BLACK SWAN STATE THEATRE COMPANY

25

2016

ANNUAL REPORT

PRINCIPAL PARTNER

Rio Tinto

BLACK SWAN
STATE THEATRE COMPANY LTD

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FOUNDING PATRON
Janet Holmes à Court AC

PATRON
Sam Walsh AO

BOARD 2016

CHAIR
Mark Barnaba AM

DEPUTY CHAIR
Kate O'Hara

TREASURER
Craig Yaxley

DIRECTORS
Alan Cransberg
Nicola Forrest
Andrew Harding *until June 2016*
Rob McKenzie
Kellie Parker *from November 2016*
Vicki Robinson
Linda Savage

ARTISTIC DIRECTOR
Kate Cherry *until October 2016*
Clare Watson *from November 2016*

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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CAST OF *CLINTON: THE MUSICAL*. Image by Daniel James Grant

REPORT FROM THE CHAIR

Every year, Black Swan works hard to be extraordinary and innovative in our business of creating world class theatre, made in Western Australia.

In my foreword for the 2016 season, I said that this was going to be our biggest year yet and it was, both creatively and critically. This was evidenced by the excellent feedback we received from audiences and the 4 to 5 star reviews for our productions across the year. Putting aside the challenging Western Australian economy that we faced last year, our artistic programs continued to go from strength to strength and our reputation as a hub of world class theatre and artists, is growing.

In a year where we celebrated 25 wonderful years, we took the time to reflect on our history, while at the same time looking firmly toward the future. As we entered into a new era for the company, with the transition to a new artistic director and in a milestone year, there was indeed much to celebrate. We honoured the legacy of former Artistic Director, Kate Cherry's tenure over nine significant years and her contribution to theatre in WA. We farewelled Kate at the end of November, as she left to take up the post as CEO of NIDA - a brilliant and important role for her and for the stage and screen industry in Australia. This demonstrates the significant impact Kate had at Black Swan over her many years here and we look forward to seeing where she takes NIDA in the future.

Our first international collaboration with the National Theatre of China was an outstanding success and one which achieved everything we hoped it would. It inspired our artists, company members and audiences with new ways of creating an epic work and new ways of working. It was a fitting 'jewel in the crown' of our 25th year.

With both an inspiring and challenging year, the company finished the year end with an operating result of $143,184 (including FMG shareholding). We continued to maintain our government dependency below 45% and our combined corporate partnerships and philanthropic support remained stable. On behalf of my fellow Board Directors, I would like to give thanks to our government partners - both state and federal, through the Western Australian Department of Culture and the Arts and the Australia Council for the Arts, for their ongoing provision toward our core operations, which is critical for our stability and ability to plan for their future.

Our thanks also must go to our dedicated business and government partners and donors, who support our vision in so many ways, across all of our program areas. The support from our business and government partners for our collaboration with the National Theatre of China was impressive and resulted in a unique theatre event that is still being talked about today.

A special mention goes to Rio Tinto, our principal partner, which was also celebrating a milestone in 2016 - being 50 years of producing iron ore in Western Australia. We were proud to be standing alongside Rio Tinto in this special year for both companies and to have their unwavering support across the year, as they have done for the past 20 years.

Our donors also stepped up their support in our celebratory year, when many of our existing and new donors supported our special matched funding campaign through Creative Partnerships Australia - 'Step Up Your Support'. Every additional dollar donated resulted in a further dollar matched by CPA to this campaign, enabling us to achieve more in 2016.

We thank all of our donors - both individuals and philanthropic foundations, our business and government partners for their support of not only Black Swan, but also for theatre in Western Australia.

To my fellow Board members - deputy Kate O'Hara, Treasurer Craig Yaxley, Alan Cransberg, Nicola Forrest, Linda Savage, Rob Mckenzie, Vicki Robinson, new board member Kellie Parker and former board member Andrew Harding, thank you for your dedication during this big transition and milestone year. The company is all the better for your contribution.

To the Black Swan team - all of whom work incredibly hard and bring passion to their jobs every day, I thank you for being a part of this wonderful company. Most importantly, my immense gratitude goes to all the artists that worked with us across the year and helped us to make sense of the world in which we live. We are all more inspired, entertained and informed because you do so.

Black Swan looks forward to new horizons in 2017.

MARK BARNABA AM
Chair

REPORT FROM THE
EXECUTIVE DIRECTOR

2016 was a terrific year for Black Swan State Theatre Company. We celebrated turning twenty-five, embarked on one of our most ambitious collaborations yet and transitioned artistic directors, all in the one year!

Throughout the year, we presented four world premiere productions, five new Australian plays, three West Australian premieres, one international collaboration and two national co-productions with our colleague companies in Victoria and Queensland. Through all this, our productions were considered the best of their type in Australia, receiving a high score on 'excellence' (national), through the Culture Counts benchmarking tool.

We started the year with our Fringe World Festival production, *LOADED: A Double Bill of New Plays*, which world premiered two new works from Black Swan's Emerging Writers Group. Gita Bezard's *Girl Shut Your Mouth*, directed by Associate Director Jeffrey Jay Fowler and *Tonsils + Tweezers*, written and directed by Will O'Mahony, demonstrated the company's continued focus on supporting new writing and emerging artists. It also highlighted our ongoing relationship with WAAPA, our premier performing arts training institution and we were excited to launch The Bridging Company with this production, which gave eight WAAPA graduates their professional acting debut.

Our first co-production of the year, with Malthouse Theatre in Melbourne, featured a new stage adaptation by Tom Wright of an iconic Australian novel - *Picnic at Hanging Rock*. Directed by Perth's Matthew Lutton, whose career was launched by Black Swan as an Associate Director running our BSX program, had very successful seasons in both Perth and Melbourne and went on to have its European premiere at the Lyceum Theatre in Edinburgh in January 2017.

Angels in America: Part 1, was an award winning work that was close to our Artistic Director, Kate Cherry's heart. Her direction of Tony Kushner's prize winning drama touched on many themes about humanity, that are still very relevant today. Its Western Australian premiere was exquisitely performed and realised, and feedback about the production was wonderful.

In the Studio Underground, another work emanating from our Emerging Writers Group, *A Perfect Specimen* by Nathaniel Moncrieff (Malcolm Robertson Award Winner, 2013) told the tragic real life story of Julia Pastrana. Beautifully directed by Associate Director Stuart Halusz, this world premiere production also featured a standout display of stunning period inspired costumes, designed by our Wardrobe Manager, Lynn Ferguson.

Our first collaboration with the National Theatre of China, produced *The Caucasian Chalk Circle* by Bertolt Brecht and was without a doubt, the jewel in the crown of our 25th Anniversary. This collaboration with the NTC was several years in the making and a huge achievement that will no doubt be recognised as one of the company's most successful and iconic projects. It enabled us to be part of a unique cultural exchange which highlighted the versatility and calibre of our Western Australian performers and staff and showcased the artistry and theatre craft drawn from a rich Chinese tradition. This engaging production, directed by one of China's most esteemed theatre directors, Dr Wang Xiaoying, was a unique cross-cultural collaboration that fused and celebrated both Chinese and Australian cultures.

The tail end of the year was filled with much lightness and laughter. *Clinton: The Musical*, penned by Australian brothers Paul and Michael Hodge, was a perfectly timed production in the lead in to the US presidential elections. It reaffirmed our strength in the musical theatre genre and the insatiable appetite of Perth audiences for this kind of work. Our partner, Perth Theatre Trust, helped us bring the Australian premiere of this production to fruition and judging by our audience reaction alone, this was a hit of the year!

Justin Fleming's Australian version of Molière's *Tartuffe* was a triumphant finale for outgoing Artistic Director, Kate Cherry. The Australian twist on his classic French work was a highly entertaining romp that had audiences in stitches! We were very pleased to be co-producing with Queensland Theatre once again and for this work to be seen in Brisbane, after its Perth season.

Other highlights for the year included:

- Our education production of *Shadowboxing* by Ella Hetherington on tour in regional and metropolitan schools and communities.
- Our sixth Live Broadcast to regional and remote WA areas, of *Tartuffe*.
- Other supporting event and engagement activities outside the 2016 season attracted over 2,800 people and included access initiatives such as; Post-show Q&A's, Rio Tinto Pre-Show Talks, captioned performances, audio described performances and tactile tours. Plus, other activities including; meet and greet sessions, design presentations, tours, partner functions, workshops, public play readings and subscriber briefings.
- Our continued focus on artist development, through our commissions program, Emerging Writers Group, emerging and resident artist programs and The Bridging Company.
- Key award nominations and wins included;
    - *Dust* by Suzie Miller, commissioned by Black Swan for the 2014 season, won the 2016 WA Premier's Book Award (Script).
    - Jeffrey Jay Fowler was nominated and shortlisted for the CHASS Australia Prize for a Future Leader in the Humanities, Arts and Social Sciences.
    - Hilary Bell won the The Australian Writers' Guild (AWG) 48th annual AWGIE Awards for *The Red Balloon*, in the Children's Theatre category.
    - Gita Bezard was shortlisted for the 2017 Victorian Premier's Literary Awards with *Girl Shut Your Mouth*.
    - Adam Mitchell (Director, *Clinton: The Musical*) was one of the Top 40 of WA Business News 40 UNDER 40 AWARD winners.
    - Emily Weir won Best Supporting Female Actor & Bille Brown Award for Best Emerging Artist at the Matilda Awards for her role in Molière's *Tartuffe*.
    - Ash Gibson Greig (Composition) with J. David Franzke (Sound Design) won Green Room Awards for *Picnic at Hanging Rock*.

On top of all this, we farewelled our former Artistic Director Kate Cherry and wished her much success in her new role at NIDA. We also warmly welcomed our new Artistic Director Clare Watson with open arms, as we look toward the next chapter in our history.

I would like to thank our venue partner at the State Theatre Centre of WA, the management and all of the staff who work with us to achieve everything we do on stage in both the Heath Ledger Theatre and Studio Underground. We couldn't do it without you!

My very special thanks also go to all of the Black Swan administration, artistic and production staff. In this year of transition and very big projects, this wonderful team of talented and committed people, proved over and over again, just how resilient, dedicated and passionate each and every one of them are. Thank you so much for making the Black Swan theatre machine tick!

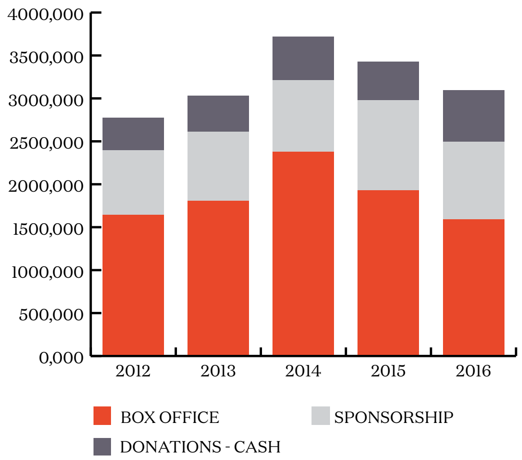
NATALIE JENKINS
Executive Director

HARRIET GORDON-ANDERSON and AMBER MCMAHON, *PICNIC AT HANGING ROCK*. Image by Pia Johnson

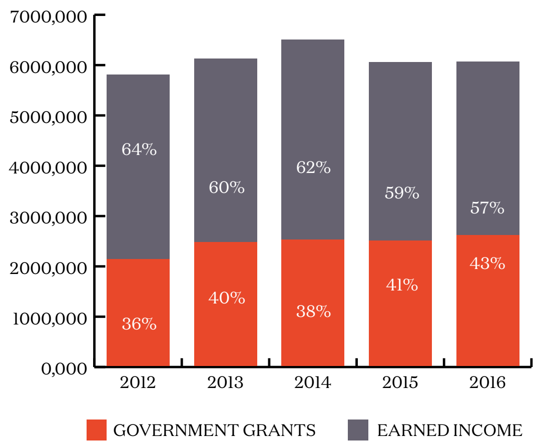
2012-2016 KEY INDICATORS

AT A GLANCE

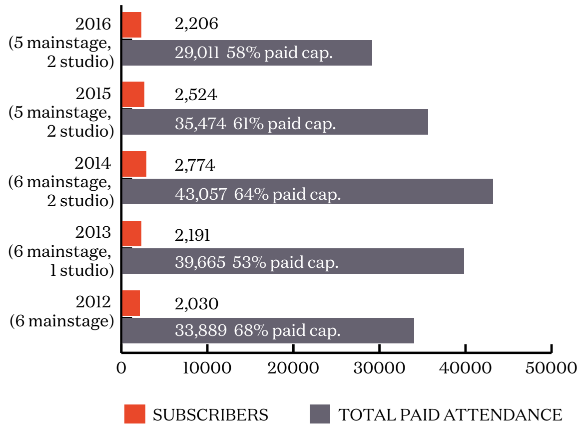
EARNED INCOME: KEY INCOME STREAMS 2012-2016



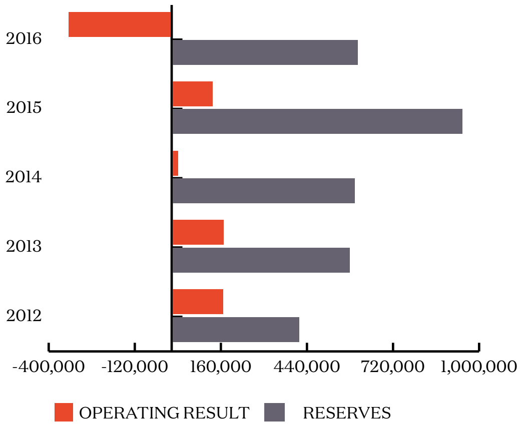
GOVERNMENT DEPENDENCY 2012-2016



PAID ATTENDANCE & ANNUAL SUBSCRIPTIONS 2012-2016



OPERATING RESULT AND RESERVES 2012-2016 (EXCLUDING FMG SHAREHOLDING)



BLACK SWAN STATE THEATRE COMPANY 2016 | ANNUAL REPORT

KEY ACHIEVEMENTS

AT A GLANCE

ARTFORM

4 WORLD PREMIERE *productions*

3 WA *Premieres*

124 PERFORMANCES *in the State Theatre Centre*

5 *Diverse* MAINSTAGE *productions*

1 INTERNATIONAL *Creative Collaboration*

1 AUSTRALIAN *Premiere*

3 NEW CREATIONS *in the Black Swan Lab*

SECTOR DEVELOPMENT

6 WRITERS *nurtured in the Emerging Writers Group*

7 *Playwrights writing* RIO TINTO *Black Swan Commissions*

RioTinto

22 *Emerging & Resident Artists* SUPPORTED

ACCESS

42,479 *Total* WA AUDIENCE

Loyal SUBSCRIBERS **2,206**

5,453 STUDENT *attendances*

TEACHING ARTIST *Workshops* **62**

Education production SHADOWBOXING

REGIONAL *centres toured* **6**

14 METRO *schools toured*

25 *Regional* LIVE BROADCAST *Participating* COMMUNITY RESOURCE CENTRES *in regional and remote WA*

