



yirra yaakin
THEATRE COMPANY

2015 ANNUAL REPORT

ABN:45 619 201 395 | ICN: 2321

OUR FUNDAMENTAL PURPOSE

Yirra Yaakin Theatre Company contributes to the evolution of the Australian performing arts sector by projecting a strong Aboriginal voice through live performance.

OUR VISION

Yirra Yaakin's primary ambition is to provide cultural leadership through strengthening and growing our connection to Community and becoming a "Centre of Excellence" in the creation, development and presentation of contemporary Aboriginal theatre and performance.

VALUES

The values that underpin our Fundamental Purpose include:

Connected to Community, Authentic, Respectful, Committed to Artistic Excellence, Ambitious, Aspirational, Resilient, Nurturing, Sustainable

PATRON

Dr Richard Walley OAM

ARTISTIC DIRECTOR

Kyle J Morrison

GENERAL MANAGER

Peter Kift MIPA AFAIM

YIRRA YAAKIN THEATRE COMPANY

Subiaco Arts Centre

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BOARD

BOARD OF DIRECTORS AND GOVERNANCE

During 2015, the following people sat on Yirra Yaakin's Board:

CHAIRPERSON: Clem Rodney

TREASURER: Ellery Blackman CA

SECRETARY: Michelle White

DIRECTORS:

Terry Grose

Karla Hart

Dan Mossenson

Eva Mullaley

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 (CASTSI) Act 2006.

The board is ultimately responsible for the following areas:

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

REGISTER OF DIRECTORS

NAME	POSITION	JOINED BOARD
Clem Rodney	Chairperson	30th April 2004
Ellery Blackman CA	Treasurer	30th January 2014
Michelle White	Secretary	3rd June 2009
Terry Grose	Member	30th September 2009
Karla Hart	Member	30th June 2013
Dan Mossenson	Member	17th November 2010
Eva Mullaley	Member	8th May 2012
Derek Nannup	Member	25th May 2011
Rosemary Walley	Member	6th May 2014

PATRONS AND STAFF

YIRRA YAAKIN'S PATRONS

We thank our patrons for their 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.

Governance Advisory Committee Members:

Dan Mossenson

(Board Representative - Specialised Non-Member)

Clem Rodney

(Board Representative - Full Member)

Peter Kift MIPA AFAIM

(Staff - Associate Member)

Financial Advisory Committee Members:

Ellery Blackman CA

(Board Representative - Full Member)

Peter Kift MIPA AFAIM

(Staff - Associate Member)

Russell Curtin CA

(Associate Member)

Terry Grose

(Board Representative - Specialised Non-Member)

Venue Advisory Committee Members:

Clem Rodney

(Board Representative - Full Member)

Reuben Kooperman

(Associate Member)

Peter Kift MIPA AFAIM

(Staff - Associate Member)

YIRRA YAAKIN STAFF

A total of 10 core staff were employed during 2015 with 2 work experience students as office trainees.

Artistic Director: Kyle J Morrison

General Manager: Peter Kift

Assistant Producer: Shakara Walley

Partnerships Manager: Sally Richardson

Production and Venue Manager: Mike Nanning

Marketing Manager: Andrea Fernandez

Project Manager: Irma Woods

Office Manager: Judy Bone

Education Officer: Kathy Ryder

Accounts Officer: Mira Radmilovich

E-Marketing Officer: Mira Radmilovich

Office Trainee (Arts Ready): Tanesha McGuire

Office Trainee (SMYL Program): Bobbi Eeringa

COMPANY PROFILE

Yirra Yaakin Theatre Company has for over 22 years successfully promoted positive cultural messages to Indigenous and non-Indigenous communities and audiences throughout Australia. Established to provide opportunities for a strong Aboriginal voice to be heard and 'standing tall', with a foot firmly placed in two cultures, Yirra Yaakin has led the way in bridging the gap between the past and the present, defining, creating and presenting contemporary Aboriginal theatre that provides a positive role model for all. During the next 5 years, Yirra Yaakin Theatre Company will continue to deliver a high quality program of performances and activities that promote respect, pride and cultural strength. We believe cultural empowerment is the basis of a healthy, sustainable community and provides the building blocks on which other key messages can be delivered to the community. Our program is culturally significant, inspiring, motivating and encourages self-determination for Aboriginal people. As one of Australia's leading Aboriginal performing arts companies, Yirra Yaakin is seen in a position of cultural leadership, built on and maintained by close and effective working relationships with the Aboriginal community throughout WA and Australia. These close relationships allow us to more effectively deliver key messages and interact in positive participation activities with Aboriginal and Non-Aboriginal people in an authentic and culturally meaningful way. For Yirra Yaakin, cultural leadership, awareness and the sustainability of our community are intrinsic to everything that the Company stands for. It goes to the very foundation of Yirra Yaakin's core values and reflects our aim to support the cultural health and wellbeing of all.

Our programs align directly to our fundamental purpose of,

...contributing to the evolution of the Australian performing arts sector by projecting a strong Aboriginal voice through live performance.

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

**YIRRA YAAKIN
MEANS
STAND TALL
IN THE NOONGAR LANGUAGE OF
THE ABORIGINAL PEOPLE OF
SOUTH WESTERN AUSTRALIA**

EXECUTIVE SUMMARY



"During 2015, we have walked amongst Giants, laughed and played in water with children, danced with the Broome tide and sung songs over love and a beer and now..... we have finally come home".

This was an extract from a speech that I made following the opening night world premiere performance of *The Fever and The Fret* in September 2015. It reflected our return back to the Subiaco Arts Centre, with the support and assistance of the Department of Culture and The Arts, to where our story first began in 1993.

And so began another busy year for Yirra Yaakin and indeed the entire arts sector, commencing with our producing role of the Indigenous component for the Perth International Arts Festival's, *The Giants*. Approximately 1.4 million people witnessed this award-winning event over 3 days throughout the Perth CBD and every step of the way, we celebrated the joy and significance of Noongar culture as an intrinsic part of being Western Australian. Seeing our Elders and artists participate alongside the internationally renowned Royal de Luxe Company from France was a truly amazing event to witness and left a lasting legacy on the people of Perth that reinforced that the arts can indeed transform our sense of self and create a true spirit of inclusiveness and wellbeing for everyone.

We continued to make an impact within our communities, by visiting and performing at schools across the metropolitan area, Princess Margaret Hospital, the WA Museum, schools across the South West, the Subiaco Arts Centre, the Don Russell Performing Arts Centre and at the Revealed Festival in the Perth Cultural Centre with *Kep Kaatijin* and our *Culture 2.0 | Respect Yourself, Respect Your Culture Workshop Program*. Over 5,200 young people, teachers and families experienced Noongar culture in an authentic and contemporary way through the presentation of our live theatre or participation in our workshops.

NAIDOC week celebrations included our strengthening of the connection to our communities, as well as nurturing and supporting emerging and independent Aboriginal artists and artworkers through the *Next Step Trainee Program* with the premiere of Shakara Walley's play, *Songbird* at The Blue Room Theatre and the Company's attendance at various community events around Perth to promote our annual schedule of activities and events. For the first time, we also partnered with Stalker Theatre Company to co-present Marrugeku's multi award-winning *Gudirr Gudirr* during NAIDOC Week, which culminated in our annual *Yirra Yaarnz Readings and Q & A* event at The Blue Room Theatre, where 8 performers performed readings of 6 selected writers from the *Yirra Yaakin Writers' Group*. Our NAIDOC activities and attendance at events reached over 5,000 people.

