



ANNUAL REPORT

2014

PRINCIPAL PARTNER

RioTinto

BLACK SWAN STATE THEATRE COMPANY LTD

STREET ADDRESS

State Theatre Centre of WA
Level 1, 182 William Street
Perth, WA 6000

POSTAL ADDRESS

PO Box 337
Northbridge WA 6865

TELEPHONE

(08) 6212 9300

FAX

(08) 6212 9318

EMAIL

information@bsstc.com.au

WEBSITE

www.bsstc.com.au

FACEBOOK

Black Swan State Theatre Company

TWITTER

@BlackSwanSTC

INSTAGRAM

BlackSwanSTC

FOUNDING PATRON

Janet Holmes à Court AC

PATRON

Sam Walsh AO

BOARD 2014

CHAIR

Mark Barnaba AM

DEPUTY CHAIRS

Andrew Drayton, Kate O'Hara

TREASURER

Craig Yaxley

DIRECTORS

Alan Cransberg, Andrew Harding,
Nicola Forrest, Rob McKenzie,
Vicki Robinson, Linda Savage

ARTISTIC DIRECTOR

Kate Cherry

GENERAL MANAGER

Natalie Jenkins

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 State Theatre Company is one of 28 major performing arts companies in Australia. AMPAG, the representative body, gives member companies a national voice and presence; promoting awareness of their contribution to the community and ensuring these companies are adequately supported by government to help guarantee long-term success and public accessibility.

Contents

REPORT FROM THE CHAIRMAN	4
REPORT FROM THE ARTISTIC DIRECTOR	5
KEY INDICATORS AT A GLANCE	6
KEY ACHIEVEMENTS AT A GLANCE	7
2014 SEASON	8
<i>Flood</i>	8
<i>A Streetcar Named Desire</i>	10
<i>As You Like It</i>	12
<i>The House on The Lake</i>	14
<i>Dust</i>	16
<i>The Seagull</i>	18
<i>Laughter on the 23rd Floor</i>	20
<i>Gasp!</i>	22
EDUCATION AND REGIONAL ENGAGEMENT	24
<i>Shakespeare Shenanigans</i>	24
REGIONAL ENGAGEMENT	26
<i>Midsummer [a play with songs]</i>	26
REGIONAL PROJECTS	28
<i>The Burning</i>	28
<i>How High the River</i>	29
VISION, MISSION AND KEY GOALS	30
KEY STRATEGIES	30
<i>Artform</i>	30
<i>Sector Development</i>	32
<i>Access</i>	33
<i>Financial & Governance</i>	37
KEY PERFORMANCE INDICATORS	38
BLACK SWAN STAFF	40
ORGANISATIONAL CHART 2014	41
PARTNERSHIP REPORT	42
PARTNER ACKNOWLEDGEMENTS	43
PHILANTHROPY REPORT	44
DONOR ACKNOWLEDGEMENTS	44
DIRECTORS' REPORT	47
FINANCIAL STATEMENTS	50
<i>Statement of Comprehensive Income</i>	50
<i>Statement of Financial Position</i>	50
<i>Statement of Changes in Equity</i>	51
<i>Statement of Cashflows</i>	51
<i>Notes to the Financial Statements</i>	52
<i>Directors' Declaration</i>	61
<i>Auditor's Independence Declaration</i>	62
<i>Independent Audit Report</i>	63



REPORT FROM THE Chairman

2014 was a significant year for Black Swan. In our 23rd year, we extended our capacity as a company, to present an increased number of productions, of a bigger scale and with higher production values. In 2014, we presented eight productions – six on the Heath Ledger Theatre stage and two in the Studio Underground, as part of our new Black Swan Lab; we attracted national and international stars to work with the Company including Sigrid Thornton, Ben Elton and Greta Scacchi; we premiered three new Australian plays; staged three of the eight productions with cast sizes over ten; and virtually sold out one production before it even previewed!

Alongside our program at the State Theatre Centre, we continued to strengthen our audience and artist development programs; our Emerging Writers Group, Resident Artists and Emerging Artists programs, and broadened our regional engagement and education programs. Black Swan productions and activities took place across Western Australia, through live touring of *Midsummer [a play with songs]* and our education touring production, *Shakespeare Shenanigans*, the live broadcast of *As You Like It* to remote and regional areas, and the presentation of the two locally driven community engagement projects: *How High The River* in Carnarvon and *The Burning* in Kalgoorlie. In 2014, over 10,600 students saw our productions in Perth – our highest ever student attendance.

The Company continued with our Rio Tinto Black Swan Commissions program and it was wonderful to see two scripts from the commissions program come to life on the stage (*Dust* and *The House on The Lake*). As well, we were very pleased to start putting plans in place for our first international collaboration with the National Theatre of China – a project slated for production in future years.

Throughout this very big year, we maintained a financially sustainable operation, posting an operating surplus of \$16,764. The Company was successful in reducing government dependency to just 38% of total income, business partnership income increased by 3.8% and donations by 21.5%. Overall audiences increased by 9.5%, with a record 26.6% increase in subscribers and a 17% increase in box office income, continuing our trend of an increase in self-generated revenue.

With the commencement of Natalie Jenkins as our new General Manager at the beginning of the year, we also initiated a restructure of our administrative team in 2014, which saw the separating of our marketing and partnership functions into two new departments. This restructure has enabled us to focus more pointedly on each of these functions, reflecting the growth in the Company's audience and the partnership program. We also welcomed two new managers in these departments – Maria Sioulas as Marketing and Audience Development Manager and Monique Beaudoire as Partnerships Manager.

It is always my great pleasure to be able to acknowledge the generous support of our government partners, business partners, foundations and donors that continue to support Black Swan. Our thanks go to the Western Australian State Government, through the Department of Culture and the Arts and the Federal Government, through the Australia Council for the Arts, for their commitment to theatre in Western Australia.

Our business partners, led by Principal Partner Rio Tinto, support Black Swan to go over and above our core activities and reach out to a wide range of communities and audiences. A full list of our partners can be found on page 43 and I thank all of them for their generous and on-going support.

My thanks also to our individual donors and philanthropic foundations, led by Founding Patron, Janet Holmes à Court AC and Patron, Sam Walsh AO. Our donors are a great strength of the Company and support us on so many different levels, and we are very grateful to every one of them.

In 2014, Black Swan employed over 85 artists and crew members, who enabled us to produce theatre of the highest quality. I offer my gratitude and congratulations to all artists and production crew members who graced our stages with their outstanding work this year. Black Swan is very proud to be able to support and nurture our talented Western Australian artists and at the same time, provide opportunities for them to collaborate with national and international artists.

My sincere thanks to my fellow board members, who give much time and expertise to the organisation – deputies Andrew Drayton and Kate O'Hara, Treasurer Craig Yaxley and board members Alan Cransberg, Nicola Forrest, Andrew Harding, Rob McKenzie, Vicki Robinson and Linda Savage. Black Swan is very fortunate to have behind it such a committed and capable group of people.

Finally, to the dedicated Black Swan staff team, led by Artistic Director Kate Cherry and General Manager Natalie Jenkins – I thank each and every one of them for their passion and commitment. The team work tirelessly throughout the year and we could not achieve what we do, without them.

Mark Barnaba AM
CHAIRMAN



REPORT FROM THE Artistic Director

2014 was a big year for us, a year of growth, transition and success. It was the year where Shakespeare's Forest of Arden sat alongside the dusty streets of Perth, hilarious ensembles alongside thrilling two handers, and new Australian works alongside legendary classics.

Our mainstage season started with two well loved stories, *A Streetcar Named Desire*, the emotional powerhouse by Tennessee Williams, and Shakespeare's delightful rom-com, *As You Like It*. The season continued with a new Australian work: commissioned through the Rio Tinto Black Swan Commissions program. Suzie Miller's *Dust* literally took the stage by storm as it spun a magical tale. *The Seagull* by Anton Chekhov was adapted by Hilary Bell, who breathed new life into this dazzling Russian classic. We were transported to New York City with the uproariously funny *Laughter on the 23rd Floor* by Neil Simon, and we finished up with *Gasp!* by Ben Elton, which shocked us with hilarious commentary on current times.

In the Studio Underground we celebrated the inaugural work of the Black Swan Lab, supported by our Patrons Club with two new world premieres, both of which surpassed box office targets and received great acclaim. We began 2014 with *Flood*, a new work by one of our emerging writers, Chris Isaacs. Part of the Fringe World Festival, it was a powerful drama that spoke to the younger generation. *The House on The Lake* by Aidan Fennessy, our second production in the Black Swan Lab, was a thrilling exploration of truth and lies.

All in all we showcased three world premieres, one WA premiere, and three classics. We surpassed our single ticket sales from 2013, and our subscriptions increased by a whopping 26.6%. We broke our own box office records with *A Streetcar Named Desire*, a sold out and extended season with over 13,000 people clambering for tickets!

We also broke new ground in the regions with our WA Stories project, which culminated in the staged presentation of *How High The River*, a collection of vignettes about local Carnarvon stories. We took two productions on tour through regional Western Australia: the scandalously funny *Midsummer [a play with songs]* was on our mainstage in 2013 and on regional stages throughout 2014; and *Shakespeare Shenanigans*, our first work created specifically for schools, was experienced by over 800 students and families in the Gascoyne and Pilbara.

Plus we had our fourth consecutive live broadcast across Western Australia, with *As You Like It* being broadcast to 11 regional communities and countless Community Resource Centres and homes across the state.

We are a theatre company that does its best to be accessible to all. On that front, we presented six captioned and two Auslan interpreted performances for the hearing impaired; six tactile tours and audio described performances for the vision impaired; plus – a personal favourite of mine, as a mother – four babes in arms in the 'Observation Room', watching *The Seagull*. We love getting them hooked on theatre at a young age!

Our three artist development programs flourished in 2014. The Emerging Artists program and the Resident Artists program continued to grow, with mentoring opportunities, showcase of talent and skills development. The Emerging Writers Group has gone from strength to strength, with six writers working throughout the year to produce exciting and innovative scripts, some of which you may see on Black Swan's stage in the future.

In 2014, as always, we celebrated the power of words, and the triumph of the human spirit, and we had a lot of fun. We worked with a number of familiar faces, as well as introducing the next generation of actors and welcoming some of Australia's most recognised and successful performers to the stage. I am very proud of the work we do, the partnerships we have, and the loyal patrons and subscribers who support us every step of the way.

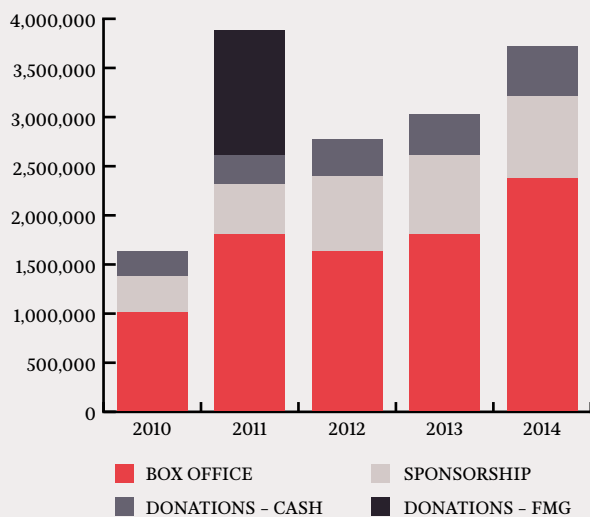
I look forward to sharing our love of theatre with you again and again for years to come.

Kate Cherry
ARTISTIC DIRECTOR

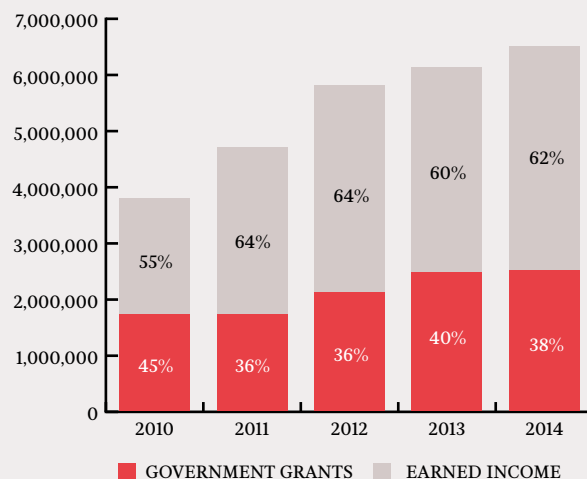
Key Indicators

AT A GLANCE

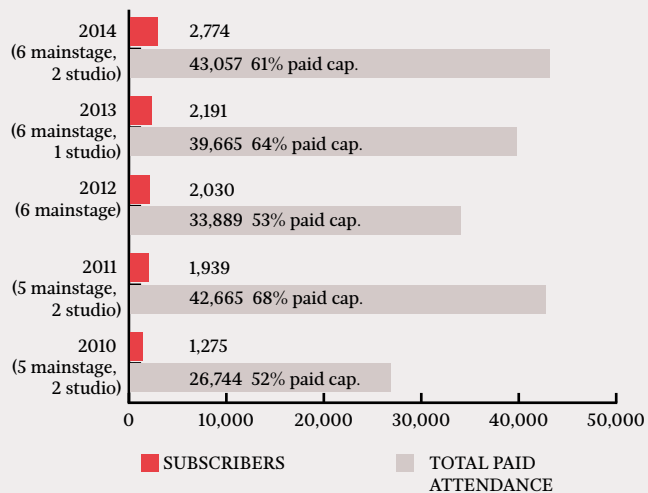
EARNED INCOME: KEY INCOME STREAMS
2010-2014