13 *Participating* WA VENUES

STEPHANIE PANOZZO, JESSICA PATERSON, SHALOM BRUNE-FRANKLIN and BRITTANY MOREL. *GIRL SHUT YOUR MOUTH.* Image by Daniel James Grant

★★★★

"...tight, tough-minded pieces with considerable power and sophistication."
– THE WEST AUSTRALIAN

LINCOLN VICKERY and HUA XUANDE. *TONSILS + TWEEZERS.* Image by Daniel James Grant

A BLACK SWAN LAB PRODUCTION

LOADED

A DOUBLE BILL OF NEW PLAYS

14 JANUARY TO 7 FEBRUARY, 2016
Studio Underground, State Theatre Centre of WA

WORLD PREMIERE

GIRL SHUT YOUR MOUTH
by Gita Bezard

THE BRIDGING COMPANY
Shalom Brune-Franklin
Brittany Morel
Stephanie Panozzo
Jessica Patterson

TONSILS + TWEEZERS
by Will O'Mahony

THE BRIDGING COMPANY
Adam Sollis
Lincoln Vickery
Megan Wilding
Hoa Xuande

CREATIVE TEAM

DIRECTOR: *GIRL SHUT YOUR MOUTH*	Jeffrey Jay Fowler
DIRECTOR: *TONSILS + TWEEZERS*	Will O'Mahony
SET & COSTUME DESIGNER	Lawrie Cullen-Tait
LIGHTING DESIGNER	Mark Howett
SOUND DESIGNER	Joe Lui
ASSISTANT LIGHTING DESIGNER	Chris Donnelly

CREW

STAGE MANAGER: *GIRL SHUT YOUR MOUTH* ASSISTANT STAGE MANAGER: *TONSILS + TWEEZERS*	Georgia Landre-Ord
STAGE MANAGER: *TONSILS + TWEEZERS* ASSISTANT STAGE MANAGER: *GIRL SHUT YOUR MOUTH*	Claudia Blagaich
SET CONSTRUCTION	Black Swan State Theatre Company
HEAD CARPENTER	Les Hickford
BLACK SWAN HEAD MECHANIST	Nathan Fry

NUMBER OF PERFORMANCES
23

TOTAL ATTENDANCE
2,482

ACCESS INITIATIVES

PREVIEWS
2

POST-SHOW Q&A
1

Girl Shut Your Mouth and Tonsils + Tweezers were developed with the support of Playwriting Australia at the National Script Workshop. Presented as part of the Fringe World Festival 2016.

CATEGORY
New Australian Works

BLACK SWAN LAB PARTNER
Wesfarmers Arts

PATRONS CLUB
Janet Holmes à Court AC
Michela and Adrian Fini
Ungar Family Foundation
Stan and Jean Perron
Simon Lee Foundation

SUPPORTED BY
Malcolm Robertson Foundation

L-R: HARRIET GORDON-ANDERSON, ARIELLE GRAY, AMBER MCMAHON, ELIZABETH NABBEN and NIKKI SHIELS. Image by Pia Johnson

★★★★

"...this intelligent, sharply detailed interpretation is a cleverly subversive account."
– LIMELIGHT MAGAZINE

PICNIC *at* HANGING ROCK

A new play by TOM WRIGHT *adapted from* JOAN LINDSAY'S *novel*

Co-production with Malthouse Theatre

WORLD PREMIERE

MELBOURNE SEASON
26 FEBRUARY TO 20 MARCH, 2016
Merlyn Theatre, Melbourne

PERTH SEASON
1 APRIL TO 17 APRIL, 2016
Heath Ledger Theatre, State Theatre Centre of WA

CAST

Harriet Gordon-Anderson
Arielle Gray
Amber McMahon
Elizabeth Nabben
Nikki Shiels

CREATIVE TEAM

DIRECTOR	Matthew Lutton
SET & COSTUME DESIGNER	Zoë Atkinson
LIGHTING DESIGNER	Paul Jackson
COMPOSER	Ash Gibson Greig
SOUND DESIGNER	J. David Franzke

CREW

STAGE MANAGER	Tia Clark
ASSISTANT STAGE MANAGER *MELBOURNE SEASON*	Lyndie Li Wan Po
ASSISTANT STAGE MANAGER *PERTH SEASON*	Georgia Landre-Ord
STEEL FABRICATOR	Goffredo Mameli

This adaptation of Picnic at Hanging Rock also had its European premiere in January 2017 in Edinburgh, Scotland at the Royal Lyceum Theatre.

MELBOURNE	PERFORMANCES	26
MELBOURNE	ATTENDANCE	8,079
PERTH	PERFORMANCES	16
PERTH	ATTENDANCE	8,165

ACCESS INITIATIVES

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

CATEGORY

New Australian Work (adaptation)

ASSOCIATE & REGIONAL PARTNER
Virgin australia

ASSOCIATE PARTNER
APN OUTDOOR

SUPPORTED BY
Local Larrikins

ADAM BOOTH. Image by Daniel James Grant

★★★★½

" The union of great writing and captivating performance in Black Swan's latest production is a theatregoer's delight."

– LIMELIGHT MAGAZINE

ANGELS *in* AMERICA

PART 1: MILLENNIUM APPROACHES

by TONY KUSHNER

28 MAY TO 19 JUNE, 2016
Heath Ledger Theatre, State Theatre Centre of WA

WA PREMIERE

By arrangement with Hal Leonard Australia Pty Ltd, on behalf of Josef Weinberger Ltd of London.

CAST

Adam Booth
Stuart Halusz
Felicity McKay
Jo Morris
Will O'Mahony
Kenneth Ransom
Toni Scanlan
John Stanton

CREATIVE TEAM

DIRECTOR	Kate Cherry
EMERGING ASSISTANT DIRECTOR	Joe Lui
SET & COSTUME DESIGNER	Christina Smith
LIGHTING DESIGNER	Matt Scott
SOUND DESIGNER/ COMPOSER	Ash Gibson Greig
FIGHT DIRECTOR	Andy Fraser
MOVEMENT DIRECTOR	Lisa Scott Murphy
VOICE & DIALECT COACH	Luzita Fereday

CREW

STAGE MANAGER	Peter Sutherland
ASSISTANT STAGE MANAGER	Claudia Blagaich
COMPANY MECHANIST	Nathan Fry
SET CONSTRUCTION	Black Swan State Theatre Company
MASTER CARPENTER	Les Hickford
SHOW CREW	Rohin Best, Ruby Smedley
WORKSHOP CREW	Ben Green, Colin Best
COSTUME MAKER	Elizabeth Blackmore
DRESSER	Louise Arcus

Angel Wings manufactured by Andy Cross & Louise Grimshaw. Burning Book manufactured by Andy Cross.

NUMBER OF PERFORMANCES	22
TOTAL ATTENDANCE	6,619
ACCESS INITIATIVES	
PREVIEWS	2
MATINEES	3
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

LUKE HEWITT AND ADRIANE DAFF. Image by Daniel James Grant

★★★★½

"...from the first drop of the cane, you know you are in for a spectacle."

– ARTSHUB

A PERFECT SPECIMEN

by NATHANIEL MONCRIEFF

30 JUNE TO 17 JULY, 2016
Studio Underground, State Theatre Centre of WA

WA PREMIERE

CAST

Adriane Daff
Rebecca Davis
Luke Hewitt
Greg McNeill
Igor Sas

CREATIVE TEAM

DIRECTOR	Stuart Halusz
SET & DESIGNER	Frances Danckert
COSTUME DESIGNER	Lynn Ferguson
LIGHTING DESIGNER	Joe Lui
SOUND DESIGNER	Brett Smith
FIGHT DIRECTOR	Andy Fraser
VOICE & DIALECT COACH	Luzita Fereday

CREW

STAGE MANAGER	Hugo Lopez
ASSISTANT STAGE MANAGER	Rhianne Perrie
SET CONSTRUCTION	Black Swan State Theatre Company
COSTUME MAKER	Jenny Edwards

Presented as part of the Winters Arts Festival 2016.

NUMBER OF PERFORMANCES
16

TOTAL ATTENDANCE
2,178

ACCESS INITIATIVES

PREVIEWS
2

MATINEES
2

POST SHOW Q&A
1

CATEGORY

New Australian Work

BLACK SWAN LAB PARTNER
Wesfarmers Arts

PATRONS CLUB
Janet Holmes à Court AC
Michela and Adrian Fini
Ungar Family Foundation
Stan and Jean Perron
Simon Lee Foundation

SUPPORTED BY
Malcolm Robertson Foundation
Wild Swans

CAITLIN BERESFORD-ORD and STEVE TURNER. Image by Philip Gostelow

★★★★

"It's a full-to-the-brim vase of gorgeous lead performances, charismatic cameos and ensemble work, and fine designs...This production is the result of much determination, consideration and hard work, but it's been worth every bit of it."

– THE WEST AUSTRALIAN

The CAUCASIAN CHALK CIRCLE

by BERTOLT BRECHT

30 JULY TO 14 AUGUST, 2016

Heath Ledger Theatre, State Theatre Centre of WA

INTERNATIONAL COLLABORATION

Translated by Ralph Manheim, with song lyrics translated by Clint Bracknell

CAST

Caitlin Beresford-Ord
Adam Booth
Kylie Farmer [Kaarljilba Kaardn]
Luke Hewitt
Geoff Kelso
Alex Malone
Felicity McKay
Lynette Narkle
Kenneth Ransom
James Sweeny
Steve Turner
Alison van Reeken

CREATIVE TEAM

DIRECTOR	Dr Wang Xiaoying
SET DESIGNER	Richard Roberts
COSTUME DESIGNER	Zhao Yan
PROP/MASK DESIGNER	Prof. Zhang Huaxiang
LIGHTING DESIGNER	Mark Howett
COMPOSER/MUSICAL DIRECTOR/ SOUND DESIGNER	Dr. Clint Bracknell
ASSISTANT DIRECTORS	Chen Tao, Felix Ching Ching Ho
ASSISTANT DESIGNER	Liu Hong Ping
PERCUSSIONIST	Arunachala
GUITARIST/SINGER	Dr. Clint Bracknell
FIGHT DIRECTOR	Andy Fraser

CREW

STAGE MANAGER	Peter Sutherland
ASSISTANT STAGE MANAGER	Georgia Landre-Ord
COMPANY MECHANIST	Nathan Fry
STAGE MANAGEMENT SECONDMENT	Dominique Duvall
SET CONSTRUCTION	Black Swan State Theatre Company
WORKSHOP MANAGER	Les Hickford
COMPANY MECHANIST	Nathan Fry
CASUAL WORKSHOP CREW	Ben Green
PERFORMANCE CREW	Rohin Best, Ruby Smedley
PROP CONSTRUCTION	Andrew Cross

NUMBER OF PERFORMANCES
16

TOTAL ATTENDANCE
6,991

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

PANEL DISCUSSION MURDOCH/UWA
1

Translation assistance by Gary Sigley.

Presented as part of the Winters Arts Festival 2016.

CATEGORY

Classic Drama

PRODUCTION PARTNER
City of Perth

UNIVERSITY PARTNER
Murdoch University

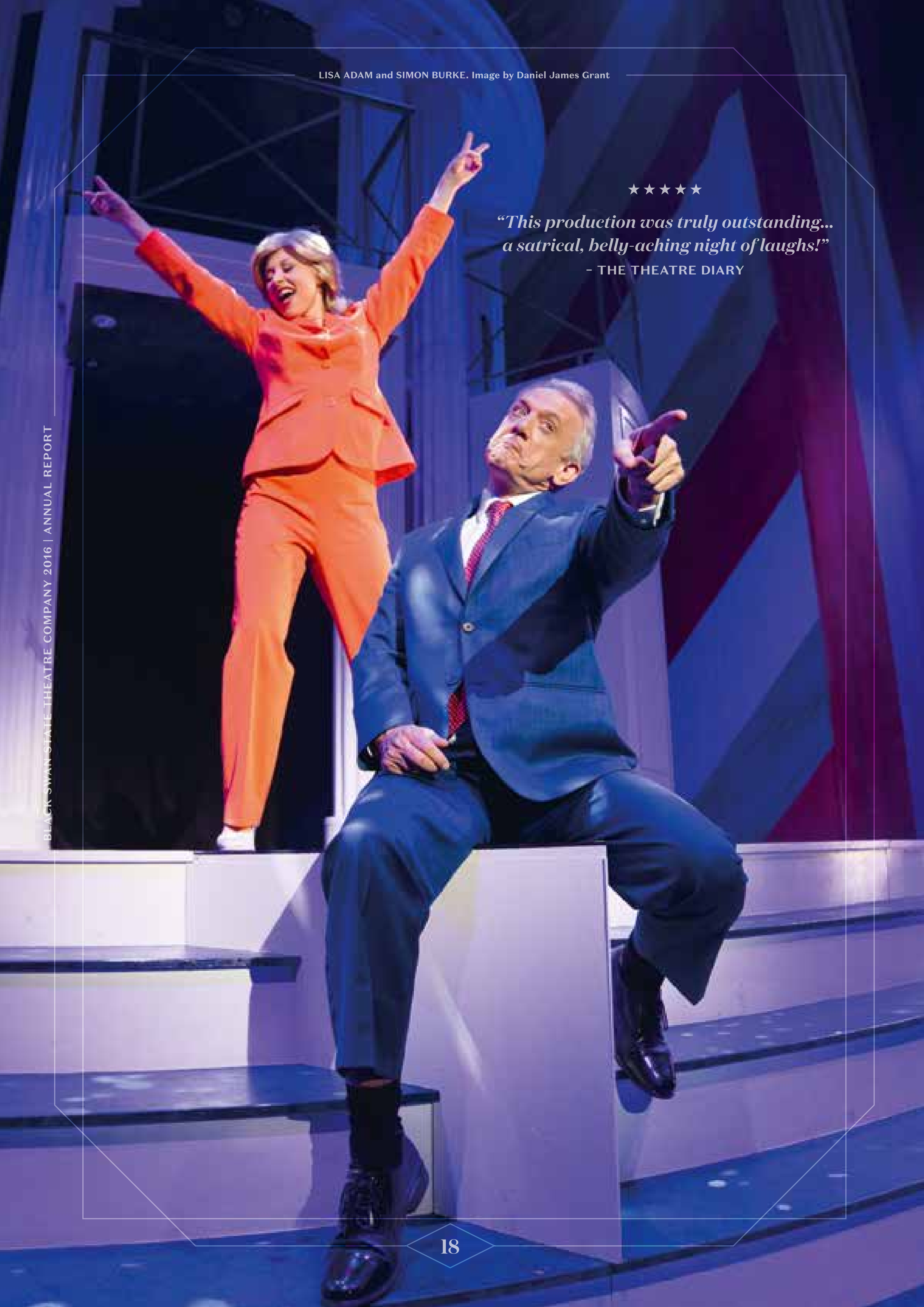
BUSINESS ADVISORY PARTNER
KPMG

PROJECT PARTNER
Australian Government
Australia-China Council

AIRLINE PARTNER
Singapore Airlines

PHILANTHROPY PARTNERS
Playking Foundation
The Myer Foundation
White Swans

CHINA ADVISORY PARTNER
Red River Group™



LISA ADAM and SIMON BURKE. Image by Daniel James Grant

★★★★★

"This production was truly outstanding... a satrical, belly-aching night of laughs!"
– THE THEATRE DIARY

CLINTON
The Musical

Book by **PAUL HODGE** ***and*** **MICHAEL HODGE**
Music and Lyrics by **PAUL HODGE**

27 AUGUST TO 11 SEPTEMBER, 2016
Heath Ledger Theatre, State Theatre Centre of WA

AUSTRALIAN PREMIERE

Presented in association with the Perth Theatre Trust.

