

2021 SEASON ANNUAL REPORT



BLACK SWAN
STATE THEATRE
COMPANY OF WA

With Love



#BLACKSWANSTC #WITHLOVE

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BLACK SWAN STATE THEATRE COMPANY LTD

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BOARD OF DIRECTORS 2021**CHAIR**

Nicola Forrest AO (Resigned 6 May 2021)
Francois Witbooi (Appointed 6 May 2021)

DEPUTY CHAIR

Francois Witbooi (Promoted to Chair 6 May 2021)
Felicity Gooding (Appointed 6 May 2021)

TREASURER

Felicity Gooding

DIRECTORS

Zoë Atkinson
Linda Savage (Term ended 6 May 2021)
Professor David Shirley
Ivan Vella (Resigned 2 September 2021)
Anna Casellas (Secretary)
Alison Terry
Margaret (Mimi) Packer
Dr. Clint Bracknell (Resigned 2 September 2021)

ARTISTIC DIRECTOR / CO-CEO

Clare Watson

EXECUTIVE DIRECTOR / CO-CEO

Rick Heath

FOUNDING PATRON

Janet Holmes à Court AC

LIFE PATRON

Nicola Forrest AO

ACKNOWLEDGEMENT

Black Swan State Theatre Company of WA acknowledges the Whadjuk Nyoongar people as the Traditional Custodians of the land on which we work and live. We pay respects to all Aboriginal Elders and People and stand united towards a shared future.

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



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Chair's Foreword

FRANCOIS WITBOOI
Chair



2021 STARTED OUT THE GATES AT A SPRINT. OUR EPIC WEST AUSTRALIAN PRODUCTION OF *THE CHERRY ORCHARD* RECEIVED CRITICAL ACCLAIM AND ENJOYED A SOLD OUT SEASON.

It is a rare privilege to Chair an organisation such as Black Swan State Theatre Company and this has been particularly so in the Company's 30th year. Black Swan has a legacy that places the company in a distinct position in the cultural sector, a legacy that the Board honours and builds upon.

An enormous part of that legacy was embedded by founding Artistic Director, Andrew Ross AM. His recent passing was a great loss to the theatre industry and whilst our souls are poorer with the absence of his acute creative insight, they are richer for his life-long contribution. He was the epitome of 'walking together', and as a company we pursue this as our daily endeavour.

2021 was a year we largely anticipated as being 'post-COVID'. The reality has been quite different. Commencing the year with lock-downs and capacity restrictions as we entered rehearsals for *The Cherry Orchard* was a sign of a year in which all productions were in some way affected by the pandemic.

Whilst our box office was challenged, it was our people that bore the brunt of each wave of changes. It is a credit to each and every member of staff, and each and every contracted creative, artist and crew member that we continued to create art and that all but one of our productions were delivered for our audiences.

Our end of year financial position was better than anticipated with attendance growing by 107% and box office growing by 38%.

Our creative and business successes are the result of the leadership of our outgoing Co-CEOs Clare Watson (Artistic Director) and Rick Heath (Executive Director). On behalf of the Board, I acknowledge and thank them for their combined strengths in their creativity, tenacity, compassion and resilience.

Most importantly, I thank them both for their stewardship of the company and their care as custodians of this vital cultural asset.

I am enormously grateful for the work of our former Chair Nicola Forrest AO. Nicola served on the Board of the company for eight years (three as Chair). She oversaw a period of significant transition, as well as the first 18 months of COVID, with clarity, resolve and passion. I must also acknowledge the considerable generosity of Nicola and Andrew Forrest AO for hosting Black Swan's fundraising gala in their private home, and for their personal contribution to the company's Future Fund.

I thank all Board members for their commitment and time in guiding the company. I also thank Board members Ivan Vella, Dr. Clint Bracknell and Linda Savage who stood down last year. Linda served on the Board for 9 years and made major contributions to the company including jointly instigating the White Swans giving circle in 2011.

A very special thank you to Fortescue, our principal partner, for keeping theatre alive and thriving locally, nationally, and internationally.

2021 represents a year in which the company defined a strong identity and achieved great clarity of purpose. We enacted that purpose as we revitalised our connection with audiences and stakeholders alike. It is a testament to the strength of many people that we have seen the company ride the challenges of a consistently changing environment and land on the shore safely and securely to begin new adventures.

Thank you to our people, our partners and the people for whom we do it all, our audiences.

Sincerely,

FRANCOIS WITBOOI

Phoebe Sullivan with cast, *The Tempest*, Octagon Theatre
Image by Daniel J Grant



Co-Ceo Report

CLARE WATSON
Artistic Director



OUR 2021 SEASON, WITH LOVE, WAS A CELEBRATION OF THE COMPANY'S 30TH BIRTHDAY AND AN OPPORTUNITY FOR US TO GATHER AGAIN.

We called the season WITH LOVE, because we work with big hearted energy and compassion. We love Whadjuk Boodjar. We love our artists. We love our team. And most of all in 2021 we have been reminded how much we love our audience. 2021 marks 30 remarkable years of storytelling that reflects where we are and who we are.

Our founding Artistic Director, Andrew Ross AM, passed away on 19 March 2022. In a conversation after the final night of *Bran Nue Dae*, Janet Holmes à Court AC, Duncan Ord OAM and Will Quekett with Andrew Ross AM spoke about forming a theatre company and so began Black Swan. He was one of our nation's cultural leaders of great significance. His work has always turned the spotlight on the things that require our attention. I would like to personally take this opportunity to pay my respects to a true visionary.

ARTISTIC PROGRAMMING

KEY HIGHLIGHTS IN 2021

- The whole WITH LOVE season was built on collaboration. We staged 7 shows and performed to a total audience of 29,471 with over 123 performances, employing over 100 actors and artists.
- It was a year that we invited you into new performance spaces with the site specific *The Cherry Orchard* at the beautiful Sunset Heritage Buildings in Dalkeith, on the banks of the Swan River as part of Perth Festival. The team worked tirelessly and playfully in 40-degree heat, in wind and rain and on Zoom. Thank you to Adriane Daff and Katherine Tonkin who brought this adaptation to life as a full-hearted comedy.
- We collaborated with The Blue Room Theatre to present a revival of the award-winning and cutting-edge work *Playthings* by talented Scott McArdle, about two teenagers who make unlikely friends and take care of one another through the turbulent and liminal space of early teenhood. This pilot collaboration marks an ongoing partnership which endeavours to create more opportunities for local independent theatre makers to further develop their careers and have their work seen by a wider audience. It was a pleasure to work with Mindset Coach for Youth & Parents, Claire Eaton, who facilitated important dialogue around the play.
- On an action-packed day Saturday 24 July, we celebrated the inaugural *Maali Festival*. Open, inclusive and accessible for all, the festival celebrated the incredible breadth, diversity and resilience of the world's oldest living cultures. Curators Ian Michael (Wilman Nyoongar) and Chloe Ogilvie (Yamatji Nhanda) worked passionately and tirelessly to present a festival that encompassed music, dance, High Tea with Elders, storytelling, play readings, films, a panel discussion, market stalls, art and other family friendly activities. Thank you to Noongar Radio who broadcast live the music acts and interviews with a variety of participants on the day.
- Four years ago, I was sitting around my dinner table telling ghost stories on a rainy night with playwrights and theatre makers, Ian Michael and Chris Isaacs. That was the beginning of *York*. We are grateful to the four years of research, writing, listening to Elders, conversations with community, friendships, creative developments and design discussions in order to present this epic production. This is an Australian ghost story inspired by events that have taken place across two centuries in one place. The season sold-out and we are proud that this script has been shortlisted for the prestigious NSW Premier's Literary Awards. A special thanks to Ian Wilkes, co-writer and co-director, whose collaboration was inspiring and strengthening.



The Cherry Orchard cast, Sunset Heritage Precinct
Image by Daniel J Grant

- *Every Brilliant Thing* was a collaboration with the audience who actively participated in the storytelling, with our solo actor the marvellous Luke Hewitt (a long-standing member of the Black Swan family). It was a thrill to open the production on 6-7 August at the stunning Red Earth Arts Precinct (REAP) in Karratha, followed by a week in the Southwest before the Perth season, then tour to the Goldfields and Great Southern areas of Western Australia. Unfortunately, due to the border restrictions, the three weeks tour to New South Wales and Victoria was cancelled.
- *Every Brilliant Thing* toured regionally to nine venues – with a total of 14 performances in Karratha, Port Hedland, Narrogin, Harvey, Mandurah, Bunbury, Kalgoorlie, Esperance and Albany, engaging with audiences, community groups and organisations. I caught the show in Esperance and thank you to all our regional ambassadors for your support in spreading the word about this life affirming production.
- Our Creative Learning team had a busy year with Manager Christie Sistrunk helping facilitate 79 school workshops across metropolitan and regional areas to 1,107 participants with a three-week residency in Karratha made possible by Perth Airport, Fortescue Metals Group, Crown Packer and City of Karratha.
- I knew approaching political and social commentator and playwright extraordinaire Van Badham with the task of adapting George Orwell's novella *Animal Farm* would prove to be an hilarious, thrilling and whip smart production.

Thank you to all the cast and creatives for bringing the whole farmyard of characters deliciously to life.

- In our final act of collaboration, we invited our audience to vote which of the Bard's 37 plays they would like us to perform as part of our 30th birthday. Over 1,800 votes were cast, and we staged *The Tempest* where it all began for us 30 years ago – at the Octagon Theatre. It was a memorable opening night, where our founding members Duncan Ord and Janet Holmes à Court, cast, past members of the Black Swan family, our Board and staff gathered outdoors in the UWA Club Amphitheatre. We enjoyed a performance from Stephen and Naomi Pigrim, Taj and Teyah Jamieson, heard video recollections about Black Swan's history and viewed a slide show from 30 years of work.

Heartfelt thanks to our donors, partners and audiences for your generosity. Your commitment allows us to invest in keeping the theatre magic alive. It also allows us to continue to support Resident Artists, Creative Developments, Commissions, Regional Development and Creative Learning programs. Thank you to all those audience members who took part in our member briefings and post show Q&A's. I have loved meeting each and every one of you and delighted in our conversations as we welcomed you back to the theatre to share fabulous theatre experiences with love.

CLARE WATSON
Artistic Director

Co-Ceo Report

RICK HEATH
Executive Director



WHEN STEERING THE SHIP, ALTERING COURSE TAKES TIME. IT'S NOT A SOLO JOB NOR ONE FOR THE WEARY.

The underlining and enduring factor about 2021 will be the effort of many to change tack regularly. It is that combined effort that has seen Black Swan deliver exceptional outcomes.

From the very beginning of the year we were challenged as we took on the task of creating the promenade production of a modern adaptation of *The Cherry Orchard*. Amongst COVID lockdowns, capacity restrictions, a non-theatre setting and unseasonal rain, it was a collective effort, within and beyond the company, that delivered this unique production in association with the Perth Festival. I note with thanks the extraordinary contribution of Black Swan's long-serving (now former) Production Manager, Stewart Campbell, in realising the technical challenges of this epic production.

Following 2020, a year of completely altered programming, it was a shift from hope to confidence that we wished for.

Whilst we were able to deliver all but one production in 2021, all other shows were affected by COVID. The consistent interference of the virus meant confidence was rare and planning with surety was limited.

Our season of *Le Dernier Appel*, a collaboration with Marrugeku was cancelled. Our planned tour of *Every Brilliant Thing* to Victoria and New South Wales was thwarted by border restrictions. Our seasons of *Playthings* and *York* were truncated, and only at the last minute were we successful in securing an exemption to allow for a critical artist to participate in *Animal Farm*.

Co-Ceo Report

The success of the 2021 program is testament to the adaptive strength of the Black Swan team. Full credit is due to the staff who put in extra hours and thought around corners to make sure we could continue to do what we do – put on shows.

Playthings by Scott McArdle was the outcome of the inaugural partnership with The Blue Room Theatre. This was the epitome of 'walking together' – a truly collaborative project with tangible, transformative outcomes; diversifying Black Swan's program, creating a platform for emerging talent, a single audience that encompassed everyone from tattooed 20-somethings to suited 60-somethings (and no doubt the opposite). This project provided mutual learnings between Black Swan and The Blue Room. As a prototype project, it proved Black Swan's capacity to provide an 'umbrella' service, using existing resources and networks for the benefit of the small to medium and independent theatre sector. A measure of its success can be seen in the 2022 iteration of this collaborative project *Toast*, as one of the highest selling shows in our 2022 season, and subsequently selling out.

Every Brilliant Thing was a tour de force solo performance by West Australian actor Luke Hewitt. The show premiered in Karratha and undertook a state-wide tour. The impact of this show was felt wildly and deeply for both the audiences and Luke. At the conclusion of the tour Luke offered the following in reflection:

I have used every tool in the actor's toolbox but never all at once and it has, I'm sure, by virtue of the huge challenge that it was, made me a better performer. But more than that, it has made me a better equipped human.

The experience of an actor and an audience sharing a moment of 'liveness' is what, as a State Theatre Company, we aim to achieve every day.

Throughout 2021 the company consistently received messages of thanks and congratulations from patrons in response to all shows. This was

especially so for our world premiere production of *York*. Clare Watson's ability to form an ensemble of stellar Indigenous and non-Indigenous actors and creatives was extraordinary. This is credit to Clare's inclusive style and her ability to create a warm and safe rehearsal room, the results of which were clearly apparent on stage and in reviews.