In September, I represented Yirra Yaakin and spoke at the Senate Inquiry Public Hearing into Commonwealth Federal Arts Budget changes and we world-premiered new playwright, Jub Clerc's touching and moving play, *The Fever and The Fret* to over 1,200 audience members at the Subiaco Arts Centre. Yirra Yaakin also continued to respect its role as an Australia Council Key Arts Organisation by continuing to participate in the national arts sector conversations with the attendance by Board members, staff and associate artists at local and national workshops, forums, conferences or special events. These included the National Indigenous Playwrights Festival, First

EXECUTIVE SUMMARY

Nations Australian Writers' Network, Yellamundie Festival, the Australian Performing Arts Centres Association Conference and the Australia Council's annual Marketing Summit, as well various staff participating on numerous state and national peer advisory or selection panels.

During the year, the Board and staff were also involved in initial strategic planning sessions to inform the new Strategic Plan and set the direction of the Company for the next 3 - 5 years. In addition, we also completed major funding applications to the Department of Culture and The Arts to secure multi-year funding, which resulted in the company achieving Established Organisation status. It was a year of assessment, reflection and exploration for Yirra Yaakin to explore and determine what we would like to achieve in the coming years.

Of course we cannot do the work that we do without the support of our wonderful partners, which our Chair, Clem Rodney, highlighted and thanked in his report. To you all, a very huge thankyou for believing in our fundamental purpose to:

"...contribute to the evolution of the Australian performing arts sector by projecting a strong Aboriginal voice through live performance" and our vision of becoming a "Centre of Excellence in the creation, development and presentation of contemporary Aboriginal theatre and performance".

And lastly, but by no means least, my heartfelt thanks to the Yirra Yaakin Board and Committee members, staff, donors, Koordahs, artists and artswokers, who continue to believe in the magic that we are creating!

Peter Kiff MIPA AFAIM
General Manager

CHAIRPERSON'S REPORT



In 2015 Yirra Yaakin Theatre Company celebrated its historic move to the Subiaco Arts Centre as a resident company. We have been sharing Aboriginal stories for 22 years and now we have our own home to provide the stability to continue this amazing journey, of which I have had the pleasure of being involved with for over 15 of those 22 years.

It has been a wonderful year, with many successful presentations, premieres and events. My thanks to the Yirra Yaakin Board and Staff for their hard work and combined efforts over this year. I would also like to thank our volunteers including those representatives on our financial, venue and fundraising subcommittees. However, we couldn't achieve what we do without the ongoing encouragement and support of our community.

I take this opportunity, on behalf of the Board and Staff of Yirra Yaakin, to thank our partners, our sponsors, donors and Koordahs (friends), including our Funding Partners, the Australian Government through the Australia Council and its Aboriginal and Torres Strait Islander Arts Board, the Indigenous Culture Support Program, the Ministry for the Arts, and the Western Australian Government through the Department of Culture and the Arts. We are thrilled with the State Government's recent OIP announcement that sees us acknowledged as an "Established Organisation", with six years ongoing funding providing us with real stability and security as we forge ahead.

We would also like to thank our Principal Community Partner Chevron Australia, who over the last three years has supported many of our significant community programs and initiatives. We are pleased to announce that we welcome them back in 2016 as our Education Partner.

We thank Development Partner Woodside Energy Limited, who are key supporters of our *Next Step Training Program*, now in its fifth year of successful operation. Woodside support our new work commissions and creative script development workshop program. They are also founding supporters of our *Noongar Shakespeare Project*, which is set to become a core part of our development program over the next few years.

We thank Healthway for their support in helping us to promote the Respect Yourself Respect Your Culture message through the *Culture 2.0 | Respect Yourself, Respect Your Culture Workshop Program* which travelled to the South West region of Western Australia in 2015. We welcome them back once again in 2016 and celebrate their ongoing support of this important cultural workshop program.

We thank our Community Cultural Partner – The Western Australian Museum who hosted six performances of *Kep Kaatijin* this year, which we were able to offer free to WA families over three Saturdays in March.

We would also like to thank all our partners for their ongoing support and encouragement of Yirra Yaakin and enabling us to "Stand Tall", including our NAIDOC Week WA Partner – the Georgiou

CHAIRPERSON'S REPORT

Group, who once again partnered with us on our important 2015 NAIDOC program of events; *Kep Kaatijin* Project Partner the Water Corporation, who supported our Metro schools and South West Tour of this popular family production and who will be continuing to support our Metro schools and regional touring programs in 2016. Special thanks to Company Partner, BC Iron Limited for their support of the world premiere season of *The Fever and The Fret*; and *Yirra Yaarnz & Next Step* Project Partner – The Blue Room Theatre.

We acknowledge our Project Partners – the Perth International Arts Festival with whom we had the pleasure to create the Indigenous component of the Helpmann award-winning Community event *THE GIANTS*. It was a milestone event for the people of Perth and the entire Noongar community. We thank all of those special individual donors who got behind our fundraising campaign - *All Our Futures* Indigenous Cultural Leadership Initiative which was matched through the Creative Partnerships Australia Plus 1 Campaign and welcomed the support of Lavan Legal, the Galvin Family Foundation, Spinifex Trust and the Cornerstone Lodge in helping us achieve our fundraising target.

We thank Regional Schools Touring Partner - Country Arts WA, the City of Perth for their support of our NAIDOC Program and welcomed new Local Government partners The City of Subiaco as we established ourselves within the Subiaco community. We also continued to enjoy our partnerships with Media Partners - Noongar Radio, Bevin Creative, Red Tiki & Dash Visual; Industry Partners – Stages WA & Playwriting Australia; and Hospitality Partners Happs Wines & Little Creatures Brewing who will join us once again in 2016.

And finally, I take this opportunity to personally thank our Company, Family and Individual Koordahs (friends) and encourage you to continue to be a part of our community and help us create new and exciting works in the coming years from our new “Centre of Excellence” for Aboriginal performing arts at the Subiaco Arts Centre.

Clem Rodney
Chairperson

ARTISTIC DIRECTOR'S REPORT



For me, 2015 was a year of macro, where we were a part of the biggest outdoor event by providing Noongar cultural validity.

On the micro we worked one on one with writers to give them a better expression of themselves and the stories they want to tell.

We also engaged on the macro on a national level with four Yirra Yaakin associate artists, giving talks and being a part of panels at the National Indigenous Theatre Forum. On a small level we

engaged with individual people to have a macro conversation of where our nation is: especially with *Songbird*, a contemporary idea of rural Aboriginality and *The Fever and Fret*, which is a strong conversation

of where we are at these days. So 2015 was about the big and the small, the large and the intimate, the frivolous and the prophetic.

Some of my most memorable moments of 2015: the opening night of *The Fever and The Fret*.

Having Auntie Silvia (the writer's mother) present the week before she died to watch her family's story on stage .. that was very touching. Seeing Pop Sealin Garlett give a full Noongar welcome to *The Giants* on Langley Park in front of a million people. And seeing the reaction from the actors when they realised that Kelton Pell was in the audience of *Songbird*, was a nice moment too.

When the Lilliputians put the Diver giant and the Girl giant to sleep, and then gathering together, coming towards our Elders and all at once bowing to the Elders, that broke my heart. I was in tears, when they bowed to our Elders. The Lilliputians had respect for our Elders and they thanked our Elders properly.

If I was to sum up 2015 in one word it would be: DUST. The ochre we put on *The Giants* that came from Nanna's country; the dust that fell through *The Fever and The Fret*; and that dry Kimberley conversation about the dirt and running through the dirt on the football oval (*Songbird*). Dust was a big part of our season. Dust, the connection to earth. Dust, the sedimentary memories of our protagonist and Dust the hard hitting thing when you fall down.

Kyle J Morrison
Artistic Director

2015 AT A GLANCE

1,400,000

INDIRECT AUDIENCE ENGAGEMENT
THROUGH THE GIANTS

 **6,123**
FACEBOOK LIKES

 **137,495**
FACEBOOK USERS
SEEING OUR POSTS



16,950
visitors
to our
website

40,931
VIEWS
ON
YOUTUBE



111

OF
PRODUCTIONS
AND EVENTS

40% OF
PATRONS
IDENTIFIED
AS ABORIGINAL

11,100

DIRECT AUDIENCE ENGAGEMENT
THROUGH ALL PRODUCTIONS & EVENTS

33

FREE
YIRRA YAAKIN
EVENTS.

