



2021

ANNUAL REPORT

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.

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

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 (Wandargutttagurru), 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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2021 IN NUMBERS

261,904

 FACEBOOK REACH



9,513

FACEBOOK
LIKES

2,394

 Instagram
Followers

238

 YouTube
Subscribers

144

FREE YIRRA
YAAKIN EVENTS

14,474

NEW VISITORS TO OUR WEBSITE

64,740

 TWITTER IMPRESSIONS

61,369

WEBSITE PAGE VIEWS

2021 IN NUMBERS

70

NUMBER OF
ABORIGINAL
ARTISTS AND
ARTSWORKERS
ENGAGED

28,463

GENERAL PUBLIC ENGAGEMENT

344

PERFORMANCES
& EVENTS

3,594

of Patrons
Identified as
Aboriginal

145

EDUCATION
WORKSHOPS
DELIVERED

10,170

FACEBOOK
FOLLOWERS

97

Schools Visited
on Metro and
Regional Tours

18,602

 YouTube
Views

48,079

Instagram Reach

20,921

STUDENT ENGAGEMENT

KEY PERFORMANCE INDICATOR REPORT

KEY GOALS	KPI'S	2020 ACTUALS	2021 TARGETS	2021 ACTUALS	
1	TAKING RESPONSIBILITY	Number of significant/relevant state Indigenous/Industry related events attended, represented at or contributed to	10	5	32
		Number of significant/relevant national Indigenous/Industry related events attended, represented at or contributed to	31	4	45
		Number of significant/relevant international Indigenous/Industry related events attended, represented at or contributed to	10	2	17
2	BUILDING RELATIONSHIPS	Number of schools engaged with Yirra Yaakin activities	89	80	97
		Number of Indigenous students participating in Yirra Yaakin activities (%)	17.5%	30%	9%
		Number of local community events/ presentations attended/represented/ contributed to by the Company	1	7	1
		Value of KOORDAHs (Friends) memberships attained (\$)	\$223	\$2,525	\$0
		Number of Local Government partnerships attained	2	4	2
3	CONTINUING RESPECT	Number of engagement weeks with Aboriginal theatre workers	326	275	417
		Number of Aboriginal NEXT STEP theatre trainees engaged by the company	21	15	22
		Number of emerging cultural leaders engaged by the company	1	1	1
		Number of productions with professional Aboriginal theatre workers in all key areas	0	0	0
		Number attending Yirra Yaakin Writers' Group	20	30	13
		Number of professional Aboriginal Artists engaged by the Company	98	75	70

KEY PERFORMANCE INDICATOR REPORT

KEY GOALS	KPI'S	2020 ACTUALS	2021 TARGETS	2021 ACTUALS	
4	ENCOURAGING RECIPROCITY	Number of general audience works presented	2	2	2
		Number of education/family-based works presented	1	1	1
		Number of new commissions per year	2	2	2
		Number of new works developed	5	2	3
		Number of workshops presented	2	2	4
		Number of co-productions/co-presentations delivered	1	1	1
		Number of overall audience numbers reached (incl. non-paying)	25,406	33,000	28,463
5	INCREASING REACH	Number of international co-productions/ presentations delivered	0	0	0
		Number of regional tours delivered	2	1	3
		Number of interstate tours delivered	0	1	0
		Number of national productions / co-productions delivered	0	1	0
		Number of weeks of national tours delivered	0	3	0
		Number of weeks of international tours delivered to identified priority markets	0	3	0
6	MAINTAINING RESILIENCE	Maintain strong governance processes and practices by conducting annual Governance reviews	1	1	1
		Percentage of core staff retained from previous year	90%	80%	100%
		Percentage of Board Directors that complete the minimum full 2 or 3 year terms	89%	100%	88%
		Number of new strategic non-financial partnerships	3	3	2
		Number of financial corporate partnerships maintained	6	8	6
		Number of new financial partnerships developed	4	1	1
		Philanthropic/foundation partners income target (\$)	\$12,120	\$105,000	\$12,000
		Donor and other giving programs/initiatives income target (\$)	\$27,250	\$63,000	\$48,906
		Increase in Annual Total Revenue (%)	18.1%	9%	2.1%
Maintain reserves of at least (%)	25%	20%	25%		

BOARD OF DIRECTORS & GOVERNANCE

During 2021, the following people sat on Yirra Yaakin's Board:

CHAIRPERSON

Ellery Blackman (Appointed 21st April 2020)

VICE CHAIRPERSON

Elfie Shiosaki (Appointed 21st April 2020)
(Resigned 14th December 2021)

Debra Miller (Appointed 14th December 2021)

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

Ellery Blackman

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

Elfie Shiosaki

Position: Vice Chairperson
Joined Board: 25th September 2018
Resigned: 14th December 2021

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 (Chair)
Peter Kift
Russell Curtin

Governance Advisory Committee:

Dan Mossenson (Chair)
Terry Grose
Ellery Blackman
Peter Kift

Artistic Advisory Committee:

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

YIRRA YAAKIN STAFF

A total of 11 core staff were employed during 20210.

Artistic Director:

Eva Grace Mullaley

General Manager

Peter Kift MIPA AFAIM

Creative Director:

Zac James

Producer:

Elinor King

Philanthropy & Partnerships Manager:

Drew Wootton

Production Manager:

Mike Nanning

Marketing Manager:

Mira Radmilovich

Education Manager:

Jessica Gatt

Office Manager:

Rayma Morrison

Digital Marketing Officer:

Emmanuelle Dodo-Balu

Emerging Producer:

Bobbi Henry

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 to return to our regular touring around and 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

2021 was going to be the year we returned back to some sort of normalcy, right? Well, it didn't quite work out that way, but we successfully delivered the majority of our program of activities and events without too many disruptions, as WA continued to keep its borders closed and COVID out of the community. Despite the challenges thrown at us throughout the year, we commenced the first half of 2021 with "gay abandon" and another major Perth Festival work with *The Sum of Us* at the Subiaco Arts Centre. This was followed by our metro writers' group, Ngalaka Daa Youth Ensemble workshops and performance, with another metro tour of our very successful young peoples' play, *Bilya Kaatijin*. In the 2nd half of the year, we took our successful Moorditj Wirla workshops back into high schools, undertook developments & first rehearsals of *Panawathi Girl*, toured *Bilya Kaatijin* into regional WA, undertook our regional writers' group in Geraldton again, toured Ice land to regional WA venues and presented *Dating Black* at the Subiaco Arts Centre towards the end of the year. Despite the disruptions and restrictions, we still managed to reach or engage with over 28,000 audience members or participants throughout 2021, with an estimated 12% of our audience members and participants identifying as Aboriginal or Torres Strait Islander. The Company had a small deficit of \$5,522 for the year, which was a tremendous result given the restrictions placed on ticket sales and moving workshop participants from in-person to on-line environments for some of the programs. The Company farewelled partners, KPMG & SIDE during the year due to changes in their community engagement strategies because of the impact of COVID on their operations. However, we were able to increase the support from the Water

Corporation, Perth Festival and renewed and increased the partnership with Boorla Bardip WA Museum for a further 3 years, as well as welcoming RTR FM as a new media partner.

Our Education and Community Engagement programs still reached over 20,000 students and teachers from 97 schools throughout WA. We continued to tour *Bilya Kaatijin*, our play for young people and families about "freshwater knowledge" throughout the Perth metropolitan area and into the Geraldton and the South-West regional areas of the state. First Nations artists continued to be nurtured through our Next Step Training Program, which saw another 22 emerging or mid-career artists engaged with the Company through either mentoring or direct employment. Overall, we employed, engaged with or mentored 70 Aboriginal artists or arts workers during the year. Even though this total was lower than 2020, the total number of weeks First Nations artists or arts workers were employed or engaged grew to nearly 417 weeks, or the equivalent of 8.01 full-time employees.

Our main theatre seasons included 2 premieres of contemporary Australian theatre, both of which were exceptionally received by Perth audiences. *The Sum of Us*, by David Stevens, which was an interpretation of this iconic Australian play with an all-First nations cast and the first Queer work by Yirra Yaakin within the 2021 Perth Festival played to 1,559 audience members. Then, in November, we presented Narelle Thorne's *Dating Black* to 1,710 audience members, a comedy about the hilarious realities of dating in your 40's, from a Blackfulla perspective!

We also presented 114 Moorditj Wirla workshops to 6 high schools in Perth and 1 high school in Geraldton. The Solidarity Project continued in support of independent artists with the Which Way? Poetry workshops and Play Club. Our Regional Writer's Group continued in Geraldton to smaller numbers as the delivery was disrupted by COVID restrictions.

We continued the important role our Company plays within the wider national arts sector, especially as part of the federally funded group of First Nations Performing Arts Organisations, with regular meetings discussing the ongoing issues affecting all of us in terms of capacity-building and sustainability.

As always, Yirra Yaakin could not have operated or reached as many people as we did during 2021 without the ongoing support and encouragement from our stakeholders, partners and donors, so we thank them from the bottom of our hearts and look forward to continuing those relationships into 2022!

Along with our partners, we have a multitude of donors, philanthropists, community and industry colleagues, who continue to support us and believe very strongly in the work that we do, which is 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!

And lastly, my heartfelt and ongoing thanks to our Board and members of the Advisory Committees for their guidance, wisdom and strength in supporting me in my role, a huge thank you to the staff, who without their passion, dedication and endeavours, we wouldn't be able to achieve what we do!