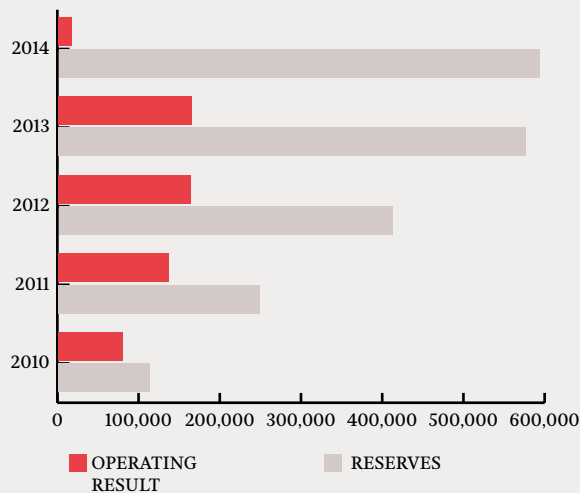
GOVERNMENT DEPENDENCY
2010-2014



PAID ATTENDANCE & ANNUAL SUBSCRIPTIONS
2010-2014

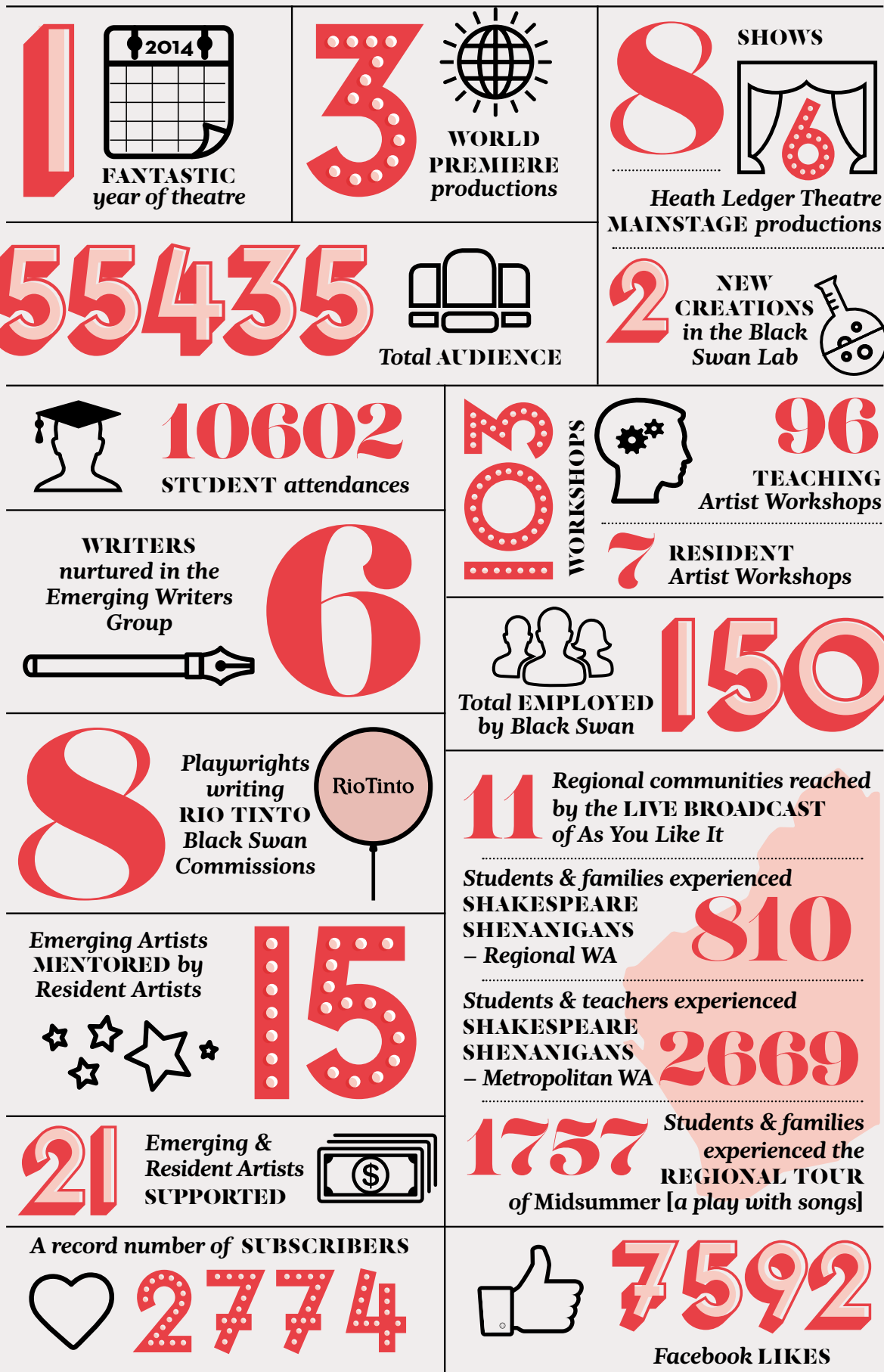


OPERATING RESULT AND RESERVES
2010-2014
(EXCLUDING FMG SHAREHOLDING)



Key Achievements

AT A GLANCE



“Snappy, revealing and brilliant ... a play that will divide opinions, spark conversations, and no doubt draw criticism. Love it or hate it, but go see it.”

AUSTRALIAN STAGE



Joshua Brennan, Adriane Daff, Will O'Mahony, Whitney Richards in *Flood*.
Image by Gary Marsh Photography

WORLD
PREMIERE

FLOOD

BY CHRIS ISAACS

Presented as part of the Fringe World Festival 2014

Studio Underground, State Theatre Centre of WA
17 January – 02 February

CAST

MIKE
FRANKIE
STEVE
SAL
VANESSA
CHEREE

Joshua Brennan
Adriane Daff
Samuel Delich
Will O'Mahony
Whitney Richards
Rose Riley

NUMBER OF
PERFORMANCES
17

TOTAL ATTENDANCE
3,154

ACCESS
PERFORMANCES

PREVIEW 1
POST-SHOW Q&A 1

CREATIVE TEAM

DIRECTOR & DRAMATURG
SET & COSTUME DESIGNER
LIGHTING DESIGNER
SOUND DESIGNER/COMPOSER
MOVEMENT DIRECTOR
FIGHT DIRECTOR

Adam Mitchell
India Mehta
Chris Donnelly
Ben Collins
Danielle Micich
Andy Fraser

CATEGORY

New Australian Work

SPECIAL THANKS TO

Patrons Club
Wild Swans

"This was a fascinating production that kept the audience rapt, a beautifully told story with lots of conversation starters, unapologetically and quintessentially West Australian and a wonderful way to kick off Fringe World."

STAGE WHISPERS



"...A truly memorable production featuring one of Australia's finest acting talents. Black Swan have done us proud yet again."

PERTH NOW

MAINSTAGE SEASON

A STREETCAR NAMED Desire

BY TENNESSEE WILLIAMS



Heath Ledger Theatre, State Theatre Centre of WA

05 March – 11 April

CAST

PABLO GONZALES
STANLEY KOWALSKI
A YOUNG COLLECTOR
HAROLD MITCHELL (MITCH)
DOCTOR
MEXICAN WOMAN/NURSE
STELLA KOWALSKI
BLANCHE DUBOIS
STEVE HUBELL
EUNICE HUBELL
NEGRO WOMAN

Benj D'Addario
Nathaniel Dean
Callum Fletcher
Luke Hewitt
Michael Loney
Rhoda Lopez
Jo Morris
Sigrid Thornton
Steve Turner
Alison van Reeken
Irma Woods

CREATIVE TEAM

DIRECTOR
ASSISTANT DIRECTOR
SET & COSTUME DESIGNER
LIGHTING DESIGNER
SOUND DESIGNER/COMPOSER
MOVEMENT DIRECTOR
FIGHT DIRECTOR
VOICE COACH

Kate Cherry
Lawrie Cullen-Tait
Christina Smith
Matt Scott
Ben Collins
Chrissie Parrott
Andy Fraser
Melissa Agnew

NUMBER OF
PERFORMANCES
26

TOTAL ATTENDANCE
13,607

ACCESS
PERFORMANCES

PREVIEWS 3

MATINEES 4

RIO TINTO
PRE-SHOW TALK 1

POST-SHOW Q&A 2

CAPTIONED 1

AUDIO DESCRIPTION
& TACTILE TOUR 1

CATEGORY
Modern Classic

PRODUCTION
PARTNER

ASSOCIATE &
REGIONAL PARTNER

SPECIAL
THANKS TO
White Swans

 **Jackson
McDonald**
Legal Depth | Breadth | Presence

 **australia**

*"Cherry's insightful direction ensures the audience
is kept on the edge of their seats."*

THE AUSTRALIAN

*"A great production makes you see that the bard's
gender-bending comedies remain fresh and surprising ...
the perfect blend of melancholy and mirth."*

THE GUARDIAN



MAINSTAGE SEASON

AS YOU LIKE IT

BY WILLIAM SHAKESPEARE



Heath Ledger Theatre, State Theatre Centre of WA

17 May – 01 June

CAST		NUMBER OF PERFORMANCES	
AUDREY OLIVER	Caitlin Beresford–Ord	16	
CHARLES THE WRESTLER AND WILLIAM	Brett Dowson	TOTAL ATTENDANCE	
LA BEAU, LORD AMIENS AND SIR OLIVER MARTEXT	Andy Fraser	6,858	
TOUCHSTONE	Brendan Hanson	ACCESS PERFORMANCES	
DUKE SENIOR AND DUKE FREDERICK	Luke Hewitt	PREVIEWS	3
SILVIUS	Geoff Kelso	MATINEES	3
CORIN	Nick MacLaine	RIO TINTO	
ROSALIND	Greg McNeill	PRE-SHOW TALK	1
PHEBE	Jovana Miletic	POST-SHOW Q&A	2
ADAM AND JACK DE BOIS	Cecelia Peters	CAPTIONED	1
CELIA	Igor Sas	AUDIO DESCRIPTION & TACTILE TOUR	1
ORLANDO	Grace Smibert	AUSLAN INTERPRETATION	2
JAQUES	James Sweeny	LIVE BROADCAST	
CREATIVE TEAM	Steve Turner	DATE	30 MAY
DIRECTOR	Roger Hodgman	PARTICIPATING VENUES	11
ASSISTANT DIRECTOR	Lawrie Cullen-Tait	COMMUNITY RESOURCE CENTRES	27
SET & COSTUME DESIGNER	Christina Smith	ATTENDANCE	1,393
LIGHTING DESIGNER	Matt Scott		
SOUND DESIGNER/COMPOSER	Ash Gibson Greig		
ASSISTANT SET & COSTUME DESIGNER	India Mehta		
FIGHT DIRECTOR	Andy Fraser		

PRINCIPAL
PARTNER

RioTinto

COMMUNITY
PARTNER



EDUCATION &
REGIONAL PARTNER



CATEGORY
Classic

ASSOCIATE & REGIONAL PARTNERS



"A handsome show ... [full of] tense verbal jousts."

THE AUSTRALIAN



Kenneth Ransom and Marthe Rovik in *The House on The Lake*.
Image by Gary Marsh Photography

A BLACK SWAN LAB PRODUCTION

WORLD
PREMIERE

THE
**HOUSE ON
THE LAKE**
BY AIDAN FENNESSY

A Rio Tinto Black Swan Commission

Studio Underground, State Theatre Centre of WA
06 – 22 June

CAST

DAVID RAIL
DR ALICE LOWE

Kenneth Ransom
Marthe Rovik

NUMBER OF
PERFORMANCES
16

TOTAL ATTENDANCE
3,085

CREATIVE TEAM

DIRECTOR
SET & COSTUME DESIGNER
LIGHTING DESIGNER
SOUND DESIGNER/COMPOSER

Stuart Halusz
India Mehta
Trent Suidgeest
Brett Smith

ACCESS
PERFORMANCES

PREVIEW 1
POST-SHOW Q&A 1

CATEGORY
New Australian Work

SPECIAL THANKS TO
Patrons Club

PRINCIPAL PARTNER

RioTinto

“Wonderful, suspense-filled drama ... flawless.”

INDEPENDENT THEATRE ASSOCIATION

"Terrific. Dust is one of the most enjoyable and impressive new Australian plays Black Swan has mounted in recent years, and well worth seeing."

THE WEST AUSTRALIAN



Kelton Pell and Alison van Reeken in *Dust*.
Image by Gary Marsh Photography

MAINSTAGE SEASON

WORLD
PREMIERE

Dust

BY SUZIE MILLER



A Rio Tinto Black Swan Commission

Heath Ledger Theatre, State Theatre Centre of WA

28 June – 13 July

CAST		NUMBER OF PERFORMANCES 15
IAN, DAVID AND WEDDING GUEST	Benj D'Addario	
AILSA AND YOUNG BRIDE (EMMA)	Charlotte Devenport	TOTAL ATTENDANCE 5,879
LORRAINE, MOTHER OF THE BRIDE AND WEDDING GUEST	Caroline McKenzie	
ALISTAIR AND HOMELESS MAN	Ben Mortley	ACCESS PERFORMANCES
EDDIE AND TONY	Kelton Pell	
MASOUD AND MATTHEW	Nicholas Starte	PREVIEWS 3
ALICE, ELECTRA AND DOCTOR	Alison van Reeken	MATINEES 2
LARA AND THE WOMAN	Gemma Willing	RIO TINTO PRE-SHOW TALK 1
CREATIVE TEAM		POST-SHOW Q&A 1
DIRECTOR	Emily McLean	CAPTIONED 1
SET & COSTUME DESIGNER	Fiona Bruce	AUDIO DESCRIPTION & TACTILE TOUR 1
LIGHTING DESIGNER	Trent Suidgeest	
SOUND DESIGNER/COMPOSER	James Luscombe	
VIDEO DESIGNER	Mia Holton	
MOVEMENT DIRECTOR	Chrissie Parrott	
ACCENT COACH	Julia Moody	
FIGHT DIRECTOR	Andy Fraser	

CATEGORY	SPECIAL THANKS TO
New Australian Work	Local Larrikins

PRINCIPAL PARTNER PRODUCTION PARTNER ASSOCIATE PARTNER

RioTinto


Wesfarmers Arts



*"A fascinating patchwork of stories ...
Top-notch performances abound."*

STAGE WHISPERS

“The Seagull is an excellent opportunity to be able to see a classic, often thought of as tired and uninviting, in a new way. This is a fresh, accessible and entertaining look at The Seagull, a must see for regular theatregoers, students and especially for those who think that they don’t like Chekhov.”

STAGE WHISPERS

Greta Scacchi, Rebecca Davis and Andrew McFarlane
in *The Seagull*. Image by Gary Marsh Photography



MAINSTAGE SEASON

THE Seagull

BY ANTON CHEKHOV

Adapted by Hilary Bell



Heath Ledger Theatre, State Theatre Centre of WA

09 – 31 August

CAST

MEDVENDKO
MASHA
NINA
SORIN
DR DORN
KONSTANTIN
SHAMRAYEV
POLINA
TRIGORIN
ARKADINA

Adam Booth
Rebecca Davis
Leila George
Michael Loney
Andrew McFarlane
Luke McMahon
Greg McNeill
Sarah McNeill
Ben Mortley
Greta Scacchi

CREATIVE TEAM

DIRECTOR
ASSISTANT DIRECTOR
SET & COSTUME DESIGNER
LIGHTING DESIGNER
COMPOSER
MOVEMENT DIRECTOR
VOICE COACH
FIGHT DIRECTOR

Kate Cherry
Jeffrey Jay Fowler
Fiona Bruce
Jon Buswell
Ash Gibson Greig
Chrissie Parrott
Julia Moody
Andy Fraser

NUMBER OF
PERFORMANCES
22

TOTAL ATTENDANCE
8,471

ACCESS
PERFORMANCES

PREVIEWS	3
MATINEES	4
RIO TINTO	
PRE-SHOW TALK	1
POST-SHOW Q&A	2
CAPTIONED	1
AUDIO DESCRIPTION & TACTILE TOUR	1

CATEGORY
New Australian
Work (Adaptation)

PRODUCTION PARTNER



ASSOCIATE PARTNER



*"A very good, light-hearted night at the theatre.
Chekhov would have been proud."*

INDEPENDENT THEATRE ASSOCIATION

Humphrey Bower, Jo Morris and Peter Rowsthorn
in *Laughter on the 23rd Floor*.
Image by Gary Marsh Photography



“Will surprise and delight audiences. It’s good for the soul to get to laugh out loud in the theatre, whatever floor it’s on. You should seriously consider taking the lift to the 23rd.”

