

BLACK SWAN

STATE THEATRE
COMPANY



2015

ANNUAL REPORT

PRINCIPAL PARTNER

RioTinto

BLACK SWAN STATE THEATRE COMPANY LTD

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Founding Patron

Janet Holmes à Court AC

Patron

Sam Walsh AO

BOARD 2015

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

Executive Director

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.

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REPORT FROM THE Chair



AS IS THE CASE EVERY YEAR FOR OUR BUSY COMPANY, 2015 WAS ANOTHER SIGNIFICANT YEAR FOR BLACK SWAN. AS WE MOVED TOWARD CELEBRATING OUR 25TH YEAR IN 2016, IN 2015, WE TOOK ON A NUMBER OF NEW CHALLENGES AND INITIATIVES AND MOVED INTO NEW TERRITORY.

For the first time, the company ventured in to family programming, with the world premiere presentation of *The Red Balloon* during the Awesome Festival. We secured our first international collaboration with the National Theatre of China, which will be presented in our milestone year in 2016 and, we presented a contemporary musical from Broadway, *Next to Normal*. All of these new initiatives excited and challenged our audiences, our artists and our administration and production teams, providing us all with new inspiration and experiences.

As Western Australia's state theatre company, we continued to extend our footprint across the state, with a number of regional engagement programs that not only enabled us to reach a far greater number of regional and remote communities, but also enabled us to visit some communities multiple times. This provides for rich community engagement opportunities and allows us to meet our aim of being a state theatre company that truly reaches out across our great state.

Our education program continues to grow and we significantly increased the number of contact hours of teaching artists presenting workshops by 115%. Over the year, 113 workshops were delivered to students and teachers, in schools and at the State Theatre Centre. The Board of Black Swan is very proud of the company's engagement with education and was pleased this year to also engage primary school aged students with *The Red Balloon*, as well as high school and tertiary students through our workshop program, main stage season and our education production, *Shadowboxing*.

Black Swan ended the year in a very pleasing financial position, posting an operating surplus of \$129,714. We maintained our government dependency at just 38% of total income, increased our sponsorship income by 26% and broadened our very successful philanthropy program to include new initiatives and new Foundation partners. In October, Executive Director Natalie Jenkins and I participated in the New York Fundraising Study Tour, coordinated by the Australia Council for the Arts, together with a number of other AMPAG companies. I was interested to learn about some exciting strategies around growing our philanthropy income and delighted to learn that Black Swan is already leading the way with initiatives within our philanthropy program.

A very pleasurable part of my role as Chair is to be able to thank the generous support of our government and business partners, as well as our donors, who are the backbone of the company. My sincere 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 growing and developing theatre in Western Australia.

To our many business partners, led by our principal partner Rio Tinto, thank you for your on-going support of Black Swan, which enables us not only to present world class theatre on our stages, it also supports us to reach out to a very wide range of Western Australian communities and audiences. Each and every one of our business partners, who are listed on page 39, are playing their role in this achievement.

My thanks also to our individual donors and philanthropic foundations, led by Founding Patron, Janet Holmes à Court and Patron Sam Walsh and his wife Leanne. Black Swan is extremely fortunate to have such a committed group of donors behind us, who continually impress me with the multitude of ways that they support the company. I include in this group our Board members, who all support the company financially, as well as giving their time voluntarily to expertly govern the company. Thank you to Alan Cransberg, Nicola Forrest, Andrew Harding, Kate O'Hara, Rob McKenzie, Vicki Robinson, Linda Savage and Craig Yaxley.

To all of the talented artists and production crews that have worked with us throughout the year, the hard working staff team, led by Artistic Director Kate Cherry and Executive Director Natalie Jenkins, I thank each and every one of them for their passion and commitment. And to the people we do it all for – our audiences, thank you for supporting theatre in Western Australia. We hope you are as proud of what we do, as we are.

Finally, I would like to take this opportunity to acknowledge the vision and leadership of Artistic Director Kate Cherry, who will leave the company at the end of 2016. Kate's impact on Black Swan and theatre in Western Australia has been remarkable. Under her leadership, the company has been successfully re-shaped and re-positioned as one of Australia's foremost theatre companies. Not only will Kate's impact be felt by our audiences that have loved her work – Western Australia's artists and Australian playwrights have benefited greatly from her strong focus on artist development and initiatives such as the Rio Tinto Black Swan Commissions. Our thanks to Kate for her commitment to the state. I am very pleased to welcome Clare Watson, as our Artistic Director Designate, who will take over the reins from Kate at the beginning of 2017.

Mark Barnaba, AM
CHAIRMAN

REPORT FROM THE Artistic Director



THE VITAL FOUNDATION OF SOCIETY IS OUR ABILITY TO SHARE OUR STORIES AND OUR DESIRE TO SEEK TO UNDERSTAND THE STORIES OF OTHERS. NOWHERE IS THAT MORE PRESENT THAN IN THE ARTS. WE AT BLACK SWAN STATE THEATRE COMPANY ARE COMMITTED TO BRINGING THE ANCIENT WISDOM OF SHARED EXPERIENCE TO CONTEMPORARY AUDIENCES.

In 2015, our 24th year, Black Swan presented five mainstage productions and two studio productions, a total of 132 performances. It was arguably our most diverse season yet; dark comedies featured alongside rock musicals, cult classics alongside world premieres. It was a season of surprises, a season of unparalleled theatre in Black Swan's trademark style. A year full of what we do best and what we love to do – creating theatre that wows you, that moves you, that entertains you.

But we did so much more than that. We also progressed huge projects, particularly our international collaboration with the National Theatre of China. You'll see the fruit of that labour in 2016 when Dr Wang comes to Perth to direct a production for us. We also developed new works – we had seven new or in development in 2015 alone, and we presented two other commissioned works, *The Red Balloon* and *Shadowboxing*, this year too. The Rio Tinto Black Swan Commissions program continues to produce fantastic and exciting work.

We broke box office records with our production *Venus in Fur* by David Ives, directed by Lawrie Cullen-Tait, with sold out performances and great ticket sales making it our most successful studio production ever. I directed the WA premiere of *Dinner* by Moira Buffini, a black satirical comedy full of razor sharp wit; and *Glegarry Glen Ross* by David Mamet, an American master work about greed, desperation and ruthless ambition. Associate Directors Jeffrey Jay Fowler and Stuart Halusz made their mainstage directing debuts with Noël Coward's ghostly, farcical comedy *Blithe Spirit*, and the world premiere of the unique drama *Extinction* by Hannie Rayson, respectively. *The Red Balloon* was directed by another first time director for Black Swan, Chrissie Parrott, who took children and adults alike on an incredible journey full of wonder and magic. And finally Adam Mitchell returned to Black Swan to direct the incredible musical *Next to Normal*, a Broadway hit that really resonated with our audiences.

We toured metropolitan and regional Western Australia with our education and community production, *Shadowboxing*, which visited 18 schools and communities and was seen by 2,927 people in 2015. We broadcast our fifth consecutive live broadcast to regional Western Australia – this time to a record 34 Community Resource Centres and 13 venues.

We also continued to focus on our artist development programs, including the Resident Artists Program, the Emerging Artists Program and the Emerging Writers Group. Resident artists use their skills to mentor other artists in the company, advocate for their artistry and give the company feedback through peer review. Our emerging artists and

emerging writers are just starting to hone their skills, and we give them access to a professional environment and guiding hands.

We piloted a new initiative, Rio Tinto \$20 Tickets, aimed at getting new audiences to the theatre. Our principal partner, Rio Tinto subsidises this initiative, enabling us to offer these heavily discounted tickets to whomever wants to access them. In its pilot year this offering was extremely successful: on average 74% of patrons who accessed these tickets were completely new to the company.

We continued to offer access initiatives to ensure that anyone who wants to attend the theatre can, and can access the company in a variety of ways outside of simply watching a play. This includes talks and Q&As with artists before and after shows, audio described performances for vision impaired and captioned performances for those with hearing difficulties, and even open dress rehearsals for our loyal subscribers. I was especially touched to be able to provide, together with Rio Tinto, a special dedicated performance of *Next to Normal* for the Mental Illness Fellowship of WA. Proving that art can heal in so many ways.

Early 2016 marked the passing of Malcolm Robertson, a long standing friend of my father, Wal Cherry, and a mentor to me. Malcolm was a wonderful supporter of Black Swan through his foundation, supporting our artist development programs, and he was passionate about making a difference to theatre makers across Australia. He will be dearly missed, but I'm happy that his passion lives on in the artists he helped nurture.

It is essential to foster strong creative communities through innovation and collaboration. These are processes that can only flourish with the support and encouragement of our community, and dedicated people like Malcolm who have a passion for theatre and a strong sense of leadership.

So many people are involved in keeping Black Swan going and enabling us to do all that we do. I'd like to give special thanks to our Associate Directors, Jeffrey Jay Fowler and Stuart Halusz and our Literary Director Polly Low for their insight and support, not just to me but to the whole company.

So that was our year. Beneath it all, at the core of everything we do, are stories – stories worth telling, and stories worth seeing. Thank you for sharing in the Black Swan story and allowing me to be a part of that journey.

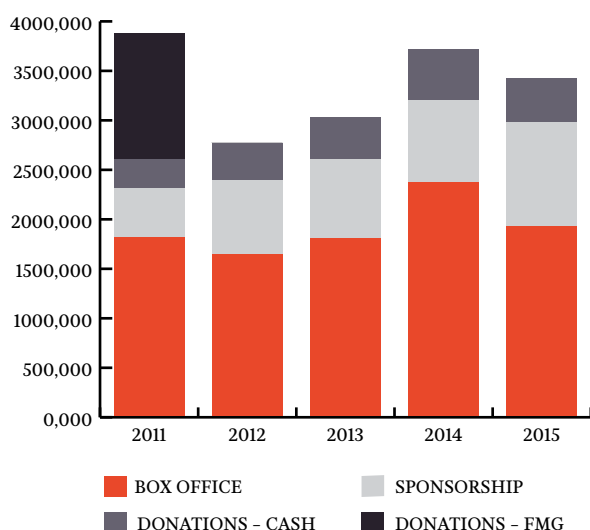
Kate Cherry

ARTISTIC DIRECTOR

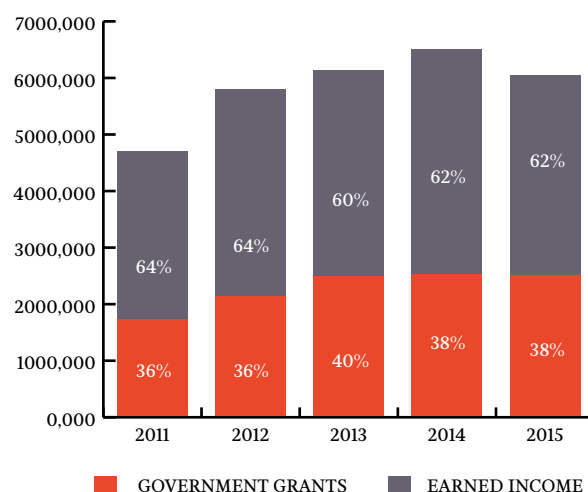
2011 - 2015 Key Indicators

AT A GLANCE

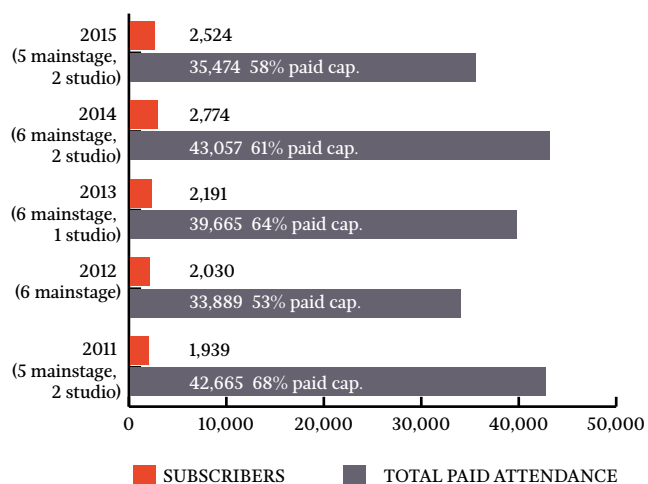
EARNED INCOME: KEY INCOME STREAMS
2011-2015



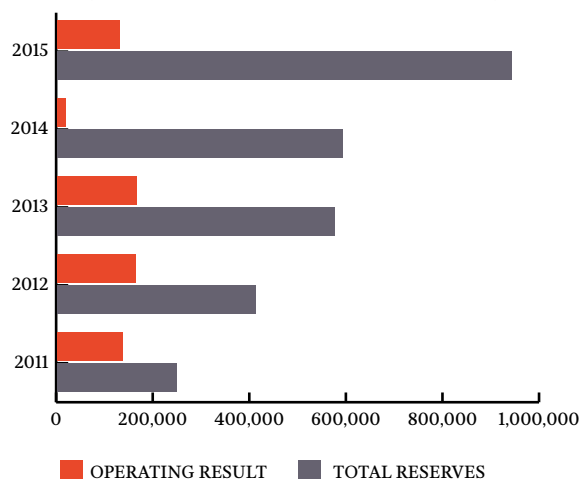
GOVERNMENT DEPENDENCY
2011-2015



PAID ATTENDANCE & ANNUAL SUBSCRIPTIONS
2011-2015

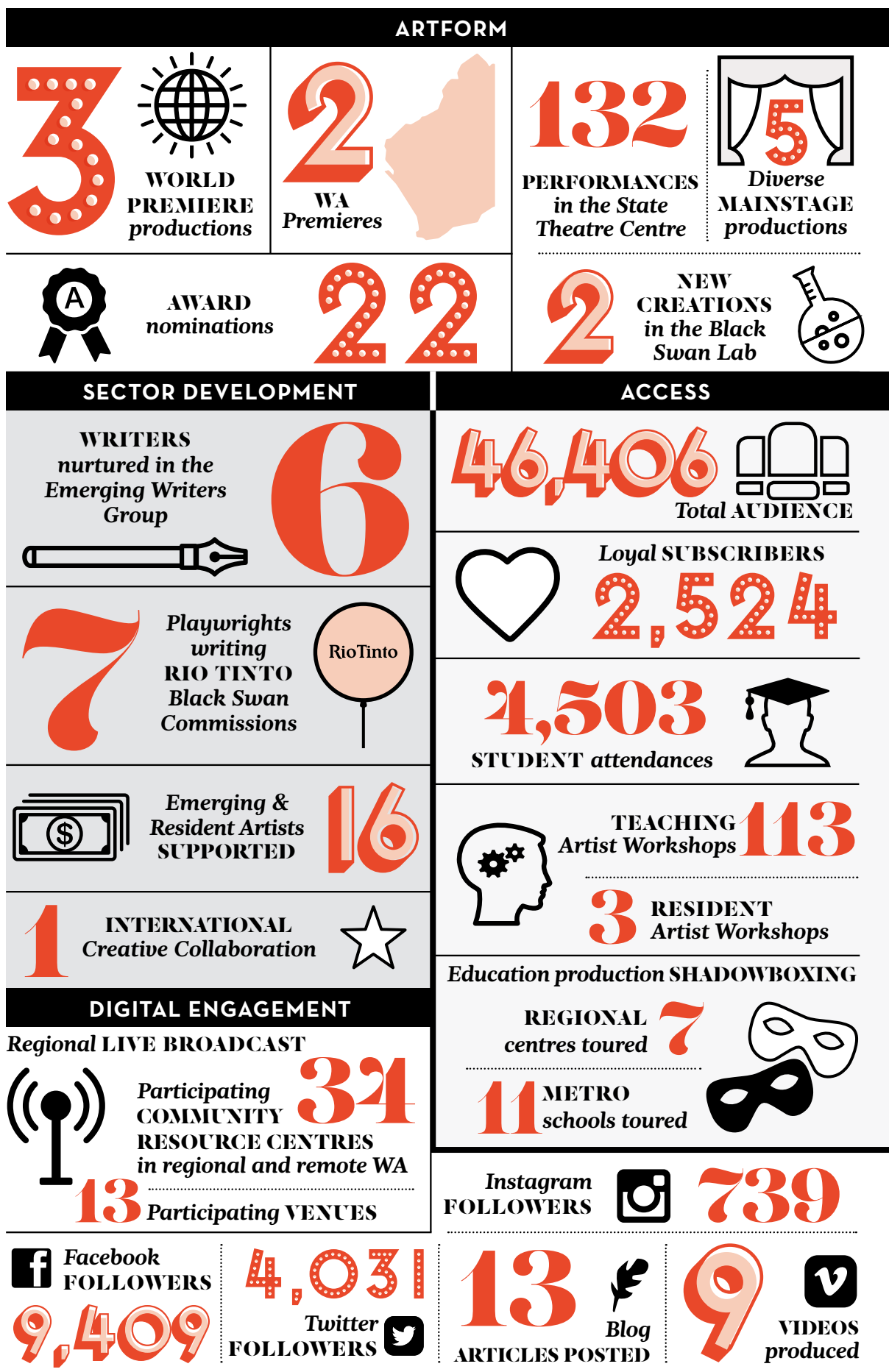


OPERATING RESULT AND RESERVES
2011-2015
(EXCLUDING FMG SHAREHOLDING)



2015 Key Achievements

AT A GLANCE



"AN EXCITING DEBUT PERFORMANCE FROM FELICITY MCKAY
AND AN EXHILARATING EXPERIENCE FOR ALL AT THE START OF
THE FRINGE WORLD SEASON."