CAST

Lisa Adam
Simon Burke
Matt Dyktynski
Brendan Hanson
Luke Hewitt
Megan Kozak
Clare Moore

CREATIVE TEAM

DIRECTOR	Adam Mitchell
MUSICAL DIRECTOR	David Young
SET & COSTUME DESIGNER	Bruce McKinven
LIGHTING DESIGNER	Mark Howett
SOUND DESIGNER/ COMPOSER	Ben Collins
CHOREOGRAPHER	Claudia Alessi
VOICE COACH	Julia Moody

CREW

STAGE MANAGER	Claudia Blagaich
ASSISTANT STAGE MANAGER	Rhianne Perrie
ORCHESTRATOR	Neil Douglas Reilly
PROGRAMMER	Brian Li
COSTUME MAKERS	Jenny Edwards, Gail Reading, Elizabeth Buckland
WARDROBE/ ASSISTANT DRESSER	Louise Arcus
SCENIC ARTIST	Marek Syzler
PROP CONSTRUCTION	Andy Cross
SET CONSTRUCTION	Black Swan State Theatre Company
COMPANY MECHANIST	Nathan Fry
WORKSHOP CREW	Rohin Best, Michael Colman, Ben Green

Presented as part of the Winter Arts Festival 2016.

NUMBER OF PERFORMANCES
16

TOTAL ATTENDANCE
6,867

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 Music Theatre

GOVERNMENT PROJECT PARTNER

PERTH THEATRE TRUST

DARREN GILSHENAN and STEVE TURNER. Image by Daniel James Grant

★★★★½

" Loaded with hilarious wordplay, double entendre, abhorrent characters and visual gags that wouldn't be out of place in Mitchell Hurwitz' cult TV hit Arrested Development, Fleming's version of the centuries-old text was an absolute joy to watch from beginning to end."

– OUT IN PERTH

MOLIÈRE'S

TARTUFFE
The Hypocrite

a new version by JUSTIN FLEMING

Co-production with Queensland Theatre Company

WA PREMIERE

PERTH SEASON
22 OCTOBER TO 6 NOVEMBER, 2016
Heath Ledger Theatre, State Theatre Centre of WA

BRISBANE SEASON
12 NOVEMBER TO 4 DECEMBER, 2016
Playhouse, Queensland Performing Arts Centre

CAST

Jenny Davis
Darren Gilshenan
Tessa Lind
Hugh Parker
James Sweeny
Steve Turner
Alison van Reeken
Emily Weir
Alex Williams

CREATIVE TEAM

DIRECTOR	Kate Cherry
SET & COSTUME DESIGNER	Richard Roberts
LIGHTING DESIGNER	David Murray
SOUND DESIGNER/COMPOSER	Tony Brumpton
FIGHT DIRECTOR	Andy Fraser

CREW

STAGE MANAGER	Peter Sutherland
ASSISTANT STAGE MANAGER	Georgia Landre-Ord
SET CONSTRUCTION	Black Swan State Theatre Company
COMPANY MECHANIST	Nathan Fry
SCENIC ART	Marek Szyler
CONSTRUCTION CREW	Ben Green, Michael Coleman
BUMP IN CREW	Rohin Best
COSTUMER	Jenny Edwards
HAIR AND MAKE-UP CONSULTANT	Raquel Alessi

CATEGORY

Modern Classic Comedy
(adaptation)

ASSOCIATE PARTNER

PERTH	PERFORMANCES	16
PERTH	ATTENDANCE	5,342
QUEENSLAND	PERFORMANCES	24
QUEENSLAND	ATTENDANCE	8,429

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

LIVE BROADCAST

ATTENDANCES	961
WORKSHOP ATTENDANCES	104

BRENDAN EWING and ELLA HETHERINGTON. Image by Rebecca Mansell

" The show balances humour with serious societal issues to bring across themes that are relevant to everyone."
– TEACHER, GIRRAWHEEN SHS

SHADOWBOXING

BY ELLA HETHERINGTON

25 JULY TO 19 AUGUST, 2016

Toured across Metro and Regional Western Australia

Black Swan premiered *Shadowboxing* by Ella Hetherington in 2015 through a new model of school and community engagement. Following a successful pilot year, the production toured again in 2016.

This 50-minute performance, created specifically for young people in Years 7-12 (ages 12-17), is the second production created by Black Swan to specifically tour to schools and regional Western Australia. *Shadowboxing* has been designed to be relevant to a range of community groups and is aligned to current social issues such as trust, identity and safety on social media and the current Drama, English, ESL and Society and Environment curriculum.

CAST

BENJ	Brendan Ewing
CAT	Ella Hetherington

CREATIVE TEAM

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

CREW

REGIONAL TOUR COORDINATOR	Alena Tompkins
STAGE MANAGER	Erryn Hanson
TEACHING ARTISTS	Brendan Ewing Ella Hetherington

"I loved the sophisticated simplicity of the concept - so simple yet so complex."

– YEAR 10 ST BRIDGIDS COLLEGE

TOTAL ATTENDANCE
3,179

METROPOLITAN SCHOOL PERFORMANCES

STUDENT ATTENDANCE
1,914

TEACHER/ADULT/ COMMUNITY ATTENDANCE
119

WORKSHOP ATTENDANCE
190

REGIONAL SCHOOL & COMMUNITY PERFORMANCES

STUDENT ATTENDANCE
764

TEACHER/ADULT/ COMMUNITY ATTENDANCE
77

WORKSHOP ATTENDANCE
115

PRINCIPAL PARTNER	EDUCATION & REGIONAL PARTNER	ASSOCIATE & REGIONAL PARTNER	SEASON PARTNER	FOUNDATION PARTNER
RioTinto	Chevron	WATER CORPORATION	City of Joondalup	FEILMAN FOUNDATION

COMPANY PARTNERS: City of Kwinana
City of Wanneroo

CELEBRATING 25 YEARS OF WORLD

25 YEARS | black swan STATE THEATRE COMPANY

White Diver's of Broome (2012)

A Streetcar Named Desire (2014)

33 WORLD *premieres*

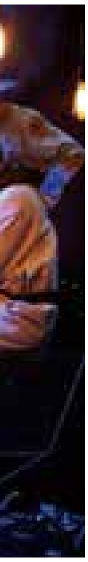
INTERNATIONAL TOURS **5** *and collaborations*

Cloudstreet (1998)

Red Dog (2006)

Waiting for Godot (1993)

CLASS THEATRE
MADE IN WESTERN AUSTRALIA



180 PRODUCTIONS

The Sapphires (2010)

48 NATIONAL TOURS *and collaborations*

Boundary Street (2011)

Twelfth Night (1991)

The Red Balloon (2015)

The Caucasian Chalk Circle (2016)

VISION, PURPOSE AND VALUES

2016 MARKED THE 25TH ANNIVERSARY FOR THE COMPANY AND ALSO THE FIRST YEAR OF A NEW STRATEGIC PLAN FOR 2016–2020.

OUR VISION
To be a theatre company of national significance, promoting collaborations of excellence and creating work within a vibrant hub that celebrates and excites our Western Australian communities.

OUR PURPOSE
We create exceptional theatre that nurtures Western Australian audiences and artists and promotes our artists within the state, nationally and internationally.

OUR VALUES
We are committed to:

Quality – we work to achieve the very highest quality in everything that we undertake.

Collaboration – we believe that how we collaborate is as important to the audience and the artist, as the resulting outcome.

Community – we recognise our unique geographical position in the rest of Australia, together with our strong connections to the rest of the world. We actively engage with our community of artists and audiences, showing leadership and support.

KEY STRATEGIES
ARTFORM

COLLABORATE AT ALL STAKEHOLDER LEVELS, IN ORDER TO CREATE A CULTURAL HUB AT THE STATE THEATRE CENTRE OF WA.

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

In 2016, the company presented in the State Theatre Centre of WA:

- The world premiere of two new works in LOADED: A Double Bill of New Plays with Gita Bezard's *Girl Shut Your Mouth* and Will O'Mahony's *Tonsils + Tweezers,* as part of the Fringe World Festival.
- The world premiere of the stage adaptation of *Picnic at Hanging Rock* by Tom Wright adapted from Joan Lindsay's novel, a co-production with Malthouse Theatre.
- The WA premiere of Pulitzer Prize and Tony Award winning *Angels in America: Part 1* by Tony Kushner, as part of the City of Perth Winter Arts Festival.
- The world premiere of Nathaniel Moncrieff's *A Perfect Specimen*, as part of the City of Perth Winter Arts Festival.

ARTFORM

- An international collaboration with celebrated artists from the National Theatre of China in a unique cross-cultural presentation of Bertolt Brecht's epic work *The Caucasian Chalk Circle*.
- The Australian premiere of Paul and Michael Hodge's outrageous comedy *Clinton: The Musical*.
- The WA premiere of Molière's *Tartuffe*, a co-production with Queensland Theatre Company.

We continue to work in partnership with State Theatre Centre of WA venue management to activate the venue across the year – both during our seasons and outside of it, in particular with regard to:

- Access initiatives, such as audio described and captioned service, tactile tours, where the venue provides discounted venue hire.
- Free access to rehearsal rooms for venue based school workshops run by Black Swan.
- The provision of free venue tours to schools who book and engage through Black Swan.

Collaborations with our cultural neighbours, amenity and food and beverage establishments are critical in augmenting the public's theatre going experience. We worked with Beaumonde Catering, Sentinel Bar and Grill, No Mafia and The Standard; as well as the City of Perth to present Emerging Writers Group play readings at the new City of Perth Library. In order to access new and diverse audiences, specific productions were programmed at a time of year that served to maximise exposure to the festival going market, such as *LOADED: A Double Bill of New Plays,* presented as part of the 2016 Fringe World Festival, and *The Caucasian Chalk Circle* and *A Perfect Specimen* presented as part of the City of Perth Winter Arts Festival.

SECTOR DEVELOPMENT

WE ARE RECOGNISED WITHIN WESTERN AUSTRALIA AS AN INDUSTRY LEADER.

In 2016, Black Swan received high praise for its international collaboration with the National Theatre of China, as part of its strategy to engage cross culturally with global markets on a deeper level than simply touring works internationally. The connection with China was a strategic and natural alliance for Western Australia, which has very strong trade and economic ties with China. In addition, *Picnic at Hanging Rock*, the company's co-production with Malthouse Theatre was programmed by the Lyceum Theatre in Edinburgh, where it had its European premiere in January 2017 and received rave reviews. National collaborations are of ongoing importance and Black Swan presented a co-production with Queensland Theatre Company on *Tartuffe*, the seventh co-production in as many years.

On the home front, working with other colleagues in the small to medium theatre sector in Western Australia is of critical importance to the company's role as a state theatre company. The creation of The Bridging Company (with actors fresh out of WA Academy of Performing Arts to whom we give their professional debut) solidified a long and fruitful relationship with the state's performing arts training institution. Black Swan also worked closely with industry colleagues at the Blue Room Theatre in the development of The Good Play Club.

Each fortnight, a different play from the canon of great theatrical works is read at an informal gathering, followed by a guided conversation led by Black Swan's Associate Director Jeffrey Jay Fowler and an invited guest artist. This forum succeeded in fostering conversation among Perth artists about the origins of our art form, and how it has led to contemporary practice.

ARTIST DEVELOPMENT PROGRAMS

Black Swan continues to be recognised nationally for its artist development programs, that promote Western Australian talent, create stories significant to the Western Australian community and develop new pathways for artists and audiences alike.

The Bridging Company, Black Swan's latest initiative provides a professional pathway for artists coming through the Western Australian Academy of Performing Arts and on to global stages. An ensemble of eight graduates from WAAPA's acting program, (Shalom Brune-Franklin, Brittany Morel, Stephanie Panozzo, Jessica Paterson, Adam Sollis, Lincoln Vickery, Megan Wilding and Hoa Xuande), all made their professional Black Swan debuts in our Lab as part of *LOADED: A Double Bill of New Plays*.

SECTOR DEVELOPMENT

The Black Swan Lab is a creative melting pot of emerging and established artists, a wonderful mix of old and new wisdom that empowers artists. In 2016, we expanded the Lab to include The Bridging Company and presented a record number of three world premiere productions, all from our Emerging Writers Group program.

Supported in part by the Patrons Club and Wesfarmers Arts.

Rio Tinto Black Swan Commissions, supported by our Principal Partner Rio Tinto, enables Black Swan to commission Australia's leading playwrights to develop new works that engage meaningfully with Western Australians and reflect our unique position in the world. Although there were no new works commissioned in 2016, there were three commissioned plays from 2015 by Western Australian writers, that were under development throughout the year. These include; *Love like a Universe* by Chris Isaacs, *The Bacchae* by Jeffrey Jay Fowler and *Frankenstein* by Zoe Pepper. *The Lighthouse Girl* by Hellie Turner, first commissioned in 2013, also went on to be programmed as part of the 2017 season.

Emerging Artists continue to be a driving force behind our creative agenda to provide professional pathways for early career directors, designers, writers, composers and actors. Black Swan supports these artists as they establish themselves through mentoring, assessment and the opportunity to hone skills in a professional environment. They are invited to all productions and have access to our experienced creative teams and resident artists for further training and mentoring.