3

awards won at the
Performing Arts Awards
WA for King Hit.
-Best Production
-Best Newcomer
-Best Supporting Actress

 **1,179**

TWITTER
FOLLOWERS



2015 KEY PERFORMANCE INDICATOR REPORT

GOALS	KEY PERFORMANCE INDICATORS	2015 TARGET	2015 ACTUAL	COMMENTS	2014 ACTUAL
High Quality Artistic Program	Number of general audience works presented	2	5		3
	Number of education/family based works	1	2	Includes Culture 2.0 Workshops	1
	Number of regional tours delivered	1	1	The south-west of WA	1
	Number of national productions delivered	1	0		0
	Number of international productions delivered	1	0		0
	Increase in overall audience numbers (inc. non-paying)	15,000	11,100	Does not incl. 1.4m people attending PIAF's, The Giants	23,992
Training, Development and Capacity Building	Number of engagement weeks with Aboriginal theatre workers	100	202		100
	Number of Aboriginal Next Step theatre trainees engaged by the company	12	13		8
	Number of new commissions per year	2	4		3
	Productions with professional Aboriginal theatre workers in all key areas	1	0		0
Relationship Building	Number of schools engaged in Yira Yaakin activities	30	41		38
	Attend a minimum of three Indigenous events a year	5	5		6
	Create significant new strategic non-financial partnerships a year	4	2		2
	Maintain current corporate partnerships and develop new partnerships	6	10		8
	Koordahs (Friends) program re-invigorated. Contributions of -	\$15,000	\$1,095		\$2,727
	Secure philanthropic/foundation partners - 1 new partner annually. Contributions of -	\$45,000	\$20,000		\$10,000
	Develop Donor and other giving programs. Contributions of -	\$35,000	\$17,528		\$4845
Governance and Administration	Governance review annually	1	1		1
	Core staff retention from previous year	80%	80%		100%
	Board Directors sit for minimum full 3 year term	100%	100%		100%

EDUCATION HIGHLIGHTS

For 22 years, Yirra Yaakin has presented a vital and strong education program suitable for young people. Our productions and workshops are about bringing educators and students, opportunities designed to make students think, question their preconceptions and expand their knowledge of theatre as well as contemporary and traditional Aboriginal culture. With the focus on the Australian Curriculum cross-curriculum priority, Yirra Yaakin is developing and expanding its education program to meet the needs of schools, families and the wider community.

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

Our 2015 Education Program aligns directly to our fundamental purpose and represents Yirra Yaakin's ongoing commitment to the cultural health and wellbeing of young people in WA. The *Culture 2.0 | Respect Yourself, Respect Your Culture Workshop Program* has been successfully presented within schools across regional Western Australia since 2012. Our production for younger audiences, *Kep Kaatijin (to understand water)* has also done extensive touring of Perth Metro schools and regional WA since its Awesome Festival premiere in 2013. This includes several popular WA Museum seasons and a return performance at the 2015 Revealed Festival on the 18th April 2015. Remounting these two programs continues the Company's long tradition of producing and presenting original theatre productions and workshops with an important message and educational focus. In 2015, Yirra Yaakin packaged both these programs into a touring framework offering them to schools in the South West region in partnership with Healthway, Country Arts WA and Principal Project Partner, the Water Corporation. Off the back of the South West Tour we also presented a short school holiday season for the first time at the Subiaco Arts Centre and a performance at the Don Russell Performing Arts Centre in Thornlie.

Our season of *The Fever and The Fret* was received well from students and teachers alike with one teacher commenting "it was the best thing the students have ever seen!" In 2015 we presented to a total of 38 schools and reached over 5,200 students, teachers and families in metro Perth and rural Western Australia.

"The story was relatable for everyone but also raised important issues about Australia and land." Teacher

"The performance was well planned, relevant and professional. The stories kept children from kindergarten to year six interested, informed and entertained for the entire performance." Teacher

THE GIANTS



THE GIANTS

Overview

Yirra Yaakin Theatre Company was standing tall amongst the giants when they took over the streets of Perth.

In association with the Perth International Arts Festival (PIAF), Yirra Yaakin Theatre Company co-ordinated and delivered the Indigenous creative component of *The Giants* by Royal de Luxe, the iconic French street theatre company who transform cities with their amazing performances. The Company, in consultation with Elders from an Indigenous Component Advisory Group, co-ordinated the creation of a Welcome to Country, including smoking ceremony, didgeridoo players and the delivery of gifts to welcome *The Giants* to Noongar Country.

"*The Giants* was an important project for Yirra Yaakin to be a part of. It allowed us to collaborate with the Perth International Arts Festival, collaborate with international artists and showcase our work to a strong 1.4 million crowd over the 3-day event. We had a number of professional performers, artists, dancers and musicians who helped tell the story, but the main component involved a group of local Noongar Elders who shared this story and engaged with *The Giants*. There was a beautiful set-up that we rehearsed and put into place. They were beautiful engagement moments that were approaching an actual intimacy." - Kyle J Morrison, Artistic Director and the Creative Producer of the Indigenous Component of *The Giants*.

Creative Producer Kyle J Morrison

Assistant Producer Shakara Walley

Stage Manager Rebecca Davidse

Indigenous Component Advisory Group

Richard Walley, Barry McGuire,
Carol Innes, May McGuire

Elders Maisie Weston, Alf Taylor,
Cedric Jacob, Sealin Garlett

Fire Keepers Walter McGuire, Calvin McGuire

Didgeridoo Players Derek Nannup,
James Webb, Sam Pilot

Dancer Rickeeta Walley

Singers Della Rae Morrison, Karla Hart,
Elisabeth Gogos

Videographer & Editing Jess Black

Photography Ashley de Prazer

Dillybag Designer & Creator

Sharyn Egan
Sandy McKendrick

Venue

Streets and Parks of Perth City, WA

Dates

13 – 15 February 2015

Number of Shows/Events

3 Day Event

Attendance

Total Attendance – approx. 1,400,000

KEP KAATIJIN – METRO SCHOOLS SEASON

By David Milroy in association with Derek Nannup



KEP KAATIJIN – METRO SCHOOLS SEASON

By David Milroy in association with Derek Nannup

Cast

Jessica Bridge
Ebony McGuire
Rubeun Yorkshire

Director Ian Wilkes

Stage Manager Rebecca Davidse

Set/Costume Designer Matthew McVeigh

Sound Designer Scott Griffiths (MC Optamus)

Venue

Western Australian Museum | Perth, WA
Various schools in the Perth metro area, WA

Dates

14 March to 2 April 2015

Number of Shows/Events

6 Performances at the WA Museum
22 Performances at Primary Schools

Attendance

Schools Incursions
(Aboriginal Attendance) - 260 (11%)

Schools Incursions
(Non Aboriginal Attendance) – 2,125 (89%)

Total School Attendance – 2,385

WA Museum
(Aboriginal Attendance) – 28 people (10%)

WA Museum
(Non-Indigenous) – 257 people (90%)

Total WA Museum Attendance – 285

Total Theatre Performance Attendance: 2,670

Participating Schools

All Saints' College
Ardross Primary School
Avonvale Primary School
Bold Park Community School
Coolbinia Primary School
Forrestfield Primary School
Greenmount Primary School
Moorditj Noongar Community College
St John's School
St Thomas School
St Joseph's School
Swan Valley Anglican Community School
West Northam Primary School

Testimonials

Thanks so much for your tremendous show. The feedback from teachers and kids was very positive. eg "The action was amazing, the props were fantastic, we liked the computer sound effects, it completely engaged the audience Year 1 through to Year 6, the movement imitated the animals brilliantly, we liked the use of Aboriginal words and names, the stories were really interesting." We hope to see you again.

