

BLACK SWAN STATE THEATRE COMPANY

ANNUAL REPORT 2011



BLACK SWAN STATE THEATRE COMPANY LTD

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 Black Swan State Theatre Company

 @BlackSwanSTC

PATRONS

Founding Patron: Janet Holmes à Court AC

Patron: Sally Burton

BOARD 2011

Sam Walsh AO (Chairman), Duncan Ord (Deputy Chair to March 2011), Kate O'Hara (Deputy Chair from March 2011), Andrew Drayton (Deputy Chair), Craig Yaxley (Treasurer), Professor Alan Robson AM, Vicki Robinson, Alan Cransberg, Robert McKenzie, Kenneth Chern (from August 2011 to March 2012)

ARTISTIC DIRECTOR

Kate Cherry

GENERAL MANAGER

Shane Colquhoun

Black Swan State Theatre Company Limited
A company limited by guarantee
Incorporated and domiciled in Australia.

ACN 053 092 961

ABN 28 053 092 961

BLACK SWAN'S VISION

OUR VISION IS FOR BLACK SWAN TO BE AT THE FOREFRONT OF AUSTRALIAN THEATRE, EARNING CRITICAL ACCLAIM, ATTRACTING CAPACITY AUDIENCES AND OFFERING OUR DIVERSE COMMUNITY RICH, MEANINGFUL THEATRE EXPERIENCES.

MISSION STATEMENT

OUR MISSION IS TO PRODUCE THEATRE OF EXCEPTIONAL QUALITY THAT CELEBRATES LIFE, WHILE ENTERTAINING AND ENRICHING THE HEARTS AND MINDS OF AUSTRALIANS.

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CHAIRMAN'S REPORT

I AM DELIGHTED TO REPORT ON THE SIGNIFICANT SUCCESS OF BLACK SWAN'S INAUGURAL YEAR AT THE STATE THEATRE CENTRE OF WA (STCWA).



SAM WALSH

Black Swan ends 2011 as a national success story of 'excellence' with unprecedented artistic and financial growth - paid attendances increased by 60% and earned cash income by 81%, box office income alone increased by 93%. Over 52,000 patrons attended one of Black Swan's 124 performances at the STCWA, with many more attending performances nationally and internationally. Our end of year cash result was a healthy surplus of \$135,463.

Together with my fellow Board members and our hard working staff, I am very proud of both the artistic and financial outcomes achieved during 2011. The move to a brand new state of the art venue is recognised internationally as a significant challenge for any performing arts company and I am delighted that Black Swan successfully met and exceeded the ambitious performance measures that we set ourselves.

Our internationally recognised Artistic Director Kate Cherry is driving significant co-productions, partnerships and engagement with local and national artists and Western Australian audiences are responding to the increased production values we are now able to achieve at the STCWA.

The Board is delighted that our many stakeholders, including both the Australian and State Governments, are committed to Black Swan and a sustainable future for theatre in Western Australia. I believe this is a unique and historic moment for us to maximise the potential for WA theatre and the community.

To secure the long term future and ensure a creative record that will rival that of other state theatre companies across Australia, Black Swan needs to sustain and grow its annual Perth season to truly become WA's flagship theatre company for all West Australians, including a significant expansion of our regional and community engagement programs. Black Swan's governance, management and artistic leadership are all well placed to provide an outstanding legacy for future generations of West Australians.

None of this would happen without the dedication and hard work of my fellow Board members, the executive team Kate Cherry and Shane Colquhoun and our staff. A very big thank you to all of them.

I take this opportunity to also thank our sponsors, government partners, patrons and individual donors, all of whom have stepped up to support Black Swan in its history making year. I want to make particular mention of the very generous donation of shares provided by Andrew and Nicola Forrest. This support has given the Board considerable comfort in building our reserves and dealing with future risk.

The inaugural year at the STCWA was only the beginning - I look forward to working with our many partners to capitalise further on our new home and realise the vision and ambitions of Black Swan in coming years.

Sam Walsh AO
CHAIRMAN



ARTISTIC DIRECTOR'S REPORT

2011 WAS A MILESTONE YEAR FOR BLACK SWAN STATE THEATRE COMPANY.

The Company celebrated its 20th anniversary, moved into the new State Theatre Centre of WA, produced five works on the main stage and two in the Studio Underground, co-produced work with Queensland Theatre Company, Brisbane International Arts Festival and Perth International Arts Festival, and toured work to Melbourne Theatre Company and around regional WA.

While no move can be entirely without complications, Black Swan's first year in the new State Theatre Centre was a resounding success. The Company maximized the opportunities afforded by two new theatre spaces, produced a diversity of work including three world premieres of Australian plays, created sets that technically pushed the boundaries and a simulcast of a live theatre production that was broadcast to regional centres throughout WA.

Black Swan opened its premiere season in the Heath Ledger Theatre with *Boundary Street*, a play with music, starring James Morrison on trumpet, written by Reg Cribb, composed by James Morrison, in a co-production with the Perth International Arts Festival and Brisbane International Arts Festival. The production joyfully blasted Black Swan into its new home at the State Theatre Centre of WA with a sold out production that will feature in the Brisbane International Arts Festival in 2012.

Rising Water, Tim Winton's debut play formed a centrepiece of our year and played to sold out houses during its three-week season. Both *Boundary Street* and *Rising Water* showcased a new level of production values, maximizing the staging technology of the Heath Ledger Theatre, including a bridge suspended high above the stage for *Boundary Street* and three nearly life sized boats, a drowning and a spectacular sinking for *Rising Water*.

A new production of Shakespeare's *A Midsummer Nights Dream* showcased the theatre's lighting and flying technology, and it was fitting that the audiences across Western Australia were able to feast their eyes on this lavish production when it was beamed live across the state via satellite, seen by an estimated 4,000 regional viewers in theatres, at

Community Resource Centres and in lounge rooms in regional and remote areas. We are very proud that Black Swan was the first Australian theatre company to offer a live broadcast of a stage performance! We also delighted in hearing audiences applaud Christina Smith's set as it flew through the air.

Cat on a Hot Tin Roof, our contemporary classic and a co-production with Queensland Theatre Company, proved so popular that we were able to extend the performance season by a week. Andrew Bovell's *When The Rain Stops Falling*, a beautiful piece of Australian playwriting, closed the year to rave reviews and enthusiastic audience feedback. With over 52,000 people seeing Black Swan performances in the new State Theatre Centre in 2011, it is heart-warming and encouraging to witness this re-awakened appetite for theatre in Perth.

The Studio Underground featured two starkly contrasting productions. *The Damned*, directed by Andrew Lewis and written by Reg Cribb, was a Rio Tinto Black Swan Commission that exposed the casual violence of alienated youth, and Marcelle Schmitz's stylish production of Joanna Murray-Smith's beautifully crafted play *Ninety* was a touching two hander that dazzled audiences with its intimate portrayal of a disintegrating marriage.

With our Associate Artists and Young Writers program, we continue to support young and emerging artists and new Western Australian playwriting. Associate Artists, guided by mentors, moved effortlessly between the main stage and the studio, and we are very proud of all that they achieved in taking ownership of a dynamic and exciting new venue.

At Black Swan, we aspire to articulate narratives that lead to a greater understanding of our community and ourselves. We are dedicated to creating diverse, powerful theatre that will ignite the imagination and inspire the spirit. As WA's state flagship theatre company, we are committed to creating theatre that is accessible to all West Australians regardless of location and to building new audiences. We are passionate about making theatre because it offers creativity, collaboration and

communication, all skills that are crucial in the globalized economy of the 21st century. Theatre offers solace, opportunities for reflection and transformation. It challenges our preconceptions, invites us to laugh and to cry and inspires debate. It depends on highly skilled individuals coming together for a shared experience between artists and audience, and it plays a vital role in creating a dynamic, innovative society.

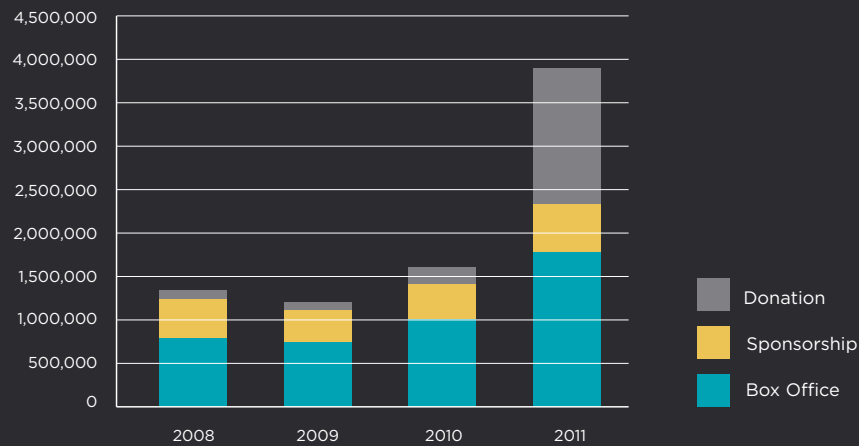
It has been a thrilling challenge to lead Black Swan during this exciting year. Having settled into our new home and with the mainstage performances in the Heath Ledger Theatre at the core of our activities, we can build on the success of 2011 and glimpse into the future by broadening the opportunities for emerging theatre artists to create their own work.

I am proud to be a member of Black Swan's team. Shane Colquhoun, General Manager extraordinaire, offers the Company cool, calm, practical leadership and guidance. His collaborative approach ensures that Black Swan maintains its focus as a leader within the arts community of WA. His ethics and sense of focus ensured that Black Swan had a smooth transition into the new State Theatre Centre. I am proud that we lead together, recognizing each other's strengths, and that we are at the helm of a wonderful team of people dedicated to creating great work on a very limited budget. Our Board, led by Sam Walsh, understands and supports artistic risk taking while providing excellent governance. As the youngest flagship theatre company in Australia we look forward to a long future in the State Theatre Centre of WA, celebrating Western Australian artistry and touring productions that bring Western Australian theatre to the world.