There were officially ten emerging artists involved in the 2016 Emerging Artisits Program

- The Bridging Company: four actors in *Girl Shut Your Mouth* – Shalom Brune-Franklin, Brittany Morel, Stephanie Panozzo and Jessica Paterson; four actors in *Tonsils + Tweezers* – Adam Sollis, Lincoln Vickery, Megan Wilding and Hoa Xuande. All starring in *Loaded: A Double Bill of New Plays*.
- Chris Donnelly (Lighting Designer), *LOADED: A Double Bill of New Plays*
- Harriet Gordon-Anderson (mainstage debut), *Picnic at Hanging Rock*.

Supported in part by the McCusker Charitable Foundation.

In addition there were the following emerging artists also involved in our 2016 season

- Will O'Mahony (Writer/Director) *Tonsils + Tweezers*
- Gita Bezard (Writer) *Girl Shut Your Mouth*
- Joe Lui (Assistant Director), *Angels in America*: *Part 1*.
- Felicity McKay (mainstage debut), *Angels in America*: *Part 1*.
- Frances Danckert (Designer), *A Perfect Specimen*.
- Alex Malone (mainstage debut), *The Caucasian Chalk Circle*.
- Megan Kozak (mainstage debut), *Clinton: The Musical*.
- Emily Weir (mainstage debut), *Tartuffe*.

TESTIMONIAL

MEGAN KOZAK

Having not worked with the company before, and being my professional debut, I was welcomed…receiving workshop and preview invitations, which helped ease my nerves coming up to the show. The whole cast and crew at Black Swan were friendly and I appreciated their help right from the first read!

Resident Artists that provided mentorship and leadership to emerging artists in 2016 included; Lawrie Cullen-Tait (Designer), Luke Hewitt (Actor), Mark Howett (Designer) and Hellie Turner (Playwright/Dramaturge).

Lawrie Cullen-Tait (Designer) held the masterclass 'The Artist, the Theatre Designer: Making Art', in addition to mentoring Frances Danckert to help her realise the design concept into white model and the final model presentation for *A Perfect Specimen*.

Luke Hewitt (Actor) was also a significant contributor to the development of emerging artists and indeed other young performers, expressing how rewarding the experience was he stated, *"It gave me a sense of purpose over and above my own journey as an artist and strengthened my sense of community as a member of the Western Australian Industry."* As part of the program he conducted a masterclass for voice in the area of Public Speaking.

Hellie Turner (Playwright/Dramaturge) was highly appreciative of the position in recognition of her skills and the opportunity to feel a strengthened link and 'sense of belonging' to the company and the broader creative sector. She said *"The opportunity to communicate with the other resident artists about challenges and solutions has been refreshing and valuable…to 'give back' to younger, newer aspiring artists has been a valuable experience … one which has helped me to feel like a valued veteran of my particular art & craft."* Hellie mentored emerging writer Nathaniel Moncrieff providing basic script dramaturgy and general feedback on *A Perfect Specimen*, and conducted a Masterclass for the Emerging Writers Group.

Supported in part by the Ian Potter Foundation.

SECTOR DEVELOPMENT

The Emerging Writers Group continues to have a high level of interest from emerging playwrights for this year-long development program with the company. Under the guidance of Associate Director Jeffrey Jay Fowler, the 2015 emerging writers had their first public play readings over three days in November 2016 at the new City of Perth library.

- *Cotton Wool Kid* by Zoe Hollyoak
- *Medusa* by Finn O'Branagáin
- *Mouse House* by Mikala Westall
- *Mchanga* by Mararo Wangai
- *Smoke* by Izaak Lim
- *The Lobotomist* by Zoe Pepper

Supported in part by the Malcolm Robertson Foundation.

The 2016 emerging writers (pictured below), also underwent creative development in 2016 and had their play readings as part of First Time Read in the Fringe World Festival.

All three playwrights of our Lab productions in 2016 were West Australians who developed their work through the Emerging Writers Group (EWG). We presented *Girl Shut Your Mouth*, *Tonsils + Tweezers* and *A Perfect Specimen*. There was approximately four creative development weeks in 2016 associated with new writing including; five days in February for Tommy Murphy's *People Smuggling* (workshop before public read), six days in July for 2015 EWG, six days in November for 2016 EWG, seven days in December for Hellie Turner for dramaturgy and development of *The Lighthouse Girl*.

L-R: BILL SCHEGGIA, KIRSTEN THOMSON, CLARE TESTONI, IAN SINCLAIR, JESSICA MESSENGER and ANDREW SUTHERLAND. Image by Daniel James Grant

WOMEN IN THEATRE

Since 2011, Black Swan has been proactive in monitoring the levels of women in creative leadership roles in order to address any gender disparity. The gender split of cast and creatives (including writers separately) associated with the mainstage season are as follows:

		2012	2013	2014	2015	2016
CAST	Male	37	28	39	25	27
	Female	26	19	26	17	28
CREATIVES	Male	36	29	33	30	28
	Female	17	19	19	14	14
TOTALS	Male	73	57	72	55	55
	Female	43	38	50	31	42
PLAYWRIGHTS	Male	5	6	7	5	7
	Female	2	1	1	2	1

Within our stage management teams, it is worth highlighting that our split was 10 Female and 4 Male.

ACCESS

EXTEND OUR MARKETS AND INCREASE PARTICIPATION.

Community Event At Chung Wah Association. Image By Yan Wang

In 2016, the company participated in a ticketing services review for Western Australia, the results of which will be forthcoming in 2017. Concurrent to this and with the view to increasing our understanding of changing markets, a new segmentation study will also be conducted in 2017. In the meantime in 2016 we continued to undertake rigorous feedback mechanisms, collecting and analysing data through internal company surveys, through Culture Counts – the public value measurement tool, and the Net Promoter Score.

COMMUNITY ENGAGEMENT

In an effort to tap into new and diverse markets, the Chung Wah Association of Perth, in partnership with Black Swan hosted renowned theatre director , Dr Wang Xiaoying,Vice President of the National Theatre of China, Assistant Director Chen Tao from Shanghai, Costume Designer Zhao Yan and Professor Zhang Huaxiang, Black Swan's Executive Director Natalie Jenkins, Set Designer Richard Roberts and Assistant Director Felix Ching Ching Ho, at an informal reception with their Executive Committee Members, the Council of Elders and leaders of the Chinese Community Associations at Chung Wah Hall, Northbridge in July 2016.

It was a wonderful opportunity for Chung Wah to meet with the creatives of The National Theatre of China and experience the importance and capacity that artistic experiences, including theatre, have to enrich and transform individuals and communities.

Our production of Bertolt Brecht's *The Caucasian Chalk Circle*, in collaboration with The National Theatre of China, assisted the Chinese community to connect with Western Australia's state theatre company. The provision of surtitles in Mandarin provided a perfect access point and enabled Chung Wah to organise group bookings of friends and family to attend the performance at the State Theatre Centre of WA. Through the medium of theatre, audiences in Perth gained an insight and understanding into each other's culture.

Additionally, at the meet and greet of company artists for this production, Dr Richard Walley OAM presented a unique and powerful Welcome to Country and a wonderful circle of greeting set the course for the success of the production and brought all cultures together for a common goal. Dr Walley explained *"that regardless of where we are from the sun links us together and the sun and the mother are the same so we have equal respect for each other."* Four Noongar actors and creatives were involved in the production, who also spoke about the importance of making relationships between cultures and finding ways of communicating and reaching out to each other as progressive. The score written by Western Australian born composer Clint Bracknell and lighting design provided by Black Swan resident artist Mark Howett.

ACCESS

Chen Tao, Dr Richard Walley and Dr Wang Xiaoying. Image by Philip Gostelow

As part of the opening night proceedings Black Swan involved various Chinese performers as part of the pre-show entertainment. Chung Wah Lion dancers made their way down from their association's headquarters into the State Theatre Centre. Patrons had their names translated into Chinese calligraphy by Edward Chin and took home a souvenir copy. Local Perth group Zhidan Chang performed a fan dance at functions for Black Swan business and government partners and White Swans donors.

Chung Wah Lion Dance. Image by Rebecca Mansell

Our patron surveys revealed that there was a 2.2% increase in people attending this production from the Philippines and 2.2% of people from Aboriginal and Torres Strait Islander descent. This was significant increase on previous statistics.

DIGITAL ENGAGEMENT

Black Swan's online communication channels continue to grow and strengthen. Our website is an important part of our digital marketing strategy and while sessions and page views have remained fairly consistent over the last few years, efforts to further optimise for mobile in 2017 will help increase traffic and sales in the future.

Our social media platforms continue to be highly active and a essential part of our growing digital strategy. We are also more engaged with creating our own content and sharing our stories more broadly through blog articles and email marketing via our monthly eNewsletter and our quarterly printed Subscriber newsletter (also available digitally). Data capture was an identified area for growth in 2016 as well as the development of additional messaging that is more brand orientated.

Digital Marketing

11,111	Facebook followers
4,231	Twitter followers
1,285	Instagram followers
319	Linked In followers
19	Videos produced
10	Blog articles posted
1	Podcast

During the season of *The Caucasian Chalk Circle* a panel discussion was held at the State Theatre Centre of WA. Hosted by the UWA Cultural Precinct, the UWA Institute of Advanced Studies and Black Swan, this special event 'Reading and Interpreting Brecht', was attended by 95 theatre patrons, university students and theatre enthusiasts. The panel discussion was recorded and presented as Black Swan's inaugural podcast and streamed on SoundCloud.

Guest:	Dr Wang Xiaoying (Director, *The Caucasian Chalk Circle*, Vice President, National Theatre of China)
MC:	Natalie Jenkins (Executive Director, Black Swan State Theatre Company)
Panellists:	Dr Steve Chinna (English and Cultural Studies, The University of Western Australia) Professor Helena Grehan (Associate Dean, Research, School of Arts, Murdoch University)
Translation:	Dr Gary Sigley (Asian Studies, The University of Western Australia)
Recording:	Ben Collins

This discussion was presented as part of the Western Australian Government's China Cultural Diplomacy Project, an initiative of the Department of Culture and the Arts.

AUDIENCE ACCESS

RIO TINTO $20 TICKETS

BLACK SWAN STATE THEATRE COMPANY
$20 RioTinto TICKETS

The second year of Rio Tinto $20 Tickets continued to gain momentum with the public as a highly sought after opportunity to access theatre tickets. Rio Tinto $20 Tickets were once again allocated toward each mainstage production with an online campaign developed to encourage registrations to a mailing list that would announce each release.

ACCESS

In the second year, we continue to maintain the 74% average of patrons who access Rio Tinto $20 Tickets being completely new to Black Swan. And approximately half of the patrons we did know, were reconnecting with the company, through this initiative, after a two to five-year absence.

ACCESS EVENTS & INITIATIVES

Add-on events maintain audience interest with strong attendance to Rio Tinto Pre-show Talks and our Post-show Q&A's. The company's exclusive subscriber briefings during the production week continue to receive great feedback and build loyalty. 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. Over 2,800 people attended these access events and initiatives over the course of the year.

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

EDUCATION

MAIN STAGE STUDENT ATTENDANCE

Student attendance in 2016 was strong. Our productions provided strong curriculum links, which assists and encourages schools to attend.

Picnic at Hanging Rock (1,872 students and teachers) was very popular with English, Literature and Drama teachers and students. The novel and film are embedded in the Australian culture and interest from schools was very high. *The Caucasian Chalk Circle* (2,065 students & teachers) was also very popular with student groups, having been a much-loved text for many years on the English, Literature and Drama set text lists.

The total attendance to our productions at the State Theatre Centre of WA, across high school and tertiary student cohorts was 5,453. This equates to 19% of total paid attendances. The experience of attending the theatre as part of a school group is supported by a substantial education resource kit.

WORKSHOPS & TEACHING ARTISTS

Our workshop program continues to grow, with several teachers booking the same workshops on an annual basis and a variety of new schools reaching out to engage with Black Swan. In 2016, we presented 11 workshops in Set & Costume Design, Lighting Design and Sound Design, for a total of 195 students. We also presented 20 workshops in the areas of Improvisation, Original Solo Performance and Monologues, for a total of 447 students. Additionally, we have taken 184 students through the State Theatre Centre of WA on backstage tours.

A highlight of the workshop program this year was a visit from the Deadly Sista Girlz. Working with our partner Water Corporation, who also support the Wirrpanda Foundation, the Deadly Sista Girlz received a half day theatre experience, a tour of the State Theatre Centre and an improvisation workshop. The tour included the opportunity to explore the set for *Angels in America* and hear from former Artistic Director Kate Cherry and Production Manager Garry Ferguson.

The Deadly Sista Girlz touring the State Theatre Centre

TEACHER ADVISORY GROUP

For over 10 years, Black Swan's education program has been supported by a group of dedicated teachers across arts and English curriculum areas. The Teacher Advisory Group is the education brains trust for the company, contributing activities for our education resources, attending all productions and providing feedback on suitable performances for student attendance. Members of the Teacher Advisory Group in 2016 were, Gwen Browning, Tammy Donnelly, Felicity Glendinning, Libby Klysz, Robin Pascoe, Nicole Pearce, Samantha Perera, Lorraine Scorer, Sven Sorenson and Jess Wilkey.

Education Program is supported by Chevron and Feilman Foundation.

EDUCATION AND COMMUNITY TOURING

METRO TOURING

Shadowboxing toured in July and August to a mix of university and school venues. A total of 2,033 students, teachers and community members saw *Shadowboxing* and experienced a post-show Q&A,with a further 190 students participating in a workshop with the actors after the show. The tour of *Shadowboxing* was well received by schools and community members with many noting it allowed them to engage with students about social media and identity in a new and communicative way.

ACCESS

METRO SCHOOL/VENUE	SUBURB
Iona Presentation College	Mosman Park
Seton Catholic College	Samson
Joseph Banks Secondary College	Banksia Grove
St Andrew's Grammar	Dianella
Perth Modern School	Subiaco
Koorliny Arts Centre	Kwinana
Dale Christian School	Armadale
Murdoch University	Murdoch
Girrawheen SHS	Girrawheen
St Brigid's College	Lesmurdie
Melville SHS	Melville
Willetton SHS	Willetton
Wanneroo Secondary College	Wanneroo
Ellenbrook Secondary College	Ellenbrook
Applecross SHS	Applecross

REGIONAL TOURING

Shadowboxing toured regional WA in August to a mix of school and community venues. The City of Bunbury and City of Kalgoorlie-Boulder presented *Shadowboxing* for their communities as an access initiative. The performances and workshops were free for all schools and community groups to attend. A total of 841 students, teachers and community members attended.

REGIONAL SCHOOL/VENUE	TOWN
Mandurah Catholic College	Mandurah
South-West Italian Club	Bunbury
Margaret River SHS	Margaret River
Eaton Community College	Eaton
Cummins Theatre	Merredin
Boulder Town Hall	Boulder

REGIONAL ENGAGEMENT

Black Swan works with communities on delivering bespoke activities and workshops, developed in consultation with locals and based on the needs and resources of the community.

