have been producing and presenting an annual program of contemporary Indigenous theatre while also maintaining a strong focus in education and youth programs since our inception. More than 10 original youth-focused productions have been developed in that time, undertaking numerous residencies and workshops across Western Australia.

Besides producing and presenting original contemporary theatre the Company also produces relevant issue based works for regional audiences and rural communities often supported by State Health, Justice and other welfare agencies. Our education program continues to evolve and develop with Yirra Yaakin providing an Indigenous cultural resource and experience to many schools and community organisations. For many Western Australian school children Yirra Yaakin performances and workshops provide the first point of Indigenous cultural contact.

Self-determination has assisted Yirra Yaakin Theatre Company in cementing its place within the community creating a platform for Aboriginal artists, a voice for the Indigenous community and an experience to be savoured.

We look to the past to help define the present and pass stories to the future. Our artists and outcomes will improve the cultural health of all involved and allow space for an Aboriginal voice to be heard. Yirra Yaakin supports and values Aboriginal culture in its diversity, embracing all language groups and using protocols and ways of working to ensure respect for Elders, culture and country.

***"...Yirra Yaakin is my favourite theatre company anywhere."***

**John Kinsella, Arts Critic, The Australian 2011**

# EXECUTIVE SUMMARY

*2011 was one of the most successful years in Yirra Yaakin Theatre Company's production history. Artistic Director Kyle J Morrison led the company with an ambitious program which included the world premiere of a new Indigenous musical, a statewide tour of an Indigenous classic, and a regional tour of an important message-based work. New works were commissioned and developed, as Yirra Yaakin continued to grow and develop new audiences.*

In 2011 Yirra Yaakin Theatre Company produced and presented the world premiere of WALTZING THE WILARRA at the Perth International Arts Festival. This inaugural season was a critical and box office success enjoying a sell out season at the Subiaco Arts Centre. A music theatre work commissioned by Yirra Yaakin, WALTZING THE WILARRA was written and composed by playwright David Milroy and directed by Wesley Enoch. This project was the first time an Indigenous company independently produced a large scale festival work of this kind in Australia. The project brought leading Indigenous theatre makers and performers from around the country to Yirra Yaakin's home in Perth, Western Australia. Yirra Yaakin Theatre Company also undertook the publication of the script with Currency Press, the production of a CD cast recording, and produced a DVD of the show with Spearpoint Productions. The production garnered three prestigious Helpmann Award nominations including: Best Original Score and Best Actress in a leading role, followed by nine WA Guild Equity Awards nominations with three wins including Best New Play.

Yirra Yaakin Theatre Company maintained its successful record of regional and national touring programs with repertoire productions of HONEY SPOT and GOOD LOVIN'. Once again, Country Arts WA came on board as one of Yirra Yaakin's touring partners in a Circuit West state-wide tour of HONEY SPOT. Yirra Yaakin also presented a successful return season of HONEY SPOT at the Murray Street venue.

Yirra Yaakin continues to receive ongoing support from the Department of Culture and the Arts (DCA), the Aboriginal and Torres Strait Islander Arts Board (ATSIAB) of the Australia Council for the Arts, and Healthway. We thank them for their valuable support in what proved to be a challenging year administratively for the company.

Yirra Yaakin welcomed Major Partner BHP Billiton Nickelwest Pty Ltd in the first year of a substantial three-year partnership. The company also enjoyed the generous support of Chevron Australia Pty Ltd with WALTZING THE WILARRA (Major Event Partner) and the highly successful regional tour of GOOD LOVIN' (Major Touring Partner with Gorgon Project). In addition, WALTZING THE WILARRA attracted new partnerships with BC Iron Limited, City Of Subiaco, and the Perth International Arts Festival. The Christensen Fund supported the development of this groundbreaking production in the final stage of its partnership with the company.

The Office for the Arts through the Indigenous Cultural Support program continues to actively support our Recording Stories Program with this year seeing the creation of Yirra Yaakin's Writers' Group.

Other supporters in 2011 we would like to thank include: Playwriting Australia – Chris Mead, Performing Lines - Wendy Blacklock and Fenn Gordon, Rick Brayford from the Aboriginal Theatre course at Edith Cowan University (ECU) and the ECU Indigenous Performance Program; Shelagh Magadza (PIAF); Henry Boston and Toban Harris (AbaF) and James Boyd (ArtsupportAustralia); Gerry Bradley (BC Iron Limited); Carlin Hughes (Chevron Australia Pty Ltd); Jen Dawson, Allan James and Louanne Munz (BHP Billiton Nickelwest Pty Ltd) provided significant assistance also.

After the resignation of Fred Lyons in January, Yirra Yaakin undertook an extensive and rigorous recruitment process for a new General Manager which saw Dickon Oxenburgh selected as the successful candidate and in position by October. We also welcomed new production manager Mike Nanning in July. A big thank you to all the staff (project, casual and permanent) for their support this year. I could not have made it through without Kyle Morrison, Judy Bone, Andrea Fernandez, Irma Woods, Wendy Fullerton, Natalie Moir, Marisa Garreffa, and Mira

SALLY RICHARDSON

May 2012



# CHAIRPERSON'S REPORT



*In 2011 the Board and staff of Yirra Yaakin continued to work very hard, re-shaping the company in order to provide direction, stability and further drive the engagement process with the Aboriginal and wider Arts community of Western Australia.*

The obvious highlight of the year was the critically acclaimed 'bluesical' WALTZING THE WILARRA - a major production which was staged as part of the 2011 Perth International Arts Festival. As intimated in the 2010 report the preparation and planning for this event consumed a lot of energy and commitment from the staff and creative team at Yirra Yaakin. The staging of this particular event was a major milestone in Yirra Yaakin's history as it was a large production (8 actors, 5 musicians) with an equally large technical support crew. WALTZING THE WILARRA showed that Yirra Yaakin has the ability and wherewithal to produce large-scale quality theatre given the right support and resources.

The four week season was an outstanding success with the show a virtual sell-out. After the resignation of General Manager Fred Lyons in January, Sally Richardson took on the role of Acting General Manager. Sally Richardson continued to oversee the operational aspects of the 'day to day' functions of the organisation and thanks to the dedication and commitment of our Artistic Director Kyle J Morrison and all staff, the company was able to perform admirably during this period of intense activity.

Yirra Yaakin continued to tour its work to regional Western Australia with a successful tour of HONEY SPOT through the South-West and Wheatbelt regions of Western Australia where it was well received by the community and in particular a sold out performance in Merredin.

The GOOD LOVIN' tour proved to be a hit with the Pilbara Aboriginal community. The show visited towns and communities in Onslow, Roebourne and Karratha and would not have been possible without support from our Major Touring Partner Chevron Australia Pty Ltd.

Following the major overhaul of its financial procedures, Yirra Yaakin has commenced a similar process with its governance procedures, record keeping, forward planning and other updates as required. Yirra Yaakin is still striving to find a permanent home or gain a long-term tenancy agreement of the Murray Street venue. A permanent home would further enhance the company's stability and capacity to develop new and exciting Aboriginal theatre.