THE WEST AUSTRALIAN

MAINSTAGE SEASON

WA
PREMIERE

LAUGHTER on the 23rd Floor

BY NEIL SIMON



Heath Ledger Theatre, State Theatre Centre of WA

06 – 21 September

CAST

MILT FIELDS
KENNY FRANKS
IRA STONE
CAROL WYMAN
BRIAN DOYLE
MAX PRINCE
VAL SKOLSKY
HELEN
LUCAS BRICKMAN

Humphrey Bower
Stuart Halusz
Damon Lockwood
Jo Morris
Ben Mortley
Peter Rowsthorn
Igor Sas
Lara Schwerdt
James Sweeny

CREATIVE TEAM

DIRECTOR
SET & COSTUME DESIGNER
LIGHTING DESIGNER
SOUND DESIGNER
ACCENT COACH
FIGHT DIRECTOR

Kate Cherry
Lauren Ross
Trent Suidgeest
Ben Collins
Julia Moody
Andy Fraser

NUMBER OF
PERFORMANCES
15

TOTAL ATTENDANCE
6,312

ACCESS
PERFORMANCES

PREVIEWS 3

MATINEES 2

RIO TINTO

PRE-SHOW TALK 1

POST-SHOW Q&A 1

CAPTIONED 1

AUDIO DESCRIPTION
& TACTILE TOUR 1

CATEGORY
Contemporary

ASSOCIATE PARTNER



*"It makes you cry with laughter.
The set is stunning. The cast is brilliant. See it."*

THE AUSTRALIAN

"The ensemble, creatively directed by Wesley Enoch, is entertaining and at times hilarious. [Ben Elton's] not afraid to be outrageous... He's quite simply a master satirist."

THE AUSTRALIAN



Caroline Brazier and Damon Lockwood in *Gasp!*
Image by Gary Marsh Photography

MAINSTAGE SEASON

Gasp!

BY BEN ELTON



A co-production with Queensland Theatre Company

PERTH Heath Ledger Theatre, State Theatre Centre of WA
25 October – 09 November

BRISBANE Playhouse, QPAC
17 November – 07 December

CAST

KIRSTEN

PEGGY

PHILLIP

CHIFLEY LOCKHEART

SANDY

Caroline Brazier

Lucy Goleby

Damon Lockwood

Greg McNeill

Steven Rooke

CREATIVE TEAM

DIRECTOR

SET & COSTUME DESIGNER

LIGHTING DESIGNER

SOUND DESIGNER

DESIGN ASSOCIATE

DIRECTORIAL ASSOCIATE

PROJECTION DESIGNERS

Wesley Enoch

Christina Smith

Trent Suidgeest

Tony Brumpton

Penny Challen

Daniel Evans

optikal bloc

CATEGORY

New Australian Work

CO-PRODUCTION
PARTNER

queensland
theatre
company



ASSOCIATE PARTNER



NUMBER OF PERFORMANCES

PERTH 15

BRISBANE 23

TOTAL ATTENDANCE

PERTH 8,069

BRISBANE 10,094

ACCESS PERFORMANCES (PERTH)

PREVIEWS 3

MATINEES 2

RIO TINTO

PRE-SHOW TALK 1

POST-SHOW Q&A 1

CAPTIONED 1

AUDIO DESCRIPTION
& TACTILE TOUR 1

"Fast, frantic and funny entertainment that makes you laugh uncontrollably whilst sneaking a sucker punch of social commentary to your solar plexus – you'll finish the night short of breath either way."

PERTH WALKABOUT

Andy Fraser and Stuart Halusz in *Shakespeare Shenanigans*.
Image by James Nerva



"In total we have performed to 810 people across six shows, given workshops to 183 people and travelled nearly 5,000kms in the process. A huge undertaking but an important one. Our thanks to our partners Rio Tinto, Chevron, Water Corporation, Virgin and Thrifty, who know so well the importance of taking entertainment to some of the most remote regions of this, our beautiful state."

ACTOR STUART HALUSZ

Shakespeare Shenanigans

BY ANDY FRASER AND STUART HALUSZ

Presented by Black Swan State Theatre Company and Big Sky Entertainment

CAST

RICHARD BURBAGE
JOHN BENSON

Stuart Halusz
Andy Fraser

CREATIVE TEAM

DIRECTORS

Andy Fraser
Stuart Halusz

SET & COSTUME DESIGNER
SOUND DESIGNER

Fiona Bruce
Ben Collins

REGIONAL TOUR VENUES	TOWN	DATES
WELD THEATRE	Busselton	14 March
CAMEL LANE THEATRE	Carnarvon	19 June
EXMOUTH COMMUNITY ARTS CENTRE	Exmouth	20 June
MULTIPURPOSE CENTRE	Karratha	23 June
MATT DANN THEATRE	South Hedland	24 June
BOULDER TOWN HALL	Boulder	27 June

REGIONAL
NUMBER OF
PERFORMANCES
6

TOTAL
ATTENDANCE
810

METROPOLITAN TOUR SCHOOLS	SUBURB	DATES
SANTA MARIA COLLEGE	Attadale	8 March – 1 April
LAKE JOONDALUP BAPTIST COLLEGE	Joondalup	
CECIL ANDREWS SENIOR HIGH SCHOOL	Seville Grove	
CBC FREMANTLE	Fremantle	
SETON CATHOLIC COLLEGE	Samson	
YULE BROOK COLLEGE	Maddington	
ST STEPHENS COLLEGE	Carramar	
SCOTCH COLLEGE	Swanbourne	
AUSTRALIAN ISLAMIC SCHOOL	Kewdale	
CARMEL SCHOOL	Dianella	
BELRIDGE COMMUNITY COLLEGE	Beldon	13 October – 7 November
LA SALLE COLLEGE	Middle Swan	
LAKE JOONDALUP BAPTIST COLLEGE	Joondalup	
SETON CATHOLIC COLLEGE	Samson	
CHURCHLANDS SENIOR HIGH SCHOOL	Churchlands	
NEWMAN COLLEGE	Churchlands	
PRENDIVILLE CATHOLIC COLLEGE	Joondalup	
FOUNDATION CHRISTIAN COLLEGE	Mandurah	
PERTH MODERN SCHOOL	Subiaco	
PRESBYTERIAN LADIES COLLEGE	Peppermint Grove	
METHODIST LADIES COLLEGE	Claremont	

NUMBER OF
WORKSHOPS
7

TOTAL WORKSHOP
ATTENDANCE
183

METROPOLITAN
NUMBER OF
PERFORMANCES
22

TOTAL
ATTENDANCE
2,669

NUMBER OF
WORKSHOPS
20

TOTAL WORKSHOP
ATTENDANCE
606

**PRINCIPAL
PARTNER**

**EDUCATION &
REGIONAL PARTNER**

**ASSOCIATE &
REGIONAL PARTNERS**

RioTinto



“Please, please come again to Broome. The opportunity to see live high quality theatre in Broome is rare, greatly valued and I will encourage everyone I know to come to the next Black Swan touring show.”

PATRON (BROOME)



REGIONAL ENGAGEMENT

Midsummer [a play with songs]

BY DAVID GREIG AND GORDON MCINTYRE

Presented by Black Swan State Theatre Company

CAST

BOB Brendan Hanson
HELENA Georgina Gayler

CREATIVE TEAM

DIRECTOR	Damon Lockwood	FEATURING THE MUSIC OF:	
SET & COSTUME DESIGNER	Fiona Bruce	SAX, SYNTH & PERCUSSION	Ben Collins
LIGHTING DESIGNER	Trent Suidgeest	GUITAR	Andrew Weir
MUSICAL DIRECTOR/ SOUND DIRECTOR	Ben Collins	BASS & KEYS	Harry Oliff
VOICE & ACCENT COACH	Julia Moody	DRUMS	Elliot Smith
FIGHT DIRECTOR	Andy Fraser		

REGIONAL TOUR VENUES	TOWN	DATES	REGIONAL
MANDURAH PERFORMING ARTS CENTRE	Mandurah	30 January	NUMBER OF PERFORMANCES
BUNBURY REGIONAL ENTERTAINMENT CENTRE	Bunbury	1 February	11
MARGARET RIVER CULTURAL CENTRE	Margaret River	4 February	TOTAL ATTENDANCE
MOORA PERFORMING ARTS CENTRE	Moora	6 February	1,564
CUMMINS THEATRE	Merredin	8 February	NUMBER OF WORKSHOPS
GOLDFIELDS ARTS CENTRE	Kalgoorlie	11 February	6
QUEENS PARK THEATRE	Geraldton	13 February	TOTAL WORKSHOP ATTENDANCE
BROOME SHIRE HALL	Broome	10 June	193
MULTIPURPOSE CENTRE	Karratha	12 June	
TOM PRICE SHIRE HALL	Tom Price	14 June	
CAMEL LANE THEATRE	Carnarvon	18 June	

**PRINCIPAL
PARTNER**

RioTinto

**EDUCATION &
REGIONAL PARTNER**



**ASSOCIATE &
REGIONAL PARTNERS**



**GOVERNMENT
PARTNER**



Government of Western Australia
Department of Culture and the Arts



REGIONAL ENGAGEMENT

The Burning

BY NATHANIEL MONCRIEFF

REGIONAL WORKSHOPS

STAGE LEFT

TOWN

Boulder

DATES

August 2014

**NUMBER OF PLAY
READINGS**

2

PLAY READING

THE COUNTRY CLUB

DATES

17 & 18 October

**TOTAL
ATTENDANCE**

70

CREATIVE TEAM AND PRODUCTION

WRITER

Nathaniel Moncrieff

DIRECTOR

Adam Mitchell

REGIONAL AMBASSADORS

Kevin Blair & Lisa van Oyen

LOCAL PERFORMERS, READERS

Members of Stage Left Theatre Troupe

**NUMBER OF
WORKSHOPS**

6

**TOTAL WORKSHOP
ATTENDANCE**

25

The project was made possible by a partnership between Artgold and Country Arts WA.



"The audience really engaged with it, were engrossed by the story and the series of events that led to the riots. It provoked a lot of discussion among the audience members afterwards."

NATHANIAL MONCRIEFF

Adam Mitchell working with the cast of *The Burning* before the first performance.
Image by Alena Tompkins

**PRINCIPAL
PARTNER**

RioTinto

**EDUCATION &
REGIONAL PARTNER**



**ASSOCIATE &
REGIONAL PARTNERS**



How High The River

Presented in partnership with the Gascoyne Arts Council

WA STORIES

DEVELOPMENT PERIOD

DATES

March 2012 – April 2014

STAGED PRESENTATION AT CAMEL LANE THEATRE 5 April 2014

CREATIVE TEAM

WRITER

DIRECTOR, SET & COSTUME DESIGNER

LIGHTING DESIGN, SET CONSULTANT, PROJECTION

COMPOSITION/SOUND DESIGN

CHOREOGRAPHER

VISUAL ARTIST & COSTUME DESIGNER

VISUAL ARTIST

PHOTOGRAPHER & AV PROJECTION IMAGERY

STAGE MANAGER MENTOR

ACTING & SINGING MENTOR

SET DESIGN & CONSTRUCTION

AERIAL CHOREOGRAPHY & RIGGING

BEE LANTERN DESIGNER

Francis Italiano

Karen Hethey

Alan Surgener

Dave Mann and

Rebecca Schofield

Janeen Oxenham

Bonnie Ingram

Esma McMahon

Anton Blume

Sue Fenty

Caitlin Beresford-Ord

Mick Torrosi

Jade Mills and

Theaker Von Ziarno

Antoinette Roe

NUMBER OF
VOLUNTEER
COMMUNITY
MEMBERS INVOLVED
40

NUMBER OF
PAID ARTISTS
(CARNARVON)
21

NUMBER OF
PAID ARTISTS
(PERTH)
4

STAGED
PRESENTATION
1

TOTAL
ATTENDANCE
310

NUMBER OF
WORKSHOPS
35

TOTAL WORKSHOP
ATTENDANCE
40

Elaine Moncrieff, Jillinbirri
Weaver creating the Burrowing
Bee puppets. Image by Anton
Blume from Simply Designed

"Maybe it was because the audience recognised their own stories and local identities in the play or because they had family and friends onstage: maybe it was both! – but the full house was very enthusiastic about what they had come to see."

THE NORTHERN GUARDIAN

LOCAL PARTNER



Australian Government
Regional Arts Fund

**COUNTRY+
ARTS+WA=**

Vision, Mission and Key Goals

VISION

Our vision is for Black Swan to be Australia's gateway to exceptional theatre: internationally recognised, earning critical acclaim, attracting capacity audiences, producing unique and meaningful theatre experiences in tune with our community.

MISSION

Our mission is to produce theatre of exceptional quality that celebrates life, while entertaining and enriching the hearts and minds of Australians.

KEY GOALS

1. An internationally recognised company of scale and quality with regular national and international touring and creative partnerships
2. A national leader in the development and presentation of new work and innovation
3. Central to a comprehensive and cohesive program that activates the State Theatre Centre as a 'cultural hub'
4. A true 'state theatre company' for all West Australians with significant education and community access programs
5. Financially sustainable and empowered

Key Strategies

ARTFORM

DIVERSE PROGRAMMING

Each year Black Swan programs a mix of world premiere commissions, WA premieres and revivals of extant Australian and international works ranging across genres, giving voice to a wide range of artists and visions.

In 2014, our commissions included *Dust* by Australian playwright Suzie Miller, *The House on The Lake* by Australian playwright and dramaturg Aidan Fennelly, and *Shadowboxing* by emerging Perth playwright Ella Hetherington.

The Company presented: a WA premiere of *Laughter on the 23rd Floor* by American playwright and screenwriter Neil Simon; *The Seagull* by Anton Chekhov, adapted by Australian writer Hilary Bell; a revival of *A Streetcar Named Desire* by American playwright Tennessee Williams; and a modernised presentation of the pastoral comedy *As You Like It* by William Shakespeare. *Gasp!* by English-Australian playwright Ben Elton, a re-write of the original work *Gasping* for Australian audiences, was also presented as part of a co-production with Queensland Theatre Company.

Black Swan received 17 nominations in the Performing Arts WA awards including four wins: Igor Sas Best Actor (Male) for *Laughter on the 23rd Floor*; Jo Morris Best Actor (Female) for *A Streetcar Named Desire*; Lauren Ross Best Designer (Set and Costumes) for *Laughter on the 23rd Floor*; and Chris Isaacs Best Script for *Flood*.

Most notably in 2014, the Company received an international tour invitation as part of a unique creative collaboration with the National Theatre of China.

On 6 November, Black Swan welcomed Dr Wang (Director, Deputy President of the National Theatre of China) to Perth at a reception at KPMG. A new production of *The Caucasian Chalk Circle* is scheduled; Directed by Dr. Wang and featuring an Australian cast and Chinese creatives working together to provide audiences in both countries insights into each other's culture through theatre.

FOSTERING TALENT

As part of its artistic imperative, Black Swan is focussed on fostering new and emerging talent. This is embodied in three creative programs – the Emerging Writers Group, Resident Artists and Emerging Artists.