ARTSHUB



FELICITY MCKAY & ADAM BOOTH, image by Gary Marsh.

A BLACK SWAN LAB PRODUCTION

VENUS in Fur

BY DAVID IVES

Presented as part of the Fringe World Festival 2015

WA PREMIERE

STUDIO UNDERGROUND, STATE THEATRE CENTRE OF WA

15 JANUARY - 8 FEBRUARY 2015

CAST

THOMAS NOVACHEK
VANDA JORDAN

Adam Booth
Felicity McKay

CREATIVE TEAM

DIRECTOR & COSTUME DESIGNER
SET DESIGNER
LIGHTING DESIGNER
SOUND DESIGN/COMPOSER

Lawrie Cullen-Tait
Patrick Howe
Joe Lui
Brett Smith

CREW

STAGE MANAGER
ASSISTANT STAGE MANAGER
SET CONSTRUCTION

Claudia Blagaich
Christabel Fry
Plumb Artsworkshop

NUMBER OF
PERFORMANCES

23

TOTAL ATTENDANCE

4,155

ACCESS INITIATIVES

PREVIEWS

2

POST-SHOW Q&A

1

CATEGORY

CONTEMPORARY DRAMA

SPECIAL THANKS TO

PATRONS CLUB

Janet Holmes à Court AC
Michela and Adrian Fini
Ungar Family Foundation
Stan and Jean Perron

A SKILFUL PERFORMANCE OF UNNERVING SELF-REVELATION. TAUTLY
DIRECTED BY LAWRIE CULLEN-TAIT, VENUS IN FUR IS PLAYFULLY
SINISTER, MASTERFULLY MYSTERIOUS AND AN INTRIGUING AND
ENTERTAINING COMMENTARY ON THE POWER AND POLITICS OF SEX.

POST NEWSPAPERS

"A TRULY ENSEMBLE CAST, WITH ALL PERFORMANCES
UNIFORMLY HIGH; A WONDERFUL EVENING'S ENTERTAINMENT,
AS THE RAPTUROUS APPLAUSE SHOWED. A MUST-SEE SHOW."

WEEKEND NOTES



TASMA WALTON & STEVE TURNER, image by Gary Marsh.

MAINSTAGE

Dinner

BY MOIRA BUFFINI

WA PREMIERE

Heath Ledger Theatre, State Theatre Centre of WA

14 MARCH - 29 MARCH 2015

CAST

SIAN	Rebecca Davis
MIKE	Stuart Halusz
HAL	Greg McNeill
THE WAITER	Kenneth Ransom
LARS	Steve Turner
WYNNE	Alison van Reeken
PAIGE	Tasma Walton

CREATIVE TEAM

DIRECTOR	Kate Cherry
SET & LIGHTING DESIGNER	Trent Suidgeest
COSTUME & PROPS STYLIST	India Mehta
SOUND DESIGN/COMPOSER	Ash Gibson Greig
VOICE COACH	Luzita Fereday
FIGHT DIRECTOR	Andy Fraser

CREW

STAGE MANAGER	Peter Sutherland
ASSISTANT STAGE MANAGER	Claudia Blagaich
SET CONSTRUCTION	Plumb Artsworkshop
DESIGNER OF PAIGE'S DRESS	Ae'lkemi (Alvin Fernandez)
DESIGNER OF WYNNE'S DRESS	Love in Toyko (Sheree Dornan)
DESIGNER OF SIAN'S DRESS	Tindale Designs (Michelle Tindale)

NUMBER OF PERFORMANCES

15

TOTAL ATTENDANCE

5,841

ACCESS INITIATIVES

PREVIEWS

3

MATINEES

2

AUDIO DESCRIPTION/ TACTILE TOUR

1

CAPTIONED PERFORMANCE

1

POST-SHOW Q&A

1

RIO TINTO PRE-SHOW TALK

1

CATEGORY

CONTEMPORARY
COMEDY/THRILLER

ASSOCIATE PARTNER



"IT IS RARE THAT YOU LEAVE A THEATRE SO OVERWHELMED
BY THE STANDARD OF ACTING YOU HAVE JUST SEEN.
BLACK SWAN AT ITS VERY BEST."
INDEPENDENT THEATRE ASSOCIATION



DAMIAN WALSH-HOWLING, PETER ROWSTHORN & BEN MORTLEY, image by Gary Marsh.

MAINSTAGE

GLENGARRY GLEN ROSS

By DAVID MAMET

Presented as part of the City of Perth Winter Arts Season

Heath Ledger Theatre, State Theatre Centre of WA

23 MAY - 14 JUNE 2015

CAST

GEORGE AARONOW
DETECTIVE BAYLEN
JOHN WILLIAMSON
DAVE MOSS
SHELLEY LEVENE
JAMES LINGK
RICKY ROMA

Luke Hewitt
Ben Mortley
Will O'Mahony
Kenneth Ransom
Peter Rowsthorn
Steve Turner
Damian Walshe-Howling

CREATIVE TEAM

DIRECTOR
SET & COSTUME DESIGNER
ASSOCIATE DESIGNER
LIGHTING DESIGNER
SOUND DESIGN/COMPOSER
VOICE & DIALECT COACH

Kate Cherry
Richard Roberts
Patrick Howe
Jon Buswell
Ben Collins
Luzita Fereday

CREW

STAGE MANAGER
ASSISTANT STAGE MANAGER
SET CONSTRUCTION

Georgia Landre-Ord
Claudia Blagaich
Plumb Artsworkshop

NUMBER OF PERFORMANCES

20

TOTAL ATTENDANCE

7,555

ACCESS INITIATIVES

PREVIEWS

3

MATINEES

2

AUDIO DESCRIPTION/ TACTILE TOUR

1

CAPTIONED PERFORMANCE

1

POST-SHOW Q&A

1

RIO TINTO PRE-SHOW TALK

1

CATEGORY

CONTEMPORARY DRAMA

PRODUCTION PARTNER



ASSOCIATE PARTNER



"JEFFREY JAY FOWLER'S RETELLING OF THE CONDOMINE'S
PLIGHT IS WONDERFULLY BEWITCHING AND THE PERFORMERS
GIVE A WHIMSICAL VITALITY TO THE DEAD."

OUT IN PERTH



ADAM BOOTH & ADRIANE DAFF, image by Gary Marsh.

MAINSTAGE

NOËL COWARD'S BLITHE SPIRIT

Presented as part of the City of Perth Winter Arts Season

Heath Ledger Theatre, State Theatre Centre of WA

18 JULY - 9 AUGUST 2015

CAST

CHARLES
RUTH
MRS BRADMAN
EDITH
DR BRADMAN
ELVIRA
MADAME ARCATI

Adam Booth
Adriane Daff
Michelle Fornasier
Ella Hetherington
Michael Loney
Jo Morris
Alison van Reeken
Roz Hammond, Preview 1

CREATIVE TEAM

DIRECTOR
SET & COSTUME DESIGNER
LIGHTING DESIGNER
SOUND DESIGN/COMPOSER

Jeffrey Jay Fowler
Bryan Woltjen
Jon Buswell
Ash Gibson Greig

CREW

STAGE MANAGER
ASSISTANT STAGE MANAGER
SET CONSTRUCTION
SHOW CREW
ADDITIONAL SCENIC WORK
TRANSPORT
COSTUME MAKERS

MILLINER
HAIR & MAKE-UP CONSULTANT

Georgia Landre-Ord
Claudia Blagaich
Plumb Artsworkshop
Rohin Best, Nathan Fry
Ruby Smedley
Kim Westbrook
Jennifer Edwards,
Jennifer Stewart
Susi Rigg
Virginia Hawdon

NUMBER OF PERFORMANCES

21

TOTAL ATTENDANCE

6,637

ACCESS INITIATIVES

PREVIEWS

3

MATINEES

3

AUDIO DESCRIPTION/ TACTILE TOUR

1

CAPTIONED PERFORMANCE

1

POST-SHOW Q&A

1

RIO TINTO PRE-SHOW TALK

1

CATEGORY

MODERN CLASSIC COMEDY

SPECIAL THANKS TO
LOCAL LARRIKINS

PRODUCTION PARTNER



ASSOCIATE PARTNER



ASSOCIATE DIRECTOR
PARTNER



"EXTINCTION, LIKE ALL OF RAYSON'S PLAYS...BARRACKS FOR
THEATRE'S ABILITY TO PROVOKE CREATIVE THINKING AND INSPIRE
CHANGE. FOR THOSE WISHING TO RENEW THEIR SENSE OF PURPOSE,
FOR WHATEVER CAUSE, THIS IS THE PLAY FOR YOU."

AUSTRALIAN BOOK REVIEW



MYLES POLLARD & HANNAH DAY, image by Gary Marsh.

MAINSTAGE

Extinction

BY HANNIE RAYSON

WORLD PREMIERE

Heath Ledger Theatre, State Theatre Centre of WA

19 SEPTEMBER – 4 OCTOBER 2015

CAST

DR PIPER ROSS
HARRY JEWELL
HEATHER DIXON-BROWN
ANDY DIXON

Hannah Day
Matt Dyktynski
Sarah McNeill
Myles Pollard

CREATIVE TEAM

DIRECTOR
SET & COSTUME DESIGNER
LIGHTING DESIGNER
SOUND DESIGN/COMPOSER
VOICE COACH
FIGHT DIRECTOR
SOUND INTERN

Stuart Halusz
Bryan Woltjen
Trent Suidgeest
Ben Collins
Luzita Fereday
Andy Fraser
Joel Bickford

CREW

STAGE MANAGER
ASSISTANT STAGE MANAGER
SET CONSTRUCTION

MASTER CARPENTER
SHOW CREW

ADDITIONAL CREW
AV CONSULTATION AND FILMING

Hugo Lopez
Benjamin Cooper
Show Works & Black Swan
State Theatre Company
Les Hickford
Nathan Fry,
Matthew Van Leeuwen
Brendon Parnell
Michael Maclean

NUMBER OF PERFORMANCES

15

TOTAL ATTENDANCE
3,280

ACCESS INITIATIVES

PREVIEWS

3

MATINEES

2

AUDIO DESCRIPTION/ TACTILE TOUR

1

CAPTIONED PERFORMANCE

1

POST-SHOW Q&A

1

RIO TINTO PRE-SHOW TALK

1

CATEGORY

NEW AUSTRALIAN WORK

PRODUCTION PARTNER



ASSOCIATE PARTNER



ASSOCIATE DIRECTOR
PARTNER



"BLACK SWAN'S FIRST FORAY INTO STAGING CHILDREN'S THEATRE HAS
AIMED HIGH...A MEMORABLE AND TENDER STAGE ADAPTATION THAT WILL
EASILY TRANSFIX THREE GENERATIONS OF A THEATREGOING FAMILY."

THE AUSTRALIAN



ELLA HETHERINGTON, ST JOHN COWCHER & DYLAN CHRISTIDIS, image by Gary Marsh.

A BLACK SWAN LAB PRODUCTION

The Red Balloon

BY ALBERT LAMORISSE

STAGE ADAPTATION BY HILARY BELL

A Rio Tinto Black Swan Commission

WORLD PREMIERE

Studio Underground, State Theatre Centre of WA

1 OCTOBER - 17 OCTOBER 2015

CAST

PASCAL A	Dylan Christidis
VARIOUS CHARACTERS	St John Cowcher
PIGEON	Ella Hetherington
GIRL WITH THE BLUE BALLOON A	Eloise Hunter
PASCAL B	Rory McLaughlin
RAT	Ben Mortley
CAT	Sarah Nelson
PASCAL C	Jack O'Neill
GIRL WITH THE BLUE BALLOON B	Katie Price

CREATIVE TEAM

DIRECTOR	Chrissie Parrott
CREATIVE MENTOR	Kate Cherry
SET & COSTUME DESIGNER	India Mehta
LIGHTING DESIGNER	Trent Suidgeest
SOUND DESIGNER/COMPOSER	Ash Gibson Greig
VOICE COACH	Julia Moody

CREW

STAGE MANAGER	Georgia Landre-Ord
ASSISTANT STAGE MANAGER	Claudia Blagaich
SET CONSTRUCTION & SCENIC	Onstage Arts
BULLY HEAD MAKER	Jon Tolliday, Velvet Worm Design
PASCAL PUPPET MAKER	Chloe Flockart
CHAPERONE	Courtney Turner

NUMBER OF
PERFORMANCES

22

TOTAL ATTENDANCE

2,294

ACCESS INITIATIVES

PREVIEWS

2

POST-SHOW Q&A

2

RIO TINTO
PRE-SHOW TALK

1

CATEGORY

NEW AUSTRALIAN WORK
(ADAPTATION)

SPECIAL THANKS TO

PATRONS CLUB

Janet Holmes à Court AC
Michela and Adrian Fini
Ungar Family Foundation
Stan and Jean Perron

PRINCIPAL PARTNER

RioTinto

ASSOCIATE & REGIONAL
PARTNER

 WATER
CORPORATION

"NEXT TO NORMAL WOULD EASILY TAKE MY PERSONAL CHOICE FOR SHOW
OF THE YEAR. AN OUTSTANDING PRODUCTION IN EVERY WAY...MUSICALLY
EXCELLENT, EMOTIONALLY ENGAGING AND PERFECTLY PERFORMED."

STAGE WHISPERS



BRENDAN HANSON & RACHAEL BECK, image by Gary Marsh.

MAINSTAGE

Next TO Normal

MUSIC BY
TOM KITT

BOOK & LYRICS BY
BRIAN YORKEY

WA PREMIERE

Heath Ledger Theatre, State Theatre Centre of WA

7 NOVEMBER - 22 NOVEMBER 2015

CAST

NATALIE GOODMAN
DIANA GOODMAN
GABE GOODMAN
DR MADDEN & DR FINE
DAN GOODMAN
HENRY

KEYBOARD
DRUMS/PERCUSSION
BASS
GUITAR
VIOLIN
CELLO

CREATIVE TEAM

DIRECTOR
MUSICAL DIRECTOR
SET & COSTUME DESIGNER
LIGHTING DESIGNER
SOUND DESIGNER
CHOREOGRAPHER
VOICE COACH

CREW

STAGE MANAGER
ASSISTANT STAGE MANAGER
SET CONSTRUCTION

MASTER CARPENTER
SHOW CREW

ADDITIONAL CREW
PROPS MAKER
COSTUME MAKER
DIRECTING SECONDMENT
SET AND COSTUME INTERN
ARTISTIC INTERN
ARTISTIC INTERN

Shannen Alyce
Rachael Beck
James Bell
Michael Cormick
Brendan Hanson
Joel Horwood

David Young
Michael Perkins
Shane Pooley
Andrew Weir
Brian Kruger
Laura McGrogan

Adam Mitchell
David Young
Bruce McKinven
Trent Suidgeest
Ben Collins
Claudia Alessi
Julia Moody

Hugo Lopez
Christabel Fry
Show Works & Black Swan
State Theatre Company
Les Hickford
Nathan Fry, Rohin Best,
Ruby Smedley
Matthew Van Leeuwin
Andy Cross
Jennifer Edwards
Warwick Doddrell
Molly Werner
Ellin Sears
Sarah Courtis

NUMBER OF
PERFORMANCES

16

TOTAL ATTENDANCE

5,575

ACCESS INITIATIVES

PREVIEWS

3

MATINEES

2

AUDIO DESCRIPTION/
TACTILE TOUR

1

CAPTIONED
PERFORMANCE

1

POST-SHOW Q&A

1

RIO TINTO
PRE-SHOW TALK

1

COMMUNITY ACCESS
PERFORMANCE
(Mental Illness Fellowship WA)

1

CATEGORY

CONTEMPORARY MUSIC THEATRE

SPECIAL THANKS TO

WHITE SWANS

ASSOCIATE PARTNER



ASSOCIATE & REGIONAL
PARTNER



"THE ACTORS REVEALED A DEPTH OF EMPATHY AND UNDERSTANDING OF YOUNG PEOPLE THROUGH THEIR SENSITIVE AND FINELY CRAFTED PERFORMANCES...THE Q&A SESSION AND PHYSICAL WORKSHOP WERE A GIFT AND PROVIDED GENUINE INSIGHT INTO THE WAY IN WHICH THEATRE IS MADE."

JAMIE CANT, HEAD OF THE ARTS & CREATIVITY
ST MARK'S ANGLICAN COLLEGE



BRENDAN EWING & ELLA HETHERINGTON, image by Rebecca Mansell.

EDUCATION & REGIONAL ENGAGEMENT

SHADOWBOXING

BY ELLA HETHERINGTON

WORLD PREMIERE

Toured across metropolitan and regional Western Australia

4 JUNE - 24 OCTOBER 2015

Shadowboxing is the second education focussed touring production created by Black Swan specifically for young people (years 7-12/ ages 12-17). Supporting the tour were a range of activities including; post show Q&A sessions with the cast, workshops and the provision of an education resource kit for teachers.