2022 promises to be another exciting year as we continue to meet, head-on, the challenges being thrown at us from COVID, but we nevertheless, will still 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 in 2022, as we head towards our 30th birthday in 2023!

Peter Kift MIPA AFAIM
General Manager

ARTISTIC SUMMARY

It is no secret that I like to theme the year's productions here at Yirra Yaakin and 2021 was our year of Families and Finding Love.

This was a very important theme for our community for 2 reasons - because COVID-19, isolation and distance had a profound effect on our relationships with our communities which this theme helped to lift us out of and because throughout history we have constantly been exposed to art that has shown ourselves, our families and our loved ones misrepresented in a negative, dysfunctional and volatile way. Where are the examples of healthy, loving and supportive Blackfulla families and relationships?

Without a large canon of work written by First Nations Playwrights about healthy and functional spousal or familial relationships I chose to champion an entirely First Nations Cast in a play written by a non-indigenous writer (*The Sum of Us* by David Stevens) and support a fresh new writer (*Dating Black* by Narelle Thorne) in works that met the theme.

The Sum of Us:

*When I was young
In my formative years
I was only shown
A world full of fears*

*The stories were grim
On the TV and stage
For the person that's queer
And coming of age*

*Then I got my hands
On a little known play
With a message of hope
That its ok to be gay*

*When everything else
Said queer is not right
this script was a beacon
a reason to fight*

*It said life might be hard
(Maybe harder when black)
But survival is possible
They won't all turn their back*

*Harry was the first father
That I'd ever been shown
Who loves his son regardless.
My young mind was blown!*

*I'm excited for this play
Because this is how we heal
We need to be seen here
Because it still remains real*

*Race is not the issue
And it shouldn't be
This play is relevant
For the whole of society*

*Big love to Perth Festival
Collaboration is a plus
Because all good theatre
Becomes 'The Sum of Us!'*

Bilya Kaatijin (fresh water/river knowledge) by Zac James is in its second year of touring to metro and regional schools and I am excited to be bringing it to new schools and build new relationships. This play for young people is an awesome collection of First Nations stories from around the globe talking about water conservation and the impact of not looking after our water systems. Poignant and appropriate in today's times.

Dating Black by Narelle Thorne was a hilarious new work from a new writer about looking for love in your 40s. The cultural connotations of looking for love the second time round within a small community, how you go about it in the technological age and having an overprotective older sibling made for a hilarious ride in this fresh new contemporary work. Oh, to be able to talk about our lives in the now and tell stories that make us smile, laugh out loud and smile till our cheeks hurt. As well as a new writer we had a new Director and Assistant Director on *Dating Black* which was supported by our awesome partnerships and added to our support for the sector and the development of independent First Nations Artists in WA.

On top of these 3 amazing productions, we had 4 other plays in development, 2 writers' groups, the continuation of the solidarity project series, a youth ensemble, one WA regional tour, international collaborations, support for 2 independent productions and up to 5 presentations of the outcomes from all of our workshops.

We are a wonderfully busy and hard working little company and I couldn't be prouder to be the Artistic Director of Yirra Yaakin Theatre Company. We continue to count our blessings, acknowledge our privilege and represent Western Australia's First Peoples stories.

Eva Grace Mullaley
Artistic Director

CHAIRPERSON'S SUMMARY

I would like to start this report by thanking the Board of Directors for their ongoing support as Directors of a very important organisation within the arts and culture sector in Australia.

2021 was not only a unique year, but an important year for the company and its members as it continued to display resilience throughout the ongoing impacts of the COVID-19 pandemic. Through a combination of strong management and leadership, an amazing team, incredible artists, and amazing partners – Yirra Yaakin continued to share Aboriginal stories across the Perth metro area, regional and remote communities in Western Australia and the broader Australian community throughout 2021.

The year commenced with the premiere of the iconic Australian play, *The Sum of Us* in partnership with the Perth Festival, a story about family bonds, aging, queerness, and the dance we all take part in when searching for love. It was also Yirra Yaakin's first queer work and performed by an all Australian First Nations cast. Congratulations to Eva, the team, and everyone involved in another successful Perth Festival production.

Our second mainstage production during 2021 was the presentation of Narelle Thorne's *Dating Black*, a story about dating and finding love as mature blackfullas, but with the comedic threat of being related. We continued to deliver our Metro Writers Group workshops and the Regional Writers' Group residencies in Geraldton, which has been a valuable source of unearthing new playwrights for a number of our plays over the past few years.

2021 continued our touring program with a tour of *Ice Land – A Hip h'Opera* to regional WA – highlighting the impact of methamphetamines on our communities. The Yirra Yaakin Education program continued the great legacy of *Bilya Kaatijin* through both its Metro & Regional WA touring and the Moorditj Wirla workshops which engaged and empowered young people to explore their definition of culture through performance. The Ngalaka Daa Youth Ensemble and Metro Writers Group continues to support not only the future production of amazing stories and art, but future artists as well.

It was also another year of growth for our company, with many successful presentations and events. I thank the Yirra Yaakin Board and Staff for their continuing hard work and combined efforts during 2021, 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, its principal arts funding and advisory body and the Department of Local Government, Sport and Cultural Industries, which both continue to support us in the creation of contemporary Aboriginal theatre.

I also acknowledge Woodside and Wesfarmers for their very important ongoing support of our programs to ensure that more employment, mentoring and training opportunities are provided for Aboriginal artists and arts workers.

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

We also thank: Development Partner Woodside Energy Limited, who are our key supporters of the Next Step Training program, now in its tenth year of successful operation; Wesfarmers, our Koondarm Koomba (Dream Big) partner, who support our efforts to build capacity and sustainability for our artists & artsworkers; our Education & Community Engagement Partner Healthway, which promotes the Act, Belong, Commit message, in particular their support of the Moorditj Wirla Workshop Program which travels throughout the Perth metro area and regional WA.

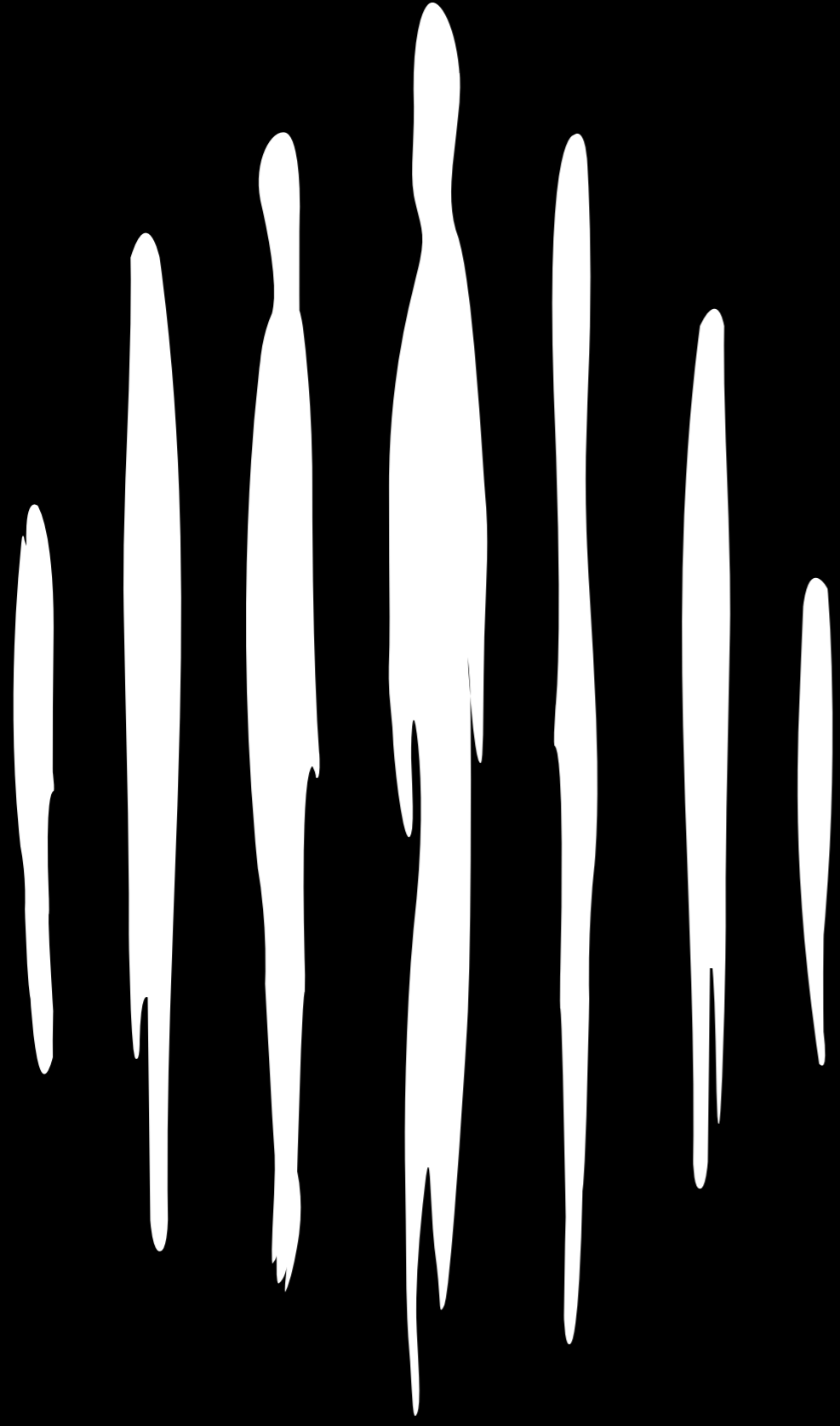
Wise Wine and Spinifex Brewing continue to provide us with exceptional beer, wines & champagne at all of our major events and the City of Joondalup as one of our local government partners; our Company Partner, the Water Corporation, who continued their support of our young people and family play, *Bilya Kaatijin* in 2021, with additional support towards our regional touring.