2012 promises to be another productive year for Yirra Yaakin, particularly on the international stage. As part of the British Council's Accelerate Program, Artistic Director Kyle J Morrison visited the United Kingdom in October 2011. During this visit a proposal was put to him and the company to participate in Sonnet Sunday at Shakespeare's Globe, a major event leading up to the 2012 Olympic Games. The vision for the project is for Shakespeare's Sonnets to be delivered in old languages from across the world. We are very proud that Yirra Yaakin is the only Australian company invited to this event. This is the first time Shakespeare has been translated into the Noongar language and will be a moving and unique experience for all.

CLEM RODNEY  
*May 2012*

# ARTISTIC DIRECTOR'S REPORT



*After a big, bold and successful start to the year, 2011 became a year of consolidation and planning for future seasons. **WALTZING THE WILARRA** became a landmark production for Yirra Yaakin as the largest production produced by an Aboriginal theatre company*

With WALTZING THE WILARRA selling out for four weeks to over 8,000 people at the Perth Festival, HONEY SPOT touring the state as part of the Circuit West tour, and GOOD LOVIN' reaching three locations in the Pilbara, we really showed our diversity and our range as a theatre company.

In January 2011, Sally Richardson took over the administrative helm and we set about solidifying the team structure and the places within the company and with the appointment of Mike Nanning in July, the production aspect of the company looked secure and safe. Later in the year the appointment of Dickon Oxenburgh as General Manager, allowed Sally Richardson to commence in the position of Partnerships Manager. By the end of 2011 we had the team to push the company forward into the future.

2011 was also a period of personal development and growth for myself. I was a part of the British Council's Accelerate Program, which took me to the United Kingdom to spend time with fantastic companies like National Theatre of Wales and Kneehigh Theatre. It not only laid the groundwork for the company but for myself as artistic leader to grow with and alongside Yirra Yaakin.

We're really pleased to announce two exciting new works that are in development for 2012 and 2013: BINDJAREB LEGENDS written by Kerri Anne Kearing, and BOODJA KAATIJIN which will be created in collaboration with Perth artists. These two productions, heavily based in Aboriginal dreamtime and mythology, will set the scene for future productions.

With these new developments, diversity of audience range and an energetic and ambitious new team, we really feel that 2011 has given Yirra Yaakin the stability, the exposure and the foundation for an exciting and sustainable future.

KYLE J MORRISON

*May 2012*

# BOARD OF DIRECTORS AND GOVERNANCE

*During 2011, the following people sat on Yirra Yaakin's Board:*

**CHAIRPERSON** Clem Rodney

**TREASURER** Irma Woods/ Terry Grose

**SECRETARY** Narelle Thorne

## **DIRECTORS**

Jake Milroy

Dan Mossenson

Derek Nannup

Michelle White

## **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 Councils and Associations Act 1976.

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	LEFT BOARD
Clem Rodney	Chairperson	30-Apr-04	
Terry Grose	Treasurer	30-Sep-09	
Narelle Thorne	Secretary	27-Jun-08	27-Aug-11
Michelle White	Member	3-Jun-09	
Jake Milroy	Member	22-Oct-10	
Dan Mossenson	Member	17-Nov-10	
Irma Woods	Member	25-Aug-06	
Derek Nannup	Member	31-May-11	

# BOARD OF DIRECTORS AND GOVERNANCE

## 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 Dr Kenneth Comminos Michael, AC – January to August 2011  
His Excellency Mr Malcolm James McCusker, AO, QC – From August 2011

## 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)  
Narelle Thorne (Secretary, Board Representative - Full Member YY)  
Sally Richardson (Staff – Associate Member YY)  
Dickon Oxenburgh (Staff – Associate Member YY)  
Peter Kift (CPA, Associate Member YY)  
Russell Curtin (CPA, Associate Member YY)

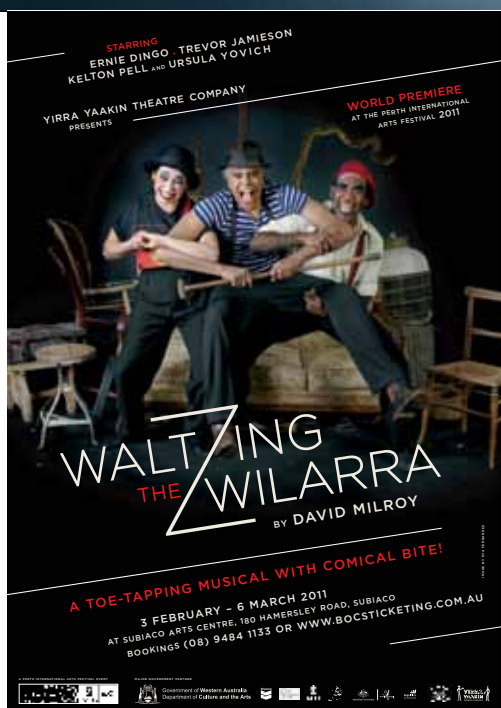
## YIRRA YAAKIN STAFF

A total of thirteen core staff was employed during 2011.

Artistic Director: Kyle J Morrison  
Acting General Manager: Sally Richardson  
General Manager: Fred Lyons / Dickon Oxenburgh  
Marketing Manager: Andrea Fernandez  
Production Manager: Malcolm Hughes / Natalie Moir  
Special Projects Manager: Sally Richardson  
Project Manager: Irma Woods  
Education and Touring Manager: Wendy Fullerton  
Office Manager: Judy Bone  
Accounts Supervisor: Heather Dickie / Pamela Minchin  
Office Trainee: Taylah Thompson



# 2011 PROGRAM OVERVIEW - Mainstage



## PUBLIC SEASON

Subiaco Arts Centre, Perth

3 February - 6 March 2010

2 Previews

30 Performances

Indigenous Attendance: 2, 830

Non-Indigenous Attendance: 6, 113

Schools Attendance: 1, 534

**(38 Schools in Total)**

**Total Attendance: 8,943**

*...Yirra Yaakin Theatre Company has a hit on their hands.*

*- Australian Stage*

*I'll tell you something for nothing, as Mr Mack (Kelton Pell) in David Milroy's Waltzing the Wilarra says. Yirra Yaakin is my favourite theatre company anywhere. It is innovative, energetic, and politically charged, and this new production is no exception.*

*- The Australian*

*Racy toe-tapping musical numbers abound and just when you think you've seen the best act of the evening, the next one arrives.*

*- ABC Perth*

## WALTZING THE WILARRA

By David Milroy

*'Waltzing the Wilarra tonight  
Million stars of candlelight  
Shadows dancing silver blue  
Golden sunset comes too soon  
And all the lovers who've travelled so far  
Give their hearts to the Wilarra'*

WALTZING THE WILARRA centres on three characters Charlie, Elsa and Fay as they take a journey in music, song and dance back to 1940's post-war Perth. Against a backdrop of curfews, and the fear of arrest for consorting, White and Black managed to form their own club. For a night they experience rare happy times singing, dancing and with a little luck... find romance!

Forty years on, as the club faces demolition, our three characters stage a reunion almost as a protest. The trio reflects upon loves lost and found, as dark secrets are revealed, and we discover that reconciliation is more than saying sorry. Finding another level of forgiveness is at the heart and soul of WALTZING THE WILARRA\*.