Shadowboxing was a successful prototype of a new model for touring education productions that engage with the broader community, in addition to the school community across regional Western Australia. See the full list of metropolitan and regional tour venues visited on page 30.

CAST

BENJ Brendan Ewing
CAT Ella Hetherington

CREATIVE TEAM

DIRECTOR Jeffrey Jay Fowler
DRAMATURGY Polly Low
SET & COSTUME DESIGNER Patrick Howe
SOUND DESIGNER Ben Collins

CREW

REGIONAL TOUR COORDINATOR Anna Kosky
STAGE MANAGERS Liam Murray,
Georgia Landre-Ord
VIDEOGRAPHER Stephen Millstead
TEACHING ARTISTS Brendan Ewing,
Ella Hetherington

METROPOLITAN SCHOOL PERFORMANCES

STUDENT ATTENDANCE
1,804
WORKSHOP ATTENDANCE
105

REGIONAL COMMUNITY PERFORMANCES

COMMUNITIES VISITED
7
STUDENT ATTENDANCE
974
WORKSHOP ATTENDANCE
120
COMMUNITY ATTENDANCE
149

CATEGORY
NEW AUSTRALIAN WORK

PRINCIPAL
PARTNER

RioTinto

EDUCATION &
REGIONAL PARTNER



ASSOCIATE &
REGIONAL PARTNERS



GOVERNMENT
PARTNER



Department of Culture and the Arts
Department of Regional Development

SEASON
PARTNER



PHILANTHROPY
PARTNER

**FEILMAN
FOUNDATION**

Vision, Mission and Key Goals

2015 MARKED THE END OF A SIGNIFICANT FIVE YEAR PERIOD FOR THE COMPANY. CONSEQUENTLY THE YEAR INVOLVED INTENSIVE WORKSHOP SESSIONS WITH THE BOARD AND STAFF TO DEVELOP A NEW STRATEGIC PLAN FOR THE YEARS 2016-2020.

This included a refinement of Vision, Mission and Goals as relevant to the next phase of growth, that will see the realisation of plans and programs that the company has initiated in the past five years, which has already led to some remarkable outcomes:

- Becoming the leading theatre company in Western Australia
- Attracting a high profile board and very strong operational team
- Excellent growth in non-government funding sources
- Securing increased support from the WA state government
- Initiating exciting international collaborations
- Seizing new market driven opportunities, such as involvement in the Fringe World Festival, the international collaboration with the National Theatre of China and the development of a low cost ticket subsidy scheme with Rio Tinto \$20 Tickets.

Below are the Vision, Mission and Goals as per 2011-2015 strategic plan.

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

2011-2015 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 2015, the company presented –

- The WA Premiere of *Venus in Fur* by David Ives, a Black Swan Lab Production, as part of Fringe World Festival;
- The WA Premiere of *Dinner* by Moira Buffini;
- The internationally acclaimed Pulitzer prize winning *Glengarry Glen Ross* by David Mamet, as part of the City of Perth Winter Arts Season;

- Noël Coward's *Blithe Spirit*, also part of the City of Perth Winter Arts Season;
- A New Australian Work and World Premiere of Hanne Rayson's *Extinction*;
- A World Premiere, Rio Tinto Black Swan Commission and Black Swan Lab production of Albert Lamorisse's *The Red Balloon*, adapted for stage by Hilary Bell as part of Awesome Festival;
- The WA Premiere, Pulitzer and Tony award-winning musical *Next to Normal*, music by Tom Kitt with book and lyrics by Brian Yorkey; and
- A New Australian Work and World Premiere of Ella Hetherington's *Shadowboxing* for metropolitan schools and regional touring.

ARTFORM

In 2015 Black Swan received 15 award nominations at 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*.

Nathaniel Moncrieff was nominated for the 2015 FAW National Literary Award, and won the Di Cranston Award for the Kalgoorlie-Boulder centric play, *The Burning*.

Artistic Director Kate Cherry was nominated for Telstra Businesswoman of the Year, and was a successful finalist for Western Australian of the Year (Arts & Culture Award) and a nominee and finalist in the Australian of the Year Awards.

FOSTERING TALENT

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. This annual program includes group meetings and intensive one on one dramaturgy with professional playwrights. 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.

The 2015/2016 group led by Black Swan's Associate Director Jeffrey Jay Fowler included playwrights: Zoe Pepper, Mararo Wangai, Finn O'Branagáin, Izaak Lim, Zoe Hollyoak and Mikala Westall. They are set to have a public reading of their full first drafts in June 2016.

The Malcolm Robertson Foundation supports Black Swan's Emerging Writers' Group, to assist playwrights in Western Australia and provide national and international access to inspiring and innovative Western Australian playwrights and scripts.

RESIDENT ARTISTS

Black Swan's 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 have the opportunity to network with other Black Swan artists throughout the year.

The resident artists in 2015 were: Andy Fraser (Fight Director), Chrissie Parrott (Director and Choreographer), Ben Collins (Sound Designer), Brendan Hanson (Actor), Hellie Turner (Writer), Jon Buswell (Lighting Designer) and Luke Hewitt (Actor).

Each resident artist mentored up to three emerging artists; taught masterclasses; provided up to four vocal/ movement warm up classes; and participated in two public forums. Resident artists were also invited to attend the first read through and design presentations of all productions in 2015 and provided feedback to Kate Cherry and guest directors on preview performances. They also made valuable contributions as artistic peers in the pilot Culture Counts survey, developed by the Department of Culture and the Arts that assisted in measuring the quality and impact of the company's work.

Resident artists contributed to the season in the following ways:

RESIDENT ARTIST	ROLE	PRODUCTION
Andy Fraser	Fight Director	<i>Extinction</i>
Chrissie Parrott	Director and Choreographer	<i>The Red Balloon</i>
Ben Collins	Sound Designer	<i>Glengarry Glen Ross, Extinction, Shadowboxing</i>
Brendan Hanson	Actor	<i>Next to Normal</i>
Hellie Turner	Writer	<i>Emerging Writers Group</i>
Jon Buswell	Lighting Designer	<i>Glengarry Glen Ross, Blithe Spirit</i>
Luke Hewitt	Actor	<i>Glengarry Glen Ross</i>

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

ARTFORM

EMERGING ARTISTS

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

The emerging artists for 2015 were: India Mehta, Brett Smith, Joe Lui, Patrick Howe, Hannah Day, Ella Hetherington, Felicity McKay, Joel Horwood and Shannen Alyce.

All 16 resident and emerging artists were engaged in a professional capacity by the company in productions that placed them in direct contact with other professional artists. These opportunities contributed to their ability to network within the company and develop their professional resume. It also meant each artist fostered lasting relationships within the company with a range of artists they might otherwise not have had the opportunity to work alongside.

As theatre is a collaborative process, these relationships are an endlessly valuable resource, whether by providing valued feedback and professional interaction, or by continually contributing to the set of tools and understanding of craft that these artists live by. The interactions experienced are highly rewarding and can often lead to professional working relationships outside of the company, or ignite future creative potential in working teams.

Examples of such valuable working relationships include India Mehta, emerging designer (Set and Costumes) for *The Red Balloon*, working under the direction of resident artist Chrissie Parrott; emerging actors Joel Horwood and Shannen Alyce cast alongside resident artist Brendan Hanson in *Next to Normal*; emerging artists Brett Smith and Joe Lui, working alongside each other on sound and lighting design for *Venus in Fur*. Resident artist Ben Collins (Sound) working with emerging artist Patrick Howe (Set and Costume) on the touring production of *Shadowboxing* and the mainstage production of *Glengarry Glen Ross*.

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

2011-2015 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 stories to WA audiences, but to the rest of Australia and the world.

In 2015 Black Swan commissioned three new works as part of the Rio Tinto Commissions program.

NEW COMMISSIONS COMMENCED IN 2015:

- *Love like a Universe* by Chris Isaacs
- *Frankenstein* (an adaptation) by Zoe Pepper
- *The Bacchae* (an adaptation) by Jeffrey Jay Fowler

COMMISSIONS IN DEVELOPMENT IN 2015:

- *Between the Lines* by Brendan Hanson and Tim Cunniffe
- *People Smuggling* by Tommy Murphy
- *The Hypochondriac* by Molière, stage adaptation by Hilary Bell
- *Lighthouse Girl* (an adaptation) by Hellie Turner

Four plays received creative development in 2015; *People Smuggling* by Tommy Murphy, *The Lighthouse Girl* by Hellie Turner, *Shadowboxing* by Ella Hetherington and the stage adaptation of Albert Lamorisse's, *The Red Balloon* by Hilary Bell.

Based on the award-winning novels by Albany writer Dianne Wolfer, the project to develop *Lighthouse Girl* is particularly significant as a collaboration between Perth Theatre Trust and Black Swan State Theatre Company, in addition to it being a Rio Tinto Black Swan Commission. A free public reading of the workshopped script was held in the Albany Entertainment Centre's Kaylenup Studio on 12 June 2015, and was attended by more than 120 people.

Further to these developments, Black Swan helped to facilitate a musical workshop for the commission of *Between the Lines* by Brendan Hanson and Tim Cunniffe whilst the first draft of Hilary Bell's adaptation of *The Hypochondriac* was also received in 2015.

Black Swan, in a first for family programming, and as part of the Awesome Festival, also produced the adaptation of Albert Lamorisse's *The Red Balloon* by Hilary Bell. Commissioned in 2014, *The Red Balloon* received two creative development workshops before being presented.

SECTOR DEVELOPMENT

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 2015, Black Swan collaborated with 11 state and nationally acclaimed artists who are leaders in their craft, including actors Tasma Walton, Damian Walshe-Howling, Peter Rowsthorn, Myles Pollard, Rachael Beck and Michael Cormick; musical director David Young; playwrights Hannie Rayson, Hilary Bell and Tommy Murphy plus national collaborator Felix Ching Ching Ho.

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 through the Fringe World Festival with the presentation of *Venus in Fur*, and establishing new ties with the Awesome Festival with *The Red Balloon*, Black Swan brought two productions to new audiences by positioning these works and the creatives involved, in a wider market.

Black Swan's creative collaboration with Director Dr Wang Xiaoying, Tao Chen, Yan Zhao and Professor Huaxiang Zhang, from the National Theatre of China, continued to be developed in 2015. Executive Director Natalie Jenkins visited China for the Shanghai International Arts Festival Performing Arts Fair and the city of Beijing, enhancing our understanding of the creative sector for potential touring of *The Caucasian Chalk Circle*, *The Red Balloon* and other works that may be suited to this market. The visit also offered the opportunity to further develop Black Swan's working relationship with the National Theatre of China; identify potential project challenges and establish key milestones in the production timeline for *The Caucasian Chalk Circle*, ensuring that the pathway was well laid to its gala presentation in Perth in 2016.

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.

The company has maintained a leadership role in providing career pathways for artists at all stages in their professional development. Through the Resident Artists, Emerging Artists program and the Emerging Writers Group, Black Swan demonstrates its dedication to artist development, in not only providing career mentorship but also tangible employment opportunities for artists locally.

Kate Cherry, Black Swan's Artistic Director, also showed great support and solidarity for the small to mid-sector theatre companies. Displaying true leadership, she spoke out at the FREE THE ARTS rally in Perth about the importance of maintaining the ecology of the sector. She was steadfast in her position about the critical need to provide opportunities for artists and was unwavering in her advocacy of initiatives for new works and artist development.

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.

The gender split of cast and creatives (including writers) associated with the 2011–2015 seasons are as follows:

	2011	2012	2013	2014	2015
CAST	37 M	37 M	28 M	39 M	25 M
	23 F	26 F	19 F	26 F	17 F
CREATIVES	27 M	36 M	29 M	33 M	30 M
	18 F	17 F	19 F	19 F	14 F
TOTALS	64 M	73 M	57 M	72 M	55 M
	41 F	43 F	38 F	50 F	31 F
PLAYWRIGHTS	6 M	5 M	6 M	7 M	5 M
	1 F	2 F	1 F	1 F	2 F

The total of creative personnel in 2015 reflects a gender split of 64% males, 36% females. With Kate Cherry as Artistic Director and Natalie Jenkins as Executive Director, the leadership of the company is currently 100% female. Additionally, Mark Barnaba AM, the Chair of Black Swan, manages a board membership that has an equal male/female split. A similar 50/ 50 gender split can be seen in members of the production team.



RACHAEL BECK & SHANNEN ALYCE. Next to Normal, image by Gary Marsh.

CAREER PATHWAYS

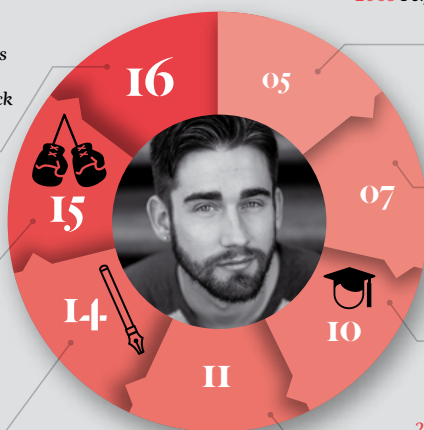
THESE PROFILES DEMONSTRATE THE IMPORTANCE OF ARTISTIC PROGRAMS RUN BY BLACK SWAN THAT ARE KEY IN DEVELOPING A RANGE OF CAREERS PATHWAYS IN THE PERFORMING ARTS.

Jeffrey Jay Fowler

2016 Directed *Girl Shut Your Mouth*, which was curated from the Emerging Writers Group. Producing the Good Play Club on behalf of Black Swan, in association with Blue Room Theatre.

2015 Heath Ledger Theatre (main stage) directing debut on *Blithe Spirit* and directed education production *Shadowboxing*.

2014 Became Associate Director of Black Swan. Assistant Director to Kate Cherry on *The Seagull* and began coordinating Black Swan's Emerging Writers' Group.



2005 Performed in Black Swan BSX's production *The Visit* (Dir. Matthew Lutton).

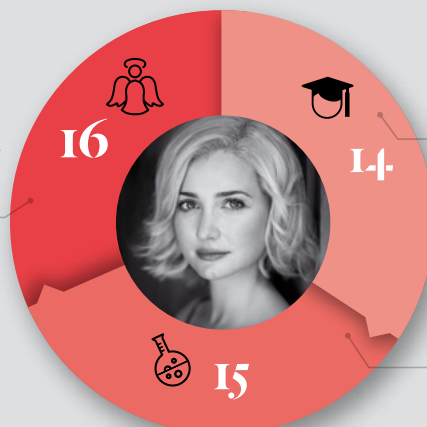
2007 Member of Black Swan's Hotbed Ensemble as Director. Assistant Director to Tom Gutteridge on *Honour*.

2010 Diploma in Directing graduate from NIDA. Directing Secondment on *The Clean House* (Dir. Kate Cherry).

2011 Assistant Director to Kate Cherry on *A Midsummer Night's Dream*.

Felicity McKay

2016 Performer in *Wolf Creek*, TV Series for Channel 7 (Dir. Greg McLean and Tony Tilse). Heath Ledger Theatre (main stage) debut with Black Swan in *Angels in America* (Dir. Kate Cherry).



2014 Acting Graduate from WA Academy of Performing Arts, performed in *Fat Pig* (Dir. Hermionie Ghele), Fringe World Festival.

2015 Black Swan Emerging Artist and company debut in *Venus in Fur*, A Black Swan Lab Production (Dir. Lawrie Cullen-Tait). Performed in *Lucidity* (Dir. Michael Abercromby), Old Fitzroy Theatre. Also performed in *SLUT* (Dir. Natarsha Wrensted), The New Theatre.

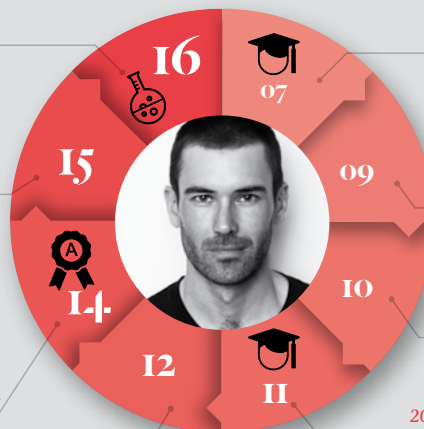
Will O'Mahony

2016 Directing debut with Black Swan *Tonsils + Tweezers* (A Black Swan Lab Production).

2015 Performed in *Glengarry Glen Ross* (Dir. Kate Cherry). Writer and Director of *The Mars Project* at WA Academy of Performing Arts.

2014 Emerging Writers Group member and winner of the Malcolm Robertson Award for *Tonsils + Tweezers*. Performed in *Flood* (Dir. Adam Mitchell), A Black Swan Lab Production. Winner: Judges Award and Members Choice Award, Blue Room Theatre Awards for *Great White* (Director/Writer). Winner: Best New Script, PAWA for *Great White*.