And special thanks to our: Creative Agency Partner, Bevin Creative; Venue Partners, the Subiaco Arts Centre and The Blue Room Theatre, and our Media Partners, RTR FM and Scoop. We also welcomed ongoing support from the Aesop Foundation towards our Regional Writers Group.

Thank you for additional support from our Major Donors; the Spinifex Trust, Lavan, Prof. Fiona Stanley AC, Caroline De Mori AM, John Goodlad, Michael Wise and Caroline & John Wood, along with our many wonderful community of individual donors for their invaluable contributions.

Continue to Yirra Yaakin (Stand Tall) with us!

Ellery Blackman
Chairperson



MAINSTAGE



Acted with heart, directed with passion, and delivered with style – The Sum of Us is the show to see this Perth Festival!

Laura Money - The Fourth Wall ★ ★ ★ ★ ★

No matter how you identify your gender, sexuality, ethnicity and social status, Yirra Yaakin's take on The Sum of Us is not to be missed.

Barbara Hostalek - Seesaw

This funny, warm, poignant, and heart-warming story of the love between a father and son is reimagined for Perth Festival by the fabulous Yirra Yaakin Theatre Company featuring an all First Nations cast.

Jay Hanna - The West Australian

THE SUM OF US

By David Stevens

PRESENTED IN ASSOCIATION WITH PERTH FESTIVAL.

25 February - 7 March
Main Auditorium
Subiaco Arts Centre, Subiaco,
Wandarguttagurup WA

Performances
10

Attendance
Aboriginal: 250 (Approx.)
Total: 1,559

CAST

Matthew Cooper
Bruce Denny
Janine Oxenham
Joshua Pether

OPENING NIGHT
26 February 2021

Post Show Q & A
3 March 2021

CREATIVE & PRODUCTION TEAM

Playwright
David Stevens

Director
Eva Grace Mullaley

Assistant Director
Cezera Critti-Schnaars

Producer
Elinor King

Production Manager
Mike Nanning

Assistant Stage Managers
Helah Milroy & Jack Wilson

Set & Costume Design
Bryan Woltjen

Costume Supervisor
Nora Stelter

Assistant Set & Costume Designer
Jamie Fodor

Lighting Designer
Peter Young

Sound Designer & Composer
Joe Paradise Lui

Assistant Sound Manager
Zac James

Choreographer
Claudia Alessi

Vocal Couch
Julia Moody





DATING BLACK

By Narelle Thorne

PRESENTED BY YIRRA YAAKIN THEATRE COMPANY AND GOOLARRI MEDIA

WORLD PREMIERE PERTH
16 November - 27 November
Main Auditorium
Subiaco Arts Centre, Subiaco,
Wandarguttagurup WA

Performances
12

Attendance
Aboriginal: 700 (Approx.)
Total: 1,710

CAST

Bobbi Henry
Derek Nannup
Maitland Schnaars
Rayma Morrison
Tegan Mulvaney

OPENING NIGHT
18 November 2021

Post Show Q & A
24 November 2021

CREATIVE & PRODUCTION TEAM

Playwright
Narelle Thorne

Director
Bruce Denny

Assistant Director
Marlanie Haerewa

Dramaturg
Polly Low

Producer
Elinor King

Production Manager
Mike Nanning

Set and Costume Designer
Matthew Raven

Lighting Designer
Peter Young

Sound Designer
Keira Gentle

Sound Designer
Ella Portwine

Stage Manager
Jennifer Poh

Assistant Stage Manager
Helah Milroy

Choreographer
Nadia Martich

Yirra Yaakin Theatre Company's new rom-com will have you swiping right.

Barbara Hostalek - Seesaw Magazine

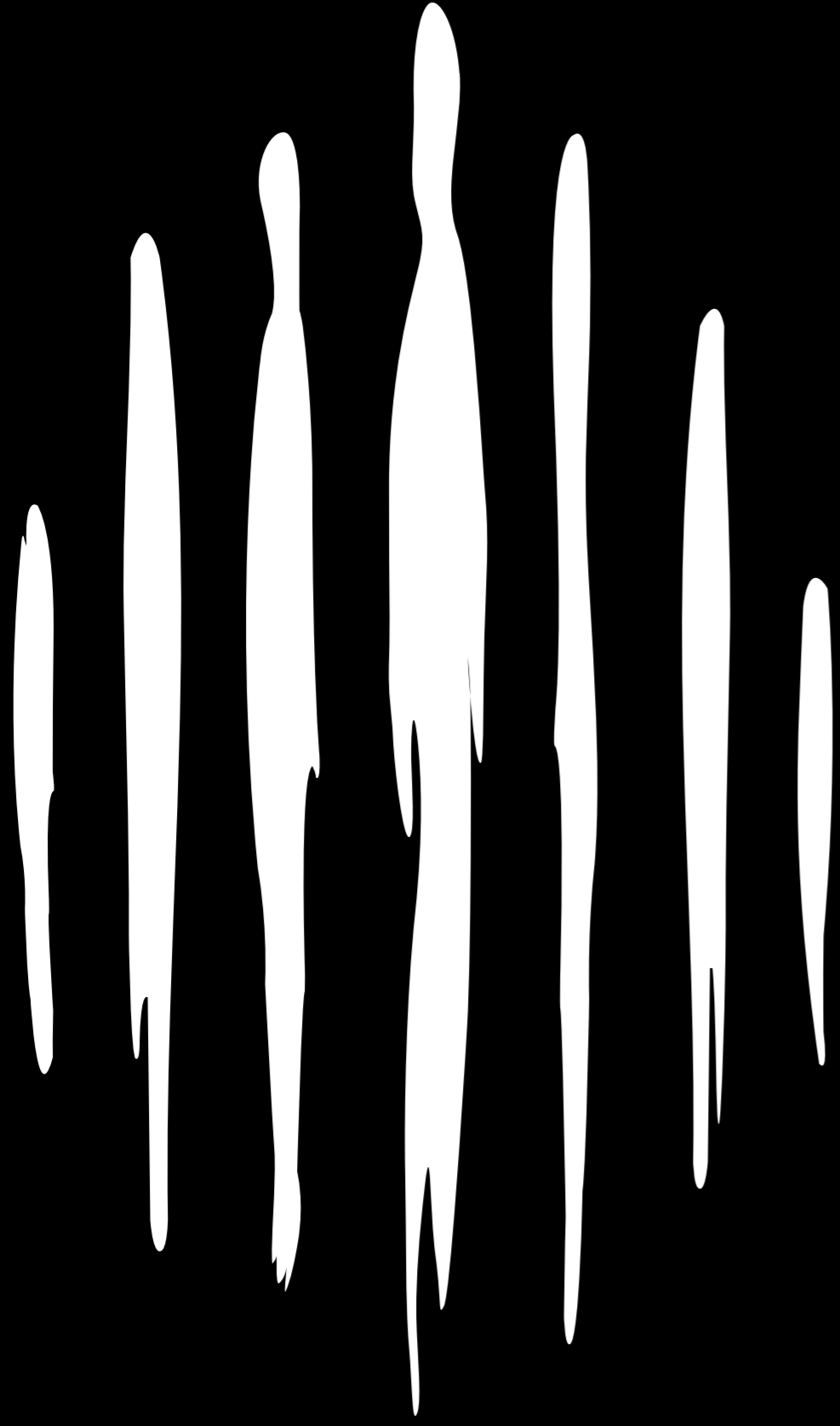
Thorne writes with sweet insight and a fetching; light feel for comedy.

David Zampatti - From the Turnstiles

So authentic & warm. Fab humour & chemistry on stage.

Audience Member





EDUCATION



BILYA KAATIJIN

By Zac James

IN COLLABORATION WITH AMBER CURREEN, BEC GARLETT & MARARO WANGAI

27 April - 16 November
16 August - 10 September
 Perth Metro

Total Students
 17,661

Additional Performances
 4

Schools
 59

Aboriginal Students
 761 (Approx.)

Audience Members
 249

Number of Performances
 116

Aboriginal audience members
 58 (Approx.)