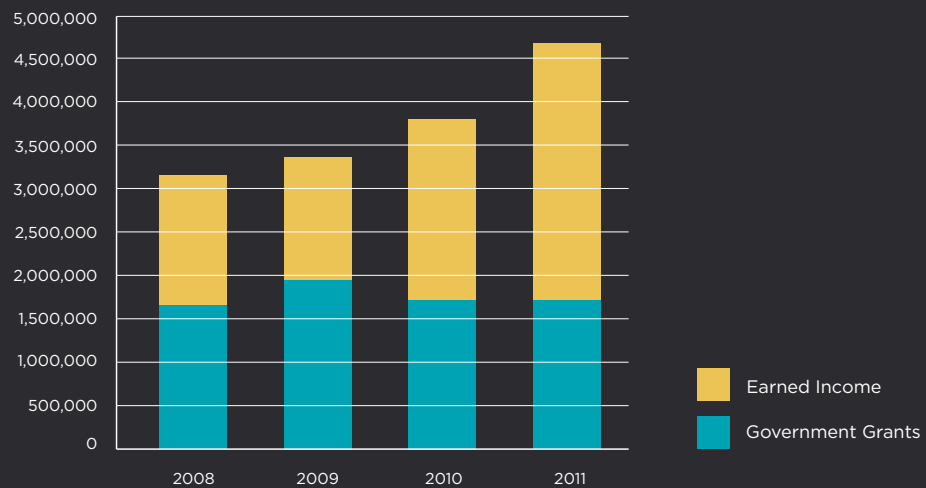
Kate Cherry
ARTISTIC DIRECTOR

BLACK SWAN KEY INDICATORS AT A GLANCE

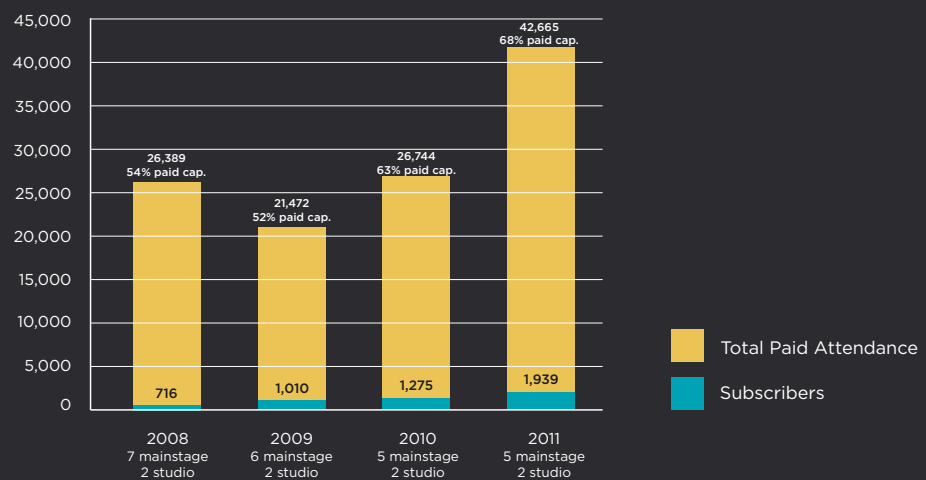
EARNED INCOME: KEY INCOME STREAMS



GOVERNMENT DEPENDENCY



ANNUAL PAID ATTENDANCE & SUBSCRIPTIONS



BLACK SWAN STATE THEATRE COMPANY ACKNOWLEDGES THE SUPPORT OF OUR PARTNERS IN 2011:

Principal Partner

RioTinto

Government Partners



Black Swan State Theatre Company is assisted by the Australian Government through the Australia Council, its arts funding and advisory body.



Government of Western Australia
Department of Culture and the Arts



Staging Partner



Cast Partner



WorleyParsons

resources & energy

Production Partners



BOUNDARY STREET



RISING WATER



CAT ON A HOT TIN ROOF

Associate Partners



A MIDSUMMER NIGHT'S DREAM



WHEN THE RAIN STOPS FALLING



RISING WATER

Associate and Touring Partner

Season Partners



Relocation Partner



Education Partner



Research Partner



Media Partner



Technology Partner



Print Media Partner



Design Partner



Online Partner



Infrastructure Partner



Legal Advisors



Wine Partner



Sparkling Wine Partner



Beer Partner



Hospitality Partner



Foundation Partners



McCusker Charitable Foundation

GIVING TO BLACK SWAN IN 2011

BLACK SWAN HAS A COMMITMENT TO
FUNDRAISING AND THE DEVELOPMENT OF THE
CULTURAL LANDSCAPE IN WESTERN AUSTRALIA.
WE AIM TO GENERATE FUNDS OUTSIDE
GOVERNMENT AND CORPORATE FUNDING
THROUGH FIVE AREAS OF FOCUS:

1. The Encore Program – levels of support ranging from \$500 to \$10,000.
2. General patron and subscriber donations.
3. Donor circles – passionate groups of like-minded donors contributing as a collective.
4. Trusts and Foundations – seeking grant opportunities.
5. Bequests – for people to consider leaving a bequest to Black Swan in their will.

Our Founding Patron **Janet Holmes à Court AC** has played a significant role in assisting young Western Australians by giving annually to support Black Swan's commissioning program which helps promote its educational activities. Her generosity and support over many years is highly appreciated and has provided a platform for the future development of Black Swan and the overall theatre experience.

The generous contribution of **Andrew and Nicola Forrest** to Black Swan is assisting our future development and security as Western Australia's State Theatre Company. Their support will underpin the future growth and development of Black Swan's core artistic program and help retain our local artists in WA.

Black Swan's Board

Black Swan has a very dedicated Board and wishes to thank the following Board members, who have generously committed to donating and showing outstanding leadership in their commitment to private giving to the performing arts.

Andrew Drayton & Alecia Benzie
Alan Cransberg
Rob McKenzie
Kate O'Hara
Vicki Robinson
Alan Robson AM
Sam & Leanne Walsh
Craig Yaxley

Foundations

MCCUSKER CHARITABLE FOUNDATION

Black Swan is extremely grateful to the McCusker Charitable Foundation for their generous gift towards a new program in 2011, providing the opportunity for emerging artists to develop their careers in WA.

McCusker Charitable Foundation

Local Larrikins

Local Larrikins is an initiative founded by Janet Holmes à Court AC supporting a Western Australian focused production each year. The group also aims to engage young Western Australians with the theatre. In 2011, Local Larrikins contributed towards Tim Winton's debut play, *Rising Water*. The inaugural members are:

- Janet Holmes à Court AC
- Geoff & Allison Barr
- Peter & Sue Blackmore
- Doug & Dallas Buckley
- Bill Bloking & Debbie Cozart
- Tim & Ella Dachs
- Peter & Benita Dowding
- Maggie Down & David Cruse
- Mariella Harvey-Hanrahan & Paul Hanrahan
- Stephen & Kelly Maloney
- John McGlue & Sharon Dawson
- Kate O'Hara
- John Poynton & Dianne Bain
- Tim & Chris Ungar
- Cally Unsworth & Rolly Hill
- Sandy White & Chris Binks
- Terri-ann White
- Tony Wilkie

White Swans

The White Swans group has been developed by Michela Fini, Sandy Honey, Sallie-Anne Manford and Linda Savage in order to support Tim Winton's debut play, *Rising Water*. White Swans have the chance to enrich Perth's growing enthusiasm for the arts by highlighting the great level of talent, excitement and potential of WA theatre. The inaugural members are:

- Katrina & Craig Burton
- Mary & John Caporale
- Debbie & Peter Chappell
- Linda & Warren Coli
- Joanne & Camillo Della Maddalena
- Ash & Clive Donner
- Marco D'Orsogna
- Sally & Giles Everist
- Michela & Adrian Fini
- Annie & Brett Fogarty
- Nicola & Andrew Forrest
- Janine & Richard Goyder
- Sandy & Peter Honey
- Christine & John Hedges
- Stephanie & Peter James
- Peter Lee & Shareen Traub

- Heather Lyons & Marijana Ravlich
- Sandy & Michelle Mackellar
- Sallie-Anne & Michael Manford
- Dr Toby and Tony Manford
- Sue McDonald & Mike Westbrook
- Chris & Bruce McLeod
- Rose & Tim Moore
- Mimi & Willy Packer
- Phillipa & Ron Packer
- Ingrid & Mark Puzey
- Veronique & Kim Ramen
- Wiggy Saunders & Mark English
- The Hon. Linda Savage MLC
- Dee & Gary Seabrook
- Natasha & Ross Taylor
- Debbie & Joe Throsby
- Julie & Eddie Van Beem

Encore !

Encore! is Black Swan's general giving program. The following people have donated to Black Swan's giving program – Encore! to support the 2011 season.

ENCORE! \$10,000 AND ABOVE

- Janet Holmes à Court AC
- McCusker Charitable Foundation
- The Stan Perron Charitable Trust
- Sam and Leanne Walsh

OPENING ACT \$2,500

- Walter Millsteed
- Natasha & Ross Taylor
- Rick Crabb

FIRST CALL \$1,000 TO \$2,499

- Shane Colquhoun & Leigh Cathcart
- Paul Chapman
- Andrew Crocker
- David Doepel
- Trevor & Judy Eastwood
- Sally & Giles Everist
- Warwick Hemsley
- Paul Mar
- Kevin Mataboni & John Foster
- Michael Murphy & Craig Merrey
- Delys Newman
- Veronica & Michael Nicholls
- PwC
- Thurston Saulsman
- The Hon. Linda Savage MLC

BEHIND THE SCENES

\$500 TO \$999

- Sue Boyd
- Keith & Frauke Chambers
- Peter & Lesley Davies
- Eugene Guidry
- Gordon & Nena Johnston
- Frances Landels
- Fred & Beryl Lawrence
- Zoe Lenard

- Gary Marsh
- Linda Matthews
- Andrée McIntyre
- Graeme Murphy
- Garnett Skuthorpe
- Peter Watson

\$50 TO \$499

- Bruna Agni
- David Ambrose
- Phillipa Barnard
- Robin Beech
- Cameron Blythe
- Elsje Burggraaf
- Katherine Cheng
- Stephen Dennis
- Kaye Dransfield
- Shirley Egan
- Des Gurry
- N. Hansen
- Pam Harling
- Lee Hartz
- Patsy Hodgkinson
- Colin W Hope
- Jennie Kennedy
- Jan Knight
- Louis Landau
- Joscelyn Leatt-Hayter
- Margot Lipa
- Deborah Luke
- Belinda Mackay
- Joan McIntyre
- Margaret McKenna
- Ross McKenna
- Ross McLennan
- Margaret Medcalf
- Terence Middleton
- Frances Moon
- Roger Mullen
- Anthony Munro
- Graeme Murphy
- Delys Newman
- James Pearson
- Jennifer Rove
- Sandra Napier & Michael Ryan
- Carol Shannon
- Geoffrey Shaw
- Lindsay Silbert
- Jeffrey Skates
- Flora Amith
- Maureen Smith
- Patricia Sugars
- Ross Symonds
- Robyn Tamke
- Challis Tilbrook
- Joy Wearne
- Charlotte Welton
- Christopher Wray
- Don Young
- David Zalsman
- Lauren and Pamela Ziatius

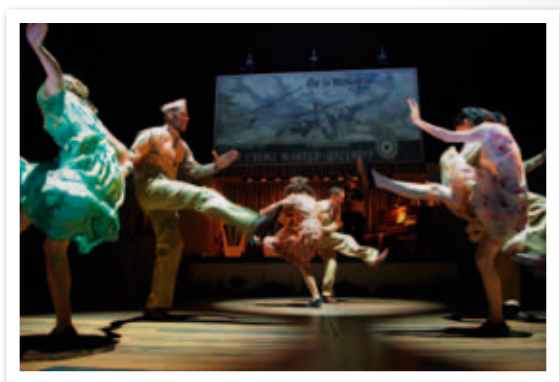
BOUNDARY STREET

BY REG CRIBB

PRESENTED BY BLACK SWAN
STATE THEATRE COMPANY, PERTH
INTERNATIONAL ARTS FESTIVAL AND
BRISBANE FESTIVAL AS PART OF THE
PERTH INTERNATIONAL ARTS FESTIVAL.