WALTZING THE WILARRA is an original theatre work written and composed by multi-award winning playwright David Milroy (Windmill Baby), and directed by Wesley Enoch (The Sapphires); a teaming of one of Australia's most talented and exciting Indigenous directors with one of its most recognised writers.

This Australian production featured an outstanding national cast of thirteen performers. Actors, Ernie Dingo, Kelton Pell, Trevor Jamieson, and Ursula Yovich worked alongside some of Australia's finest musicians; Ric Eastman, Wayne Freer, David Milroy, Lucky Oceans and Bob Patient.

WALTZING THE WILARRA was a truly unforgettable night in the theatre.

\* Wilarra means Full Moon.

## AWARDS FOR WALTZING THE WILARRA

Winner of the 2011 Perth Theatre Trust Equity Guild Award

- Best Supporting Actor - Tim Solly
- Best Design - David Milroy for Composer/Music
- Best New Play - David Milroy

Helpmann Awards® nominations

- Best Original Score - David Milroy
- Best Direction of a Play - Wesley Enoch
- Best Female Actor in a Play - Ursula Yovich

# 2011 PROGRAM OVERVIEW - Mainstage

## CAST

Old Toss	Earnie Dingo
Young Harry	Jessica Clarke
Mr Mack	Kelton Pell
Mrs Cray	Irma Woods
Elsa	Ursula Yovich
Charlie	Trevor Jamieson
Jack	Tim Solly
Fay	Alexandra Jones
Athena	Jessica Clarke



## PRODUCTION TEAM

Playwright/Composer	David Milroy
Director	Wesley Enoch
Music Director	Wayne Freer
Dramaturg	Sally Richardson
Set Designer	Jacob Nash
Costume Designer	Isaac Lummis
Lighting Designer	Trent Suidgeest
Sound Designer	Kingsley Reeve
Choreographer	Claudia Alessi
Assistant Director	Isaac Drandic
Assistant Choreographer	Simon Stewart
Project Assistant (Design)	Fiona Bruce
Project Assistant (Design)	Ami McDonald
Fight Director	Andy Fraser
Assistant Stage Manager	Liam Murray
Lighting Board Operator	Jarred Jenkins
Additional Dramaturgy	Alana Valentine & Chris Mead
Exterior Design	Trent Suidgeest with Jake Nash



Publicity Photography	Eva Fernandez
Program Design	Dessein
Production Photography	Jon Green
Video Documentation	Kelrick martin at Spearpoint Productions
Set Construction & Exterior Installation	Plumb Construction and Design
Moon Sulpture Construction	Peter Wake of Makeshift Plumb Construction and Design
Exterior Can Manufacturer	Routers Australia Pty Ltd
Mirror Manufacturer	Superline Plastics
Lighting Equipment Hire	Resolution X

## BAND

Percussion	Ric Eastman
Double Bass & Saw	Wayne Freer
Guitar & Banjo	David Milroy
Pedal Steel Guitar & Accordion	Lucky Oceans
Keyboards	Bob Patient

## WARDROBE

Cutter/ Head Maker	Tirion Rodwell
Cutter	Janice Chalmers
Maker	Susan Skinner
Maker	Rebecca Clark
Cutter/ Maker	Triston Seebohm
Design Assistance	Bobbi Jo Divitni
Maker/ Wardrobe Maintenance	Kristy Armstrong
Maker	Colleen Sutherland
Maker	Angela Munez
Wigs	Deanna Nishi

# 2011 PROGRAM OVERVIEW - Mainstage & Regional Touring



## HONEY SPOT

By Jack Davis

*Yirra Yaakin first presented HONEY SPOT as part of the 2010 season of Rekindling The Magic. After a successful statewide tour of Western Australia (and due to popular demand), HONEY SPOT returned to Yirra Yaakin's Perth based venue for six sell out shows as part of the City of Perth's Winter Arts Season and a second regional tour.*

Set in regional WA in the 1980s, HONEY SPOT looks at two cultures living together with two different philosophies on land conservation and how friendship can overcome these differences.

HONEY SPOT featured the same cast as the 2010 season, with real life father and daughter, George and Katya Shevtsov in the roles of Peggy and Peggy's Father, the Forest Ranger. Ian Wilkes played the role of Tim Winnalli with seasoned Aboriginal actor Lynette Narkle, playing Tim's mother. Phillip Walley-Stack took on the role of Cousin William.

HONEY SPOT featured live music with Emma McCoy on the cello and Phillip Walley-Stack playing the didgeridoo.

### PUBLIC SEASON

Yirra Yaakin Theatre Space, Perth

16 - 25 June 2011

6 Performances

Indigenous Attendance: 115

Non-Indigenous Attendance: 315

**Total Attendance: 430  
(100% Capacity)**

### COUNTRY ARTS/ CIRCUIT WEST TOUR

*Locations: Esperance, Kalgoorlie,  
Mandurah, Geraldton, Carnarvon,  
Port Hedland*

20 May - 9 June 2011

9 Performances

Indigenous Attendance: 317

Non-Indigenous Attendance: 667

**Schools Attendance 166  
(7 Schools in Total)**

**Total Attendance: 984**





# 2011 PROGRAM OVERVIEW - Mainstage & Regional Touring

“I attended your final night’s performance of HONEY SPOT in South Hedland last week and adored it. I was not alone. It was magic, maybe for this country up here, but just wicked...”

- Elise Batchelor, Port Headland,  
Freelance Reporter

“Yirra Yaakin Artistic Director Kyle Morrison is to be applauded... in rehabilitating the legacy of the late playwright”

- Stephen Bevis,  
The West Australian



## CAST

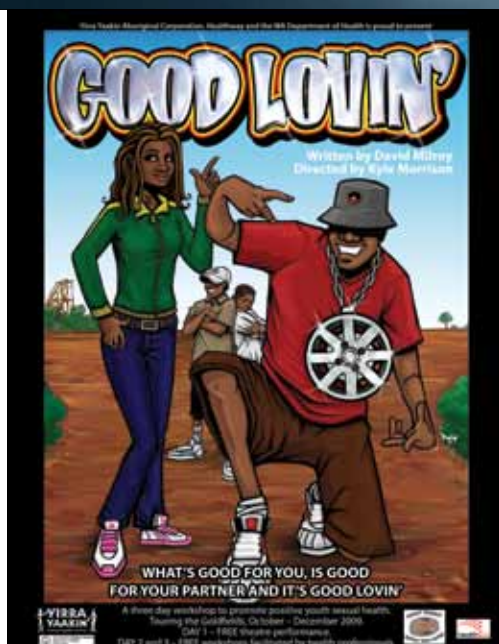
Peggy Summers	Katya Shevtsov
Tim Winalli	Ian Wilkes
Mrs Winalli	Lynette Narkle
William Winalli	Phillip Walley-Stack
Forest Ranger	George Shevtsov
Cellist	Emma McCoy

## PRODUCTION TEAM

Writer	Jack Davis
Director	Kyle J Morrison
Set & Lighting Designer	Alan Surgener
Composer & Sound Designer	Tristen Parr
Costume Designer	Cherie Hewson
Choreographer	Simon Stewart
Stage Manager & Lighting Assistant	Louise Wardle
Fight Director	Andy Fraser
Graphic Design	Esther Lee @ Dessein
Photographer	Jon Green