CAST

Nadia Martich
 Ebony McGuire
 Chace Poland

Casa Mia Montessori School
 Caversham Primary
 Como Primary School
 Craigie Heights Primary
 Deanmore Primary
 Edgewater Primary
 Embleton Primary
 Forest Crescent Primary
 Frederick Irwin Primary
 Freshwater Bay Primary
 Gladys Newton School
 Glengarry Primary School
 Good Shephard Catholic School
 Helena River Steiner School
 Infant Jesus School
 Iona Presentation College
 John Curtin College of the Arts
 Lance Holt School
 Leda Primary
 Liwara Catholic Primary School
 Madelay Primary
 Marri Grove Primary
 Maylands Peninsula
 Moorditj Noongar CC
 Neerigen Brook Primary
 North East Metro Language
 Development Centre
 Notre Dame Catholic Primary
 Our Lady of Grace School
 Peter Moyes Anglican School
 Piara Waters Primary
 Quintilian School
 Rivergums Primary
 Rosalie Primary
 Rostrata Primary
 Safety Bay Primary

Shenton College
 Sir David Brand School
 Sorrento Primary
 South Coogee Primary
 South East Metro Language
 Centre
 South Lake Primary
 St Elizabeth's Catholic Primary
 St Francis of Assisi
 St Mark's Anglican Community
 School
 Tranby College
 Wanneroo Primary
 Weld Square Primary
 West Coast Steiner School
 Whitegum Valley
 Wilson Primary School
 Yokine Primary

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

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

SCHOOLS

Armadale Education Support
 Aubin Grove Primary School
 Bassendean Primary
 Bayswater Primary
 Beenyup Primary
 Campbell Primary
 Carramer Primary
 Carson Street School

It was an amazing performance. The students were so engaged the whole time. Even those students who struggle normally. Fantastic presentation. Thank you for visiting our school. The performance was amazing. Every student and staff member in the school was totally engaged from Kindy to year 6 students. The story was very relevant and easy to follow. It was so entertaining. We hope you can visit our school again.
Fleur Bartlett - Wilson Primary



MOORDITJ WIRLA WORKSHOPS

Created By Zac James

19 April - 18 June
26 July - 24 September
Perth Metro

Workshops
93

Attendance
Aboriginal: 552
Total: 1,998

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
Bobbi Henry
Kobi Morrison

Education Manager
Jessica Gatt

Producer
Elinor King

Production Manager
Mike Nanning

SCHOOLS

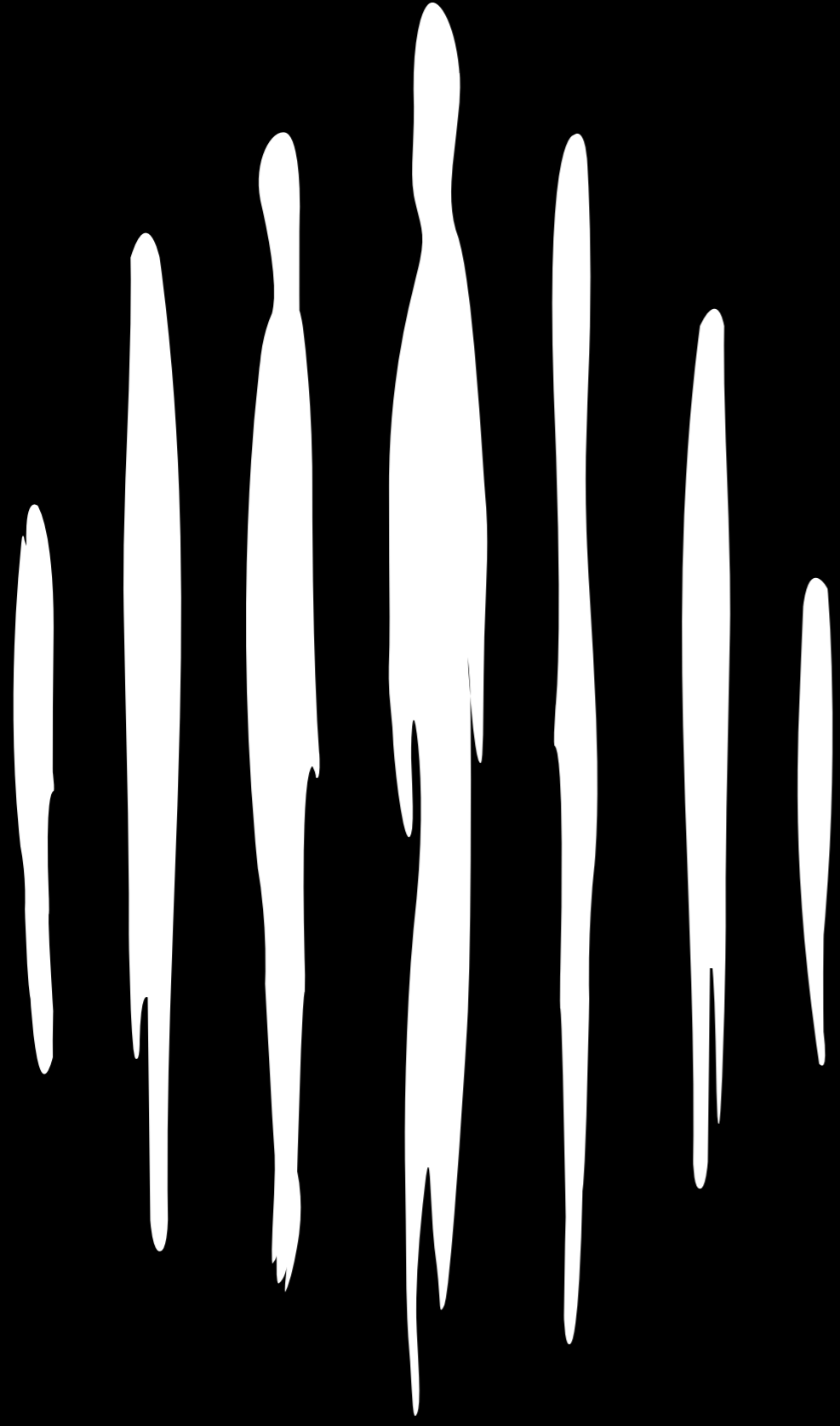
Armadale SHS
Ellenbrook SHS
Governor Stirling SHS
Kalamunda SHS
Quinns Park Baptist College
Yanchep Secondary College

OTHER WORKSHOPS

University of Western Australia
City of Subiaco

A massive thank you for coming here and teaching us about Indigenous culture. We truly have learned so much from you and this past term has taught us many important life lessons.

Workshop Participants- Quinn's Baptist College



COMMUNITY

Tonight we saw the most beautiful performance by the Ngalaka Daa Ensemble speaking in Noongar language. A self devised work about the beauty of art.
Iain Grandage - Artistic Director Perth Festival, 2021



NGALAKA DAA ENSEMBLE

PRESENTED IN COLLABORATION WITH WA YOUTH THEATRE COMPANY (WAYTCO)

4 May - 10 August
King Street Arts Centre

Workshops
13 In Person

Attendance
Aboriginal: 91
Total: 169

10 August
WA Museum Boola Bardip

Performances
1

Audience Members
Aboriginal: 45 (Approx.)
Total: 95

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

Transcribed & Directed by
Cezera Critti-Schnaars

Translated by
Della Rae Morrison

Stories by
Owen Hasluck, Bobbi Henry,
Maitland Schnaars &
Reuben Yorkshire

Workshop Facilitators
Della Rae Morrison
James Berlyn
Zac James
Janine Oxenham
Charley Caruso
Merindah Hansen
Colin Hansen

Music Composed by
Zac James, Della Rae Morrison
and Charley Caruso

Guitar played by
Louis Neylon-Williams

Production Manager
Mike Nanning

Producers
Elinor King & Bobbi Henry

PARTICIPANTS

Elaina Hinder
Indigo Ellis
Ivy Lynch
Jayda Corunna
Jen Bagg
Louis Neylon-Williams
Makaela Rowe-Fox
Nicola Kinnane
Oliver Hughes
Rick Radalj
Sebastian Critti-Schnaars
Stella Finn
Yamani Saba-Edge



YIRRA YAAKIN FAMILY PICNIC

31 March

Subiaco Arts Centre
Theatre Gardens
Subiaco, Wandarguttagurru, WA

Event

1

Attendance

Aboriginal: 35
Total: 140

ACTIVITIES & ENTERTAINMENT

Music: Live Music from Scott Griffiths (Optamus)

Catering: Kangaroo stew and damper made by Rayma and John Morrison

For Children: Face painting by Keira Gentle

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

BIG thanks to our incredible Office Manager Rayma Morrison and her husband John for cooking up a feast for the Yirra Yaakin Family Picnic. The menu was impressive and delicious; 4 varieties of kangaroo stew, damper, rice, peppered kangaroo rissoles & lemon & honey kangaroo meatballs.

TESTIMONIALS

Moorditj!

Picnic Attendee

What a great event!

Picnic Attendee

My whole family loved it! Thank you Yirra Yaakin.

Picnic Attendee



SOLIDARITY PROJECT SERIES

“Which Way?” - First Nations Virtual Poetry Workshops

19 September - 23 October Online	Workshops 5	Attendance Aboriginal: 45 Total: 45
23 October Centre for Stories, Northbridge WA	Performances 1	Audience Members Aboriginal: 54 (Approx.) Total: 74

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.

“Which Way?” - First Nations Virtual Poetry Workshops

After the success of our Which Way? Poetry Workshops in 2020, we engaged with First Nations emerging poets again in 2021 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 19 September 2021 and concluding on 23 October 2021.

CREATIVE & PRODUCTION TEAM

Solidarity Project Which Way? Poetry Workshop Facilitators

Jennifer Compton
Elinor King
Eva Grace Mullaley

PARTICIPANTS

Nola Gregory
Barbara Hostalek
Nita King
Helah Milroy
Charmaine Papertalk
Trevor Ryan
Olivia Slater
Megan Ugle
Jessie Ward

YIRRA PLAY CLUB

A virtual space to read and discuss plays

13 January - 1 August
Online

Workshops
5

Attendance
Aboriginal: 35
Total: 65

The Yirra Play Club is a virtual space to read and discuss plays.