*"For every minute of light-hearted entertainment the first half of the play brings, the second half matches with emotion and the sobering reality of war and racism. **Boundary Street** is an absolute must-see, and a brilliant season debut for Black Swan State Theatre Company."* **PERTH NOW**

"It's a fantastic achievement to bring this particular part of our history to life in such a thoroughly engaging, entertaining and moving production and if it wasn't sold out I'd be going to see it again." **MARGARET, PATRON**



Rebecca Davis, Christopher Kirby, Adriane Daff, Damon Lockwood, Claire Moss, Kenneth Ransom and band. Image by Gary Marsh.

SEASON

Venue

Heath Ledger Theatre,
State Theatre Centre of WA

Season Dates

5 March – 20 March 2011

CAST

Adriane Daff, Rebecca Davis, Matt Dyktynski,
Luke Hewitt, Christopher Kirby, Damon
Lockwood, Claire Moss, Emma Pask, Kenneth
Ransom, Gina Williams, Terry Yeboah

DIRECTOR

Kate Cherry

COMPOSER AND MUSICAL DIRECTOR

James Morrison

SET DESIGNER

Michael Scott-Mitchell

COSTUME DESIGNER

Teresa Negroponte

LIGHTING DESIGNER

David Murray

SOUND DESIGNER

Peter Dawson

CHOREOGRAPHERS

Mary Beth Cavanaugh & Shane McCarthy

FIGHT COORDINATOR

Andy Fraser

ASSISTANT DIRECTOR

Luke Hewitt

ASSISTANT SET DESIGNER

David Fleischer

DRAMATURG

Hilary Bell

BAND

Sax Roger Garrood

Bass Harry Morrison

Drums John Morrison

Guitar Raymond Walker

PRODUCTION

Paid attendance

Perth: 7,395 (paid capacity 76%)

Category

New Australian Work

Production Partner





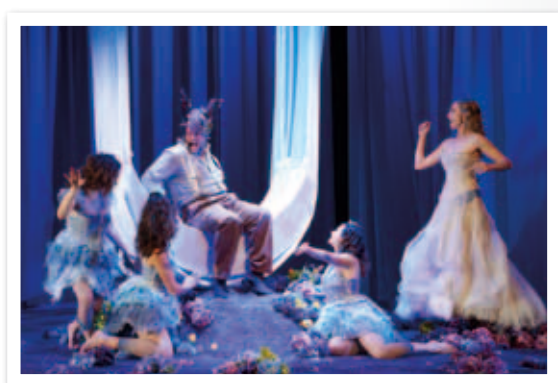
A MIDSUMMER NIGHT'S DREAM

BY WILLIAM SHAKESPEARE

PRESENTED BY BLACK SWAN
STATE THEATRE COMPANY.

"Cherry's modern interpretation offers a refreshed and indeed very entertaining retelling of this classic comedy." **PERTH NOW**

"Demetrius (James Beck), Helena (Elizabeth Blackmore), Hermia (Adriane Daff) and Lysander (Scott Sheridan) bring a fresh, modern feel to Shakespeare's text... All four talented actors are graduates of the Western Australian Academy of Performing Arts; so is young costume designer Alicia Clements, whose design for the fairy queen almost beats the royal wedding dress." **THE AUSTRALIAN**



Natalie Holmwood, Shubhadra Young, Luke Hewitt, Arielle Gray,
Alison van Reeken. Image by Gary Marsh.

SEASON

Venue

Heath Ledger Theatre,
State Theatre Centre of WA

Season Dates

11 – 22 May 2011

21 May 2011: Live Broadcast to regional WA

CAST

James Beck, Elizabeth Blackmore, Benj D'Addario, Adriane Daff, Arielle Gray, Stuart Halusz, Brendan Hanson, Luke Hewitt, Natalie Holmwood, Michael Loney, Sam Longley, Kelton Pell, Myles Pollard, Kenneth Ransom, Scott Sheridan, Alison van Reeken, Shubhadra Young

DIRECTOR

Kate Cherry

SET DESIGNER

Christina Smith

COSTUME DESIGNER

Alicia Clements

LIGHTING DESIGNER

Graham Walne & Trent Suidgeest

SOUND DESIGNER

Ash Gibson Greig

MOVEMENT DIRECTOR

Lisa Scott-Murphy

FIGHT COORDINATOR

Andy Fraser

VOICE COACH

Julia Moody

ASSISTANT DIRECTOR

Jeffrey Jay Fowler

ASSISTANT SET DESIGNER

Fiona Bruce

PRODUCTION

Paid attendance

Perth: 6,632 (paid capacity 72%)

Category

Classic

Associate Partner

JOONDALUP
HEALTH CAMPUS



Shubhadra Young, Alison van Reeken, Arielle Gray, Natalie Holmwood. Image by Gary Marsh.

RISING WATER

BY TIM WINTON

PRESENTED BY BLACK SWAN
STATE THEATRE COMPANY.

I found this to be a completely satisfying play and as always with Tim, a superb insight of the people of WA. Proficient and powerful throughout. Highly recommended." **THEATRE AUSTRALIA**

"If you haven't already, you've got to go see this! Loved the set, lighting, design - everything! The actors did a fabulous job with excellent character-strong dialogue. Well done Tim Winton and all involved. BEST theatre production I've seen in many years in the best THEATRE - Heath Ledger!"

FRANCES, PATRON



Claire Lovering, John Howard. Image by Gary Marsh.

SEASON

Venue:

Perth: Heath Ledger Theatre,
State Theatre Centre of WA
Albany: Albany Entertainment Centre
Melbourne: Playhouse, The Arts Centre

Season Dates:

Perth: 29 June -17 July 2011
Albany: 22-23 July 2011
Melbourne: 9 August - 10 September 2011

CAST

Kai Arbuckle, Louis Corbett (Melbourne), Callum Fletcher, Stuart Halusz, John Howard, Geoff Kelso, Claire Lovering, Alison Whyte

DIRECTOR

Kate Cherry

SET & COSTUME DESIGNER

Christina Smith

LIGHTING DESIGNER

Matt Scott

SOUND DESIGNER/COMPOSER

Iain Grandage

MOVEMENT DIRECTOR

Lisa Scott-Murphy

ASSOCIATE DIRECTOR

Stuart Halusz

ASSISTANT SET & COSTUME DESIGNER

Fiona Bruce

DRAMATURG

Polly Low

PRODUCTION

Paid attendance

Perth: 10,567 (paid capacity 77%)
Albany: 1,306
Melbourne: 24,109

Category

New Australian Work

Production Partner



Wesfarmers Arts

Associate & Touring Partner

Touring Partner



Department of Culture and the Arts
Department of Regional Development and Lands



CAT ON A HOT TIN ROOF

BY TENNESSEE WILLIAMS

PRESENTED BY BLACK SWAN
STATE THEATRE COMPANY &
QUEENSLAND THEATRE COMPANY

*"At last I have seen a production of this play that delivered
the true feeling and depth of the story. Magnificent."*

THEATRE AUSTRALIA

*"Director Kate Cherry dishes up a captivatingly beautiful
serving of the original raw, powerful writing and innately
flawed characters."* **WA TODAY**



Daniel Murphy, Caitlin Beresford-Ord, Carol Burns,
Cheree Cassidy, Hugh Parker. Image by Rob Maccoll.

SEASON

Venue

Perth: Heath Ledger Theatre,
State Theatre Centre of WA
Brisbane: Cremorne Theatre, QPAC

Season Dates

Brisbane: 18 August – 3 September 2011
Perth: 14 September – 2 October 2011

CAST

Caitlin Beresford-Ord, Carol Burns, Cheree
Cassidy, Damon Lockwood, Daniel Murphy, Tom
O'Sullivan, Hugh Parker, John Stanton, Gina
Williams, Holly Barrett, Bailey Burgess, Daniel
Mattock Collins, Max Collins, Alison Deal, Meg
Emslie, Charlie Ramsay & Hannah Rutherford.

DIRECTOR

Kate Cherry

SET & COSTUME DESIGNER

Bruce McKinven

LIGHTING DESIGNER

David Murray

SOUND DESIGNER

Ben Collins

DIALECT COACH

Melissa Agnew

MOVEMENT CONSULTANT

Scott Witt

PRODUCTION

Paid attendance

Perth: 8,347 (paid capacity 66%)
Brisbane: 10,122

Category

Extant International

Production Partner





Tom O'Sullivan and Cheree Cassidy.
Image by Rob Maccoll.

WHEN THE RAIN STOPS FALLING

BY ANDREW BOVELL

PRESENTED BY BLACK SWAN
STATE THEATRE COMPANY.

*With the sad, exquisite **When The Rain Stops Falling**, Black Swan has unquestionably kept the best of its first year's tenure at the State Theatre Centre until last. ... A beautiful play, beautifully done."* **THE WEST AUSTRALIAN**

*"The cast do not put a foot wrong. The stellar performances are nuanced and tender. ... It is a deeply moving play that has already been labelled a modern Australian classic and rightly so. **When the Rain Stops Falling** is a play you can see again and again."*
PERTHNOW

"Compelling, insightful and epic, this visually enlightening performance gets the pulse racing, the cogs ticking and the heart aching." **AUSSIETHEATRE**



Scott Sheridan, Fiona Pepper, Alison van Reeken, Igor Sas, Vivienne Garrett, Steve Turner. Image by Gary Marsh.

SEASON

Venue

Heath Ledger Theatre, State Theatre Centre of WA

Season Dates

2-13 November 2011

CAST

Vivienne Garrett, Julia Moody, Fiona Pepper, Igor Sas, Scott Sheridan, Steve Turner, Alison van Reeken

DIRECTOR

Adam Mitchell

SET & COSTUME DESIGNER

Bryan Woltjen

LIGHTING DESIGNER

Trent Suidgeest

SOUND DESIGNER

Ben Collins

AUDIO VISUAL DESIGNER

Mia Holton

MOVEMENT DIRECTOR

Claudia Alessi

ASSISTANT DIRECTOR

Matt Longman

PRODUCTION

Paid attendance

5,571 (paid capacity 61%)

Category

Extant Australian

Associate Partner

HOLLYWOOD
PRIVATE HOSPITAL



Steve Turner. Image by Gary Marsh.

NINETY

BY JOANNA MURRAY-SMITH

PRESENTED BY BLACK SWAN
STATE THEATRE COMPANY.

"... Murray-Smith is a scintillatingly unsentimental writer, putting into the couple's mouths barbs as wickedly funny as they are revealing ... razor-sharp sociological observation meld beautifully with deep personal tragedy ..." **THE WEST AUSTRALIAN**

"Bryan Woltjen's set is a masterpiece of understatement: black curtains, a padded seat and two other fixtures, both highly instructive of the play." **THE AUSTRALIAN**

"A wonderful play, one with which every adult will connect or recognise friends. This is of staggering quality and a must see." **THEATRE AUSTRALIA**



Kirsty Hillhouse, Paul English. Image by Gary Marsh.