DENHAM, SHARK BAY

In the lead up to the Dirk Hartog Festival in Denham, Black Swan built on existing relationships with the community forged during our tour of *Shadowboxing* to Denham in 2015 and the Live Broadcast at Shark Bay CRC in 2014. Teaching Artist Patrick Howe delivered a community workshop on costume design and spent five days assisting the Shark Bay Arts Council in construction of period costumes for their MODA 1616 exhibition for the Dirk Hartog Festival.

Teaching Artist Polly Low, who is also Black Swan's Literary Director, spent five days with the newly formed Shark Bay Entertainers, to deliver workshops in performance skills, assisting them shape and develop a series of street theatre vignettes. Polly helped the community group identify stage managers, costume assistants, directors and musicians to work on the production. Polly returned to Denham a couple of days before the festival commenced, to assist the Shark Bay Entertainers to polish the group's street theatre performances before they were officially unveiled over five days of pop up performances during the Dirk Hartog Festival.

LIVE BROADCAST

Black Swan's sixth Live Broadcast, supported by funding from Lotterywest, was Molière's *Tartuffe*, a new version by Justin Fleming. This was directed by former Artistic Director, Kate Cherry and presented in co-production with Queensland Theatre Company. *Tartuffe* was broadcast in High Definition on Friday 4 November 2016 at 7.30pm from the Heath Ledger Theatre in Perth to regional and remote Western Australian audiences, over the Westlink network. Live broadcast of theatre performances is an opportunity for regional residents who cannot attend Black Swan performances, due to distance, to share a state-wide 'live' experience within their own community.

Black Swan remains the only theatre company in Australia to present a live broadcast annually. The 2016 broadcast was screened at 11 regional venues, 25 Community Resource Centres (CRCs) and in homes on the Westlink network. The following regional and metropolitan venues participated, attracting an audience of 961, plus an unknown number of people who access the Westlink network via their homes.

VENUE	TOWN	2016
Sun Pictures	Broome	44
New Lyric Theatre	Bunbury	91
Weld Theatre	Busselton	120
Bijou Theatre	Esperance	27
Queens Park Theatre	Geraldton	68
Goldfields Arts Centre	Kalgoorlie	54
Moonrise Cinema	Karratha	20
Margaret River Cultural Centre	Margaret River	79
Cummins Theatre	Merredin	38
Northbridge Piazza	Northbridge	15
Matt Dann Theatre & Cinema	Port Hedland	7
Multipurpose Centre	Onslow	15
Memorial Gardens	Victoria Park	98
Community Resource Centres	Various	285
Total:		**961**

ACCESS

The community resource centres that screened the broadcast were Boyup Brook, Bridgetown, Brunswick Junction, Cue, Dalwallinu, Donnybrook, Dowerin, Greenbushes, Kalbarri, Kambalda, Kununurra, Manjimup, Marble Bar, Mount Barker, Nannup, Norseman, Quairading, Serpentine/Jarrahdale, Tambellup, Tom Price, Toodyay, Walpole, West Arthur, Yongergnow-Ongerup and York.

LIVE BROADCAST COMMUNITY ENGAGEMENT & WORKSHOPS

As part of Black Swan's commitment to genuine regional engagement, each year, three communities are selected to receive pre and post broadcast visits, as well as free community workshops. In 2016, these communities were Geraldton, Busselton and Margaret River. Black Swan's Education & Community Access Manager, Alena Tompkins visited each of the three towns before the event, to foster interest in the live broadcast. This assisted with identifying local champions to spread the word and receive a teaching artist workshop during the broadcast weekend. Alena visited each of these towns in the weeks after the live broadcast to seek feedback from patrons, workshop hosts and host venues.

On Friday 4 and Saturday 5 November, schools and community groups in Busselton, Margaret River and Geraldton received workshops led by Black Swan teaching artists, Jo Morris, Caitlin Beresford-Ord and Libby Klysz. A total of 104 participants enjoyed these experiences.

AMBASSADORS

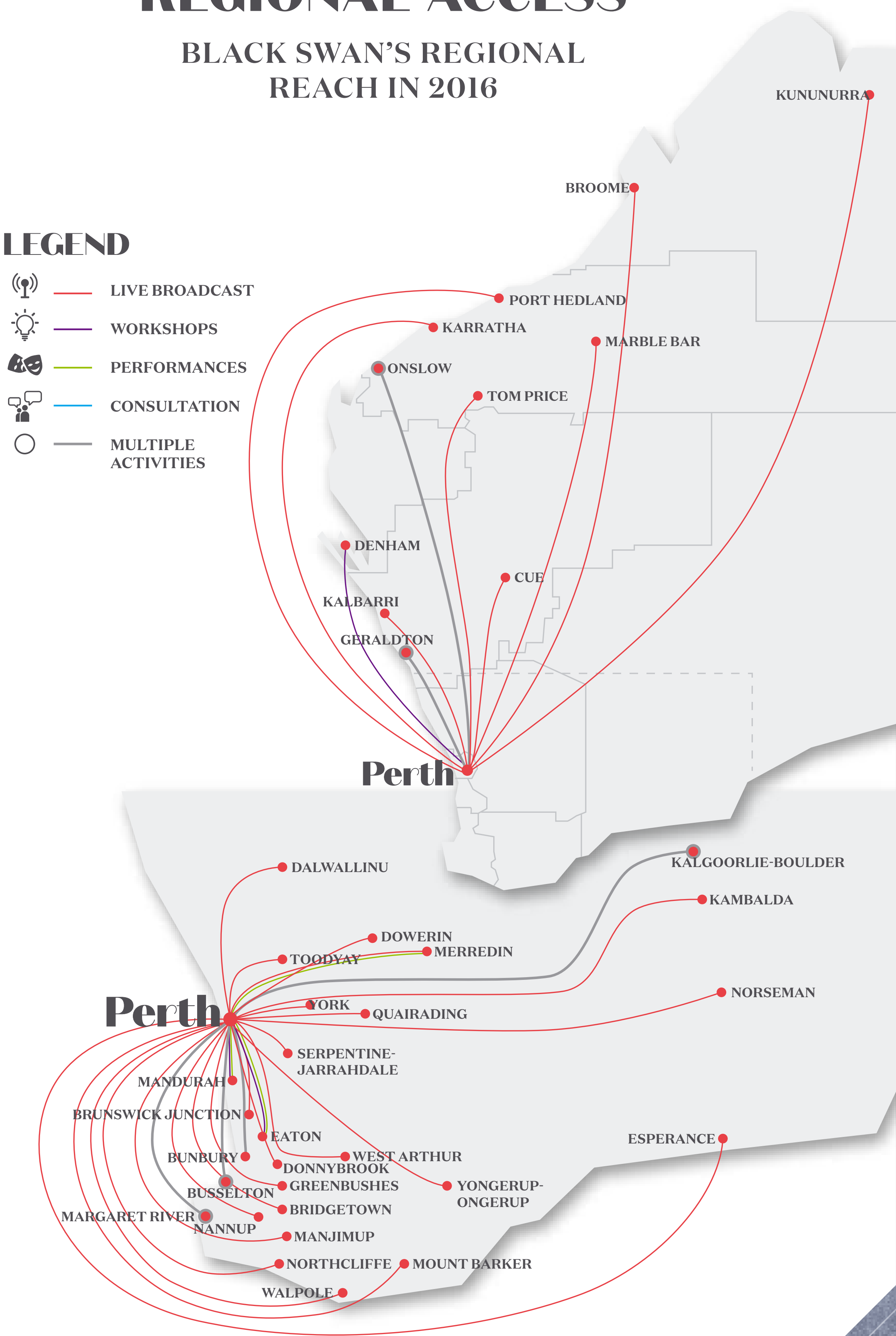
Black Swan's Ambassador Program consists of individuals enthusiastic about theatre and are an important conduit between the company and West Australian communities. Members have a diverse background and are skilled in a variety of areas, providing valuable feedback, viewpoints and knowledge about their particular communities. We thank the following ambassadors in 2016 for their support and in helping deliver Black Swan's education and regional initiatives.

AMBASSADOR	TYPE	LOCATION
Terry Thompson & Russell Chandler	Regional	Busselton
Rani Middleton	Regional	Broome
Patricia Renoir-Weston & Derek Weston	Regional	Denham/Shark Bay
Sabrina Dowling Giudici & Kim Whitehall-Holla	Regional	Carnarvon
Victoria Brown	Regional	Esperance
Neil Gregson	Regional	Geraldton
Lisa & Kevin Blair	Regional	Kalgoorlie-Boulder
Kylie Slatter	Regional	Karratha
Kellee Aberg & Veronica Clarke	Regional	Mandurah
Ian Smith & Meredith McCormack	Regional	Margaret River
Estelle Madaffari & Greg Shea	Regional	Merredin
Ross Beckett	Regional	Wheatbelt
Michelle Bambling	Metropolitan	Perth
Nicky Nolan	Metropolitan	Perth
Maddison Gracie	Metropolitan	Perth
Jess Russell	Tertiary Student	WAAPA
Harry McGrath	Tertiary Student	University of WA
Isabella Cammarano	Tertiary Student	Curtin University
Justin Crossley	Tertiary Student	Murdoch University
Jessica Serio	Tertiary Student	Murdoch University
Caitlyn Donnelly	High School Student	Tranby College
Jessica Spies	High School Student	Sacred Heart College
Nicholas Warrand	High School Student	Christchurch Grammar School
Zach Little	High School Student	Kolbe Catholic College

Regional Engagement Program is supported by Rio Tinto, Lotterywest, Chevron, Virgin Australia and Water Corporation.

REGIONAL ACCESS

BLACK SWAN'S REGIONAL REACH IN 2016



KYLIE FARMER [KAARLJILBA KAARDN], *THE CAUCASIAN CHALK CIRCLE.*
Image by Philip Gostelow

FINANCIAL AND GOVERNANCE

STRENGTHEN OUR INTERNAL CAPABILITIES

FINANCIAL MANAGEMENT

Financially and operationally, 2016 proved challenging however still delivered an operating result of $143,184 after revaluation of our listed investments. This was supported by additional funding via strategic project grants for specific initiatives, such as the collaboration with the National Theatre of China of $50,000 from the Department of Culture and the Arts WA, $60,000 from the Australia Council for the Arts, $25,000 from the Department of Foreign Affairs and Trade and $20,000 Lotterywest (for our 25th anniversary digital project).

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	28%
Sponsorship	16%
Philanthropy	11%
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 2016, reserves including funds held in escrow and non-cash assets were 22% of annual turnover due to the increase 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 kept its levels under 45% at 43%, in what was a tough market economy.

GOVERNANCE

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

Black Swan's Risk Management Register is reviewed 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 former Artistic Director Kate Cherry remained current throughout 2016. Kate Cherry left the company at the end of November 2016 and new Artistic Director Clare Watson, commenced in October 2016.

Salaries for permanent staff were increased by 3% from the 1 January 2016, as part of the continuing process to raise base salaries to a more comparable rate to colleague companies.

REMEMBER THE TIME....

In our 25th anniversary year people had the opportunity to sign our Digital Birthday Card online – here are a selection of some of the stories shared by our community.

Bran Nue Dae (1993)

I remember when *Bran Nue Day* filled the Octagon Theatre with its explosion of energy and provided the spark for the formation of the theatre company which has become the Black Swan State Theatre Company. It's been a great ride to share the company's journey over the last 25 years and I am confident that its future will be just as stunning. **DELYS NEWMAN**

I've had many great nights as an audience member at Black Swan but of course my proudest memory is when my play *Gasp!* formed a part of the 2014 season. We are so lucky to have Black Swan as a central part of WA's cultural life. A brilliant Company housed in the world class State Theatre Centre with it's fantastic Heath Ledger auditorium. Here's to another twenty-five years and then another! And to many more wonderful nights at the theatre. **BEN ELTON**

Gasp! (2014)

Merry-go-Round in the Sea (1997)

Having subscribed for so long I remember the various venues, some of the sets; the verandah for *Corrugation Road*, the water tank which caused much merriment when the stage was splashed during *Merry-go-Round in the Sea*, how cold we were in the Endeavour boatshed for *Cloudstreet*. One really good memory is the production of *Plainsong* as part of the Festival, we had friends from Canada staying with us and so "showed off" our theatre company, University and New Norcia bread. Happy birthday. Here's looking forward for another decade or two.... **MARY RUTH SQUIRE**

Being asked to join Black Swan to produce the first Live Broadcast of a performance of *A Midsummer Night's Dream* from the Heath Ledger Theatre. Not just a great honour but also the start of many, many happy memories that have grown over the past six years. You're doing great Black Swan. **ROBERT MARSHALL**

We buy annual subscriptions as presents for each other - my mother and two sisters - we always go out to dinner and then go to the theatre - it is a wonderful catch up time - and a fantastic opportunity to see world class theatre. Creating and reliving precious memories. **VICTORIA MEYER**

A Midsummer Night's Dream (2011)

Other Desert Cities (2013)

Other Desert Cities was the first time that I saw the Black Swan in full flight. The script, the cast - without exception, the set, the lighting, and the audience all came together for my most memorable experience. As we entered, the theatre was abuzz. The conversation acclaiming the wonderful Palm Springs residence that, without exception, drew patrons to a real estate clamour. Who wouldn't want to live there! The performances were complete, the story and the memories evoked both palpable and personal. This was why we subscribed!! Bravo! **MARK CASSERLY**

Our night was terrific as always, we try to see at least 2 shows a year as we live in the southwest. This year was *A Perfect Specimen* and *Angels in America: Part 1*. Our seats were great and the show was fantastic, went in with open eyes, did not know what *Angels in America* was about but it was brilliantly done, from the stage props to the actors, all very professional, it was a great night all round. We will continue to visit the State Theatre it is always one of our main priorities when visiting Perth, just wish we could visit a lot more. Thank you for always putting a smile on our faces to go home with. **TRISH JENKINS**

Angels in America: Part 1 (2016)

When the Rain Stops Falling (2012)

I remember being in the audience for this ground-breaking play (*When The Rain Stops Falling*) and I was so overwhelmed and moved by the performance when the man next to me stood up and shouted to everyone in the audience 'this is the best piece of theatre in WA!" He like me, was so moved by the play and the performance he made a very public statement in front of everyone in the theatre that night...such a great memory of a wonderful play and performance. I will never forget the experience. **PAUL BARNES**