In 2021 we were hosting a series of play reading sessions. Participants contributed to the readings and discussions of plays.

The Yirra Play Club is 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.

CREATIVE & PRODUCTION TEAM

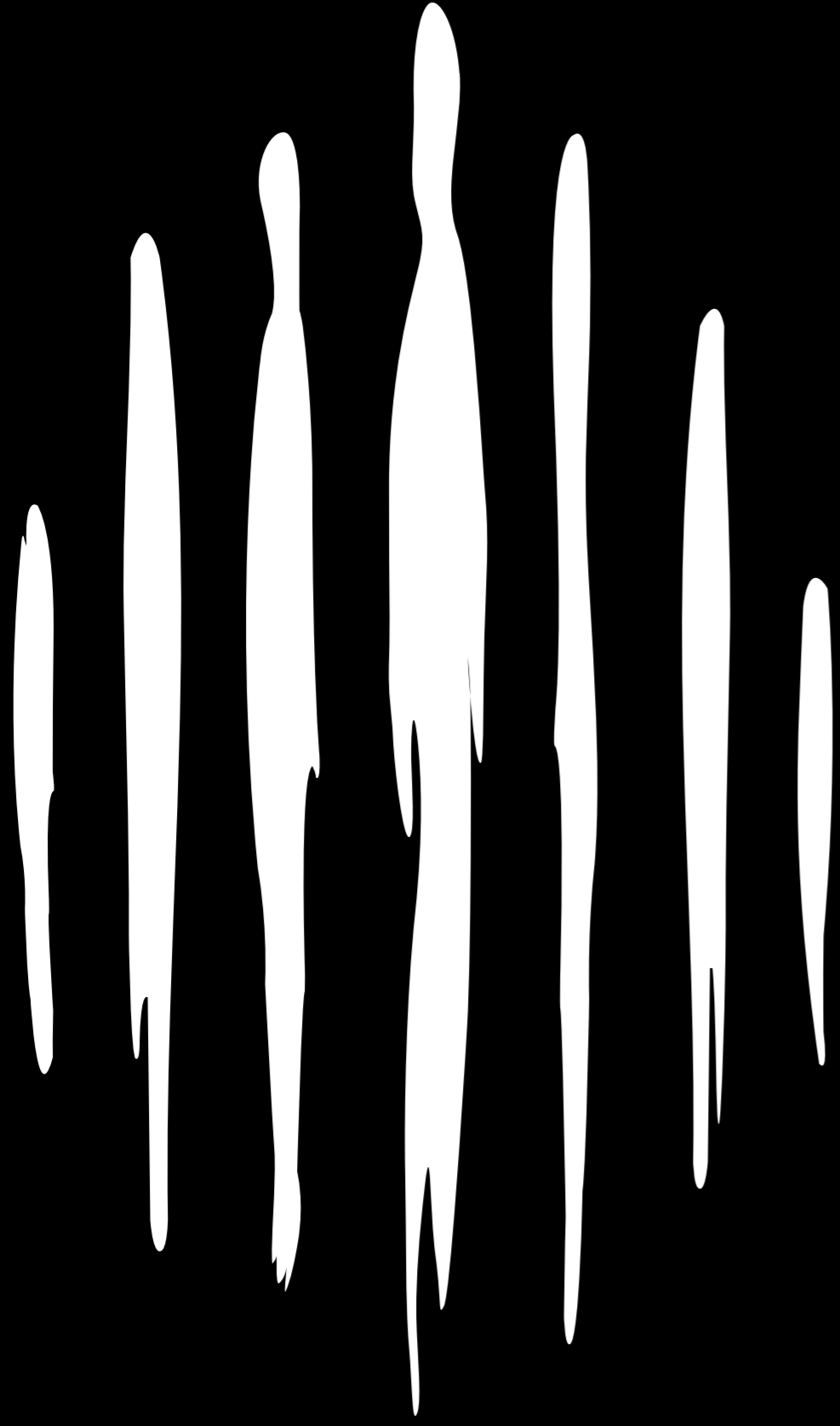
Facilitator

Eva Grace Mullaley

PARTICIPANTS

Jennifer Compton
Stephen Dedman
Bruce Denny
Matt Edgerton
Chelinay Gates
Patrick Gunasekera
Bobbi Henry
Barbara Hostalek
Glen Hunting
Ella Peeters
Fiona Press
Michael Smith
Mararo Wangai





ON TOUR



ICELAND A HIP H'OPERA

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

26 March - 8 May
See list of locations pg. 48

Performances
6

Audience Members
Aboriginal: 114 (Approx.)
Total: 794

Workshops
12

Workshop Participants
Aboriginal: 37 (Approx.)
Total: 62

Ice Land: A Hip h'Opera was first presented by Yirra Yaakin Theatre Company at Subiaco Arts Centre in October 2019.

It's an exciting new work using the power of hip hop to explore a pressing issue within our communities, featuring new music from Aussie hip hop legends Downsyde, Layla and Moana Mayatrix.

Yirra Yaakin has gathered powerful testimonials from users, carers, family members and many others to piece together a full-length contemporary theatre performance using hip hop as the key musical and philosophical drive. Join us as we explore the journey of Ice addiction in all its states, including happiness, invincibility and clarity, through to despair, fear, psychosis and, ultimately, the breakdown of our communities – their ruin.

CREATIVE TEAM

Director
Kyle J Morrison

Musical Director
Darren Reutens (Downsyde)

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

Writer
Zac James

Mentor / Dramaturg
Andrew Bovell

PRODUCTION TEAM

Stage Manager
Karen Cook

Tour Sound Operator
Roger Miller

Lighting Designer
Joe Paradise Lui

Tour Lighting Actualiser
Peter Young

Set and Costume Designer
Matthew McVeigh

Design Actualiser
Sara Chirichilli

Scenic Artist
Sam Fox

Story Collectors/Researchers
Rania Ghandour & Elinor King

Producer
Elinor King

Production Manager
Mike Nanning

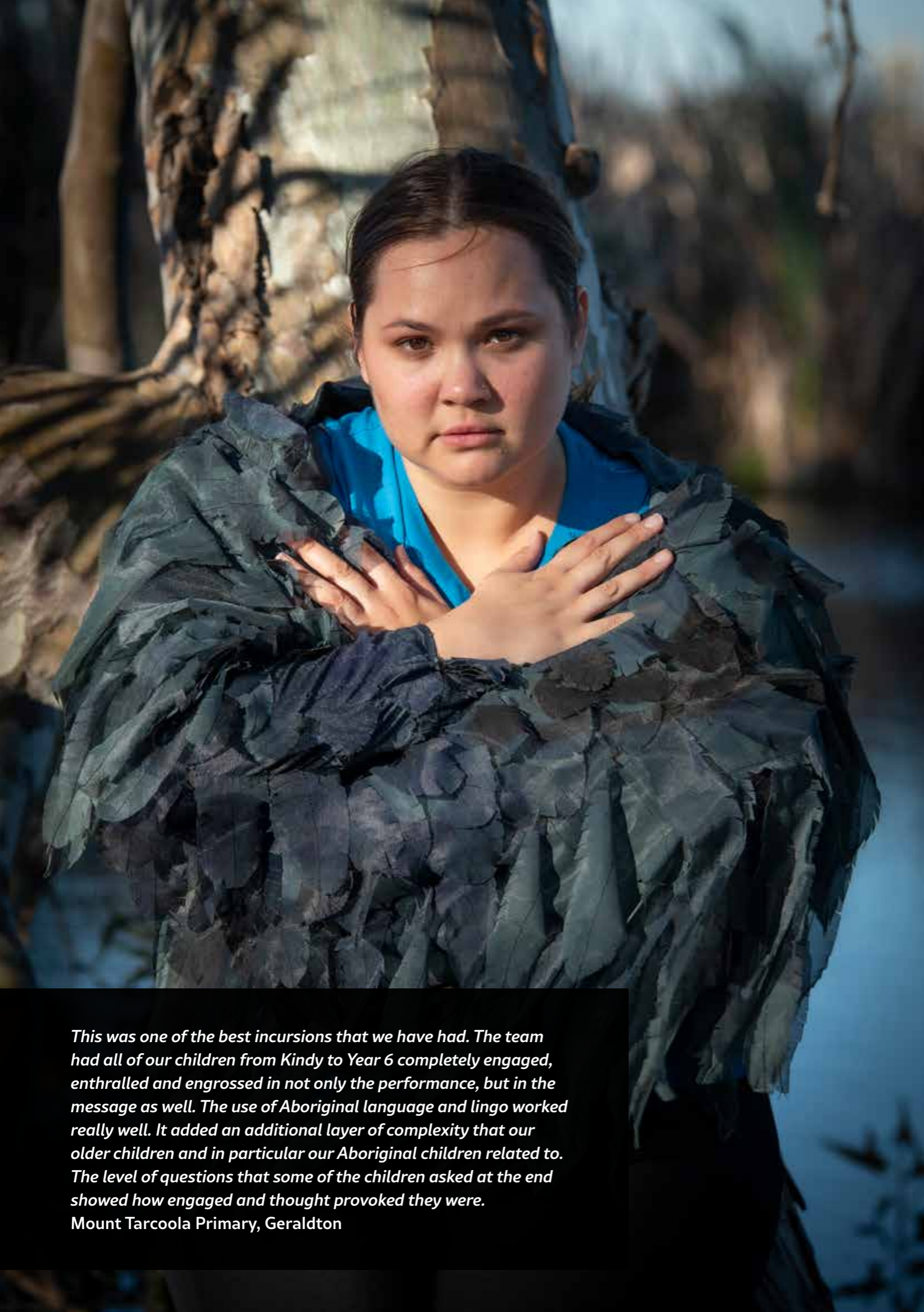
ICELAND A HIP H'OPERA

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

Date	Location	Performances	Audience Members
26-27 March	Kalamunda Kalamunda Art Centre	2	Aboriginal: 24 (Approx.) Total: 222
16 April	Karratha Red Earth Art Precinct	1	Aboriginal: 25 (Approx.) Total: 155
24 April	Broome Broome Civic Centre	1	Aboriginal: 45 (Approx.) Total: 196
1 May	Port Hedland Matt Dann Theatre & Cinema	1	Aboriginal: 10 (Approx.) Total: 99
8 May	Geraldton Queens Park Theatre	1	Aboriginal: 10 (Approx.) Total: 122

