



yirra yaakin
THEATRE COMPANY

2020 ANNUAL REPORT

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

PURPOSE & VALUES

OUR FUNDAMENTAL PURPOSE

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

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

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

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

VALUES

The values that underpin our Fundamental Purpose include:

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

PATRON

Dr Richard Walley OAM

ARTISTIC DIRECTOR

Eva Grace Mullaley

GENERAL MANAGER

Peter Kift MIPA AFAIM

YIRRA YAAKIN THEATRE COMPANY

Whadjuk Boodjar

Subiaco Arts Centre

180 Hamersley Road

Subiaco (Wandarguttagurup), WA 6008

Tel: +61 8 9380 3040

Email: reception@yirrayaakin.com.au

Website: yirrayaakin.com.au

AUDITORS

Bentleys

London House

216 St Georges Terrace

Perth WA 6000

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2020 IN NUMBERS

404,649

 **FACEBOOK REACH**



9,153

**FACEBOOK
LIKES**

2,200

 **Instagram
Followers**

213 **144**

 **YouTube
Subscribers**

**FREE YIRRA
YAAKIN EVENTS**

18,745

NEW VISITORS TO OUR WEBSITE

98,979

 **TWITTER IMPRESSIONS**

48,616

WEBSITE PAGE VIEWS

2020 IN NUMBERS

98

NUMBER OF
ABORIGINAL
ARTISTS AND
ARTSWORKERS
ENGAGED

25,406

GENERAL PUBLIC ENGAGEMENT

320
PERFORMANCES
& EVENTS

4633
of Patrons
Identified as
Aboriginal

105

EDUCATION
WORKSHOPS

9,132
FACEBOOK
FOLLOWERS

1,163
You
Tube YouTube
Views

66 Schools Visited
on Metro and
Regional Tours

6,626
Instagram Reach

19,243
STUDENT ENGAGEMENT

KEY PERFORMANCE INDICATOR REPORT

KEY GOALS	KPI'S	2019 ACTUALS	2020 TARGETS	2020 ACTUALS	
1	TAKING RESPONSIBILITY	Number of significant/relevant state Indigenous/Industry related events attended, represented at or contributed to	5	5	10
		Number of significant/relevant national Indigenous/Industry related events attended, represented at or contributed to	5	4	31
		Number of significant/relevant international Indigenous/Industry related events attended, represented at or contributed to	3	2	10
2	BUILDING RELATIONSHIPS	Number of schools engaged with Yirra Yaakin activities	74	75	89
		Number of Indigenous students participating in Yirra Yaakin activities (%)	13%	25%	17.5%
		Number of local community events/ presentations attended/represented/ contributed to by the Company	8	6	1
		Value of KOORDAHs (Friends) memberships attained (\$)	\$605	\$2,500	\$223
		Number of Local Government partnerships attained	2	3	2
3	CONTINUING RESPECT	Number of engagement weeks with Aboriginal theatre workers	334	250	326
		Number of Aboriginal NEXT STEP theatre trainees engaged by the company	14	15	21
		Number of emerging cultural leaders engaged by the company	2	1	1
		Number of productions with professional Aboriginal theatre workers in all key areas	0	0	0
		Number attending Yirra Yaakin Writers' Group	9	20	20
		Number of professional Aboriginal Artists engaged by the Company	48	70	98

KEY PERFORMANCE INDICATOR REPORT

KEY GOALS	KPI'S	2019 ACTUALS	2020 TARGETS	2020 ACTUALS	
4	ENCOURAGING RECIPROCITY	Number of general audience works presented	2	3	2
		Number of education/family-based works presented	1	1	1
		Number of new commissions per year	3	2	2
		Number of new works developed	1	2	5
		Number of workshops presented	54	2	2
		Number of co-productions/co-presentations delivered	0	1	1
		Number of overall audience numbers reached (incl. non-paying)	29,249	30,000	25,406
5	INCREASING REACH	Number of international co-productions/ presentations delivered	0	1	0
		Number of regional tours delivered	2	1	2
		Number of interstate tours delivered	0	1	0
		Number of national productions / co-productions delivered	0	3	0
		Number of weeks of national tours delivered	0	2	0
		Number of weeks of international tours delivered to identified priority markets	0	2	0
6	MAINTAINING RESILIENCE	Maintain strong governance processes and practices by conducting annual Governance reviews	0	1	1
		Percentage of core staff retained from previous year	70%	80%	90%
		Percentage of Board Directors that complete the minimum full 2 or 3 year terms	90%	100%	89%
		Number of new strategic non-financial partnerships	4	4	3
		Number of financial corporate partnerships maintained	7	7	6
		Number of new financial partnerships developed	2	1	4
		Philanthropic/foundation partners income target (\$)	\$5,880	\$90,000	\$12,120
		Donor and other giving programs/initiatives income target (\$)	\$46,545	\$100,000	\$27,250
		Increase in Annual Total Revenue (%)	12.2%	12%	18.1%
Maintain reserves of at least (%)	24%	20%	25%		

BOARD OF DIRECTORS & GOVERNANCE

During 2020, the following people sat on Yirra Yaakin's Board:

CHAIRPERSON

Clem Rodney (Resigned 9th March 2020)
Ellery Blackman (Appointed 21st April 2020)

VICE CHAIRPERSON

Elfie Shiosaki (Appointed 21st April 2020)

TREASURER

Ellery Blackman

DIRECTORS

Terry Grose
Roberta Hansen
Debra Miller
Dan Mossenson
Derek Nannup
Rosemary Walley

YIRRA YAAKIN BOARD

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

The board is ultimately responsible for the following areas:

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

REGISTER OF DIRECTORS

Clem Rodney

Position: Chairperson
Joined Board: 30th April 2004
Resigned: 9th March 2020

Ellery Blackman

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

Elfie Shiosaki

Position: Vice Chairperson
Joined Board: 25th September 2018

Terry Grose

Position: Director
Joined Board: 30th September 2009

Roberta Hansen

Position: Director
Joined Board: 4th July 2018

Debra Miller

Position: Director
Joined Board: 12th February 2019

Dan Mossenson

Position: Director
Joined Board: 17th November 2010

Derek Nannup

Position: Director
Joined Board: 25th May 2011

Rosemary Walley

Position: Director
Joined Board: 6th May 2014

PATRON

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

INDIGENOUS PATRON

Dr Richard Walley OAM

YIRRA YAAKIN'S ADVISORY COMMITTEES

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

Financial Advisory Committee:

Ellery Blackman
Peter Kift
Russell Curtin

HR Advisory Committee:

Rosemary Walley
Peter Kift
Ron Jones
Jan Spriggs

Artistic Advisory Committee:

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

YIRRA YAAKIN STAFF

A total of 12 core staff were employed during 2020.

General Manager:

Peter Kift MIPA AFAIM

Artistic Director:

Eva Grace Mullaley

Creative Director:

Zac James

Producer:

Elinor King

Partnerships Manager:

Simone Detourbet

Production Manager:

Mike Nanning

Marketing Manager:

Mira Radmilovich

Office Manager:

Rayma Morrison

Education Manager:

Jessica Gatt

Digital Marketing Officer:

Emmanuelle Dodo-Balu

Emerging Producers:

Bobbi Henry
Janine Oxenham

COMPANY PROFILE

From humble beginnings, Yirra Yaakin has become a champion for community engagement, diversity and vibrancy in the Australian Theatre Sector.

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

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

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

With a vibrant, ambitious and successful artistic program, Yirra Yaakin will continue to expand and develop its operations through a broader, financially sustainable model and improve our ability to reach a wider audience and increase our earned income.

Continued financial support from Government funding agencies, partners, sponsors, foundations and donors will ensure that Yirra Yaakin continues to fulfil its role as a leading performing arts organisation.

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

**YIRRA YAAKIN
MEANS
STAND TALL**

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

EXECUTIVE SUMMARY

2020 was a year like no other I have ever experienced due to the COVID-19 pandemic that engulfed the planet. While many organisations were unable to function as planned, Yirra Yaakin Theatre Company managed to fulfil many of the activities and events scheduled for 2020, just not at the times originally scheduled! Despite the year of interruptions, re-scheduling, re-planning, re-pivoting and re-purposing, we still managed to reach over 25,000 audience members throughout 2020, with an estimated 18% of our audience members and participants identifying as Aboriginal. The Company returned a surplus of \$67,063 for the year, which was largely due to the assistance received through the ATO's Cash Flow Boost (CFB) which contributed \$100,000 towards our year-end result. The Company did not or could not access other grant funds, as we were never in any financial distress during the year, thanks to the maintenance of our reserves above 20% for the entire year and ending the year at a very healthy reserve level of 25%.

Despite a small reduction in our Education and Community Engagement program we were still able to reach over 18,000 students and teachers from 66 schools throughout WA. We toured *Bilya Kaatijin*, our new play for young people and families about "freshwater knowledge" throughout the Perth metropolitan area and into the Goldfields and Mid-West regions of the state, as well as through the School of Isolated Distance Education network. Aboriginal artists continued to be nurtured through our Next Step Training Program, which saw another 21 emerging or mid-career artists engaged with the Company through either mentoring or direct employment. Overall, we employed, engaged with or mentored 98 Aboriginal artists or arts workers during the year. The total number of weeks we employed Aboriginal artists or arts workers reached

326 weeks, or the equivalent of 6.3 full-time employees which was slightly lower than 2019.

Our main theatre seasons included 2 world premieres of contemporary Aboriginal theatre, both of which were exceptionally received by Perth audiences. *Hecate*, adapted and translated by Kylie Bracknell and Dr Clint Bracknell, was a re-telling of William Shakespeare's *Macbeth* in a world where Noongar is the only language spoken. An Australian first, the play was presented and spoken in a First Nations' language to a sold-out season within the 2020 Perth Festival to 3,431 audience members. Then, during October/November, we presented *FIFO – Fit In or F**k Off* to 1,394 audience members in Perth and Broome under COVID-19 restricted ticket sales, a story about the harsh realities of being a FIFO worker and keeping up with the Jones's, but at what cost?