At the age of 15, part of our high school program, I was lucky enough to do work experience here during the years Andrew Ross was directing. I not only witnessed incredible productions such as *Corrugation Road*, but in time Andrew allowed me to audition for a role in a production. Looking back, I see how "green" I was - dedicated, but lacking experience, hence why I never landed the role, but the opportunity given to me has remained sacred, and the experience has been a warm one in my heart. Thank you, Andrew and thank you Black Swan State Theatre Company. **ANIKA CONTOS**

Corrugation Road (1997)

I remember seeing *Corrugation Road* in Year 11 with our drama teacher. It was a great play, and started my love for the theatre!! Happy Birthday Black Swan State Theatre Company! **JULIE COLLINS**

Being equal parts mesmerised and terrified by the wonderful performances reminded me why the arts are so unique. **BEN TRAVIA**

THE DIGITAL BIRTHDAY CARD PROJECT WAS SUPPORTED BY

lotterywest supported

ARIELLE GRAY and HARRIET GORDON-ANDERSON,
PICNIC AT HANGING ROCK. Image by Pia Johnson

KPI REPORT

OUTCOME	MECHANISM	MEASURE	2016 TARGET	2016 ACTUAL	2015 COMPARISON	NOTES
ARTFORM						
Developing and implementing a measurable artistic vibrancy assessment process	Marketing research – brand loyalty	Net Promoter Score (NPS) metric	NPS average above 40%	36%	31%	NPS is a global indicator used both within and outside of the arts, as a tool to measure loyalty to brand. It determines an audience member's willingness to recommend the production to others. *NPS can be as low as −100 (everybody is a detractor) or as high as +100 (everybody is a promoter). An NPS that is positive (i.e. higher than zero) is felt to be good, and an NPS of +50 is excellent.* Culture Counts – a high level of success would be to achieve at least 60-80/100 for each dimension.
	Culture Counts survey – audience experience	Annual use of Culture Counts survey in conjunction with season planning – specifically the 'excellence' and 'relevance' dimensions *(recorded as an average over the year)*	Excellence score – 70 Relevance score – 75	Excellence score – 75 Relevance score – 69	Excellence score – 70 Relevance score – 77	
Commissioning and presenting new work at the forefront of artistic practice including Australian work independently and/ or as co-pros	Commissioning fund	Commission min. of 2 new works each year	2	0	3	Three new Rio Tinto Black Swan Commissions from 2015 continued in development into 2016 *The Bacchae, Frankenstein, Love like a Universe.*
Contributing to the development and presentation of high quality arts programs and cultural practice in Western Australia	Programming Artistic collaborations	Min. of 2 studio / Black Swan Lab works each year	2	2	2	The Lab pairs emerging and experienced artists.
		2 international collaborations in place by end of 2020	1	1	New KPI from 2016	The first collaboration with the National Theatre of China was implemented in 2016. Second international collaboration implemented by 2020.

OUTCOME	MECHANISM	MEASURE	2016 TARGET	2016 ACTUAL	2015 COMPARISON	NOTES
SECTOR DEVELOPMENT						
Supporting and developing connections and collaborations with individual artists and the small to medium sector	Programming – core seasons and artist development programs	Directing opportunities for min. of 2 productions every year, for young and emerging WA directors	2	2	New KPI from 2016	Emerging Assistance Director *Angels in America*: Part 1, Joe Lui. Emerging Director *Tonsils + Tweezers*, Will O'Mahony
		1 co-production or, joint initiative with the S2M or independent sector, each year	1	1	New KPI from 2016	Joint initiative with The Blue Room – *The Good Play Club.*
Demonstrating commitment to nurturing and development of artists at various stages of career	Programming	Design and implement one new artistic development program, across the course of the plan	1 new program in place	1	New KPI from 2016	New initiative in 2016 – The Bridging Company.
ACCESS						
Presenting an annual season of performances in Perth	Programming	Audience growth of 20% across the 5-year plan *Figures include paid + comps*	5%	-16.7% from 2015 (38,644)	-16.3% from 2014 (46,406)	Figures largely due to the continued depressed market economy in WA.
Development of audiences that reflect the diversity of the company's marketplace		Work presented in at least one WA festival per year	1	4	4	Fringe World Festival (1), City of Perth Winter Arts Festival (3)
	Programming	1 production aimed at families every two years	0	0	1	Family programming 1 in every 2 years. To be achieved by 2020.
	Access initiatives	Continue with access programs at STCWA for hearing and visually impaired	11	10 5 audio described/ captioned performance, 5 tactile tours	10 5 audio described/ captioned performances, 5 tactile tours	Audio description and captioned performance for each main stage production, plus Auslan signed performances (increase to two p.a in 2017 and 2018)
		Attraction of new audiences through the $20 ticket subsidy scheme – percentage of purchasers that are new to database.	70%	74%	74%	Measured by the average number of ticket purchasers that are new to our database, across all 5 productions.

OUTCOME	MECHANISM	MEASURE	2016 TARGET	2016 ACTUAL	2015 COMPARISON	NOTES
Undertaking education and learning activities within schools and/or the wider community as agreed Delivering engagement with regional Western Australia including through touring, education/learning	Education programming	Increase actual contact hours of students attending (# of schools x # of hours x # of sessions)	19,474	16,608	17,704	Increase of 10% each year. Baseline 17,704 hours in 2015. Decrease in student market a result of current economic climate.
		Deliver at least one regional engagement program every year, based on feedback from regional communities	1	2	1	Regional Tour *Shadowboxing (2015/16)* Costume workshop and flash mob performance at Dirk Hartog Festival
		Grow the annual live broadcast and increase penetration through the Community Resource Centre (CRC) network and community venues (metro and regional)	1 Live Broadcast 35 CRCs	1 Live Broadcast 25 CRC's 13 Venues	1 Live Broadcast 35 CRC's 11 Venues	Broadcast Productions *Tartuffe (2016)* *Blithe Spirit (2015)*
Diversifying and growing the company's revenue base	Financial management and governance	Government dependency under 45% of total income each year	42%	43%	41%	
Adopting entrepreneurial and innovative approaches to support viability	Business Development	Establish endowment fund	$250k	N/A	New KPI in 2016.	Delayed – to be established in 2017
Maintaining reserves	Financial analysis	Benchmark 20% reserves	18%	20%	20%	
Working capital	Financial analysis	Maintain positive working capital	1.097	0.835	1.135	
Maintaining adequate liquidity	Financial analysis	Liquidity ratio	2.7	1.274	0.984	
Having strong governance and management capabilities in accordance with Essential Governance Practices for Arts Organisations guidelines	Governance procedures	Board attendance	65%	85%	76%	Average of all directors, at all meetings across the year
	Governance procedures	On time management reporting to the board (one week out from meeting). Number of times met	100%	100%	100%	

BLACK SWAN STATE THEATRE COMPANY

STAFF MEMBERS

ARTISTIC DIRECTOR
Kate Cherry
until October 2016
Clare Watson
from November 2016

EXECUTIVE DIRECTOR
Natalie Jenkins

PRODUCTION MANAGER
Garry Ferguson

TECHNICAL MANAGER
Alex Fisher

ARTISTIC COORDINATOR
Jessica Knight
until July 2016
Chantelle Iemma
from July 2016, maternity leave return

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

PUBLICITY
Irene Jarzabek

MARKETING COORDINATOR
Kerry Miller
until November 2016
Chantel Dyball
from December 2016

TICKETING & SUBSCRIPTION OFFICER
Amy Welsh

EDUCATION & COMMUNITY ACCESS MANAGER
Alena Tompkins

REGIONAL TOURING COORDINATOR
Anna Kosky

EDUCATION & COMMUNITY ACCESS ASSISTANT
Goya Zheng
until June 2016
Madeleine Jolly Fuentes
from June 2016

PHILANTHROPY MANAGER
Andree McIntyre

PHILANTHROPY COORDINATOR
Amber Craike

PARTNERSHIPS MANAGER
Monique Beaudoire

PARTNERSHIPS COORDINATOR
Jordan Nix

PROJECT COORDINATOR
Jessica Knight
from July 2016

OVERSEAS REPRESENTATIVES
LONDON Diana Franklin
NEW YORK Stuart Thompson

ARTS MANAGEMENT WAAPA SECONDMENT
Rebekah Ryan

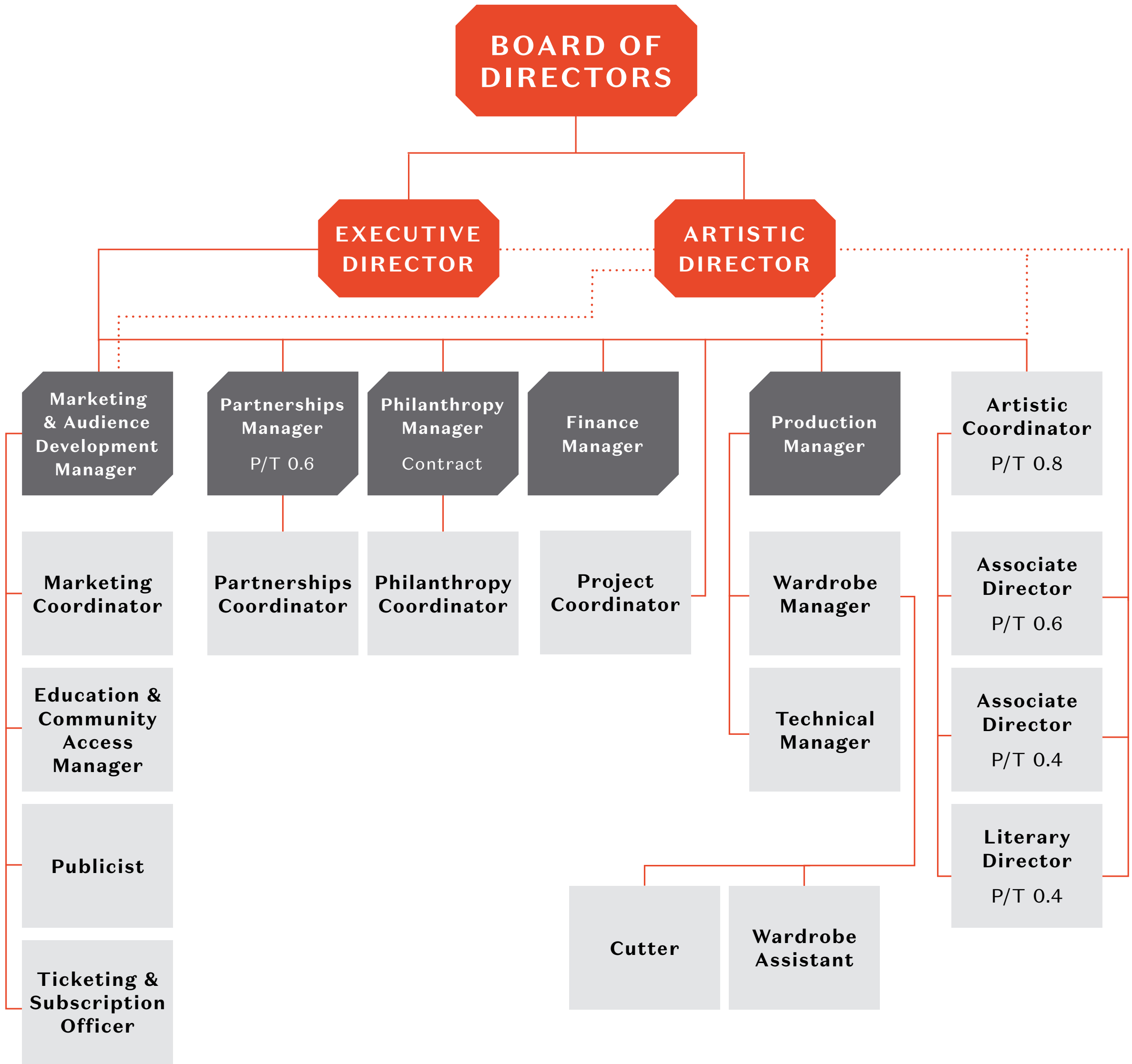
PHILANTHROPY INTERN
Caitlin Oakley

EDUCATION INTERN
Isa Cammarano

VOLUNTEERS
Isabella Goldney
Lili Heathwood
Brian Heller and the Arts Angels
Harry McGrath
Cathy Penglis

BLACK SWAN STATE THEATRE COMPANY

ORGANISATIONAL CHART



PARTNERSHIPS REPORT

KENNETH RANSOM and JO MORRIS, *ANGELS IN AMERICA, PART ONE.* Image by Daniel James Grant

Black Swan's partnership program engages the business and government sectors to raise sponsorship funds which help us create theatre that celebrates and excites our community.

We work closely with partners to help them achieve a broad range of objectives, including:

- raise the profile of their brand amongst our audience
- strengthen client relationships
- enhance their reputation
- connect with our influential stakeholder network
- engage employees
- demonstrate their commitment to the community

Led by Principal Partner Rio Tinto, our partners are leaders in their respective industries, working prominently across a variety of sectors including resources, business advisory, media, finance, hospitality, law, education and health.

In 2016 we secured $918,167 in cash income from our partners, representing 16% of Black Swan's total earned income. This is in addition to core and project funding received from the Australia Council for the Arts, Western Australia's Department of Culture and the Arts and Lotterywest. We also secured $434,580 of contra and in-kind support, which provides additional resources to stretch our modest budgets further.

New partners in 2016 included the Department of Foreign Affairs and Trade, Perth Theatre Trust, Digital Loop, Gerard Daniels, Sentinel Bar & Grill, The Precinct, City of Kwinana and Australia China Business Council. Partners that increased their investment for the year were City of Perth, KPMG and The Standard.

Our sincere thanks to all our 2016 business and government partners.

*"The past twenty years of collaboration between Rio Tinto and Black Swan have seen our partnership grow into a comprehensive offering that supports the core program in the State Theatre Centre and theatre access in schools and communities across West Australia. 2016 was no different, with 8 works engaging 38,644 audience members in Perth, including 5,453 students, and tours and live broadcasts to 13 regional cities and towns. The **Rio Tinto $20 Tickets** subsidy program continued to attract new audiences in 2016, with 74% of the 2,240 ticket holders connecting with Black Swan's quality theatre for the first time."*

KELLIE PARKER
MD Planning Integration and Assets,
Rio Tinto Iron Ore

THANKS TO OUR 2016 SUPPORTERS

PRINCIPAL PARTNER

50 YEARS OF IRON ORE RioTinto

GOVERNMENT PARTNERS

Government of Western Australia – Department of Culture and the Arts; Lotterywest supported

Black Swan State Theatre Company is supported by the State Government through the Department of Culture and the Arts.

Australian Government | Australia Council for 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

Chevron

BLACK SWAN LAB PARTNER

Wesfarmers Arts

GOVERNMENT PROJECT PARTNERS

Perth Theatre Trust

Australian Government | Australia-China Council

The Caucasian Chalk Circle is supported by the Australian Government through the Australia-China Council of the Department of Foreign Affairs and Trade.