**(Catherine Bishop, Deputy Principal,
Ardross Primary School)**

NAIDOC WEEK PROGRAM



Gudfir Gudirr | Image by Marrugeku & Stalker Theatre

NAIDOC WEEK PROGRAM

Overview

In 2015 Yirra Yaakin took part in a record number of events across the NAIDOC Week program, consisting of representation at the NAIDOC Ball, sponsorship of Next Step trainee Shakara Walley's independent production at The Blue Room Theatre, titled *Songbird*, a Writer's Group Presentation entitled *Yirra Yaarnz* and a stall presence at the NAIDOC Week Opening Ceremony, Mirrabooka and Midland NAIDOC celebrations and representation at the Ashfield Reserve Family Fun Day. For the first time Yirra Yaakin co-presented with Marrugeku and their theatre dance work, *Gudirr Gudirr*. Yirra Yaakin was able to promote its upcoming activities of *The Fever and The Fret*, the *Writer's Group*, *Shakespeare's Sonnets in Noongar* language program and the *Recording Stories Program* to the community.

Competitions were held at each event (in conjunction with the event MC's) with a giveaway pack consisting of Yirra Yaakin merchandise, and a double pass to our up and coming production *The Fever and The Fret*. We reached over 4,000 people at the events, received 57 signatures to join the mailing list and received a further 120 entries for our competitions.

NAIDOC Audience Engagement

NAIDOC Ball - 1,100

Estimated NAIDOC Community Stalls - 3,500

Gudirr Gudirr - 451

Songbird - 530 (sold out)

Yirra Yaarnz - 100

Estimated Aboriginal Attendance – 4,410 (78%)

Estimated Non-Aboriginal Attendance – 1,271 (22%)

Total Audience Engagement – 5,681

NAIDOC WEEK PROGRAM

GUDIRR GUDIRR

Concept, Performer & Co-Choreographer

Dalisa Pigram

Director & Co-Choreographer Koen Augustijnen

Set Designer & Video Artist Vernon Ah Kee

Costume Designer Stephen Curtis

Composer & Sound Designer Sam Serruys

Singer & Songwriter Stephen Pigram

Lighting Designer Matthew Marshall

Concept & Cultural Adviser Patrick Dodson

Dramaturg & Creative Producer Rachael Swain

Video Production Sam James

Rigging Designer Joey Ruigrok Van Der Werven

Venue

Studio Underground | State Theatre Centre of WA | Northbridge, WA

Dates 7 - 9 July 2015

Number of Shows/Events 3 Performances

Reviews for Gudirr Gudirr

"Gudirr Gudirr is the perfect balance of political, visceral, and intellectual; and guess what – it's also funny." **Cicely Binford, Australian Stage Online**

This extraordinary solo performance... is an example of the powerful synthesis of tens of thousands of years of continuous cultural endeavour with the skills and confidence of contemporary indigenous performing art. The result is a mighty hour of high concept performance: dance, circus, martial arts, comedy, cultural and social witness combined."
David Zampatti, The West Australian

SONGBIRD

Cast

Bethany Cooper

Zac James

James Taylor

Writer & Producer Shakara Walley

Director Ian Wilkes

Set Designer Patrick Howe

Lighting Designer Ashley Poole

Stage Manager Rebecca Davidse

Marketing & Publicity Jamie Breen

Venue

Main Theatre | The Blue Room Theatre Northbridge, WA

Dates 7 - 18 July 2015

Number of Shows/Events 10 Performances

Reviews for Songbird

"Shakara Walley is yet another strong female theatre producer making her writing debut this year at The Blue Room Theatre, and Songbird sees Season One end on a high note."

Cicely Binford, Australian Stage Online

NOONGAR SHAKESPEARE PROJECT

Instructor Training & Schools Trial Program



NOONGAR SHAKESPEARE PROJECT

Instructor Training & Schools Trial Program

Overview

Shakespeare's *Sonnets in Noongar* was first translated in 2012 and taken to the Globe Theatre in London. *The Sonnets in Noongar* have been performed at various Festival openings and events since it first premiered. In 2015, Yirra Yaakin piloted a program, which included Instructor Training sessions and a School Trial to teach the Noongar language to schools through the Sonnets.

The Instructor Training sessions were delivered as a week-long masterclass, offering intensive group exercises and performances using Noongar language. All Instructors were provided a platform to strengthen their knowledge, understanding and use of Noongar language as well as the translated versions of the six selected sonnets, in preparation for the school trial. All were dedicated in every way, approaching each language preparation task with ultimate courage, respect and professionalism, proving the instructor selection process a success.

The School Trial was a first of its kind and generated massive impact. Selected Clontarf students partook in our various theatre style exercises to [for some] learn Noongar words for the first time, as well as sounding out sentences from *the Sonnets in Noongar* and performing them for the entire group – a completely new experience for them. The trial was two half days long and provided crucial direction and guidance as to 'where to from here'. This was both a rewarding and challenging trial for all Instructors – it highlighted the extra preparation needed for the lessons, and also the energy levels required for a new program of this nature. It also hit all of us to the core to hear a large group of students speaking in Noongar language together – nothing could have prepared us for that, it was simply moving in every way.

Creative Team

Senior Workshop Facilitator

Kylie Farmer (Translator of *Sonnets in Noongar*)

Senior Linguist & Noongar Language

Custodian Roma Winmar (Editor of *Sonnets in Noongar*)

Instructors In Training

Karla Hart

Ebony McGuire

Della Rae Morrison

Matiland Schnaars

Ian Wilkes

Irma Woods

Venue

Clontarf Aboriginal College | Waterford, WA

Dates

16 – 23 July 2015: Instructor Training Sessions

22 – 23 July 2015: Schools Trial (Clontarf Aboriginal College)

Number of shows/Events

2 Workshops

Attendance

Aboriginal Attendance - 60 (100%)

Total Attendance - 60

THE FEVER AND THE FRET

By Jub Clerc



THE FEVER AND THE FRET

By Jub Clerc

Cast

Ebony McGuire
Kelton Pell
Irma Woods

Director Kyle J Morrison

Dramaturg Stevie Rodgers

Set/Costume Designer Matthew McVeigh

Lighting Designer Chloe Ogilvie

Sound Designer Joe Lui

Stage Manager Sue Fenty Studham

Assistant Stage Manager Lachlan Martin

Props Jenny Poh

Venue

Main Theatre | Subiaco Arts Centre
Subiaco, WA

Dates

10 - 24 September 2015

Number of Shows/Events

1 Preview

12 Performances

Attendance

Aboriginal Attendance – 426 (35%)

Non-Indigenous Attendance – 790 (65%)

Total Audience Attendance – 1,216

Participating Schools

Mercedes College
Emmanuel Catholic College
Christ Church Grammar School
Santa Maria College
Kent St Senior High School
University of WA
La Salle College
Kelmscott Senior High School

Testimonials/Reviews

*A performance that incites equal parts mournful reflection and punchy bursts of humour is a rare and warming experience – 'Fever' is one such exceptional performance. **ArtsHub***

*Many plays have their moment on the stage and are gone but some remain and grow in thought and memory. **The West Australian***

*Each of the three cast gets wonderful moments to shine individually, but their work together as a family in this stage space is truthful and shows strong bonds. They draw out tears and peals of laughter from the audience, and move us to our feet when they've brought us to the end of their story. **Australian Stage***

*Rarely have I seen a play in which there were no wasted words. It was tightly scripted, a beautiful narrative with a lyricism that engaged the audience, and an ending which packed a punch. **Susan Bogle (Our Koordah), via Email***