The opening night of our final production for the year *The Tempest* was jointly a 30th birthday celebration for Black Swan. To the sounds of Stephen Pilgrim and co, singing songs from *Bran Nue Dae*, founding Patron Janet Holmes à Court AC and founding General Manager Duncan Ord joined a gathering of WA theatre luminaries in the grounds of the University of WA where 30 years ago the company was born.

Aside from our performances, a highlight of the year was our fundraising Gala – A Night of Drama. Raising an unprecedented sum, the evening was also a great success in reconnecting with many donors and introducing people to the Black Swan family. My sincere gratitude to Mimi Packer for her leadership and sheer hard work in taking on the challenge. Mimi chaired the newly established Philanthropy Advisory Board (PAB). Combined with the efforts of the Development team led by Georgia Clark, and support from Minderoo staff, the PAB delivered an event that exceeded everyone's expectations.

In other activity the company designed original audience research and undertook focus groups to further inform the company's identity and marketing strategy. This was led by the company's outgoing Director of Marketing, Larissa Somm. Insights from the research were shared in an industry forum. Larissa's contribution to the company has seen refreshed branding and a clear and consistent style and tone that truly represents the company. This has resulted in great success with membership sales for the 2022 year having increased by 54%.

Whilst the numbers show the success we have achieved in spite of COVID (38% in box office growth and 107% in audience attendance), the effort



Le Dernier Appel, a collaboration with Marrugeku – Cancelled
Image by Prudence Upton

Co-Ceo Report

RICK HEATH
Executive Director



to achieve this success has been immense. In light of COVID continuing, this must now be recognised as an ongoing cost of doing business, particularly in the subsidised arts sector. In 2021, a thorough assessment of staff well-being was commenced in order to design strategies and actions to better support the staff and achieve our key priorities.

Throughout 2021 the management plan focused on company culture and building stability, credibility and reliability. A considerable effort has been applied across the organisation to genuinely listen, to be curious, to learn and to bring people together. The 2020 co-designed company values are now adopted by all staff and Board and are an effective waypoint for the company. I would like to thank Deanna Faust, Head of Operations, for spear-heading these initiatives and returning improvements across all metrics of staff satisfaction.

Recruitment throughout 2021 has focused on a revitalisation of the company. New skills have been brought on board, together with a focus on business sustainability.

The demands of 'unproducing' and rescheduling seasons as a result of COVID has had an ongoing impact on staff. The Mike Tyson quote, 'everyone has a plan until you get punched in the face' has never been more relevant. COVID has had both confronting effects, as well as ripple effects that are unseen and will possibly remain so for some time.

Accountability and compliance for a publicly funded not-for-profit company is high and the associated reporting, particularly in times of COVID is extensive.

The unquestionable diligence of the finance team led by Sarah-Jane Watkins has ensured financial management of the company has been of the highest professional standard. In budgeting every option of our creative program and managing its delivery, Sarah-Jane has excelled in providing huge support for the company for which I am very grateful.

The dis-location of the workshop and wardrobe staff from the management staff and rehearsal room remains a key challenge for Black Swan as it inhibits productivity and company cohesion. Improved workshop and wardrobe facilities that ideally co-locate all staff has been a priority in 2021 and whilst headway was achieved this remains an ongoing challenge.

As noted in the Chair's report I would like to recognise the contribution and leadership of Nicola Forrest. I am grateful for Nicola's confidence in appointing me to the role in 2020 and for her support and unwavering focus.

I am extremely grateful for the support I've been offered by many people – existing and previous Board members as well as company staff – it has truly been a team effort.

In leaving the company, I thank all of Black Swan's stakeholders for the opportunity to lead this amazing institution and this committed group of people. I have learnt a great deal about listening, authenticity, leadership and the 'care of souls'.

To shamefully quote Thoreau, 'If it is necessary, omit one bridge over the river, go around a little there, and throw one arch at least over the darker gulf of ignorance which surrounds us'.

In 2021 Black Swan State Theatre Company has done exactly this. We have served our purpose well and continue in the pursuit of our vision.

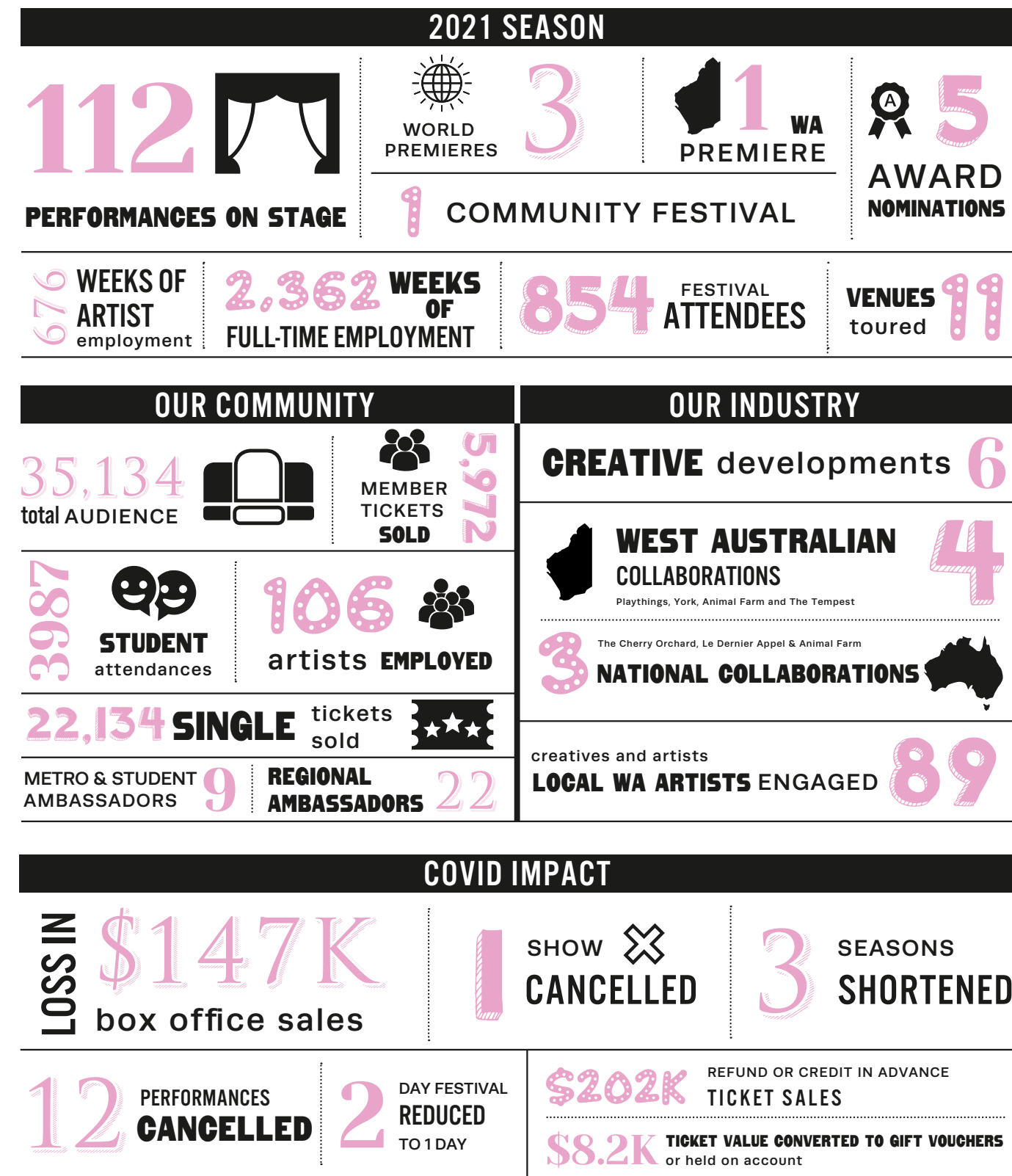
Throughout my tenure I have been resolute in my view that great art is the only way to achieve a great company.

I proudly believe that Black Swan is yet another step closer to greatness.

RICK HEATH
Executive Director

Executive Summary

2021 KEY ACHIEVEMENTS



Executive Summary

OUR BOARD OF DIRECTORS



NICOLA FORREST AO

*Chair
(Resigned 6 May 2021)*

Nicola is co-founder and co-chair of the Minderoo Foundation, one of Australia's largest philanthropic

organisations. Nicola is passionate about early childhood development, education, women and girls, communities and the arts, and she guides the Foundation's work in these areas.

Nicola's contributions have seen her recognised as an Officer of the Order of Australia, awarded the University of Canberra Chancellor's Award for Philanthropy and invited to chair a working group on behalf of the Prime Minister of Australia to drive integration between the philanthropic, community and business sectors.



FRANCOIS WITBOOI

*Chair
(Appointed 6 May 2021)
Member of Finance Committee*

Francois Witbooi has worked as a senior executive in a range of industries across four

continents. A classically trained concert pianist and winner of the prestigious Fulbright scholarship in 2002, Francois graduated from Columbia University in the City of New York with a Master's in Arts Management before taking up positions at the Arts Council England and the National Foundation for Youth Music UK.

More recently he worked in micro enterprise development in a number of communities across regional and remote Western Australia.

He is a co-founder of Redspear Safety and was most recently included as a winner of the 40Under40, an award which celebrates WA's leading entrepreneurs under the age of forty.

Francois also serves on the Board of Directors for Aboriginal Choice, a charity aimed at supporting and giving emotional strength to elders in their communities.



FELICITY GOODING

*Treasurer &
Deputy Chair (Appointed 6 May 2021)
Member of Finance Committee*

Felicity is the Commercial General Manager of Fortescue Future Industries; recently

moving across from her position as Deputy Chief Executive Officer of the Minderoo Foundation, a modern philanthropic organisation.

Prior to her promotion to Deputy CEO, Felicity was CFO and COO of Minderoo Foundation and Minderoo Group (now known as Tattarang) for more than 8 years, a time of significant growth for both organisations.

Felicity is a Fellow of the Institute of Chartered Accountants and a Graduate of the Institute of Company Directors. Felicity has held a number of directorships and is currently director at the Freedom Fund, a London based organisation dedicated to ending modern slavery.

With over fifteen years' experience specialising in due diligence, mergers and acquisitions, and equity and debt financing across various sectors in Washington DC, Singapore and London, Felicity has held senior positions at PricewaterhouseCoopers, Diageo Plc Fortescue Metals Group Ltd and Sirius Minerals Plc.

Felicity is mother to Rosalie and Hamish and passionate about reforming the systems of early education to incentivise women to return to work after having children.

Executive Summary

OUR BOARD



ZOË ATKINSON

Member

Zoë Atkinson has worked as a theatre designer nationally and internationally for over twenty-five years. Her experience spans a diverse range of art

forms including opera, puppetry, dance, theatre, community arts, museum exhibition and the visual arts. Over the years she has served as a member and chair on many arts advisory Boards, committees and funding panels, and has taught design at a variety of institutions, including WAAPA, where she was Head of Design from 2000 – 2002. Zoë has been the recipient of several awards for her work, including a Helpmann Award, several Green Room Awards, and the Young Australian of the Year Award for the Arts. Her relationship with Black Swan began in 2000, and she has since designed thirteen productions with the company.



LINDA SAVAGE

*Member
(Term ended 6 May 2021)*

Linda has a BA (Hons) in Politics (UWA) and a Law degree from Cambridge University. She is a former Director of the

Social Security Appeals Tribunal, Member of the Administrative Appeals Tribunal and Member of the Legislative Council of the West Australian State Parliament. In 2016 she was appointed Inaugural Convenor of the Valuing Children Initiative.

In 1997, Linda was awarded the Law Society of Western Australia's annual award for Outstanding Service to the Community. In 2010 she was named Woman Lawyer of the Year. Linda is on the Board of the National Drug Research Institute and the State Emergency Management Committee. In October 2018 she was appointed an Ambassador for Children and Young People in Western Australia.



PROFESSOR DAVID SHIRLEY

*Member
Chair of ARG*

David is the Executive Director of the Western Australian Academy of Performing Arts.

A professional actor with

extensive experience in theatre, film, television and radio, David trained at the Arts Educational Schools and at RADA. The founding Chair of the Conference of Drama Schools Research Forum and a former Co-convenor of the 20th/21st Century Performer Training Group at TaPRA (Theatre and Performance Research Association), David is actively engaged in promoting research initiatives across the Higher Education (HE) performer training sector.

His own research includes published articles/book chapters related to Stanislavsky and Russian Naturalism, British Actor and Director training, the American Method, the work of Samuel Beckett and Postdramatic Theatre. David was formerly the Chair of the Federation of Drama Schools (FDS) in the UK and is a Fellow of the Royal Society for the Encouragement of the Arts, Manufactures and Commerce (FRSA), and Senior Fellow of the Higher Education Academy (SFHEA). David is also on the Advisory Board to the Stanislavsky Research Centre.



IVAN VELLA

*Member
(Resigned 2 September 2021)*

Ivan Vella is the Managing Director Port, Rail & Core Services for the iron ore business at Rio Tinto.

In his previous role, he was accountability for the end to end supply chain moving iron ore from 16 mines across the Pilbara through the rail network and on to customers via four ports terminals at Dampier and Cape Lambert.