EMERGING WRITERS GROUP

Black Swan's Emerging Writers Group guides playwrights who display determination, promise and originality through a one year script development program to create scripts of an international standard. The program equips emerging playwrights with the skills, networks and techniques to foster their own careers and give them the ability and confidence to manage their works and rights effectively.

In 2014 the group, led by Black Swan's Associate Director Jeffrey Jay Fowler, included; Gita Bezar, Nate Doherty, Joe Lui, James Marzec, Liz Newell and Will O'Mahony.

The members submitted a pitch early in the year for a full length play. All plays were completed by the end of the year, with three being chosen for full readings by a professional cast.

Artform (CONT)

The three scripts selected were:

Split prize:

Girl Shut Your Mouth by Gita Bezard

A savage comedy about how only the luckiest girls are in the line of fire

The Book of Life by Joe Lui

A mythic journey from the beginning of evolution, through the underworld and all the way into a contemporary existential crisis

Main prize:

Tonsils+Tweezers by Will O'Mahony

Best friends Tonsils and Tweezers contemplate the dilemma of their stunted lives on the day of their ten year high school reunion.

Supported by the Malcolm Robertson Foundation.

RESIDENT ARTISTS

Resident artists are mid-career experienced artists wishing to develop and extend their own professional practice within a state theatre company environment and provide support to emerging artists. Resident artists include designers, directors, writers and actors who will have the opportunity to network with other Black Swan artists throughout the year.

The six resident artists in 2014 were; Humphrey Bower, Ben Collins, Andy Fraser, Emily McLean, Chrissie Parrott and Christina Smith.

Each resident artist mentored up to three emerging artists; taught a masterclass; provided up to four vocal/movement warm up classes; and participated in two public forums. Resident artists also attended the first read through and design presentations of all productions in 2014 and provided feedback to Kate Cherry and guest directors on preview performances.

The Ian Potter Foundation extends the Resident Artists program and allows wider engagement with more emerging artists to assist with the early development of their careers.

EMERGING ARTISTS

The Emerging Artists program is focused on fostering talented, emerging Western Australian artists. It is targeted at high potential artists, including directors, designers, writers, composers and actors. During their engagement with the Company, emerging artists will receive mentoring and master classes for skills development from our resident artists and one-on-one meetings with the Artistic Director to discuss their career objectives. Black Swan will also assist the artists to explore secondments and professional development opportunities.

The emerging artists for 2014 were; Joshua Brennan, Lawrie Cullen-Tait, Samuel Delich, Charlotte Devenport, Chris Donnelly, Brett Dowson, India Mehta, Jovana Miletic, Cecelia Peters, Rose Riley, Lauren Ross, Grace Smibert, Brett Smith, James Sweeny and Gemma Willing.

The McCusker Charitable Foundation supports the Emerging Artists program, providing emerging artists with the opportunity to develop their careers in Western Australia.

The following emerging artists were mentored and supported by resident artists:

RESIDENT ARTIST	EMERGING ARTIST MENTORED	CREATIVE DISCIPLINE	PRODUCTION
Humphrey Bower	Lawrie Cullen-Tait	Assistant Director	<i>A Streetcar Named Desire/As You Like It</i>
	James Sweeny	Actor	<i>As You Like It</i>
	Samuel Delich	Actor	<i>Flood</i>
Ben Collins	Brett Smith	Sound Designer	<i>The House on The Lake</i>
Andy Fraser	Jovana Miletic	Actor	<i>As You Like It</i>
	Gemma Willing	Actor	<i>Dust</i>
Emily McLean	Brett Dowson	Actor	<i>As You Like It</i>
	Joshua Brennan	Actor	<i>Flood</i>
	Rose Riley	Actor	<i>Flood</i>
Chrissie Parrott	Charlotte Devenport	Actor	<i>Dust</i>
	Grace Smibert	Actor	<i>As You Like It</i>
	Cecelia Peters	Actor	<i>As You Like It</i>
Christina Smith	India Mehta	Set & Costume Designer	<i>Flood/ The House on The Lake</i>
	Lauren Ross	Set & Costume Designer	<i>Laughter on the 23rd Floor</i>
	Chris Donnelly	Lighting Designer	<i>Flood</i>

Key Strategies

SECTOR DEVELOPMENT

COMMISSIONS

The Rio Tinto Black Swan Commissions program enables Black Swan to commission Australian playwrights to develop new works that will not only showcase our Australian stories to WA audiences, but to the rest of Australia and the world.

NEW COMMISSIONS COMMENCED IN 2014:

- ♦ *Lighthouse Girl* by Hellie Turner (a co-commission with Albany Entertainment Centre)
- ♦ *The Red Balloon* by Albert Lamorisse, stage adaptation by Hilary Bell
- ♦ *Shadowboxing* by Ella Hetherington

COMMISSIONS IN DEVELOPMENT IN 2014:

- ♦ *Always & 4 Eva* by Caleb Lewis
- ♦ *Dust* by Suzie Miller
- ♦ *People Smuggling* by Tommy Murphy
- ♦ *Paperbark Shoe* by Hellie Turner
- ♦ *The Hypochondriac* by Molière, stage adaptation by Hilary Bell

CREATIVE COLLABORATIONS

Creative collaborations exist when individuals or companies with complementary skills interact to create a shared understanding and vision for the production of a new theatre work. In 2014, Black Swan collaborated with international artists Greta Scacchi and Ben Elton and also nationally with leading artists Sigrid Thornton, Peter Rowsthorn and Andrew McFarlane.

The Company has a sound history of being able to negotiate and navigate the multidimensional processes of communicating, sharing and working with other organisations toward creating something new. Building on its relationship with Queensland Theatre Company, Black Swan worked on a co-production of *Gasp!* by Ben Elton. The work was originally devised by Ben Elton as *Gasping* in 1990 and first performed at the Theatre Royal Haymarket, London. Subsequent to its first presentation and upon request from Kate Cherry, Ben Elton re-wrote the work for Australian audiences.

The co-production included Wesley Enoch (Artistic Director, Queensland Theatre Company) as Director of the production, with a predominantly Western Australian cast for both the Perth and Brisbane seasons. Both companies worked collaboratively on split rehearsal periods in both Brisbane and Perth to bring this work to life.

Black Swan in partnership with UWA was also instrumental in bringing to Perth for the first time internationally renowned vocal coach Kristin Linklater, who worked with Black Swan's resident and emerging artists, UWA research and WAAPA students and facilitated vocal masterclasses for WA actors and employees of Rio Tinto.

Another key creative collaboration that commenced in 2014 were discussions with the National Theatre of China regarding a co-production of *The Caucasian Chalk Circle* including the possibility of international touring.

LEADERSHIP

Black Swan demonstrates leadership on a number of levels throughout the organisation, from the skills of those at board and management level, to the holistic way partnerships and stakeholders are managed and nurtured.

In terms of the theatre sector the Company has maintained a leadership role in providing career pathways for artists at all stages in their professional development. Through the Resident Artists program and the Emerging Artists program and the Emerging Writers Group specifically, and in providing funding facilitation to artists Ben Collins and Trent Suidgeest.

There were 103 workshops presented by professional teaching artists in 2014; 96 teaching artists workshops to students and community groups and 7 resident artists workshops. Demonstrating Black Swan's dedication to artist development, in not only providing career mentorship but also tangible employment opportunities for artists locally.

WOMEN IN THEATRE

A report commissioned by the Australia Council for the Arts in July 2011 sought to bring to light the disparity of women in creative leadership roles in Australia. Since then, Black Swan has been proactive in monitoring the trend to understand our current position and go some way to addressing gender disparity.

The gender split of cast and creatives (including writers separately) associated with the mainstage season are as follows:

	2010	2011	2012	2013	2014
Cast	23 M	37 M	37 M	28 M	39 M
	22 F	23 F	26 F	19 F	26 F
Creatives	27 M	27 M	36 M	29 M	33 M
	17 F	18 F	17 F	19 F	19 F
Totals	50 M	64 M	73 M	57 M	72 M
	39 F	41 F	43 F	38 F	50 F
Playwrights	5 M	6 M	5 M	6 M	7 M
	2 F	1 F	2 F	1 F	1 F

Note: Creatives include playwrights

The total of creative personnel in 2014 reflect a gender split of 59% males, 41% females.

With Kate Cherry as Artistic Director and the appointment of Natalie Jenkins as General Manager in 2013, the leadership of the Company is currently 100% female. Additionally Mark Barnaba AM, the Chair of Black Swan manages a board membership that is an equal male/female split. A similar 50/ 50 gender split can also be seen in members of the production team.

Key Strategies

ACCESS

PROGRAM APPEAL

Total paid attendance: 43,057 (61% capacity)
Total attendance: 55,435 (79% capacity)
Total subscribers: 2,774 (26.6% increase from 2013)

The productions in 2014 proved very popular, receiving good reviews and consistently excellent feedback from patrons. This translated into continued patron growth with paid audience numbers increasing to 43,057, an 8.5% increase compared to 2013.

AUDIENCE LOYALTY

Most significant was the increase in subscriptions by 26.6% achieving a new record high of 2,774 subscribers. Much of this can be attributed to the high level of interest in the program, the Company branding and also some patrons who subscribed specifically so as not to miss out on good seats for *A Streetcar Named Desire*, as single tickets for the production were released later in the year.

As part of Black Swan's strategy to reach out to new audiences, the Black Swan Lab production of *Flood* by Chris Isaacs was presented in the Studio Underground as part of the 2014 Fringe World Festival. It exceeded budget expectations, as did *The House on The Lake* by Aidan Fennessy, the second Black Swan Lab production presented in 2014. This indicates that these works are likely to be a growth area for the Company in the future.

DIGITAL ENGAGEMENT

On *Flood*, with funding from the Australia Council, we conducted a unique R&D project with Inkubator – creators of interactive, content rich experiences that aims to find, activate and retain new audiences. *FLOOD Digital* gauged audience's willingness to participate in story or character extension pre or post attendance of the performance.

The project was designed to 'take the theatre beyond the auditorium' and included foyer theming by India Mehta, digital projections and soundscape, in addition to iPads where patrons could further immerse and engage with the story after the performance. Although there were some challenges, 194 patrons participated in the project. It was an exciting initiative that demonstrated how we could engage with digital mediums to further extend the theatre experience.

Black Swan's online communication channels strengthened; with Facebook followers increasing by 32% and Twitter by 3% from 2013, and a nominal but important presence on Instagram and LinkedIn. Vimeo holds the videos produced by Lush Digital and remains an important component of the marketing plan for each mainstage season. Blog posts are still an important vehicle through which to tell our stories.

CUSTOMER SERVICE

In 2014, patrons surveyed on their responses to a range of customer service elements from purchasing their subscription online/over the phone to the e-newsletter and email updates received, which included relevant and timely communication. Many recognised our outstanding customer service (94% up from 68% in 2013). Anecdotal evidence also suggests an increase in business partner satisfaction – in terms of servicing, event attendance and the associated value proposition on benefits (88% up from 70% in 2013).

EDUCATION

A Streetcar Named Desire by Tennessee Williams was a standout production in attracting school audiences with 2,551 students, 182 teachers and 26 accompanying parents attending over the three week season. As *You Like It* by William Shakespeare and *The Seagull* by Anton Chekhov, adapted by Hilary Bell, were also very popular due to these works being listed as part of secondary school Drama and English Literature set text lists.

Total student attendances increased across English, Literature, Drama and tertiary student cohorts with an increase from 6,470 students in 2013 to 10,602 students in 2014. This equates to 25% of total paid attendances in 2014.

Accessibility of productions for student groups continues to be enhanced with the development of comprehensive Education Resource Kits for use by students and teachers. The kits are distributed free of charge to any school that makes a group booking.

The Company's workshop program, presented by professional teaching artists, ran across primary and secondary schools, both regionally and in metropolitan Perth. There were 753 high school students that attended workshops about performance, design and arts management.

A highlight of 2014 was teaching artist Caitlin Beresford-Ord delivering 12 drama workshops to 120 Year 5 students at Christchurch Grammar School. The three day program was unique and successful in its ability to teach literacy through Drama.

Education Program gratefully supported by Chevron.

AUDIENCE ACCESS

Add-on events offered by Black Swan maintain audience interest with strong attendance to Rio Tinto Pre-show Talks and Post-show Q&A's. The Company's exclusive subscriber briefings during the production week continue to receive great feedback and build loyalty.

Access (CONT)

In addition, two performances during the *As You Like It* season, were Auslan interpreted, making it accessible to deaf audiences.

The Company continued to offer special services for physically impaired patrons, including an audio description service and tactile tours for vision impaired patrons and captioned performances for hearing impaired patrons.

Access initiatives are supported by the Perth Theatre Trust and the State Theatre Centre of WA.

REGIONAL ENGAGEMENT

There were several regional engagement initiatives that came to fruition in 2014.

TOURING

Midsummer [a play with songs]

The tour commenced in Mandurah then progressed to venues in Bunbury, Margaret River, Moora, Merredin, Kalgoorlie and Geraldton and included accompanying free workshops by teaching artists. Pre and post performance engagement opportunities for regional communities continued to raise Black Swan's profile in the regions and provide opportunities for individuals

to connect with and be involved in their state theatre company. Later in the year the tour continued with a presentation in Broome, Karratha and Tom Price. A total of 1,564 people attended a performance across the 11 venues.

EDUCATION TOURING

Shakespeare Shenanigans

This work, created in 2013 as Black Swan's first production solely aimed at the education sector, continued to tour successfully into 2014. Schools and communities were visited in Busselton, Carnarvon, Exmouth, Karratha, South Hedland and Boulder. Over the two week tour a total of 810 students, teachers and community members attended a performance.

The workshops for the regional tour were a mix of school and community workshops presented by professional Black Swan teaching artists. These took place in Carnarvon, Karratha, South Hedland and Boulder. The workshops were 50 minutes long and debunked some of the stage combat fighting moves that were seen in the performance.



Access (CONT)

LOCAL ENGAGEMENT PROJECTS

How High The River

Black Swan partnered with the Gascoyne Arts Council to deliver the final stage of the regional community engagement project in Carnarvon. The project came to a close with a staged presentation of vignettes from the community – the culmination of two years of research, writing and community workshops.

Writer Francis Italiano worked with the Carnarvon community in the first phase of the project to research and develop local stories into the play script, *How High The River*. In 2014 Director Karen Hethey continued working with local artists and Carnarvon community members to bring to life some of the stories from the script. A series of free workshops provided the opportunity for people to learn professional skills in acting, performance making, stage management, musicianship, singing and props making. All set pieces were designed and built locally.

Dancers, actors, visual artists, photographers, cultural consultants, volunteers, musicians, photographers, ambassadors, community and Black Swan artists came together to deliver stories true to Carnarvon and the experiences of people living where the Gascoyne River meets the ocean.