2012 Winner: Best Supporting Actor, Equity Guild Awards – *Red* (Dir. Lawrie Cullen-Tait).



2007 Acting Graduate from WA Academy of Performing Arts.

2009 Black Swan Emerging Actor with the Hotbed Ensemble on *pool (no water)* and *The Dark Room* (Dir. Adam Mitchell).

2010 Black Swan (main stage) debut in *Twelfth Night* (Dir. Roger Hodgman) at the Playhouse Theatre.

2011 Performing Arts (Directing) Graduate from WA Academy of Performing Arts.

CAREER PATHWAYS

THESE PROFILES DEMONSTRATE THE IMPORTANCE OF EDUCATION PROGRAMS RUN BY BLACK SWAN THAT ARE KEY IN DEVELOPING A RANGE OF CAREERS PATHWAYS IN THE PERFORMING ARTS.

Caitlin Beresford-Ord

2016 Performing in *The Caucasian Chalk Circle* (Dir. Dr Wang Xiaoying). Black Swan's collaboration with the National Theatre of China.

2015 Teaching Artist in Residence at Murdoch University (a Black Swan business partner).

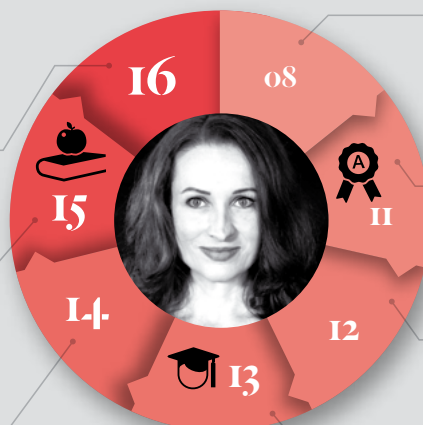
2014 Nominated Best Supporting Actress (Performing Arts WA Awards) for *As You Like It* (Dir. Roger Hodgman). Sessional Lecturer at WAAPA.

2008 Became a Teaching Artist with Black Swan.

2011 Performed in *Cat on a Hot Tin Roof* (Dir. Kate Cherry) Heath Ledger Theatre (main stage) for Black Swan. Winner: Best Supporting Actor (WA Equity Guild Awards). Developed Literacy through Drama program for Black Swan for Christchurch Grammar School (Yr 5).

2012 Performed in *White Divers of Broome* (Dir. Kate Cherry), Heath Ledger Theatre (main stage) for Black Swan.

2013 Sessional Lecturer for Curtin University in Performance Studies and Teaching Artist in Residence for Black Swan at Yule Brook College.



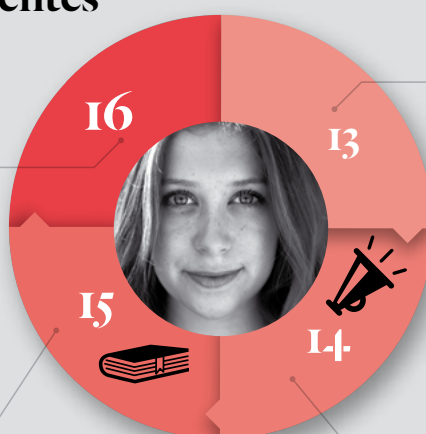
Madeleine Jolly Fuentes

2016 Transitioned from Intern to Education Assistant with Black Swan. Also employed as school play director at Sacred Heart College.

2015 Became Black Swan's Tertiary Ambassador while studying at WA Academy of Performing Arts.

2013 Commenced with Black Swan as a work experience student while studying at Sacred Heart College.

2014 Became Black Swan's High School Ambassador while studying at Sacred Heart College.



Jordan Nix

2016 Continuing as Partnerships Coordinator with Black Swan.

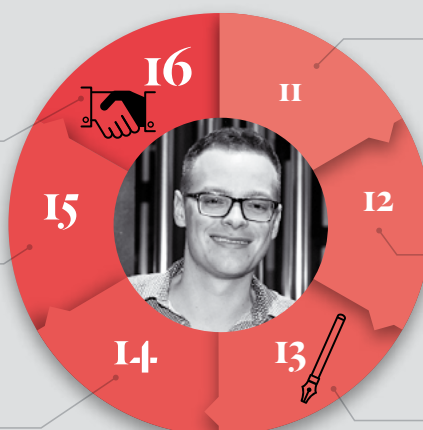
2015 Appointed as Black Swan's Partnerships Coordinator.

2014 Appointed as Black Swan's Marketing & Sponsorship Officer.

2011 Commenced with Black Swan as an Intern (Marketing).

2012 Office Assistant at WA Ballet. Then appointed as Philanthropy Coordinator at Black Swan, also became a member of Black Swan's Young Writers' Group.

2013 Black Swan Philanthropy Coordinator, member of Black Swan's Emerging Writers' Group. Winner: Malcolm Robertson Award for *Falling Rocks*.



2011-2015 Key Strategies

ACCESS

AUDIENCE DEVELOPMENT

As part of a strategy to reach out to new audiences, the Black Swan Lab production of *Venus in Fur*, programmed as part of the Fringe World Festival was extremely well received. This production broke all box office records for the company in the Studio Underground, exceeding budget expectations by 46%.

DIGITAL ENGAGEMENT

Black Swan's online communication channels strengthened. Those that liked our Facebook page increased by 24% and Twitter by 39%. Vimeo holds the videos produced by Lush Digital and remains an important component of the marketing plan for each mainstage season, showing a 20% increase in plays and loads. Blog posts are also an important vehicle through which to tell our stories and these increased significantly from seven blog articles posted in 2014 up to 13 in 2015.

EDUCATION

MAIN STAGE STUDENT ATTENDANCE

Glengarry Glen Ross by David Mamet was the most popular production for students with 1035 students, 39 teachers and eight accompanying parents attending over the season. *Next To Normal*, with 878 student driven attendances, was also very popular, due to the work being listed as part of secondary school Drama set text list. *Dinner* by Moira Buffini, also attracted a large student and teacher audience of 850. Total student attendances to our productions in the State Theatre Centre of WA, across high school and tertiary student cohorts was 4,845. This equates to 13% of total paid attendances. The experience of attending the theatre as a school group is supported by a complementary education resource kit.

WORKSHOPS AND TEACHING ARTISTS

1,555 high school students participated in teaching artist workshops in performance, design and arts management, across the company's workshop program, Live Broadcast and Shadowboxing tours. Workshops occurred in primary and secondary schools, in the State Theatre Centre of WA, regionally and in metropolitan Perth.

A highlight of 2015 was a morning of teacher Professional Learning workshops at Swan Christian College, where 120 teachers participated in Vocal and Public Speaking workshops with four Black Swan Teaching Artists; Caitlin Beresford-Ord, Luzita Fereday, Polly Low and Kenneth Ransom.

Our website continues to be an important part of our digital marketing strategy and while sessions and page views have remained fairly consistent over the last two years, efforts to further optimise for mobile will help increase traffic and sales in the future.

CUSTOMER SERVICE

In 2015, patrons were 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. This included relevant and timely communication. Our outstanding customer service was registered at 92%.

Brand tracking and business partner satisfaction statistics are currently under review and new methodology will be in place for 2016 reporting.



Teachers at Swan Christian College participating in Vocal and Public Speaking workshops with Black Swan Teaching Artists.

ACCESS

TEACHER ADVISORY GROUP

For over 10 years, Black Swan's education program has been supported by a group of dedicated teachers across curriculum, English and Drama learning areas. The Teacher Advisory Group contributes classroom activities to the company's education resource kits and keeps us up-to-date on curriculum changes. They attend all productions and provide feedback on suitable performances for student attendance. Members of the Teacher Advisory Group in 2015 were; Gwen Browning, Tammy Donnelly, Felicity Glendinning, Libby Klysz, Robin Pascoe, Samantha Perera, Lorraine Scorer, Sven Sorenson and Jess Wellman.

METRO TOURING

Shadowboxing by Ella Hetherington, is the second production created by Black Swan specifically for schools and communities in Western Australia. It was designed to tour easily and quickly into a wide range of communities and specifically aligned to current social issues and current Drama, English, ESL and Society and Environment curriculum.

Shadowboxing challenges the notion of identity, friendship and the balance of truth and make-believe in the world of social media and online persona. This 50 minute performance, created specifically for young people in years 7-12, their families and community members.

1,804 students and teachers saw *Shadowboxing* at their school in metropolitan WA.

Education Program gratefully supported by Chevron.
The metropolitan tour of *Shadowboxing* was supported by Feilman Foundation.

AUDIENCE ACCESS



RIO TINTO \$20 TICKETS

In February 2015 Rio Tinto and Black Swan State Theatre Company launched a unique low cost ticketing initiative in Western Australia. This was the first time the scheme had been offered in Western Australia and was designed to assist Black Swan to meet its audience development goals to attract new theatre audiences by breaking down the price barrier.

In 2015 an allocation of \$20 tickets was offered for every main stage performance (excluding opening nights). The subsidy for each ticket equates to around 70% and represents a significant saving.

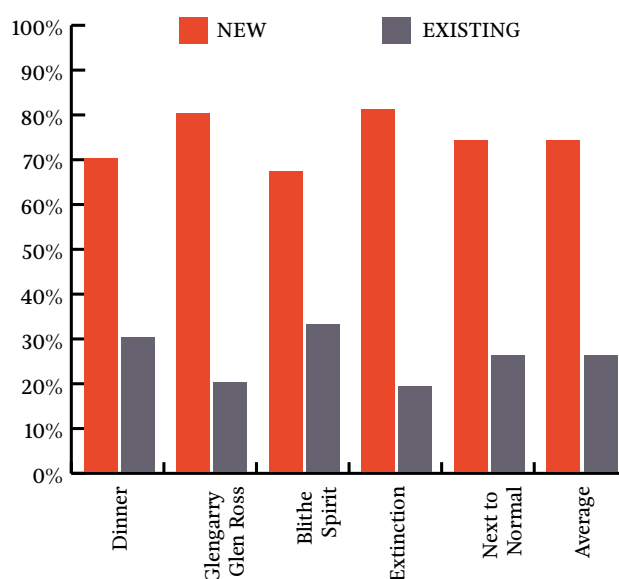
An online campaign was developed for each main stage season with the release of tickets exclusively through Eventopia. A series of staged communications, to registered

patrons interested in accessing these tickets, in the lead up to each release generated anticipation. The final round of release for the *Next to Normal* season, saw the tickets sell in a record 45 minutes.

A dedicated landing page on Black Swan's website was developed to house all the related information on these tickets as well as a promotional video and a countdown counter for each season.

This was the first of three years, over which this initiative is set to run. Initial results show that on average 74% of patrons who access these tickets are completely new to the company, with a nominal portion being returning patrons from a two – four year absence.

RIO TINTO \$20 TICKETS
(New vs Existing Black Swan Patrons)



Rio Tinto \$20 Tickets is also supported by the Perth Theatre Trust, Red Tiki and Dessein.

ADD-ON EVENTS

Add-on events 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 INITIATIVES

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.

ACCESS

SPECIAL COMMUNITY ACCESS

The Red Balloon proved popular with families and was our second highest student attendance for the year. Three groups were beneficiaries of complimentary tickets to *The Red Balloon*; 37 year six students and their teachers from Westminster Primary School, 24 students and their teachers from Girrawheen SHS and 18 home-school students and their parents.

Working with partner Technip Oceania, Black Swan also hosted 100 children and families from Princess Margaret Hospital at an exclusive performance of *The Red Balloon*. PMH Foundation Mascot Stitches the Bear, greeted guests and took photos with the children. At the end of the performance, guests were given a show bag as they left the theatre. The event was an example of how leveraging existing relationships within our partnership program can have additional benefit for the wider community.

I was fortunate enough to take my students on an excursion to the State Theatre Centre to see The Red Balloon. For some it was their first trip into Perth and their first experience of a theatrical performance. During future classes, I found that they were better able to verbally express ideas.

Theatre gives students new reference points and helps them to make sense of their experiences in the world. It helps encourage empathy and understanding, which is key in developing well rounded, responsible and caring community members.

Nicole Pearce
Drama and English Teacher, Girrawheen Senior High School

The Mental Illness Fellowship of WA (MIFWA) hosted a special performance of the musical *Next to Normal*, programmed especially for MIFWA to invite guests working with patients or suffering from mental illness. Guests were welcomed by Mental Health Commissioner Tim Marney, MIFWA CEO Monique Williamson and Black Swan Artistic Director Kate Cherry, who spoke about the importance of Black Swan being a theatre company that everyone can belong to. This was a first for Black Swan which provided outcomes for both Black Swan's audience development and MIFWA guests, many of whom were attending the theatre for the very first time. The special performance of *Next to Normal* was supported by Principal Partner Rio Tinto.



Black Swan Executive Director, Natalie Jenkins with MIFWA CEO Monique Williamson and Black Swan Artistic Director Kate Cherry.

REGIONAL ENGAGEMENT

SCHOOL HOLIDAY PROGRAMS

As a result of community consultation together with the Shire of Ashburton in December 2014, Black Swan was invited to coordinate two school holiday programs in 2015. Teaching Artist Caitlin Beresford-Ord spent the first week of the April school holidays and the second week of the July school holidays with young people in Onslow, running drama workshops for all ages. Attendances across these two weeks totalled 94.

The Shire of Ashburton also engaged Black Swan for a three day school holiday program for young people in the Pannawonica community. Teaching Artist Ella Hetherington spent part of the second week of the April school holidays running drama workshops for all ages. Attendances for the three days totalled 31.

EDUCATION & COMMUNITY TOURING

Shadowboxing

The aim of the 2015 *Shadowboxing* regional tour was to prototype a new model for touring education productions that can engage with the broader community, as well as the school community in regional towns. This has been a valuable experience for the company and enabled us to successfully expand our regional reach.

The company worked with several local shires to present *Shadowboxing* in their community. Although its primary target audience was young people, it attracted seniors, disability groups, parents and carers, who all responded positively to the work.

Schools and communities that were visited included; Mandurah, Esperance, Denham, Carnarvon, Karratha, Port Hedland and Onslow. A total of 1,123 students, teachers and community members attended a performance.

The regional tour was supported by the Department of Regional Development through the Department of Culture and the Arts.

METROPOLITAN TOUR VENUES	TOWN
Koorliny Arts Centre	Kwinana
Santa Maria College	Attadale
Seton Catholic College	Samson
Scotch College	Swanbourne
Shenton College	Shenton Park
Cecil Andrews Senior High School	Seville Grove
Belridge Senior High School	Belridge
Warwick Senior High School	Warwick
Murdoch University	Murdoch
St Marks Anglican Community School	Hillarys
Duncraig Senior High School	Duncraig

REGIONAL TOUR VENUES	TOWN
Mandurah Performing Arts Centre	Mandurah
Esperance Anglican Community School	Esperance
Denham Town Hall	Denham
Camel Lane Theatre	Carnarvon
Matt Dann Theatre & Cinema	Port Hedland
St Luke's College	Karratha
Onslow MPC	Onslow

ACCESS

LIVE BROADCAST

Noël Coward's *Blithe Spirit* was broadcast live from the Heath Ledger Theatre on Saturday 1 August to audiences in 11 regional venues, two metropolitan venues (Perth Cultural Centre and Northbridge Piazza) and 34 Community Resource Centres (CRCs), setting a new benchmark for the company.

Pre and post-event community consultation visits by the company enabled three regional towns to engage on a deeper level with Black Swan. These towns were beneficiaries to three teaching artist workshops over the Live Broadcast weekend. Luzita Fereday presented workshops in Port Hedland, Polly Low in Esperance and Chrissie Parrott in Broome. Venues and community groups were provided with a range of support to assist in promoting and receiving the broadcast.

Towns that received the broadcast in a community venue included Broome, Bunbury, Carnarvon, Esperance, Geraldton, Kalgoorlie-Boulder, Karratha, Margaret River, Merredin, Onslow and Port Hedland.

The 34 CRCs included Augusta, Bridgetown, Brunswick Junction, Coolgardie, Coorow, Cue, Dalwallinu, Denmark, Dowerin, Franklin River, Greenbushes, Harvey, Kalbarri, Kambalda, Kellerberrin, Kununurra, Lake Grace, Lancelin,

Manjimup, Mount Barker, Nannup, Norseman, Northcliffe, Quairading, Serpentine-Jarrahdale, Toodyay, Tom Price, Wagin, Walpole, West Arthur, Williams, Wingellina, Wongan Hills, Wyndham, and York.

The Live Broadcast was supported by Lotterywest.



Live Broadcast at Tom Price.

AMBASSADORS

Black Swan's Ambassador Program consists of individuals that are enthusiastic about theatre 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 2015 for their support and in helping deliver Black Swan's education and regional engagement initiatives.