SEASON

Venue:

Perth: Studio Underground, State Theatre Centre of WA
Mandurah: Fishtrap Theatre, Mandurah Performing Arts Centre
Geraldton: Queens Park Theatre

Season dates:

Perth: 2 - 17 July 2011
Geraldton: 27 July 2011
Mandurah: 29-30 July 2011

CAST

Paul English and Kirsty Hillhouse

DIRECTOR

Marcelle Schmitz

SET & COSTUME DESIGNER

Bryan Woltjen

LIGHTING DESIGNER

Trent Sidgeest

SOUND DESIGNER

Ben Collins

PRODUCTION

Paid Attendance

Perth: 2,032 (paid capacity 58%)
Geraldton: 52
Mandurah: 138

Category

Extant Australian

Touring Partners



Department of Culture and the Arts
Department of Regional Development and Lands



Kirsty Hillhouse.
Image by Gary Marsh.

THE DAMNED

BY REG CRIBB

PRESENTED BY BLACK SWAN
STATE THEATRE COMPANY.

"Alicia Clements' set, featuring a life-size, rusting billboard-cum-drive-in movie screen, is a simple and effective metaphor for a town whose best days are well behind it, sound and audiovisual design give a sinister, portentous fabric on which Lewis and his cast print their unlovely, memorable, cautionary tale of lost lives and lives lost." **THE WEST AUSTRALIAN**

*"Cribb and Black Swan deserve credit for tackling an unpalatable topic with such discipline. **The Damned** is a reminder that alienated kids can find themselves close to the edge, close to home."* **THE AUSTRALIAN**



Sage Douglas, Amanda Woodhams. Image by Gary Marsh.

SEASON

Venue

Studio Underground,
State Theatre Centre of WA

Season dates

15-30 October 2011

CAST

Wade Briggs, Sage Douglas, Claire Lovering,
Polly Low, Greg McNeill, Amanda Woodhams

DIRECTOR

Andrew Lewis

SET & COSTUME DESIGNER

Alicia Clements

LIGHTING DESIGNER

Joseph Mercurio

SOUND DESIGNER

James Luscombe

AUDIO VISUAL DESIGNER

Mia Holton

VOCAL COACH

Luzita Fereday

PRODUCTION

Paid Attendance

2,121 (paid capacity 70%)

Category

New Australian Work



RESEARCH AND DEVELOPMENT

The Rio Tinto strategic commissioning program, the Rio Tinto Black Swan Commissions enables Black Swan to contract Australia's leading playwrights to develop new works that will not only show Western Australians stories about themselves, but showcase our work to the rest of Australia and the world. The Rio Tinto Black Swan Commissions will support four distinct streams of writing:

- Plays about WA by senior local and national playwrights;
- Plays about WA's relationship with the rest of the world, in particular Asia;
- Adaptations of novels and short stories by Western Australian writers of note;
- The development of musicals based on WA stories.

Commissions

WORKS IN DEVELOPMENT

The White Divers of Broome by Hilary Bell

The Damned by Reg Cribb

National Interest by Aidan Fennessy

Shiny by Hellie Turner

During 2011, Black Swan's focus was on the creative development of existing commissions due for production in 2011 and 2012 with *Boundary Street*, *The Damned*, *The White Divers of Broome* and *National Interest* all receiving creative development with actors, designers and directors during the year.

Artistic Peer Review Process

The 2011 Artistic Peer Review Panel included Jon Buswell, Leith Taylor, Alicia Clements, Polly Low, Stuart Halusz, Sarah McNeill, Barry Strickland, Vicki Robinson (Board representative). The Panel met in December to discuss Black Swan's artistic program focusing on programming, artistic standards and strategic leadership. The Panel's report was presented to the Board at its February 2012 meeting.

Young Writers Group

Ten young writers met monthly with Director Adam Mitchell during 2011 to discuss a diverse range of scripts and to consider their own writing projects. Adam Mitchell worked closely with three writers to provide individual dramaturgical support.

Five young writers participated in a four hour scriptwriting master class workshop with renowned Australian playwright Hilary Bell.

Richard Burton Award For New Plays

The Richard Burton Award for New Plays was established to celebrate the illustrious career of Richard Burton, one of the great stars of the silver screen, and to encourage great storytellers from all over Australia to develop new work. The competition was open to full length, unproduced plays which have been written in the 12 months leading up to the closing date of the Award. Black Swan manages the Award and judging process on behalf of Sally Burton's Onward Production.

In 2011, the Judging Panel's decision was to not make an award. The Panel was unanimous in stating that no outstanding work could be identified this year that was deserving of this major award. Sally Burton confirmed that she was committed to the future of the Award and would review the guidelines in consultation with Black Swan.

Emerging Artists

Black Swan expanded its emerging artist development program to operate across studio and mainstage productions in 2011, enabling the Company to work with a growing number of emerging artists and offering them a broader learning experience.

All emerging artists became Associate Artists of Black Swan for the calendar year, highlighting the importance of these artists to Black Swan. Associate Artists included emerging designers, directors, writers and actors who worked closely with each other and more experienced artists throughout the year, giving them an opportunity to experiment and develop their skills.

Workshops run by established creatives, performers or visiting artists were offered to Associate Artists. Black Swan also assisted in establishing mentoring relationships. The majority of Associate Artists in each year will be under the age of 30 or in their first five years of practice. In 2011, 19 Associate Artists participated in the program.



ACCESS

Audience Development

Mainstage & Studio Underground seasons:

Total paid attendance:	42,665 (68% capacity)
Total attendances:	52,230 (85% capacity)
Total Subscribers:	1,939 (52% increase from 2010)

Attendances as a percentage of capacities grew by 8% compared to 2010, but this comparison fails to reflect one important factor: Black Swan went from performing its mainstage productions in the 427-seat Playhouse Theatre in 2010 to performing in the State Theatre Centre's 575-seat Heath Ledger Theatre in 2011. The change in absolute patron numbers between 2010 and 2011 is much more momentous, with paid attendance growing by 60% in 2011. *Boundary Street* sold out weeks before the first preview, *A Midsummer Night's Dream* and *Rising Water* reached sell-out capacity in the final week of their respective performance seasons, and the season of *Cat on a Hot Tin Roof* was extended by a further week due to popular demand.

Together with the popular programming choices, the State Theatre Centre as the new performance venue for Black Swan was the key driver in growing and reaching out to new audiences. Black Swan participated in a number of open days and other community events involving the State Theatre Centre, Perth Cultural Centre and local neighbourhood throughout the year. All community events attracted significant visitor numbers and helped to increase the awareness of Black Swan and establish the Company within its new urban community.

Apart from the Company's ongoing initiatives to develop long-term relationships with influencers from a wide cross-section of the Perth community, Black Swan focused on enhancing its online communication capabilities during 2011. A mobile version of Black Swan's website was launched at the beginning of the year, the integration of the various online channels was improved, new social media functionality improved the interactivity of Black Swan's online properties, and for each production, the Company started to produce behind-the-scenes video material for online consumption. 51,117 unique visitors viewed Black Swan's website during 2011, an increase of 104% from 2010. Black Swan's facebook followers nearly doubled to 1,586 in December 2011, and over 1,000 people followed Black Swan on twitter at the end of the year, up from just over 300 at the beginning of the year.

Student rush tickets for young people were offered for all productions, and the "Family Package" for two adults and two students continued to grow in popularity.

A performance with audio descriptor service for blind or vision impaired patrons was offered for each production in cooperation with the State Theatre Centre, and received a significant amount of media

exposure. Black Swan also started to offer free pre-show artist talks for every production which were received enthusiastically by patrons.

Touring

In addition to a co-produced mainstage season of our work in Brisbane, Black Swan productions toured nationally and internationally during 2011.

The 2010 production of *The Sapphires* continued its touring in 2011 with seasons in Canberra and Penrith, prior to a two week season at the Barbican in London. Following its Perth season, Tim Winton's *Rising Water* completed successful seasons in Albany and Melbourne, and Joanna Murray-Smith's *Ninety* toured to Geraldton and Mandurah. WA regional touring was supported with additional funding from the WA Departments of Culture & the Arts and Local Government & Regional Development and the Water Corporation.

Education & Community Engagement

2011 was a remarkable year for Black Swan's Education and Community Access Program, with significant increases in student and student driven attendances, new pilot regional engagement initiatives trialled and hugely popular productions across English, Literature, Drama and tertiary student cohorts.

Student attendances increased from a total of 4,566 students attending in 2010 to 9,056 individual students attending our productions in 2011. The total number of student driven attendances, which includes teachers and parents of school students, was 9,580.

Accessibility of productions for student groups continues to be enhanced with the programming of both pre-show and post-show forums and the development and distribution of comprehensive Education Resource Kits for use by students and teachers in the classroom. A total of 2,125 students attended pre show talks and post show Q & As with the Director and cast of the particular productions.

The Company's workshop program continues to increase in popularity with teachers responding positively to the clear links between workshops and the Drama Curriculum requirements for Upper School Students. A total of 510 school students participated in 34 performance and production workshops addressing Drama Course Examination requirements.

A new relationship was established with Christchurch Grammar School year five teachers to deliver drama workshops to the entire year five cohort of over 120 students. Tutor Caitlin Beresford-Ord delivered a four day drama program for each group that was well received. This new initiative will continue in 2012.



In 2011, Black Swan's Education and Community Access Manager was again nominated as the Industry Representative on the DramaWest Board. She was responsible for organising the Industry Trade Stall at the DramaWest hosted National Conference for Drama Educators, which took place in the newly opened State Theatre Centre of WA. Her relationship with venue staff was instrumental in negotiations to receive a substantial sponsorship from the State Theatre Centre for the Conference, which enabled DramaWest to end the conference with a small profit.

Black Swan again supported the Performing Arts Perspectives and Storm The Stage events.

In 2011, our Education Manager's role broadened to a full-time position, now encompassing Education & Community Access. This was timely in light of the Company's development of a new regional engagement strategy and pilot Live Broadcast project.

As a result, Black Swan appointed three Regional Ambassadors who act as a conduit between the Company and the local regional area. Feedback gathered from the regional communities also helped to shape the three new Regional Engagement projects implemented in 2012.

Black Swan State Theatre Company's live stage performance of *A Midsummer Night's Dream* at the State Theatre Centre of WA in Perth was broadcast in real time to audiences across regional Western Australia on 21 May.

A pilot project supported by Lotterywest and the WA Department of Culture & the Arts, the live broadcast was shown at eight regional and metro theatre or community venues and 19 regional Community Resource Centres (CRCs) via the State Government owned Westlink Channel. Black Swan was the first Australian theatre company to broadcast a live theatre performance in real time.

A Midsummer Night's Dream was broadcast live to patrons at the following venues:

- **Esperance**, Esperance Civic Centre
- **Kalgoorlie**, Goldfields Arts Centre
- **Geraldton**, Queens Park Theatre
- **Mandurah**, Mandurah Performing Arts Centre
- **Bunbury**, Bunbury Regional Entertainment Centre
- **Merredin**, Cummins Theatre
- **Armadale**, Armadale Town Hall
- **Northbridge**, Northbridge Piazza

Over 3,000 patrons watched the live broadcast at the above venues and CRCs with up to an additional 1,000 viewers estimated to have watched from their homes via the Westlink Channel.