Executive Summary

OUR BOARD

Ivan is also responsible for the Utilities and Facilities functions which provides the support infrastructure, utilities and associated services across the iron ore operations.

Ivan is the Managing Director and Chairman of Dampier Salt Limited and Vice President and Member of the Executive Council of the Chamber of Minerals and Energy. Ivan has held a number of operational roles in Rio Tinto covering coal and copper including working at the Oyu Tolgoi mine in Mongolia – a \$6bn start-up copper and gold operation and one of the top three copper mines in the world. Ivan holds a Bachelor of Business, a Master of Business in Operations and Quality Management from Queensland University of Technology and a Master of Business Administration from University of Edinburgh.



ANNA CASELLAS

*Company Secretary
Member
Member of Finance Committee*

Anna is a partner at national law firm Clayton Utz and holds undergraduate degrees in Arts

and Law from the University of Western Australia and a Master of Laws from the University of Melbourne.

Anna is a graduate of the Australian Institute of Company Directors. With almost 20 years' legal experience Anna advises a broad range of clients on all aspects of employment, industrial relations and safety law.

Anna also practices in regulatory litigation and compliance with a focus on large financial services. Anna leads a number of diversity initiatives at Clayton Utz in Perth and sits on the firm's national diversity and inclusion committee, Momentum, as well as the National Graduate Recruitment Committee.

In 2020 Anna was voted by peers as WA's Lawyer of

the Year (WA) – Employment and Labour Law 2020. Anna also sits on the Council at St Hilda's Anglican School for Girls and is a member of the Law Council of Australia Industrial Relations Committee.



ALISON TERRY

*Member
Member of Finance Committee*

Alison is an experienced senior executive and Board member and is currently a Non Executive Director on the Board of UN

Women Australia.

She brings significant expertise in sustainability, corporate affairs, legal, company secretarial and general management, having worked across a number of sectors including mining and resources, automotive, telecommunications and superannuation.

Her most recent position was Director of Sustainability and Corporate Affairs and Joint Company Secretary at Fortescue Metals Group.

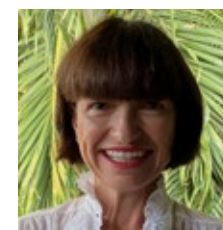
Previous roles before joining Fortescue include General Counsel and Company Secretary and Executive Director, Corporate Affairs at GM Holden, Head of Corporate Affairs at innovative electric car network company, Better Place Australia, and Managing Director and Chief Operating Officer of leading not-for-profit, The Foundation for Young Australians.

She has also held a number of Non-Executive positions including on the Board of Directors of industry superannuation fund AustralianSuper and NBN Tasmania Limited.

Alison holds a Bachelor of Economics and Bachelor of Laws (Honours) and a Graduate Diploma of Business (Accounting), and is a member of Chief Executive Women and a graduate of the Australian Institute of Company Directors.



LR: Grace Chow, Mark Nannup, Bridie McKim, *The Cherry Orchard* – Sunset Heritage Precinct
Image by Daniel J Grant

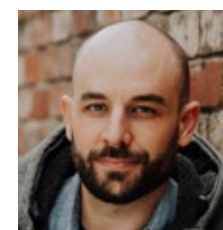


MARGARET (MIMI) PACKER

*Member
Chair of PAB*

Mimi Packer graduated from the University of Western Australia with a Bachelor of Commerce degree and is an accountant

and mother of four children. Mimi is on the Board of the Australian Bridge Federation Foundation and is a former director of the PLC Foundation and The Fathering Project. She has been involved with numerous charities including Clontarf Foundation, The Smith Family and Brightwater Care Group. Mimi has been keen supporter of the Black Swan State Theatre Company for many years.



DR. CLINT BRACKNELL

*Member
(Resigned 2 September 2021)*

Clint Bracknell is a musician and researcher from the south coast Nyoongar region of

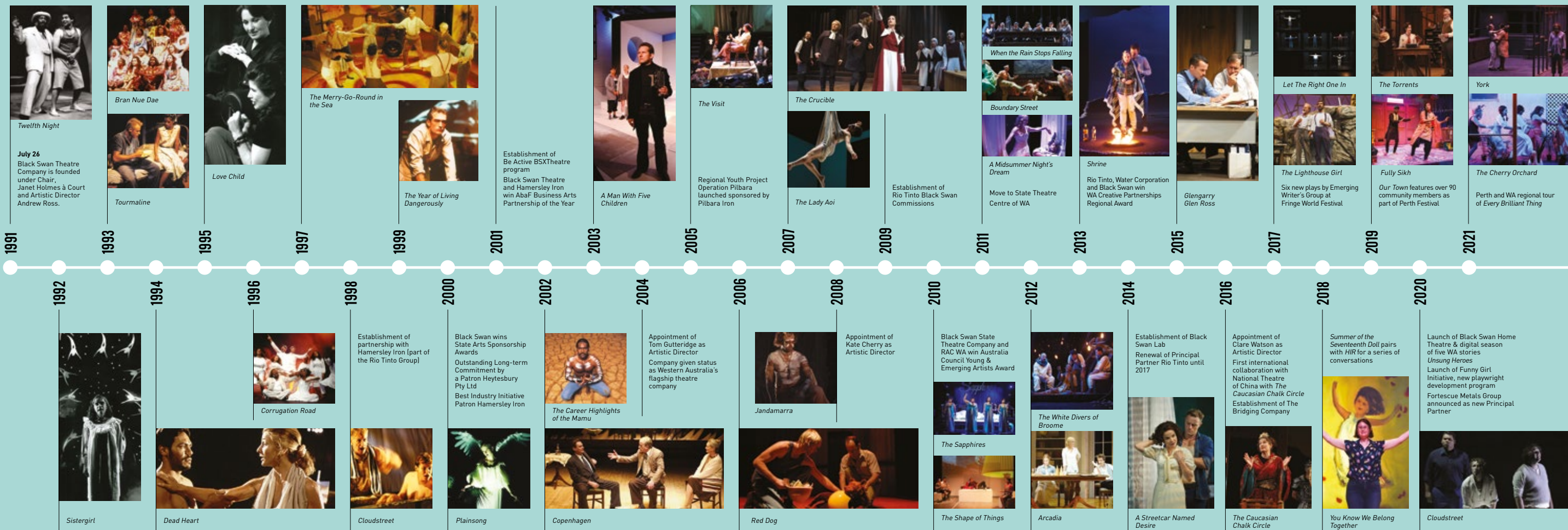
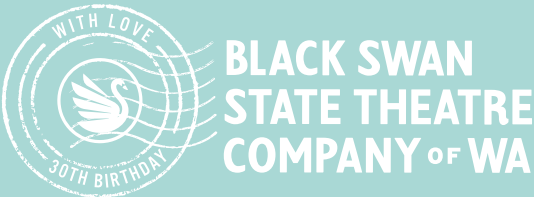
Western Australia and Associate Professor at the Western Australian Academy of Performing Arts and Kurongkurl Katitjin, Edith Cowan University.

He writes, performs and produces music for stage and screen and worked on the first ever Shakespearean production presented entirely in an Aboriginal language. He leads an Australian Research Council funded program of research on restoring connections between song, language, culture and nature.

An awarded secondary and tertiary teacher, Clint developed the major in contemporary music at Sydney Conservatorium of Music (2014–2018). He serves on the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) Council and is chair of the AIATSIS Foundation.

His PhD study of the aesthetics and sustainability of Nyoongar song (2013–2015) was awarded the 2016 Robert Street Prize at UWA for most outstanding thesis.

CELEBRATING
30 YEARS



Black Swan gratefully acknowledges all photographers who have documented Black Swan's productions over our 30 year history and whose work is featured on this page including: Francis Andrijich, Richard Ashford-Hatherly, Jeff Busby, David Dare Parker, Ashley De Prazer, Philip Gostelow, Daniel J Grant, Jon Green, Heirdrun Lohr, Gary Marsh, Wendy McDougall, Jarrad Seng, Dana Weeks and Toni Wilkinson.

"The gorgeous setting at Sunset Heritage Precinct, the snappy re-interpretation of the script to 1980s WA and the great local cast performing enthusiastically combined well for a relatively intimate audience."

★★★★½

Xpress Magazine



Ben Mortley and Hayley McElhinney, *The Cherry Orchard*, Sunset Heritage Precinct
Image by Daniel J Grant

Our 2021 Season

BLACK SWAN STATE THEATRE COMPANY OF WA PRESENTS

IN ASSOCIATION WITH PERTH FESTIVAL

**PERTH
FESTIVAL**

THE CHERRY ORCHARD

ADAPTED BY
ADRIANE DAFF AND KATHERINE TONKIN
AFTER ANTON CHEKHOV

SUNSET HERITAGE PRECINCT
20 FEB TO
20 MAR

A WILDLY AUSTRALIAN TAKE ON ANTON CHEKHOV'S COMEDY OF INEVITABLE CATASTROPHE

CAST

Humphrey Bower	Michelle Fornasier	Bridie McKim
Emily Rose Brennan	Brendan Hanson	Ben Mortley
Grace Chow	Sam Longley	Mark Nannup
Kieran Clancy-Lowe	Hayley McElhinney	George Shevtsov

CREATIVE TEAM

CO-WRITER Adriane Daff	ASSOCIATE DIRECTOR Ian Michael	COMPOSER & SOUND DESIGNER Dr Clint Bracknell
CO-WRITER Katherine Tonkin	SET & COSTUME DESIGNER Zoë Atkinson	
DIRECTOR Clare Watson	LIGHTING DESIGNER Lucy Birkinshaw	

CREW

STAGE MANAGER Hugo Aguilar López	LIGHTING (SECONDMENT) Katrina Johnston	DRESSER Anna Weir
ASST. STAGE MANAGER Charley Newton	SOUND SUPERVISOR Kieran O'Regan	COVID MARSHAL/SITE SUPPORT Olivia Amodt
STAGE MANAGEMENT (SECONDMENT) Olivia Sellers	SOUND TECHNICIAN Georgia Snudden	DOG TRAINER Laura Ryder (Business Institute of Modern Dog Trainers)
LIGHTING SUPERVISOR Kristie Smith	MECHANIST Jordan Lee	

A STORY OF
excess

WORLD PREMIERE

SEASON

Performances	21
Attendance	3,741

ACCESS INITIATIVES

Preview	2
Audio Description Service/ Tactile tour	1
Auslan	1
Post Show Q & A	1

CATEGORY
Classic Australian Theatre

"Director Clare Watson seems to have a knack for bringing classic works into modern times with ingenious twists"

★★★★

The West Australian



Our 2021 Season

BLACK SWAN STATE THEATRE COMPANY OF WA PRESENTS

IN COLLABORATION WITH THE BLUE ROOM THEATRE

The
Blue Room
Theatre

PLAYTHINGS

BY SCOTT McARDLE

ORIGINALLY PRODUCED & PRESENTED BY
SECOND CHANCE THEATRE

STUDIO UNDERGROUND

1 MAY TO
8 MAY

HEARTFELT, EFFECTIVE STORYTELLING THAT DRAWS YOU IN AND DEMANDS THAT YOU CARE - *Stage Whispers*

CAST

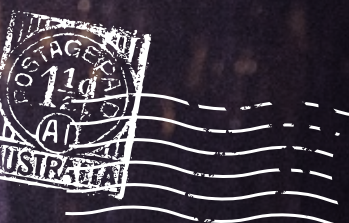
Daniel Buckle Siobhan Dow-Hall
St John Cowcher Courtney Henri

CREATIVE TEAM

WRITER & DIRECTOR Scott McArdle
COMPOSER & SOUND DESIGNER Rebecca Riggs-Bennett
DRAMATURG SUPPORT Polly Low
SET & COSTUME DESIGNER Sara Chirichilli
CHOREOGRAPHER Shannon Rogers
LIGHTING DESIGNER Kristie Smith
DRAMATURG Alexa Taylor

CREW

ASSISTANT PRODUCER Erin Lockyer
STAGE MANAGER Georgia Smith
ASST. STAGE MANAGER Isabella Taylor



A STORY OF friendship

SEASON

Performances 8
Attendance 1,794

ACCESS INITIATIVES

Preview 2
Audio Description Service/
Tactile tour 1
Post Show Q & A with
Special Guest Clare Eaton 1

CATEGORY

Contemporary Australian Theatre

"Scott McArdle develops his work from black box theatre to main stage production with aplomb, his script carrying its emotional load with fresh eyes for absurdities of the everyday."

★★★★½

Stage Whispers

"Punchy, emotionally driven theatre, delivered by an outstanding team. McArdle has opened up an important conversation about mental health, reminding us that as independent and capable as they may seem, children are shaped by the adults who surround them."