AMBASSADOR	TYPE	LOCATION
Victoria Brown	Regional	Esperance
Lisa & Kevin Blair	Regional	Kalgoorlie
Ian Smith	Regional	Margaret River
Estelle Madaffari & Greg Shea	Regional	Merredin
Terry Thompson & Russell Chandler	Regional	Busselton
Neil Gregson	Regional	Geraldton
Kylie Slatter	Regional	Karratha
Rani Middleton	Regional	Broome
Kellee Aberg	Regional	Mandurah
Sabrina Dowling Giudici & Kim Whitehall-Holla	Regional	Carnarvon
Veronica Clarke	Regional	Port Hedland
Nicky Nolan	Metropolitan	Perth
Jess Russell	Tertiary Student	WAAPA
Harry Dyce	Tertiary Student	University of WA
Madeleine Jolly Fuentes	Tertiary Student	WAAPA
Thomas Dymock	Tertiary Student	Murdoch University
Scott McArdle	Tertiary Student	Murdoch University
Caleb Olson	High School Student	John Curtin College of the Arts
Bill Dobin	High School Student	Wesley College
Libby Robbins Bevis	High School Student	Chisolm Catholic College
Isabella Cammarano	High School Student	Santa Maria College

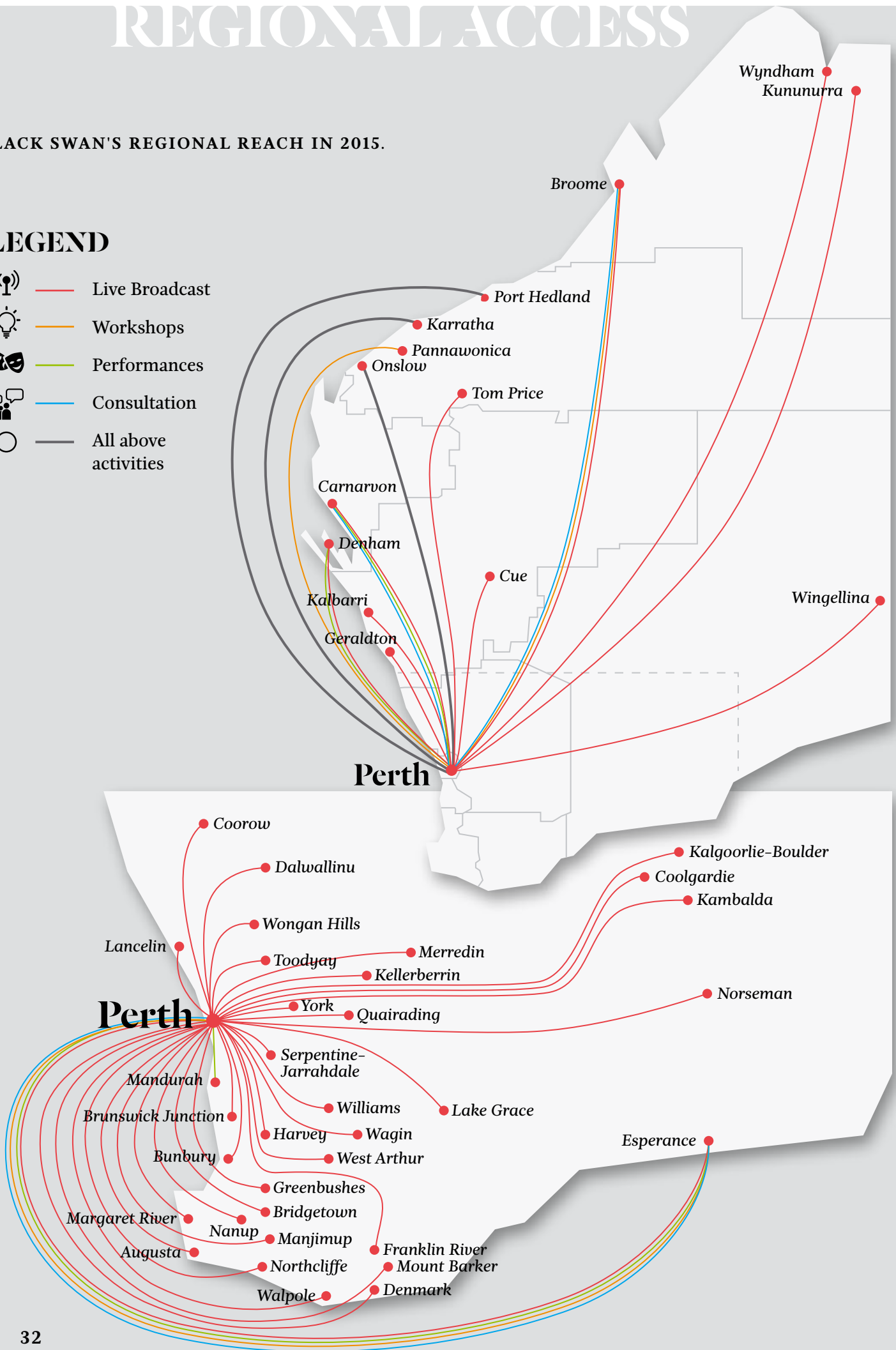
The regional engagement program is supported by Rio Tinto, Chevron, Lotterywest, Water Corporation and Virgin Australia. A visual overview of the reach of the company's regional engagement in 2015 can be seen overleaf.

REGIONAL ACCESS

BLACK SWAN'S REGIONAL REACH IN 2015.

LEGEND

-  — Live Broadcast
-  — Workshops
-  — Performances
-  — Consultation
-  — All above activities



2011-2015 Key Strategies

FINANCIAL & GOVERNANCE

FINANCIAL MANAGEMENT

Financially and operationally 2015 proved a success with an operating profit of \$129,714 before revaluation of our listed investments.

There continued a rigorous monitoring of box office and all expenditure, in particular production related expenditure, to ensure budgets were accurately developed and monitored.

EARNED INCOME

The percentage of earned income through box office, performance fees/royalties, sponsorship and philanthropy is as below:

Box Office	32%
Sponsorship	18%
Philanthropy	7%
Performance Fees/Royalties	1%

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 2015, reserves including funds held in escrow and non-cash assets were 19% 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 will be 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 maintained its 38% levels from 2014 in 2015.

GOVERNANCE

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

Black Swan's Risk Management Register is reviewed every six months by Black Swan's Finance Committee. Occupational Health 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

The organisational structure that was put into place in 2014 under Executive Director, Natalie Jenkins and Artistic Director Kate Cherry remained current throughout 2015.

Salaries for permanent staff were increased by 3% from the 1 January 2015, as part of the continuing process to raise base salaries to a more comparable rate to colleague companies.



ADAM BOOTH & FELICITY MCKAY, Venus in Fur.
image by Gary Marsh.

KPI Report

ARTFORM	MEASURE	2015 TARGET	2015 ACTUAL	COMMENT	2014 ACTUAL
DIVERSITY IN PROGRAMMING, WITH 'EXCELLENCE' THE KEY DRIVER	Diverse main stage productions	5	5		6
	Number of Performances	116	132*	Mainstage and Studio – 7 productions in 2015, compared to 8 in 2014	142
	National Peer Review (Co-production invitations)	3	3	Picnic at Hanging Rock (Malthouse) and Tartuffe (QTC) for 2016, investigated festival collaboration for Clinton: The Musical	1
	Studio productions	2	2*	Venus in Fur/ The Red Balloon	2
	Award nominations	10	22	Fringe World (3), PAWA (15), FAW National Literary Award (1), Kate Cherry (3)	17
	International tour invitations	1 (collaboration)	1	National Theatre of China	1
POSITIVE AUDIENCE RESPONSE	Net Promoter Score	45%	31%	Annual average	30%
FOSTERING NEW AND EMERGING TALENT	WA emerging artists in main stage season	12	6	Emerging artists (plus 3 in Studio Underground)	10
	Associate artists	6	6	Resident artists	6
	Emerging writers	12	6	Emerging Writers Group – program revised in 2014 and 2015	6
	Associate Director positions	1 FTE (2 people)	1 FTE (2 people)	Stuart Halusz, Jeffrey Jay Fowler	2

SECTOR DEVELOPMENT	MEASURE	2015 TARGET	2015 ACTUAL	COMMENT	2014 ACTUAL
COMMISSIONING NEW WORKS BY AUSTRALIAN WRITERS	New works produced	2	3	Extinction, The Red Balloon, Shadowboxing	3
	New commissions including WA writer or story	2	3	Rio Tinto Black Swan Commissions The Bacchae, Frankenstein, Love like a Universe	3
	Creative development weeks	3	4.5	Lighthouse Girl, People Smuggling, Shadowboxing, The Red Balloon	4
CREATIVE COLLABORATIONS	International artists/ companies	2	4/1	Chinese Artists (4)/ National Theatre of China (1)	2
	National or WA artists/ companies	2	11		3
INTERCONNECTIONS & COLLABORATIONS	Connections indicating leadership role for/ with WA artists and companies	8	12	Resident Artists (6) Emerging Writers Group (6)	14



Behind the scenes on the live broadcast of *Blithe Spirit*, image by Rebecca Mansell.

ACCESS	MEASURE	2015 TARGET	2015 ACTUAL	COMMENT	2014 ACTUAL
PROGRAMMING ANNUAL SEASONS WITH BROAD AUDIENCE APPEAL	Paid ticket sales STCWA: no. / % capacity	42,000/ 60%	35,337/ 58.4%	7 productions in 2015, compared to 8 in 2014	43,057/ 61%
	Total Attendances/ % capacity	41,758/ 70%	46,406/ 82.4%		55,531/ 79%
STRENGTHENING AUDIENCE LOYALTY	Number of Subscribers	3,051	2,524		2,774
	Retention rate	80%	67%		66%
INCREASING ACCESS ACROSS THE BROADER COMMUNITY THROUGH A SIGNIFICANT EDUCATION AND COMMUNITY BASED PROGRAM	Regional WA (live) tour – centres visited	14 centres	7 centres	Shadowboxing regional tour	2,374/ 14 centres
	Metro in-school touring	n/a	1,804 11 schools/ institutions	Shadowboxing metropolitan tour	2,669 15 schools/ institutions
	National touring season – states visited	2-3 states	0	N/A in 2015	1
	Student attendances – no. / % paid capacity	8,400/ 20%	4,845/ 13%	STCWA program only (student group + single tickets)	10,602/ 25%
	Workshops: attendances/ contact hours	1,500/ 6,000	1,555/ 6,500	Regional, Metro, School & Community 115% increase in contact hours	1,877/ 3,022
DIGITAL ENGAGEMENT	Live Broadcast attendances and participating venues/ CRCs	5,000 +	1,134 13 venues 34 CRCs	Blithe Spirit 26% increase in participating CRCs	1,343 13 venues 27 CRCs
	Facebook likes	Other Digital Engagement 3,000	9,409	24% increase	7,592/24%
	Twitter followers		4,031	39% increase	2,902/3%
	Instagram		739	New statistic tracking as of 2015	n/a
	Video plays/loads (Vimeo)		9,494/ 43,312	20% increase in plays 19% increase in loads	7,909/ 36,469
	Blog articles posted		13	86% increase	7
	Radio advertising		540	Various stations state-wide for Live Broadcast and main stage promo	583
	Website traffic – sessions/ page views		115,210/ 276,709		113,611/ 282,783
WIDE RECOGNITION & APPRECIATION OF THE BLACK SWAN BRAND	Brand recognition through surveys (%)	80%	n/a	Brand recognition survey method under review	78%
DELIVERY OF OUTSTANDING CUSTOMER SERVICE, WITH A FOCUS ON RELATIONSHIP BUILDING	Patron satisfaction	75%	92%	Survey of service elements	94%
	Sponsor satisfaction	75%	n/a	Sponsor satisfaction survey method under review	88%
FINANCIAL & GOVERNANCE	MEASURE	2015 TARGET	2015 ACTUAL	COMMENT	2014 ACTUAL
ASTUTE MANAGEMENT OF OPERATING EXPENDITURE	Year-end cash surplus	100k	\$129,714K		\$17K
SIGNIFICANTLY INCREASED EARNED INCOME	Box office – \$ / % total income	\$1,700K (29%)	\$1,915K (32%)	7 productions in 2015 compared to 8 in 2014	\$2,362K (36%)
	Sponsorship	\$1,000K (17%)	\$1,064K (18%)	26% increase	\$846K (13%)
	Philanthropy – cash	\$492K (8%)	\$448K (7%)		\$510K (8%)
	Performance fees/royalties		\$64K	43% decrease from 2014 (due to smaller scale touring production)	\$112K (2%)
MAINTENANCE OF ADEQUATE RESERVES	Maintain Cash Reserves Cash Reserves % of income	\$685K 11.5%	\$941 15.5%		\$592K 9%
REDUCTION ON GOVERNMENT DEPENDENCY	Government dependency (under 40% total income)	less than 40%	38%		38%

Source: Audited results 2014 & 2015 Strategic Plan KPIs & Board approved Oct 2014 operating budget.

BLACK SWAN STATE THEATRE COMPANY

Staff Members

Artistic Director

Kate Cherry

Executive Director

Natalie Jenkins

Production Manager

Garry Ferguson

Technical Manager

Alex Fisher

Artistic Coordinator

Chantelle Iemma
until June 2015, maternity leave

Jessica Knight
from June 2015

Associate Directors

Jeffrey Jay Fowler
Stuart Halusz

Literary Director

Polly Low

Wardrobe Manager

Lynn Ferguson

Cutter

Mandy Elmitt

Wardrobe Assistant

Marie Nitschke-McGregor

Finance Manager

Amanda Luke

**Marketing & Audience
Development Manager**

Maria Sioulas

Marketing Coordinator

Kerry Miller

Publicity

Irene Jarzabek

Ticketing & Subscription Officer

Jessica Knight
until June 2015

Jessica Wedlake
from June 2015

**Education & Community
Access Manager**

Alena Tompkins

Regional Touring Coordinator

Anna Kosky

**Education & Community
Access Assistant**

Goya Zheng

Philanthropy Manager

Andree McIntyre

Philanthropy Officer

Amber Craike

Partnerships Manager

Monique Beaudoire

Partnerships Coordinator

Jordan Nix

Overseas Representatives

LONDON Diana Franklin
& Yolande Bird

NEW YORK Stuart Thompson

Volunteers

Brian Heller and the Arts Angels
Cathy Penglis

Marketing Intern

Sarah Nelson

Partnerships Intern

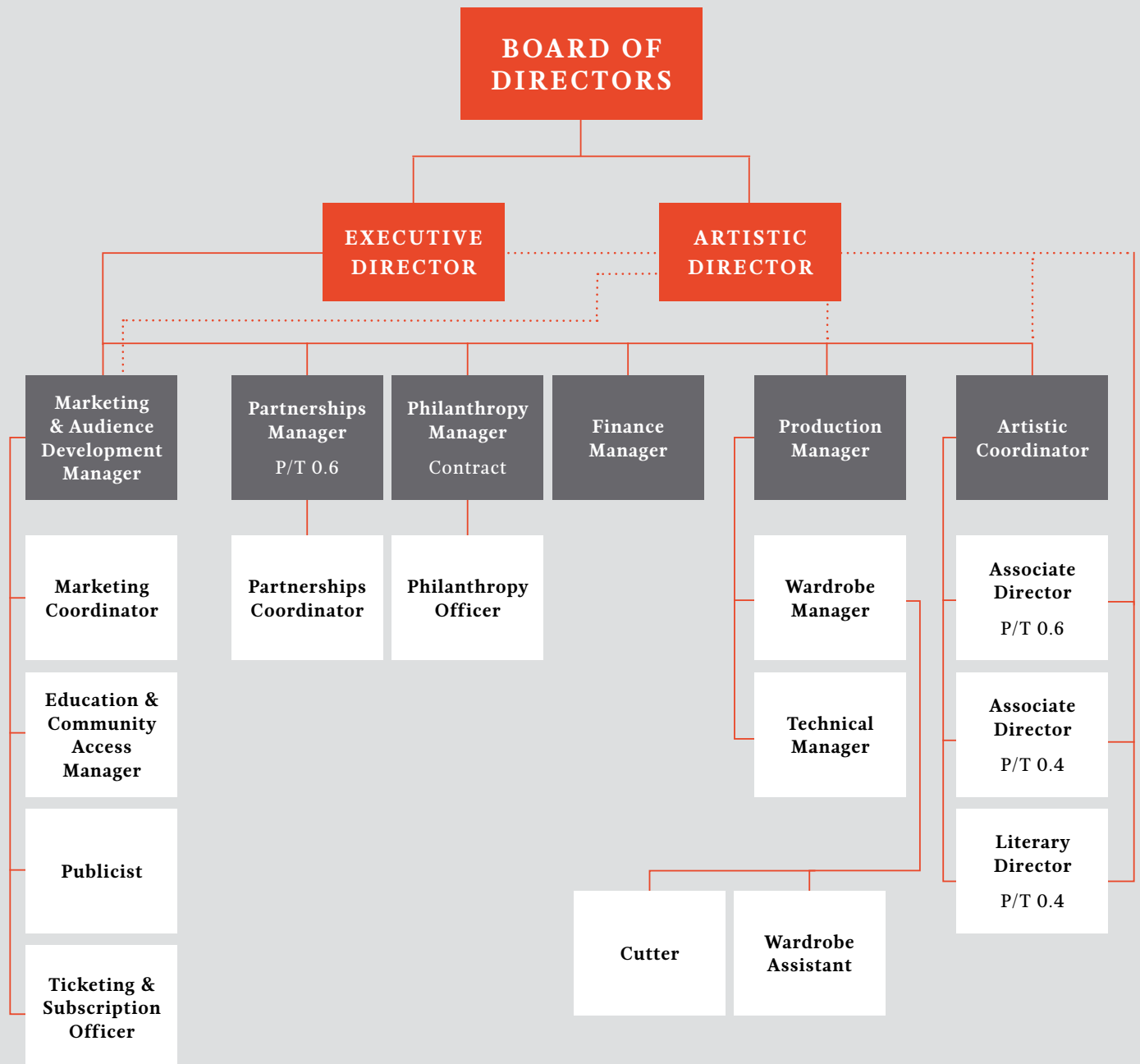
Chantel Dyball

Education Interns

Madeleine Jolly Fuentes
Harry McGrath
Jess Russell



Organisational Chart





DAMIAN WALSH-HOWLING,
STEVE TURNER, Glengarry Glen Ross,
image by Gary Marsh

Partnerships Report

BLACK SWAN HOLDS A UNIQUE AND ENVIABLE POSITION IN WESTERN AUSTRALIA'S NOT-FOR-PROFIT LANDSCAPE, MAKING US A COMMUNITY PARTNER OF CHOICE FOR THE BUSINESS SECTOR IN 2015.