The feedback from regional venues and audiences was outstanding.

"Congratulations to everyone involved in the simulcast of A Midsummer Night's Dream. We had a fantastic crowd at the Goldfields Arts Centre in Kalgoorlie-Boulder. Totally loved every aspect of the show - it ticked every box - great actors, fantastic set, beautiful costumes. Congratulations to Kate Cherry & your fantastic team and thank you again to Black Swan for this enterprising way of bringing theatre to the masses. Hope there will be lots more of it." Lisa, patron

"We saw the screening at our CRC in Wagin ... fabulous!!!! Incredible stage & design, so wonderful to be able to see this without the drive to Perth." Claire, patron

"I watched this production in Esperance last night and I'm still thinking about how wonderful it was! The audience truly felt like they were there and clapping and laughing in synch with the live/theatre audience. A world class performance and production. Many thanks!!!" Susan, patron

"We had a great night here. We had fun setting up and went with a fairy theme - we had a grotto in the entrance and fairy lights in the main room and with overhead lights the room looked great. Everyone enjoyed the evening and had a laugh - we are eagerly awaiting the next event." Tambellup Community Resource Centre

The regional simulcasts were free events, and patrons were encouraged to book tickets prior to the performance to secure their seats.

The broadcast included a pre-performance talk in Esperance, Kalgoorlie, Geraldton and Armadale, and every venue featured behind-the-scenes footage before the show. The broadcasts at five of the venues - Esperance, Kalgoorlie, Geraldton, Armadale and Northbridge Piazza - were hosted by Black Swan comperes. Black Swan also held a number of free community and school based workshops in the lead-up to the broadcast in Esperance, Kalgoorlie, Geraldton and Armadale. 120 students and community members engaged in 240 hours of performance based tuition.

Diversity

In 2011, approximately 30% of Black Swan patrons were under the age of 35. Females continue to account for over 76% of ticket purchases, with nearly 40% of patrons falling in the income bracket of \$80,000 or more.

A Midsummer Night's Dream and *The Damned* were most popular with young people in the 18-24 age bracket.

The Company continues to program a wide range of plays, with a diversity of casts and stories that resonate with a broad cross-section of the West Australian public.

The gender split of actors and creatives (with writers also listed separately) for our core season was as follows:

GENDER 2008 - 2011

	2008	2009	2010	2011
CAST	33M 19F	25M 22F	23M 22F	37M 23F
CREATIVES	37M 15F	30M 10F	27M 17F	27M 18F
TOTALS	70M 34F	55M 32F	50M 39F	64M 41F
PLAYWRIGHTS	7M 2F	5M 3F	5M 2F	6M 1F

Note: Creatives include playwrights

During 2011 Black Swan also developed a Diversity Statement for implementation in 2012-2014.

FINANCE & GOVERNANCE

FINANCIALLY AND OPERATIONALLY 2011 PROVED A MAJOR SUCCESS WITH AN END OF YEAR CASH SURPLUS OF \$135,463 AND SIGNIFICANT INCREASES ACROSS ALL EARNED INCOME STREAMS. A MAJOR GIFT OF SHARES FROM ANDREW AND NICOLA FORREST PROVIDED AN EXTRAORDINARY SURPLUS FOR 2011 OF \$989,463 AND MUCH COMFORT TO THE BOARD AND MANAGEMENT IN TERMS OF FUTURE RISK MANAGEMENT.

There continued a rigorous monitoring of all expenditure, in particular as Black Swan boosted its production related expenditure to match the new venue, its state of the art facilities and audience expectations.

A continued focus on sponsorship and the new fundraising strategy provided increased income in both these key areas.

Black Swan's earned income accounted for 74% of total income in 2011, with grant income totalling 26%. The % breakdown of earned income was:

Box Office	41%
Performance Fees & royalties	4%
Sponsorship	11%
Donations	33%
Sundry	11%

Reserves Policy

Black Swan has successfully built its cash reserves by 31 December 2011 to access additional government funding available through the Reserves Incentive Scheme and payable in 2012.

Black Swan aims to build its cash reserves including funds held in escrow to at least 20% of annual turnover. (note: In 2011, 20% of turnover equals approximately \$900,000). Funds held in reserve will be kept in a separate interest bearing account approved by the Board's Finance Committee. Reserves funds will be regularly monitored by the Finance Committee.

Access to funds held in reserve must be approved by the full Board. Access to funds held in escrow as part of the Reserves Incentive Scheme require the approval of both funding agencies.

Governance

Black Swan's Corporate Governance Charter details the role of the Board, its sub-committees, Board Executive and Management roles and communication, conflict of interest and code of conduct policies, confidentiality, reporting and delegations, risk management, Director induction and Board-management evaluation. The Charter is reviewed and updated annually by the Board.

Black Swan's Risk Management Register is reviewed every six months by Black Swan's Finance Committee. Occupational Health & Safety is a standard agenda item for all Board meetings. The OH&S Working Group meet quarterly to review Black Swan's OH&S policies and procedures.

All insurance policies are reviewed annually by the Board's Finance Committee to ensure they are adequate.

Management and Staff

Black Swan's management and staff team worked tirelessly during 2011 to ensure the success of the Company's inaugural year at the State Theatre Centre of WA. There was one significant management appointment during 2011 with Garry Ferguson joining the Company as Production Manager. Garry brings with him an extensive history of production and venue management both overseas and in Australia.

Staff salaries were increased mid-year to better reflect salary levels in other state performing arts companies. The Board approved a new staff bonus scheme which provided bonuses to all permanent staff at year end.

Black Swan staff worked closely with venue management to minimise operational and financial issues during year one in the new venue.

BLACK SWAN PERMANENT STAFF 2011

ARTISTIC DIRECTOR

Kate Cherry

GENERAL MANAGER

Shane Colquhoun

PRODUCTION MANAGER

Peter Bishop (to July), Garry Ferguson (from August)

ARTISTIC COORDINATOR

Chantelle Iemma

WARDROBE MANAGER

Lynn Ferguson

STAGE MANAGER

Anna Dymitr Hawkes (to November)

FINANCE MANAGER

Amanda Luke

EDUCATION & COMMUNITY ACCESS MANAGER

Alena Tompkins

FUNDRAISING MANAGER

Andree McIntyre

MARKETING AND SPONSORSHIP MANAGER

Nancy Hackett

MARKETING CO-ORDINATOR

Kerry Miller

MARKETING ASSISTANT

Shona Saxton (to September)

MARKETING & SPONSORSHIP COORDINATOR

Shona Saxton (from September)

TICKETING AND ADMINISTRATION OFFICER

Nicole Inkster (to July), Sandi Buckley (from August)

OVERSEAS REPRESENTATIVES:

London: Diana Franklin and Yolande Bird

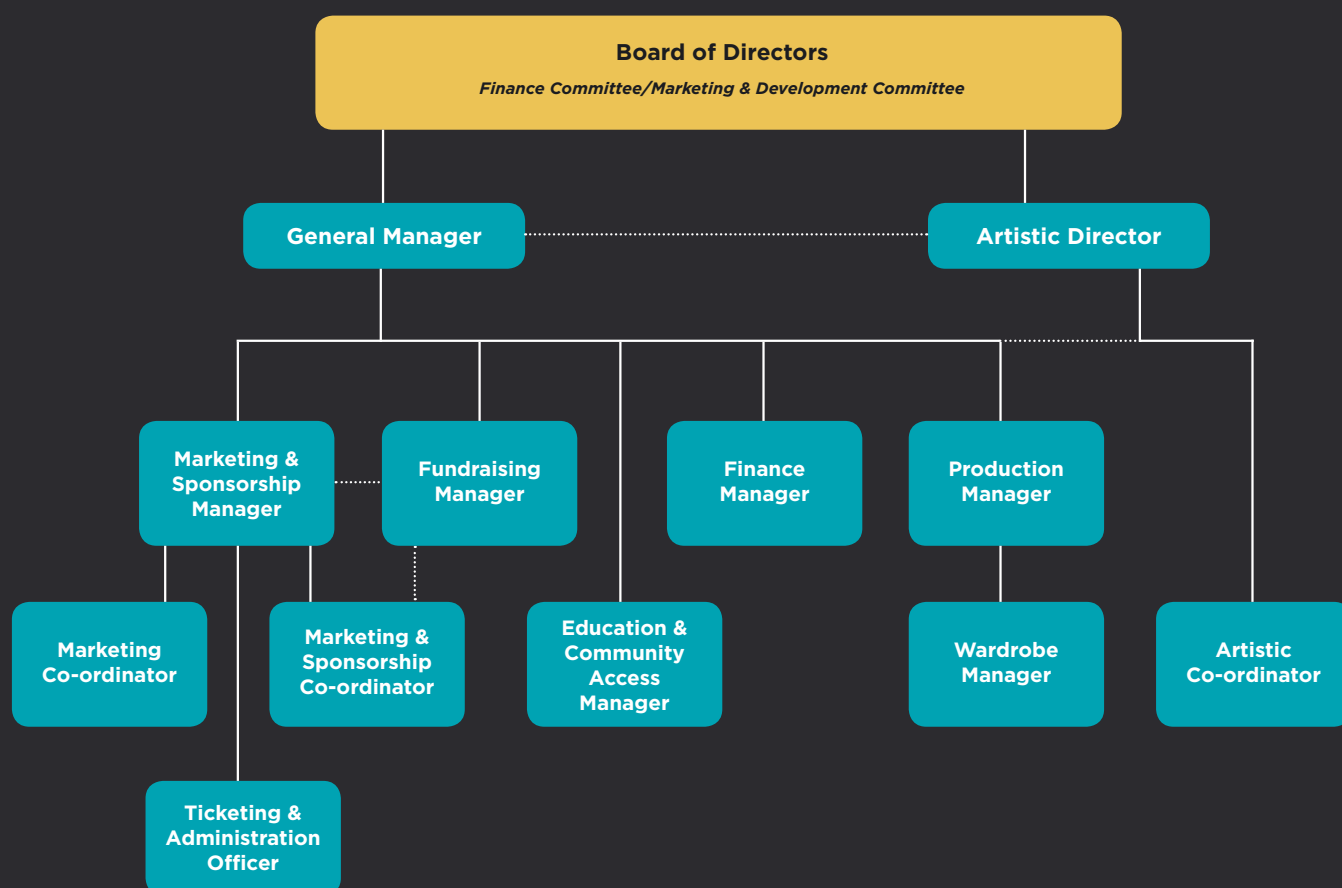
New York: Stuart Thompson

VOLUNTEERS & ARTS ANGELS

Cathy Penglis, Jordan Nix, Kristina Binks, Andrew Hill, Tania Hudson, Evelyn Broad, Di Campbell, Veronica Fitzpatrick, Joy Flower, Brian Heller, Chlo Hodge, Ishbelle Johnstone, Lorna Lachlan, Margrit Weuger, Peggy MacIver, Graham Dahl, Joan Taylor, Geoff Leeder