ArtsHub



Courtney Henri and Daniel Buckle, *Playthings*, Studio Underground
Image by Daniel J Grant



Nyumbi, Maali Festival
Image by Cole Baxter

Our 2021 Season

BLACK SWAN STATE THEATRE COMPANY OF WA PRESENTS

MAALI FESTIVAL

CURATED BY
IAN MICHAEL AND
CHLOE OGILVIE

STATE THEATRE CENTRE OF WA
24 JUL

A STORY OF
Community

AN ACKNOWLEDGEMENT AND CELEBRATION OF THE OLDEST LIVING CULTURES ON EARTH

PROJECT PARTNER



WHEN	EVENT NAME	EVENT TYPE	LOCATION
10:00am-10:30am	Welcome to Country	Special Event 	Heath Ledger Foyer 
10:30am-12:30pm	High Tea with Elders	Special Event 	Middar Room 
10:45am-11:30am	Boox Kid	Music	Rehearsal Room 1 
11:00am-11:45am	Story Time with Cezera Critti-Schnaars	Special Event	Heath Ledger Foyer 
11:00am-4:00pm	Market Stalls	Special Event	Heath Ledger Foyer 
11:30am-1:30pm	Creative Canvas with Urban Indigenous	Special Event	Heath Ledger Foyer 
11:45am-12:15pm	Flewnt	Music	Rehearsal Room 1 
12:00pm-3:00pm	Facepainting	Special Event	Heath Ledger Foyer 
12:45pm-1:45pm	Lilly Gogos and Band	Music	Rehearsal Room 1 
1:30pm-1:50pm	Poetry Readings by Yirra Yaakin Theatre Company	Special Event	Festival Hub 
2:00pm-3:00pm	Panel Discussion	Special Event 	Studio Underground 
2:00pm-4:20pm	York by Ian Michael and Chris Isaacs Matinee	Theatre 	Heath Ledger Theatre 
2:30pm-2:50pm	Poetry Readings by Yirra Yaakin Theatre Company	Special Event	Festival Hub 
2:30pm-4:00pm	City of Gold by Meyne Wyatt	Play Reading 	Middar Room 
4:30pm-6:00pm	Nyumbi	Special Event	Rehearsal Room 1 
6:00pm-7:20pm	Brothers Wreck by Jada Alberts	Play Reading 	Middar Room 
6:30pm-7:30pm	Phil Walleystack	Music	Studio Underground 
7:30pm-9:50pm	York by Ian Michael and Chris Isaacs Evening	Theatre 	Heath Ledger Theatre 
8:00pm-9:10pm	Wirun by Chad O'Brien & Ebony McGuire and The Coolbaroo Club Dir. by Roger Scholes Double Screening	Film 	Middar Room 
8:00pm-9:50pm	Bindjareb Pinjarra	Theatre 	Studio Underground 
10:00pm-11:00pm	Closing Party with Pindan Princess	Music	Festival Hub 

Our 2021 Season

BLACK SWAN STATE THEATRE COMPANY OF WA

IN COLLABORATION WITH WA YOUTH THEATRE COMPANY

WA
YOUTH
THEATRE
CO



YORK

BY IAN MICHAEL
AND
CHRIS ISAACS

HEATH LEDGER THEATRE
17 JUL TO
1 AUG

A STORY OF *Truth*

WORLD PREMIERE

SEASON

Performances	17
Attendance	7,923

ACCESS INITIATIVES

Preview	3
Audio Description Service/ Tactile tour	1
Auslan	1
Post Show Q & A	1

CATEGORY

New Australian Work

"York is a production that leaves you thinking. A wonderful exploration of time and place, perception and reality, this is a fascinating and worthy new work that has potent resonance"

Stage Whispers

AN EPIC SPRAWLING WORK OF HAUNTINGS AND HISTORY

CAST

Shakira Clanton	Benjamin Narkle	Alison Van Reeken
Isaac Diamond	Jacob Narkle	Elise Wilson
Jo Morris	Sophie Quin	
Ben Mortley	Maitland Schnaars	

CREATIVE TEAM

WRITERS

Ian Michael & Chris Isaacs

DIRECTORS

Clare Watson & Ian Wilkes

SET & COSTUME DESIGNER

Zoë Atkinson

LIGHTING DESIGNER

Lucy Birkinshaw

COMPOSER & SOUND DESIGNER

Dr Clint Bracknell

DRAMATURG

Polly Low

VOICE COACH

Julia Moody

FIGHT DIRECTOR

Nastassja Norwood

CREW

STAGE MANAGER

Claudia Blagaich

ASST. STAGE MANAGER

Sophia Morgan

STAGE MANAGER (SECONDMT)

Emily Dowden

CHAPERONE

Eleanor Moore

LIGHTING OPERATOR

Declan Barber

RADIO MIC TECHNICIAN

Georgia Snudden

DRESSERS

Anna Weir, Jemma Eton

"York is a wonderful theatrical experience, one that embraces and makes the most of the theatre's ability to allow us to tell stories in a unique and exciting way. It traverses not only historical periods, but also skips across genres and narrative conventions. It takes us on a mighty journey through time, attitudes and culture."

★★★★½

Out In Perth

With
Love

PRINCIPAL PARTNER
FMG Fortescue

ARTISTIC DIRECTOR PARTNER
Wesfarmers Arts

BUSINESS ADVISORY
PARTNER
KPMG

LEGAL PARTNER
CLAYTON UTZ

GOVERNMENT PARTNERS
Australia
Council
for the Arts

lotterywest

GOVERNMENT PARTNERS
Department of
Local Government, Sport
and Cultural Industries

“Luke Hewitt gives a formidable performance. He carries heavy thematic material with grace, and interacts with chosen audience members (who play some of his family, teachers or even romantic interests) with encouragement and zero judgement. In doing so, a truly safe environment was established in the intimate playing space in the centre of us all.”

Theatre Travels



Luke Hewitt, Every Brilliant Thing –Red Earth Arts Precinct (REAP) Karratha
Image by Marg Bertling

Our 2021 Season

BLACK SWAN STATE THEATRE COMPANY OF WA PRESENTS

EVERY BRILLIANT THING

BY
DUNCAN MACMILLAN
WITH JONNY DONAHOE

STUDIO UNDERGROUND
25 AUG TO
18 SEP

A STORY OF
hope

ONE OF THE FUNNIEST PLAYS YOU'LL EVER SEE ABOUT DEPRESSION – AND
POSSIBLY ONE OF THE FUNNIEST PLAYS YOU'LL EVER SEE, FULL STOP
- *The Guardian*

CAST

Luke Hewitt

CREW

STAGE MANAGER
Hugo Aguilar López

CREATIVE TEAM

WRITER
Duncan Macmillan

DIRECTOR
Adam Mitchell

COMPOSER & SOUND DESIGNER
Melanie Robinson

WRITER
Jonny Donahoe

SET & COSTUME DESIGNER
Fiona Bruce

LIGHTING DESIGNER
Kristie Smith

CATEGORY
International Theatre

Every Brilliant Thing opened in Karratha on 6-7 August at the stunning Red Earth Arts Precinct (REAP) in the Pilbara, followed by regional performances in the Southwest, Goldfields and Great Southern:

- REAP Karratha 6-7 Aug
- Dampier Community Hall, 9 Aug
- Wickham Community Hall, 11 Aug
- Matt Dann Theatre, Port Hedland 13 Aug
- Mandurah Performing Arts Centre 17 Aug
- Narrogin Town Hall, 19 Aug
- Harvey Recreation & Cultural Centre, 21 Aug
- The Cube, Bunbury Regional Entertainment Centre 29 & 30 Oct
- Goldfields Arts Centre, Kalgoorlie 2 Nov
- Civic Centre, Esperance, 4 Nov
- Albany Entertainment Centre, 6 & 7 Nov

“A one-man show, with the most unlikely of themes, this amazing performance by Luke Hewitt touches both hearts and funny-bones and unites its audience in a unique and special way.”

Stage Whispers



Our 2021 Season

BLACK SWAN STATE THEATRE COMPANY OF WA PRESENTS



ANIMAL FARM

GEORGE ORWELL'S
ANIMAL FARM
BY VAN BADHAM

HEATH LEDGER THEATRE
2 OCT TO
24 OCT

A STORY OF Rebellion

WORLD PREMIERE

SEASON

Performances	23
Attendance	7,850

ACCESS INITIATIVES

Preview	3
Audio Description Service/ Tactile tour	1
Auslan	1
Captioning	1
Member Briefing	1
Post Show Q & A	1

CATEGORY

New Australian Work

"With *Animal Farm*, Black Swan continues to deliver what it does so well — often taking familiar stories and spinning them for a modern audience, and in the process turning a mirror back on ourselves"

★★★★½

The West Australian

AN ALGORITHM OF POLITICAL MADNESS FOR THE YOUTUBE GENERATION

CAST

Andrea Gibbs Megan Wilding Alison van Reeken

CREATIVE TEAM

WRITER Van Badham	LIGHTING DESIGNER Karen Cook	DRAMATURG Polly Low
DIRECTOR Emily McLean	COMPOSER & SOUND DESIGNER Rachael Dease	
SET & COSTUME DESIGNER Fiona Bruce	VIDEO DESIGNER Michael Carmody	

CREW

STAGE MANAGER Megan Fitzgerald	ASST. STAGE MANAGER Georgia Smith
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"Just three actors take on 16 roles. They are the powerhouse of this production. The skill and stamina of the actors (Gibbs, van Reeken and Wilding) demand audience attention. Immense pleasure is simply had by observing how quickly and seamlessly they transition from one character to another, embodying both animals and humans... The performance is slick and fast: you need to strap yourself in."

The Conversation



Megan Wilding and Andrea Gibbs, *Animal Farm* – Heath Ledger Theatre
Image by Daniel J Grant

With
Love



"With so many strong features in theatre-making, *The Tempest* is truly a boast from the Black Swan Theatre Company, and a feather in the cap of every creative involved. If we were able to rate *The Tempest* higher than 5 stars, we would have!"

★★★★★

Out In Perth

Our 2021 Season

BLACK SWAN STATE THEATRE COMPANY OF WA PRESENTS

THE TEMPEST

BY WILLIAM SHAKESPEARE

OCTAGON THEATRE

20 NOV TO
11 DEC

A STORY OF
origin

SEASON

Performances	21
Attendance	6.733

ACCESS INITIATIVES

Preview	3
Audio Description Service	1
Member Briefing	1
Post Show Q & A	1

A DREAM-LIKE JOURNEY THROUGH A STRANGELY FAMILIAR WORLD. SEA SHANTIES CRASH AGAINST INDIAN RAAGS, ON AN ISLAND BRIMMING WITH MUSIC, MAGIC AND WONDER.

CAST

Humphrey Bower	Catherine Moore	Phoebe Sullivan
Teresa Jakovich	Drayton Morley	Mararo Wangai
Pavan Kumar Hari	Will O'Mahony	Ian Wilkes
Caroline McKenzie	Charlotte Otton	

CREATIVE TEAM

DIRECTOR Matt Edgerton	COMPOSER Pavan Kumar Hari	MOVEMENT DIRECTOR Samantha Chester
DIRECTOR Libby Klysz	SOUND DESIGNER Tim Collins	VIDEO DESIGNER Jessica Russel
SET & COSTUME DESIGNER Zoë Atkinson	LIGHTING DESIGNER Lucy Birkinshaw	VOICE AND TEXT COACH Luzita Fereday

CREW

STAGE MANAGER Megan Fitzgerald	ASST. STAGE MANAGER Georgia Smith	WARDROBE ASST. /DRESSER Anna Weir
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CATEGORY
Classic Theatre

"It is a true ensemble effort with each member of the cast of diverse ages, ethnicities and genders being an integral piece of *The Tempest* puzzle"

★★★★½

The West Australian

Will O'Mahony, Caroline McKenzie and Charlotte Otton, *The Tempest* – Octagon Theatre
Image by Daniel J Grant

With
Love

PRINCIPAL PARTNER
PMG Fortescue

Australia
Council
for the Arts

GOVERNMENT PARTNERS

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Local Government, Sport
and Cultural Industries



Awards & Recognition

In 2021 Black Swan received five PAWA (Performing Arts WA) awards nominations, in the following categories, with two wins for actor Axel Duffy, Best Newcomer (Musical or Opera) and Best Performer in an Opera or Musical for his role in *Oklahoma!*.

BEST PRODUCTION OF AN OPERA OR MUSICAL

NOMINEE | *Oklahoma!*, Black Swan State Theatre Company

BEST SUPPORTING ACTOR (FEMALE)

NOMINEE | Mikayla Merks, *Cloudstreet*, Barking Gecko Theatre & Black Swan State Theatre Company

BEST NEWCOMER (MUSICAL OR OPERA)

WINNER | Axel Duffy, *Oklahoma!*, Black Swan State Theatre Company

BEST PERFORMER IN AN OPERA OR MUSICAL (MALE)

WINNER | Axel Duffy, *Oklahoma!*, Black Swan State Theatre Company

BEST PERFORMER IN AN OPERA OR MUSICAL (FEMALE)

NOMINEE | Laila Bano Rind, *Oklahoma!*, Black Swan State Theatre Company

Award nominees were carried over from 2020 and included in the prestigious 2021 Western Australian of the Year Awards (WAOTY). Both actor Sukhjot Kaur Khalsa (*Fully Sikh*) and resident artist Julia Hales were finalists in the Youth and Arts and Culture award categories respectively.

Black Swan collaborated with Block Branding, in producing the 2020 Season Brochure "Stories from Here".

Block collected a number of awards at the 2021 Perth Advertising and Design Club (PADC) Skulls Awards receiving a GOLD in the Design Publications category and Silvers in the Communications Crafts category for Best Photography, Best Typography and Brand Scheme.