Several stand out elements of the project included:

- ♦ Two new dances were created by the Pundara Performance Group, the *Snake Dance* and the *Burrowing Bee Dance*.
- ♦ Several new songs were composed by visiting and local artists which were used in the staged presentation of vignettes.
- ♦ Costumes for the two dances and a large scale new visual art piece were created by local artist Bonnie Ingram.
- ♦ Twenty *Burrowing Bee* puppets created by local artist Toni Roe and the Jillibirri Weavers were manipulated onstage during the staged presentation of vignettes by young people from Mungellah Village.
- ♦ The artists were trained by Puppeteer Karen Hethey over a series of puppet making workshops in February 2014.

This project employed 21 local community members and four metropolitan artists. There were 40 people directly involved with the workshops leading up to the staged presentation, with a capacity audience of 310 attending the event itself on 5 April 2014 at the Camel Lane Theatre in Carnarvon.

WA Stories was made possible by the Australian Government's regional arts program, the Regional Arts Fund, which gives all Australians better access to opportunities to practice and experience the arts. The Regional Arts Fund is administered in Western Australia by Country Arts WA.

The Burning

The Burning project was initiated by Kalgoorlie-Boulder Regional Ambassadors Lisa van Oyen and Kevin Blair. Successful in their application for Artgold funding from the City of Kalgoorlie-Boulder, they proceeded to work with the Boulder community group Stage Left Theatre Troupe to realise a project for the 2014 Regional Arts Australia Summit – Arts & Edges.

Director and teaching artist, Adam Mitchell, and former Black Swan emerging writer, Nathaniel Moncrieff were engaged to bring to life the non-fiction novel about the Kalgoorlie-Boulder race riots.

Nathaniel and Adam spent three days in Kalgoorlie-Boulder with the Stage Left Troupe in August, working on skills building workshops with SLAY (Stage Left Acting Youth), casting for workshops and conducting historical research. There was one rehearsal of *The Burning* with the cast during the conference, with Adam directing and Nathaniel assisting, before the readings to a total audience of 70.

LIVE BROADCAST

As You Like It was broadcast live from the Heath Ledger Theatre on Friday 30 May 2014, through the Westlink network, to audiences in 11 regional venues and two metropolitan venues (Perth Cultural Centre and Northbridge Piazza). This was the fourth live broadcast by the Company and it was picked up by 27 Community Resource Centres (CRCs) and by people able to receive the Westlink satellite transmission in their homes (potentially 40,000 homes and businesses across the State).

Pre-event visits by the Company to six towns helped to clarify the project and its aims and highlight opportunities available for each town to engage on a deeper level with Black Swan. Venues and community groups were provided with a range of support to assist in promoting the broadcast and covering some basic costs.

Towns that received the broadcast included; Esperance, Kalgoorlie, Geraldton, Bunbury, Merredin, Margaret River, Carnarvon, Port Hedland and Karratha, plus for the first time Onslow and Shark Bay.

AMBASSADORS

Black Swan's Ambassador Program continues to grow. These individuals are enthusiastic about the role of theatre in the state and provide an important conduit between the Company and Western Australian communities.

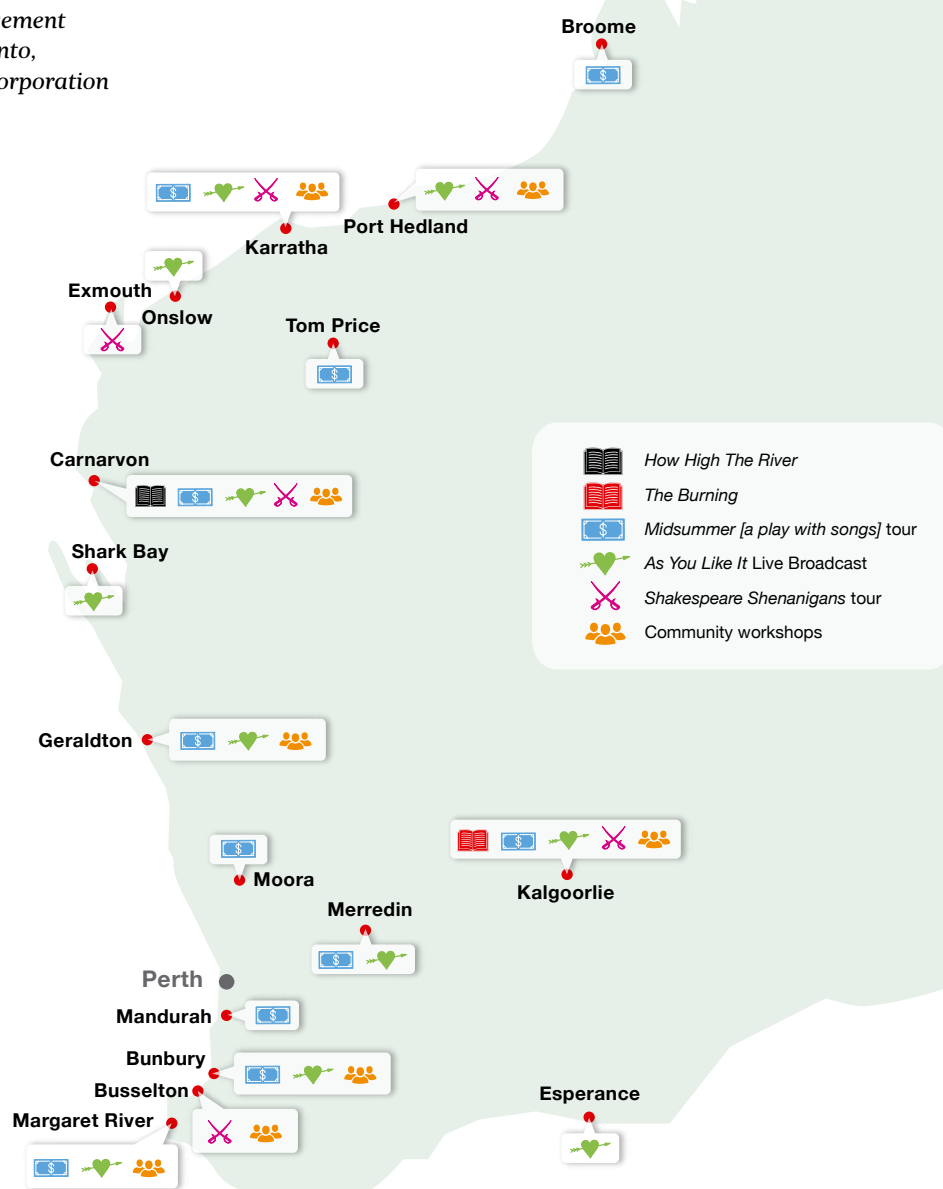
Members have a diverse background and are skilled in a variety of areas providing valuable viewpoints and knowledge. We thank the following ambassadors in 2014 for their support and in helping deliver Black Swan's education and regional engagement initiatives.

Access (CONT)

AMBASSADOR	TYPE	LOCATION
Victoria Brown	Regional	Esperance
Lisa van Oyen & Kevin Blair	Regional	Kalgoorlie
Ian Smith	Regional	Margaret River
Estelle Madaffari & Greg Shea	Regional	Merredin
Terry Thompson & Russell Chandler	Regional	Busselton
Neil Gregson & Michelle Bambling	Regional	Geraldton
Kylie Slatter	Regional	Karratha
Rani Middleton	Regional	Broome
Kellee Aberg	Regional	Mandurah
Sabrina Dowling Giudici & Kim Whitehall-Holla	Regional	Carnarvon
Nicky Nolan	Metropolitan	Perth
Jess Russell	Tertiary Student	WAAPA
Sarah Dyce	Tertiary Student	WAAPA
Nicole Despie	Tertiary Student	Edith Cowan University
Harry Dyce	Tertiary Student	University of Western Australia
Madisson Gracie	High School Student	Lumen Christi College
Madeleine Jolly Fuentes	High School Student	Sacred Heart College
Georgia Carter	High School Student	Prendiville Catholic College
Alysha Curran	High School Student	Mater Dei College

Right: A visual overview of the reach of the Company's regional engagement in 2014.

The Company's regional engagement program is supported by Rio Tinto, Chevron, Lotterywest, Water Corporation and Virgin Australia.



Key Strategies

FINANCIAL & GOVERNANCE

FINANCIAL MANAGEMENT

Financially and operationally, 2014 proved a success and although the ticket selling climate was much more of a challenge than previous years, the company returned an end of year operating surplus of \$16,764. The result for the year was supported by additional funding via project grants of \$225,000 from the WA Department of Culture and the Arts and \$225,000 from the Australia Council for the Arts, toward extending our program to develop the Black Swan Lab and increase our overall production capacity.

There continued a rigorous monitoring of box office and all expenditure, in particular production related expenditure, to ensure budgets were accurately developed and monitored. Production expenditure (including artistic personnel) increased by 18% in 2014, in-line with our increased number of productions (8 in total) and number of productions with significant cast sizes (3 productions with over ten cast members). Administration and infrastructure expenditure was reduced in 2014 by 4.6%. Overall, revenue increased by 6%.

EARNED INCOME

Despite a difficult economic climate, box office income increased by 17% from 2013 and there was a healthy increase in philanthropy income of 21%. In a pervading industry trend of decreasing sponsorship, the Company managed to increase its partnership income by 3.8%.

Black Swan's earned income through box office, performance fees/royalties, business partnership and philanthropy accounted for 62% of total income in 2013, with government grant income totalling 38%. The % breakdown of earned income was:

Box Office	36%
Business Partnership	13%
Philanthropy	8%
Performance Fees/Royalties	2%

RESERVES POLICY

Black Swan aims to maintain its reserves including funds held in escrow and non-cash assets, at 20% of annual turnover. At 31 December 2014, reserves including funds held in escrow and non-cash assets were 18% of annual turnover due to the drop in the value of the Company's listed investments. Funds held in reserve will be kept in interest bearing accounts approved by the Board's Finance Committee. Reserve funds and non-cash assets are regularly monitored by the Finance Committee. Access to funds held in reserve must be approved by the full Board. Access to Reserve Incentive Fund funds held in escrow requires the approval of both funding agencies.

GOVERNMENT DEPENDANCY

In accordance with demonstrating a reduction on Government dependency, Black Swan has managed a 2% reduction on 2013 figure, down from 40% to 38%.

GOVERNANCE

Black Swan's Corporate Governance Charter details the role of the Board, its sub-committees, Board Executive and Management roles and communication, conflicts 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 by the Board's Finance Sub Committee. Occupational Health and Safety (OH&S) is a standard agenda item for all Board Meetings. All insurance policies are reviewed annually by the Board's Finance Committee to ensure they are adequate.

MANAGEMENT AND STAFF

A revised organisational structure was put into place in 2014 under General Manager, Natalie Jenkins and Artistic Director Kate Cherry. This structure is evidenced on page 41 and included the appointment of a Partnerships Manager and a Marketing and Audience Development Manager in July 2014, and also included the movement of the Education and Community Access position within the marketing team.

Salaries for permanent staff were increased by 3% from 1 January 2014, as part of the continuing process to raise base salaries to a more comparable rate to colleague companies.



KPI Report

ARTFORM	MEASURE	2014 TARGET	2014 ACTUAL	COMMENT	2013 ACTUAL
Diversity in programming, with 'excellence' the key driver	Diverse main stage productions	8	6*	Refer comment below table	6
	Number of performances	162	142*	Refer comment below table	119
	National co-productions	2	1	QTC/ <i>Gasp!</i>	1
	Studio productions	4	2*	Refer comment below table	1
	Award nominations	10	17	PAWA Awards	11
	International tour invitations	1	1	Collaboration initiated with the National Theatre of China	0
Positive audience response	Net Promoter Score	45	30	Average across all productions	49
Fostering new and emerging talent	WA Emerging Artists in main stage productions	23	10	New program established in 2014	7
	Associate Artists	5	6	Resident Artists	4
	Emerging Writers	12	6	Emerging Writers Group (revised in 2014)	11
	Associate Director positions	1 (FTE)	1 (FTE)	Stuart Halusz, Jeffrey Jay Fowler	1 (FTE)
SECTOR DEVELOPMENT	MEASURE	2014 TARGET	2014 ACTUAL	COMMENT	2013 ACTUAL
Commissioning new works by Australian writers	New works produced	3	3	<i>Flood, The House on The Lake, Dust</i>	1
	New commissions incl. WA writer/story	2	3	Rio Tinto Black Swan Commissions presented	1
	Creative development weeks	2	4		2
Creative Collaborations	International artists/companies	2	2	Greta Scacchi, Ben Elton	2
	National or WA artists/companies	1	4	Sigrid Thornton, Peter Rowsthorn, Andrew McFarlane & Queensland Theatre Company	3
Interconnections & Collaborations	Connections indicating leadership role for/ with WA artists and companies	8	14	Resident Artists (6), Emerging Writers Group (6), Grant Facilitation (2)	N/A

KPI Report (CONT)

ACCESS	MEASURE	2014 TARGET	2014 ACTUAL	COMMENT	2013 ACTUAL
Programming annual seasons with broad audience appeal	Paid ticket sales STCWA: no/%	43,565/62%	43,057/61%	8.5% increase on 2013 Including comps	39,665/64%
	Total attendance/%	56,483/80%	55,435/79%		50,589/81%
Strengthening audience loyalty	Number of subscribers Retention rate	2,291 76%	2,774 66%	26.6% increase on 2013	2,191 72%
Increasing access across the broader community through a significant education and community based program	Regional WA live tour	2500/ 13 centres	2,374/ 14 centres	Shakespeare Shenanigans, Midsummer [a play with songs], Queensland (Gasp!) STCWA program only (group + single tickets) Regional, Metro, School & Community	5 centres
	National tour – no. states	1	1		1
	Student attendance/ % capacity paid	9,500/22%	10,602/25%		6,470/16%
	Workshop attendance/ contact hours	1500/6000	1877/3022		3,543/9,961
Digital Engagement	Live Broadcast attendances	3000	1,393	As You Like It	2,572
	Other engagement:	8000		FLOOD Digital: Taking Theatre Beyond the Auditorium	N/A
	Australia Council R&D by Inkubator		194		
	Facebook likes/% increase		7,592/32%	Vimeo	5,732
	Twitter		2902		2819
	Video views		7,909		8,399
	Blog articles posted		7		35
	Radio advertising – broadcasts		583	Various radio stations state-wide	296
	Website traffic – sessions/ page views		113,611/ 282,783		103,545/ 237,634
Wide recognition & appreciation of the Black Swan brand	Brand recognition	80%	78%	Brand recognition survey method under review	78%
Delivery of outstanding customer service, with a focus on relationship building	Patron satisfaction	70%	94%	Survey of service elements	68%
	Sponsor satisfaction	75%	88%	Sponsor satisfaction survey method under review	70%
FINANCIAL & GOVERNANCE	MEASURE	2014 TARGET	2014 ACTUAL	COMMENT	2013 ACTUAL
Astute management of operating expenditure	Year-end cash surplus	\$128K	\$16,764		\$165K
Significantly increased earned income	Income targets/% total income:				
	Box office	\$1,824K (40%)	\$2,362K (36%)	17% increase from 2013	\$2,011K (33%)
	Business partnership	\$560K (12%)	\$846K (13%)	3.8% increase from 2013	\$815K (13%)
	Philanthropy – cash	\$350K (8%)	\$510K (8%)	21% increase from 2013	\$420K (7%)
	Performance fees/royalties	\$87K (1%)	\$112K (2%)	103% increase from 2013	\$55K (1%)
Maintenance of adequate reserves	Maintain Cash Reserves	\$595K**	\$592K**		\$575K**
	Cash Reserves %/income	11%	9%		9%**
Reduction on government dependency	Government dependency %	43%	38%		40%

Source: Audited results 2013 & 2014 Strategic Plan KPIs & Board approved Feb 2014 operating budget.