Factors underpinning our success include:

- A season of theatre with broad audience appeal that celebrates and excites our Western Australian communities.
- An organisational culture that really values, and acknowledges at every opportunity, the support of business and government partners.
- A board of directors comprised of influential Western Australian business leaders.
- Year round opportunities to host stakeholders and network with other business and government partners.
- Reach into regional and remote Western Australia through our Regional Engagement Program.
- Opportunities for partners to align their support to a Black Swan production or program that matches their community engagement focus area.
- A partnerships team that has a relationships based approach, provides high touch service and encourages partners to leverage their support to optimise return on investment.

What does the support of our business and government partners deliver in real terms? Making theatre for our community is an expensive undertaking; their support of Black Swan helps keep our ticket price affordable. That way, more people in our community can be entertained and enriched by the theatre we produce.

For Black Swan's 2015 season we secured \$1,064,413 in cash income from 38 business and government partners, which equates to 18% of total income for the year. This is in addition to core and project government funding received from federal and state agencies: The Australia Council for the Arts, WA Department of Culture and the Arts and Lotterywest. This achievement was the largest partnership investment in Black Swan's recent history and marked an increase of 26% on 2014.

We also secured \$344,646 in discounted or gratis products and services from business partners, representing a significant saving for Black Swan. We welcomed nine new partners to the Black Swan family in 2015 including Murdoch University, Technip, City of Joondalup, APN Outdoor, Beaumonde Catering, AvantCard and Red River Group.

We created a new partnership category of 'Company Partner', to provide an avenue for small businesses to support Black Swan. We welcomed local restaurants The Standard and No Mafia as our inaugural Company Partners.

Three partners increased their investment in Black Swan in 2015: Rio Tinto, The West Australian and Big Sky Entertainment.

Our sincere thanks to all our 2015 business and government partners.

RIO TINTO RENEW AS PRINCIPAL PARTNER

In 2015 Black Swan welcomed the renewal of Rio Tinto as our Principal Partner for 2015–2017, with an investment of \$1.277 million over the period. For 18 years, Black Swan and Rio Tinto have partnered together to deliver theatre to communities throughout Western Australia, sharing stories that reveal and celebrate our humanity.

Over this time, Rio Tinto have provided support at critical points in our development. In recent years, the partnership has focused on the growth of Black Swan and developing a more sustainable business model. Renewing our partnership for another three years has made a direct contribution to the viability and longevity of Black Swan's future.

Rio Tinto significantly increased their support for our 2015–2017 seasons, enabling Black Swan to launch Rio Tinto \$20 Tickets in 2015.

We are thrilled that Rio Tinto have renewed as Black Swan's Principal Partner until 2017. The partnership has been absolutely central to Black Swan's growth and achievements. It is rare in this day and age for such a long term partnership between arts and business to exist and, with their renewed support, by the 20 year mark, Rio Tinto will have invested over \$3.2M in Black Swan. Our deepest gratitude to Rio Tinto for their commitment to Black Swan.

Mark Barnaba AM
Black Swan Chair

BLACK SWAN STATE THEATRE COMPANY

gratefully acknowledges our 2015 supporters

Principal Partner

RioTinto

Government Partners



Government of Western Australia
Department of Culture and the Arts



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

Education & Regional Partner



Opening Night Partner



WorleyParsons
resources & energy

Access Partner



Associate Director Partner



EXTINCTION & BLITHE SPIRIT

Production Partners



GLENGARRY GLEN ROSS



BLITHE SPIRIT



Legal Depth | Breadth | Presence
EXTINCTION



THE RED BALLOON



NEXT TO NORMAL

Associate & Regional Partners

Associate Partners



GLENGARRY GLEN ROSS



CITY of PERTH

EXTINCTION



BLITHE SPIRIT
NEXT TO NORMAL

Season Partners



Hotel Partner



HYATT
REGENCY

Newspaper Partner



Airline Partner



Technology Partner



China Advisory Partner



Entertainment Partner



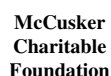
Wine Partner



Beer Partner



Foundation Partners



Patrons Club

Janet Holmes à Court AC
Michela and Adrian Fini
Unger Family Foundation
Stan and Jean Perron

Private Giving

Encore! Donors
Local Larrikins
White Swans
Wild Swans

Company Partners

THE STANDARD
NO MAFIA



ST JOHN COWCHER & DYLAN CHRISTIDIS, *The Red Balloon*,
image by Gary Marsh

Giving to Black Swan in 2015

BLACK SWAN RELIES ON THE GENEROSITY OF FOUNDATIONS AND DONORS IN ORDER TO DELIVER THE MAGIC OF THE THEATRE TO WESTERN AUSTRALIANS. BLACK SWAN IS COMMITTED TO FUNDRAISING AND DEVELOPING THE CULTURAL LANDSCAPE.

2015 was another successful year for Black Swan's philanthropy program. The generous support from our valued donors continues to contribute to the sustainability and longevity of Black Swan as Western Australia's state theatre company.

We generated funds from private giving and foundations to bring the magic of theatre to life and continue our vital work in artist development and student and audience access through five areas of focus:

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

THANK YOU

Founding Patron, **Janet Holmes à Court AC** has played a significant role in the development of Black Swan's artistic development and education programs. Her generosity has provided a platform for the future development of arts and culture in Western Australia.

The generous contribution of **Andrew and Nicola Forrest** and the Minderoo Foundation, has assisted securing our future as Western Australia's flagship theatre company.



minderoo

Thanks to Patron **Sam Walsh and Leanne** for their support and leadership, which has been a significant factor in Black Swan's success.

OUR BOARD

Thank you to the following Board members, who gave generously in many ways and demonstrated outstanding leadership:

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

PHILANTHROPY COMMITTEE

The Black Swan Philanthropy Committee was formed in 2015 with the aim of further developing our philanthropy program. Thank you to the 2015 committee:

- Michela Fini
- Rachel Huber
- Garrod Keightley
- Gina Lisle
- Sallie-Anne Manford
- Fred Nagle
- Chris Ungar

PATRONS CLUB

The Patrons Club contributed generously to Black Swan to help implement essential development programs for artists in Western Australia. They ensure that the WA theatre industry remains vibrant and sustainable by supporting the Black Swan Lab, which provides opportunities for collaboration between emerging and experienced artists. Thank you for your support:

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

FOUNDATIONS

We thank you for nurturing the talents of Western Australian artists through our education, development and international programs.

Feilman Foundation



The Feilman Foundation has provided support to Black Swan's touring and education production, *Shadowboxing*. Our education and regional engagement programs enable young audiences to engage with theatre and provides opportunities for emerging and established artists to develop their skills.

The Ian Potter Foundation



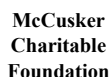
The support of The Ian Potter Foundation allows Black Swan to extend the Resident Artists Program and facilitates wider engagement with emerging artists, to assist in the early development of their careers.

Malcolm Robertson Foundation



The Malcolm Robertson Foundation supports Black Swan's Emerging Writers' Group. It assists playwrights in Western Australia and in turn, provides national and international access to more inspiring and innovative Western Australian playwrights and scripts.

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.

Playking Foundation and The Myer Foundation



The support of both the Playking Foundation and The Myer Foundation has helped Black Swan to activate the first stage of the International Collaboration Project with the National Theatre of China. This represents an incredible opportunity for Black Swan to be featured on the international stage and showcase Western Australian artists.



WHITE SWANS

The generous support and combined efforts of Sandy Honey, Michela Fini and Sallie-Anne Manford has established and developed the White Swans into a successful and innovative private giving circle. White Swans enrich Perth's growing enthusiasm for the arts by highlighting the outstanding level of talent, excitement and potential of Western Australian theatre. As a giving circle, they jointly give to make a bigger difference. In 2015, the White Swans supported our production of *Next to Normal*. Thank you for your support:

- Jo & Ian Adamson
- Linda & John Bond
- Janet Barron & Geoffrey Bourhill
- Katrina & Craig Burton
- Debbie & Peter Chappell
- Linda & Warren Coli
- Tracey & Charles Crompton
- Terri & Chris Dale
- Joanne & Camillo Della Maddalena
- Treffina & Graham Dowland
- Marco D'Orsogna & Terry Scott
- Sally & Giles Everist
- Michela & Adrian Fini
- Annie & Brett Fogarty
- Nicola & Andrew Forrest
- Graham Forward & Jacqui Gilmour
- Janine & Richard Goyder
- Evelyn & Mack Hall
- Christine & John Hedges
- Sandy & Peter Honey
- Shareen Traub & Peter Lee
- Gina & Ben Lisle
- Heather Lyons, Marijana Ravlich & Eric Ripper
- Sallie-Anne & Michael Manford
- Toby & Tony Manford
- Holly & Michael Masterman
- Sue McDonald & Mark Westbrook
- Carolyn & David McCleery
- Rose & Tim Moore
- Georgina & Fred Nagle
- Mei Lon Ng & Tom Shannon
- Mimi & Willy Packer
- Philippa & Ron Packer
- Lindsey & Peter Platt
- Ingrid & Mark Puzey
- Veronique Ramen
- Linda Savage & Stephen Davis
- Carolyn Stewart
- Natasha & Ross Taylor
- Debbie & Joe Throsby
- Julie & Eddie Van Beem
- Anonymous (1)

LOCAL LARRIKINS

Local Larrikins is an initiative founded by Janet Holmes à Court AC, supporting a Western Australian focused production each year. Engaging young Western Australians with theatre and bringing Western Australian artists and stories to Black Swan audiences. In 2015, the Local Larrikins supported the production of Noël Coward's *Blithe Spirit*. Thank you for your support:

- Janet Holmes à Court AC
- Allison & Geoff Barr
- Bill & Debbie Bloking
- Dr Bernard Cresswell
- Diana & Peter Hammond
- Lloyd & Toni Houthuysen
- Garrod Keightley
- Judy & Kon Kozak
- Meredith & James McClements
- Kate O'Hara
- Stephen Scaffidi
- Simon & Alison Stewart
- Tim & Chris Ungar
- Terri-Anne White
- Anonymous (1)

WILD SWANS

Wild Swans is a giving circle for Perth's emerging arts enthusiasts, collectively giving to drive a new generation of theatre audiences and artists. In 2015, the Wild Swans supported the production of *Venus in Fur*. We would like to thank the following Wild Swans committee members for their support:

- Belinda Buratto
- Rachel Huber
- Belinda Lake
- Trina Mahon
- Jane McEvoy

We would also like to thank the Wild Swans giving circle for their support:

- Tamryn Barker
- Leandro Cavalcanti
- Ashley Chan
- John Drennan
- Michelle Kerr
- Vincenzo Nici
- Toni O'Brien
- Samantha Rees
- Andrea Righetti
- Josh Starick

ENCORE!

Encore! is Black Swan's general giving program. Thank you to the following people who kindly donated to support our 2015 season.

ENCORE! \$10,000 AND ABOVE

- Janet Holmes à Court AC
- Michela & Adrian Fini
- Ungar Family Foundation
- McCusker Charitable Foundation
- The Stan Perron Charitable Trust
- The Ian Potter Foundation
- Malcolm Robertson Foundation
- Sam & Leanne Walsh
- In memory of Bern Ranford

APPLAUSE \$5,000 TO \$9,999

- Rick & Carol Crabb
- Macquarie Group Foundation
- Warwick Hemsley & Melissa Parke
- Richard Tarala & Lyn Beazley AO
- Mitsui Iron Ore Development Pty Ltd

OPENING ACT \$2,500 TO \$4,999

- Rob Larbalestier
- Walter Millstead
- Delys & Alan Newman
- Michael & Helen Tuite

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

- Shane Colquhoun & Leigh Cathcart
- Helen Cook
- Andrew Crocker & Dianne Sunderman
- Kevin Daken
- Peter & Lesley Davies
- Mary Ellen in memory of Kerensa
- John Foster
- Lianne & Raymond Gianoli
- Kay Giorgetta
- Nicola Iffla
- Jim & Freda Irenic
- Gordon & Nena Johnston
- Ross & Fran Ledger
- Paul Mar
- Kevin Mattaboni
- Andree McIntyre
- Craig Merrey
- Thurston Saulsman
- Robyn Tamke
- Bradley Van Luxemborg
- Anonymous (1)

BEHIND THE SCENES \$500 TO \$999

- Susan & Brendan Adler
- David & Minnette Ambrose
- Ben & Shannon Carter
- Andrew & Jan Connor
- Stuart Evans
- Karen Fleischer
- Nancy Hackett
- Natalie Jenkins
- Ryan Kucharski
- Francis Landels
- Megan Lowe
- Amanda Luke
- Deborah Luke
- Lee-Anne Raeside
- Kerry Sanderson AO
- Gavin Toovey
- Joy Wearne
- Anonymous (4)

\$50 TO \$499

- Helen Ackroyd
- Robyn Atherton
- Karen Barrymore
- Robin & Michael Beech
- Patricia & Peter Berridge
- Jessica Berry
- Barbara Biki
- John Blackwell
- Amanda Boudville
- Geoffrey Bovell
- Ronice Bowman
- Sue Boyd
- Robert Brand
- Roger Brotherton
- Jan Cain
- Marcello & Gayle Cardaci
- Jennifer Carson
- Debra Carter
- Giovanni Cartoni
- Katherine Cheng
- Anita & James Clayton
- Sue Colyer
- Peter Conole
- Amber Craike
- Wes Cutajar
- Norma Curnow
- Mark & Yvette Dawson
- Allan Drake
- Janet & Ian Dunlop
- Terry Edwards
- Shirley Egan
- Stuart Evans
- Ken & Glenda Evans
- Janis Fairbairn
- Karl Frost
- Rony & Rebecca Gabbay
- Charles & Patricia Galluccio
- Liam Gobbart
- Martin & Mary Goodall
- Elizabeth Grindrod
- Lisa Hando
- David Hardie
- Jan Harse
- Lee Hartz
- Patricia Hodgkinson
- Anne Holt
- Colin & Cara Hoppe
- Brian Isger
- Max & Norma Kay
- Jamie Kelly
- Nicole Kerr
- Nofra Klinik
- Louis & Miriam Landau
- Elizabeth Lane
- Bruce Lugton
- Dale Marriott
- David McIntyre
- Ross & Sally McLennan
- Margaret Medcalf
- Frances Moon
- Peter & Elizabeth Moore
- Terry Moylan
- Lynn Morzenti
- Margaret Muirhead
- Roger & Alexis Mullen
- Anthony Munro
- Jordan Nix
- Melanie Price
- Michael & Wendy Price
- Isaac & Laura Raiter
- Anne & Brian Ross
- Joanne Samer
- Carol Shannon
- Lindsay Silbert
- Jacinta Sirr
- Jeffrey Skates
- Flora & Lawrence Smith
- Jane & Nigel Spry
- Patricia Sugars
- Laurence Symonds
- Elizabeth Townsend
- John & Barbara Turney
- David Walker
- David Wallace
- Sharon & Dean Walters
- Charlotte Welton
- Joy Whitaker
- Brigid Woss
- Don Young
- Anonymous (31)

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. To support Black Swan, please contact Philanthropy Manager, Andree McIntyre on andree@bsstc.com.au or 0417 187 025. All donations over \$2 are tax deductible and you can choose to remain anonymous.

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 2015.

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)

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

Andrew Stephen Drayton

(Deputy Chair, resigned 18th February 2015)

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.

Short term and long term objectives

Black Swan's key goals for the next 5 years are to:

- Collaborate at all stakeholder levels, in order to create a cultural hub at the State Theatre Centre of WA.
- Extend our markets and increase participation of these markets, with the company's activities.
- Be recognised within Western Australia, as an industry leader.
- Strengthen our internal capabilities.

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

- Pursue international collaborations in key markets relevant to WA
- Work in collaboration with other parts of the sector in presenting or developing new works
- Work in co-production with national companies to enable our work to be seen in other states
- Grow and develop our artists development programs supporting Western Australian artists and fostering the development of emerging directors

- Develop new audience engagement and access activities
- Cement our regional engagement plan
- Embed our low cost ticketing subsidy plan
- Presentation of family programming
- Consistently deliver main stage and studio productions that have the highest production values
- Diversify our income base
- Diversify our board representation capturing new growth areas

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. 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.