*Wow! This evening's show was truly awesome! So totally absorbing, so incredibly moving. I was in tears and felt so raw by the end and have a lasting residue of intense emotion. What an amazing piece in content and performance. **Sophie Chamberlain (Spinifex Foundation), via Email***

*At risk of sounding like an appalling critic – great performances (especially Ebony McGuire's amazingly accurate incarnation of a child I know!) and moving play – so thank you for luring me into it. I'm becoming a Koordah to absolve my guilt. **Jane Coakley, via Email***

*Just been to The Fever & the Fret. Really moving production that touches on many levels. Congratulations to the team that made it all happen. Fabulous writing, performances and production! Thanks for bringing it all together! And anyone reading this that hasn't been along, it's a very worthwhile experience! **Liz Dare, via Facebook***

KEP KAATIJIN – SOUTH WEST TOUR

By David Milroy in association with Derek Nannup



Kep Kaatijin | Image by Jamie Breen

KEP KAATIJIN – SOUTH WEST TOUR

By David Milroy in association with Derek Nannup

Cast

Jessica Bridge
Taylah Green
Rubeun Yorkshire

Director Ian Wilkes

Assistant Producer Shakara Walley

Set/Costume Designer Matthew McVeigh

Lighting Designer Mike Nanning

Sound Designer Scott Griffiths (MC Optamus)

Stage Manager Rebecca Davidse

Prop Maintenance Zoe Trotman

Venue (prior to SW tour)

Starlight Foundation
Princess Margaret Hospital | Subiaco, WA

Dates 21 August 2015

Number of Shows/Events

1 Performance

Attendance

Aboriginal Attendance – 10
Non-Aboriginal Attendance – 12
In-House TV Viewing - 220
Total Audience Attendance – 242

Locations

Waroona, Bridgetown, South Bunbury, Bunbury,
Nannup, Karridale, Margaret River, Boyup Brook,
Tambellup, Katanning

Dates 31 August to 25 September 2015

Attendance

Aboriginal Attendance – 263 (17%)
Non-Indigenous Attendance – 1,327 (83%)
Total Audience Attendance – 1,590

Participating Schools

*St Joseph's Primary School, Waroona
*St Brigid's Catholic Primary School, Bridgetown
Adam Road Primary School, South Bunbury
*Djidi Djidi Aboriginal School, Bunbury

*Nannup District High School

*Karridale Primary School

*Margaret River Independent School, Forest Grove

St Mary's Primary School, Boyup Brook

Ongerup Primary School,

Borden Primary School September

Tambellup Primary School

St Patrick's Primary School, Katanning

Katanning Primary School

Braeside Primary School, Katanning

Venue (post SW tour)

Don Russell Performing Arts Centre | Thornlie, WA

Date 1 October 2015

Attendance

Aboriginal Attendance – 5 (19%)
Non-Indigenous Attendance – 22 (81%)
Total Audience Attendance – 27

Venue (post SW tour)

Subiaco Arts Centre | Subiaco, WA

Dates 29 September to 2 October 2015

Attendance

Aboriginal Attendance – 19 (20%)
Non-Aboriginal Attendance – 75 (80%)
Total Audience Attendance – 94

Testimonials

Get along if you can! A lovely piece of theatre. I loved it and so did all the kids around me! Just love Yirra Yaakin Theatre Company ... they should be supported!

Lesley Baird, via Facebook

Saw this at Don Russell Theatre today, it was excellent. Definitely worth seeing.

Beth Crispin, via Facebook

*Waterwise schools

**Culture 2.0 | Respect Yourself Respect Your Culture
Workshop Program**



Culture 2.0 | Respect Yourself Respect Your Culture

Workshop Program

Overview

Culture 2.0 | Respect Yourself, Respect Your Culture is a workshop program offered to schools and communities, which represents Yirra Yaakin's ongoing commitment to the cultural health and wellbeing of all.

The aim of this project is to invite young people to explore with us a range of questions relating to culture and their experience of it - What does culture mean to you? What is culture? How does this affect you? Your family? Your community? What is the role of the past in defining the present?

In a collaborative framework we then explore and develop performance outcomes from ideas sparked by these discussions.

This workshop program has previously generated wide-ranging discussions on rituals, refugees, subcultures, responsibilities, segregation, food, art, racial differences and similarities, and how we share cultural experiences with people from around the world from a contemporary Aboriginal perspective.

Facilitated by a team of professional artists including performers, writers and musicians there is an opportunity for us to adapt the workshops, depending on the size and willingness of the group, and the outcomes being sought.

Dates: 11 – 25 September 2015

Schools

Nannup District High School
Katanning District High School

Attendance

Aboriginal Attendance – 65 (13%)
Non-Indigenous Attendance – 425 (87%)
Total Audience Attendance – 490

Testimonials

The children loved every moment of the entertainment as the group delivered an exciting, authentic and educational performance.

Donnybrook & Bridgetown Mail

We would like to thank all the staff for their wonderful efforts at our school Friday and Monday – our students thoroughly enjoyed the workshops and the performance. The staff were friendly, helpful and worked well with our classes. We hope the staff enjoyed their time in Nannup and at our school. Please pass on our thanks and best wishes. Looking forward to your next visit, hopefully next year.

Jane Harris-Brown, Principal

Nannup District High School, via Email

TRAINING & DEVELOPMENT

Next Step Program

A training initiative supported by Development Partner Woodside.

Next Step Participants

Jess Bridge
Taylah Green
Karla Hart
Ebony McGuire
Della Rae Morrison
Derek Nannup
Chloe Ogilvie
Maitland Schnaars
James Taylor
Shakara Walley
Ian Wilkes
Irma Woods
Rubeun Yorkshire

As a centre of excellence and leader in the creation, development and presentation of Aboriginal theatre we offer a range of pathways and opportunities to Aboriginal creative artists and art workers to enter the performing arts industry and to succeed in achieving their professional goals.

The Next Step Program has evolved into four distinct stages, addressing the need for further training, development and capacity building for Aboriginal theatre workers to engage in the professional theatre sector.

Stage 1 is where new and emerging young performers, writers, directors and arts workers are given the opportunity to be attached to and work on Yirra Yaakin professional productions. This stage is also supported through our close links with the Indigenous Performance Course at Edith Cowan University.

Ebony, Jess, Reuben & Chloe are all graduates and emerging performers/creative talent from the Indigenous Performance Course at Edith Cowan University and performed in *Kep Kaatijin* and the *Culture 2.0 | Respect Yourself Respect your Culture* workshops as part of their introduction to professional theatre productions and workshops at Yirra Yaakin Theatre Company.

Stage 2 operates through the recognition of the potential for Aboriginal creative talent to attempt initial one-off projects with the assistance of the Company in new areas of their creative and performance practice.

Shakara Walley is an emerging producer. In 2015 she was part of the Blue Room's "Season 1" in 2015. As part of the Blue Room's program, Shakara wrote and produced another new piece of independent Aboriginal theatre premiered during NAIDOC Week. With support and guidance from Yirra Yaakin and through the Blue Room Theatre co-operative structure, this opportunity further enhanced Shakara's knowledge and exposure in producing her own independent shows. Assistance was provided via mentoring from experienced practitioners from within the Company and the wider theatre sector.

Stage 3 includes a focused program throughout the year that assists nominated talented individual Aboriginal artists to further develop their skills either within the Company or as attachments to other theatre companies locally or nationally and in the longer term, internationally.

Shakara has been appointed the Assistant Producer at Yirra Yaakin, a role in which she will provide valuable support to both the Artistic Director and General Manager in the

TRAINING & DEVELOPMENT

Company's various productions & events. She was also involved in all creative development periods during the year, so that she gains a wider understanding of the creative and administrative process required to produce a theatre performance.