* 2014 mainstage, studio production and performance targets based on full government uplift funding toward increased productions.
Only 50% of uplift funding has been received to date.

** For the purposes of this report the potential effect of the FMG holding has been ignored.

Black Swan Staff 2014

ARTISTIC DIRECTOR

Kate Cherry

GENERAL MANAGER

Natalie Jenkins

PRODUCTION MANAGER

Garry Ferguson

TECHNICAL MANAGER

Alex Fisher (from April)

ARTISTIC COORDINATOR

Chantelle Iemma

ASSOCIATE DIRECTOR

Jeffrey Jay Fowler

ASSOCIATE DIRECTOR

Stuart Halusz

LITERARY DIRECTOR

Polly Low

WARDROBE MANAGER

Lynn Ferguson

CUTTER

Mandy Elmitt

WARDROBE ASSISTANT

Marie Nitschke-McGregor

FINANCE MANAGER

Amanda Luke

FINANCE & ADMINISTRATION OFFICER

Kelly Slater (until July)

MARKETING & AUDIENCE DEVELOPMENT MANAGER

Maria Sioulas (from July)

ACTING MARKETING MANAGER (until June) / MARKETING COORDINATOR

Kerry Miller

TICKETING & ADMINISTRATION OFFICER

Rob Dodd (until April)

Jessica Knight (from April)

EDUCATION & COMMUNITY ACCESS MANAGER

Alena Tompkins

TOURING & REGIONAL ACCESS COORDINATOR

James Nerva

EDUCATION & COMMUNITY ACCESS ASSISTANT

Goya Zheng

PHILANTHROPY MANAGER

Andrée McIntyre

PHILANTHROPY OFFICER

Jessica Russell (until July)

Amber Craike (from August)

SPONSORSHIP CONSULTANT

Claudia Ottobrinio (until June)

PARTNERSHIPS MANAGER

Monique Beaudoire (from July)

MARKETING & SPONSORSHIP

OFFICER (until July) /

PARTNERSHIPS COORDINATOR

Jordan Nix

PUBLICITY

Irene Jarzabek

OVERSEAS REPRESENTATIVES

London: Diana Franklin and Yolande Bird

New York: Stuart Thompson

VOLUNTEERS

Brian Heller and the Arts Angels, Cathy Penglis

MARKETING INTERNS

Sarah Nelson, Jordan Phoebe,

Sara Agostinelli, Ryan Lewis

PARTNERSHIPS INTERN

Chantel Dyball

EDUCATION INTERNS

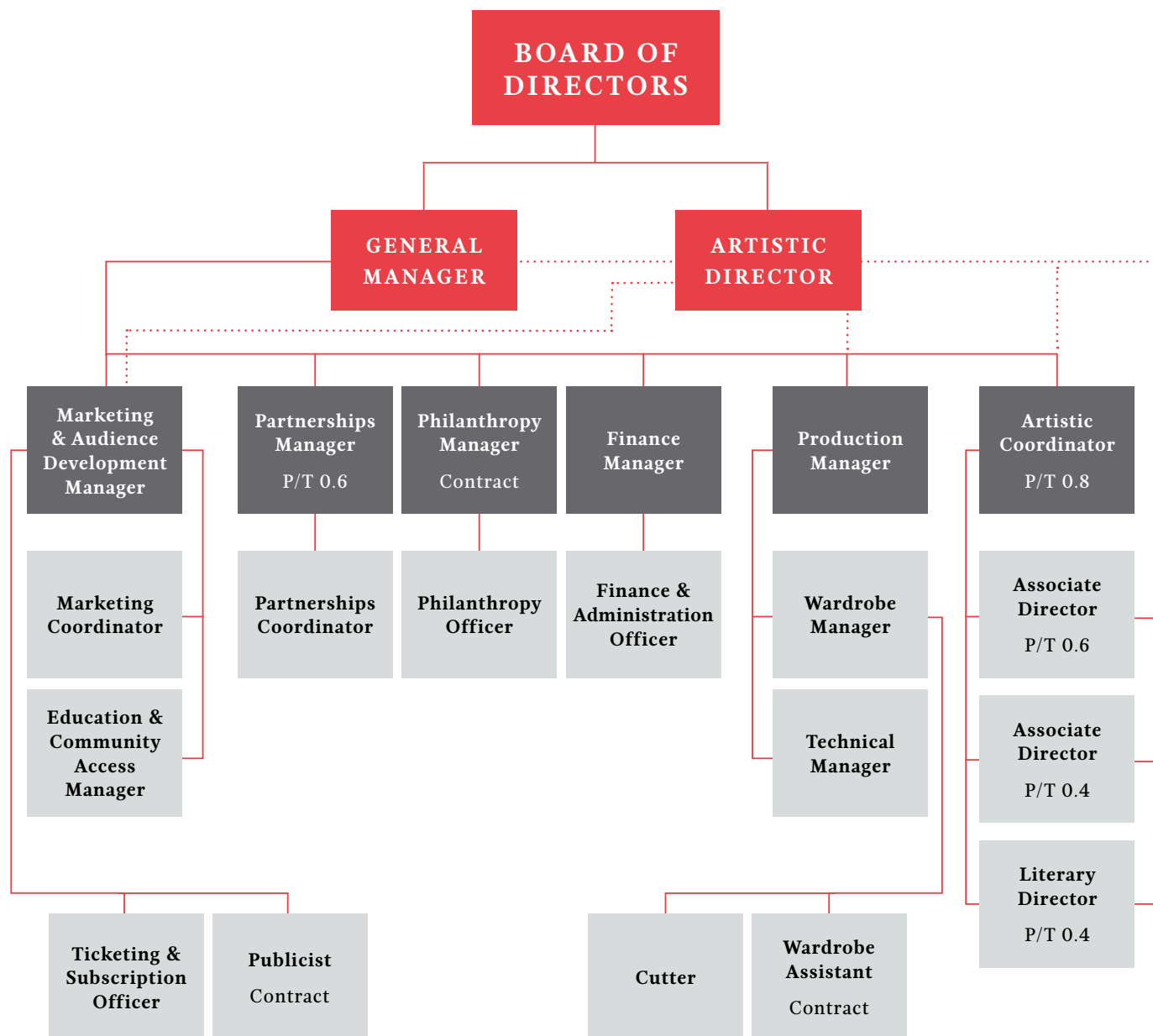
Claire Mouchemore, Harry McGrath,

Phoebe Sullivan



BLACK SWAN STATE THEATRE COMPANY

Organisational Chart 2014



Partnership Report

The support provided to Black Swan by our business and government partners, led by Principal Partner Rio Tinto, was absolutely critical to all we achieved for the 2014 Season.

Black Swan secured \$846,000 in cash income from the business sector and government agencies, an increase of 3.8% on 2013. In addition we secured over \$300,000 in discounted or gratis products and services from the business sector, representing a significant saving for the Company.

What does income from our partners deliver in real terms? Our ticket prices consequently are lower and program output higher. The support of our partners means theatre is more accessible and affordable to many in our community.

We welcomed eight new partners to the Black Swan family in 2014: Big Sky Entertainment, Hyatt Regency Perth, Kailis Australian Pearls, Kitchen Headquarters, Packer & Co, Perth Airport, St John of God Health Care and Strategen.

Two partners significantly increased their investment in Black Swan for the 2014 Season: Chevron Australia for our Education and Regional Program and KPMG for *The Seagull*.

Our sincere thanks to all our 2014 partners. Thank you for sharing our passion to entertain and enrich the hearts and minds of Western Australians.

Damon Lockwood, Greg McNeill and Steven Rooke
in *Gasp!* Image by Gary Marsh Photography



BLACK SWAN STATE THEATRE COMPANY

gratefully acknowledges the support of our 2014 partners:

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



Education & Regional Partner



Cast Partner



WorleyParsons
resources & energy

Opening Night Partner



Community Partner



Production Partners



Associate & Regional Partners



Associate Partners



Season Partners



Airline Partner



Hotel Partner



Print Media Partner



Radio Partner



Technology Partner



Wine Partner



Sparkling Wine Partner



Beer Partner



Hospitality Partner



Entertainment Partner



McCusker Charitable
Foundation

Foundation Partners



Private Giving Circles

Patrons Club
Local Larrikins
White Swans
Wild Swans

Giving to Black Swan in 2014

Thanks to the generosity of foundations and donors for helping us deliver the excitement of theatre to Western Australians and developing the cultural landscape.

We generated funds from private giving through five areas of focus:

1. Encore program – general donations of varying amounts.
2. Donor circles – passionate groups of like-minded donors making a difference as a collective.
3. Trusts and foundations.
4. Bequests – for people to consider leaving a bequest to Black Swan in their will.

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 artist development 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.

Andrew and Nicola Forrest assisted our future development and security as Western Australia's State Theatre Company. Their support will help underpin the future growth of Black Swan's core artistic program.

Black Swan also wishes to recognise the contribution of Sam and Leanne Walsh. Their support and leadership has been a significant factor in Black Swan's successes and we are thrilled to continue our relationship with Sam Walsh AO as our Patron.

BLACK SWAN BOARD

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

- | | |
|-------------------|------------------|
| ♦ Mark Barnaba AM | ♦ Rob McKenzie |
| ♦ Alan Cransberg | ♦ Kate O'Hara |
| ♦ Andrew Drayton | ♦ Vicki Robinson |
| ♦ Nicola Forrest | ♦ Linda Savage |
| ♦ Andrew Harding | ♦ Craig Yaxley |

FOUNDATIONS

THE IAN POTTER FOUNDATION

The support of The Ian Potter Foundation allows Black Swan to extend the Resident Artists program and allow wider engagement with more emerging artists to assist in the early development of their careers.

MCCUSKER CHARITABLE FOUNDATION

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

MALCOLM ROBERTSON FOUNDATION

The Malcolm Robertson Foundation has provided much needed funding to Black Swan's Emerging Writers Group, to assist playwrights in Western Australia and in turn provide national and international access to more inspiring and innovative Western Australian playwrights and scripts.

PATRONS CLUB

The Patrons Club members help to implement essential development programs for artists in Western Australia. They ensure that the WA theatre industry remains vibrant and sustainable through the Black Swan Lab and promote opportunities for collaboration between emerging and experienced artists. Thank you for your generous support:

- | | |
|---------------------------|---------------------------|
| ♦ Janet Holmes à Court AC | ♦ Stan & Jean Perron |
| ♦ Adrian & Michela Fini | ♦ Ungar Family Foundation |

WHITE SWANS

Over the past three years, the generous support and combined effort of Sandy Honey, Michela Fini and Sallie-Anne Manford has established and developed the White Swans into a successful and innovative private giving donor circle. As a giving circle they jointly give to make a bigger difference. In 2014, the White Swans supported Sigrid Thornton to be part A *Streetcar Named Desire*. Thank you for your support:

- | | |
|------------------------------------|-----------------------------------|
| ♦ Jo & Ian Adamson | ♦ Graham & Treffina Dowland |
| ♦ John Bond & Linda Birmingham | ♦ Marco D'Orsogna & Terry Scott |
| ♦ Katrina & Craig Burton | ♦ Sally & Giles Everist |
| ♦ Howard & Emma Cearn | ♦ Bobbie & John Fahie |
| ♦ Debbie & Peter Chappell | ♦ Michela & Adrian Fini |
| ♦ Linda & Warren Coli | ♦ Denise & Joe Fisher |
| ♦ Tracey & Charles Crompton | ♦ Annie & Brett Fogarty |
| ♦ Terri & Chris Dale | ♦ Nicola & Andrew Forrest |
| ♦ Joanne & Camillo Della Maddalena | ♦ Graham Forward & Jacqui Gilmour |
| | ♦ Janine & Richard Goyder |

Giving to Black Swan in 2014 (CONT)

- ♦ Evelyn & Mack Hall
- ♦ Christine & John Hedges
- ♦ Sandy & Peter Honey
- ♦ Briony & Mark Lee
- ♦ Peter Lee & Shareen Traub
- ♦ Heather Lyons, Marijana Ravlich & Eric Ripper
- ♦ Sallie-Anne & Michael Manford
- ♦ Dr Toby & Tony Manford
- ♦ Sue McDonald & Mark Westbrook
- ♦ Chris & Bruce McLeod
- ♦ Carolyn & David McCleery
- ♦ Rose & Tim Moore
- ♦ Mimi & Willy Packer
- ♦ Philippa & Ron Packer
- ♦ Lindsey & Peter Platt
- ♦ Ingrid & Mark Puzey
- ♦ Veronique & Kim Ramen
- ♦ Linda Savage & Stephen Davis
- ♦ Carolyn Stewart
- ♦ Natasha & Ross Taylor
- ♦ Debbie & Joe Throsby
- ♦ Julie & Eddie Van Beem
- ♦ Alison Wooles
- ♦ Anonymous (1)

LOCAL LARRIKINS

Local Larrikins was founded by Janet Holmes à Court AC to support a Western Australian focused production each year and engage young Western Australians with the theatre. In 2014, the Local Larrikins supported the production of *Dust*. Thank you for your support:

- ♦ Janet Holmes à Court AC
- ♦ Allison & Geoff Barr
- ♦ Bill Bloking & Debbie Cozart
- ♦ Dr Bernard Cresswell
- ♦ Maggie Down & David Cruse
- ♦ Diana & Peter Hammond
- ♦ Jeremy Herdman
- ♦ Lloyd & Toni Houthuyseon
- ♦ Garrod Keightley
- ♦ Meredith & James McClements
- ♦ John McGlue & Sharon Dawson
- ♦ Stephen Moloney
- ♦ Kate O'Hara
- ♦ Stephen Scaffidi
- ♦ Simon & Alison Stewart
- ♦ Tim & Chris Ungar
- ♦ Terri-Ann White
- ♦ Anonymous (1)

WILD SWANS

Wild Swans is a giving circle for Perth's emerging business leaders. Wild Swans offers its members professional networking opportunities and education on the arts and business. In 2014, the Wild Swans supported the production of *Flood*. Thank you to the Wild Swans committee members for their support:

- ♦ Belinda Buratto
- ♦ Joanne Dunn
- ♦ Rachel Huber
- ♦ Trina Mahon
- ♦ Jane McEvoy

Thank you to the Wild Swans giving circle for their support:

- ♦ Tamryn Barker
- ♦ Leandro Cavalcanti
- ♦ Kely Cannane
- ♦ Ashley Chan
- ♦ Catriona Della Martina
- ♦ John Drennan
- ♦ Jamie Fini
- ♦ Michelle Kerr
- ♦ Belinda Lake
- ♦ Eva Lin
- ♦ Vincenzo Nici
- ♦ Samantha Rees
- ♦ Andrea Righetti
- ♦ Bree Rowswell
- ♦ Josh Starick

ENCORE!