We also presented 58 Moorditj Wirla workshops to 3 high schools in Perth, 1 high school in Kalgoorlie and the Melaleuca Women's Rehabilitation facility within the justice system. Because of COVID, we re-purposed savings from the one program we had to cancel towards the Solidarity Project Series, where we provided seed funding to 32 artists involved in 5 projects throughout the year and expanded on the creative developments for our upcoming plays in 2021 & 2022. We expanded our Writers Group format into the regions, commencing with a pilot in Geraldton for the very first time!

In addition to maintaining our schedule of activities and events, we moved to mostly on-line meetings from March onwards, including many state and federal initiatives involving the performing arts sector and in particular, the effects of COVID-19 on the S2M First Nations performing arts sector.

By the end of the year, we were well and truly suffering from “Zoom fatigue”! However, it did highlight for us the important role our Company plays within the wider national arts sector, especially as part of the consortium that presented at the House of Representatives Hearings into the effects of COVID-19 on the arts sector.

Yirra Yaakin could not have operated or reached as many people as we did during the crazy year that was 2020 without the ongoing support and encouragement from our stakeholders, partners and donors!

Those company partners include development partner, Woodside; Noongar Shakespeare project partner, Wesfarmers Arts; company partner, the Water Corporation; Education and Community Engagement Partner, Healthway; Community Cultural Partner, the WA Museum and co-producer on Djinda Kaatijin; Hecate Creative Development Partner, Bell Shakespeare; our local government partners, the Cities of Subiaco and Joondalup; Creative Design Partner, Bevin Creative; venue partners, Subiaco Arts Centre and The Blue Room Theatre; Business Advisory Partner, KPMG; Digital Education Partner, School of Isolated and Distance Education (SIDE); strategic pathway partner, WAAPA – ECU; major supporter on Hecate, The Noongar Charitable Trust; co-presenting partner on Hecate, the Perth Festival; Regional Writers’ Group project partner, Aesop Foundation; Ngalaka Daa project partner, the City of Perth; styling & garment partner, Hoodedwept; hospitality partners, Wise Wines and Spinifex Brewing Co; Media Partner, Scoop; major donors, Spinifex Trust and Lavan and finally our Government Partners, the Department of Local Government, Sport and Cultural Industries and the Australia Council through its Aboriginal and Torres Strait Islander Arts Board.

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

In late 2019, we farewelled Judy Bone, after 8 years in the role of Office Manager and welcomed Rayma Morrison as our new Office Manager in March 2020. In late 2020, we farewelled Simone Detourbet after 18 months in the Partnerships Manager role. Thank you to both staff members for their incredible service to our Company during their time with us.

And lastly, my heartfelt thanks to our Board and members of the Advisory Committees for their guidance, wisdom and strength in supporting me in my role and lastly, a huge thankyou to the staff, who without their passion, dedication and endeavours, we couldn’t achieve what we do!

2021 promises to be another exciting year for the Company as we look forward to a world where COVID is the “new normal”, and we are still able to share Aboriginal stories with the world through our many exciting events, activities and shows planned. I do hope you will continue the journey with us as we head towards our 30th birthday in 2023!

Peter Kift MIPA AFAIM
General Manager

ARTISTIC SUMMARY

Wow wasn't 2020 a trip! A ride! A rollercoaster!!
Let's hope we don't have to go through that again.

Despite the disruption caused by COVID-19, Yirra Yaakin came out relatively unscathed. I am so proud of the resilience I witnessed by the entire YY staff, artists and community. The staff were very quick to respond to the needs of the industry and community at the beginning of the lockdown and we managed to support upwards of 40 artists to stay afloat, either financially, culturally or artistically, through the Solidarity Project Series. The Solidarity Project series was formed at the beginning of the WA lockdown and consisted of:

- an EOI process to seed fund projects and keep artists actively creating and engaging with each other, the question was asked – do you have a project burning to get out? The responses were magnificent. It was obvious to me very quickly that every artist that applied wanted to support the community in kind by working with a myriad of likeminded collaborators on achieving fruition in their projects. We chose 3 participants to give seed funding for their projects and worked with them to apply for further support;
- A fortnightly online zoom platform where we read plays and discuss. The Yirra Play Club has been a very beneficial process for staying connected with artists, writers and poets all over Australia and will continue into the future. Participants were encouraged to facilitate a reading and were paid a small honorarium, another way we could support independent artists to keep afloat.
- A fortnightly online zoom 'get together' for a group of 10 people to learn Auslan together. Keeping our minds active and learning new skills. All of our theatre has some to complete Noongar language and when we have our Auslan interpreted performances we have no Noongar Interpreters to work with. This is our way of opening up the opportunity for those to learn, adapt and be more inclusive in our art.
- Which Way? Poetry Workshops. Another annual project that we made into an online series. 10-15 emerging First Nations poets in WA guided by the amazing Jenifer Compton (in VIC) over zoom for 5 sessions and then given the opportunity to perform their poems at Yirra Yaakin's end of year celebration Picnic.

We only had to cancel one show programmed in the 2020 season. Deer Woman by Tara Beagan was coming from Canada and really we only shelved it and will continue to talk about how we can get this awesome show to WA.

Our education and community engagement projects led by our Creative Director hit all of the right targets; Bilya Kaatijin (river knowledge) by Zac James was the first show in WA to return to schools touring, teachers were very eager to reengage with the arts and the kids loved it. Moorditj Wirla workshop continued to deliver to high schools and youth justice institutions in the 2nd half of the year and the participants were engaged and very proud of their artistic outcomes including writing and performing short plays and films. Our Ngalaka Daa Ensemble, presented in collaboration with WAYTCO, was a magnificent success with over 30

participants and four showings – titled *Ngalaka Binanku* and performed completely in Noongar- the sheer beauty of the performances had us all crying tears of pride. The final piece in *Ngalaka Binanku* was so loved that we paid the Ngalaka Daa Ensemble to remount it for our end of year celebration Picnic.

Yirra Yaakin were also among the first in WA to return to the main stage with a wonderful new work *FIFO- Fit In or F**k Off!* by Melody Dia and coproduced with Goolarri Media in Broome. Despite audience capacity being restricted and the fear of community transference of COVID-19; both the Perth and Broome seasons sold out quickly. It was a joy to collaborate from southern to northern WA/ Noongar to Yawuru country. The show was full of relevance and raw emotion that resonated with both communities.

Last but not least was our End of Year Yirra Yaakin Family Picnic. This wonderful event was the revival of our original Family Picnic, which was scheduled to take place in March 2020. It was re-branded as an end of year celebration, and became the event that everyone needed! We celebrated the year that was with a wonderful and heartwarming Welcome to Country, a joyous thank you to all of our partners, singing and dancing along to David Milroy and The Wilara Band, witnessed showings from the Solidarity Project Series including poetry readings by 4 of the Which Way? Poetry Workshop participants and projected slides from *'Cracked'* the graphic novel onto the gallery walls, experienced a harmonious performance by the Ngalaka Daa Ensemble and essentially brought our community back together over kangaroo stew, damper and art.

2020 was a trying year and Yirra Yaakin stepped up and delivered, we learnt so much, reacted quickly to this changing world, created new projects and new ways of supporting our artists but mostly it was the joy of being able to put Western Australian First Nations stories back on the stage for our communities that kept us pushing boundaries. We look forward to continuing this support, creating new platforms and championing legacy throughout the years ahead.

We'll see you in the theatre x

Eva Grace Mullaley
Artistic Director

CHAIRPERSON'S SUMMARY

I would like to start this report by thanking the Board of Directors for their continued confidence in myself to support them in their roles as Directors of a very important organisation within the arts and cultural sector in Australia. It's an honour to support the company alongside Elfie Shiosaki as our Vice-Chairperson.

I would also like to express my sincere gratitude and respect for Clem Rodney, my predecessor, who for 12 years as Chair, steered Yirra Yaakin into the incredible Company it is today. He sadly stepped down from the Board in March 2020, due to a major health issue. Vale Clem.

2020 was not only a unique year, but an important year for the company as it displayed tremendous resilience throughout the impacts that the COVID-19 pandemic had on the arts sector. Through a combination of strong governance, strong management and leadership, an amazing team and amazing partners – Yirra Yaakin was able to continue to share Aboriginal stories across the Perth metro area and regional communities within Western Australia and outwards with the broader Australian community throughout 2020.

The year commenced with the world premiere of *Hecate*, a large-scale Shakespeare production performed entirely in Noongar, which was presented as part of Perth Festival. This production was the result of many years of collaboration and efforts across many different stakeholders, and I believe is the beginning of a new era for the arts sector. I would like to congratulate everyone involved in this amazing production.

Not long after the presentation of *Hecate*, the Perth and Western Australian communities entered into a period of restrictions which greatly impacted our ability to deliver our planned schedule of activities. It was during this time that I truly observed the resilience of not only the company, but everyone involved in the sector. For the next ~6 months, the Yirra Yaakin team collaborated across stakeholders to ensure that our productions and programs did not cease and positioned the company to continue to develop and share stories during and after restrictions. It has been a year that was different to all previous years, but a year of growth for our company, with many successful presentations and events throughout the year. I would like to thank the Yirra Yaakin Board and Staff for their hard work and combined efforts over the year, including the many and recurring volunteers that we have the pleasure of working with.

On behalf of the Board and Staff of Yirra Yaakin we give special thanks to our Government Partners: The Australian Government through the Australia Council and its Aboriginal and Torres Strait Islander Arts Board and the Department of Local Government, Sport and Cultural Industries, who continue to support us in the creation of contemporary Aboriginal theatre and workshops which provides our Aboriginal artists and arts workers ongoing employment, mentoring and training opportunities.