Ian Wilkes upgraded his skills and adding to his already impressive performing skills by becoming an emerging director on three projects during 2015. The first was the direction of *Kep Kaatijin* for the first time. The second project saw Ian lead the creative and first stage writing development of *Boodja Kaatijin*, which is set to premiere in 2016 and the third project was directing Shakara Walley's new play, *Songbird*, which premiered at the Blue Room Theatre during NAIDOC Week.

Chloe Ogilvie is a 3rd year lighting design student at WAAPA and was employed during the year to enable her to gain valuable industry experience on professional productions. Chloe is part of the group of next generation Aboriginal arts workers, who the Company plans to nurture as part of her professional development over the coming years.

Noongar Language Training Program

This is a unique training opportunity for Yirra Yaakin performers to develop and enhance skills in their understanding and performance of Noongar language. Facilitated by fluent Noongar speaker (and Next Step Alumni) Kylie Farmer, this program provided performers Irma Woods, Ebony McGuire, Ian Wilkes, Maitland Schnaars, Della Rae Morrison, & Karla Hart with ongoing support and training to develop their skills in the workshop facilitation and delivery of Noongar language.

Stage 4 which is the final stage of The Next Step Program is an Emerging Cultural Leadership Initiative. The focus will be on individual professional development as a leader/facilitator within our diverse communities - locally, regionally and remotely. The selected candidate will also have the opportunity to work alongside our Artistic Director, Kyle J Morrison in undertaking national cultural representation in a range of panels, forums and related events.

Ian Wilkes once again joined the company in a capacity where he lead the re-visioning & re-development of the *Culture 2.0 | Respect Yourself Respect Your Culture Workshops* prior to the South-West region tour of *Kep Kaatijin* & *Culture 2.0*. This saw Ian step up into a role that assisted him develop his cultural leadership skills through the program.

OUR GIVING COMMUNITY

Yirra Yaakin warmly thanks our Koordahs (Friends) and donors for their generous support during 2015

Foundations/Trusts

Galvin Family Foundation
Spinifex Trust

Koordah - Individual

Dr. Fiona Stanley	Andrea Fernandez	Emma-Jane Beck	Mira Radmilovich
Elspeth Ferrari	Sally Richardson	Ian Boase	Carissa Foley
Tanzi Collinge	Peter Chikritzhs	Alan Carter	Niall Brandan
Denise Cook	Anna Hansen	Barbara Hostalek	Sharynne Hamilton
Mark Pearson	Yana Lewis	Manuela Macri	Karen Macdonald
Lockie Cooke	Michelle White	Christy Filpich	Susan Bogle
Peter Kiff	Amy Harry	Annette Panaia	Yvonne Paterson
Cheryl Bettridge	Ellery Blackman	Maggie Orum	

Koordah - Couples

Angela Cattermole	Jenny Cunningham	Stephen & Terri Same	Eddy Cannella
Tracey Walker	Pete & Jo Randell	Pauline Vigus	Richard West
Kyle Morrison	Shauna Weeks		

Koordah -Family

Rosemary Sayer	Russell Curtin	Naomi Nation	Patricia Oldham
Irma Woods	Marcus Canning	Jon Smeulders	Dan Mossenson

Koordah - Organisations / Companies / Schools

John XXIII College	Lavan Legal	BEVIN Creative	The Salvation Army
Flame Collective			

Donors

Dr. Fiona Stanley	Jenny Sales	Henry Boston	Andrew Bovell
Georgia Malone	Judith Hugo	Leanne McKenzie	Kathryn Osborne
Amanda Mead	Glenn Longmire	Judi Donald	Kyle Morrison
Beverley Webb	Reuben Kooperman	Peter Kiff	Alison Murphy-Oates
Anne Annear	Gally Mckenzie	Sally Richardson	Trevor Eastwood
Stephen & Terri Same	BEVIN Creative	Fiona Symonds	Lavan Legal
Susan Bogle	Doreen Rees	Carolyn Tan	Galvin Foundation
Chris Tonkin	Rosemary Sayer	Louanne Munz	Spinifex Trust
Aaron Beach	Sarah Weber	Suzanne Clerc	Cornerstone Lodge
Debrah Kelly	Andrea Fernandez	Michelle White	Yvonne Paterson
Helen Hristofski	Georgia King	Tim Watts	Kathryn Perano
Kerry O'Sullivan	Terry Grose	Debrah Kelly	Anonymous (19)

Financial Report for the Year Ended 31 December 2015

STATEMENT OF COMPREHENSIVE INCOME FOR THE YEAR ENDED 31 DECEMBER 2015

	Note	2015 \$	2014 \$
Revenue	2	1,343,772	1,558,658
Other income	2	30,948	33,621
Employee benefits expense		(991,318)	(1,020,158)
Depreciation, amortisation expense	3	(13,897)	(8,584)
Repairs, maintenance and vehicle running expense		(6,000)	(7,162)
Administration expense		(116,408)	(145,490)
Production and Venue expense		(152,533)	(184,800)
Marketing and Promotions expense		(92,122)	(117,220)
Profit before income tax		2,442	108,865
Income tax expense	1i	-	-
Profit for the year		2,442	108,865
Other comprehensive income for the year, net of tax		-	-
Total comprehensive income for the year		2,442	108,865

The accompanying notes form part of these financial statements.

Financial Report for the Year Ended 31 December 2015

STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2015

	Note	2015 \$	2014 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	4	551,912	533,789
Trade and other receivables	5	253,334	427,139
Other assets	6	17,761	15,482
TOTAL CURRENT ASSETS		824,007	976,410
NON-CURRENT ASSETS			
Property, plant and equipment	7	78,950	31,002
TOTAL NON-CURRENT ASSETS		78,950	31,002
TOTAL ASSETS		901,957	1,007,412
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	8	319,802	490,208
Provisions	9	57,762	37,870
Finance lease	10	6,117	-
TOTAL CURRENT LIABILITIES		383,681	528,078
NON-CURRENT LIABILITIES			
Finance Lease		14,183	-
Provisions		22,317	-
TOTAL NON-CURRENT LIABILITIES		36,500	-
TOTAL LIABILITIES		420,181	528,078
NET ASSETS		418,776	479,334
EQUITY			
Retained Earnings		481,776	479,334
TOTAL EQUITY		481,776	479,334

The accompanying notes form part of these financial statements.

Financial Report for the Year Ended 31 December 2015

STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31 DECEMBER 2015

	Retained Earnings \$	Total \$
Balance at 1 January 2014	370,469	370,469
Total comprehensive income	108,865	108,865
Balance at 31 December 2014	479,334	479,334
Total comprehensive income	2,442	2,442
Balance at 31 December 2015	481,776	481,776

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 DECEMBER 2015

	Note	2015 \$	2014 \$
CASH FLOW FROM OPERATING ACTIVITIES			
Receipt of grants		552,145	1,156,850
Audience Sales, Sponsorship and Other Income		834,424	364,945
Payments to suppliers and employees		(1,318,026)	(1,485,253)
Interest received		11,426	15,776
Net cash provided by/(used in) operating activities	15	79,969	52,318
CASH FLOW FROM INVESTING ACTIVITIES			
Payment for property, plant and equipment		(61,846)	(14,958)
Net cash used in investing activities		(61,846)	(14,958)
Net increase/(decrease) in cash held		18,123	37,360
Cash and cash equivalents at beginning of the financial year		533,789	496,429
Cash and cash equivalents at the end of the financial year	4	551,912	533,789

The accompanying notes form part of these financial statements.

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Corporate Information

Yirra Yaakin Aboriginal Corporation is a not for profit entity. The Financial Report of Yirra Yaakin Aboriginal Corporation for the year ended 31 December 2015 was authorised for issue in accordance with a resolution of Directors dated 21 April 2016.

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 Group applying not-for-profit specific requirements contained in the Australian Accounting Standards

Accounting Policies

a. Revenue

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

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

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

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

Donations and bequests are recognised as revenue when received.