For the season brochure, Block engaged an exceptional group of Western Australian photographers. Portrait photography was provided by Sam Harris and Ricky Gestro with a variety of landscape photography from Nick Hooper, Daniel Craig, Caleb 'Salty' Davenport, Simon Deadman, Kate Hulett, Bradley Kickett and Sam Shields.

Resident Artist Julia Hales was a joint winner in the inaugural HESTA Impact Awards. Nominated by Black Swan and My Place WA Ltd., these national awards celebrate health and community service professionals.

Julia shared the \$10,000 'Individual Distinction' award for her contribution to improving diversity and inclusion through the arts for people living with Down syndrome and other disabilities. She intends to use the prize money to set up an inclusive artists' network, My Studio.

Congratulations to Ian Wilkes who received Perth Artist of the Year, and dual winners Benjamin and Jacob Narkle for receiving the Perth Empowerment Award at the 2021 NAIDOC Perth Awards.

Both Benjamin and Jacob were part of the *York* cast with Ian Wilkes as co-director. Ian also was part of the ensemble cast of *The Tempest* and is appearing in the world premiere of *Barracking for the Umpire* by Andrea Gibbs in 2022.

Vision, Purpose & Key Goals

Daniel Buckle and Courtney Henri, *Playthings* – Studio Underground
Images by Daniel J Grant

Black Swan celebrated its 30th birthday in 2021. The essence of Black Swan was conceived on the opening night of *Bran Nue Dae*, that story of a young Aboriginal kid searching for his place, his family, his home, his land – told with humour and songs and words that said, in a gentle but firm way...*we're here, we're proud, and pay attention people.*

This essence of walking together, telling old stories in new ways, and providing a platform for important conversations that help us to look up and re-animate our connection with the world, has informed our future direction.

OUR PURPOSE

Black Swan State Theatre Company of WA exists to create brave and playful conversations. For you. About you. With you.

OUR VISION

Black Swan State Theatre Company of WA is a leader in creating connections that empower and uplift multiple voices.

We provide an annual program of inclusive and accessible theatre productions, commissions and learning experiences, live and on-line, for the people of Perth, across the state of Western Australia, and increasingly nationally and internationally.

OUR VALUES

Art First – Art is at the centre of everything we do, it's how we serve.

Walking Together – We value our people, are collaborative, inclusive, and respectful of others..

Accountability – We are answerable to our audience, our society and the people we work with – ethically, environmentally and financially.

Curiosity – We think deeply and explore before we act.

In 2021, we also developed a new set of goals.

KEY GOALS

1. *Great Art* – To create high-quality creative experiences with depth, rigour and relevance.
2. *Marketing* – To build equity in Black Swan's refreshed identity.
3. *Culture* – To be driven by the values of our organization.
4. *Revenue* – To be financially sustainable and create capacity to take risks.
5. *Family* – To grow a generous network of engaged advocates (Board members, donors, volunteers, partners, audiences).

STRATEGIC DIRECTION

We will focus internally on **capability, capacity, culture** and **content** while building a stronger outward focus on **reputation, relationships, reach and revenue**.

Our clear identity and strong reputation will increase earned and contributed revenue and make powerful our stories and experiences to increase connection with communities locally, nationally and globally.



Key Goals

ARTISTIC VISION

1. We are proudly contemporary, presenting old plays in new ways and creating original new work.
2. We look at the world through a Western Australian lens, speaking to the world with a Western Australian voice.
3. We celebrate the vitality and resilience of traditional custodians on the lands across WA.
4. We are leaders in inclusive practice and gender parity and seek to democratise voices.
5. We are inherently collaborative and will take our responsibility as a sector leader seriously.
6. We share radical ideas, with love.
7. We will take the highest quality work to the state, the nation, and the world.

AUSTRALIA COUNCIL FOR THE ARTS PRIORITIES



PRIORITY 1

Address diversity areas outlined in the Partnership Framework (33.iv*) with particular reference to artists, key creatives, programming and audiences.

*(33.iv) Addressing barriers and improving performance across key diversity areas (including disability, gender, LGBTIQ+, age and cultural diversity) in arts practice, programming, employment, education, training, engagement and participation.

PRIORITY 2

Commission, develop and present new Australian works, including work by West Australian creatives that reflect contemporary Australia and/or West Australian stories.

PRIORITY 3

Build capacity to contribute to the creative economy of the West Australian theatre sector. Collaborate with Partnership organisations and those outside the Framework. Work with other organisations to broaden audience engagement. Demonstrate leadership on sector specific concerns.

PRIORITY 4

Improve access and participation in the arts through programs to engage new audiences and deliver outcomes for regional WA communities.



Michelle Fornasier, *The Cherry Orchard* – Sunset Heritage Precinct
Images by Daniel J Grant



Black Swan prioritises new work and Australian writing. We aim to produce all work that we have commissioned. We also engage with emerging writers annually to work towards outcomes that have a public reading.

CREATIVE DEVELOPMENTS

Black Swan continued its support of local and national playwrights and artists through numerous creative developments over 2021.

Season programmed production *Animal Farm* held a creative development from 24 – 28 May at His Majesty's Theatre, where director Emily McLean, video designer Michael Carmody, and set and costume designer Fiona Bruce explored visual elements of the production prior to rehearsals.

Season 2022 show *Barracking For The Umpire* was given a series of workshops over the year to assist playwright Andrea Gibbs develop the script as the inaugural 'Funny Girl' commission. Held at the State Theatre Centre, the workshops contributed to the employment of 29 artists nationally.

Looking at the development of future prospected work, former Associated Playwrights group member Will O'Mahony continued his work on the commissioned piece *Celsius 180*, a farce set in a regional funeral parlour.



Emily McLean, Alison van Reeken and Michael Carmody from *Animal Farm* Creative Development



Merlynn Tong and Joe Lui

Black Swan also supported artists Joe Lui and Merlynn Tong during the months of April and November on a development of *The Big Mac Project*, now referred to as *The Legends of the Golden Arches*.

The work explores Chinese/Singaporean culture and funerary practices through the eyes and identities of these two highly skilled independent collaborators. Invoking gods, myths, the underworld and hamburgers, *The Legends of the Golden Arches* is an attempt to reconcile traditional wisdom and beliefs with a contemporary understanding of the society and culture these artists have chosen to call home.

In total 47 artists have been employed, amounting to 31 days of full time work spent on creative development, continuing Black Swan's investment and nourishing of new work and artists.

COMMISSIONING & NEW WORK

Support for Commissioned and New works in the form of script development and ongoing dramaturgy by Black Swan's Literary Director, Polly Low, was given to a new adaptation of the Kim Scott novel *Taboo*, by Barbara Hostalek, *Trigger Point* by Roz Hammond (part of the Funny Girl Initiative) and

support for a new work called *The Strangers* by Medina Dizdarevic with Performing Lines.

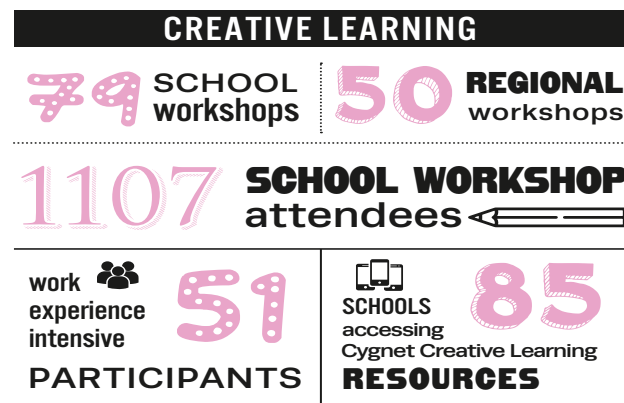
Black Swan's 'Funny Girl' program commissions and supports experienced female stand-up comedians to write new comedic theatre scripts, for the company to stage in future years. The program is assisted by the Malcolm Robertson Foundation and City of Perth. The first playwright in this three-year program was Andrea Gibbs, whose play *Barracking for the Umpire* is programmed in the company's 2022 season KIN. The second Commission in the 'Funny Girl' program is well known comedian and actor Roz Hammond (Shaun Micallef's *Mad As Hell*, *The Heights*, *Day One*, *A Hotel*, *Evening*). Roz's work *Trigger Point* is a black comedy about the minefield of family reunions.

The Associated Playwrights Group also met every two months in 2021 and is led by Polly Low to discuss a variety of national and international scripts and current trends. The current group members are Mararo Wangai, Barbara Hostalek, Tyler Jacob-Jones, Liz Newell, and Scott McArdle, plus visitors from previous years.



Barracking for the Umpire

Black Swan's Creative Learning Program is committed to providing enriching learning experiences for students, teachers, and the wider community.



In 2021, 3061 students and educators attended season productions. 79 workshops were facilitated across the metropolitan and regional areas of Western Australia, with a total of 1107 participants. Activities included Professional Development Workshops for teachers and Specialist Workshops for secondary students.

Two new programs were introduced in 2021 for Life-learners aged 18+. Creative Ground Intensives in acting, directing and playwriting and Heart of the Art conversation series. These programs provided access to industry professionals to develop creative skills and deepen knowledge of arts processes and programming.



Professional Development Workshops for Teachers

We thank Perth Airport, Fortescue Metals Group, Crown Packer and City of Karratha for their continued sponsorship of Black Swan's Creative Learning programs, and Newman College for hosting our Professional Development Workshops for teachers.



Creative Ground Workshop

ADVISORY GROUPS & ADVOCAY

Black Swan's Creative Learning Program is supported by our Teacher Advisory Group, a dedicated team of Secondary and Tertiary Educators who continue to share their knowledge across the Arts and English curriculum areas.

Members of the 2021 Teacher Advisory Group include Gwen Browning, Tammy Green, Felicity Glendinning, Libby Klysz, Robin Pascoe, Nicole Pearce, Samantha Perera, Max Leech, Sven Sorenson, and Steve Marshall.

AMBASSADORS

A new cohort of Student Ambassadors joined the inner circle of Black Swan along with our long-standing Tertiary Ambassadors, honing leadership and advocacy skills and deepening their understanding and passion for theatre by attending workshops, open rehearsals and our 2021 productions.

Student Ambassadors – Behdokht Eshragi (Cyril Jackson Senior College), Sophie Boyland (Perth Modern), Ike Wrigley (International School of Western Australia) and Camden Rodwell (Bunbury Catholic College).

Tertiary Ambassadors – Adam Di Tuillio (Edith Cowan University) Lily Jones (Western Australian Academy of Performing Arts) and Emma Thorpe (Notre Dame University).

"Being an ambassador was an incredible experience which expanded my theatre skills and provided opportunities to get to know other members of Black Swan. I also loved the community that was developed. It was great having people around me that share the same passion to the same level. I will be forever thankful to Christie and the Black Swan team for giving me this experience."

Student Ambassador

CYGNET CREATIVE LEARNING RESOURCES

Five complementary digital learning resources were produced for middle to upper secondary level students, aligning with the WA Arts, English, Literature, Media, and Humanities syllabi. The resources are designed to encourage exploration of key social, cultural, and dramatic elements contained within our 2021 productions.

"There is clearly much support in terms of information and resources, it is so great that the arts are deeply involved with the business of living and helping humans navigate the world. Thank you for the resources."

Head of Arts

REGIONAL ENGAGEMENT



Roebourne DHS

426 participants attended a total of 50 workshops in regional WA. Workshops were supported by Fortescue Metals Group and City of Karratha across the Goldfields (Kalgoorlie) and the Pilbara (Port Hedland, Karratha, Roebourne, Wickham, Ngurrawaana and Cossack). Activities included design, drama and writing masterclasses for youth and life-learners.

"Having Black Swan facilitate workshops at our school has been such an amazing and unique experience to our students, teaching staff and community."

"With such a culturally diverse background in our school, the workshops have added so much value into their [students] learning and opened their eyes to a whole new field of possibilities. Experiences like these are essential for students to create an authentic view of what we do at school and how it relates to the outside world."

Teacher



Black Swan's Resident Artist Program provides career pathways for Australia's future Artistic Directors. Participating Western Australian artists gain an insight into the operations of their State Theatre Company.

Each year we look to be a leader in collaboration with local and national artists and companies. We view our relationship with local artists and arts practitioners to be at the heart of what we do.

RESIDENT ARTIST PROGRAM

Black Swan's Resident Artist Program provides career pathways for Australia's future Artistic Directors. Participating Western Australian artists gain an insight into the operations of their State Theatre Company.

Supported by the McCusker Charitable Foundation and the Arts & Disability Mentoring Initiative by the Australian Council for the Arts, Resident Artists met once a week with Artistic Director Clare Watson to develop leadership skills, collaborate on future programming, take on key creative positions through scheduled productions and workshops and become advocates for Black Swan in the broader community.

Over the last twelve months, the Resident Artists worked with delivering an artistic season to honour the carry-over works of 2020's postponements, as well as balancing programming discussions for future seasons in a shifting artistic landscape.

In this time, Black Swan has seen the seeds of the Resident Artist Program develop into career opportunities.

Julia Hales' highly acclaimed *You Know We Belong Together* will tour in 2022 to Edinburgh International Festival and continues to be a nationally recognised standout production in terms of its artistic quality and best-practice processes, cited by Arts Access Australia for the way in which the project was led and the agency and authorship Julia maintained.