Date	Location	Workshops	Participants
12-13 April	Karratha Red Earth Art Precinct	3	Aboriginal: 19 (Approx.) Total: 20
20-22 April	Broome Broome Civic Centre	3	Aboriginal: 3 (Approx.) Total: 3
27-29 April	Port Hedland Matt Dann Theatre & Cinema	3	Aboriginal: 9 (Approx.) Total: 19
5-6 May	Geraldton Queens Park Theatre	3	Aboriginal: 6 (Approx.) Total: 20





BILYA KAATIJIN

Regional Schools Tour

17 November - 4 December
Mid West, Wheatbelt, Southwest

Schools
23

Total Students
3,095

Number of Performances
27

Aboriginal Students
383 (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

Augusta Primary
Balingup Primary
Beachlands Primary
Boyup Brook District High
Braeside Primary
Brunswick Junction Primary
Cowaramup Primary School
East Narrogin Primary
Geraldton Primary
Golden Hill Steiner School
Kellerberrin District Highschool
Kirup Primary
Manjimup Primary
Margaret River Independent
School
Mount Barker Community
College
Mount Tarcoola Primary
Nyabing Primary School
Ocean Road Primary
Parklands School
Spencer Park Primary
Spirit of Play Community
School
St Matthew's School
Tambellup 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 McMahon, Wiluna Remote Community School

This was one of the best incursions that we have had. The team had all of our children from Kindy to Year 6 completely engaged, enthralled and engrossed in not only the performance, but in the message as well. The use of Aboriginal language and lingo worked really well. It added an additional layer of complexity that our older children and in particular our Aboriginal children related to. The level of questions that some of the children asked at the end showed how engaged and thought provoked they were.

Mount Tarcoola Primary, Geraldton



MOORDITJ WIRLA WORKSHOPS

Regional Schools Tour

1 November - 12 November
Geraldton

Workshops
12

Attendance
Aboriginal: 280
Total: 280

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
Simone Detourbet

Education Manager
Jessica Gatt

Producer
Elinor King

Production Manager
Mike Nanning

SCHOOLS

Geraldton SHS



DEVELOPMENT



CON COLLEANO

Devised by Zac James, Derek Nannup & Eva Grace Mullaley

28 June - 2 July 2021 | Creative Development | Subiaco Arts Centre

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

Playwrights / Devisors:

Zac James, Derek Nannup,
Eva Grace Mullaley

Director: Eva Grace Mullaley



DATING BLACK

By Narelle Thorne

11 January - 5 January 2021 | Creative Development | Subiaco Arts Centre

17 May - 21 May 2021 | Creative Development | Subiaco Arts Centre

The latest work to have come out of Yirra Yaakin Writers' Group, *Dating Black* was 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?

Premiered in November 2021, this work had two creative developments throughout the year before rehearsals began to provide Narelle, as a new writer, as much opportunity as possible to create a strong, tight script that was production ready.

CREATIVE TEAM

Playwright: Narelle Thorne

Director: Bruce Denny

Dramaturgs:

Polly Low & Eva Grace Mullaley

Producer: Elinor King

Set & Costume Designer: Matthew Raven

Lighting Designer: Peter Young

Sound Designer: Ella Portwine

Stage Manager: Jennifer Poh

Performers: Holly Jones, Jo Morris,
Rayma Morrison, Derek Nannup,
Lynette Narkle, Trevor Ryan,
Maitland Schnaars and Amy Smith



PANAWATHI GIRL

By David Milroy

26 July - 30 July 2021 | Creative Development | State Theatre Centre of WA

20 September - 24 September 2021 | Creative Development | State Theatre Centre of WA

Panawathi Girl by David Milroy is a political, racial, hippy, gender fluid, horse ranch, cowboy musical set in a small town in the Northwest of WA in the late 1960's. The show is a farcical and yet, down to earth look at the world that was and the changes, or lack thereof, to society as it is now. *Panawathi Girl* is the latest offering by award-winning and acclaimed playwright David Milroy (*Windmill Baby*, *Waltzing the Wilarra*, *King Hit* and many more).

During a time of great change in government and the Australian dream, we follow our heroine Molly Chubb from the big smoke back to the small country town of her birth as she searches for her place in the world.

CREATIVE TEAM

Playwright: David Milroy

Director: Eva Grace Mullahey

Musical Director & Band: Wayne Freer

Dramaturg: Sally Richardson

Producer: Elinor King

Production Manager: Mike Nanning

Set Designer: Bruce McKinven

Costume Designer: Lynn Ferguson

Lighting Designer: Lucy Birkinshaw

Sound Designer: Jeremy Turner

Choreographer: Janine Oxenham

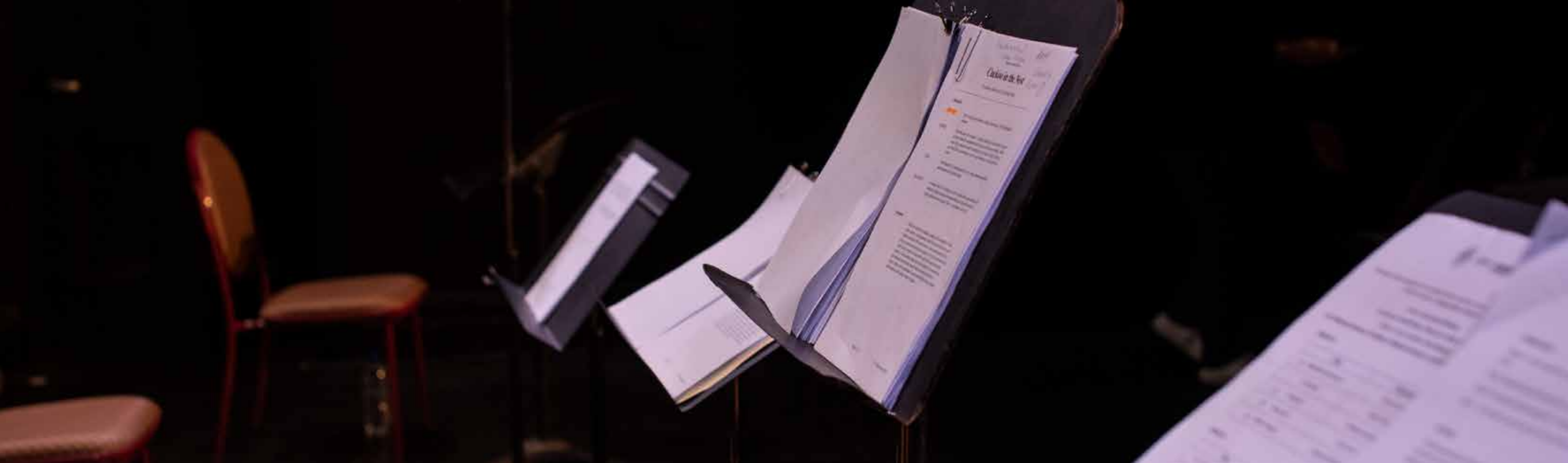
Stage Manager: Jennifer Poh

Performers (July / September):

Grace Chow, Joel Davis, Peter Docker, Marlanie Haerewa, Luke Hewitt, Chris Isaacs, Geoff Kelso, Ari Maza Long, Nic Maclaine, Tre Maclou, Lila McGuire, Della Rae Morrison, Teresa Rose, Maitland Schnaars, Manuao TeAotonga, Phil Thomson, Iya Ware, Ian Wilkes and Irma Woods.

Band:

Ric Eastman, Wayne Freer, Adam Gare, David Milroy and Lucky Oceans



METRO WRITERS' GROUP

2 March - 30 March 2021 | Development | The Blue Room Theatre & Subiaco Arts Centre
Workshops 9 | Attendance 81

Yirra Yaakin Theatre Company is committed to sharing stories with our community, created by our community, through theatre.

In 2021 we continued to grow and develop our Metro Writers' Group workshops by providing a supportive environment in which local, emerging Aboriginal playwrights are provided with dramaturgy and opportunities to learn and develop their scriptwriting skills.