Directors' Report

INFORMATION ON DIRECTORS (CONT)

KATE O'HARA

**Deputy Chair
Member of Finance Committee**

Director 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. Chair of The 500 Club, Deputy Chair Fashion Council 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. Previously 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. Former Commissioner of the WA Football Commission. Member of the Takeovers Panel.

ALAN CRANSBERG

Member

Chairman of the West Coast Eagles. Board memberships – John Swire and Sons Australia; UWA Business School: SAS Resources Trust. Former Chairman and Managing Director Alcoa of Australia and Vice President of Alcoa Inc (retired March 2016).

VICKI ROBINSON

Member

Oversight of the artistic peer review process

General Manager – Legal (Corporate) Wesfarmers Limited. Previous positions include Legal Counsel 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 a board member of the Youth Legal Service, and on the Board of Management of the National Drug Research Institute. Linda is currently leading the "Valuing Children Initiative" for Centrecare (Inc) and Parkerville Children & Youth Care (Inc).

ANDREW HARDING

Member

Chief executive, Rio Tinto Iron Ore, accountable for operations in Australia, Canada and India and for Rio Tinto Marine.. 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.

Directors' Report

INFORMATION ON DIRECTORS (CONT)

NICOLA FORREST

Member

Chief Executive Officer and Co-founder 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) and awarded the University of Canberra's Chancellor's Award for Services and Philanthropy. Honorary Doctor of Letters University of Western Australia.

ANDREW DRAYTON

Member

Resigned 18th February 2015

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 2015 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 2015 has been received and can be found on page 63 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	7	6	N/A	N/A
Kate O'Hara	7	6	5	4
Craig Yaxley	7	6	6	6
Robert McKenzie	7	6	N/A	N/A
Vicki-Lynne Robinson	7	6	N/A	N/A
Alan Cransberg	7	3	N/A	N/A
Linda Savage	7	7	N/A	N/A
Andrew Harding	7	2	N/A	N/A
Nicola Forrest	7	4	N/A	N/A
Andrew Drayton	1	1	1	1

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

On behalf of the Board



Craig Yaxley
Treasurer & Director

Dated this 16th day of March 2016
Perth Western Australia

Statement of Profit or Loss and Other Comprehensive Income

FOR THE YEAR ENDED 31 DECEMBER 2015	NOTES	2015 \$	2014 \$
Revenue	2,3	6,054,741	6,509,311
Production and theatre expenses		(3,297,017)	(4,063,996)
Education, regional engagement and artist development expenses		(418,012)	(553,817)
Administration expenses		(2,069,868)	(1,797,816)
Loss on disposal available for sale financial assets	4	(60,645)	-
Depreciation and amortisation expenses	4	(79,485)	(76,918)
Operating profit	4	129,714	16,764
Impairment of financial assets	9(c)	(104,400)	(306,000)
Profit/(Loss) for the year		25,314	(289,236)
Other comprehensive income			
Net (loss)/profit on revaluation of financial assets		-	(310,000)
Other comprehensive income for the year.		-	(310,000)
Total comprehensive income for the year		25,314	(599,236)
Total comprehensive Income/(loss) attributable to members of the entity		25,314	(599,236)

The accompanying notes form part of these financial statements.

Statement of Financial Position

AS AT 31 DECEMBER 2015	NOTES	2015 \$	2014 \$
CURRENT ASSETS			
Cash and cash equivalents	5	979,792	736,248
Trade and other receivables	6	290,453	186,509
Other assets	7	306,709	336,501
TOTAL CURRENT ASSETS		1,576,954	1,259,258
NON-CURRENT ASSETS			
Property, plant and equipment	8	348,992	348,573
Financial assets	9	675,027	824,960
TOTAL NON-CURRENT ASSETS		1,024,019	1,173,533
TOTAL ASSETS		2,600,973	2,432,791
CURRENT LIABILITIES			
Trade and other payables	10	823,571	954,499
Income in advance	11	566,226	304,330
TOTAL CURRENT LIABILITIES		1,389,797	1,258,829
NON-CURRENT LIABILITIES			
Trade and other payables	10	45,646	33,746
TOTAL NON-CURRENT LIABILITIES		45,646	33,746
TOTAL LIABILITIES		1,435,443	1,292,575
NET ASSETS		1,165,530	1,140,216
EQUITY			
Reserves	22	454,552	284,320
Retained earnings		710,978	855,896
TOTAL EQUITY		1,165,530	1,140,216

The accompanying notes form part of these financial statements.

Statement of Changes in Equity

AS AT 31 DECEMBER 2015	FAIR VALUE RESERVE	RESERVES INCENTIVE SCHEME RESERVE	LISTED INVESTMENTS RESERVE	TOTAL RESERVES	RETAINED EARNINGS	TOTAL EQUITY
Balance at 1 January 2014	310,000	273,994	-	583,994	1,155,458	1,739,452
(Loss) attributable to the entity	-	-	-	-	(599,236)	(599,236)
Reserve Incentive Scheme Reserve	-	10,326	-	10,326	(10,236)	-
Fair Value Reserve	(310,000)	-	-	(310,000)	310,000	-
Balance at 31 December 2014	-	284,320	-	284,320	855,896	1,140,216
Balance at 1 January 2015	-	284,320	-	284,320	855,896	1,140,216
Profit attributable to the entity	-	-	-	-	25,314	25,314
Reserve Incentive Scheme Reserve	-	8,732	-	8,732	(8,732)	-
Listed Investments Reserve	-	-	161,500	161,500	(161,500)	-
Balance at 31 December 2015	-	293,052	161,500	454,552	710,978	1,165,530

The accompanying notes form part of these financial statements.

Statement of Cash Flows

FOR THE YEAR ENDED 31 DECEMBER 2015	NOTES	2015 \$	2014 \$
Cash flows from operating activities			
Receipts from ticket sales		1,689,658	2,300,957
Receipts from grants, sponsorships and donations		4,127,834	3,034,419
Payments to suppliers and employees		(5,836,760)	(6,556,231)
Interest received		33,907	50,484
Other revenue		300,409	235,367
Net cash inflow/(outflow) from operating activities	19(ii)	315,048	(935,004)
Cash flows from investing activities			
Dividends received		8,400	20,000
Payments for plant and equipment		(79,904)	(140,730)
Net cash (outflow) from investing activities		(71,504)	(120,730)
Net increase/(decrease) in cash and cash equivalents		243,544	(1,055,734)
Cash and cash equivalents at the beginning of the financial year		736,248	1,791,982
Cash and cash equivalents at the end of the financial year	5	979,792	736,248

The accompanying notes form part of these financial statements.

Notes to and forming part of the Financial Statements

FOR THE YEAR ENDED 31 DECEMBER 2015

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

BASIS OF PREPARATION

These general purpose financial statements have been prepared in accordance with Australian Accounting Standards (AASBs) adopted by the Australian Accounting Standards Board (AASB) and the Australian Charities and Not-for-profits Commission Act 2012.

The company is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards.

Material accounting policies adopted in the preparation of these financial statements are presented below and have been consistently applied unless stated otherwise.

The financial statements, except for the cash flow information, have been prepared on an accruals basis and are based on historical costs, modified, where applicable, by the measurement at fair value of selected non-current assets, financial assets and financial liabilities. The amounts presented in the financial statements have been rounded to the nearest dollar.

ACCOUNTING POLICIES

(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) 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.

(c) 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.

(d) 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.

Notes to and forming part of the Financial Statements

FOR THE YEAR ENDED 31 DECEMBER 2015

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONT)

(e) Fair Value of Assets and Liabilities

The company measures some of its assets and liabilities at fair value on either a recurring or non-recurring basis, depending on the requirements of the applicable Accounting Standard.

Fair value is the price the company would receive to sell an asset or would have to pay to transfer a liability in an orderly (i.e. unforced) transaction between independent, knowledgeable and willing market participants at the measurement date.

As fair value is a market-based measure, the closest equivalent observable market pricing information is used to determine fair value. Adjustments to market values may be made having regard to the characteristics of the specific asset or liability. The fair values of assets and liabilities that are not traded in an active market are determined using one or more valuation techniques. These valuation techniques maximise, to the extent possible, the use of observable market data.

To the extent possible, market information is extracted from either the principal market for the asset or liability (ie the market with the greatest volume and level of activity for the asset or liability) or, in the absence of such a market, the most advantageous market available to the entity at the end of the reporting period (ie the market that maximises the receipts from the sale of the asset or minimises the payments made to transfer the liability, after taking into account transaction costs and transport costs).

For non-financial assets, the fair value measurement also takes into account a market participant's ability to use the asset in its highest and best use or to sell it to another market participant that would use the asset in its highest and best use.

The fair value of liabilities and the entity's own equity instruments (excluding those related to share-based payment arrangements) may be valued, where there is no observable market price in relation to the transfer of such financial instrument, by reference to observable market information where such instruments are held as assets. Where this information is not available, other valuation techniques are adopted and, where significant, are detailed in the respective note to the financial statements.

(f) Property, Plant and Equipment

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

Plant and Equipment

Plant and equipment are measured on the cost basis and are therefore carried at cost less accumulated depreciation and any accumulated impairment losses. In the event the carrying amount of plant and equipment is greater than its estimated recoverable amount, the carrying amount is written down immediately to its estimated recoverable amount and impairment losses are recognised either in profit or loss or as a revaluation decrease if the impairment losses relate to a revalued asset. A formal assessment of recoverable amount is made when impairment indicators are present (refer to Note 1(f) for details of impairment).

Subsequent costs are included in the asset's carrying amount or recognised as a separate asset, as appropriate, only when it is probable that future economic benefits associated with the item will flow to the company and the cost of the item can be measured reliably. All other repairs and maintenance are recognised as expenses in profit or loss in the financial period in which they are incurred.

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

Depreciation

The depreciable amount of all fixed assets, including buildings and capitalised lease assets, but excluding freehold land, is depreciated on a straight-line basis over the asset's useful life to the entity commencing from the time the asset is available for use. Leasehold improvements are depreciated over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

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

ASSET CLASS	DEPRECIATION RATE
Plant & equipment	20% – 50%
Motor vehicles	27%
Leasehold improvements	20%

Notes to and forming part of the Financial Statements

FOR THE YEAR ENDED 31 DECEMBER 2015

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONT)

(g) Leases

Leases of property, plant and equipment, where substantially all the risks and benefits incidental to the ownership of the asset (but not the legal ownership) are transferred to the entity, are classified as finance leases.

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

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

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

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

(h) Financial Instruments

Initial Recognition and Measurement

Financial assets and financial liabilities are recognised when the entity becomes a party to the contractual provisions to the instrument. For financial assets, this is equivalent to the date that the company commits itself to either purchase or sell the asset (i.e. trade date accounting is adopted).

Financial instruments are initially measured at fair value plus transactions costs except where the instrument is classified 'at fair value through profit or loss', in which case transaction costs are recognised as expenses in profit or loss immediately.

Classification and Subsequent Measurement

Financial instruments are subsequently measured at fair value, amortised cost using the effective interest rate method, or cost. Where available, quoted prices in an active market are used to determine fair value. In other circumstances, valuation techniques are adopted.

Amortised cost is calculated as the amount at which the financial asset or financial liability is measured at initial recognition less principal repayments and any reduction for impairment, and adjusted for any cumulative amortisation of the difference between that initial amount and the maturity amount calculated using the effective interest method.

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

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

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

(ii) Loans and receivables

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market and are subsequently measured at amortised cost. Gains or losses are recognised in profit or loss through the amortisation process and when the financial asset is derecognised.

Notes to and forming part of the Financial Statements

FOR THE YEAR ENDED 31 DECEMBER 2015

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONT)

(h) Financial Instruments (cont)

(iii) Held-to-maturity investments

Held-to-maturity investments are non-derivative financial assets that have fixed maturities and fixed or determinable payments, and it is the company's intention to hold these investments to maturity. They are subsequently measured at amortised cost. Gains or losses are recognised in profit or loss through the amortisation process and when the financial asset is derecognised.

(iv) Available-for-sale investments

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

They are subsequently measured at fair value with any remeasurements other than impairment losses and foreign exchange gains and losses recognised in other comprehensive income. When the financial asset is derecognised, the cumulative gain or loss pertaining to that asset previously recognised in other comprehensive income is reclassified into profit or loss.

Available-for-sale financial assets are classified as non-current assets when they are not expected to be sold within 12 months after the end of the reporting period. All other available-for-sale financial assets are classified as current assets.

(v) Financial liabilities

Non-derivative financial liabilities other than financial guarantees are subsequently measured at amortised cost. Gains or losses are recognised in profit or loss through the amortisation process and when the financial liability is derecognised.

(i) Impairment

At the end of each reporting period, the company assesses whether there is objective evidence that a financial asset has been impaired. A financial asset or a group of financial assets is deemed to be impaired if, and only if, there is objective evidence of impairment as a result of one or more events (a 'loss event'), which has an impact on the estimated future cash flows of the financial asset(s).

In the case of available-for-sale financial assets, a significant or prolonged decline in the market value of the instrument is considered to constitute a loss event. Impairment losses are recognised in profit or loss immediately. Also, any cumulative decline in fair value previously recognised in other comprehensive income is reclassified to profit or loss at this point.

In the case of financial assets carried at amortised cost, loss events may include: indications that the debtors, or a group of debtors, are experiencing significant financial difficulty, default or delinquency in interest or principal payments; indications that they will enter bankruptcy or other financial reorganisation; and changes in arrears or economic conditions that correlate with defaults.

For financial assets carried at amortised cost (including loans and receivables), a separate allowance account is used to reduce the carrying amount of financial assets impaired by credit losses. After having taken all possible measures of recovery, if management establishes that the carrying amount cannot be recovered by any means, at that point the written-off amounts are charged to the allowance account or the carrying amount of impaired financial assets is reduced directly if no impairment amount was previously recognised in the allowance account.

When the terms of financial assets that would otherwise have been past due or impaired have been renegotiated, the company recognises the impairment for such financial assets by taking into account the original terms as if the terms have not been renegotiated so that the loss events that have occurred are duly considered.

Notes to and forming part of the Financial Statements

FOR THE YEAR ENDED 31 DECEMBER 2015

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONT)**(i) Impairment (cont)****Derecognition**

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

(j) Impairment of Assets

At the end of each reporting period, the entity reviews the carrying amounts 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 of disposal and value in use, is compared to the asset's carrying value. Any excess of the asset's carrying amount over its recoverable amount is recognised in profit or loss.

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

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

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

(k) Employee Entitlements**Short-term employee provisions**

Provision is made for the company's obligation for short-term employee benefits. Short-term employee benefits are benefits (other than termination benefits) that are expected to be settled wholly before 12 months after the end of the annual reporting period in which the employees render the related service, including wages, salaries and sick leave. Short-term employee benefits are measured at the (undiscounted) amounts expected to be paid when the obligation is settled.

Other long-term employee provisions

Provision is made for employees' long service leave and annual leave entitlements not expected to be settled wholly within 12 months after the end of the annual reporting period in which the employees render the related service. Other long-term employee benefits are measured at the present value of the expected future payments to be made to employees. Expected future payments incorporate anticipated future wage and salary levels, durations of service and employee departures, and are discounted at rates determined by reference to market yields at the end of the reporting period on government bonds that have maturity dates that approximate the terms of the obligations. Upon the remeasurement of obligations for other long-term employee benefits, the net change in the obligation is recognised in profit or loss as a part of employee benefits expense.

The company's obligations for long-term employee benefits are presented as non-current employee provisions in its statement of financial position, except where the company does not have an unconditional right to defer settlement for at least 12 months after the end of the reporting period, in which case the obligations are presented as current provisions.

Notes to and forming part of the Financial Statements

FOR THE YEAR ENDED 31 DECEMBER 2015

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONT)

(l) Comparatives

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

When the company retrospectively applies an accounting policy, makes a retrospective restatement or reclassifies items in its financial statements, a third statement of financial position as at the beginning of the preceding period, in addition to the minimum comparative financial statements, must be disclosed.

(m) 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.

(n) Trade and Other 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, less any provision for impairment. Refer to Note 1(j) for further discussion on the determination of impairment losses.

(o) Trade and Other Payables

Accounts payable and other payables represent the liability outstanding at the end of the reporting period for goods and services received by the company during the reporting period which remain unpaid. The balance is recognised as a current liability with the amounts normally paid within 45 days of recognition of the liability.

(p) Critical Accounting Estimates And Judgements

(i) The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the application of accounting policies and the reported amounts in the financial statements. Management evaluate estimates and judgements incorporated into the financial statements based on historical knowledge and best available current information. Estimates assume a reasonable expectation of future events and are based on current trends and economic data, obtained both externally and within the company. Actual results may differ from these estimates. Management continually evaluates its judgements and estimates in relation to assets, liabilities, contingent liabilities, revenue and expenses. Revision to accounting estimates are recognised in the period in which the estimates are revised and in any future periods affected.

(q) New Accounting Standards For Application In Future Periods

The AASB has issued a number of new and amended Accounting Standards that have mandatory application dates for future reporting periods, some of which are relevant to the Company. The Company has decided not to early adopt any of the new and amended pronouncements. Although the Directors have determined that the new and revised standards may impact on the company, it is impractical at this stage to provide reasonable estimates of such impact.