Ian Michael (Wilman Nyoongar) and Chris Isaacs have been shortlisted for the prestigious NSW Premier's Literary Award, for the epic piece of truth telling *York*, presented by Black Swan in 2021. As well as this, Ian is the recipient of the 2022 Sydney Theatre Company's Richard Wherett Fellow and has taken up a year-long residency with Sydney Theatre Company.

With Chloe Ogilve (Yamatji Nhanda), Ian curated the inaugural *Maali Festival*. Showcasing theatre, dance, music and more from First Nations Artists, Maali Festival was a tremendous success, transforming the State Theatre Centre for a day of cultural expression, learning, conversation and celebration. Meyne Wyatt's powerful play *City Of Gold* had a reading presented at *Maali Festival*, leading to its programming in our 2022 season.

These pathways of success demonstrate the incredible artists Black Swan has been fortunate enough to support as they develop into leaders of the industry, locally and nationally.

WHAT IT MEANS TO BE A RESIDENT ARTIST



Note: Julia's residency is funded by the Australia Council Mentoring Program.

JULIA HALES

In 2021, being a Resident Artist meant a lot of meetings both artistic and staff on Zoom. I enjoyed and attended where possible rehearsals, company runs and play readings. In particular, I learnt a lot more about the company and how to program which is invaluable for me as I'd like to advocate for more arts events for the disability sector.

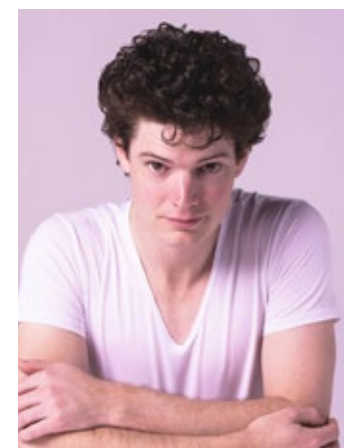
- 2021 season planning input at weekly artistic meetings on Zoom and in person
- Attended company meet and greets and production runs
- Attended Black Swan stakeholder events
- Promoted inclusive arts practice through presence and programming
- Promoted the talent and voice of disabled actors/artists to the wider Western Australian and Australian theatre and arts sectors



IAN MICHAEL

After three years as a Resident Artist, I have transitioned into the role of Artistic Associate for the company in 2021. My role within the Artistic Team involves conversations around current and future programming, hosting and facilitating post show Q&A's and stakeholder events, attending company Meet and Greets and being part of conversations around the season brochure, community engagement and connecting with school groups on productions and workshops.

During my time at the company, I had the roles of Assistant Director (*Skylab*) and Associate Director (*The Cherry Orchard*) and a Directing Placement (*Black Is The New White* with STC). In 2021, I continued my roles as Curator on Maali Festival and Co-Writer of *York*.



CHRIS ISAACS

In the last year it has become very clear how beneficial the Resident Artist Program has been to the artists involved. The pathways which are becoming available through avenues either initiated or supported by Black Swan give a clear sense of the career outcomes such a program offers. It's been a great joy learning from and working with outgoing Artistic Director Clare Watson, and I look forward to supporting Kate Champion and the incoming artistic sensibility she will bring into the conversation for the company and the sector.

- 2022 Season Planning and artistic support for Artistic Director
- Attended company meet and greets and company runs
- Attended company workshops and script readings of works in development
- Contributed to marketing copy and 2022 season brochure copy
- Supported Literary Director in reading submitted scripts and assessing for programming

BUILDING THE BLACK SWAN BRAND

2021 was Black Swan's 30th birthday year. After a year of COVID disruptions, bushfires and the Black Lives Matter movement, Black Swan took the opportunity to revisit its founding principles and refresh the company's strategic vision, values and core purpose: To create brave and playful conversations. For you. About you. With you. At a time when people in Western Australia were ready to gather again, the Black Swan brand welcomed people back to the theatre with an evolved identity and more contemporary voice in order to connect with a broader audience.

A key pillar of the 2021 marketing strategy was to tell the Black Swan brand narrative through institutional moments, underpinned by our 30th Birthday. A content series that included blogs and videos featured members of the "Black Swan Family", past and present, talking about the brave and playful moments in our Company's history.

This narrative continued by celebrating Black Swan's story, which began with Shakespeare's *Twelfth Night* at the Octagon Theatre. 30 years on, we brought back Shakespeare to the Octagon, but in true demonstration of our purpose, we asked



Original cast, creatives and crew of *Twelfth Night*, 1991
Aboriginal and Torres Strait Islander people should be aware that this photo contains images of deceased persons.

our audience to choose which of the Bard's plays they wanted Black Swan to present on stage. A digital campaign and an activation in Yagan Square resulted in 1,839 votes, and *The Tempest* was the chosen play.

Our 30th birthday brand narrative culminated on *The Tempest*'s opening night when Black Swan family members gathered – new and old – including founders Janet Holmes à Court AC and Duncan Ord OAM. The event received coverage on Channel 7's nightly news rotation, as well as a full-page editorial in The West (total estimated earned media value \$20K).

SEASON ACTIVATIONS

Black Swan's season activations focused on providing a platform for brave and playful conversations connected to the programming on stage.

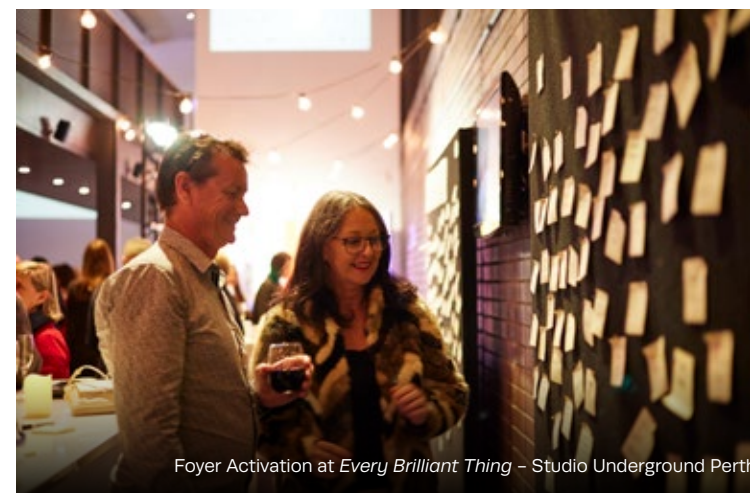
PLAYTHINGS

For *Playthings*, this took the form of a partnership with Claire Eaton (Author, Speaker, and Youth Coach) who spoke to the show's theme of teen mental health in a video interview (1.2K views, 3k reach). The video content was cross-promoted on Claire Eaton's social media channels, and shared on Maggie Dent's Facebook page (266k followers), significantly amplifying our reach and engagement (30.1k reaches, 1k engagements). Claire Eaton was also part of the post-show Q&A panel.

EVERY BRILLIANT THING

For our season of *Every Brilliant Thing*, described by The Guardian as "the funniest play you'll ever see about depression", a wall installation activated the foyer, inviting our audience to contribute their "little brilliant thing". Free community tickets were given to mental healthcare workers, and mental health support material was provided to patrons in the foyer through Black Swan's partnership with CAWA.

Every Brilliant Thing toured regionally to 9 venues (14 performances) in Western Australia, engaging audiences far and wide.



Foyer Activation at *Every Brilliant Thing* – Studio Underground Perth

"Our community is grateful to you for presenting this remarkable performance to Narrogin and look forward to your next performance...this extraordinary production embraced such a delicate and poignant topic, though crafted in a sensitive yet entertaining fashion."

Brian Seale, Audience Member, Narrogin

MAALI FESTIVAL

Our season activations continued with the inaugural Maali Festival, a community event held on Saturday 24 July, that celebrated the oldest living culture on earth. The State Theatre Centre was taken over by Aboriginal plays, play readings, market stalls, live music, kids activities, mural painting, and a High Tea with Elders. 1,781 attended festival events (not including general foot traffic through the venue). The world premiere of *York*, an Aboriginal play written by resident artists Ian Michael (proud Nyoongar man) and Chris Isaacs, was a key part of the festival. To celebrate this brave and playful story, a number of initiatives were undertaken to increase Aboriginal audiences. This included 133 \$20 promotional Kaya tickets promoted to community organisations, and approximately 90 free community tickets distributed at Maali Festival.



30th anniversary celebrations with LR: Hon David Templeman MLA, Founder Janet Holmes à Court AC, founder Duncan Ord OAM, Life Patron Nicola Forrest AO, Chair Francois Witbooi, ED Rick Heath, AD Clare Watson, founder Andrew Ross AM (deceased).

THE TEMPEST

The season of Shakespeare's *The Tempest* had a program of community engagement activity, leveraging the play's key themes – love and letting go – to build a deeper understanding of the work. These included an Afternoon Tea with lead creatives at the University Club, UWA, a "Heart of the Art" event at Woodvale Library to community members, a Tempest Member Briefing, and a series of blogs and videos with Director Matt Edgerton and Associate Director Libby Klysz.

Videos featuring community members reflecting on their experiences relating to the key themes were incorporated into the production on stage.



Image from 7News Perth

GENERAL ACTIVATIONS

2021 season activations also included post-show Q&As (total of 602 audience members), and Member Briefings for *Animal Farm* and *The Tempest* which took place on stage during tech week.

STRATEGIC MARKETING INITIATIVES

In 2021, Black Swan continued to build brand awareness and drive audience development through its programmatic marketing in paid, owned, and earned channels.

ABOVE THE LINE MARKETING

Working closely with Black Swan's media planning and buying agency Mentor Marketing, Black Swan maintained a presence of 38 weeks in above the line channels to drive brand awareness and ticket sale conversion for our seasons.

In 2021, the emphasis on paid digital as a channel to drive both awareness and ticket sales increased significantly, with 45% of the annual paid media investment allocated to paid social and search.

Digital ROI agency Glide was engaged to lead the digital strategy and implementation. Paid digital activity directly resulted in \$148,677 in ticket sales revenue for the year (excluding *The Tempest*).

Content marketing was also a key pillar of the owned digital strategy, using video and static content to build our audience. As part of this, initiatives such as the "Story in :60 Seconds" video content series was developed for each season, designed to engage audiences and build familiarity with the work.

Black Swan published 2.8K posts across our owned social media channels achieving a total of 5.9 million impressions. As a result, Black Swan's social media audience grew from 25,825 in 2020 to 30,787, an increase of 19%.

Paid digital activity also contributed to a 26.54% increase in website traffic, from 96,091 unique users in 2020 to 121,597 in 2021.

MARKET RESEARCH AND INSIGHTS

In order to continually deepen our understanding of our key audience segments, Black Swan undertook a series of six qualitative focus groups (48 respondents) across current members, lapsed members and single ticket buyers in order to identify the drivers and barriers for membership.

The data and insights gained from this piece of research has been used to inform Black Swan's future membership and ticketing strategies, including an expanded brochure distribution strategy of over 300%.

DATA DRIVEN STRATEGIES

Black Swan continued to build capacity for data driven strategies in order to develop new audiences and increase audience retention.

Building on the database segmentation that was undertaken in 2020, Black Swan's 2021 marketing strategy focused heavily on email as a sales channel, leveraging the ability to target various audience

segments on a more granular level.

New initiatives including repertoire targeting and tailored promotional offers, resulted in a significant increase in the number of targeted email campaigns, from 341 in 2019 to 506 in 2021, and a total of \$62,787 in box office sales in 2021 excluding *The Tempest*. eDM engagement also increased to 38% in 2021.

CROSS PROMOTIONS

In 2021, Black Swan continued to grow its cross-promotional activity in order to increase earned media and develop new audiences.

In addition to reciprocal cross-promotional activity with other local arts organisations, Black Swan trialled a new cross-promotional strategy with RAC's member base for the *Animal Farm* season, resulting in \$7,994 additional sales.

OUR COMMUNITY

43 VIDEOS produced

16,007 facebook followers

41,579 ACTIVE DATABASE MEMBERS opted in active members

60.57% open rate

121,597 USERS traffic to the WEBSITE

INSTAGRAM followers 6,022

2,225 linkedin FOLLOWERS

4,615 TWITTER FOLLOWERS

5358 TICKETS SOLD ONLINE



TICKETING AND E-COMMERCE

As part of Black Swan's initiative to continually improve the customer experience, Black Swan rolled out e-Tickets, with a total of 5,358 e-Tickets sold. Black Swan also optimised the path to purchase on our e-commerce platform TNEW.

As a result, the proportion of single tickets and member tickets purchased online has grown to 54% in 2021, a significant increase from 43% in 2019.



CONNECTING WITH AUDIENCES

Black Swan achieved a sales of 35,134 tickets in 2021, a significant increase of 17.37% vs. 2019 (29,932 tickets), our last full season before the COVID-19 pandemic. The proportion of First Time Buyers (FTBs) also increased significantly.



ACCESS INITIATIVES

A number of access initiatives were implemented in 2021 to increase the diversity of Black Swan's audience and develop new audiences.

In celebration of Black Swan's 30th birthday year, the \$30U30 ticketing initiative was launched to attract those aged 30 years or under with a promotional price type of \$30 across the seasons, resulting in 2,243 tickets (6% of total ticket sales).