BLACK SWAN STATE THEATRE COMPANY
ORGANISATIONAL CHART 2011
PERMANENT STAFF



KEY ANNUAL KPIs 2011

ARTISTIC VIBRANCY	MEASURE	2011Target	2011 Actual	Comment	2010 Actual
Diversity in programming, with 'excellence' the key driver	HLT/SU Productions	5/2	5/2	124 performances STC	5/2
	Net Promoter Score	50%	50%	Boundary St/Cat	45%
	Co-productions	2	2	(PIAF/QTC)	3
Commissioning new works by Australian writers	Production of commissioned works	2	2	Boundary St/ The Damned	1 (The Swimming Club)
	New commissions	2	1		0
	Creative Developments	5	5		5
Fostering new and emerging talent	WA emerging artists in mainstage productions	10	20		8
	No. Associate Artists	10	19		9
AUDIENCE GROWTH					
Programming annual seasons with broad audience appeal	Paid ticket sales: no & % capacity (7 productions)	37,171/67%	42,665/69%	60% increase	26,743/63%
	Total attendances (includes sponsors, VIP comps)	42,771/77%	52,230/85%		33,112/77%
Strengthening audience loyalty	No of Subscribers	1,500	1,939	52% increase	1,275
	Retention rate	75%	75%		68%
Increasing access across the broader community through a significant education and community based program	Regional WA live touring	6 centres	3 centres	Plus Live Broadcast	No tour
	WA Tour paid ticket sales	NA	1,514	Live touring	
	Multi-state national tour	2 states	2 states/UK	The Sapphires	3 states
	Student attendances/%	5,420/14%	9,056/21%		4,566/17%
	Community and education workshop attendances	1,125	1,065		975
Brand recognition & delivery of outstanding customer service	Brand recognition	75%	71%		71%
	Patron satisfaction	65%	65%		55%
OUTSTANDING PEOPLE					
Recruit, nurture & value employees	Staff retention	80%	83%		60%
FINANCIAL VIABILITY					
Significantly increased earned income	Box office (net)	\$1,654K	\$1,801K (41%)	93% increase	\$921K (28%)
	Sponsorship	\$500K	\$510K (11%)	34% increase	\$380K (12%)
	Donations*	\$300K	\$301K (6%)	20% increase	\$249K (8%)
	Performance fees and royalties	\$0K	\$199K (4%)		\$0K
	(\$ & % total income)				
Maintain & build adequate reserves	End of Year surplus	\$98K	\$135K		\$79K
	Rebuild Reserves	\$210K	\$248K		\$112K
	Cash Reserves %/ income	5%	5% *		3%

* Note: For the purposes of this report the effect of the Fortescue Metals holding has been ignored.

DIRECTORS' REPORT

The Directors present their report together with the financial statements of Black Swan State Theatre Company Limited ("the Company") for the financial year ended 31 December 2011.

DIRECTORS:

The names of each person who has been a director during the year and to the date of this report are:

Samuel Maurice Cossart Walsh (Chair)
Andrew Stephen Drayton (Deputy Chair)
Kathleen Jessica O'Hara (Deputy Chair)
Craig Yaxley (Treasurer)
Robert Leslie McKenzie
Vicki-Lynne Robinson
Alan John Cransberg
Professor Alan David Robson
Kenneth Chern (Appointed 20 August 2011 Resigned 22 March 2012)
Duncan St John Ord (Retired 31 March 2011)

Directors have been in office since the start of the financial year to the date of this report unless otherwise stated.

PRINCIPAL ACTIVITIES

The principal activities of the Company during the financial year were the staging of theatre productions and development of all associated arts.

The Company's short-term objectives are to:

- Develop and present theatre of excellence within the context of Western Australian cultural traditions;
- Develop and present the work of Western Australian writers and performers;
- Develop and nurture local artists and those who work in support of them.

The Company's long-term objectives are to:

- Develop a regional style in the interpretation and presentation of the theatre;
- Tour interstate and overseas
- Give special emphasis to the development and preparation of original works which may be performed at Australian and International Festivals.

To achieve these objectives, the Company has adopted the following strategies:

- Continuous focus on outstanding production values and artistic excellence monitored through the Artistic Peer Assessment Process
- Development of strategic partnerships with Western Australian and national organisations
- Commissioning new works by Australian writers

The Company measures its performance through key performance indicators in:

- Artistic vibrancy
- Audience growth
- Outstanding people
- Financial security

INFORMATION ON DIRECTORS

The names and particulars of directors in office at any time during or since the end of the year are:

Sam Walsh

Chairman

Chief executive of Rio Tinto's Iron Ore group since 2004. Joined Rio Tinto in 1991; chief executive of the Aluminium group from 2001 to 2004. Prior to Rio Tinto, worked for 20 years in the automotive industry at General Motors and Nissan Australia. Executive director of Rio Tinto Limited and Rio Tinto plc; non-executive director of Seven West Media; chair of WA Chapter of the Australian Business Arts Foundation; chair of Chamber of Arts and Culture WA Inc; patron of State Library of WA Foundation and a patron of UWA Hackett Foundation. In 2011, was awarded the AbaF Richard Pratt Business Arts Leadership Award. In 2010, was appointed an Officer in the General Division of the Order of Australia and awarded an Honorary Doctor of Commerce by Edith Cowan University. In 2007, was awarded an Australian Export Hero and Western Australian Citizen of the Year - Industry & Commerce.

Andrew Drayton

Deputy Chair

Member of Finance Committee

General Manager - Asset Management Rio Tinto Iron Ore. Currently responsible for all asset management activities supporting Rio Tinto Iron Ore operations in Western Australia. Graduate of the Royal Military College, Duntroon with 15 years of service as an officer in the Australian Regular Army serving in Australia, the United Kingdom and Germany. Experience since leaving the Army includes line management and management consulting roles with companies like Booz-Allen and Hamilton, Kellogg Brown and Root, and Rio Tinto, operating in Sydney, London, Budapest and Perth. Qualifications - Bachelor of Science (with Honours) and a Masters of Strategic Studies

Kate O'Hara

Deputy Chair

Chairman, Marketing & Development Committee

General Manager Marketing and Public Relations Hawaiian Property Group. Marketing career began in the late 1980s and expands across many sectors including retail, tourism, construction, mining and finance. After starting with JMG Marketing, and then spending four years in Singapore, she returned to Perth as Group Account Director and a Senior Manager with The Shorter Group. After several years as State Manager for The Capital Group, and following the creation of Intersect Communications consultancy, she now oversees Hawaiian's communications strategy across all aspects of the company's business. Committee member of The 500 Club. Board member Perth Fashion Advisory Board and Ready to Work. Perth Wildcats Ambassador.

Directors' Report (Cont)

Craig Yaxley

Treasurer

Chair of Finance Committee

Tax partner with KPMG since 1994 with over 25 years corporate tax experience primarily focussing on the mining and resources sector. Fellow of the Taxation Institute of Australia and Associate of the Institute of Chartered Accountants in Australia. Executive Councillor and Treasurer of the Association of Mining and Exploration Companies Inc and previously Treasurer of the Friends of the Ballet (WA).

Robert McKenzie

Over sight of legal issues

Member of Marketing & Development Committee

Partner Jackson McDonald. Previously partner with major national law firm and predecessors for 22 years and boutique firm McKenzie Moncrieff for 5 years. Over 25 years' experience in legal aspects of state funded theatre companies. Former director for 10 years of Indian Pacific Ltd and West Coast Eagles. Was a member appointed by Federal Attorney-General and Treasurer to review Insolvency Practitioners and Controllers and was a member of the Federal Government Non Government Schools Funding Review Committee. Former National Chair of Law Council of Australia Insolvency and Reconstruction Law Committee and state Chair of the Corporations Committee and past Chair of Law Society of WA Commercial Lawyers Committee. Is a director of Mundo Minerals Ltd and Commissioner of the WA Football Commission.

Alan Cransberg

Member

Chairman and Managing Director Alcoa of Australia since February 2008, accountable for Alcoa's mining, refining, power and smelting interest across Australia. Vice President of Alcoa Inc. Previous to his current role, Alan worked for seven years with Alcoa in the USA in a variety of global manufacturing and leadership roles. Alan holds an honours degree in Civil Engineering from the University of Western Australia.

Chairman of the West Coast Eagles; Board member Alcoa Foundation; President of the Australian Aluminium Council; Councillor for the Australian Business Arts Foundation and patron of Peel Health Foundation.

Vicki-Lynne Robinson

Member

Oversight of the artistic peer review process

Legal Counsel Wesfarmers Limited. Previous positions include General Manager Legal - Corporate with Wesfarmers Limited, General Manager Energy Generation Pty Ltd, part of Wesfarmers Energy and Senior Associate with Clayton Utz. Holds a Bachelor of Laws and a Bachelor of Commerce from UWA. Member of the Advisory Board of the Curtin School of Business Law and Taxation and the Advisory Council of the Curtin Business School.

Emeritus Professor Alan Robson

Member

Chairman Western Australian Museum. Vice-Chancellor The University of Western Australia from 2004 to 2012. Deputy Vice-Chancellor and Provost from 1993. Currently the Hackett Professor of Agriculture. Fellow of the Australian Academy of Technological Sciences and Engineering and the Australian Institute of Agricultural Science. Director Sir John Monash Foundation. Chair of Group of Eight (2007-2010). Awarded the Australian Medal of Agriculture Science. Professor Robson is a Member of the Order of Australia and Western Australian Citizen of the Year - Professions.

Professor Kenneth Chern

Member (Appointed 20 August 2011

Resigned 22 March 2012)

Professor of Asian Policy Swinburne University of Technology. Previously Professorial Research Fellow Murdoch University. During a 27 year career in the US Foreign Service held positions as US Consul General in Perth, Deputy Consul General Ho Chi Minh City, and Deputy Director of the Office of Philippines, Malaysia, Brunei, and Singapore Affairs at the US Department of State. Holds a PhD in history of US-East Asian relations from the University of Chicago.

Duncan Ord

Member (Retired 31 March 2011)

Executive Director Department of Indigenous Affairs (Regional Outcomes), senior public servant for past seven years, previously 30 years in the Arts industry including eight years at the WA Academy of Performing Arts and four years as General Manager Black Swan Theatre. Fives years as member of the Performing Arts Board of the Australia Council. Previous Chairman of Spare Parts Puppet Theatre, Skadada dance circus.