Notes to and forming part of the Financial Statements

FOR THE YEAR ENDED 31 DECEMBER 2015	2015 \$	2014 \$
2. REVENUE		
Revenue from operating activities		
Trading activities		
– Box office sales	1,915,360	2,362,434
– Programme sales	10,040	19,521
– Other production income	63,877	111,714
	1,989,277	2,493,669
Grants, sponsorships and donations		
– Australia Council (Note 3)	613,624	627,667
– Department of Culture and the Arts WA (Note 3)	1,696,476	1,716,674
– LotteryWest	174,593	160,178
– Other sponsorship	1,064,413	846,000
– Donations	447,501	510,507
	3,996,607	3,861,026
Sub-total revenue from operating activities	5,985,884	6,354,695
Revenue from outside operating activities		
– Interest	45,440	50,484
– Dividends	12,000	57,142
– Sundry income	11,417	46,990
	68,857	154,616
Total revenue	6,054,741	6,509,311

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	–	575,657	388,624	187,033
2015 Uplift funding	–	225,000	225,000	–
2016 International collaboration grant	–	60,000	–	60,000
Australia Council Total	–	860,657	613,624	247,033
State Arts				
Base Grant	–	1,416,476	1,416,476	–
2015 Uplift funding	–	225,000	225,000	–
Touring Grant	–	55,000	55,000	–
2016 International collaboration grant	–	50,000	–	50,000
Department of Culture and the Arts Total	–	1,746,476	1,696,476	50,000
Other Federal government 2016 grant funding	–	25,000	–	25,000
TOTAL GRANTS	–	2,632,133	2,310,100	322,033

Notes to and forming part of the Financial Statements

FOR THE YEAR ENDED 31 DECEMBER 2015	2015 \$	2014 \$
4. PROFIT FOR THE YEAR		
Profit for the year has been determined after deducting the following specific expenses:		
Amortisation of leasehold improvements	5,789	2,707
Depreciation of plant & equipment	73,696	74,211
Loss on sale of available for sale financial assets	60,645	-
Rental expense relating to operating leases	68,586	68,586
Remuneration of auditor (MGI Perth Audit Services)	13,000	13,780
5. CASH AND CASH EQUIVALENTS		
Cash on hand	1,001	1,076
Cash at bank	978,791	735,172
Total cash on hand as stated in the Statement of Financial Position and Statement of Cash flows	979,792	736,248
6. TRADE AND OTHER RECEIVABLES		
Trade receivables	215,114	74,564
Other receivables	75,339	111,945
	290,453	186,509
7. OTHER ASSETS		
Production prepayments	257,906	283,459
General prepayments	48,803	53,042
	306,709	336,501
8. PROPERTY, PLANT AND EQUIPMENT		
Plant and Equipment – at cost	593,756	514,144
Less: Accumulated depreciation	(277,184)	(206,909)
	316,572	307,235
Motor Vehicles – at cost	29,935	29,644
Less: Accumulated depreciation	(20,670)	(17,250)
	9,265	12,394
Leasehold improvements – at cost	42,436	42,437
Less: Accumulated amortisation	(19,281)	(13,493)
	23,155	28,944
Total property, plant & equipment	348,992	348,573

Notes to and forming part of the Financial Statements

FOR THE YEAR ENDED 31 DECEMBER 2015

8 PROPERTY, PLANT AND EQUIPMENT (CONT)

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 \$
2015				
Balance at the beginning of the year	307,235	12,394	28,944	348,573
Additions	79,612	292	-	79,904
Disposals				
Depreciation & amortisation expense	(70,275)	(3,421)	(5,789)	(79,485)
Carrying amount at the end of the year	316,572	9,265	23,155	348,992

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 \$
2014				
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

9. FINANCIAL ASSETS

NON-CURRENT

		2015 \$	2014 \$
Bank Deposit – Listed Investments Reserve	9(a)	163,717	-
Bank Deposit – Reserve Incentive Scheme	9(b)	286,910	276,960
Available-for-sale Financial Assets – Listed Investments	9(c), 20	224,400	548,000
		675,027	824,960

Note 9(a)

Bank deposit – Listed Investments Reserve represents the net proceeds received during the year from the sale of available for sale financial assets. Interest earned on the deposit and dividends received on listed investments will be transferred to the deposit to provide support for the long term viability of the company.

Note 9(b)

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 22(a)). RIS Funds have not been used to secure any liabilities of the company.

Note 9(c)

Fair value of listed investments at the beginning of the year	548,000	1,164,000
Carrying value of sales during the year	(219,200)	-
Remeasurement (loss)/profit on revaluation of financial assets	-	(310,000)
Impairment loss on financial assets	(104,400)	(306,000)
Fair value of listed investments at the end of the year	224,400	548,000

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 \$104,400 (2014 – \$306,000) in the profit or loss. The decrease is due to the changes in the market price of the securities during the period.

Notes to and forming part of the Financial Statements

FOR THE YEAR ENDED 31 DECEMBER 2015	2015 \$	2014 \$
10. TRADE AND OTHER PAYABLES		
CURRENT		
Trade creditors	89,889	97,191
Other creditors	649,847	784,118
Employee benefits	58,609	37,937
Provision for annual leave	25,226	35,253
	823,571	954,499
NON-CURRENT		
Provision for long service leave	45,646	33,746
11. INCOME IN ADVANCE		
Production income	-	380
Unexpended grants carried forward	322,033	-
Donations	190,193	134,950
Sponsorships	54,000	169,000
	566,226	304,330

12. CONTINGENT LIABILITIES AND OPERATING LEASES

The Company does not have any contingent liabilities for the financial year ended 31 December 2015 (2014 - \$NIL).

OPERATING LEASES

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

Office equipment

Within 1 year	2,088	2,555
Later than one year but not later than 5 years	8,004	-
Later than 5 years	-	-
	10,092	2,555

Premises

Within 1 year	25,662	68,586
Later than one year but not later than 5 years	-	25,662
Later than 5 years	-	-
	25,662	94,248

13. 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.

14. MEMBERS GUARANTEE

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.

15. 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.

16. EVENTS SUBSEQUENT TO REPORTING DATE

No matter or circumstances have arisen since the financial year ended 31 December 2015 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.

Notes to and forming part of the Financial Statements

FOR THE YEAR ENDED 31 DECEMBER 2015

17. 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 2015, approximately 38% (2014: 38%) 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.

18. 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
Rob McKenzie
Linda Savage

Kate O'Hara – Deputy Chairman
Alan Cransberg
Andrew Harding

Craig Yaxley – Treasurer
Vicki Robinson
Nicola Forrest

Executive Management:

Natalie Jenkins – Executive Director Katherine Cherry – Artistic Director

	2015 \$	2014 \$
Compensation of Key Management Personnel		
Short-term employee benefits	261,020	249,616
Post employment benefits	25,557	23,238
	286,557	272,854
	2015 \$	2014 \$
NOTES		

19. 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

5 979,792 736,248

(ii) Reconciliation of cash flow from operations with profit for the year

Profit/(Loss) for the year

25,314 (599,236)

Add/(Deduct) Adjustments for:

– Depreciation & amortisation

4 79,485 76,918

– Dividends

4 (8,400) (20,000)

Changes in operating assets and liabilities:

– (Increase) in trade and other receivables

6 (103,944) (39,525)

– Decrease/(Increase) in other current assets

7 29,792 (2,845)

– Decrease in other financial assets

9 149,933 604,605

– (Decrease) in trade and other payables

10 (130,928) (159,297)

– Increase/(Decrease) in income in advance

11 261,896 (799,870)

– Increase in trade and other payables non-current

10 11,900 4,246

Net cash inflow/(outflow) from operating activities

315,048 (935,004)

Notes to and forming part of the Financial Statements

FOR THE YEAR ENDED 31 DECEMBER 2015

20. FINANCIAL RISK MANAGEMENT

The company's financial instruments consist mainly of deposits with banks, local money market instruments, short-term and long-term investments, and receivables and payables.

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

	NOTE	2015 \$	2014 \$
Financial assets			
Cash and cash equivalents	5	979,729	736,248
Receivables	6	290,453	186,509
Available-for-sale financial assets	9, 21	675,027	824,960
Other		306,709	336,501
Total financial assets		2,252,008	2,084,218
Financial liabilities			
Financial liabilities at amortised cost:			
— accounts payable and other payables	10	823,571	954,499
Total financial liabilities		823,571	954,499

Refer to Note 21 for detailed disclosures regarding the fair value measurement of the company's financial assets and financial liabilities.

Financial Risk Management Policies

The finance committee is responsible for monitoring and managing the company's compliance with its risk management strategy and consists of senior Board members. The finance committee's overall risk management strategy is to assist the company in meeting its financial targets while minimising potential adverse effects on financial performance. Risk management policies are approved and reviewed by the finance committee on a regular basis. These include credit risk policies and future cash flow requirements.

Specific Financial Risk Exposures and Management

The main risks the company is exposed to through its financial instruments are credit risk, liquidity risk and market risk relating to interest rate risk and other price risk. There have been no substantive changes in the types of risks the company is exposed to, how these risks arise, or the Board's objectives, policies and processes for managing or measuring the risks from the previous period.

(a) Credit risk

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

The company does not have any material credit risk exposures as its major source of revenue is the receipt of grants. Credit risk is further mitigated as the majority of the grants being received from Commonwealth, State and Local governments are in accordance with funding agreements which ensure regular funding for a period of 3 years.

Credit Risk Exposures

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

(b) Liquidity risk

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

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

Notes to and forming part of the Financial Statements

FOR THE YEAR ENDED 31 DECEMBER 2015

20. FINANCIAL RISK MANAGEMENT (CONT)**(c) Market Risk****(i) 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 \$	
	2015	2014	2015	2014	2015	2014	2015	2014
Financial Assets								
- Cash at Bank	978,791	735,171	-	-	1,001	1,077	979,792	736,248
- Other Receivables	-	-	-	-	290,453	186,509	290,453	186,509
- Other	450,627	276,960	-	-	224,400	548,000	675,027	824,960
	1,429,418	1,012,131	-	-	515,854	735,586	1,945,272	1,747,717
Financial liabilities								
- Payables	22,578	29,140	31,006	26,984	815,633	932,121	869,217	988,245
	22,578	29,140	31,006	26,984	815,633	932,121	869,217	988,245
Net Financial Assets	1,406,840	982,991	(31,006)	(26,984)	(299,779)	(196,535)	1,076,055	759,472

21. FAIR VALUE MEASUREMENTS

The company measures and recognises the following assets at fair value on a recurring basis after initial recognition.

- available-for-sale financial assets.

The company does not subsequently measure any liabilities at fair value on a recurring basis, or any assets or liabilities at fair value on a non-recurring basis.

(a) Fair Value Hierarchy

AASB 13 requires the disclosure of fair value information by level of the fair value hierarchy, which categorises fair value measurements into one of three possible levels based on the lowest level that an input that is significant to the measurement can be categorised into as follows:

LEVEL 1	LEVEL 2	LEVEL 3
Measurements based on quoted prices (unadjusted) in active markets for identical assets or liabilities that the entity can access at the measurement date.	Measurements based on inputs other than quoted prices included in Level 1 that are observable for the asset or liability, either directly or indirectly.	Measurements based on unobservable inputs for the asset or liability.

The fair values of assets and liabilities that are not traded in an active market are determined using one or more valuation techniques. These valuation techniques maximise, to the extent possible, the use of observable market data. If all significant inputs required to measure fair value are observable, the asset or liability is included in Level 2. If one or more significant inputs are not based on observable market data, the asset or liability is included in Level 3.

Valuation techniques

The company selects a valuation technique that is appropriate in the circumstances and for which sufficient data is available to measure fair value. The availability of sufficient and relevant data primarily depends on the specific characteristics of the asset or liability being measured. The valuation techniques selected by the company are consistent with one or more of the following valuation approaches:

- Market approach: valuation techniques that use prices and other relevant information generated by market transactions for identical or similar assets or liabilities.
- Income approach: valuation techniques that convert estimated future cash flows or income and expenses into a single discounted present value.
- Cost approach: valuation techniques that reflect the current replacement cost of an asset at its current service capacity.

Notes to and forming part of the Financial Statements

FOR THE YEAR ENDED 31 DECEMBER 2015

21. FAIR VALUE MEASUREMENTS (CONT)

Each valuation technique requires inputs that reflect the assumptions that buyers and sellers would use when pricing the asset or liability, including assumptions about risks. When selecting a valuation technique, the company gives priority to those techniques that maximise the use of observable inputs and minimise the use of unobservable inputs. Inputs that are developed using market data (such as publicly available information on actual transactions) and reflect the assumptions that buyers and sellers would generally use when pricing the asset or liability are considered observable, whereas inputs for which market data is not available and therefore are developed using the best information available about such assumptions are considered unobservable.

The following tables provide the fair values of the company's assets and liabilities measured and recognised on a recurring basis after initial recognition and their categorisation within the fair value hierarchy.

31 DECEMBER 2015	NOTE	LEVEL 1 \$	LEVEL 2 \$	LEVEL 3 \$	TOTAL \$
Recurring fair value measurements					
Financial assets					
Available-for-sale financial assets:					
- shares in listed companies	9	224,400	-	-	224,400
Total financial assets recognised at fair value		224,400	-	-	224,400
31 DECEMBER 2014	NOTE	LEVEL 1 \$	LEVEL 2 \$	LEVEL 3 \$	TOTAL \$
Recurring fair value measurements					
Financial assets					
Available-for-sale financial assets:					
- shares in listed companies	9	548,000	-	-	548,000
Total financial assets recognised at fair value		548,000	-	-	548,000

	NOTE	2015 \$	2014 \$
22. RESERVES			
Reserve Incentive Scheme Reserve	22(a)	293,052	284,320
Listed Investments Reserve	22(b)	161,500	-
		454,552	284,320

(a) 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.

(b) Listed Investments Reserve

The reserve has been established with the proceeds of the disposal during the year of available for sale financial assets together with the dividends received. The reserve has been established to provide support for the long term viability of the company.

23. COMPANY DETAILS

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

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

Directors' Declaration

**- PER SECTION 60.15 OF THE AUSTRALIAN CHARITIES AND NOT-FOR-PROFITS
COMMISSION REGULATION 2013**

The directors declare that in the directors' opinion:

- a) there are reasonable grounds to believe that the registered entity is able to pay all of its debts, as and when they become due and payable; and
- b) the financial statements and notes satisfy the requirements of the Australian Charities and Not-for-profits Commission Act 2012.

Signed in accordance with subsection 60.15(2) of the Australian Charities and Not-for-profit Commission Regulation 2013.

On behalf of the Directors



Craig Yaxley
Treasurer & Director

Dated this 16th day of March 2016
Perth Western Australia



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AUDITOR'S INDEPENDENCE DECLARATION UNDER SECTION 60-40 OF THE AUSTRALIAN CHARITIES AND NOT FOR PROFITS COMMISSION ACT 2012 TO THE DIRECTORS OF BLACK SWAN STATE THEATRE COMPANY LIMITED

I declare that, to the best of my knowledge and belief during the year ended 31 December 2015 there have been:

- no contraventions of the auditor independence requirements as set out in the Australian Charities and Not-for-profits Commission Act 2012 in relation to the audit; and
- no contraventions of any applicable code of professional conduct in relation to the audit.

MGI Perth Audit Services

Lindsay Stagoll

Partner

Dated this 17th March, 2016

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INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF BLACK SWAN STATE THEATRE COMPANY LIMITED

Report on the Financial Report

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 31 December 2015, the statement of profit or loss and other comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the directors' declaration.

Directors' Responsibility for the Financial Report

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

Auditor's Responsibility

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

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation of the financial report that gives a true and fair view in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

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

Independence

In conducting our audit, we have complied with the independence requirements of the Australian Charities and Not-for-profits Commission Act 2012.

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INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF BLACK SWAN STATE THEATRE COMPANY LIMITED (CONT)

Auditor's Opinion

In our opinion the accompanying financial report of Black Swan State Theatre Company Limited is prepared in accordance with Division 60 of the Australian Charities and Not-for-profits Commission Act 2012, including:

- a) giving a true and fair view of the Company's financial position as at 31 December 2015 and of its performance and cash flows for the year ended on that date; and
- b) complying with Australian Accounting Standards and Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013.

Matters Relating to the Electronic Presentation of the Audited Financial Report

This auditor's report relates to the financial report of Black Swan State Theatre Company Limited for the year ended 31 December 2015 included on Black Swan State Theatre Company Limited's web site. The company's directors are responsible for the integrity of the Black Swan State Theatre Company Limited's web site. We have not been engaged to report on the integrity of the Black Swan State Theatre Company Limited's web site. The auditor's report refers only to the financial report. It does not provide an opinion on any other information which may have been hyperlinked to/from these statements. If users of this report are concerned with the inherent risks arising from electronic data communications they are advised to refer to the hard copy of the audited financial report to confirm the information included in the audited financial report presented on this web site.

MGI Perth Audit Services

Lindsay Stagoll
Partner

Dated this 17th day of March, 2016

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