OPENING NIGHT PARTNER

WorleyParsons resources & energy

PRODUCTION PARTNERS

City of Perth – The Caucasian Chalk Circle

Jackson McDonald Legal Depth | Breadth | Presence – Angels in America

UNIVERSITY PARTNER

Murdoch University

BUSINESS ADVISORY PARTNER

KPMG – The Caucasian Chalk Circle

AIRLINE PARTNER

Singapore Airlines

ASSOCIATE AND REGIONAL PARTNER

Virgin australia

NEWSPAPER PARTNER

The West Australian

ASSOCIATE PARTNERS

ANZ – Angels in America

Red Tiki – Tartuffe

APN Outdoor – Picnic at Hanging Rock

REGIONAL PARTNER

Water Corporation

SEASON PARTNERS

St John of God Health Care

Perth Airport

Kailis Australian Pearls

Lush digital media

dessein design studio

Beaumonde

Thrifty Car & Truck Rental

AvantCard Out of Home Media

Digital Loop

Standard Bar Garden Kitchen

HOTEL PARTNER

Hyatt Regency

CHINA ADVISORY PARTNER

Red River Group

ENTERTAINMENT PARTNER

Big Sky Entertainment

WINE PARTNER

Amelia Park [Wines]

BEER PARTNER

Mash Naturally Evolved Brewing

FOUNDATION PARTNERS

Feilman Foundation

Malcolm Robertson Foundation

McCusker Charitable Foundation

minderoo

Playking Foundation

The Ian Potter Foundation

The Myer Foundation

PATRONS CLUB

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

PRIVATE GIVING

Encore! Donors
Local Larrikins
White Swans
Wild Swans

COMPANY PARTNERS

Australia China Business Council
Gerard Daniels
No Mafia
Sentinel Bar & Grill
The Precinct
City of Kwinana

PHILANTHROPY REPORT

Black Swan relies on the generosity of foundations and donors to deliver the magic of the theatre to Western Australians. Black Swan is committed to fundraising to develop the cultural landscape.

ALEX MALONE and STEVE TURNER, *THE CAUCASIAN CHALK CIRCLE*. Image by Philip Gostelow

In 2016 we grew our Philanthropy program through attracting new donations from individuals, foundations and businesses, establishing the Philanthropy Committee and running a successful matched funding campaign with the support of Creative Partnerships Australia. 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 generate funds from private giving and foundations to bring the magic of theatre to life and continue our vital work in artist development and audience access through five areas of focus:

1. The Encore! program – all support makes a difference.
2. General patron and subscriber donations.
3. Donor circles – passionate groups of like-minded donors contributing to achieve a goal.
4. Trusts and foundations – grants received for program and artist development.
5. Bequests – for people to leave 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 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 **Minderoo Foundation** to Black Swan is assisting our future development and security as Western Australia's State Flagship Theatre Company.

BLACK SWAN BOARD

Black Swan wishes to thank the following Board members, who have given generously in many ways and show outstanding leadership.

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

PHILANTHROPY COMMITTEE

Thank you to our Philanthropy Committee members who in 2016 assisted in the development of our Philanthropy program.

Michela Fini	Sue McDonald
Garrod Keightley	Fred Nagle
Gina Lisle	Mimi Packer
Sallie-Anne Manford	Chris Ungar

PATRONS CLUB

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

Janet Holmes à Court AC
Michela & Adrian Fini
Ungar Family Foundation
Stan & Jean Perron
Simon Lee 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 provided support to Black Swan's touring and education production, *Shadowboxing*. Black Swan's Education program and Regional Engagement program allows young audiences to engage with theatre and the arts whilst also providing opportunities for emerging and established artists to develop their skills.

THE IAN POTTER FOUNDATION

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

MCCUSKER CHARITABLE FOUNDATION

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

MALCOLM ROBERTSON FOUNDATION

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

PLAYKING FOUNDATION AND THE MYER FOUNDATION

The support of the Playking Foundation and The Myer Foundation 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 effort of Sandy Honey, Michela Fini and Sallie-Anne Manford 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 great level of talent, excitement and potential of Western Australian theatre. As a giving circle they jointly give to make a bigger difference. In 2016, the White Swans supported Black Swan's *The Caucasian Chalk Circle,* helping to make this milestone International Collaboration Project possible. Thank you for your support:

- Jo & Ian Adamson
- Janet Barron & Geoffrey Bourhill
- John & Linda Bond
- Katrina & Craig Burton
- Debbie & Peter Chappell
- Catherine Cole & Tim Pavy
- Linda & Warren Coli
- Tracey & Charles Crompton
- Camillo & Joanne Della Maddalena
- Marco D'Orsogna & Terry Scott
- Treffina & Graham Dowland
- Don & Anita Eftos
- Michela & Adrian Fini
- Annie & Brett Fogarty
- Nicola & Andrew Forrest
- Jacqui Gilmour & Graham Forward
- Christine & John Hedges
- Sandy & Peter Honey
- Gina & Ben Lisle
- Mei Lon Ng & Tom Shannon
- Sallie-Anne & Michael Manford
- Toby & Tony Manford
- Holly & Michael Masterman
- Sue McDonald & Mark Westbrook
- Rose & Tim Moore
- Fred & Georgina Nagle
- Mimi & Willy Packer
- Philippa & Ron Packer
- Lindsey & Peter Platt
- Wendy & Garry Prendiville
- Ingrid & Mark Puzey
- Veronique Ramen
- Shareen Traub & Peter Lee
- Linda Savage & Stephen Davis
- Carolyn Stewart
- Natasha & Ross Taylor
- Anonymous (1)

LOCAL LARRIKINS

Local Larrikins is an initiative founded by Janet Holmes à Court AC supporting a Western Australian focused production each year. They engage young Western Australians with theatre and bringing Western Australian artists and stories to Black Swan audiences. In 2016, the Local Larrikins supported *Picnic at Hanging Rock*, a classic Australian story featuring some talented Western Australian cast and crew who performed the production in Melbourne and Edinburgh. Thank you for your support:

- Janet Holmes à Court AC
- Susan & Brendan Adler
- Bill Bloking & Debbie Cozart
- Bernard & Pam Cresswell
- Elisa & Charles Fear
- Diana & Peter Hammond
- Lloyd & Toni Houthuysen
- Judith & Kon Kozak
- Meredith & James McClements
- Moeschi Hair Stylists
- Kate O'Hara
- Simon & Alison Stewart
- Tim & Chris Ungar
- 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 2016, the Wild Swans supported the production of *A Perfect Specimen,* a new work by an emerging Western Australian writer. We would like to thank the following Wild Swans for their support.

Committee:

- Belinda Buratto
- Rachel Huber
- Trina Mahon
- Samantha Rees

Members:

- Tamryn Barker
- Leandro Cavalcanti
- Ashley Chan
- Michelle Kerr
- Jane McEvoy

ENCORE!

Encore! is Black Swan's general giving program. Thank you to the following people who have kindly donated to Black Swan's giving program to support our 2016 season.

ENCORE! $10,000 AND ABOVE

- Janet Holmes à Court AC
- Michela & Adrian Fini
- Feilman Family Foundation
- Malcolm Robertson Foundation
- McCusker Charitable Foundation
- Playking Foundation
- The Ian Potter Foundation
- The Myer Foundation
- The Stan Perron Charitable Trust
- Linda Savage & Stephen Davis
- Simon Lee Foundation
- Ungar Family Foundation
- Sam & Leanne Walsh

APPLAUSE $5,000 TO $9,999

- Rick & Carol Crabb ♥♥
- Nic Christodoulou ♥♥
- 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

- Ben & Shannon Carter
- Dr Rob Larbalestier
- Gina Lisle ♥♥
- Walter Millsteed
- Delys & Alan Newman
- Michael & Helen Tuite ♥♥

FIRST CALL $1,000 TO $2,499

- Robert Brand
- Shane Colquhoun & Leigh Cathcart ♥♥
- Andrew Crocker & Dianne Sunderman
- Kevin Daken ♥♥
- Peter & Lesley Davies ♥♥
- Mary Ellen in memory of Kerensa
- Dane Etheridge & Brooke Fowles
- John Foster
- Marilyn Fowler ♥♥
- Lianne & Raymond Gianoli
- Kay Giorgetta
- Nicola Iffla
- Jim & Freda Irenic
- Ross & Fran Ledger
- Andree McIntyre
- Thurston Saulsman
- Robyn Tamke
- Bradley Van Luxemborg
- Anonymous (2)

BEHIND THE SCENES $500 TO $999

Susan & Brendan Adler
Helen Cook
Andrew & Jan Connor
Stuart Evans
Karen Fleischer
Nancy Hackett
Natalie Jenkins
Dita Jevons
Ryan Kucharski
Francis Landels
Megan Lowe
Amanda Luke ♥♥
Deborah Luke
Paul Mar
Kerry Sanderson AO ♥♥
Joy Wearne
Anonymous (4)

$50 TO $499

Helen Ackroyd
Linda Ager
David & Minnette Ambrose
Robyn Atherton ♥♥
Karen Barrymore
Robin & Michael Beech
Patricia Berridge
Jessica Berry
Barbara Biki
Namy Bodinner ♥♥
Henry Boston ♥♥
Geoffrey Bovell
Ronice Bowman
Sue Boyd
Peter Bradbeer
Marcello & Gayle Cardaci
Amber Craike ♥♥
Norma Curnow
Mark & Yvette Dawson
Rachelle Doyle ♥♥
Allan Drake
Janet & Ian Dunlop
Shirley Egan
Ken & Glenda Evans
Debbie Ewing ♥♥
Karl Frost
Rony & Rebecca Gabbay
Charles & Patricia Galluccio
Liam Gobbert
Martin & Mary Goodall
Lou-Anne & Peter Green ♥♥
David Hardie
Lee Hartz
Patricia Hodgkinson
Colin & Cara Hoppe
Brian Isger
Irene Jarzabek ♥♥
Max & Norma Kay
Nofra Klinik
Louis & Miriam Landau
Sheila McHale ♥♥
David McIntyre
Margaret Medcalf ♥♥
Tess Metcalf ♥♥
Frances Moon
Peter & Elizabeth Moore
Lynn Morzenti
Terry Moylan
Margaret Muirhead
Roger & Alexis Mullen
Anthony Munro
Jordan Nix
Michael Perrot ♥♥
Melanie Price ♥♥
Michael & Wendy Price
Isaac & Laura Raiter
Jennifer Rankin
Carol Shannon
Lindsay Silbert
Maria Sioulas ♥♥
Jacinta Sirr ♥♥
Jeffrey Skates
Flora & Lawrence Smith
Jane & Nigel Spry
Laurence Symonds
Alena Tompkins ♥♥
Elizabeth Townsend
David Walker
Charlotte Welton
Joy Whitaker
Don Young
Anonymous (34)

♥♥ denotes donors involved in our Step Up Your Support campaign, made possible by Creative Partnerships Australia, an initiative of the Australian Government.

creative partnerships australia

Thank you to everyone who supported our *Step Up Your Support* campaign in 2016 to help us to reach our fundraising target. Creative Partnerships Australia, an initiative of the Australian government, matched all donations received, up to $50,000. This support helped us continue our artist development programs and our International Collaboration project.

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.


BRENDAN EWING and ELLA HETHERINGTON. Image by Rebecca Mansell

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 2016.

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

Nicola Margaret Forrest

Kellie Anita Parker
(Appointed 21st November 2016)

Andrew Thomas Harding
(Resigned 29th June 2016)

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

DIRECTORS' REPORT

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.

KATE O'HARA *Deputy Chair*
Member of Finance Committee

Director and Chief Brand Officer at the 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, Acting Chair Fashion Council WA, Committee Member the Forrest Research Foundation.

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*
Oversight 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. Director of Keystart Loans.

ALAN CRANSBERG *Member*

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). Former Chairman West Coast Eagles.

VICKI ROBINSON *Member*

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.

DIRECTORS' REPORT

INFORMATION ON DIRECTORS (*cont*)

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).

ANDREW HARDING *Member*
Resigned 29th June 2016

Managing Director and CEO Aurizon Ltd. Formerly 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 program.

NICOLA FORREST *Member*

Chief Executive Officer and Co-founder Minderoo Foundation. Member of the Prime Minister's Community Business Partnership, Telethon CoLab Advisory Council and Governor of the Forrest Research Foundation. Patron of the Kimberley Rock Art Foundation and Impact 100WA and Life Governor Sculpture by the Sea;;. Director of Minderoo Group and Managing Director of Minderoo 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.

KELLIE PARKER *Member*
Appointed 21st November 2016

Kellie Parker has been part of Rio Tinto Iron Ore Executive team since 2014 and was appointed Managing Director, Planning Integration and Assets in January 2016. Kellie has accountability for all new future iron ore developments in the Pilbara, sustaining capital, materials management and technical services which are all critical to the sustainable operation of the business. She has direct impact on the ability of every other part of the operation to deliver against their objectives. Kellie ensures delivery of the value propositions for the Operations Centre of realising the benefits of operational excellence and better, smarter, faster decision making, through whole of system visibility, improved access to information and collaboration. Prior to her current role, Kellie was General Manager of the Operations Centre. Kellie joined Rio Tinto 2001 and has held a number of safety, operational and leadership roles across Iron Ore. Kellie holds a Bachelor of Science and a Health and Safety Diploma from Curtin University Western Australia and is a board member for the Rio Tinto Community Investment Fund.

DIRECTORS' REPORT

AUDITOR'S INDEPENDENCE DECLARATION

The auditor's independence declaration for the year ended 31 December 2016 has been received and can be found on page 31 of the financial report.

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

	BOARD MEETINGS		FINANCE COMMITTEE MEETINGS	
DIRECTORS	NO. ELIGIBLE TO ATTEND	ATTENDED	NO. ELIGIBLE TO ATTEND	ATTENDED
Mark Barnaba	8	7	N/A	N/A
Kate O'Hara	8	8	7	6
Craig Yaxley	8	8	7	7
Robert McKenzie	8	7	N/A	N/A
Vicki-Lynne Robinson	8	7	N/A	N/A
Alan Cransberg	8	8	N/A	N/A
Linda Savage	8	7	N/A	N/A
Andrew Harding	4	1	N/A	N/A
Nicola Forrest	8	6	N/A	N/A
Kellie Parker	2	2	N/A	N/A

Signed in accordance with a resolution of the Board of Directors

Signed on behalf of the Board

CRAIG YAXLEY
Treasurer & Director

Dated this 7th day of March 2017

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME

FOR THE YEAR ENDED 31 DECEMBER 2016	NOTES	2016 $	2015 $
Revenue	2,3	6,067,851	6,054,741
Production and theatre expenses		(3,754,938)	(3,297,017)
Education, regional engagement and artist development expenses		(320,429)	(418,012)
Administration expenses		(2,259,485)	(2,069,868)
Loss on disposal available for sale financial assets	4	-	(60,645)
Depreciation and amortisation expenses	4	(72,215)	(79,485)
Operating (loss)/profit	4	(339,216)	129,714
Impairment of financial assets	9(c)	-	(104,400)
(Loss)/Profit for the year		(339,216)	25,314
Other comprehensive income			
Items that may be reclassified subsequently to profit or loss:			
Net profit on revaluation of financial assets	9(c)	482,400	-
Other comprehensive income for the year.		482,400	-
Total comprehensive income for the year		143,184	25,314
Total comprehensive Income attributable to members of the entity		143,184	25,314

The accompanying notes form part of these financial statements.