BLACK SWAN STATE THEATRE COMPANY LTD

Directors' Report (Cont)

During the financial year, 7 Board Meetings and 8 Finance Committee meetings were held. Attendance was as follows:

DIRECTORS	BOARD MEETINGS		FINANCE COMMITTEE MEETINGS	
	NO. ELIGIBLE TO ATTEND	ATTENDED	NO. ELIGIBLE TO ATTEND	ATTENDED
Sam Walsh	7	7	N/A	N/A
Andrew Drayton	7	4	8	8
Kate O'Hara	7	3	N/A	N/A
Craig Yaxley	7	6	8	8
Robert McKenzie	7	7	N/A	N/A
Vicki-Lynne Robinson	7	6	N/A	N/A
Alan Cransberg	7	5	N/A	N/A
Professor Alan Robson	7	1	N/A	N/A
Kenneth Chern	4	4	N/A	N/A
Duncan Ord	2	2	N/A	N/A

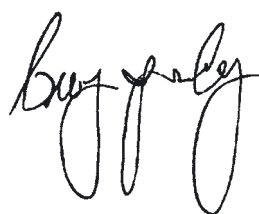
The Company is incorporated under the *Corporations Act 2001* and is a company limited by guarantee. If the Company is wound up, the constitution states that each member is required to contribute a maximum of \$2 each toward the property of the Company. At 31 December 2011 the total amount that members of the company are liable to contribute if the company is wound up is \$16 (2010 - \$18).

AUDITOR'S INDEPENDENCE DECLARATION

The auditor's independence declaration for the year ended 31 December 2011 has been received and can be found on page 20 of the financial report.

Signed in accordance with a resolution of the Board of Directors

On behalf of the Board



Craig Yaxley
Treasurer & Director

Dated this 29th day of March 2012

BLACK SWAN STATE THEATRE COMPANY LTD
STATEMENT OF COMPREHENSIVE INCOME
FOR THE YEAR ENDED 31 DECEMBER 2011

	Notes	2011 \$	2010 \$
Revenue	2,3	6,645,207	3,810,296
Production and theatre expenses		(3,761,228)	(2,518,966)
Administration expenses		(1,433,632)	(1,197,671)
Other expenses	4	(44,884)	(14,472)
Profit before income tax expense	4	1,405,463	79,187
Income tax expense	1(a)	-	-
Profit for the year		1,405,463	79,187
Other comprehensive income after income tax			
Net loss on revaluation of financial assets		(416,000)	-
Other comprehensive income for the year, net of tax		(416,000)	-
Total comprehensive income for the year		989,463	79,187
Total comprehensive income attributable to members of the entity		989,463	79,187

The accompanying notes form part of these financial statements.

BLACK SWAN STATE THEATRE COMPANY LTD
STATEMENT OF FINANCIAL POSITION
AS AT 31 DECEMBER 2011

	Notes	2011 \$	2010 \$
CURRENT ASSETS			
Cash and cash equivalents	5	740,988	913,372
Trade and other receivables	6	136,520	124,759
Other assets	7	363,275	236,340
TOTAL CURRENT ASSETS		1,240,783	1,274,471
NON-CURRENT ASSETS			
Property, plant and equipment	8	129,875	69,124
Other financial assets	9	854,000	-
TOTAL NON-CURRENT ASSETS		983,875	69,124
TOTAL ASSETS		2,224,658	1,343,595
CURRENT LIABILITIES			
Trade and other payables	10	852,845	593,445
Income in advance	11	270,000	637,800
TOTAL CURRENT LIABILITIES		1,122,845	1,231,245
TOTAL LIABILITIES		1,122,845	1,231,245
NET ASSETS		1,101,813	112,350
EQUITY			
Retained earnings	12	1,101,813	112,350
TOTAL EQUITY		1,101,813	112,350

The accompanying notes form part of these financial statements.

BLACK SWAN STATE THEATRE COMPANY LTD
STATEMENT OF CHANGES IN EQUITY
AS AT 31 DECEMBER 2011

	2011	2010
	\$	\$
CHANGES IN EQUITY - RETAINED EARNINGS		
Equity at beginning of the financial year	112,350	33,163
Profit attributable to the entity	989,463	79,187
Equity at end of the financial year	<u>1,101,813</u>	<u>112,350</u>

BLACK SWAN STATE THEATRE COMPANY LTD
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2011

	Notes	2011	2010
		\$	\$
Cash flows from operating activities			
Receipts from ticket sales		1,868,723	1,087,668
Receipts from grants, sponsorships and donations		2,781,017	2,554,426
Payments to suppliers and employees		(5,129,925)	(3,916,099)
Interest received		53,589	28,738
Other revenue		347,284	793,944
Net cash (outflow)/inflow from operating activities	15(ii)	<u>(79,312)</u>	<u>548,677</u>
Cash flows from investing activities			
Proceeds from sale of plant and equipment		-	8,267
Dividends received		8,000	-
Payments for plant and equipment		(101,072)	(25,132)
Net cash (outflow) from investing activities		<u>(93,072)</u>	<u>(16,865)</u>
Net (decrease)/increase in cash and cash equivalents		(172,384)	531,812
Cash and cash equivalents at the beginning of the financial year		913,372	381,560
Cash and cash equivalents at the end of the financial year	5	<u>740,988</u>	<u>913,372</u>

The accompanying notes form part of these financial statements.

BLACK SWAN STATE THEATRE COMPANY LTD
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2011

1 STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

This financial report is a general purpose financial report that has been prepared in accordance with Accounting Standards, Urgent Issues Group Consensus Views, other authoritative pronouncements of the Australian Accounting Standards Board and the Corporations Act 2001.

Black Swan State Theatre Company Limited is a company limited by guarantee, incorporated and domiciled in Australia.

The financial report has been prepared on an accruals basis and is based on historical costs and does not take into account changing money values. Cost is based on fair values of the consideration given in exchange for assets.

The following is a summary of the material accounting policies adopted by the Company in the preparation of the financial report. The accounting policies have been consistently applied from the previous year, unless otherwise stated.

(a) Income Tax

The Company is a non-profit organisation primarily operating for the encouragement of the Arts and is therefore exempt from tax under section 50-45 of the *Income Tax Assessment Act 1997*.

(b) Property, Plant and Equipment

Plant and equipment are measured on the cost basis. The carrying amount of plant and equipment is reviewed annually by directors to ensure it is not in excess of the amount of service of those assets in their remaining lives.

Depreciation is provided on equipment on the diminishing value basis at rates calculated to allocate the cost of the assets over their estimated useful lives. Estimates of remaining useful lives are reviewed on an annual basis.

Asset Class	Depreciation rate
Plant & equipment	20% - 50%
Motor vehicles	27%
Leasehold improvements	20%

(c) Employee Entitlements

Provision is made for the Company's liability for employee entitlements arising from services rendered by employees as at balance date. Employee entitlements expected to be settled within one year together with entitlements arising from wages and salaries and annual leave which will be settled after one year have been measured at their nominal amount. Other employee entitlements payable later than one year have been measured at the present value of the estimated future cash outflows to be made for those entitlements.

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

(d) Cash

For the purposes of the statement of cash flows, cash includes cash on hand and at call deposits with banks or financial institutions, investments in money market instruments maturing within less than two months and net of bank overdrafts.

(e) Revenue

Grant income is accounted for on an accruals basis. Specific purpose grants received in the current year relating to activities to be conducted in subsequent periods are treated as unexpended grants carried forward. They are recognised in the statement of financial performance once they are applied in accordance with the specific purpose of the grants. Revenue on ticket sales is recognised when the related production has taken place.

(f) Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount 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 the expense. Receivables and payables in the statement of financial position are shown inclusive of GST.

(g) Production Prepayments

Significant costs incurred in respect of productions which are scheduled to be staged in subsequent years are recorded as prepayments and are expensed in the year that the productions are held, subject to the Directors being satisfied that such costs are certain of being recouped against future revenue.

(h) Changes in accounting policies

There have been no changes in accounting policies.

(i) Comparatives

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

(j) Acquisition of assets

The purchase method of accounting is used for all acquisitions of assets regardless of whether other assets are acquired. Cost is measured at the fair value of the assets given up, shares issued or liabilities undertaken at the date of acquisition plus incidental costs directly attributable to the acquisition.

BLACK SWAN STATE THEATRE COMPANY LTD
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2011

1 STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(k) Receivables

All debtors are recognised at the amounts receivable as they are due for settlement no more than 120 days from the date of recognition. The collection of debtors is reviewed on an ongoing basis and debts that are known to be uncollectible are written off. A provision for doubtful debts is raised when some doubt as to collection exists.

(l) Trade and other payables

These amounts represent liabilities for goods and services provided to the company prior to the end of the financial year, which are unpaid. The amounts are unsecured and are usually paid within 45 days.

(m) Leases

The cost of leasehold improvements is amortised over the unexpired period of the lease. Operating lease payments are charged to the income statement in the periods in which they are incurred, as this represents the pattern of benefits derived from the leased assets.

(n) Impairment of Assets

At each reporting date, the company reviews the carrying values of its tangible and intangible 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 income statement.

When it is not possible to estimate the recoverable amount of an individual asset, the company estimates the recoverable amount of the cash-generating unit to which the asset belongs.

The company has reassessed its impairment testing policy and tested all assets for impairment at 31 December 2011.

(o) Adoption of New and Revised Accounting Standards

During the current year, the company adopted all of the new and revised Australian Accounting Standards and Interpretations applicable to its operations which became mandatory. The new standards had no material impact on the company.

The AASB has issued new and amended accounting standards and interpretations that have mandatory application dates for future reporting periods. The Company has decided against early adoption of these standards. The Company has determined that the impact for future reporting periods is considered insignificant.

BLACK SWAN STATE THEATRE COMPANY LTD
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2011

2 REVENUE

	2011	2010
	\$	\$
Revenue from operating activities		
Trading activities		
- Box office sales	1,942,679	1,004,009
- Programme sales	24,526	11,298
- Other production income	553,016	385,631
	2,520,221	864,262
Grants, sponsorships and donations		
- Australia Council (Note 3)	363,911	370,630
- Department of Culture and the Arts WA (Note 3)	1,375,232	1,345,458
- LotteryWest	194,345	-
- Other sponsorship	510,076	380,459
- Donations	1,571,256	249,531
	4,014,820	2,346,078
Sub-total revenue from operating activities	6,535,041	3,275,454
Revenue from outside operating activities		
- Interest	53,589	28,738
- Dividends	11,429	-
- Sundry income	45,148	34,542
	110,166	65,681
Total revenue	6,645,207	3,341,135

3 GRANTS

		Unexpended Grants brought forward from last financial year	Grants Income Received this Year	Grant Expenditure this Year (Net Grant Income)	Unexpended Grants carried forward to next financial year
Australia Council	MPAB Base Grant	-	352,383	352,383	-
	Mentoring Program Grant	11,528	-	11,528	-
<i>Australia Council Total</i>		11,528	352,383	363,911	
State Arts	Base Grant	-	1,312,982	1,312,982	-
	Touring Grant	-	47,250	47,250	-
	Live Broadcast Grant	-	15,000	15,000	-
<i>Department of Culture and the Arts Total</i>		-	1,375,232	1,375,232	-
TOTAL GRANTS		11,528	1,727,615	1,739,143	-

BLACK SWAN STATE THEATRE COMPANY LTD
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2011