We acknowledge and thank Local Government Partner, the City of Subiaco and look forward to working with them again to promote our work within the local Subiaco community. We also thank:

Development Partner Woodside Energy Limited, who are our key supporters of the Next Step Training program, now in its tenth year of successful operation. Woodside also supports our new work commissions and creative script development program. Our Education & Community Engagement Partner Healthway, which promotes the Act-Belong-Commit message, in particular their support of the *Bilya Kaatijin* play and *Moorditj Wirla Workshop Program* which toured extensively into schools throughout the Perth metro and selected regional areas. Our Noongar Shakespeare Project Partner, Wesfarmers, who partnered with us on the extraordinary journey of *Hecate*. Bell Shakespeare, our Creative Development Partner on *Hecate*. The Western Australian Museum, our Community Cultural Partner and co-producer of *Djinda Kaatijin*. KPMG continued as our Business Advisory Partner, with a focus on our NAIDOC Week activities. SIDE, who continued to partner with us on our digital education program throughout regional and remote WA schools and students. Wise Wine, who continued to provide us with exceptional wines and champagne at all of our major events and we also welcomed Spinifex Brewing Co, as our beer hospitality partner during 2020.

Our Company Partner, the Water Corporation, who will continue their support of our young people and family play, *Bilya Kaatijin* in 2021 and special thanks to our: Creative Agency Partner, Bevin Creative; Venue Partners, Subiaco Arts Centre and The Blue Room Theatre and our Media Partner, Scoop.

Thank you for additional support from major donors, Spinifex Trust, Lavan Legal, John Goodlad, Anne

Annear, Michael Wise, Sam Robins, Hayley Stoddart, Peter Kift, Brendon Dixon and Wesley Enoch, along with many other wonderful individual donors for their invaluable contributions.

We also welcomed during the year the Aesop Foundation, who supported our first Regional Writers' Group in Geraldton and the Noongar Charitable Trust for their tremendous support of *Hecate*.

We thank our entire community of stakeholders and supporters and look forward to a more exciting, and hopefully less disruptive, 2021!

Ellery Blackman
Chairperson



MAINSTAGE



A haunting, profoundly theatrical adaptation of Macbeth performed in Noongar.

Limelight ★ ★ ★ ★ ★

Even without being able to understand dialogue the production was mesmerizing; the grief, the guilt and the madness came through in a way that traditional Shakespeare never could have.

Isolated Nation

Hecate is another fantastic work from Yirra Yaakin, who seem to be going from strength to strength with each production – mooditj!

Sam Beard and Riva-Jean Lander - Pelican Magazine

HECATE

Adapted and directed by
Kylie Bracknell [Kaarlijilba Kaardn]

PRESENTED IN ASSOCIATION WITH BELL SHAKESPEARE. A PERTH FESTIVAL COMMISSION.

WORLD PREMIERE

5 February - 16 February

Main Auditorium

Subiaco Arts Centre, Subiaco WA

Performances

13

Attendance

Aboriginal: 1,205 (Approx)

Total: 3,431

CAST

Bobbi Henry

Cezera Critti-Schnaars

Della Rae Morrison

Kyle J Morrison

Mark Nannup

Trevor Ryan

Maitland Schnaars

Ian Wilkes

Rubeun Yorkshire

CREATIVE & PRODUCTION TEAM

Director / Adaptor

Kylie Bracknell [Kaarlijilba Kaardn]

Translators

Kylie Bracknell [Kaarlijilba Kaardn] & Dr Clint Bracknell

Editor/Senior Language Consultant

Roma Yibiyung Winmar

Cultural Consultants

Judy Bone & Mitchella Hutchins

Set & Costume Designer

Zoë Atkinson

Lighting Designer

Mark Howett

Composer/Musical Director/Sound Designer

Dr Clint Bracknell

Movement Director

Janine Oxenham

Dramaturg

Kate Mulvany

Stage Manager

Sue Fenty

Deputy Stage Manager

Jennifer Poh

Assistant Stage Manager

Levi Widnall

Bell Shakespeare Consultants & Associate Directors

James Evans & Peter Evans

Image

Eva Fernandez

OPENING NIGHT

9 February 2020

Post Show Q & A

11 February 2020







The cast is rock solid under the expert direction of Yirra Yaakin's Eva Grace Mullaley.
Seesaw Magazine

It's a sharp and intelligent examination of who we are and how we express ourselves.
The Fourth Wall

Incredibly moving and pertinent.
Audience Member

FIFO - Fit In or F**k Off!

By Melody Dia

PRESENTED BY YIRRA YAAKIN THEATRE COMPANY AND GOOLARRI MEDIA

WORLD PREMIERE PERTH
13 October - 24 October (Perth)
Main Auditorium
Subiaco Arts Centre, Subiaco WA

Performances
10

Attendance
Aboriginal: 206 (Approx)
Total: 1.029

WORLD PREMIERE BROOME
29 October - 31 October (Broome)
Gimme Club, Broome, WA

Performances
4

Attendance
Aboriginal: 292 (Approx)
Total: 365

CAST

Bobbi Henry
Trevor Ryan
Marlanie Haerewa

OPENING NIGHT
15 October 2020

Post Show Q & A
20 October 2020

CREATIVE & PRODUCTION TEAM

Playwright
Melody Dia

Director
Eva Grace Mullaley

Assistant Director
Bruce Denny

Dramaturgs
Mari Lourey & Dot West

Creative Producers
Jodie Bell, Elinor King & Mari Lourey

Production Manager
Mike Nanning

Stage Manager
Karen Cook

Set & Costume Designer
Neil Sheriff

Costume Assistant
Keira Gentle

Sound Designer
Ella Portwine

Lighting Designer
Peter Young

Voice Coach
Julia Moody









EDUCATION & COMMUNITY

EDUCATION HIGHLIGHTS

For over 27 years, Yirra Yaakin has presented a vital and strong education program designed to provide educators and students, opportunities to learn, explore and expand their knowledge of theatre through the lens of contemporary and traditional Aboriginal culture.

Aligning directly to our goals of sharing Aboriginal stories and cultural experiences, our Education Program represents Yirra Yaakin's ongoing commitment to the cultural health and wellbeing of young people within schools, families and the wider community in WA.

In 2020, despite the interruptions of COVID-19, with a little rescheduling and replanning, Yirra Yaakin delivered a slightly reduced education program of performances and activities that promoted respect, pride and cultural empowerment, for Indigenous and non-Indigenous community members alike.

In the second half of the year, we successfully presented *Bilya Kaatijin* (Fresh-Water Knowledge) to over 16,500 primary school students across Perth Metro, the South West, Goldfields, Mid-West, Wheatbelt and Peel regions. The show was also presented to a number of community groups held at various venues including the City of Subiaco, the Maritime Museum, Woodside, Perth Children's Hospital and Subiaco Arts Centre.

Djinda Kaatijin (to understand stars) was also presented to 600 audience members at the Coogee Live Festival, as well as the Geraldton Museum as part of our partnership with the WA Museum.

In addition to our performances and through our work in cultural empowerment, over 1200 secondary school students took part in *Moorditj Wirla (Strong Heart) Workshops*, which uses elements of Forum Theatre to empower young people to explore their definitions of culture and where they see themselves in a wider Australian cultural context.

2020 also saw the expansion of our youth ensemble, *Ngalaka Daa* (Our Tongue), through an exciting collaboration with the WA Youth Theatre Company (WAYTCO). The program saw an intake of 31 young artists aged 13 – 25 from a diverse range of backgrounds, experiences and cultures.

Selected via an audition process the Ensemble members participated in a series of online language workshops before commencing an intensive six-week period of workshops and rehearsals in theatre making, performance and Noongar language, which led to three promenade performances across the entire King Street Arts Centre site for 120 guests.



WA
YOUTH
THEATRE
CO

yirra yaala
health



Bilya Kaatijin has strong message about what each of us can do for the environment. The show created an emotional connection with the underlying message for students through relatable characters and an interesting quest. I enjoyed that so much could be done with set, props, and sound out of a small van and into a space that is not a theatre. Year after year the Yirra Yaakin have entertained and educated students at Rosalie Primary School with their outstanding performances. The teaching resources that accompany the shows have ensured our students get the most out of each show.

Laurine Cooper, Rosalie Primary School

BILYA KAATIJIN

By Zac James

IN COLLABORATION WITH AMBER CURREEN, BEC GARLETT & MARARO WANGAI

24 August - 16 November

Perth Metro

Total Students

12,855

Additional Performances

8

Schools

43

Aboriginal Students

594 (Approx)

Audience Members

607

Number of Performances

86

Aboriginal audience members

120 (Approx)

CAST

Nadia Martich

Ebony McGuire

Chace Poland

Challis Community School

Coolbinia Primary

Dalmain Primary

Darlington Primary

East Fremantle Primary

East Waikiki Primary

Grovelands Primary

Greenfields Primary

Greenmount Primary

Karrinyup Primary

Kingston Primary

Kyilla Primary

La Salle College

Lockridge Primary

Loreto School Nedlands

Mosman Park Primary

North Cottesloe Primary

Orana Catholic Primary

Our Lady of Good Counsel School

Our Lady of Mercy Primary

Pabury Catholic Primary

Parkwood Primary

Rockingham Montessori School

Rosalie Primary

Samson Primary

Secret Harbour Primary

Southern Grove Primary

Spearwood Alternative School

St Dominics Primary

Subiaco Primary

Swan Valley Anglican Community

Two Rocks Primary

Wembley Primary

Westfield Park Primary

Westminster Ed Support &

Primary

OTHER PERFORMANCES

Subiaco Arts Centre - 21 Aug

Subiaco Arts Centre - 25 Sep

Woodside - 9 Oct

Perth Children's Hospital - 2 Nov

WA Maritime Museum - 8 Nov

Subiaco Library - 9 Nov

CREATIVE & PRODUCTION TEAM

Writer

Zac James

Director

Amy Smith

Dramaturg

Jacob Lehrer

Stage Manager

Madeleine Young

Set Designer

Matthew McVeigh

Costumer Designers

Angela Ferolla & Matt McVeigh

Sound Designer

Tao Issaro

SCHOOLS

Aveley North Primary

Baldivis Primary

Bateman Primary

Belmay Primary

Bletchley Park

Bold Park Community School

Boyare Primary

Brookman Primary

TESTIMONIALS

Fabulous show. Fully engaged students from Kindergarten to Year 6 and a great way to introduce Aboriginal languages and story telling.