Black Swan continued its student price type, selling 3,987 student tickets (11% of total tickets). A number of access services were also provided to make live theatre more accessible to other abled audiences:

- Auslan (*The Cherry Orchard*/York/*Animal Farm*)
- AD & Tactile tour (*Playthings*/York/*Animal Farm*/*The Tempest*)
- Open Caption (*Animal Farm*)

These initiatives increased the average proportion of other abled audience members in 2021 to 7.63%, up from an average of 4.71% in 2019. We also worked with Perth Theatre Trust on the delivery of online bookings for access tickets in order to improve the user experience. This launched at the end of 2021.

OUR COMMUNITY



24 first nations artists
AND CREATIVES EMPLOYED

162% INCREASE IN AUDIENCE
with disability

OUR REGIONAL AND METRO AMBASSADORS

To facilitate greater collaboration with regional towns across Western Australia, Black Swan has established a network of 'regional ambassadors' ranging from Broome to Esperance who encourage and strengthen the established links between the company and the community.

The Regional Ambassador Program commenced in 2011 with representatives acting as a conduit between the Company and regional communities. The members chosen are diverse and skilled in a variety of areas with a mix of local community voices, teachers or government employees who have a variety of viewpoints and knowledge.

Our Regional Ambassadors are responsible for representing Black Swan by passing on production information, talking about upcoming events and encouraging their community to purchase tickets to productions when we are touring or running workshops in their respective towns. They are encouraged and welcome to attend our productions, when visiting Perth.

Our tour of *Every Brilliant Thing* engaged our regional ambassadors in Mandurah, Margaret River, Bunbury, Kalgoorlie and Esperance. Our ambassadors attended the performances and

helped spread the word by posting information on social media, writing local stories for their newspapers, connecting community groups in their respective areas and liaising with the various regional venues.

IN 2021 WE THANK:

Broome Mary Jarzabek

Busselton Terry Thompson & Russell Chandler

Carnarvon Sabrina Dowling Giudici & Kim Whitehall-Holla

Denham/Shark Bay Patricia Renoir-Weston & Derek Weston

Donnybrook Victoria Coyne

Esperance Victoria Brown

Geraldton Neil Gregson and Michelle Bambling

Kalgoorlie Norma Latchford

Katanning Leslie Balinski

Mandurah Kellee Aberg & Veronica Clarke

Margaret River Meredith McCormack & Ian Smith

Merredin Michelle (Meg) Gethin, Estelle Madaffari & Greg Shea

Tom Price Brie Healy

Wheatbelt Ross Beckett

Our Metro Ambassadors are Madison Gracie, Nicky Nolan and Georgie Perrott who help link Black Swan to local community groups in the metro area.

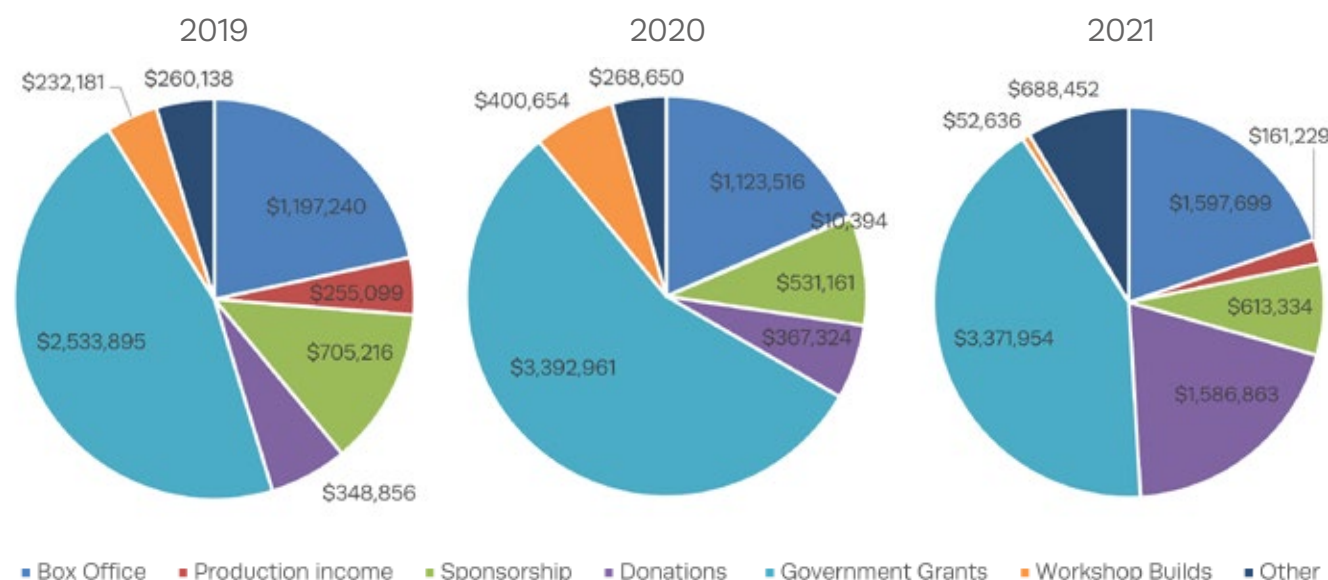
Luke Hewitt with Mayor of Karratha Peter Long, *Every Brilliant Thing*
image by Marg Bertling



Revenue

2019-2021 KEY INDICATORS

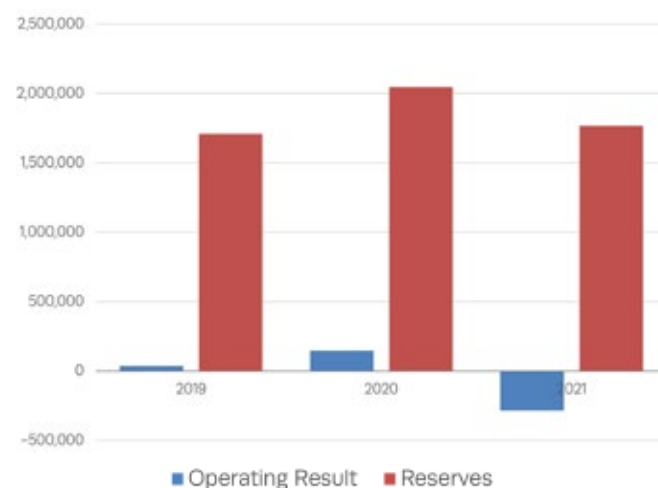
INCOME STREAMS 2019-2021



PAID ATTENDANCE 2019-2021



OPERATING RESULT & RESERVES (EXCLUDING FUTURE FUND) 2019-2021



Revenue

FINANCE & GOVERNANCE

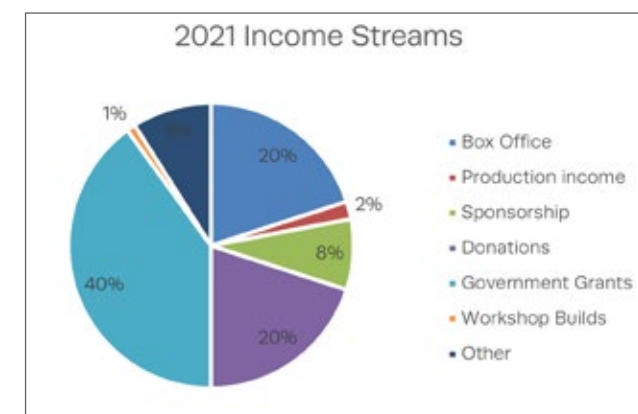
FINANCIAL MANAGEMENT

The net profit for the 2021 financial year was \$1,272,081, after taking into account the net loss on revaluation of the Company's financial assets of \$388,797.

The financial management of the Company is under constant review and improvement to ensure it continues to be of the highest standard ensuring the Company operates within best practice, policies, and procedures. Regular reporting by the Company to the Finance and Risk Committee and the Board ensures the best financial governance practices are in place.

INCOME

The proportion of earned income as a percentage of total revenue is as follows:



RESERVES POLICY

Black Swan aims to maintain its reserves at 20% of annual turnover. At 31 December 2021, reserves including funds held in escrow and non-cash assets were 78% of annual turnover. The strength of reserves can be attributed to the Future Fund Reserve which has a value of \$4,554,735 at 31 December 2021.

In 2017, the Company established a Black Swan Future Fund Reserve. The purpose of this reserve is to build an endowment style fund to ensure the

sustainability and ongoing success of the Company.

The reserve forms a major part of the Company's long-term investment and growth strategy.

During the year \$1,304,501 of donations from the gala were invested in the Future Fund. No funds were drawn down from the Future Fund in 2021.

Funds held in reserves are also maintained within interest bearing accounts, approved by the Finance and Risk Committee or in an investment portfolio, managed by Credit Suisse.

The performance of the portfolio is regularly monitored by the Finance and Risk Committee. Access to funds held in reserve must be approved by the Board. Access to Reserve Incentive Fund funds, held in escrow, requires the approval of both State and Federal arts funding agencies.

GOVERNMENT SUPPORT

Black Swan's financial support from Government sources was 40% of total revenue.

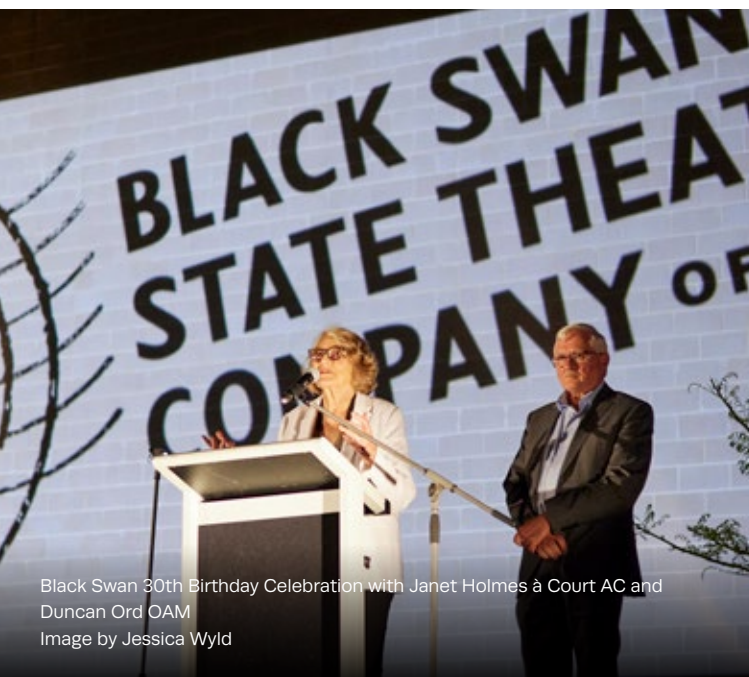
GOVERNANCE PRACTICES

Black Swan's Corporate Governance Charter details the Company vision and values, which underpin all the Board and organisational decisions. The Charter also sets out the role of the Board, its sub-committees and that of the individual Board members and Executives. It sets out delegation of authorities, succession planning and Board induction.

MANAGEMENT AND STAFF

It was announced in 2021 that both the current Artistic Director/Co-CEO, Clare Watson and Executive Director/Co-CEO, Rick Heath, would step down in 2022.

The Company undertook an organisational restructure, resulting in the establishment of a new structure for Company leadership. Salaries for permanent staff increased by CPI from 1 January 2021.



Black Swan 30th Birthday Celebration with Janet Holmes à Court AC and Duncan Ord OAM
Image by Jessica Wyld

ENABLING OPPORTUNITY

PARTNERSHIPS

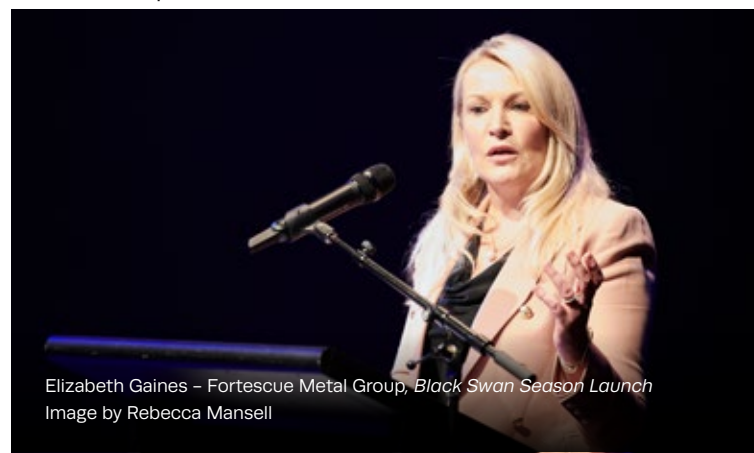
More COVID-related challenges plagued Black Swan and the community in 2021, however, the continued trust and support from our valued partners meant Black Swan could continue to thrive during these uncertain times. In 2021, overall partnerships saw a \$613,334 cash contribution and \$227,400 of in-kind value.

We kicked off the year with a bespoke corporate event set on the grounds of the unique Sunset Heritage Precinct for our site-specific production of *The Cherry Orchard*. The event provided guests with exclusive access to artists and creatives, and Executive Director, Rick Heath, spoke to the company's history and vision as we entered our 30th year. These corporate hospitality events continued throughout the year offering hospitality and B2B opportunities for clients.