	2011	2010
	\$	\$
4 PROFIT BEFORE INCOME TAX		
Profit before income tax has been determined after deducting the following specific expenses:		
Amortisation of leasehold improvements	3,326	-
Depreciation of plant & equipment	41,558	14,472
Loss/(Gain) on the sale of plant & equipment	437	(6,769)
Rental expense relating to operating leases	4,500	35,290
Remuneration of auditor (Parkinson & Co) – audit services	8,900	8,700
5 CASH AND CASH EQUIVALENTS		
Cash at bank and on hand	740,988	913,372
6 TRADE AND OTHER RECEIVABLES		
Trade receivables	86,130	119,426
Other receivables	50,390	5,333
	136,520	124,759
7 OTHER ASSETS		
Production prepayments	304,880	176,146
General prepayments	57,395	52,944
Bonds and deposits	1,000	7,250
	363,275	236,340
8 PROPERTY, PLANT AND EQUIPMENT		
Plant and Equipment – at cost	211,832	144,179
Less: Accumulated depreciation	(128,111)	(93,030)
	83,721	51,149
Motor Vehicles – at cost	35,326	10,909
Less: Accumulated depreciation	(4,497)	(9,229)
	30,829	1,680
Leasehold improvements – at cost	18,651	16,295
Less: Accumulated amortisation	(3,326)	-
	15,325	16,295
Total property, plant & equipment	129,875	69,124

Movements in carrying amounts

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

	Plant and Equipment	Motor Vehicles	Leasehold Improvements	Total
	\$	\$	\$	\$
Balance at the beginning of the year	51,149	1,680	16,295	69,124
Additions	68,390	35,326	2,356	106,072
Disposals	-	(437)	-	(437)
Depreciation & amortisation expense	(35,818)	(5,740)	(3,326)	(44,884)
Carrying amount at the end of the year	83,721	30,829	15,325	129,875

BLACK SWAN STATE THEATRE COMPANY LTD
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2011

9 OTHER FINANCIAL ASSETS

	2011	2010
	\$	\$
Fair value of listed investments at the beginning of the year	-	-
Cost of acquisitions during the year	1,270,000	-
Net loss on revaluation of financial assets	(416,000)	-
Fair value of listed investments at the end of the year	854,000	-

10 TRADE AND OTHER PAYABLES

Trade creditors	79,414	88,202
Other creditors	683,743	440,922
Employee benefits	89,688	64,321
	852,845	593,445

11 INCOME IN ADVANCE

Unexpended grants carried forward	-	11,528
Donations	-	70,000
Sponsorships	270,000	135,000
Productions	-	421,272
	270,000	637,800

12 CONTRIBUTED EQUITY

The Company is limited by guarantee and as such has no share capital. In the event of winding up or dissolution of the Company, the liability of the members of the Company is limited to two dollars.

13 REMUNERATION AND RETIREMENT BENEFITS

There has been no income paid or payable to any director of the Company by the Company and any related parties.

14 SEGMENT REPORTING

The Company operates predominantly in one business and geographical segment being staging of theatre and development of all associated arts within Australia.

BLACK SWAN STATE THEATRE COMPANY LTD
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2011

15 NOTES TO STATEMENT OF CASH FLOWS

	Notes	2011 \$	2010 \$
(i) Reconciliation of Cash			
Cash at the end of the financial year as shown in the Statement of Cash Flows is reconciled to the related items in the statement of financial position as follows:			
Cash at bank and on hand	5	740,988	913,372
(ii) Reconciliation of cash flow from operations with profit after income tax			
Profit after income tax		989,463	79,187
Add/(Deduct) Adjustments for:			
- Depreciation & amortisation	4	44,884	14,472
- Net loss/(gain) on sale of plant and equipment	4	437	(6,769)
- Net loss/(gain) on sale of plant and equipment		(8,000)	-
Changes in operating assets and liabilities:			
- (Increase)/Decrease in trade and other receivables	6	(11,761)	85,762
- (Increase)/Decrease in other assets	7	(126,935)	79,175
- (Increase) in property, plant and equipment	8	(5,000)	(34,932)
- (Increase) in other financial assets	9	(854,000)	-
- Increase in trade and other payables	10	259,400	161,975
- (Decrease)/Increase in income in advance	11	(367,800)	169,807
Net cash (outflow)/inflow from operating activities		(79,312)	548,677

16 FINANCIAL INSTRUMENTS

(a) Interest Rate Risk

The Company's exposure to interest rate risk, which is the risk that a financial instrument's value will fluctuate as a result of changes in market interest rates and the range of interest rates on those financial assets and financial liabilities, is as follows:

	Floating Interest Rate \$		Fixed Interest Rate \$		Non-Interest Bearing \$		TOTAL \$	
	2011	2010	2011	2010	2011	2010	2011	2010
Financial Assets								
- Cash at Bank	739,271	910,382	-	-	1,717	2,990	740,988	913,372
- Other Receivables	-	-	-	-	136,520	124,759	136,520	124,759
- Other	-	-	-	-	854,000	-	854,000	-
	739,271	910,382	-	-	992,237	127,749	1,731,508	1,038,131
Financial liabilities								
- Payables	7,419	6,425	29,380	28,284	816,046	558,736	852,845	593,445
	7,419	6,425	29,380	28,284	816,046	558,736	852,845	593,445
Net Financial Assets	731,852	903,957	(29,380)	(28,284)	176,191	(430,987)	878,663	444,686

(b) Credit Risk

The maximum exposure to credit risk, excluding the value of any collateral or other security, at balance date to recognised financial assets is the carrying amount, net of any provisions for doubtful debts, as disclosed in the statement of financial position and notes to the financial statements.

The Company does not have any material credit risk exposure to any single debtor or group of debtors under financial instruments entered into by the Company.

BLACK SWAN STATE THEATRE COMPANY LTD
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2011

(c) Net Fair Values

The carrying amount of bank accounts and accounts payable approximate net fair value. The aggregate net fair values and carrying amounts of financial assets and liabilities are disclosed in the statement of financial position and in the notes to and forming part of the accounts.

17 EVENTS SUBSEQUENT TO REPORTING DATE

At 31 December 2011 the company has entered into a Reserves Incentive Funding Scheme Agreement with the Australia Council and the Department of Culture and Arts. Subsequent to the date of this report the company has lodged \$166,000 into an escrow account which is subject to the terms and conditions of the agreement.

At the date of this report, no other matter or circumstances have arisen since the financial year ended 31 December 2011 that has significantly affected, or may significantly affect the company's operations; or the results of those operations; or the company's state of affairs.

18 CONTINGENT LIABILITIES AND OPERATING LEASES

The Company does not have any contingent liabilities for the financial year ended 31 December 2011 (2010 - \$NIL).

OPERATING LEASES

Commitments for minimum lease payments in relation to non-cancellable operating leases are payable as follows:

	2011	2010
	\$	\$
Office equipment		
Within 1 year	4,380	4,380
Later than one year but not later than 5 years	11,315	15,695
Later than 5 years	-	-
	15,695	20,075

19 ECONOMIC DEPENDENCY

The company depends for a significant volume of revenue on the Australian Federal Government and the State Government of Western Australia. During the year ended 31 December 2011, approximately 26% (2010: 45%) of the company's revenue was sourced from government funding. At the date of this report the Board of Directors has no reason to believe this support will not continue.

20 COMMITMENTS FOR EXPENDITURE

The company has no commitments as at 31 December 2011.

21 REMUNERATION OF DIRECTORS

No income has been paid or is payable, or has otherwise been made available to directors by the company in connection with the management of affairs of the company. No retirement benefits have been paid or are payable to any director. There were no loans to directors or director-related entities during the year.

22 RELATED PARTIES

Details of Key Management Personnel

Key Management Personnel has been taken to comprise the directors and members of the executive management responsible for the day to day financial and operational management of the company.

Directors - Sam Walsh Chairman **Andrew Drayton** Deputy Chairman **Kate O'Hara** Duty Chairman **Craig Yaxley** Treasurer **Rob McKenzie** **Alan Cransberg** **Vicki-Lynn Robinson** **Professor Alan Robson**

Executive Management - Shane Colquhoun General Manager **Katherine Cherry** Artistic Director

Compensation of Key Management Personnel

	2011	2010
	\$	\$
Short-term employee benefits	249,146	204,361
Post employment benefits	19,213	18,393

Directors' Declaration

The directors declare that the financial statements and notes set out on pages 6 to 18:

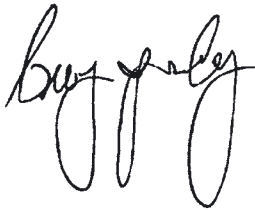
- a) Comply with Accounting Standards, the *Corporations Regulations 2001* and other mandatory professional reporting requirements; and
- b) Give a true and fair view of the company's financial position as at 31 December 2011 and of its performance, as represented by the results of its operations and its cash flows, for the financial year ended on 31 December 2011.

In the directors' opinion:

- a) The financial statements and notes are in accordance with the *Corporations Act 2001*; and
- b) There are reasonable grounds to believe that the company will be able to pay all its debts as and when they become due and payable

This declaration is made in accordance with a resolution of the Board of Directors.

On behalf of the Directors

A handwritten signature in black ink, appearing to read 'Craig Yaxley', with a stylized, cursive script.

Craig Yaxley
Treasurer & Director

Dated this 29th day of March 2012
Perth Western Australia

BLACK SWAN STATE THEATRE COMPANY LIMITED
ABN: 28 053 092 961

**AUDITOR'S INDEPENDENCE DECLARATION
UNDER SECTION 307C OF THE CORPORATIONS ACT 2001
TO THE DIRECTORS OF BLACK SWAN STATE THEATRE COMPANY LIMITED**

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2011 there have been:

- a) No contraventions of the auditor independence requirements as set out in the *Corporations Act 2001* in relation to the audit; and
- b) No contraventions of any applicable code of professional conduct in relation to the audit.

Parkinson Audit Services



L R Stagoll
Partner

Dated this 30th day of March, 2012
Perth, Western Australia

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**INDEPENDENT AUDIT REPORT TO THE
MEMBERS OF BLACK SWAN STATE THEATRE COMPANY LIMITED**

We have audited the accompanying financial report of Black Swan State Theatre Company Limited (the company) which comprises the statement of financial position as at 31st December 2011, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, a summary of significant accounting policies and other explanatory notes and the directors declaration.

Director's Responsibility to the Financial Report

The directors of the company are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards (including Australian Accounting Interpretations) and the Corporations Act 2001. This responsibility includes designing, implementing and maintaining internal controls relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances

Auditor's Responsibility

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

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgment, 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 and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for 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 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 Act 2001. We confirm that the independence declaration required by the Corporation Act 2001, provided to the directors of Black Swan State Theatre Company Limited on 31st December 2011, would be in the same terms if provided to the directors as at the date of this auditors report.

Auditor's Opinion

In our opinion, the financial report of Black Swan State Theatre Company Limited is in accordance with the Corporations Act 2001, including:

- a) giving a true and fair view of the financial position of Black Swan State Theatre Company Limited as at 31 December 2011, and of its performance for the year ended on that date; and
- b) complying with Australian Accounting Standards (including the Australian Accounting Interpretations) and the Corporations Regulations 2001

Parkinson Audit Services



L R Stagoll

Partner

Perth, Western Australia

Dated this 30th day of March, 2012

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STATE THEATRE COMPANY

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