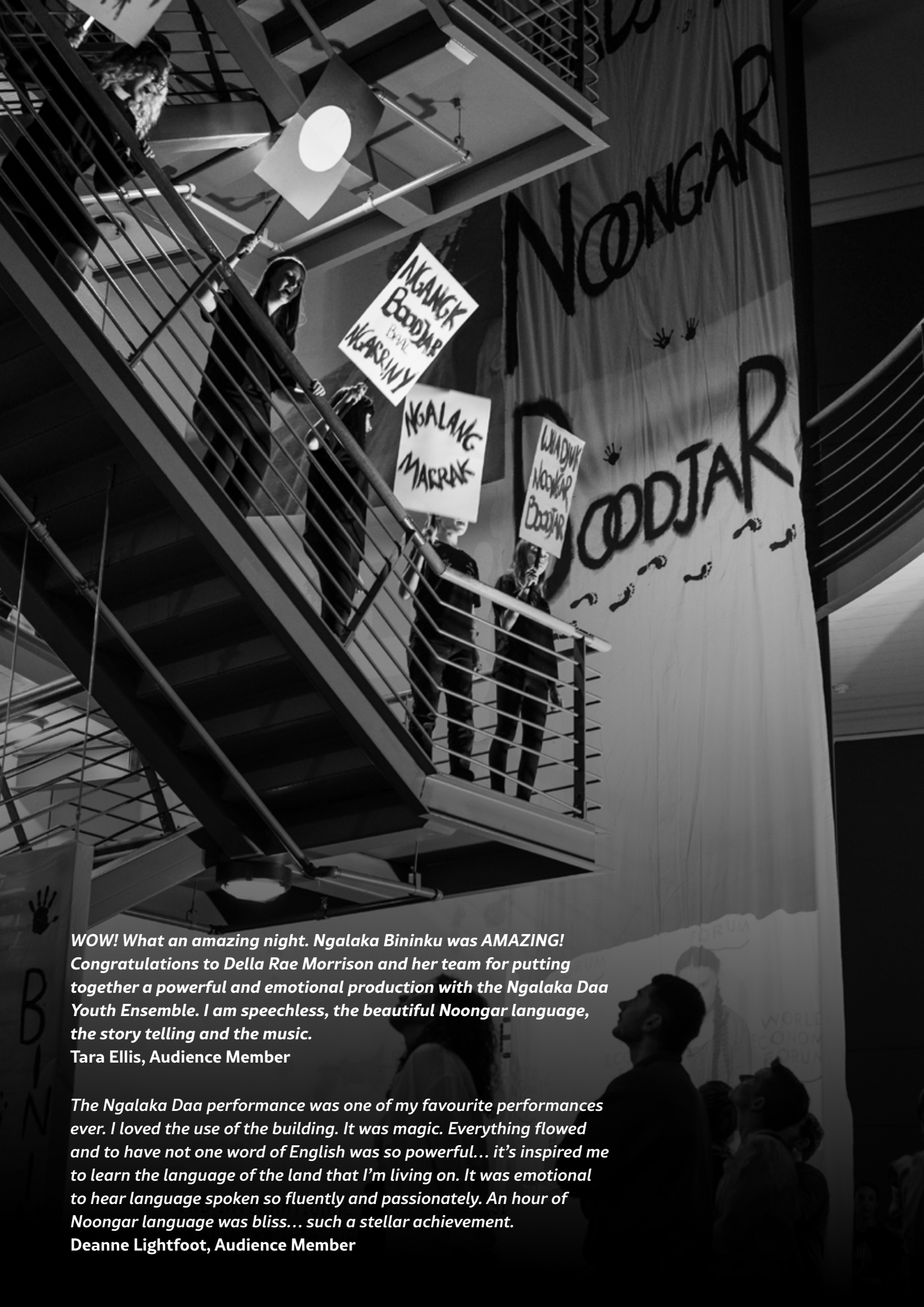
Elle Bray, Bateman Primary

Wonderful asset to the West Australian Schools that connects curriculum to culture.

Kyilla Primary

The play was exciting and interesting for the children. The exposure to Noongar language was invaluable...A fascinating story with a great message.

Deb Barry, Padbury Catholic Primary



WOW! What an amazing night. Ngalaka Bininku was AMAZING! Congratulations to Della Rae Morrison and her team for putting together a powerful and emotional production with the Ngalaka Daa Youth Ensemble. I am speechless, the beautiful Noongar language, the story telling and the music.

Tara Ellis, Audience Member

The Ngalaka Daa performance was one of my favourite performances ever. I loved the use of the building. It was magic. Everything flowed and to have not one word of English was so powerful... it's inspired me to learn the language of the land that I'm living on. It was emotional to hear language spoken so fluently and passionately. An hour of Noongar language was bliss... such a stellar achievement.

Deanne Lightfoot, Audience Member

NGALAKA DAA ENSEMBLE

PRESENTED IN COLLABORATION WITH WA YOUTH THEATRE COMPANY (WAYTCO)

30 June - 23 October

Online & King Street Arts Centre

Workshops

28 Online
15 In Person

Attendance

Aboriginal: 430
Total: 1333

23 October

King Street Arts Centre

Performances

3

Audience Members

Aboriginal: 30 (Approx)
Total: 120

19 November

Subiaco Arts Centre

Additional Performances

1

Audience Members

Aboriginal: 75 (Approx)
Total: 240

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

CREATIVE & PRODUCTION TEAM

Director / Senior Workshop Facilitator

Della Rae Morrison

Workshop Facilitators

James Berlyn
Jessica Gatt
Zac James
Ian Wilkes
Janine Oxenham
Charley Caruso
Koby Morrison
Zal Kanga

Education Manager

Jessica Gatt

Producer

Elinor King

Production Manager

Mike Nanning

SCHOOLS

Balcatta SHS
John Curtin College of the Arts
WAAPA
Mount Lawley SHS
Melville SHS
Sacred Heart College
Rockingham Montessori
Swan View SHS
Ocean Reef High School
Dianella Secondary College
Aranmore Catholic College
Governor Stirling SHS
Perth College
Murdoch University
Curtin University
Warnbro Community High
Balga SHS



yirra yaakin

moorditj
Wirra

act
belong
commit

MOORDITJ WIRLA WORKSHOPS

19 October - 11 December
Perth Metro

Workshops
51

Attendance
Aboriginal: 460
Total: 1208

Our Moorditj Wirla (Strong Heart) workshops use elements of Forum Theatre to empower young people to explore their definitions of culture and where they see themselves in a wider Australian cultural context.

Created by Zac James, a Wongi / Yamatji actor and writer, the program is designed for years 9 – 12 Drama students to create short dramatic works around the ideas of culture, identity and belonging.

CREATIVE & PRODUCTION TEAM

Senior Workshop Facilitator
Zac James

Workshop Facilitators
Sara Terry
Michael Smith
Brooke Blurton
Khia Emslie-O'Brien

Education Manager
Jessica Gatt

Producer
Elinor King

Production Manager
Mike Nanning

SCHOOLS

Ellenbrook SHS
Governor Stirling SHS
Yanchep Secondary College

JUSTICE CENTRES

Melaleuca Remand and
Reintegration Facility

TESTIMONIALS

It was amazing working with Yirra Yaakin! I hope they will come back next year.

Workshop Participant

My favourite part was communicating with the leaders in the group. We grew in our confidence and acting ability.

Workshop Participant



YIRRA YAAKIN FAMILY PICNIC

19 November	Event	Attendance
Subiaco Arts Centre Theatre Gardens Subiaco, WA	1	Aboriginal: 75 Total: 240

ACTIVITIES & ENTERTAINMENT

Live Music from David Milroy and the Wilarra Band

Samples of kangaroo stew and damper made by Sam Yombich Pilot

Mocha Baby Cakery Catering

Solidarity Project Series Short Presentations

Yirra Yaakin Family Picnic was proudly supported by the City of Subiaco

TESTIMONIALS

We had such a wonderful time!

Picnic Attendee

This picnic is our favourite local event to attend all year!

Picnic Attendee

What a magical night!

Picnic Attendee



BIJENKAATLIJN

SOLIDARITY PROJECT SERIES

April 2020 - Ongoing

Perth Metro

Attendance

Aboriginal: 34

Total: 47

Solidarity Project Series was our way of providing financial, mental, and artistic support for independent artists during the COVID-19 lockdown period and beyond.

The Series was born from a call-out for Expressions of Interest (EOIs) distributed via social media in mid-2020. The call-out allowed artists to come to us with ideas on ways they could keep creating and/or up-skill during the era of social distancing.