CREATIVE TEAM

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

Project Coordinator
Irma Woods

WORKSHOP PARTICIPANTS

Cezera Critti-Schnaars
Andrea Fernandez
Chelinay Gates
Barbara Hostalek
Merlin King
Helah Milroy
Nita Spedding
Declan Taylor
Irma Woods

REGIONAL WRITERS' GROUP

10 May - 14 May 2021 | Development | Queens Park Theatre, Geraldton
6 September - 10 September 2021 | Development | Queens Park Theatre, Geraldton
Workshops 10 | Attendance 70

In 2020, we piloted the Regional Writers' Group in Geraldton. In 2021, we expanded upon what we have learned and continued the Regional Writers' Group in Geraldton, through a series of workshops and residencies. Yirra Yaakin's Regional Writers' Group re-engaged with local artists to work within their communities and provided training in storytelling and writing skills development.

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

Project Coordinator
Zac James

Workshop Facilitator
Helah Milroy

WORKSHOP PARTICIPANTS

Charmaine Green
Theona Councillor



YIRRA YAARNZ

13 & 14 July 2021 | Development | The Blue Room Theatre

Performances 2

Attendance Aboriginal 30 | Total 60

Live Stream Attendance Total 150 (Approx.)

Yirra Yaarnz is a weekend of play readings from emerging Western Australian Aboriginal playwrights responding to the 2021 National NAIDOC theme: Heal Country!

Mentored by award-winning playwright Hellie Turner, Polly Low, Geoff Kelso and Zac James through Yirra Yaakin 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 partnered with Perth's foremost supporter 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

Project Coordinator

Irma Woods

Performers

Bruce Denny

Marlanie Haerewa

Tre Maclou

Irma Woods

WRITERS

Cezera Critti-Schnaars

Andrea Fernandez

Barbara Hostalek

Merlin Wolf

Helah Milroy

Nita King

Declan Taylor

FINANCIAL REPORT

For the Year Ended
31 December 2021

STATEMENT OF PROFIT AND LOSS AND OTHER COMPREHENSIVE INCOME FOR THE YEAR ENDED 31 DECEMBER 2021

	Note	2021 \$	2020 \$
Revenue	2	1,971,031	1,757,681
Other income	2	3,439	176,300
Employee benefits expense		(1,434,164)	(1,364,210)
Depreciation	3	(23,403)	(30,255)
Repairs, maintenance and vehicle running expense		(11,057)	(7,255)
Administration expense		(86,094)	(87,681)
Production and Venue expense		(304,612)	(263,037)
Marketing and Promotions expense		(120,662)	(114,480)
Profit before income tax		(5,522)	67,063
Income tax expense	1 (i)	-	-
Profit for the year		(5,522)	67,063
Other comprehensive income for the year, net of tax		-	-
Total comprehensive income for the year		(5,522)	67,063

The accompanying notes form part of these financial statements.

STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2021

	Note	2021 \$	2020 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	4	804,469	858,488
Trade and other receivables	5	31,262	46,404
Other assets	6	118,180	21,574
TOTAL CURRENT ASSETS		953,911	926,466
NON CURRENT ASSETS			
Property, plant, equipment and motor vehicles	7	36,233	44,233
Right of use assets	8	5,695	14,547
TOTAL NON-CURRENT ASSETS		41,928	58,780
TOTAL ASSETS		995,839	985,246
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	9	338,055	340,848
Provisions	10	143,250	121,570
Finance leases	11	1,793	8,556
TOTAL CURRENT LIABILITIES		483,098	470,974
NON CURRENT LIABILITIES			
Finance Leases	11	2,562	5,714
Provisions	10	14,688	7,545
TOTAL NON-CURRENT LIABILITIES		17,250	13,259
TOTAL LIABILITIES		500,348	484,233
NET ASSETS		495,491	501,013
EQUITY			
Retained Earnings		495,491	501,013
TOTAL EQUITY		495,491	501,013

The accompanying notes form part of these financial statements.

STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31 DECEMBER 2021

	Retained Earnings \$	Total \$
Balance at 1 January 2019	433,950	433,950
Total comprehensive income	67,063	67,063
Balance at 31 December 2019	501,013	501,013
Total comprehensive income	(5,522)	(5,522)
Balance at 31 December 2020	495,491	495,491

The accompanying notes form part of these financial statements.

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 DECEMBER 2021

	Note	2021 \$	2020 \$
CASH FLOW FROM OPERATING ACTIVITIES			
Receipt of grants		1,115,150	798,656
Audience Sales, Sponsorship and Other Income		857,610	1,119,989
Payments to suppliers and employees		(2,020,310)	(1,733,594)
Interest received		81	552
Net cash provided by/(used in) operating activities	16	(47,469)	185,603
CASH FLOW FROM INVESTING ACTIVITIES			
Payment for property, plant and equipment		(6,550)	(18,174)
Net cash used in investing activities		(6,550)	(18,174)
Net increase/(decrease) in cash held		(54,019)	167,429
Cash and cash equivalents at beginning of the financial year		858,488	691,059
Cash and cash equivalents at the end of the financial year	4	804,469	858,488

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 2021 was authorised for issue in accordance with a resolution of Directors dated 26 April 2022.

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.

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

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

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

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

	2021	2020
	\$	\$
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
– Dep't of Local Gov't, Sport & Cultural Industries – Ice Land – A Hip Opera Playing WA Touring Grant	111,150	-
– Dep't of Local Gov't, Sport & Cultural Industries – Dating Black Theatre Development Initiative Grant	25,000	-
– Dep't of Local Gov't, Sport & Cultural Industries – Regional Schools Touring Grant	25,000	25,000
– Dep't of Local Gov't, Sport & Cultural Industries – Travel/Conference Grants – APAm & APAX	6,000	6,000
– Dep't of Local Gov't, Sport & Cultural Industries – Emerging Indigenous Producers' Program	16,770	672
– Dep't of Local Gov't, Sport & Cultural Industries – The Sum of Us Theatre Development Initiative Grant	25,000	-
– Australia Council for the Arts – Multi-Year Grant	350,000	309,090
– Other State Agency Grants	110,000	132,000
– Local Gov't Grants	63,000	45,000
	1,131,920	953,620
Other Revenue		
– Audience sales	301,972	287,657
– Producer's Fee / Touring Fees / Royalties	64,769	24,311
– Merchandise	964	-
– Sponsorship – cash	410,500	452,500
– Donations/foundations/fundraising	60,906	39,593
	839,111	748,689
Total Revenue	1,971,031	1,757,681
OTHER INCOME		
– Interest income	82	552
– Reimbursements	3,357	74,623
– Sundry income	-	1,125
– ATO Cash Flow Boost (CBF)	-	100,000
– Profit/(Loss) – Sale of Assets	-	-
Total Other Income	3,439	176,300
Total Revenue and Other Income	1,974,470	1,933,981

NOTE 3: PROFIT FOR THE YEAR

	2021	2020
	\$	\$
EXPENSES		
Depreciation and Amortisation and Loss on disposal of assets		
– Plant and equipment	14,004	13,196
– Leased assets	8,852	16,397
– Motor vehicles	547	662
Total Depreciation and Amortisation	23,403	30,255
Interest expense on finance leases		
– photocopier finance lease	208	360
– office lease	110	878
Total interest expense	318	1,238
Auditor Remuneration		
– Audit and other services	10,195	22,080
– Tax and other services	800	1,125
Total Auditor Remuneration	10,995	23,205

NOTE 4: CASH AND CASH EQUIVALENTS

	2021	2020
	\$	\$
CURRENT		
Cash at bank	746,469	806,988
Restricted cash (a)	50,000	50,000
Cash on hand	8,000	1,500
	804,469	858,488

(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

	2021	2020
	\$	\$
CURRENT		
Trade receivables	7,750	16,009
Sundry receivables	23,512	29,879
GST Refundable	-	516
	<u>31,262</u>	<u>46,404</u>

(ii) Credit Risk – Trade and Other Receivables

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

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

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

	Gross Amount	Past due and impaired	Past due but not impaired (days overdue)				With initial trade terms
			<30	31-60	61-90	>90	
	\$	\$	\$	\$	\$	\$	\$
2021							
Trade and term receivables	7,750	-	7,750	-	-	-	7,750
Sundry receivables	23,512	-	23,512	-	-	-	23,512
GST Refundable	-	-	-	-	-	-	-
Total	<u>31,262</u>	<u>-</u>	<u>31,262</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>31,262</u>
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	<u>46,404</u>	<u>-</u>	<u>46,404</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>46,404</u>

NOTE 6: OTHER ASSETS

	2021	2020
	\$	\$
CURRENT		
Prepayments	<u>118,180</u>	<u>21,574</u>

NOTE 7: PROPERTY, PLANT, EQUIPMENT AND MOTOR VEHICLES

	2021	2020
	\$	\$
NON-CURRENT		
Plant and equipment		
At cost	199,850	193,299
Less accumulated depreciation	<u>(166,290)</u>	<u>(152,286)</u>
	33,560	41,013
Motor vehicles		
At cost	43,359	43,359
Less accumulated depreciation	<u>(40,686)</u>	<u>(40,139)</u>
	2,673	3,220
Total property, plant and equipment and motor vehicles	<u><u>36,233</u></u>	<u><u>44,233</u></u>

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

	Plant & Equipment	Motor Vehicles	Total
	\$	\$	\$
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)
Loss on sale of asset	-	-	-
Carrying amount at end of year	<u>41,013</u>	<u>3,220</u>	<u>44,233</u>
2021			
Balance at the beginning of the year	41,013	3,220	44,233
Additions at cost	6,550	-	6,550
Depreciation expense	(14,003)	(547)	(14,550)
Carrying amount at end of year	<u>33,560</u>	<u>2,673</u>	<u>36,233</u>