STATEMENT OF FINANCIAL POSITION

AS AT 31 DECEMBER 2016	NOTES	2016 $	2015 $
CURRENT ASSETS			
Cash and cash equivalents	5	589,281	979,792
Trade and other receivables	6	203,059	290,453
Other assets	7	178,992	306,709
TOTAL CURRENT ASSETS		**971,332**	**1,576,954**
NON-CURRENT ASSETS			
Property, plant and equipment	8	360,198	348,992
Financial assets	9	1,187,863	675,027
TOTAL NON-CURRENT ASSETS		**1,548,061**	**1,024,019**
TOTAL ASSETS		**2,519,393**	**2,600,973**
CURRENT LIABILITIES			
Trade and other payables	10	826,093	823,571
Income in advance	11	337,225	566,226
TOTAL CURRENT LIABILITIES		**1,163,318**	**1,389,797**
NON-CURRENT LIABILITIES			
Trade and other payables	10	47,361	45,646
TOTAL NON-CURRENT LIABILITIES		**47,361**	**45,646**
TOTAL LIABILITIES		**1,210,679**	**1,435,443**
NET ASSETS		**1,308,714**	**1,165,530**
EQUITY			
Reserves	22	970,334	454,552
Retained earnings		338,380	710,978
TOTAL EQUITY		**1,308,714**	**1,165,530**

The accompanying notes form part of these financial statements.

STATEMENT OF CHANGES IN EQUITY

AS AT 31 DECEMBER 2016	RESERVES INCENTIVE SCHEME RESERVE	LISTED INVESTMENTS RESERVE	FAIR VALUE RESERVE	TOTAL RESERVES	RETAINED EARNINGS	TOTAL EQUITY
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)	-
Fair Value Reserve	-	161,500	-	**161,500**	(161,500)	-
Balance at 31 December 2015	**293,052**	**161,500**	-	**454,552**	**710,978**	**1,165,530**
Balance at 1 January 2016	**293,052**	**161,500**	-	**454,552**	**710,978**	**1,165,530**
Loss attributable to the entity	-	-	-	-	(339,216)	**(339,216)**
Reserve Incentive Scheme Reserve	8,069	-	-	**8,069**	(8,069)	-
Listed Investments Reserve	-	25,313	-	**25,313**	(25,313)	-
Fair value Reserve	-	-	482,400	**482,400**	-	**482,400**
Balance at 31 December 2016	**301,121**	**186,813**	**482,400**	**970,334**	**338,380**	**1,308,714**

The accompanying notes form part of these financial statements.

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 DECEMBER 2016	NOTES	2016 $	2015 $
Cash flows from operating activities			
Receipts from ticket sales		1,466,712	1,689,658
Receipts from grants, sponsorships and donations		4,022,222	4,127,834
Payments to suppliers and employees		(5,932,361)	(5,836,760)
Interest received		22,398	33,907
Other revenue		114,632	300,409
Net cash (outflow)/inflow from operating activities	19(ii)	(306,397)	315,048
Cash flows from investing activities			
Dividends received		-	8,400
Sale of plant & equipment		650	-
Payments for plant and equipment		(84,764)	(79,904)
Net cash (outflow) from investing activities		(84,114)	(71,504)
Net (decrease)/increase in cash and cash equivalents		(390,511)	243,544
Cash and cash equivalents at the beginning of the financial year		979,792	736,248
Cash and cash equivalents at the end of the financial year	5	589,281	979,792

The accompanying notes form part of these financial statements.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2016

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 2016

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(j) 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 2016

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.

(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.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2016

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES *(cont)*

(h) Financial Instruments *(cont)*

(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.

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.

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.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2016

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES *(cont)*

(i) 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.

(j) 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.

(k) 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.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2016

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES *(cont)*

(l) 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.

(m) 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 (i) for further discussion on the determination of impairment losses.

(n) 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.

(o) Critical Accounting Estimates And Judgements

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.

(p) 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 as this stage to provide reasonable estimates of such impact.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2016	2016 $	2015 $
2. REVENUE		
Revenue from operating activities		
Trading activities		
- Box office sales	1,574,738	1,915,360
- Programme sales	9,548	10,040
- Other production income	267,153	63,877
	1,851,439	1,989,277
Grants, sponsorships and donations		
- Australia Council (Note 3)	683,442	613,624
- Department of Culture and the Arts WA (Note 3)	1,691,476	1,696,476
- Other Federal government (Note 3)	25,000	-
- LotteryWest	195,654	174,593
- Other sponsorship	918,167	1,064,413
- Donations	603,189	447,501
	4,116,928	3,996,607
Sub-total revenue from operating activities	5,968,367	5,985,884
Revenue from outside operating activities		
- Interest	35,198	45,440
- Dividends	25,714	12,000
- Sundry income	38,572	11,417
	99,484	68,857
Total revenue	6,067,851	6,054,741

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	187,033	436,409	623,442	-
2016 International collaboration grant	60,000	-	60,000	-
2017 Collaborative Arts grant	-	100,000	-	100,000
Australia Council Total	**247,033**	**536,409**	**683,442**	**100,000**
State Arts				
Base Grant	-	1,641,476	1,641,476	-
2016 International collaboration grant	50,000	-	50,000	-
Department of Culture and the Arts Total	**50,000**	**1,641,476**	**1,691,476**	-
Other Federal Government				
2016 grant funding	25,000		25,000	-
2017 grant funding	-	50,000	-	50,000
Other Federal Government Total	**25,000**	**50,000**	**25,000**	**50,000**
TOTAL GRANTS	**322,033**	**2,227,885**	**2,399,918**	**150,000**

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2016	2016 $	2015 $
4. PROFIT FOR THE YEAR		
Profit for the year has been determined after deducting the following specific expenses:		
Amortisation of leasehold improvements	4,631	5,789
Depreciation of plant & equipment	67,584	73,696
Loss on disposal of plant & equipment	693	-
Loss on sale of available for sale financial assets	-	60,645
Rental expense relating to operating leases	82,403	68,586
Remuneration of auditor (MGI Perth Audit Services)	12,500	13,000
5. CASH AND CASH EQUIVALENTS		
Cash on hand	5,134	1,001
Cash at bank	584,147	978,791
Total cash on hand as stated in the Statement of Financial Position and Statement of Cash flows	589,281	979,792
6. TRADE AND OTHER RECEIVABLES		
Trade receivables	15,780	215,114
Other receivables	187,279	75,339
	203,059	290,453
7. OTHER ASSETS		
Production prepayments	134,246	257,906
General prepayments	44,746	48,803
	178,992	306,709
8. PROPERTY, PLANT AND EQUIPMENT		
Plant and Equipment – at cost	669,552	593,756
Less: Accumulated depreciation	(341,127)	(277,184)
	328,425	316,572
Motor Vehicles – at cost	29,935	29,935
Less: Accumulated depreciation	(23,171)	(20,670)
	6,764	9,265
Leasehold improvements – at cost	48,921	42,436
Less: Accumulated amortisation	(23,912)	(19,281)
	25,009	23,155
Total property, plant & equipment	360,198	348,992

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2016

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:

2016	PLANT AND EQUIPMENT $	MOTOR VEHICLES $	LEASEHOLD IMPROVEMENTS $	TOTAL $
Balance at the beginning of the year	316,572	9,265	23,155	348,992
Additions	78,279	-	6,485	84,764
Disposals	(1,343)	-	-	(1,343)
Depreciation & amortisation expense	(65,083)	(2,501)	(4,631)	(72,215)
Carrying amount at the end of the year	328,425	6,764	25,009	360,198

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:

2015	PLANT AND EQUIPMENT $	MOTOR VEHICLES $	LEASEHOLD IMPROVEMENTS $	TOTAL $
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

9. FINANCIAL ASSETS

		2016 $	2015 $
NON-CURRENT			
Bank Deposit – Listed Investments Reserve	9(a)	185,826	163,717
Bank Deposit – Reserve Incentive Scheme	9(b)	295,237	286,910
Available-for-sale Financial Assets – Listed Investments	9(c), 20	706,800	224,400
		1,187,863	675,027

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)

	2016	2015
Fair value of listed investments at the beginning of the year	224,400	548,000
Carrying value of sales during the year	-	(219,200)
Remeasurement profit on revaluation of financial assets	482,400	-
Impairment loss on financial assets	-	(104,400)
Fair value of listed investments at the end of the year	706,800	224,400

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 increase in the fair value of the equity securities the Company recorded an remeasurement gain of $482,400 (2015 – impairment loss ($104,400)) in the profit or loss. The increase 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 201	2016 $	2015 $
10. TRADE AND OTHER PAYABLES		
CURRENT		
Trade creditors	103,458	89,889
Other creditors	629,788	649,847
Employee benefits	59,079	58,609
Provision for annual leave	33,768	25,226
	826,093	823,571
NON-CURRENT		
Provision for long service leave	47,361	45,646

11. INCOME IN ADVANCE

Production income	20,610	-
Unexpended grants carried forward	150,000	322,033
Donations	122,797	190,193
Sponsorships	43,818	54,000
	337,225	566,226

12. CONTINGENT LIABILITIES AND OPERATING LEASES

The Company does not have any contingent liabilities for the financial year ended 31 December 2016 (2015 - $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	2,088
Later than one year but not later than 5 years	5,916	8,004
Later than 5 years	-	-
	8,004	10,092
Premises		
Within 1 year	103,630	25,662
Later than one year but not later than 5 years	359,981	-
Later than 5 years	-	-
	463,611	25,662

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 2016 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.

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 2016, approximately 42% (2015: 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.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2016

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
Kate O'Hara - Deputy Chairman
Craig Yaxley - Treasurer
Rob McKenzie
Alan Cransberg
Vicki Robinson
Linda Savage
Nicola Forrest
Kellie Parker

Executive Management:

Natalie Jenkins - Executive Director
Katherine Cherry - Artistic Director (Up to 25/11/2016)
Clare Watson - Artistic Director (From 05/12/2016)

	2016 $	2015 $
Compensation of Key Management Personnel		
Short-term employee benefits	283,184	261,020
Post employment benefits	26,059	25,557
	309,243	**286,557**

	NOTES	2016 $	2015 $
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	589,281	979,792
(ii) Reconciliation of cash flow from operations with profit for the year			
(Loss)/Profit for the year		(339,216)	25,314
Add/(Deduct) Adjustments for:			
- Depreciation & amortisation	4	72,215	79,485
- Dividends	4	-	(8,400)
- Loss on disposal plant & equipment	4	693	-
Changes in operating assets and liabilities:			
- Decrease/(Increase) in trade and other receivables	6	87,394	(103,944)
- Decrease in other current assets	7	127,717	29,792
-(Increase)/ Decrease in other financial assets	9	(30,436)	149,933
- Increase/(Decrease) in trade and other payables	10	2,522	(130,928)
- (Decrease)/Increase in income in advance	11	(229,001)	261,896
- Increase in trade and other payables non-current	10	1,715	11,900
Net cash (outflow)/inflow from operating activities		(306,397)	315,048

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2016

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	2016 $	2015 $
Financial assets			
Cash and cash equivalents	5	589,281	979,792
Receivables	6	203,059	290,453
Available-for-sale financial assets	9, 21	1,187,863	675,027
Other		178,992	306,709
Total financial assets		2,159,195	2,251,981
Financial liabilities			
Financial liabilities at amortised cost:			
— accounts payable and other payables	10	826,093	823,571
Total financial liabilities		826,093	823,571

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.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2016

20. FINANCIAL RISK MANAGEMENT *(cont)*

(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.

(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 $	
	2016	2015	2016	2015	2016	2015	2016	2015
Financial Assets								
- Cash at Bank	584,147	978,791	-	-	5,134	1,001	589,281	979,792
-Other Receivables	-	-	-	-	203,029	290,453	203,029	290,453
- Other	481,063	450,627	-	-	706,800	224,400	1,187,863	675,027
	1,065,210	1,429,418	-	-	914,963	515,854	1,980,173	1,945,272
Financial liabilities								
- Payables	28,831	22,578	36,268	31,006	808,355	815,633	873,454	869,217
	28,831	22,578	36,268	31,006	808,355	815,633	873,454	869,217
Net Financial Assets	1,036,379	1,406,840	(36,268)	(31,006)	106,608	(299,779)	1,106,719	1,076,055

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.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2016

21. FAIR VALUE MEASUREMENTS *(cont)*

(b) *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.

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 2016			
		LEVEL 1	LEVEL 2	LEVEL 3	TOTAL
Recurring fair value measurements	NOTE	$	$	$	$
Financial assets					
Available-for-sale financial assets:					
- shares in listed companies	9	706,800	-	-	706,800
Total financial assets recognised at fair value		706,800	-	-	706,800

		31 DECEMBER 2015			
		LEVEL 1	LEVEL 2	LEVEL 3	TOTAL
Recurring fair value measurements	NOTE	$	$	$	$
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

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2016

	NOTE	2016 $	2015 $
22. RESERVES			
Reserve Incentive Scheme Reserve	22(a)	301,121	293,052
Listed Investments Reserve	22(b)	186,813	161,500
Fair Value Reserve	22 (c)	482,400	-
		970,334	454,552

(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

(c) Fair Value Reserve

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

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 Board

CRAIG YAXLEY
Treasurer & Director

Dated this 7th day of March 2017
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 LIMTED

I declare that, to the best of my knowledge and belief during the year ended 31 December 2016 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 Pty Ltd

RDavis

Rosie Davis

Dated this 8th day of March 2017

MGI Perth Audit Services Pty Ltd
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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) on pages 1 to 30, which comprises the statement of financial position as at 31 December 2016, 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.

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 on pages 1 to 30 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 2016 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 2016 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 Pty Ltd

RDavis

Rosie Davis
Director

Dated this 8th day of March, 2017

25 YEARS

black swan
STATE THEATRE COMPANY

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