# 2011 PROGRAM OVERVIEW - Mainstage & Regional Touring



## PERTH METRO/PILBARA TOUR

Locations:

Perth, Karratha, Onslow, Roebourne

20 to 23 September 2011

### 4 Performances

Total Teachers: 27

Total Youth Workers: 3

Total Health Workers: 2

Total Parents: 4

Total Community Members: 4

Total Elders: 2

Total Primary Students: 45

Total Secondary Students: 235

Total Indigenous Children: 98

Total Non-Indigenous Children: 182

**Total Attendance: 322**

### THEATRE AND SEXUAL HEALTH WORKSHOPS

Total Boys: 50

Total Girls: 60

Total Indigenous Boys: 45

Total Indigenous Girls: 51

Total Non Indigenous Boys: 5

Total Non Indigenous Girls: 9

Health Workers: 2

### WRITER'S WORKSHOP

Total Number of Classes: 3

Total Teachers: 6

Total Youth Workers: 2

Total Secondary Students: 59

Total Indigenous Students: 9

Total Non Indigenous Students: 50

**Total Attendance: 67**

## GOOD LOVIN'

By David Milroy

*Yirra Yaakin, with major support from Chevron Australia and its Gorgon Joint Venture participants, presented GOOD LOVIN', a play about making positive lifestyle choices.*

GOOD LOVIN', an original commission by the WA Health Department, was presented free to schools and communities in the Pilbara region from 20-23 September 2011.

Written by award-winning Indigenous playwright, David Milroy (WALTZING THE WILARRA), the GOOD LOVIN' performance was followed by a theatre and health workshop aiming to encourage and support young people to make choices about what's right for them by using hip hop and humour.

The performance and workshop program of GOOD LOVIN' visited schools and local communities in Karratha (20 September), Roebourne (22 September) and Onslow (23 September).

### CAST

Denni	Zac James
Cindy	Alyssa Thompson
Jayjay	Ian Wilkes
Karla	Shakira Clanton

### SOCIAL HEALTH WORKERS

Michael Bynder  
Cindy Nelson

### PRODUCTION TEAM

Writer	David Milroy
Director	Eva Mullailey
Music Director	Scotty (MC Optamus) Griffiths
Set Designer	Alan Surgener
Costume Designer	Cherie Hewson
Production Manager	Marisa Garreffa
Stage Manager	Louise Wardle
Assistant Stage Manager/ Driver	Mike Bowden
Graphic Design	Paul Donnachie
Photographer	Jon Green





# 2011 PROGRAM OVERVIEW - Recording Stories Program

*The RECORDING STORIES PROGRAM is supported by the Indigenous Culture Support (ICS) program, administered by the Department of the Prime Minister and Cabinet, Office for the Arts (OFTA).*

In 2011 Yirra Yaakin Theatre Company continued the RECORDING STORIES PROGRAM, project managed by Irma Woods.

Magabala Books provided one-on-one support to writers and delivered an information session on publishing. Inspired by this experience the RECORDING STORIES PROGRAM established a writers' group. The writers' group meets once a month with guest speakers sharing their knowledge with participants and taking the group through writing exercises.

One-on-one support was also provided to participants outside of the monthly writers' group. We celebrated the success of writers who had work published in various national and international magazines. Some writers engaged with publishers concerning their work, with one writer being selected for a national documentary initiative.

Industry support was provided by individuals and organisations to meet the needs of emerging writers who participated in the program. Support included: Jansis O'Hanlin from StagesWA, Australian Writers Guild, Magabala Books, Noongar Radio, Fremantle Press, WritingWA, and many individual theatre practitioners.

## GUEST SPEAKERS IN 2011:

Kim Scott  
Laurel Nannup  
Phil Thomson  
Geoff Kelso  
Dickon Oxenburgh

Writing Group Sessions Held	5
Stories/ Work that was Published, Performed or Recorded.	7
Writing Group Members	40 participants
Information Sessions	20 participants
One-On-One targeted Support	20 participants
Recording Storied Participants who Attended Performing Arts/ Yirri Yaakin Events	30 participants

In 2012 the RECORDING STORIES PROGRAM intends to reach out to regional communities through residencies and the creation of a new website.



# 2011 PROGRAM OVERVIEW - Education Program

*In 2011 the education program targeted local/regional high schools, with a particular focus on upper school students studying English, Drama and Theatre Studies and Aboriginal Studies.*

An education resources kit was produced for WALTZING THE WILARRA consisting of a script/program (published by Currency Press), music from the play (composed by David Milroy and produced by Wayne Freer and Yirra Yaakin) and learning resources. Elements of the education kit were also available as a free download from Yirra Yaakin's website and proved an effective incentive.

Although not formally included in the Perth International Arts Festival education program, the show was widely regarded as highly suitable for schools and benefited from its close association with the Perth Festival.

Substantial effort went in to garnering schools bookings in Term Four 2010 which saw WALTZING THE WILARRA achieve the largest school attendance for the company to date (over 1500 students from 32 schools), along with the largest attendance by Indigenous students. Pre and post show Q&A were popular with schools and audiences.

**HONEYSPOT** enjoyed a return season at the Murray Street venue prior to a statewide tour. Seating at Yirra Yaakin's venue limited school bookings. Schools want to be able to bring larger groups to the company's productions and this will need to be factored into future planning. Venue presenters experienced strong school bookings in regional centres. There was an educational pack created and available for schools to download free prior to the season. Post show Q&A's were also undertaken by cast.

**GOOD LOVIN'**, a unique theatre and health workshop program created by David Milroy and Yirra Yaakin was provided free to schools and communities in the Pilbara region (Karratha, Roebourne and Onslow). This program followed successful tours to the Goldfields and the Ngaanyatjarra Lands (2009) and Perth Metropolitan, Mid-West and Gascoyne regions (2010).

Local schools and communities reported a positive learning experience with students engaging with the important theme (healthy relationships) in the program.

# NEW COMMISSIONS, DEVELOPMENTS AND PROJECTS

## BOODJA KAATIJIN

*BOODJA KAATIJIN is a storytelling project aimed at a primary school audience which will take the traditional Yirra Yaakin 'theatre for young people' framework and re-model it within a contemporary setting.*

Travelling through the South West of Australia, Boodja Kaatijin (Boodja: Land, Country. Kaatijin: To learn, understand or recognise) will explore the myths, legends and creation stories of the Noongar people. With a young energetic cast, Boodja Kaatijin will give lower primary school audiences a taste of Noongar culture and lore, using traditional names and language throughout the stories, we will be able to share our Noongar language with a whole new generation.

Some of the stories that have inspired Boodja Kaatijin:

- The Grumpy Frog, the Greedy Mullaway and the Scared Little Fish. (Kooyar, Mooree & Djill Djitt)
- How the Sparrow hawk and the Pigeon took the fire from the moon. (Kwetlebur, Wata & Mieka)
- How the Tortoise got its shell. (Booyi)
- How the Snake got its venom. (Norn)
- How the Magpie and Crow got their colors. (Coolbardi & Wardung)
- The greedy Willy Wagtail. (Djitty Djitty)

The following artists participated in the first creative development for BOODJA KAATIJIN: Phil Thomson, Tegan Mulvaney, Amy Smith, Derek Nannup and Uncle Noel Nannup as Cultural Advisor.