CREATIVE & PRODUCTION TEAM

Solidarity Project Series

Facilitators

Elinor King

Eva Grace Mullaley

Jennifer Compton

Yirra Play Club

Facilitators

Eva Grace Mullaley

Chelinay Gates

Matt Edgerton

Rick Brayford

Emmanuelle Dodo Balu

Stephen Dedman

Jennifer Compton

PARTICIPANTS

Ali Murphy-Oats

Amy Smith

Andrea Fernandez

Anna Lindstedt

Barbara Hostalek

Bobbi Henry

Bridget Phoenix

Bruce Denny

Cezera Critti-Schnaars

Chelinay Gates

Chris Dolkens

Courtney Cavallaro

Della Rae Morrison

Ebony McGuire

Elinor King

Emmanuelle Dodo Balu

Eva Grace Mullaley

Glenda Linscott

Hellie Turner

Holly Jones

Humphrey Bower

Ian Wilkes

Irma Woods

Jacob Boehme

James Taylor

Janine Oxenham

Jennifer Compton

Jenny Poh

Jessie Ward

Kate Willoughby

Khia Emslie-O'Brien

Leon Salam

Linnea Tengroth

Maitland Schnaars

Matt Edgerton

Michael Smith

Michelle White

Mira Radmilovich

Nadia Martich

Nita Spedding

Patrick Gunasekera

Rhiannon Irving

Rick Brayford

Rhys Paddick

Rubeun Yorkshire

Seantelle Walsh

Sophia Gilet

Stephan Dedman

Therese Edmonds

Zac James

SOLIDARITY PROJECT SERIES

PROJECTS

Cracked - The Graphic Novel

Our 2019 production of *Cracked* by Barbara Hostalek was adapted into a graphic novel by the play's original writer, Barbara Hostalek.

Wondabah Giray – New interactive theatre / dance work

Nadia Martich (Yirra Yaakin Writers' Group member) has been developing a new interactive, site specific theatre/dance work exploring Blackfulla ghost stories from around Australia.

The People on the Hill - New full-length work

Chelinay Gates (Yirra Yaakin Writers' Group member) has been seed funded to write a new full-length work, *The People on the Hill*.

Yirra Play Club - Virtual space to read and discuss plays

The Yirra Play Club is a virtual space to read and discuss plays. Each session is facilitated by a different member of the Club, who picks a play and run a reading of it. Readings are followed by a discussion of the work. The Yirra Play Club will be an ongoing project for the foreseeable future. We aim to expand it nationally and even internationally as we establish healthy and appropriate ways to connect as restrictions ease.

“Which Way?” - First Nations Virtual Poetry Workshops

We engaged with First Nations emerging poets and provided a platform for them to develop their writing and performance poetry skills. Jennifer Compton (a world-renowned playwright and poet) ran a series of virtual poetry workshops from her base in Melbourne. The workshops ran over four weeks, commencing on 30 May 2020 and concluding on 20 June 2020.

Yirra Yaakin AUSLAN Group - Paving the way for the first Aboriginal AUSLAN interpreter

During our presentation of *Hecate*, we realised that we couldn't present our shows that are in, or containing, First nations language/s to people with hearing impediments because there are no First Nations AUSLAN interpreters. So, we asked 10 people if they would be interested in learning AUSLAN with us and got a very positive response. The AUSLAN team have been meeting fortnightly to share and support each other in what we are learning. We hope that this will lead to further employment opportunities for participating artists and the development of a First Nations friendly adaptation and translation of our works.







ON TOUR



DJINDA KAATIJIN

By Andrea Fernandez & Zac James

8 March

Coogee Live Festival

Performances

4

Audience Members

Aboriginal: 150 (Approx)

Total: 600

15 March

Geraldton Museum

Performances

2

Audience Members

Aboriginal: 15 (Approx)

Total: 64

Set 30,000 years after the Cold Time (Nyitting Time) Weitj (Emu), Dwert (Dingo) and Wardong (Crow) take us on a journey through the milky way to bring the Djinda (stars), which have all started to disappear, back to Noongar boodjar.

Djinda Kaatijin teaches us about the importance of the stars to storytelling, imagination and creativity. By interweaving stories of the djinda from Spain, India, Scotland and Australia (countries the writers are connected to), it promotes the universal connection we all have to the stars and the idea that we can all share in these stories.

CAST

Jessie Ward

Levi Widnall

Ian Wilkes

CREATIVE & PRODUCTION TEAM

Writer

Andrea Fernandez & Zac James

Director

Ian Wilkes

Dramaturg

Zac James

Stage Manager

Craig Williams

Set Designer

Matthew McVeigh

Sound Designer

Tao Issaro



Fantastic production! The performance was educational, promoted respect, pride in our culture and presented a message relevant to our environmental studies and values. Our students really engaged with the language and characters. Thank you for answering questions at the end of the session. It was wonderful to see all our student's enjoyment, especially our Aboriginal students. Moorditj!
Tina Lawrence, Brookman Primary

BILYA KAATIJIN

Regional Schools Tour

17 November - 4 December
South West, Goldfields, Mid West,
Wheatbelt and Peel

Schools
19

Total Students
3,105

Number of Performances
23

Aboriginal Students
877 (Approx)

CAST

Nadia Martich
Ebony McGuire
Chace Poland

CREATIVE & PRODUCTION TEAM

Writer

Zac James

Director

Amy Smith

Dramaturg

Jacob Lehrer

Stage Manager

Madeleine Young

Set Designer

Matt McVeigh

Costumer Designers

Angela Ferolla & Matt McVeigh

Sound Designer

Tao Issaro

SCHOOLS

Allendale Primary
Boulder Primary
Djidi Djidi Aboriginal School
East Kalgoorlie Primary
Kalgoorlie Primary
Leinster Community School
Leonora District High
Meekatharra District High
Menzies Community School
Mount Magnet District High
Mullewa District High
Narrogin Senior Highschool
O'Connor Primary
South Kalgoorlie Primary
St Josephs School Waroona
St Mary's Primary
West Northam Primary
Wiluna Remote Community
School
Yalgoo Primary

TESTIMONIALS

Staff have discussed how the younger students were enthralled, many didn't even move much as they were so engaged. The older students really enjoyed the stories and the whole experience. Thank you so much for coming out to our school.

Jenny Bruce, South Kalgoorlie Primary

Thanks so much for your visit this past week. The show was well liked and talked about by students and staff for the remainder of the week.

Kim McMahan, Wiluna Remote Community School

It was amazing working with Yirra Yaakin! I hope they will come back next year.

Workshop Participant

My favourite part was communicating with the leaders in the group. We grew in our confidence and acting ability.

Workshop Participant



MOORDITJ WIRLA WORKSHOPS

Regional Schools Tour

14 September - 25 September
Kalgoorlie

Workshops
7

Attendance
Aboriginal: 56
Total: 225

Schools
1

Our Moorditj Wirla (Strong Heart) workshops use elements of Forum Theatre to empower young people to explore their definitions of culture and where they see themselves in a wider Australian cultural context.

Created by Zac James, a Wongi / Yamatji actor and writer, the program is designed for years 9 – 12 Drama students to create short dramatic works around the ideas of culture, identity and belonging.

CREATIVE & PRODUCTION TEAM

Senior Workshop Facilitator
Zac James

Workshop Facilitators
Zac James
Khia Emslie-O'Brien

Education Manager
Jessica Gatt

Producer
Elinor King

Production Manager
Mike Nanning

SCHOOLS

John Paul College



DEVELOPMENT



DATING BLACK

By Narelle Thorne

8-12 June 2020 | Script Development | Beverley

16-20 November 2020 | Creative Development | Subiaco Arts Centre

The latest work to have come out of Yirra Yaakin Writers' Group, *Dating Black* will be the first play by new playwright Narelle Thorne.

Dating Black is a funny and energetic story of the trials and tribulations of dating and finding love as a mature adult – compounded by being a blackfulla and the comedic threat of being related, even distantly, to anyone that shows an interest. How do we find love and understanding later in life?

Premiering at the end of 2021, this work will continue to have script and creative developments throughout the year before rehearsals begin to provide Narelle, as a new writer, as much opportunity as possible to create a strong, tight script that is production ready.

CREATIVE TEAM

Playwright: Narelle Thorne

Creative Development Director:
Bruce Denny and Eva Grace Mullaley

Dramaturg: Polly Low

Producer: Elinor King

Development Artists: Kyle J Morrison,
Bobbi Henry, Jo Morris, Trevor Ryan,
Rayma Morrison.



BILYA KAATIJIN

By Zac James

16 – 20 March 2020 | Creative Development | Subiaco Arts Centre

Bilya Kaatijin (which means “Fresh Water Knowledge” in Noongar) is the fourth and final story in Yirra Yaakin’s Kaatijin series.

Connecting stories from Noongar land (south-west Western Australia) to Wonguktha land (the northern Goldfields), Aotearoa (New Zealand) and the Kikuyu people of Kenya, *Bilya Kaatijin* teaches us about the importance of water to First Nations people around the world.

This production continues Yirra Yaakin’s involvement in connecting young people & families with important cultural knowledge and stories about our region. We are committed to sharing important messages of caring for country, environmental sustainability and cultural awareness.

CREATIVE TEAM

Playwright: Zac James

Director: Amy Smith

Dramaturg: Jacob Lehrer

Set Designer: Matt McVeigh

Costume Designers: Angela Ferolla & Matt McVeigh

Sound Designer: Tao Issaro

Producer: Jessica Gatt

Stage Manager: Maddie Young

Performers: Ebony McGuire, Nadia Martich, Chace Poland



CON COLLEANO

Devised by Zac James, Derek Nannup & Eva Grace Mullaley

29 April - 1 May 2020 | Skills and Story Development | Subiaco Arts Centre

6 - 7 August 2020 | Skills and Story Development | Online (Zoom)

24 - 25 November 2020 | Skills and Story Development

Con Colleano is a proposed collaboration with Circus Oz (Melbourne) set around the life of the world famous 'Wizard of the Wire'. The show will explore the life and events of Con Colleano, a world-famous high wire performer and Aboriginal man from NSW. It will delve into themes of identity, success in circus and the historical characters he won over – such as the Ringling Brothers, Hitler and Mussolini. *Con Colleano* will be Theatre with Circus, a journey with tricks and an emotional spectacle.

CREATIVE TEAM

Collaborators / Devisors:

Zac James, Derek Nannup, Eva Grace Mullaley, Carly Sheppard, Dylan Singh

Director: Eva Grace Mullaley

Producer: Elinor King



RODEO MOON

By David Milroy

2 - 6 November 2020 | Script Development | Subiaco Arts Centre

Rodeo Moon is a Jack and Jillaroo musical set in 1969 in the north-west of Western Australia. In the weeks leading up to a Federal election between Gough Whitlam and John Gorton, a travelling rodeo hits town, exposing old attitudes to the changing face of Australia.