NOTE 8: RIGHT OF USE ASSETS

	2021	2020
	\$	\$
NON-CURRENT		
Photocopier lease		
At carrying amount	36,281	36,281
Less accumulated depreciation	(30,586)	(27,739)
	<u>5,695</u>	<u>8,542</u>
Office lease		
At carrying value	30,190	30,190
Less accumulated depreciation	(30,190)	(24,185)
	<u>-</u>	<u>6,005</u>
Total right of use assets	<u><u>5,695</u></u>	<u><u>14,547</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
	\$	\$
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>14,547</u>	<u>14,547</u>
2021		
Balance at the beginning of the year	14,547	14,547
Additions at cost	-	-
Depreciation expense	(8,852)	(8,852)
Carrying amount at end of year	<u><u>5,695</u></u>	<u><u>5,695</u></u>

NOTE 9: TRADE AND OTHER PAYABLES

	2021	2020
	\$	\$
CURRENT		
Trade and Other Current Payables	122,416	108,439
Income Received in Advance	215,639	232,409
	<u><u>338,055</u></u>	<u><u>340,848</u></u>

NOTE 10: PROVISIONS

	2021	2020
	\$	\$
CURRENT		
Annual Leave	88,226	70,568
Long Service Leave	55,024	48,556
Employee Benefits	-	2,446
	<u>143,250</u>	<u>121,570</u>
NON-CURRENT		
Long Service Leave	<u>14,688</u>	<u>7,545</u>

NOTE 11: CAPITAL AND LEASING COMMITMENTS

The Corporation's photocopier lease and office lease are held under finance lease arrangements. As of 31 December 2021, the net carrying amount of the photocopier and the office held under finance lease arrangements is \$5,695 (See Note 8).

	2021	2020
	\$	\$
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	1,793	8,556
– Non-current	2,562	5,714
	<u>4,355</u>	<u>14,270</u>

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

	Number of Right-of-Use assets leased	Remaining 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 2021 were as follows:

	Within 6 Months	6 - 12 Months	1 - 2 Years	2 - 5 Years	5+ Years	Total
31 December 2021	\$	\$	\$	\$	\$	\$
Lease payments	1,848	1,848	1,232	-	-	4,928
Finance charges	(573)	-	-	-	-	(573)
Net present values	<u>1,275</u>	<u>1,848</u>	<u>1,232</u>	<u>-</u>	<u>-</u>	<u>4,355</u>

NOTE 12: CONTINGENT LIABILITIES AND ASSETS

The Corporation does not have any contingent assets or contingent liabilities as at 31 December 2021.

NOTE 13: EVENTS AFTER THE REPORTING PERIOD

Subsequent to end of the 2019 financial year, the COVID-19 outbreak was declared a pandemic by the World Health Organization in March 2020 and has continued to affect business conditions throughout the country.

During 2021, 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 outbreak of COVID-19 has continued into 2022. This is considered an event that is indicative of conditions that may affect our organisation after the reporting period, however, no adjustments have been made to the financial statements as at 31 December 2021 for the impacts of COVID-19.

NOTE 14: KEY MANAGEMENT PERSONNEL COMPENSATION

	Short-term Benefits \$	Post-employment Benefits \$	Other Long-term Benefits \$	Total \$
2021				
Total compensation	196,036	19,123	-	215,159
2020				
Total compensation	190,287	18,077	-	208,364

NOTE 15: RELATED PARTY TRANSACTIONS

During the year the Corporation received services from Derek Nannup (Board member) totalling \$7,953. The services provided were on normal commercial terms.

NOTE 16: CASH FLOW INFORMATION

	2021 \$	2020 \$
Reconciliation of Cash Flows from Operations with Profit after Income Tax		
Profit/(Loss) after income tax	(5,522)	67,063
Non cash flows		
Depreciation and amortisation	23,403	30,255
Loss on disposal	-	-
Changes in assets and liabilities		
(Increase)/Decrease in trade and other receivables	15,141	140,179
Increase/(Decrease) in trade and other payables	(12,708)	(166,133)
Increase/(Decrease) in provisions	28,823	63,923
(Increase)/Decrease in prepayments	(96,606)	50,316
	<u>(47,469)</u>	<u>185,603</u>

NOTE 17: FINANCIAL RISK MANAGEMENT

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

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

	Note	2021 \$	2020 \$
Financial Assets			
Cash and cash equivalents	4	804,469	858,488
Loans and receivables	5	31,262	46,404
Total Financial Assets		<u>835,731</u>	<u>904,892</u>
Financial Liabilities			
Financial liabilities at amortised cost			
– trade and other payables	9	122,416	108,439
– finance lease obligations	11	4,355	14,270
Total Financial Liabilities		<u>126,771</u>	<u>122,709</u>

NOTE 17: FINANCIAL RISK MANAGEMENT (CONTINUED)

Financial Risk Management Policies

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

Specific Financial Risk Exposures and Management

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

a. Credit risk

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

The Corporation does not have any material credit risk exposure at present as the major source of revenue is the receipt of grants and sponsorships. Credit risk is further mitigated as 100% of the grants being received from state and federal governments are in accordance with funding agreements currently in place. The Corporation also carries adequate cash reserves with a reserves ratio currently calculated at approximately 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	2021	2020
		\$	\$
Cash and cash equivalents		804,469	858,488
AA rated	4	804,469	858,488

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	
	2021	2020	2021	2020	2021	2020	2021	2020
	\$	\$	\$	\$	\$	\$	\$	\$
Financial liabilities due for payment								
Trade and other payables	122,416	108,439	-	-	-	122,416	108,439	104,394
Finance lease	4,355	14,270	-	-	-	4,355	14,270	29,484
Total expected outflows	126,771	122,709	-	-	-	126,771	122,709	133,878
Financial Assets – cash flows realisable								
Cash and cash equivalents	804,469	858,488	-	-	-	-	804,469	858,488
Trade, term and loans receivables	31,262	46,404	-	-	-	-	31,262	46,404
Total anticipated inflows	835,731	904,892	-	-	-	-	835,731	904,892
Net inflow on financial instruments	708,960	782,183	-	-	-	-	708,960	782,183

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 2021		
+/-2% in interest rates	11,967	11,967
Year Ended 31 December 2020		
+/-2% in interest rates	12,478	12,478

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	2021		2020	
		Net Carrying Value \$	Net Fair Value \$	Net Carrying Value \$	Net Fair Value \$
Financial assets					
Cash and cash equivalents	(i)	804,469	804,469	858,488	858,488
Trade and other receivables	(i)	31,262	31,262	46,404	46,404
Total financial assets		835,731	835,731	904,892	904,892
Financial liabilities					
Trade and other payables	(i)	122,416	122,416	108,439	108,439
Finance lease obligations	(i)	4,355	4,355	14,270	14,270
Total financial liabilities		126,771	126,771	122,709	122,709

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 (Wandargutttagurru) WA 6008

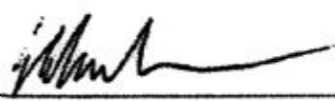
STATEMENT BY DIRECTORS OF THE CORPORATION

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

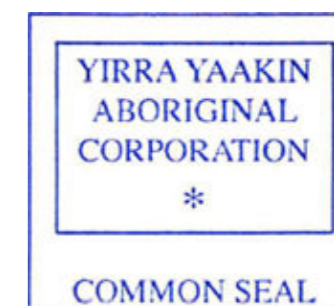
1. Is presented in accordance with the Australian Charities and Not-for-profits Commission Act 2012.
2. Is presented in accordance with the Corporations (Aboriginal and Torres Strait Islander) Regulations 2007 (CATSI Regulations).
3. Complies with the Accounting Standards.
4. Presents a true and fair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

Dated: 26 April 2022



INDEPENDENT AUDITOR'S REPORT
TO THE MEMBERS OF YIRRA YAAKIN ABORIGINAL CORPORATION

Report on the Audit of the Financial Report

Opinion

We have audited the financial report of Yirra Yaakin Aboriginal Corporation, which comprises the statement of financial position as at 31 December 2021, the statement of profit or loss and other comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the directors' declaration.

In our opinion, the financial report of Yirra Yaakin Aboriginal Corporation 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 Company's financial position as at 31 December 2021 and of its financial performance for the year then ended; and
- (ii) complying with Australian Accounting Standards and the *Corporations (Aboriginal and Torres Strait Islander) Regulations 2007* and any applicable determinations made by the registrar of Aboriginal Corporations under Division 336 of the Corporations Act 2006 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.

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 Company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.
- 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 Company'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.

Hall Chadwick

HALL CHADWICK WA AUDIT PTY LTD

Dated this 26th day of April 2022
Perth, Western Australia

Mark Delaurentis

MARK DELAURENTIS CA
Director

To the Board of Directors,

AUDITOR'S INDEPENDENCE DECLARATION UNDER SECTION 307C OF THE CORPORATIONS ACT 2001

As lead audit Director for the audit of the financial statements of Yirra Yaakin Aboriginal Corporation for the financial year ended 31 December 2021, 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

Hall Chadwick
HALL CHADWICK WA AUDIT PTY LTD

Mark Delaurentis
MARK DELAURENTIS CA
Director

Dated this 26th day of April 2022
Perth, Western Australia



Yirra Yaakin Theatre Company would like to thank all of our partners and donors for their support in helping us to share Aboriginal stories through the art of theatre.

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