Financial Report for the Year Ended 31 December 2015

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

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

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

b. Property, Plant and Equipment

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

Plant and Equipment

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

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

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

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

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%

Financial Report for the Year Ended 31 December 2015

The assets' residual values and useful lives are reviewed, and adjusted if appropriate, at the end of each reporting period. Asset classes carrying amount is written down immediately to its recoverable amount if the asset's carrying amount is greater than its estimated recoverable amount.

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

c. Leases

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

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

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

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

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

d. Financial Instruments

Initial recognition and measurement

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

Classification and subsequent measurement

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

Financial Report for the Year Ended 31 December 2015

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

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

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

b. Property, Plant and Equipment

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

Plant and Equipment

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

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

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

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

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%

Financial Report for the Year Ended 31 December 2015

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

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

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

c. Leases

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

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

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

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

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

d. Financial Instruments

Initial recognition and measurement

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

Classification and subsequent measurement

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

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Amortised cost is calculated as:

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

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

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

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

ii. *Loans and receivables*

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

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

iii. *Held-to-maturity investments*

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

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

Financial Report for the Year Ended 31 December 2015

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

iv. *Available-for-sale financial assets*

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

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

v. *Financial liabilities*

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

Fair Value

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

Impairment

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

Derecognition

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

e. Impairment of Assets

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

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

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

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

f. Employee Benefits

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

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

g. Cash and Cash Equivalents

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

h. Goods and Services Tax (GST)

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

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

i. Income Tax

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

j. Provisions

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

k. Comparative Figures

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

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

l. Trade and Other Payables

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

Financial Report for the Year Ended 31 December 2015

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

	2015	2014
	\$	\$
REVENUE		
Revenue from government grants and other grants		
State/federal government grants	714,706	850,007
	<u>714,706</u>	<u>850,007</u>
Other revenue		
Audience sales	115,416	65,326
Other sales	28	91
Resources income	-	-
Sponsorship - cash	475,000	598,500
Sponsorship – in-kind	-	27,162
Donations/foundations/fundraising	38,622	17,572
	<u>629,066</u>	<u>708,651</u>
Total Revenue	<u>1,343,772</u>	<u>1,558,658</u>
OTHER INCOME		
Interest income	11,426	15,776
Reimbursements	19,522	13,288
Other	-	5,022
Profit/(loss) on disposal of assets	-	(465)
Total Other Income	<u>30,948</u>	<u>33,621</u>
TOTAL REVENUE AND OTHER INCOME	<u>1,374,720</u>	<u>1,592,279</u>

Financial Report for the Year Ended 31 December 2015

NOTE 3: PROFIT FOR THE YEAR

	2015	2014
	\$	\$
EXPENSES		
Depreciation and Amortisation and Loss on disposal of assets		
Plant and equipment	11,684	6,565
Leased assets	537	-
Motor vehicles	1,676	2,019
Total Depreciation and Amortisation	<u>13,897</u>	<u>8,584</u>
Interest expense on finance leases		
Photocopier finance lease	199	-
Total interest expense	<u>199</u>	<u>-</u>
Auditor Remuneration		
Audit and other services	11,070	13,375
Tax and other services	2,750	2,850
Total Auditor Remuneration	<u>13,820</u>	<u>16,225</u>

NOTE 4: CASH AND CASH EQUIVALENTS

	2015	2014
	\$	\$
CURRENT		
Cash at bank	500,912	389,280
Restricted cash (a)	50,000	143,509
Cash on hand	1,000	1,000
	<u>551,912</u>	<u>533,789</u>

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

NOTE 5: TRADE AND OTHER RECEIVABLES

	2015	2014
	\$	\$
CURRENT		
Trade receivables	249,244	367,139
Sundry receivables	2,500	60,000
GST Refundable	1,590	-
	<u>253,334</u>	<u>427,139</u>

Financial Report for the Year Ended 31 December 2015

(i) Provision for Impairment of Receivables

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

(ii) Credit Risk — Trade and Other Receivables

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

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

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

	Gross amount \$	Past due and impaired \$	Past due but not impaired (days overdue)				Within initial trade terms \$
			< 30 \$	31-60 \$	61-90 \$	> 90 \$	
2015							
Trade and term receivables	249,244	-	249,244	-	-	-	249,244
Sundry receivables	2,500	-	2,500	-	-	-	2,500
GST Refundable	1,590	-	1,590	-	-	-	1,590
Total	253,334		253,334	-	-	-	253,334

2014							
Trade and term receivables	367,139	-	367,139	-	-	-	367,139
Sundry Receivables	60,000	-	60,000	-	-	-	60,000
GST Refundable	427,139	-	427,139	-	-	-	427,139
Total							

NOTE 6: OTHER ASSETS

	2015 \$	2014 \$
CURRENT		
Prepayments	17,761	15,482

Financial Report for the Year Ended 31 December 2015

NOTE 7: PROPERTY, PLANT AND EQUIPMENT

	2015	2014
	\$	\$
Plant and equipment		
At cost	130,825	89,987
Less accumulated depreciation	(80,528)	(68,844)
	<u>50,297</u>	<u>21,143</u>
Leased assets		
At carrying amount	21,007	-
Less accumulated depreciation	(537)	-
	<u>20,470</u>	<u>-</u>
Motor vehicles		
At cost	43,359	43,359
Less accumulated depreciation	(35,176)	(33,500)
	<u>8,183</u>	<u>9,859</u>
Total property, plant and equipment	<u>78,950</u>	<u>31,002</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 & Leased Assets	Motor Vehicles	Total
	\$	\$	\$
2014			
Balance at the beginning of the year	13,215	11,878	25,093
Additions at cost	14,958	-	14,958
Depreciation expense	(6,565)	(2,019)	(8,584)
Surplus/(Loss) on disposal of assets	(465)	-	(465)
Carrying amount at end of year	<u>21,143</u>	<u>9,859</u>	<u>31,002</u>
2015			
Balance at the beginning of the year	21,143	9,859	31,002
Additions at cost	61,845	-	61,845
Depreciation expense	(12,221)	(1,676)	(13,897)
Carrying amount at end of year	<u>70,767</u>	<u>8,183</u>	<u>78,950</u>

NOTE 8: TRADE AND OTHER PAYABLES

	2015	2014
	\$	\$
CURRENT		
GST Payable	-	30,607
Other Current Payables	84,802	72,679
Income Received in Advance	235,000	386,922
	<u>319,802</u>	<u>490,208</u>

Financial Report for the Year Ended 31 December 2015

NOTE 9: PROVISIONS

	2015	2014
	\$	\$
CURRENT		
Annual Leave	33,689	37,870
Long Service Leave	24,073	-
	<u>57,762</u>	<u>37,870</u>
NON-CURRENT		
Long Service Leave	<u>22,317</u>	-

NOTE 10: CAPITAL AND LEASING COMMITMENTS

The Corporation's photocopier lease is held under a finance lease arrangement. As of 31 December 2015, the net carrying amount of the photocopier held under a finance lease arrangement is \$20,470 (See Note 7).

	2015	2014
	\$	\$
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	6,117	-
Non-current	14,183	-
	<u>20,300</u>	<u>-</u>

Financial Report for the Year Ended 31 December 2015

NOTE 11: CONTINGENT LIABILITIES AND ASSETS

The Corporation does not have any contingent assets or contingent liabilities as at 31 December 2015.

NOTE 12: EVENTS AFTER THE REPORTING PERIOD

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

NOTE 13: KEY MANAGEMENT PERSONNEL COMPENSATION

	Short-term Benefits \$	Post-employ- ment Benefits \$	Other Long-term Benefits \$	Total \$
2015				
Total compensation	184,207	21,121	-	205,328
2014				
Total compensation	180,486	20,469	-	200,955

NOTE 14: RELATED PARTY TRANSACTIONS

During the year the Corporation received services from Irma Woods (Board Member), Creative Pathways, an entity related to Derek Nannup (Board Member) and Karla hart (Board Member) totalling \$21,276, \$4,481 and \$6,221 respectively. The services provided were on normal commercial terms.