Production Details

First reading at Yellamundie National Aboriginal, 6 August 2015.

Rodeo Moon has been performed twice as the graduating piece by the Certificate IV in Aboriginal Performance Course at WAAPA.

CREATIVE TEAM

Playwright: David Milroy

Director: Eva Grace Mullaley

Musical Director: Wayne Freer

Producer: Elinor King

Development Artists: Bruce Denny, Helah Milroy, Lucky Oceans



YIRRA YAAKIN THEATRE COMPANY & THE LAST GREAT HUNT DEVISING DEVELOPMENT

7 - 11 December 2020 | Subiaco Arts Centre

Yirra Yaakin and The Last Great Hunt facilitated a week of devising development and skills sharing for a group of artists from both companies, with the possibility of engaging in further creative developments and/or a future co-production. The collaboration has grown out of a mutual respect and shared values of both companies, the need to champion diversity in the arts, as well as a desire to learn about different artistic practice and cultural safety in story sharing and creation.

CREATIVE TEAM

Performers / Devisors:

Gita Bezard, Simone Detourbet, Jeffrey Jay Fowler, Arielle Gray, Bobbi Henry, Chris Isaacs, Zac James, Ebony McGuire, Janine Oxenham, Tim Watts, Ian Wilkes, Eva Grace Mullaaley

Producers: Elinor King and Siân Roberts



FIFO Design Development, Broome, July 2020

FIFO - Fit In or F**k Off!

By Melody Dia

29 April - 1 May 2020 | Script Development | Online (Zoom)
15 - 19 June 2020 | Creative Development | Subiaco Arts Centre
14 - 18 July 2020 | Design Development | Broome

Starting in Broome with Goolarri Media's Indigenous Writers program, and developing with the support of Yirra Yaakin, Playwriting Australia, Ilbijerri and Moogahlin's Yellamundie Festival, FIFO – Fit In or F**k Off! brought us an exciting new voice from the Kimberley, former FIFO worker Melody Dia.

In a country abundant with natural resources, mining is a way of life. This warm, tautly written drama pulls no punches as it explores the impact of mining on two Indigenous families, developed from extensive interviews with miners from across the country and lived experience of the writer.

CREATIVE TEAM

Playwright: Melody Dia
Director: Eva Grace Mullaley
Assistant Director: Bruce Denny
Dramaturgs: Mari Lourey & Dot West
Creative Producers: Jodie Bell, Elinor King & Mari Lourey
Production Manager: Mike Nanning
Costume Assistant: Kiera Gentle
Sound Designer: Ella Portwine
Lighting Designer: Peter Young
Development Artists: Bobbi Henry, Ngaire Pigram, Teresa Moore, Jayla Shae Davey, Trevor Ryan



METRO WRITERS GROUP

7 March - 4 April 2020 | Development | The Blue Room Theatre & Subiaco Arts Centre
Workshops 9 | Attendance 17

A collaboration between Yirra Yaakin Theatre Company and The Blue Room Theatre, combining dedicated resources to nurture new and emerging Aboriginal playwrights.

In 2020, Yirra Yaakin continued to grow and develop our metro writers' group workshops in which local, emerging Aboriginal playwrights are provided with dramaturgy and training to learn and develop their script-writing skills.

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

CREATIVE TEAM

Facilitators & Dramaturgs:

Zac James, Geoff Kelso, Polly Low, Hellie Turner

Writers' Group Facilitator: Irma Woods

WORKSHOP PARTICIPANTS

Cezera Critti-Schnaars, Sebastian Critti-Schnaars, Bruce Denny, Simone Detourbet, Andrea Fernandez, Chelinay Gates, Barbara Hostalek, Zac James, Samai King, Carolyn Lewis, Kobi Morrison, Brodie Murray, Declan Taylor, Narelle Thorne, Michelle White, Irma Woods, Rubeun Yorkshire.



REGIONAL WRITERS GROUP

5 February - 25 March 2020 | Development | Queens Park Theatre, Geraldton

29 August 2020 | Development | Queens Park Theatre, Geraldton

Workshops 14 | Attendance 8

In 2020, we piloted the Regional Writers' Group in Geraldton. We engaged with artists outside of the Metro area and worked within their communities providing training in storytelling and writing skills development through a series of workshops and residencies, moving towards a day of play readings.

The Regional Writers' group exists to provide the same opportunities to regional Aboriginal people as our Metro Writers' Group program has for years.

CREATIVE TEAM

Dramaturgs: Zac James, Eva Grace Mullaley

Workshop Facilitators: Bruce Denny, Sandra Kelly, Rayma Morrison, Eva Grace Mullaley and Zac James

WORKSHOP PARTICIPANTS

Lucas Brinty, Theona Councillor, Keesha Forrest, Charmaine Green, Sandra Kelly, Caroline Lewis and others.



YIRRA YAARNZ

13 & 14 November 2020 | Development | The Blue Room Theatre

Performances 2

Attendance Aboriginal 51 | Total 102

Yirra Yaarnz is a weekend of play readings from emerging Western Australian Aboriginal playwrights responding to the 2020 National NAIDOC theme: Always Was, Always Will Be.

Mentored by award-winning playwrights Hellie Turner, Polly Low and Geoff Kelso through Yirra Yaakin's Metro Writers Group participants are rewarded for their hard work with a reading of their writing.

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

We partner with Perth's foremost support of independent artists, The Blue Room Theatre, in the delivery of Yirra Yaarnz to forge pathways within the theatre industry for emerging First Nations playwrights and formulate opportunities to continue writing, collaborating and telling their stories.

CREATIVE TEAM

Director: Eva Grace Mullaley

Dramaturgs: Zac James, Geoff Kelso, Polly Low, Hellie Turner

Writers' Group Facilitator: Irma Woods

Performers: Marlanie Haerewa, Tre Maclou, Maitland Schnaars, Amy Smith, Rubeun Yorkshire

WRITERS

Barbara Hostalek

Brodie Murray

Bruce Denny

Cezera Critti-Schnaars

Chelinay Gates

Declan Taylor

Narelle Thorne

Samai King

Zac James



FINANCIAL REPORT

For the Year Ended
31 December 2020

STATEMENT OF PROFIT AND LOSS AND OTHER COMPREHENSIVE INCOME FOR THE YEAR ENDED 31 DECEMBER 2020

	Note	2020 \$	2019 \$
Revenue	2	1,757,681	1,625,617
Other income	2	176,300	11,765
Employee benefits expense		(1,364,210)	(1,288,263)
Depreciation	3	(30,255)	(31,225)
Repairs, maintenance and vehicle running expense		(7,255)	(5,824)
Administration expense		(87,681)	(85,413)
Production and Venue expense		(263,037)	(196,956)
Marketing and Promotions expense		(114,480)	(102,201)
Profit before income tax		67,063	(72,500)
Income tax expense	1 (i)	-	-
Profit for the year		67,063	(72,500)
Other comprehensive income for the year, net of tax		-	-
Total comprehensive income for the year		67,063	(72,500)

The accompanying notes form part of these financial statements.

STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2020

	Note	2020 \$	2019 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	4	858,488	691,059
Trade and other receivables	5	46,404	186,583
Other assets	6	21,574	71,890
TOTAL CURRENT ASSETS		926,466	949,532
NON CURRENT ASSETS			
Property, plant, equipment and motor vehicles	7	44,233	39,917
Right of use assets	8	14,547	30,944
TOTAL NON-CURRENT ASSETS		58,780	70,861
TOTAL ASSETS		985,246	1,020,393
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	9	340,848	491,767
Provisions	10	121,570	61,884
Finance leases	11	8,556	14,126
TOTAL CURRENT LIABILITIES		470,974	567,777
NON CURRENT LIABILITIES			
Finance Leases	11	5,714	15,358
Provisions	10	7,545	3,308
TOTAL NON-CURRENT LIABILITIES		13,259	18,666
TOTAL LIABILITIES		484,233	586,443
NET ASSETS		501,013	433,950
EQUITY			
Retained Earnings		501,013	433,950
TOTAL EQUITY		501,013	433,950

The accompanying notes form part of these financial statements.

STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31 DECEMBER 2020

	Retained Earnings	Total
	\$	\$
Balance at 1 January 2019	506,450	506,450
Total comprehensive income	(72,500)	(72,500)
Balance at 31 December 2019	433,950	433,950
Total comprehensive income	67,063	67,063
Balance at 31 December 2020	501,013	501,013

The accompanying notes form part of these financial statements.

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 DECEMBER 2019

	Note	2020	2019
		\$	\$
CASH FLOW FROM OPERATING ACTIVITIES			
Receipt of grants		798,656	942,540
Audience Sales, Sponsorship and Other Income		1,119,989	587,812
Payments to suppliers and employees		(1,733,594)	(1,718,914)
Interest received		552	2,022
Net cash provided by/(used in) operating activities	16	185,603	(186,540)
CASH FLOW FROM INVESTING ACTIVITIES			
Payment for property, plant and equipment		(18,174)	(40,609)
Net cash used in investing activities		(18,174)	(40,609)
Net increase/(decrease) in cash held		167,429	(227,149)
Cash and cash equivalents at beginning of the financial year		691,059	918,208
Cash and cash equivalents at the end of the financial year	4	858,488	691,059

The accompanying notes form part of these financial statements.

NOTE 1: SUMMARY OF SIGNIFICANCE ACCOUNTING POLICIES

Corporate Information

Yirra Yaakin Aboriginal Corporation is a not for profit entity. The Financial Report of Yirra Yaakin Aboriginal Corporation for the year ended 31 December 2020 was authorised for issue in accordance with a resolution of Directors dated 21 April 2021.