Encore! is Black Swan's general giving program. Thank you to the following people who have kindly donated in 2014.

Encore! \$10,000 and above

- ♦ Janet Holmes à Court AC
- ♦ McCusker Charitable Foundation
- ♦ The Stan Perron Charitable Trust
- ♦ The Ian Potter Foundation
- ♦ Malcolm Robertson Foundation
- ♦ Linda Savage
- ♦ Sam & Leanne Walsh
- ♦ In memory of Bern Ranford

Applause \$5,000 to \$9,999

- ♦ Kay Giorgetta
- ♦ Macquarie Group Foundation

Opening Act \$2,500 to \$4,999

- ♦ Rob Larbalestier
- ♦ Warwick Hemsley & Melissa Parke
- ♦ Walter Millstead
- ♦ Delys & Alan Newman
- ♦ Michael & Helen Tuite

First Call \$1,000 to \$2,499

- ♦ Shane Colquhoun & Leigh Cathcart
- ♦ Lesley & Peter Davies
- ♦ Andrew Crocker & Diane Sunderman
- ♦ John Foster
- ♦ Lianne & Raymond Gianoli
- ♦ Nicola Iffla
- ♦ Jim & Freda Irenic
- ♦ Ross & Fran Ledger
- ♦ Paul Mar
- ♦ Kevin Mataboni
- ♦ Andrée McIntyre
- ♦ Craig Merrey
- ♦ Thurston Saulsman
- ♦ Robyn Tamke
- ♦ Dr Richard Tarala & Lyn Beazley AO
- ♦ Anonymous (1)

Behind the Scenes \$500 to \$999

- ♦ David & Minnette Ambrose
- ♦ Robyn Atherton
- ♦ Ben Carter
- ♦ Keith & Frauke Chambers
- ♦ John & Sue Collins
- ♦ Kevin Daken
- ♦ Evans-Vanderboom Family
- ♦ Karen Fleischer
- ♦ Nancy Hackett
- ♦ Gordon & Nena Johnston
- ♦ Ryan Kucharski
- ♦ Francis Landels
- ♦ Megan Lowe
- ♦ Amanda Luke
- ♦ Deborah Luke
- ♦ Mary Ellen In Memory of Kerensa
- ♦ Lee-Anne Raeside
- ♦ Gavin Toovey
- ♦ Joy Wearne
- ♦ Anonymous (3)

Giving to Black Swan in 2014 (CONT)

\$50 to \$499

- ◆ Helen Ackroyd
- ◆ David Ambrose
- ◆ Graham Anderson
- ◆ Karen Barrymore
- ◆ Robin Beech
- ◆ John Blackwell
- ◆ Sue Boyd
- ◆ Robert Brand
- ◆ Jennifer Carson
- ◆ Debra Carter
- ◆ Giovanni Cartoni
- ◆ Katherine Cheng
- ◆ Anita & James Clayton
- ◆ Sue Colyer
- ◆ Jan Connor
- ◆ Peter Conole
- ◆ Anthony Cousins
- ◆ Wes Cutajar
- ◆ Allan Drake
- ◆ Shirley Egan
- ◆ Stuart Evans
- ◆ Janis Fairbairn
- ◆ Susan Fleming
- ◆ Karl Frost
- ◆ Rony & Rebecca Gabbay
- ◆ Charles & Patricia Galluccio
- ◆ Liam Gobbert
- ◆ Lisa Hando
- ◆ David Hardie
- ◆ Jan Harse

- ◆ Lee Hartz
- ◆ Patricia Hodgkinson
- ◆ Anne Holt
- ◆ Colin Hoppe
- ◆ Brian Isger
- ◆ Joan Karmelita
- ◆ Jamie Kelly
- ◆ Louis & Miriam Landau
- ◆ Elizabeth Lane
- ◆ Bruce Lugton
- ◆ Dale Marriott
- ◆ Wolf & Glenda Martinick
- ◆ David McIntyre
- ◆ Ross & Sally McLennan
- ◆ Margaret Medcalf
- ◆ Terence Middleton
- ◆ Frances Moon
- ◆ Lynn Morzenti
- ◆ Margaret Muirhead
- ◆ Roger & Alexis Mullen
- ◆ Anthony Munro
- ◆ Jordan Nix
- ◆ Benita Panizza
- ◆ Angel Quintela
- ◆ Judith Roberts
- ◆ Alan Robson
- ◆ Anne Ross
- ◆ Joanne Samer
- ◆ Carol Shannon
- ◆ Lindsay Silbert
- ◆ Jeffrey Skates

- ◆ Chook & Kel Slater
- ◆ Flora & Lawrence Smith
- ◆ Jan Stacey
- ◆ Patricia Sugars
- ◆ L.R. Symonds
- ◆ John & Barbara Turney
- ◆ Scott Vivian-Williams
- ◆ David Walker

- ◆ David Wallace
- ◆ Sharon & Dean Walters
- ◆ Charlotte Welton
- ◆ Brigid Woss
- ◆ Christopher Wray
- ◆ Don Young
- ◆ Nofra Klinik
- ◆ Anonymous (35)

LEAVE A LEGACY

Legacy Leaders help ensure WA theatre remains sustainable for generations to come. A bequest cements a legacy in your memory and marks a meaningful bond with theatre, ensuring future Western Australians can experience the thrill of stage performance. Thank you to our generous patrons who have committed to leaving Black Swan a bequest.

PLAYING YOUR PART

There are many ways you can become involved and play your part. If you are interested in supporting Black Swan, please contact our Philanthropy Manager, Andrée McIntyre on andree@bsstc.com.au or 0417 187 025.

Donations are tax deductible and you can choose to remain anonymous.



Nathaniel Dean and Jo Morris in
A Streetcar Named Desire.
Image by Gary Marsh Photography

BLACK SWAN STATE THEATRE COMPANY LTD

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 2014.

DIRECTORS:

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

Mark Bradley Barnaba AM (Chairman)
Andrew Stephen Drayton (Deputy Chair, resigned 18th February 2015)
Kathleen Jessica O'Hara (Deputy Chair)
Craig Yaxley (Treasurer)
Robert Leslie McKenzie
Vicki-Lynne Robinson
Alan John Cransberg
Linda Rosemary Savage
Andrew Thomas Harding
Nicola Margaret Forrest

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 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 an Artistic Peer Assessment Process
- ◆ Development of strategic partnerships with Western Australian and national organisations and artists
- ◆ Commissioning new works by Australian writers

The Company measures its performance through key performance indicators in:

- ◆ Artform
- ◆ Sector development
- ◆ Access
- ◆ Finance & governance

INFORMATION ON DIRECTORS

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

MARK BARNABA AM

Chairman

Chairman of Macquarie Group, Western Australia and Chairman and Global Head, Natural Resources Group, Macquarie Capital Ltd. Chairman of The University of Western Australia's Business School Board and an Adjunct Professor in Investment Banking & Finance at the UWA Business School. Non-executive director (and Lead Independent Director) Fortescue Metals Group Ltd. Member of the Advisory Council for the Jackman Furness Foundation for the Performing Arts. Co-founder (and previously co-executive Chairman) of Azure Capital and previously the Chairman of Western Power, Edge Employment Solutions, the West Coast Eagles Football Club and Alinta Infrastructure Holdings. Appointed by the Premier of Western Australia to chair the WA Steering Committee of the Commonwealth Business Forum for CHOGM in 2011. Holds a Bachelor of Commerce degree with first class honours from UWA and an MBA from Harvard Business School graduating with high distinction as a Baker Scholar. Joint winner in 2002 of the WA Business News award for the most outstanding business leader in the State of Western Australia under the age of 40. WA Citizen of the Year Award in Industry and Commerce, 2009. Honorary Doctor of Commerce The University of Western Australia and Honorary FCPA CPA Australia. Fellow of the Australian Institute of Company Directors. In 2015 was appointed a Member in the General Division of the Order of Australia.

ANDREW DRAYTON

Deputy Chair

Member of Finance Committee

Resigned 18th February 2015

Senior Manager Supply Chain Hess Exploration Australia Pty Ltd. Previously General Manager – Asset Management Rio Tinto Iron Ore 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.

BLACK SWAN STATE THEATRE COMPANY LTD

DIRECTORS' REPORT (CONT)

INFORMATION ON DIRECTORS (CONT)

KATE O'HARA

Deputy Chair

Director of Hawaiian 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. Chairman of The 500 Club, Director of Perth Fashion Concepts Inc. and board member of Celebrate WA.

CRAIG YAXLEY

Treasurer Chair of Finance Committee

State Lead Tax partner with KPMG and over 30 years corporate tax experience primarily focussing on the mining and resources sector. Chartered Tax Advisor, Fellow of the Institute of Chartered Accountants in Australia, and Director of the Board of Taxation. Executive Councillor, Treasurer and Chairman of Tax Committee of the Association of Mining and Exploration Companies Inc and previously Treasurer of the Friends of the Ballet (WA).

ROBERT MCKENZIE

Member Over sight of legal issues

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. 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 as well as development and deployment of Refining Technology to Alcoa's Global Refining Facilities. 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;

Councillor for Creative Partnerships Australia; Board member of the Foundation to Prevent Violence Against Women and Their Children and Patron of Peel Health Foundation.

VICKI 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 Law School and the Advisory Council of the Curtin Business School.

LINDA SAVAGE

Member

Linda is a former member of the Western Australian State Parliament, Director of the Social Security Appeals Tribunal and member of the Administrative Appeals Tribunal. Linda has a BA (Hons) in Political Science from UWA and Law degrees from the University of Cambridge and UWA. As a lawyer she has been active in law reform and establishing services for women and children. She has served on a diverse range of boards including the Art Gallery of Western Australia, Women Lawyers of Western Australia and the Reproductive Technology Council of WA. She is currently on the board of Youth Legal Service.

ANDREW HARDING

Member

Chief Executive of Rio Tinto Iron Ore, with country accountability for China, Japan and Korea. Formerly president and chief executive officer of Kennecott Utah Copper, prior to becoming chief executive, Rio Tinto Copper, with responsibility for several mines and projects, including the development of the world-class Oyu Tolgoi copper-gold mine in Mongolia. Joined Rio Tinto in 1992 and has extensive experience across a range of senior positions in the Technology & Innovation, Energy and Aluminium portfolios. Holds a Bachelor of Engineering and an MBA and is a member of the 2012 class of Henry Crown Fellows at the Aspen Institute, a globally recognised leadership programme. He is a member of the Ministerial Council for Suicide Prevention, a board member of the Energy and Minerals Institute at the University of Western Australia and the Australia-Japan Business Cooperation Council.

NICOLA FORREST

Member

Chief Executive Officer and Co-founder of Minderoo Foundation. Member of the Prime Minister's Community Business Partnership and of the Advisory Council for the Jackman Furness Foundation for the Performing Arts. Patron of Sculpture by the Sea; Kimberley Rock Art Foundation; and Impact 100WA. Director of Mindaroo Group and Managing Director of Mindaroo Station. 2014 Western Australian of the year (community category). Honorary Doctor of Letters University of Western Australia.

BLACK SWAN STATE THEATRE COMPANY LTD

DIRECTORS' REPORT (CONT)

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 2014 the total amount that members of the company are liable to contribute if the company is wound up is \$20 (2013 - \$20).

AUDITOR'S INDEPENDENCE DECLARATION

The auditor's independence declaration for the year ended 31 December 2014 has been received and can be found on page 62 of the financial report.

During the financial year, 8 Board Meetings and 6 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
Mark Barnaba	8	7	N/A	N/A
Andrew Drayton	8	3	6	4
Kate O'Hara	8	6	N/A	N/A
Craig Yaxley	8	7	6	6
Robert McKenzie	8	7	N/A	N/A
Vicki-Lynne Robinson	8	6	N/A	N/A
Alan Cransberg	8	5	N/A	N/A
Linda Savage	8	8	N/A	N/A
Andrew Harding	8	4	N/A	N/A
Nicola Forrest	8	5	N/A	N/A

Signed in accordance with a resolution of the Board of Directors.

On behalf of the Board



Craig Yaxley
Treasurer & Director

Dated this 31st day of March 2015
Perth Western Australia

BLACK SWAN STATE THEATRE COMPANY LTD
STATEMENT OF COMPREHENSIVE INCOME
FOR THE YEAR ENDED 31 DECEMBER 2014

	NOTES	2014 \$	2013 \$
Revenue	2,3	6,509,311	6,135,072
Production and theatre expenses		(4,063,996)	(3,440,714)
Education, regional engagement and artist development expenses		(553,817)	(571,643)
Administration expenses		(1,797,816)	(1,884,964)
Depreciation and amortisation expenses	4	(76,918)	(73,238)
Operating profit	4	16,764	164,513
Impairment of financial assets	9(b)	(306,000)	-
(Loss)/profit before income tax expense		(289,236)	164,513
Income tax expense	1(a)	-	-
(Loss)/Profit for the year		(289,236)	164,513
Other comprehensive income after income tax			
Net (loss)/profit on revaluation of financial assets		(310,000)	234,000
Other comprehensive income for the year, net of tax		(310,000)	234,000
Total comprehensive income for the year		(599,236)	398,513
Total comprehensive (loss)/income attributable to members of the entity		(599,236)	398,513

The accompanying notes form part of these financial statements.

STATEMENT OF FINANCIAL POSITION
AS AT 31 DECEMBER 2014

	NOTES	2014 \$	2013 \$
CURRENT ASSETS			
Cash and cash equivalents	5	736,248	1,791,982
Trade and other receivables	6	186,509	146,984
Other assets	7	336,501	333,656
TOTAL CURRENT ASSETS		1,259,258	2,272,622
NON-CURRENT ASSETS			
Property, plant and equipment	8	348,573	284,761
Financial assets	9	824,960	1,429,565
TOTAL NON-CURRENT ASSETS		1,173,533	1,714,326
TOTAL ASSETS		2,432,791	3,986,948
CURRENT LIABILITIES			
Trade and other payables	10	954,499	1,113,796
Income in advance	11	304,330	1,104,200
TOTAL CURRENT LIABILITIES		1,258,829	2,217,996
NON-CURRENT LIABILITIES			
Trade and other payables	10	33,746	29,500
TOTAL NON-CURRENT LIABILITIES		33,746	29,500
TOTAL LIABILITIES		1,292,575	2,247,496
NET ASSETS		1,140,216	1,739,452
EQUITY			
Reserves	12	284,320	583,994
Retained earnings	13	855,896	1,155,458
TOTAL EQUITY		1,140,216	1,739,452

The accompanying notes form part of these financial statements.