## BINDJAREB LEGENDS

by Kerrie Anne Kearing

*This production will have two actors on stage performing an orthodox text based theatre script with a number of traditional Noongar creation stories throughout. Augmenting these creation stories will be a high level of multi media design projected around the stage. This production is created in a partnership with Mandurah Performing Arts Centre.*

The story driving this production and also linking these moments of animation and multimedia will be the story of an Old Fulla living out his last day and his desire to share and pass on the sacred knowledge he has been given to Young Fulla.

At its heart BINDJAREB LEGENDS is a story of initiation and promotion from boy to man, it is also a story of Old Fulla's last journey through the koort of his boodjar, through the heart of his country. In doing so he relives the stories told to him in his youth, the stories of how things came to be, how the country was formed and how the Bindjareb Noongar are intimately connected to Boodjar and the spirits that govern the land.

On the surface the dreamtime stories told by Old Fulla seem to be regular creation myths and legends, but as we follow this journey, we find that like most fairytales and myths, there are many deeper meanings to the stories, through the stories Young Fulla is learning how to be a man in his country. Through the stories with themes of jealousy, greed, respect and tolerance the Young Fulla will learn how to identify these aspects of the human condition and through the teachings of the spirits and the animals he will be able to grow and be the birdia (leader) of his people and land.

The following artists participated in the first creative development for BINDJAREB LEGENDS: Phil Thomson, Kerrie Anne Kearing, Ian Wilkes and Frank Nannup





STATEMENT OF COMPREHENSIVE INCOME FOR THE YEAR ENDED 31 DECEMBER 2011

	<b>Note</b>	<b>2011</b>	<b>2010</b>
		<b>\$</b>	<b>\$</b>
Revenue	2	1,675,405	1,596,334
Other income	2	4,162	15,401
Employee benefits expense		(943,009)	(1,038,856)
Depreciation and amortisation expense	3	(19,590)	(15,291)
Bad debts expense	3	-	(2,874)
Repairs, maintenance and vehicle running expense		(15,762)	(15,514)
Administration expense		(260,618)	(204,475)
Production and Venue expense		(297,730)	(210,106)
Marketing and Promotions expense		(91,243)	(97,773)
<b>(Loss)/Profit before income tax</b>		<b>51,615</b>	<b>26,846</b>
Income tax expense	1i	-	-
<b>(Loss)/Profit for the year</b>		<b>51,615</b>	<b>26,846</b>
Other comprehensive income for the year, net of tax		-	-
<b>Total comprehensive (loss)/income for the year</b>		<b>51,615</b>	<b>26,846</b>

The accompanying notes form part of these financial statements.

STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2011

	Note	2011 \$	2010 \$
<b>ASSETS</b>			
<b>CURRENT ASSETS</b>			
Cash and cash equivalents	4	412,061	479,041
Trade and other receivables	5	116,107	399,491
Other assets	6	7,740	9,326
<b>TOTAL CURRENT ASSETS</b>		<b>535,908</b>	<b>887,858</b>
<b>NON-CURRENT ASSETS</b>			
Property, plant and equipment	7	33,910	61,164
<b>TOTAL NON-CURRENT ASSETS</b>		<b>33,910</b>	<b>61,164</b>
<b>TOTAL ASSETS</b>		<b>569,818</b>	<b>949,022</b>
<b>LIABILITIES</b>			
<b>CURRENT LIABILITIES</b>			
Trade and other payables	8	357,305	756,481
Short-term provisions	9	269	31,912
<b>TOTAL CURRENT LIABILITIES</b>		<b>357,574</b>	<b>788,393</b>
<b>TOTAL LIABILITIES</b>		<b>357,574</b>	<b>788,393</b>
<b>NET ASSETS</b>		<b>212,244</b>	<b>160,629</b>
<b>EQUITY</b>			
Retained Earnings		212,244	160,629
<b>TOTAL EQUITY</b>		<b>212,244</b>	<b>160,629</b>

The accompanying notes form part of these financial statements.

## STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31 DECEMBER 2011

	<b>Retained Earnings</b>	<b>Total</b>
	<b>\$</b>	<b>\$</b>
<b>Balance at 1 January 2010</b>	133,783	133,783
Total comprehensive income	26,846	26,846
<b>Balance at 31 December 2010</b>	160,629	160,629
Total comprehensive income	51,615	51,615
<b>Balance at 31 December 2011</b>	212,244	212,244

The accompanying notes form part of these financial statements.

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

	Note	2011	2010
		\$	\$
<b>CASH FLOW FROM OPERATING ACTIVITIES</b>			
Receipt of grants		726,613	1,521,466
Audience Sales, Sponsorship and Other Income		930,532	92,374
Payments to suppliers and employees		(1,727,820)	(1,434,146)
Interest received		8,031	10,332
<b>Net cash provided by/(used in) operating activities</b>	<b>15</b>	<b>(62,644)</b>	<b>190,026</b>
<b>CASH FLOW FROM INVESTING ACTIVITIES</b>			
Payment for property, plant and equipment		(4,336)	(10,992)
<b>Net cash used in investing activities</b>		<b>(4,336)</b>	<b>(10,992)</b>
<b>Net increase/(decrease) in cash held</b>		<b>(66,980)</b>	<b>179,034</b>
Cash and cash equivalents at beginning of the financial year		479,041	300,007
<b>Cash and cash equivalents at the end of the financial year</b>	<b>4</b>	<b>412,061</b>	<b>479,041</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.

**Accounting Policies**

**a. Revenue**

Grant revenue is recognised in the statement of comprehensive income when the entity obtains control of the grant and it is probable that the economic benefits gained from the grant will flow to the entity 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 entity incurs an obligation to deliver economic value directly back to the contributor, this is considered a reciprocal transaction and the grant revenue is recognised in the statement of financial position as a liability until the service has been delivered to the contributor, otherwise the grant is recognised as income on receipt.

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

Donations and bequests are recognised as revenue when received.

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

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

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

**b. Property, Plant and Equipment**

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

**Plant and Equipment**

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

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

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



NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONT'D)

**Depreciation**

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

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

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

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 entity 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 entity 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 entity becomes a party to the contractual provisions to the instrument. For financial assets, this is equivalent to the date that the company 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 (CONT'D)

*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 entity'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 entity 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.)

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONT'D)

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 entity 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 entity 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 entity 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 entity 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 entity 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 company'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 entity to an employee superannuation fund and are charged as expenses when incurred.

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONT'D)

**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 entity is exempt from income tax under Division 50 of the *Income Tax Assessment Act 1997*.

**j. Provisions**

Provisions are recognised when the entity 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 an entity 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 company 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 company.

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONT'D)

**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 company has decided not to early adopt. A discussion of those future requirements and their impact on the company is as follows:

- AASB 9: Financial Instruments [December 2010] (applicable for annual reporting periods commencing on or after 1 January 2013).

This Standard is applicable retrospectively and includes revised requirements for the classification and measurement of financial instruments, as well as recognition and derecognition requirements for financial instruments. The company has not yet determined any potential impact on the financial statements.