Basis of Preparation

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

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

Application of New and Revised Accounting Standards

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

Accounting Policies

a. Revenue

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

Donations and bequests are recognised as revenue when received.

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

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

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

NOTE 1: SUMMARY OF SIGNIFICANCE ACCOUNTING POLICIES (CONTINUED)

b. Property, Plant and Equipment

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

Plant and Equipment

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

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

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

Depreciation

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

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

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

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

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

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

NOTE 1: SUMMARY OF SIGNIFICANCE ACCOUNTING POLICIES (CONTINUED)

c. Leases

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

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

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

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

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

d. Financial Assets

Recognition, initial measurement and derecognition.

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

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

Classification and subsequent measurement of financial assets

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

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

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

NOTE 1: SUMMARY OF SIGNIFICANCE ACCOUNTING POLICIES (CONTINUED)

d. Financial Assets (Continued)

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

Classifications are determined by both:

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

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

Subsequent measurement financial assets

Financial assets at amortised cost

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

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

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

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

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

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

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

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

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

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

NOTE 1: SUMMARY OF SIGNIFICANCE ACCOUNTING POLICIES (CONTINUED)

d. Financial Assets (Continued)

Impairment of Financial assets

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

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

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

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

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

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

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

Trade and other receivables and contract assets

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

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

Classification and measurement of financial liabilities

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

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

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

NOTE 1: SUMMARY OF SIGNIFICANCE ACCOUNTING POLICIES (CONTINUED)

d. Financial Assets (Continued)

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

e. Impairment of Assets

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

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

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

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

f. Employee Benefits

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

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

g. Cash and Cash Equivalents

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

NOTE 1: SUMMARY OF SIGNIFICANCE ACCOUNTING POLICIES (CONTINUED)

h. Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of expense. Receivables and payables in the statement of financial position are shown inclusive of GST.

Cash flows are presented in the statement of cash flows on a gross basis, except for the GST component of investing and financing activities, which are disclosed as operating cash flows.

i. Income Tax

No provision for income tax has been raised as the Corporation is exempt from income tax under Division 50 of the Income Tax Assessment Act 1997.

j. Provisions

Provisions are recognised when the Corporation has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured. Provisions recognised represent the best estimate of the amounts required to settle the obligation at the end of the reporting period.

k. Comparative Figures

Where required by Accounting Standards comparative figures have been adjusted to conform with changes in presentation for the current financial year.

When a Corporation applies an accounting policy retrospectively, makes a retrospective restatement or reclassifies items in its financial statements, a statement of financial position as at the beginning of the earliest comparative period must be disclosed.

l. Trade and Other Payables

Trade and other payables represent the liability outstanding at the end of the reporting period for goods and services received by the Corporation during the reporting period which remain unpaid. The balance is recognised as a current liability with the amounts normally paid within 30 days of recognition of the liability.

m. Critical Accounting Estimates and Judgments

The directors evaluate estimates and judgments incorporated into the financial statements based on historical knowledge and best available current information. Estimates assume a reasonable expectation of future events and are based on current trends and economic data, obtained both externally and within the Corporation.

n. New Accounting Standards for Application in Future Periods

The Australian Accounting Standards Board has issued new and amended Accounting Standards and Interpretations that have mandatory application dates for future reporting periods and which the Corporation has decided not to early adopt. The Corporation has considered the requirements of these standards and has determined that they will not have any material effect on the Corporation's financial statements.

NOTE 2: REVENUE AND OTHER INCOME

	2020	2019
	\$	\$
REVENUE		
<i>Revenue from government grants and other grants</i>		
– Dep’t of Local Gov’t, Sport & Cultural Industries – OIP Grant	400,000	358,085
– Dep’t of Local Gov’t, Sport & Cultural Industries – FIFO – Fit In or F*** Off Theatre Sector Initiative Grant	35,858	4,317
– Dep’t of Local Gov’t, Sport & Cultural Industries – Ice Land – A Hip h’Opera Development Initiative Grant	-	43,746
– Dep’t of Local Gov’t, Sport & Cultural Industries – Regional Schools Touring Grant	25,000	23,750
– Dep’t of Local Gov’t, Sport & Cultural Industries – APAM Travel Grant	6,000	-
– Dep’t of Local Gov’t, Sport & Cultural Industries – Emerging Indigenous Producers’ Program	672	-
– Australia Council for the Arts – Multi-Year Grant	309,090	306,030
– Other State Agency Grants	132,000	131,000
– Local Gov’t Grants	45,000	10,000
	953,620	876,928
Other Revenue		
– Audience sales	287,657	233,160
– Producer’s Fee	24,311	-
– Sponsorship – cash	452,500	462,500
– Sponsorship – in-kind	-	-
– Donations/foundations/fundraising	39,593	53,029
	804,061	748,689
Total Revenue	1,757,681	1,625,617
OTHER INCOME		
– Interest income	552	2,022
– Reimbursements	74,623	10,022
– Sundry income	1,125	-
– ATO Cash Flow Boost (CBF)	100,000	-
– Profit/(Loss) – Sale of Assets	-	(279)
Total Other Income	176,300	11,765
Total Revenue and Other Income	1,933,981	1,637,382

NOTE 3: PROFIT FOR THE YEAR

	2020	2019
	\$	\$
EXPENSES		
Depreciation and Amortisation and Loss on disposal of assets		
– Plant and equipment	13,196	11,940
– Leased assets	16,397	18,490
– Motor vehicles	662	795
Total Depreciation and Amortisation	<u>30,255</u>	<u>31,255</u>
Interest expense on finance leases		
– photocopier finance lease	360	513
– office lease	878	1,393
Total interest expense	<u>1,238</u>	<u>1,906</u>
Auditor Remuneration		
– Audit and other services	22,080	12,641
– Tax and other services	1,125	3,600
Total Auditor Remuneration	<u>23,205</u>	<u>16,241</u>

NOTE 4: CASH AND CASH EQUIVALENTS

	2020	2019
	\$	\$
CURRENT		
Cash at bank	806,988	639,559
Restricted cash (a)	50,000	50,000
Cash on hand	1,500	1,500
	<u>858,488</u>	<u>691,059</u>

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

NOTE 5: TRADE AND OTHER RECEIVABLES

	2020	2019
	\$	\$
CURRENT		
Trade receivables	16,009	155,583
Sundry receivables	29,879	31,000
GST Refundable	516	-
	46,404	186,583

(ii) Credit Risk – Trade and Other Receivables

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

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

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

	Gross Amount	Past due and impaired	Past due but not impaired (days overdue)				With initial trade terms
			<30	31-60	61-90	>90	
	\$	\$	\$	\$	\$	\$	\$
2020							
Trade and term receivables	16,009	-	16,009	-	-	-	16,009
Sundry receivables	29,879	-	29,879	-	-	-	29,879
GST Refundable	516	-	516	-	-	-	516
Total	46,404	-	46,404	-	-	-	46,404
2019							
Trade and term receivables	155,583	-	155,583	-	-	-	155,583
Sundry receivables	31,000	-	31,000	-	-	-	31,000
GST Refundable	-	-	-	-	-	-	-
Total	186,583	-	186,583	-	-	-	186,583

NOTE 6: OTHER ASSETS

	2020	2019
	\$	\$
CURRENT		
Prepayments	21,574	71,890

NOTE 7: PROPERTY, PLANT, EQUIPMENT AND MOTOR VEHICLES

	2020	2019
	\$	\$
NON-CURRENT		
Plant and equipment		
At cost	193,299	175,125
Less accumulated depreciation	(152,286)	(139,089)
	41,013	36,036
Motor vehicles		
At cost	43,359	43,359
Less accumulated depreciation	(40,139)	(39,478)
	3,220	3,881
Total property, plant and equipment and motor vehicles	44,233	39,917

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

	Plant & Equipment	Motor Vehicles	Total
	\$	\$	\$
2019			
Balance at the beginning of the year	37,836	4,676	42,512
Additions at cost	10,419	-	10,419
Depreciation expense	(11,940)	(795)	(12,735)
Loss on sale of asset	(279)	-	(279)
Carrying amount at end of year	36,036	3,881	39,917
2020			
Balance at the beginning of the year	36,036	3,881	39,917
Additions at cost	18,174	-	18,174
Depreciation expense	(13,197)	(661)	(13,858)
Carrying amount at end of year	41,013	3,220	44,233

NOTE 8: RIGHT OF USE ASSETS

	2020	2019
	\$	\$
NON-CURRENT		
Photocopier lease		
At carrying amount	36,281	36,281
Less accumulated depreciation	(27,739)	23,451
	<u>8,542</u>	<u>12,830</u>
Office lease		
At carrying value	30,190	30,190
Less accumulated depreciation	(24,185)	(12,076)
	<u>6,005</u>	<u>18,114</u>
Total right of use assets	<u><u>14,547</u></u>	<u><u>30,944</u></u>

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

	Right of Use Assets	Total
	\$	\$
2019		
Balance at the beginning of the year	19,244	19,244
Additions at cost	30,190	30,190
Depreciation expense	(18,490)	(18,490)
Carrying amount at end of year	<u>30,944</u>	<u>30,944</u>
2020		
Balance at the beginning of the year	30,944	30,944
Additions at cost	-	-
Depreciation expense	(16,397)	(16,397)
Carrying amount at end of year	<u><u>14,547</u></u>	<u><u>14,547</u></u>

NOTE 9: TRADE AND OTHER PAYABLES

	2020	2019
	\$	\$
CURRENT		
Trade and Other Current Payables	108,439	104,394
Income Received in Advance	232,409	387,373
	<u><u>340,848</u></u>	<u><u>491,767</u></u>

NOTE 10: PROVISIONS

	2020	2019
	\$	\$
CURRENT		
Annual Leave	70,568	37,863
Long Service Leave	48,556	24,021
Employee Benefits	2,446	-
	121,570	61,884
NON-CURRENT		
Long Service Leave	7,545	3,308

NOTE 11: CAPITAL AND LEASING COMMITMENTS

The Corporation's photocopier lease and office lease are held under finance lease arrangements. As of 31 December 2020, the net carrying amount of the photocopier and the office held under finance lease arrangements is \$14,270 (See Note 8).