Financial Report for the Year Ended 31 December 2015

NOTE 15: CASH FLOW INFORMATION

	2015	2014
	\$	\$
RECONCILIATION OF CASH FLOWS FROM OPERATIONS WITH PROFIT AFTER INCOME TAX		
Profit after income tax	2,442	108,865
Non cash flows		
Depreciation and amortisation	13,897	8,584
Loss on disposal	-	465
Changes in assets and liabilities		
(Increase)/Decrease in trade and other receivables	175,395	(362,915)
Increase/(Decrease) in trade and other payables	(165,879)	288,142
Increase/(Decrease) in provisions	56,393	(7,566)
(Increase)/Decrease in prepayments	(2,279)	15,843
	<u>79,969</u>	<u>52,318</u>

NOTE 16: FINANCIAL RISK MANAGEMENT

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

	Note	2015	2014
		\$	\$
Financial Assets			
Cash and cash equivalents	4	551,912	533,789
Loans and receivables	5	253,334	427,139
Total Financial Assets		<u>805,246</u>	<u>960,928</u>
Financial Liabilities			
Financial liabilities at amortised cost			
Trade and other payables	8	84,802	72,679
Finance lease obligations	10	20,300	-
Total Financial Liabilities		<u>105,102</u>	<u>72,679</u>

Financial Report for the Year Ended 31 December 2015

Financial Risk Management

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 over 33% 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 37%.

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 group of counterparties. Details with respect to credit risk of Trade and Other Receivables are provided in Note 5.

Credit risk related to balances with banks and other financial institutions is managed by the finance 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	2015 \$	2014 \$
Cash and cash equivalents			
AA rated	4	551,912	533,789
		<u>551,912</u>	<u>533,789</u>

Financial Report for the Year Ended 31 December 2015

NOTE 16: FINANCIAL RISK MANAGEMENT (CONT'D)

b. Liquidity risk

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

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

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

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

Financial liability and financial asset maturity analysis

	Within 1 Year		1 to 5 Years		Over 5 Years		Total	
	2015	2014	2015	2014	2015	2014	2015	2014
	\$	\$	\$	\$	\$	\$	\$	\$
Financial liabilities due for payment								
Trade and other payables	84,802	72,679	-	-	-	-	84,802	72,679
Finance Lease	6,117	-	14,183	-	-	-	20,300	-
Total expected outflows	90,919	72,679	14,183				105,102	72,679
Financial Assets - cash flows realisable								
Cash and cash equivalents	551,912	533,789	-	-	-	-	551,912	533,789
Trade, term and loans receivables	253,334	427,139	-	-	-	-	253,334	427,139
Total anticipated inflows	805,246	960,928					805,246	960,928
Net inflow on financial instruments	714,327	888,249	(14,183)	-	-	-	700,144	888,249

c. Market Risk

i. Interest rate risk

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

Financial Report for the Year Ended 31 December 2015

Sensitivity Analysis

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

	Profit	Equity
	\$	\$
Year ended 31 December 2015	7,159	7,159
+/-2% in interest rates		
Year Ended 31 December 2014	10,666	10,666
+/-2% in interest rates		

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

Net Fair Values

Fair value estimation

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

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

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

Financial Report for the Year Ended 31 December 2015

NOTE 16: FINANCIAL RISK MANAGEMENT (CONT'D)

	Footnote	2015		2014	
		Net Carrying Value	Net Fair Value	Net Carrying Value	Net Fair Value
		\$	\$	\$	\$
Financial assets					
Cash and cash equivalents	(i)	551,912	551,912	533,789	533,789
Trade and other receivables	(i)	253,334	253,334	427,139	427,139
Total financial assets		<u>805,246</u>	<u>805,246</u>	<u>960,928</u>	<u>960,928</u>
Financial liabilities					
Trade and other payables	(i)	105,102	105,102	72,679	72,679
Total financial liabilities		<u>105,102</u>	<u>105,102</u>	<u>72,679</u>	<u>72,679</u>

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

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

NOTE 17: ENTITY DETAILS

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

*Yirra Yaakin Aboriginal Corporation
180 Hamersley Road
Subiaco WA 6008*

Financial Report for the Year Ended 31 December 2015

STATEMENT BY DIRECTORS OF THE CORPORATION

In the opinion of the Board of Directors the financial report as set out on pages 34 to 54:

In the opinion of the Board of Directors the financial report as set out on pages 2 to 20:

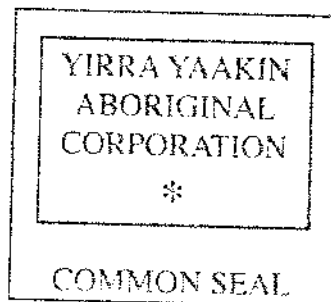
1. Is presented in accordance with the Australian Charities and Not-for-profits Commission Act 2012.
2. Is presented in accordance with the Corporations (Aboriginal and Torres Strait Islander) Regulations 2007 (CATSI Regulations).
3. Complies with the Accounting Standards.
4. Presents a true and fair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

Treasurer/Director: _____
[Signature]

Dated: 21 April 2016



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Independent Auditor's report to the members of Yirra Yaakin Aboriginal Corporation

We have audited the accompanying financial report of Yirra Yaakin Aboriginal Corporation (the "Corporation"), which comprises the statement of financial position as at 31 December 2015, and the statement of profit or loss and other comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information and the statement by directors of the Corporation.

Directors' responsibility for the financial report

The directors of the Corporation 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 Act 2012. This responsibility includes such internal controls as the directors determine are necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

Auditor's responsibility

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

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation of the financial report that gives a true and fair view in order to design audit procedures that are appropriate in the

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circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

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

Independence

In conducting our audit, we have complied with the independence requirements of the *Corporations (Aboriginal and Torres Strait Islander) Act 2006* and the Australian Charities and Not-for-profits Commission Act 2012.

Auditor's opinion

In our opinion, the financial report of Yirra Yaakin Aboriginal Corporation is in accordance with the *Corporations (Aboriginal and Torres Strait Islander) Act 2006*, including:

- a giving a true and fair view of the Corporation's financial position as at 31 December 2015 and of its performance for the year ended on that date; and
- b 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 Act, and the Australian Charities and Not-for-profits Commission Act 2012 and the Australian Charities and Not-for-profits Commission Regulation 2013.



GRANT THORNTON AUDIT PTY LTD
Chartered Accountants



M A Petricevic
Partner – Audit & Assurance

Perth, 21 April 2016

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**Auditor's independence declaration to the
directors of Yirra Yaakin Aboriginal Corporation**

In accordance with the requirements of section 339-50 of the *Corporations (Aboriginal and Torres Strait Islander) Act 2006* section 60-40 of the Australian Charities and Not-for-profits Commission Act 2012, as lead auditor for the audit of Yirra Yaakin Aboriginal Corporation for the year ended 31 December 2015, I declare that, to the best of my knowledge and belief, there have been:

- No contraventions of the auditor independence requirements as set out in the *Corporations (Aboriginal and Torres Strait Islander) Act 2006* in relation to the audit; and
- No contraventions of any applicable code of professional conduct in relation to the audit.



GRANT THORNTON AUDIT PTY LTD
Chartered Accountants



M A Petricevic
Partner – Audit & Assurance

Perth, 21 April 2016

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yirra yaakin
THEATRE COMPANY

Gratefully acknowledges the support of our partners

Government Partners



Government of Western Australia
Department of Culture and the Arts



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

Principal Community Partner



Development Partner



NAIDOC Partner



Community Cultural Partner



Project Partners



Support Partners