The key changes made to accounting requirements include:

- simplifying the classifications of financial assets into those carried at amortised cost and those carried at fair value;
  - simplifying the requirements for embedded derivatives;
  - removing the tainting rules associated with held-to-maturity assets;
  - removing the requirements to separate and fair value embedded derivatives for financial assets carried at amortised cost;
  - allowing an irrevocable election on initial recognition to present gains and losses on investments in equity instruments that are not held for trading in other comprehensive income. Dividends in respect of these investments that are a return on investment can be recognised in profit or loss and there is no impairment or recycling on disposal of the instrument;
  - requiring financial assets to be reclassified where there is a change in an entity's business model as they are initially classified based on: (a) the objective of the entity's business model for managing the financial assets; and (b) the characteristics of the contractual cash flows; and
  - requiring an entity that chooses to measure a financial liability at fair value to present the portion of the change in its fair value due to changes in the entity's own credit risk in the other comprehensive income, except when that would create an accounting mismatch. If such a mismatch would be created or enlarged, the entity is required to present all changes in fair value (including the effects of changes in the credit risk of the liability) in profit or loss.
- AASB 124: Related Party Disclosures (applicable for annual reporting periods commencing on or after 1 January 2011).
- This Standard removes the requirement for government-related entities to disclose details of all transactions with the government and other government-related entities and clarifies the definition of a "related party" to remove inconsistencies and simplify the structure of the Standard. No changes are expected to materially affect the Company.
- AASB 1053: Application of Tiers of Australian Accounting Standards and AASB 2010-2: Amendments to Australian Accounting Standards arising from Reduced Disclosure Requirements [AASB 1, 2, 3, 5, 7, 8, 101, 102, 107, 108, 110, 111, 112, 116, 117, 119, 121, 123, 124, 127, 128, 131, 133, 134, 136, 137, 138, 140, 141, 1050 & 1052 and Interpretations 2, 4, 5, 15, 17, 127, 129 & 1052] (applicable for annual reporting periods commencing on or after 1 July 2013).

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONT'D)

- AASB 1053 establishes a revised differential financial reporting framework consisting of two tiers of financial reporting requirements for those entities preparing general purpose financial statements:

- Tier 1: Australian Accounting Standards; and
- Tier 2: Australian Accounting Standards – Reduced Disclosure Requirements.

Tier 2 of the framework comprises the recognition, measurement and presentation requirements of Tier 1, but contains significantly fewer disclosure requirements.

Since the company is a not-for-profit private sector entity, it qualifies for the reduced disclosure requirements for Tier 2 entities. It is anticipated that the company will take advantage of Tier 2 reporting at a later date.

- AASB 2009–12: Amendments to Australian Accounting Standards [AASB 5, 8, 108, 110, 112, 119, 133, 137, 139, 1023 & 1031 and Interpretations 2, 4, 16, 1039 & 1052] (applicable for annual reporting periods commencing on or after 1 January 2011).

This Standard makes a number of editorial amendments to a range of Australian Accounting Standards and Interpretations, including amendments to reflect changes made to the text of IFRSs by the IASB. The Standard also amends AASB 8 to require entities to exercise judgment in assessing whether a government and entities known to be under the control of that government are considered a single customer for the purposes of certain operating segment disclosures. The amendments are not expected to impact the company.

- AASB 2009–14: Amendments to Australian Interpretation – Prepayments of a Minimum Funding Requirement [AASB Interpretation 14] (applicable for annual reporting periods commencing on or after 1 January 2011).

This Standard amends Interpretation 14 to address unintended consequences that can arise from the previous accounting requirements when an entity prepays future contributions into a defined benefit pension plan.

This Standard is not expected to impact the company.

- AASB 2010–4: Further Amendments to Australian Accounting Standards arising from the Annual Improvements Project [AASB 1, AASB 7, AASB 101 & AASB 134 and Interpretation 13] (applicable for annual reporting periods commencing on or after 1 January 2011).

This Standard details numerous non-urgent but necessary changes to accounting standards arising from the IASB's annual improvements project. Key changes include:

- clarifying the application of AASB 108 prior to an entity's first Australian-Accounting-Standards financial statements;
- *amending AASB 7 to add an explicit statement that qualitative disclosures should be made in the context of the quantitative disclosures to better enable users to evaluate an entity's exposure to risks arising from financial instruments;*
- *amending AASB 101 to clarify that disaggregation of changes in each component of equity arising from transactions recognised in other comprehensive income is required to be presented, but is permitted to be presented in the statement of changes in equity or in the notes;*
- *amending AASB 134 by adding a number of examples to the list of events or transactions that require disclosure under AASB 134; and*
- *Adding sundry editorial amendments to various Standards and Interpretations.*

This Standard is not expected to impact the company.

- AASB 2010–5: Amendments to Australian Accounting Standards [AASB 1, 3, 4, 5, 101, 107, 112, 118, 119, 121, 132, 133, 134, 137, 139, 140, 1023 & 1038 and Interpretations 112, 115, 127, 132 & 1042] (applicable for annual reporting periods beginning on or after 1 January 2011).



NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONT'D)

This Standard makes numerous editorial amendments to a range of Australian Accounting Standards and Interpretations, including amendments to reflect changes made to the text of IFRSs by the IASB. However, these editorial amendments have no major impact on the requirements of the respective amended pronouncements.

- *AASB 2010–6: Amendments to Australian Accounting Standards – Disclosures on Transfers of Financial Assets [AASB 1 & AASB 7] (applicable for annual reporting periods beginning on or after 1 July 2011).*

*This Standard adds and amends disclosure requirements about transfers of financial assets, especially those in respect of the nature of the financial assets involved and the risks associated with them. Accordingly, this Standard makes amendments to AASB 1: First-time Adoption of Australian Accounting Standards, and AASB 7: Financial Instruments: Disclosures, establishing additional disclosure requirements in relation to transfers of financial assets.*

*This Standard is not expected to impact the company.*

- *AASB 2010–7: Amendments to Australian Accounting Standards arising from AASB 9 (December 2010) [AASB 1, 3, 4, 5, 7, 101, 102, 108, 112, 118, 120, 121, 127, 128, 131, 132, 136, 137, 139, 1023 & 1038 and Interpretations 2, 5, 10, 12, 19 & 127] (applies to periods beginning on or after 1 January 2013).*

*This Standard makes amendments to a range of Australian Accounting Standards and Interpretations as a consequence of the issuance of AASB 9: Financial Instruments in December 2010. Accordingly, these amendments will only apply when the entity adopts AASB 9.*

*This Standard is not expected to impact the company.*

- *AASB 2010–8: Amendments to Australian Accounting Standards – Deferred Tax: Recovery of Underlying Assets [AASB 112] (applies to periods beginning on or after 1 January 2012).*

*This Standard makes amendments to AASB 112: Income Taxes.*

*The amendments brought in by this Standard introduce a more practical approach for measuring deferred tax liabilities and deferred tax assets when investment property is measured using the fair value model under AASB 140: Investment Property.*

*Under the current AASB 112, the measurement of deferred tax liabilities and deferred tax assets depends on whether an entity expects to recover an asset by using it or by selling it. The amendments introduce a presumption that an investment property is recovered entirely through sale. This presumption is rebutted if the investment property is held within a business model whose objective is to consume substantially all of the economic benefits embodied in the investment property over time, rather than through sale.*