BLACK SWAN STATE THEATRE COMPANY LTD
STATEMENT OF CHANGES IN EQUITY
AS AT 31 DECEMBER 2014

	NOTE	FAIR VALUE RESERVE \$	RESERVES INCENTIVE SCHEME RESERVE \$	TOTAL RESERVES \$	RETAINED EARNINGS \$
CHANGES IN EQUITY					
Balance at 1 January 2013		76,000	263,837	339,837	1,001,102
Profit attributable to the entity		-	-	-	398,513
Transfers to reserves:					
Reserves Incentive Scheme Reserve		-	10,157	10,157	(10,157)
Fair Value Reserve		234,000	-	234,000	(234,000)
Balance at 31 December 2013		310,000	273,994	583,994	1,155,458
Balance at 1 January 2014		310,000	273,994	583,994	1,155,458
(Loss) attributable to the entity					(599,236)
Transfers to reserves:					
Reserves Incentive Scheme Reserve			10,326	10,326	(10,326)
Fair Value Reserve		(310,000)		(310,000)	310,000
Balance at 31 December 2014	12,13	-	284,320	284,320	855,896

The accompanying notes form part of these financial statements.

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2014

	NOTES	2014 \$	2013 \$
Cash flows from operating activities			
Receipts from ticket sales		2,300,957	1,942,934
Receipts from grants, sponsorships and donations		3,034,419	3,867,989
Payments to suppliers and employees		(6,556,231)	(5,559,410)
Interest received		50,484	51,887
Other revenue		235,367	566,248
Net cash (outflow)/inflow from operating activities	16(ii)	(935,004)	869,648
Cash flows from investing activities			
Proceeds from sale of plant and equipment		-	-
Dividends received		20,000	20,000
Reserves Incentive Scheme investment		-	-
Payments for plant and equipment		(140,730)	(139,653)
Net cash (outflow) from investing activities		(120,730)	(119,653)
Net (decrease)/increase in cash and cash equivalents		(1,055,734)	749,995
Cash and cash equivalents at the beginning of the financial year		1,791,982	1,041,987
Cash and cash equivalents at the end of the financial year	5	736,248	1,791,982

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 2014

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.

BLACK SWAN STATE THEATRE COMPANY LTD
NOTES TO AND FORMING PART
OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2014

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONT)

(e) Revenue

(i) Grant Income

The Company's activities are funded by Grants received from the federal and state governments.

Grants received on condition that specified services are delivered or conditions are fulfilled are considered reciprocal. Such Grants are initially recognised as a liability and revenue is recognised as services are performed or conditions fulfilled.

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.

(ii) Ticket Sales

Revenue on ticket sales is recognised when the related production has taken place.

(iii) Donations/ Sponsorships

Revenue from the receipt of donations and sponsorships is generally recognised when the company takes control of the funds.

Where donations or sponsorships are provided in respect of a particular production, activity or period, involving the provision of a future service or meeting certain conditions, such donations or sponsorships are recognised as a liability and recognised as revenue when the services are performed or the conditions fulfilled.

(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 2014

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONT)

(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 2014.

(o) Available-for-sale Financial Assets

The Company's investment in equity securities is classified as an available-for-sale financial asset. Subsequent to initial recognition, they are measured at fair value and changes therein, are recognised in other comprehensive income and presented in the fair value reserve in equity. When an investment is derecognised, the cumulative gain or loss in equity is transferred to profit or loss. Impairment losses on available-for-sale financial assets are recognised by reclassifying the losses accumulated in the fair value reserve to profit or loss. The amount reclassified is the difference between the acquisition cost and the current fair value, less any impairment loss previously recognised in profit or loss. If the fair value of an impaired available-for-sale equity security subsequently increases and the increase can be related objectively to an event occurring after the impairment loss was recognised, then the impairment loss is reversed through profit or loss; otherwise, it is reversed through OCI.

(p) 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 2014

	2014 \$	2013 \$
2. REVENUE		
Revenue from operating activities		
Trading activities		
- Box office sales	2,362,434	2,010,742
- Programme sales	19,521	17,431
- Other production income	111,714	264,200
	<u>2,493,669</u>	<u>2,292,373</u>
Grants, sponsorships and donations		
- Australia Council (Note 3)	627,667	651,335
- Department of Culture and the Arts WA (Note 3)	1,716,674	1,620,923
- Lotterywest	160,178	186,170
- Other sponsorship	846,000	815,000
- Donations	510,507	420,296
	<u>3,861,026</u>	<u>3,693,724</u>
Sub-total revenue from operating activities	<u>6,354,695</u>	<u>5,986,097</u>
Revenue from outside operating activities		
- Interest	50,484	51,887
- Dividends	57,142	28,571
- Sundry income	46,990	68,517
	<u>154,616</u>	<u>148,975</u>
Total revenue	<u>6,509,311</u>	<u>6,135,072</u>

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	-	375,416	375,416	-
	Professional Development Grant	7,611	19,640	27,251	-
	2014 Additional Funding	-	225,000	225,000	-
	Australia Council Total	7,611	620,056	627,667	-
State Arts	Base Grant	697,772	697,772	1,395,544	-
	2014 Additional Funding	-	225,000	225,000	-
	Touring Grant	-	96,130	96,130	-
	Department of Culture and the Arts Total	697,772	1,018,902	1,716,674	-
	TOTAL GRANTS	705,383	1,638,958	2,344,341	

BLACK SWAN STATE THEATRE COMPANY LTD
NOTES TO AND FORMING PART
OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2014

	2014 \$	2013 \$
4. PROFIT BEFORE INCOME TAX		
Profit before income tax has been determined after deducting the following specific expenses:		
Amortisation of leasehold improvements	2,707	3,730
Depreciation of plant & equipment	74,211	69,508
Rental expense relating to operating leases	68,586	38,162
Remuneration of auditor (MGI Perth Audit Services)	13,780	14,270
5. CASH AND CASH EQUIVALENTS		
Cash at bank and on hand	736,248	1,791,982
6. TRADE AND OTHER RECEIVABLES		
Trade receivables	74,564	127,861
Other receivables	111,945	19,123
	186,509	146,984
7. OTHER ASSETS		
Production prepayments	283,459	273,341
General prepayments	53,042	60,315
	336,501	333,656
8. PROPERTY, PLANT AND EQUIPMENT		
Plant and Equipment – at cost	514,144	397,199
Less: Accumulated depreciation	(206,909)	(137,282)
	307,235	259,917
Motor Vehicles – at cost	29,644	29,644
Less: Accumulated depreciation	(17,250)	(12,665)
	12,394	16,979
Leasehold improvements – at cost	42,437	18,651
Less: Accumulated amortisation	(13,493)	(10,786)
	28,944	7,865
Total property, plant & equipment	348,573	284,761

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	259,917	16,979	7,865	284,761
Additions	116,944	–	23,786	140,730
Disposals				
Depreciation & amortisation expense	(69,626)	(4,585)	(2,707)	(76,918)
Carrying amount at the end of the year	307,235	12,394	28,944	348,573

BLACK SWAN STATE THEATRE COMPANY LTD
NOTES TO AND FORMING PART
OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2014

9. FINANCIAL ASSETS

	2014 \$	2013 \$
Bank Deposit – Reserve Incentive Scheme (Note 9(a))	276,960	265,565
Available-for-sale Financial Assets – Listed Investments (Note 9(b))	548,000	1,164,000
	<u>824,960</u>	<u>1,429,565</u>

Note 9(a)

Bank Deposit – Reserves Incentive Scheme represents the amount invested under the Reserve Incentive Scheme (“RIS”) an initiative of the two core funding bodies, the Australia Council and the WA Department of Culture and the Arts. In accordance with the RIS agreement between the company and the funding bodies these funds are held in escrow until 2nd May 2027 and are subject to the terms of the Reserves Incentive Funding Agreement (Note 12(b)). RIS Funds have not been used to secure any liabilities of the company.

Note 9(b)

Fair value of listed investments at the beginning of the year	1,164,000	930,000
Cost of acquisitions during the year	–	–
Remeasurement (loss)/profit on revaluation of financial assets	(310,000)	234,000
Impairment loss on financial assets	(306,000)	–
Fair value of listed investments at the end of the year	<u>548,000</u>	<u>1,164,000</u>

The Company’s investment in equity securities is classified as an available-for-sale financial asset and is measured at their fair value (quoted market price) at the reporting date. Changes in the fair value is recognised in other comprehensive income and presented in the fair value reserve in equity. Impairment losses are recognised by reclassifying the losses accumulated in the fair value reserve to profit or loss.

Due to the decrease in the fair value of the equity securities the Company recorded an impairment expense of \$306,000 in the profit or loss. The decrease is due to the changes in the market price of the securities during the period.

10. TRADE AND OTHER PAYABLES

CURRENT

Trade creditors	97,191	76,781
Other creditors	784,118	884,281
Employee benefits	37,937	45,093
Provision for annual leave	35,253	35,346
Provision for production expenditure	–	72,295
	<u>954,499</u>	<u>1,113,796</u>

NON-CURRENT

Provision for long service leave	<u>33,746</u>	<u>29,500</u>
----------------------------------	---------------	---------------

11. INCOME IN ADVANCE

Production income	380	20,318
Unexpended grants carried forward	–	705,382
Donations	134,950	50,000
Sponsorships	169,000	328,500
	<u>304,330</u>	<u>1,104,200</u>

BLACK SWAN STATE THEATRE COMPANY LTD
NOTES TO AND FORMING PART
OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2014

12. RESERVES

	2014 \$	2013 \$
Fair Value Reserve (Note 12(a))	–	310,000
Reserve Incentive Scheme Reserve (Note 12(b))	284,320	273,994
	<u>284,320</u>	<u>583,994</u>

Note 12(a)

The Fair Value Reserve represents the net change in the fair value of listed investments.

Note 12(b)

Reserve Incentive Scheme Reserve – The company is party to a tri-partite agreement with the Western Australian Government, through the Department of Culture and Arts, and the Federal Government, through the Major Performing Arts Board of the Australia Council. The agreement provides for the participation in a Reserves Incentive Scheme requiring each party to contribute a maximum of \$86,000 to a reserves fund subject to the Company meeting set performance criteria of the Scheme. In the year ended 31 December 2012 the final payment from the funding bodies under the agreement of \$92,000 was received and the reserve established with the transfer of the Company's contribution from retained earnings.

13. 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.

14. 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.

15. SEGMENT REPORTING

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

16. NOTES TO STATEMENT OF CASH FLOWS

(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	736,248	1,791,982
--------------------------	---	---------	-----------

(ii) Reconciliation of cash flow from operations with profit after income tax

(Loss)/Profit after income tax		(599,236)	398,513
Add/(Deduct) Adjustments for:			
– Depreciation & amortisation	4	76,918	73,238
– Net loss on sale of property plant & equipment	4	–	–
– Interest on Reserves Incentive Scheme investment		–	–
– Dividends		(20,000)	(20,000)
Changes in operating assets and liabilities:			
– (Increase)/Decrease in trade and other receivables	6	(39,525)	86,253
– (Increase) in other current assets	7	(2,845)	(70,461)
– Decrease/(Increase) in other financial assets	9	604,605	(235,728)
– (Decrease)/Increase in trade and other payables	10	(159,297)	191,476
– (Decrease)/Increase in income in advance	11	(799,870)	416,857
– Increase in trade and other payables non-current	10	4,246	29,500
Net cash (outflow)/inflow from operating activities		<u>(935,004)</u>	<u>869,648</u>

BLACK SWAN STATE THEATRE COMPANY LTD
NOTES TO AND FORMING PART
OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2014

17. 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 \$	
	2014	2013	2014	2013	2014	2013	2014	2013
Financial Assets								
- Cash at Bank	735,171	1,790,810	-	-	1,077	1,172	736,248	1,791,982
- Other Receivables			-	-	186,509	146,984	186,509	146,984
- Other	276,960	265,565	-	-	548,000	1,164,000	824,960	1,429,565
	1,012,131	2,056,375	-	-	735,586	1,312,156	1,747,717	3,368,531
Financial liabilities								
- Payables	29,140	37,834	26,984	29,421	946,488	1,046,541	1,002,612	1,113,796
	29,140	37,834	26,984	29,421	946,488	1,046,541	1,002,612	1,113,796
Net Financial Assets	982,991	2,018,541	(26,984)	(29,421)	(210,902)	265,615	745,105	2,254,735

(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.

(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.

18. EVENTS SUBSEQUENT TO REPORTING DATE

At the date of this report the fair value of listed investments has declined in value by \$136,000. No other matter or circumstances have arisen since the financial year ended 31 December 2014 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.

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 2014, approximately 38% (2013: 37%) 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.

BLACK SWAN STATE THEATRE COMPANY LTD
NOTES TO AND FORMING PART
OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2014

20. CONTINGENT LIABILITIES AND OPERATING LEASES

The Company does not have any contingent liabilities for the financial year ended 31 December 2014 (2012 - \$NIL).

OPERATING LEASES

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

	2014 \$	2013 \$
Office equipment		
Within 1 year	2,555	4,380
Later than one year but not later than 5 years	-	2,555
Later than 5 years	-	-
	2,555	6,935
Premises		
Within 1 year	68,586	68,594
Later than one year but not later than 5 years	25,662	94,261
Later than 5 years	-	-
	94,248	162,855

21. COMMITMENTS FOR EXPENDITURE

The company has no commitments as at 31 December 2014.

22. 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.

23. 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 – **Mark Barnaba** Chairman **Andrew Drayton** (resigned 18th February 2015) Deputy Chairman **Kate O'Hara** Deputy Chairman **Craig Yaxley** Treasurer **Rob McKenzie** **Alan Cransberg** **Vicki Robinson** **Linda Savage** **Andrew Harding** **Nicola Forrest**

Executive Management **Natalie Jenkins** General Manager **Katherine Cherry** Artistic Director

	2014 \$	2013 \$
Compensation of Key Management Personnel		
Short-term employee benefits	249,616	265,229
Post employment benefits	23,238	22,921

BLACK SWAN STATE THEATRE COMPANY LIMITED
ACN 053 092 961

DIRECTORS' DECLARATION

The directors declare that the financial statements and notes set out on pages 45 to 58:

- 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 2014 and of its performance, as represented by the results of its operations and its cash flows, for the financial year ended on 31 December 2014.

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 flourish at the end.

Craig Yaxley
Treasurer & Director

Dated this 31st day of March 2015
Perth Western Australia



MGI Perth Audit Services
ABN: 66 269 615 247
Level 1, 322 Hay Street Subiaco, WA 6008
PO Box 1554 Subiaco WA 6904
T: (08) 9388 7457
F: (08) 9388 9755
E: audit@mkiparkinson.com.au
W: www.mkiparkinson.com.au

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 31st December 2014 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.

MGI Perth Audit Services

L R Stagoll
Partner
Perth, Western Australia
Dated this 31st day of March, 2015

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 2014, 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.



MGI Perth Audit Services
ARN: 66 269 815 247
Level 1, 322 Hay Street Subiaco, WA 6008
PO Box 1554 Subiaco WA 6904
T: (08) 9388 7457
F: (08) 9388 9755
E: audit@mgiparkinson.com.au
W: www.mgiparkinson.com.au

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, 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 31st December 2014, 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.

MGI Perth Audit Services

L R Stagoll
Partner
Perth, Western Australia
Dated this 31st day of March, 2015