	2020	2019
	\$	\$
Finance Lease as lessee		
The Corporation's finance lease liabilities, which are secured by the related assets held under a finance lease are classified as follows:		
– Current	8,556	14,126
– Non-current	5,714	15,358
	14,270	29,484

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

	Number of Right-of-Use assets leased	Remaining t Term	Number of leases with extension options	Number of leases with option to purchase
Photocopier	1	2 years	-	-
Office premises	1	1 year	-	-

The lease liabilities are secured by the related underlying assets. Future minimum lease payments as at 31 December 2020 were as follows:

	Within 6 Months	6 - 12 Months	1 - 2 Years	2 - 5 Years	5+ Years	Total
31 December 2020	\$	\$	\$	\$	\$	\$
Lease payments	8,382	1,848	4,446	-	-	14,676
Finance charges	(263)	(86)	(57)	-	-	(406)
Net present values	8,119	1,762	4,389	-	-	14,270

NOTE 12: CONTINGENT LIABILITIES AND ASSETS

The Corporation does not have any contingent assets or contingent liabilities as at 31 December 2020.

NOTE 13: EVENTS AFTER THE REPORTING PERIOD

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

During 2020, we did not see a significant impact on our business. The outbreak and the response of Governments in dealing with the pandemic still poses interference to our general activity levels within the community, the economy and the operations of our Company. The scale and duration of these developments remain uncertain as at the date of this report, however they may have an impact on our earnings, cash flow and financial condition into the future.

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

The financial statements have been prepared based upon conditions existing at 31 December 2020 and considering those events occurring subsequent to that date, that provide evidence of conditions that existed at the end of the reporting period. As the outbreak of COVID-19 occurred during 2020 and still has the potential to disrupt our business going forward, its impact is considered an event that is indicative of conditions that continue to potentially affect our organisation after the reporting period and accordingly, no adjustments have been made to the financial statements as at 31 December 2020 for the impacts of COVID-19.

NOTE 14: KEY MANAGEMENT PERSONNEL COMPENSATION

	Short-term Benefits	Post-employment Benefits	Other Long-term Benefits	Total
	\$	\$	\$	\$
2020				
Total compensation	190,287	18,077	-	208,364
2019				
Total compensation	226,967	23,724	-	250,691

NOTE 15: RELATED PARTY TRANSACTIONS

During the year the Corporation did not receive services from any Board member.

NOTE 16: CASH FLOW INFORMATION

	2020	2019
	\$	\$
Reconciliation of Cash Flows from Operations with Profit after Income Tax		
Profit/(Loss) after income tax	67,063	(72,500)
Non cash flows		
Depreciation and amortisation	30,255	31,225
Loss on disposal	-	(279)
Changes in assets and liabilities		
(Increase)/Decrease in trade and other receivables	140,179	(169,784)
Increase/(Decrease) in trade and other payables	(166,133)	107,573
Increase/(Decrease) in provisions	63,923	(40,038)
(Increase)/Decrease in prepayments	50,316	(42,737)
	185,603	(186,540)

NOTE 17: FINANCIAL RISK MANAGEMENT

The Corporation's financial instruments consist mainly of deposits with banks, local money market instruments, short-term investments, accounts receivable, payable and leases.

The totals for each category of financial instruments, measured in accordance with AASB 139 as detailed in the accounting policies to these financial statements, are as follows:

		2020	2019
		\$	\$
Financial Assets			
Cash and cash equivalents	4	858,488	691,059
Loans and receivables	5	46,404	186,583
Total Financial Assets		904,892	877,642
Financial Liabilities			
Financial liabilities at amortised cost			
– trade and other payables	9	108,439	104,394
– finance lease obligations	11	14,270	186,583
Total Financial Liabilities		122,709	133,878

NOTE 17: FINANCIAL RISK MANAGEMENT (CONTINUED)

Financial Risk Management Policies

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

Specific Financial Risk Exposures and Management

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

a. Credit risk

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

The Corporation does not have any material credit risk exposure at present as the major source of revenue is the receipt of grants and sponsorships. Credit risk is further mitigated as 100% of the grants being received from state and federal governments are in accordance with funding agreements currently in place. The Corporation also carries adequate cash reserves with a reserves ratio currently calculated at approximately 25%.

Credit Risk Exposures

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

Trade and other receivables that are neither past due, nor impaired, are considered to be of high credit quality. Aggregates of such amounts are as detailed at Note 5.

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

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

	Note	2020 \$	2019 \$
Cash and cash equivalents		858,488	691,059
AA rated	4	858,488	691,059

NOTE 17: FINANCIAL RISK MANAGEMENT (CONTINUED)
b. Liquidity risk

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

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

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

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

Financial liability and financial asset maturity analysis

	Within 1 Year		1 to 5 Years		Over 5 Years		Totals	
	2020	2019	2020	2019	2020	2019	2020	2019
	\$	\$	\$	\$	\$	\$	\$	\$
Financial liabilities due for payment								
Trade and other payables	108,439	104,394	-	-	-	-	108,439	104,394
Finance lease	14,270	29,484	-	-	-	-	14,270	29,484
Total expected outflows	122,709	133,878	-	-	-	-	122,709	133,878
Financial Assets – cash flows realisable								
Cash and cash equivalents	858,488	691,059	-	-	-	-	858,488	691,059
Trade, term and loans receivables	46,404	186,583	-	-	-	-	46,404	186,583
Total anticipated inflows	904,892	877,642	-	-	-	-	904,892	877,642
Net inflow on financial instruments	782,183	743,764	-	-	-	-	782,183	743,764

c. Market Risk
Interest rate risk

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

Sensitivity Analysis

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

NOTE 17: FINANCIAL RISK MANAGEMENT (CONTINUED)

	PROFIT	LOSS
	\$	\$
Year ended 31 December 2020		
+/-2% in interest rates	12,478	12,478
Year Ended 31 December 2019		
+/-2% in interest rates	7,644	7,644

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

Net Fair Values

Fair value estimation

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

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

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

	Footnote	2020		2019	
		Net Carrying Value \$	Net Fair Value \$	Net Carrying Value \$	Net Fair Value \$
Financial assets					
Cash and cash equivalents	(i)	858,488	858,488	691,059	691,059
Trade and other receivables	(i)	46,404	46,404	186,583	186,583
Total financial assets		904,892	904,892	877,642	877,642
Financial liabilities					
Trade and other payables	(i)	108,439	108,439	104,394	104,394
Finance lease obligations	(i)	14,270	14,270	29,484	29,484
Total financial liabilities		122,709	122,709	133,878	133,878

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

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

NOTE 18: ENTITY DETAILS

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

Yirra Yaakin Aboriginal Corporation
Whadjuk Boodjar
180 Hamersley Road
Subiaco (Wandarguttagurup) WA 6008

STATEMENT BY DIRECTORS OF THE CORPORATION

In the opinion of the Board of Directors the financial report as set out on pages 66 to 86:

1. Is presented in accordance with the Australian Charities and Not-for-profits Commission Act 2012.
2. Is presented in accordance with the Corporations (Aboriginal and Torres Strait Islander) Regulations 2007 (CATSI Regulations).
3. Complies with the Accounting Standards.
4. Presents a true and fair view of the financial position of Yirra Yaakin Aboriginal Corporation and its performance for the year ended on that date.
5. At the date of this statement, there are reasonable grounds to believe that Yirra Yaakin Aboriginal Corporation will be able to pay its debts as and when they fall due.

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

Chair/Director: 

Treasurer/Director: *Ellery Blackman*

Dated: 21 April 2021



Independent Auditor's Report

To the Members of Yirra Yaakin Aboriginal Corporation

Report on the Audit of the Financial Report

Opinion

We have audited the accompanying financial report of Yirra Yaakin Aboriginal Corporation, which comprises the statement of financial position as at 31 December 2020, the statement of profit or loss and other comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the directors' declaration.

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

- i. giving a true and fair view of the registered entity's financial position as at 31 December 2020 and of its financial performance and cash flows for the year ended on that date; and
- ii. complying with Australian Accounting Standards and the Australian Charities and Not-for-profits Commission Regulation 2013.

Basis for Opinion

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

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

Independent Auditor's Report

To the Members of Yirra Yaakin Aboriginal Corporation (Continued)



Responsibilities of the Directors for the Financial Report

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

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

Auditor's Responsibilities for the Audit of the Financial Report

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

As part of an audit in accordance with the Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- ▶ Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- ▶ Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Entity's internal control.
- ▶ Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.

Independent Auditor's Report

To the Members of Yirra Yaakin Aboriginal Corporation (Continued)



- ▶ Conclude on the appropriateness of the directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Entity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Company to cease to continue as a going concern.
- ▶ Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.
- ▶ Obtain sufficient appropriate audit evidence regarding the financial information of the entities or business activities within the Company to express an opinion on the financial report. We are responsible for the direction, supervision and performance of the Company audit. We remain solely responsible for our audit opinion.

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

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

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

BENTLEYS
Chartered Accountants

MARK DELAURENTIS CA
Partner

Dated at Perth this 21st day of April 2021

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(WA) Pty Ltd

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To the Board of Directors

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

As lead audit Partner for the audit of the financial statements of Yirra Yaakin Aboriginal Corporation for the financial year ended 31 December 2020, I declare that to the best of my knowledge and belief, there have been no contraventions of:

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

Yours Faithfully,



BENTLEYS
Chartered Accountants



MARK DELAURENTIS CA
Partner

Dated at Perth this 21st day of April 2021



Yirra Yaakin would like to thank all of our Partners, Supporters and Donors.

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