*The amendments brought in by this Standard also incorporate Interpretation 121 into AASB 112.*

*The amendments are not expected to impact the company.*

- *AASB 2010–9: Amendments to Australian Accounting Standards – Severe Hyperinflation and Removal of Fixed Dates for First-time Adopters [AASB 1] (applies to periods beginning on or after 1 July 2011).*

*This Standard makes amendments to AASB 1: First-time Adoption of Australian Accounting Standards.*

*The amendments brought in by this Standard provide relief for first-time adopters of Australian Accounting Standards from having to reconstruct transactions that occurred before their date of transition to Australian Accounting Standards.*

*Furthermore, the amendments brought in by this Standard also provide guidance for entities emerging from severe hyperinflation either to resume presenting Australian-Accounting-Standards financial statements or to present Australian-Accounting-Standards financial statements for the first time.*

*This Standard is not expected to impact the company.*



## NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONT'D)

- *AASB 2010–10: Further Amendments to Australian Accounting Standards – Removal of Fixed Dates for First-time Adopters [AASB 2009–11 & AASB 2010–7] (applies to periods beginning on or after 1 January 2013).*

*This Standard makes amendments to AASB 2009–11: Amendments to Australian Accounting Standards arising from AASB 9; and AASB 2010–7: Amendments to Australian Accounting Standards arising from AASB 9 (December 2010).*

*The amendments brought in by this Standard ultimately affect AASB 1: First-time Adoption of Australian Accounting Standards and provide relief for first-time adopters from having to reconstruct transactions that occurred before their transition date.*

[The amendments to AASB 2009–11 will only affect early adopters of AASB 2009–11 (and AASB 9: Financial Instruments that was issued in December 2009) as it has been superseded by AASB 2010–7.]

This Standard is not expected to impact the company.

## NOTE 2: REVENUE AND OTHER INCOME

	2011	2010
	\$	\$
<b>Revenue</b>		
<i>Revenue from government grants and other grants</i>		
— state/federal government grants	824,389	977,791
— other government grants	-	-
— other organisations	-	150,180
	<u>824,389</u>	<u>1,127,971</u>
<i>Other revenue</i>		
— audience sales	329,575	128,077
— workshops	-	-
— UNIMA partnership	-	-
— WA Department Health "Sexual Health"	-	212,464
— other sales	18,522	6,751
— resources income	622	13,921
— sponsorship	501,364	106,785
— donations	933	365
	<u>851,016</u>	<u>468,363</u>
<b>Total Revenue</b>	<u>1,675,405</u>	<u>1,596,334</u>
<b>Other Income</b>		
— Interest income	8,031	10,332
— reimbursements	(3,869)	5,069
— other	-	-
Total Other Income	<u>4,162</u>	<u>15,401</u>
Total Revenue and Other Income	<u>1,679,568</u>	<u>1,611,735</u>

NOTE 3: PROFIT FOR THE YEAR

	<b>2011</b>	<b>2010</b>
	<b>\$</b>	<b>\$</b>
<b>Expenses</b>		
Depreciation and Amortisation		
— plant and equipment	16,059	11,036
— motor vehicles	3,531	4,255
Total Depreciation and Amortisation	<u>19,590</u>	<u>15,291</u>
Bad debts expense	-	2,874
Rental expense on operating leases		
— minimum lease payments	22,453	25,865
<b>Total rental expense</b>	<u>22,453</u>	<u>25,865</u>
Auditor Remuneration		
— audit and other services	16,630	10,800
Total Audit Remuneration	<u>16,630</u>	<u>10,800</u>

NOTE 4: CASH AND CASH EQUIVALENTS

	<b>2011</b>	<b>2010</b>
	<b>\$</b>	<b>\$</b>
<b>CURRENT</b>		
Cash at bank	191,921	213,101
Restricted cash (a)	219,640	265,440
Cash on hand	500	500
	<u>412,061</u>	<u>479,041</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

	<b>2011</b>	<b>2010</b>
	<b>\$</b>	<b>\$</b>
<b>CURRENT</b>		
Trade receivables	116,107	386,126
Sundry receivables	-	13,365
	<u>116,107</u>	<u>399,491</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.

## NOTE 5: TRADE AND OTHER RECEIVABLES (CONT'D)

## (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>2011</b>							
Trade and term receivables	116,107	-	110,607	-	-	5,500	-
Sundry receivables		-	-	-	-	-	-
<b>Total</b>	<b>116,107</b>	<b>-</b>	<b>110,607</b>	<b>-</b>	<b>-</b>	<b>5,500</b>	<b>-</b>
<b>2010</b>							
Trade and term receivables	386,126	-	253,750	110,516	-	21,860	-
Sundry receivables	13,365	-	-	-	-	200	13,165
<b>Total</b>	<b>399,491</b>	<b>-</b>	<b>253,750</b>	<b>110,516</b>	<b>-</b>	<b>22,060</b>	<b>13,165</b>

NOTE 6: OTHER ASSETS

	<b>2011</b>	<b>2010</b>
	<b>\$</b>	<b>\$</b>
CURRENT		
Prepayments	7,740	9,326

NOTE 7: PROPERTY, PLANT AND EQUIPMENT

	<b>2011</b>	<b>2010</b>
	<b>\$</b>	<b>\$</b>
Plant and equipment		
At cost	147,865	155,528
Less accumulated depreciation	(131,197)	(115,137)
	<u>16,668</u>	<u>40,391</u>
Motor vehicles		
At cost	43,359	43,359
Less accumulated depreciation	(26,117)	(22,586)
	<u>17,242</u>	<u>20,773</u>
Total property, plant and equipment	<u>33,910</u>	<u>61,164</u>

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

	<b>Plant and Equipment</b>	<b>Motor Vehicles</b>	<b>Total</b>
	<b>\$</b>	<b>\$</b>	<b>\$</b>
<b>2010</b>			
Balance at the beginning of the year	40,435	25,028	65,463
Additions at cost	10,992	-	10,992
Depreciation expense	(11,036)	(4,255)	(15,291)
Carrying amount at end of year	<u>40,391</u>	<u>20,773</u>	<u>61,164</u>
<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>



NOTE 8: TRADE AND OTHER PAYABLES

	<b>2011</b>	<b>2010</b>
	<b>\$</b>	<b>\$</b>
CURRENT		
GST Payable	15,424	55,839
Other current payables	88,341	115,202
Income Received in Advance	253,540	585,440
	<u>357,305</u>	<u>756,481</u>

NOTE 9: SHORT-TERM PROVISIONS

	<b>2011</b>	<b>2010</b>
	<b>\$</b>	<b>\$</b>
CURRENT		
Provision for annual leave	269	31,912
	<u>269</u>	<u>31,912</u>

NOTE 10: CAPITAL AND LEASING COMMITMENTS

	<b>2011</b>	<b>2010</b>
	<b>\$</b>	<b>\$</b>
<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	19,502
— later than 12 months but not later than 5 years	22,248	32,848
	<u>32,848</u>	<u>52,350</u>

The motor vehicle lease commitments are non-cancellable operating leases contracted for with a three or four-year term. The photocopier lease commitments are non-cancellable operating leases contracted with a five-year term. No capital commitments exist in regards to the motor vehicle lease commitments at year-end.

NOTE 11: CONTINGENT LIABILITIES AND ASSETS

The Corporation does not have any contingent assets or contingent liabilities as at 31 December 2011.

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

	<b>Short-term Benefits</b>	<b>Post- employ- ment Benefits</b>	<b>Other Long-term Benefits</b>	<b>Total</b>
	\$	\$	\$	\$
<b>2011</b>				
Total compensation	94,686	7,412	-	102,098
<b>2010</b>				
Total compensation	85,613	10,043	-	95,656

NOTE 14: RELATED PARTY TRANSACTIONS

There were no payments made to related party for 2011 (2010: Nil).

NOTE 15: CASH FLOW INFORMATION

	<b>2011</b>	<b>2010</b>
	\$	\$
<b>Reconciliation of Cash Flows from Operations with Profit after Income Tax</b>		
Profit/(Loss) after income tax	51,615	26,846
Non cash flows		
Depreciation and amortisation	19,590	15,291
Changes in assets and liabilities		
(Increase)/decrease in trade and other receivables	283,384	(381,058)
Increase/(decrease) in trade and other payables	(387,175)	506,045
Decrease in provisions	(31,644)	19,549
(Increase)/Decrease in prepayments	1,586	3,353
	<u>(62,644)</u>	<u>190,026</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:

	<b>Note</b>	<b>2011</b>	<b>2010</b>
		\$	\$
<b>Financial Assets</b>			
Cash and cash equivalents	4	412,061	479,041
Loans and receivables	5	116,107	399,491
<b>Total Financial Assets</b>		528,168	878,532
<b>Financial Liabilities</b>			
Financial liabilities at amortised cost			
– Trade and other payables	8	103,765	171,041
<b>Total Financial Liabilities</b>		103,765	171,041

**Financial Risk Management Policies**

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

**Specific Financial Risk Exposures and Management**

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

**a. Credit risk**

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

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

*Credit Risk Exposures*

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

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

NOTE 16: FINANCIAL RISK MANAGEMENT (CONT'D)

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	2011 \$	2010 \$
Cash and cash equivalents			
– AA rated		412,061	479,041
	4	412,061	479,041

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.

## NOTE 16: FINANCIAL RISK MANAGEMENT (CONT'D)

**Financial liability and financial asset maturity analysis**

	Within 1 Year		1 to 5 Years		Over 5 Years		Total	
	2011	2010	2011	2010	2011	2010	2011	2010
	\$	\$	\$	\$	\$	\$	\$	\$
<b>Financial liabilities due for payment</b>								
Trade and other payables (excluding estimated annual leave and deferred income)	103,765	171,041	-	-	-	-	103,765	171,041
Total expected outflows	103,765	171,041	-	-	-	-	103,765	171,041
<b>Financial Assets — cash flows realisable</b>								
Cash and cash equivalents	412,061	479,041	-	-	-	-	412,061	479,041
Trade, term and loans receivables	116,107	399,491	-	-	-	-	116,107	399,491
Total anticipated inflows	528,168	878,532	-	-	-	-	528,168	878,532
Net inflow on financial instruments	424,403	707,491	-	-	-	-	424,403	707,491

 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 2011</b>	8,231	8,231
+/-2% in interest rates		
<b>Year Ended 31 December 2010</b>	9,571	9,571
+/-2% in interest rates		

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



## NOTE 16: FINANCIAL RISK MANAGEMENT (CONT'D)

**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	2011		2010	
		Net Carrying Value	Net Fair Value	Net Carrying Value	Net Fair Value
		\$	\$	\$	\$
<b>Financial assets</b>					
Cash and cash equivalents	(i)	412,061	412,061	479,041	479,041
Trade and other receivables	(i)	116,107	116,107	399,491	399,491
<b>Total financial assets</b>		<u>528,168</u>	<u>528,168</u>	<u>878,532</u>	<u>878,532</u>
<b>Financial liabilities</b>					
Trade and other payables	(i)	103,765	103,765	171,041	171,041
<b>Total financial liabilities</b>		<u>103,765</u>	<u>103,765</u>	<u>171,041</u>	<u>171,041</u>

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

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

## NOTE 17: ENTITY DETAILS

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

Yirra Yaakin Aboriginal Corporation  
 65 Murray Street  
 Perth WA 6000

STATEMENT BY MEMBERS OF THE COMMITTEE

In the opinion of the Committee the financial report as set out on pages 19 to 40

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.

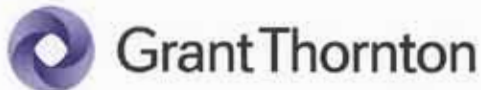
This statement is made in accordance with a resolution of the Committee and is signed for and on behalf of the Committee by:

Chairperson: 

Treasurer: 

Dated: 23 MAY 2012





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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 "Association"), which comprises the statement of financial position as at 31 December 2011, and the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year ended on that date, a summary of significant accounting policies, other explanatory notes to the financial statements and the statement by members of the Committee.

**Committee's responsibility for the financial statements**

The Committee of Association are responsible for the preparation and fair presentation of the financial statements in accordance with Australian Accounting Standards (including the Australian Accounting Interpretations), the Associations Incorporation Act 1987 and other statutory requirements. This responsibility includes establishing and maintaining internal controls relevant to the preparation and fair presentation of the financial statements that are free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

**Auditor's responsibility**

Our responsibility is to express an opinion on the financial statements 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 statements are 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.

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In making those risk assessments, the auditor considers internal control relevant to the Association's preparation and fair presentation of the financial statements 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 Association's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Committee Members, as well as evaluating the overall presentation of the financial statements.

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

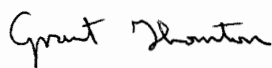
**Independence**

In conducting our audit, we complied with applicable independence requirements of the Australian professional ethical pronouncements.

**Auditor's opinion**

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

- i presents fairly, in all material respects, the Association's financial position as at 31 December 2011 and of its performance for the year ended on that date; and
- ii complies with Australian Accounting Standards (including the Australian Accounting Interpretations), the Associations Incorporation Act 1987 and other statutory requirements.



GRANT THORNTON AUDIT PTY LTD  
Chartered Accountants



P W Warr  
Director – Audit & Assurance

Perth, 23 May 2012

# PARTNERS AND SPONSORS

## MAJOR COMPANY PARTNER



## GOVERNMENT PARTNERS



Government of Western Australia  
Department of Culture and the Arts



Australian Government



## WALTZING THE WILARRA

### MAJOR EVENT PARTNER



### MAJOR GOVERNMENT PARTNER



Government of Western Australia  
Department of Culture and the Arts



### EVENT PARTNERS



## HONEY SPOT

### EVENT PARTNER



## GOOD LOVIN'

### MAJOR TOURING PARTNER



Operated by Chevron Australia  
in joint venture with  
**ExxonMobil**   
Osaka Gas | Tokyo Gas | Chubu Electric Power

**Gorgon Project**

## Recording Stories Program

### EVENT PARTNER



Australian Government  
Indigenous Culture Support

## DESIGN PARTNER



## PHOTOGRAPHY PARTNER















**YIRRA YAAKIN**