The year culminated with a special 30th birthday event, which took us back to the very beginnings of Black Swan at the Octagon Theatre. Following a

performance of *The Tempest*, cast, staff, patrons, donors, and corporate partners enjoyed a beautiful night under the stars on the grounds of UWA. The celebration played homage to the history and identity of our State Theatre Company with guests hearing from founder and patron Ms. Janet Holmes à Court AC, and Mr. Duncan Ord OAM.

Black Swan is grateful for the continued support of our principal partner Fortescue Metals Group, whose unwavering support during another unpredictable year meant we could continue to deliver exceptional theatre.



Elizabeth Gaines - Fortescue Metal Group, Black Swan Season Launch
Image by Rebecca Mansell

Working alongside Fortescue's community program managers, Black Swan continued our commitment to deliver education and student experiences to regional centres of WA, with Black Swan's Creative Learning manager providing workshops and digital learning resources to high schools in Port Hedland and Karratha, and supporting the City of Karratha's Cossack Art Awards. As well, our regional tour of *Every Brilliant Thing* saw Fortescue staff invited to attend the performance at Matt Dann Theatre in Port Hedland, with the tour extending throughout the Pilbarra, Perth, Goldfields, South-West, Great Southern, and Peel regions.

In March, Fortescue delivered a presentation and panel discussion to Black Swan staff about their approach to sustainability, with a focus on their Aboriginal engagement program. Special thanks

to Fortescue's Aboriginal Development Manager, Damien Ardagh who, with special guest Delson Stokes, returned to Black Swan in May to deliver a cultural competency session for our team. We sincerely thank all employees of Fortescue for their continued support throughout 2021.

Black Swan continued to build momentum by providing access and reach throughout the state with emphasis on widening our scope to regional colleagues through stakeholder contract agreements. The company was thrilled to commence a three-year partnership with City of Karratha which would encourage the development and presentation of a new Western Australian theatre work reflecting the Pilbara region and community, while providing access to Black Swan audiences, stories, and talent.

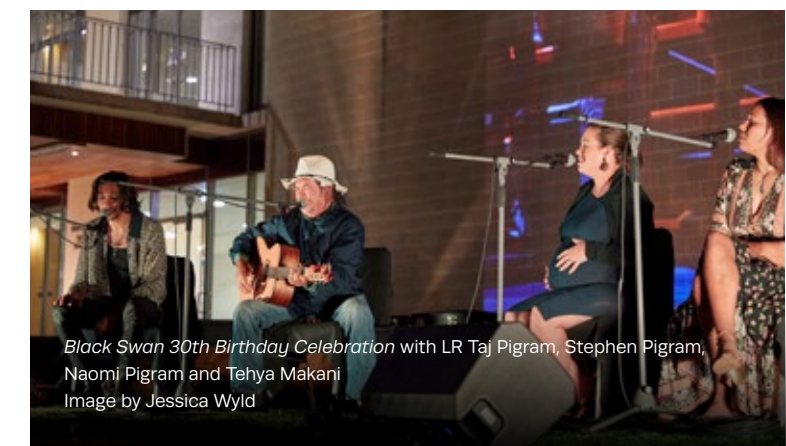
Mid 2021, we were delighted when our valued partner Wesfarmers Arts increased their annual giving by a generous 20%. Black Swan thanks Wesfarmers for this increase during another challenging year. Wesfarmers were proud supporters of the season of *York*, a vital piece of Western Australian story-telling, which hit the Heath Ledger Theatre to critical acclaim in July this year.

We signed two new contra partners in late December, CAWA (Connection and Wellbeing Australia) and Otherside Brewing Company. Our bespoke relationship and tailored initiatives with our partners are a tribute to the strong and trusted associations that the company continues to develop.

The impact of COVID restrictions and resultant changes to our season program meant we were unable to provide some planned initiatives to some of our stakeholders in 2021 due to the cancellation of some performances. However, the company worked proactively and cooperatively with our stakeholders to ensure that communication and expectations were met and the planning and

amending of contracts for pipeline projects were serviced.

Black Swan would like to off a huge thank you to all our partners who have stood by the company and continued to advocate for the great work that our artists, creatives, staff members and Board continue to produce. We greatly appreciate your support which enables great art that inspires and drives our West Australian creative industries.

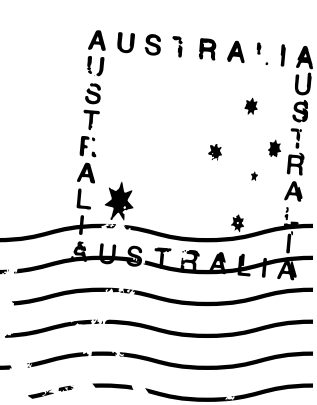


Black Swan 30th Birthday Celebration with LR Taj Pigram, Stephen Pigram, Naomi Pigram and Tehya Makani
Image by Jessica Wyld

GOVERNMENT SUPPORT

Government funding to a total of \$3,173,801 was received in support of our activities, including some of the below:

- Multi year funding Australia Council \$672,285
- Multi year funding Department of Land, Government, Sport and Cultural Industries (DLGSC) \$1,674,306
- Lotterywest \$184,947 for COVID relief received in 2020 but included in 2021 results plus \$30,000 for Maali Festival
- DLGSC Getting Show Back on Road \$29,716 *Le Dernier Appel*, \$66,890 *Oklahoma!* and \$10,654 *York*
- DLGSC regional \$250,000
- Australia Council for *Every Brilliant Thing* tour \$99,197
- Playwriting Commissions \$35,464
- DADAA for Julia Hales \$6,988



our partners

PRINCIPAL PARTNER



GOVERNMENT PARTNERS



MAJOR PARTNERS



Accommodation Partner



Future Fund Founding Partner



Airline Partner



Artistic Director Partner

SEASON PARTNERS



Sector Development Partner



Legal Partner



Business Advisory Partner

SUPPORTING PARTNERS

ALEX HOTEL

Neighbourhood Partner



Perth Airport

ROHAN
JEWELLERS

SHADOW
WINE BAR

Neighbourhood Partner



MEDIA & MARKETING PARTNERS



**Proud to be the Principal
Partner of Black Swan State
Theatre Company of WA**



Thriving communities | Global force



Black Swan's philanthropy program is an integral part of our company. Donations we receive from generous supporters diversifies Black Swan's revenue and enables us to achieve our bold artistic vision and create exceptional theatre for all Western Australians.

Donations also cover the cost of special projects not funded by core government grants or ticket sales, which are delivered free or low cost to the community. This includes our Resident Artist, Playwriting, Regional Engagement and Creative Learning programs. Without support from donors these creative programs would not be possible.

Our philanthropy program is so much more than the donations we receive. It allows us to connect

meaningfully with hundreds of inspiring people, who are passionate about creating exceptional theatre and making it accessible to as many Western Australians as possible. Our donors also act as ambassadors for Black Swan among their friends, family and broader community.

In 2021, we continued to grow our philanthropy program – attracting new donations from individuals and foundations. Total donations for operational activities received in 2021 was \$282,362 representing 3.5% of Black Swan's income. An additional impressive \$1,304,501 was also raised for the Future Fund which supports the growth and sustainability of the company.

"Supporting Black Swan is a small way to thank creatives everywhere. They tell stories that lead us to reflect and see the world through different eyes. Joyous at times, challenging at others, but never more important than now. We encourage you to support Black Swan and play your part in the future of WA theatre."

Linda Savage and Stephen Davis



Future Fund Gala – A Night of Drama

FUTURE FUND GALA – A NIGHT OF DRAMA

The Black Swan Future Fund was established in 2017 as an investment fund, designed to build a strong financial foundation to support growth and sustainability.

The investment fund continues to grow and ensures that Black Swan can develop works of exceptional quality, scale and ambition. It allows us to develop breathtaking original theatre productions to match the beauty and boldness of our state.

In August, Nicola Forrest AO and Dr Andrew Forrest AO generously hosted Black Swan's triennial Future Fund Gala to raise significant capital for the fund.

The event was an overwhelming success, setting a new benchmark for arts philanthropy in Australia. The event also generated many other positive, less tangible outcomes – relationships, support, connections, pipelines for future opportunities, and more.

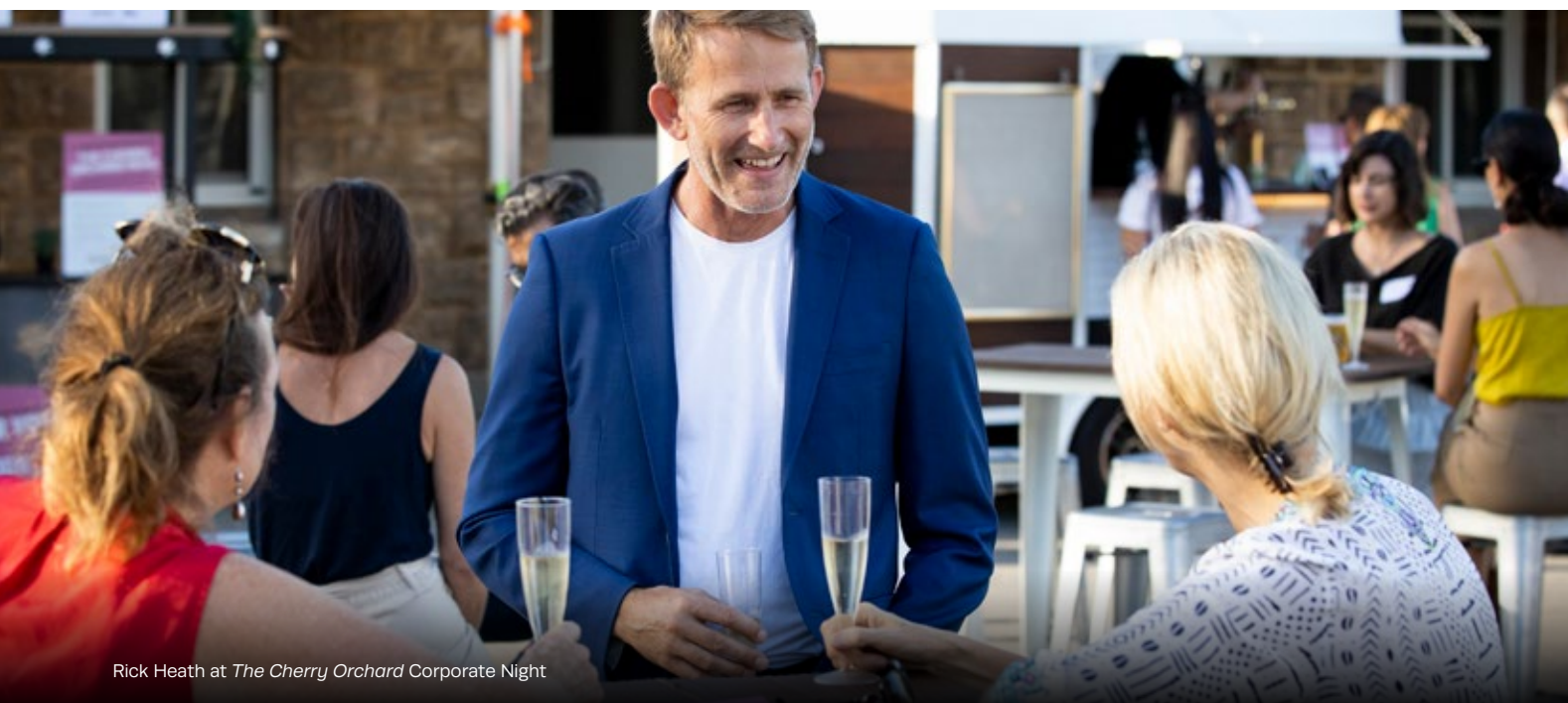
We raised \$1.3 million on the night from 110 donors – an incredible result and one which could not have been achieved without the generous matching provided by Nicola and Andrew, and the comedic brilliance of our special host Ben Elton.



LR: Ben Elton, Nicola Forrest AO, Andrew Forrest AO, Francois Witbooi



Nicola Forrest AO, A Night of Drama



Rick Heath at The Cherry Orchard Corporate Night

END OF FINANCIAL YEAR CAMPAIGN

A significant vehicle to help raise donated funds was the end of financial year fundraising campaign – For You. About You. With You. – which delivered Black Swan's highest fundraising achievement in five years and connected over 20,000 Western Australians with the company's key pillars:

*Artistic Excellence,
Playwriting,
Creative Learning,
Creative Development and
Regional Engagement.*

A total of 183 donors contributed \$51,392 during the campaign, a 6.3% increase on 2020.

The campaign also delivered a higher average gift on the year before from \$220 (2020) to \$281 (2021).

PHILANTHROPY ADVISORY BOARD

As a demonstration of our commitment to philanthropy, in 2021, the company established an inaugural Philanthropy Advisory Board (PAB) to help identify, cultivate and solicit major gifts for Black Swan. The PAB consists of the following Western Australian leaders, philanthropists, creatives, prominent private sector business professionals and government representatives:

Mimi Packer (Chair)

Di Bain

Andrew Baker

John Barrington AM

Anna Casellas

Lisa Rowley

Natasha Taylor

Thank you to our all our PAB members who are incredible ambassadors for our state theatre company and for their outstanding commitment to our philanthropy program.

ACKNOWLEDGEMENTS & THANK YOUS

Thank you to all those who supported Black Swan in 2021. We rely on your generosity to create exceptional theatre that nurtures Western Australian audiences and artists and enriches the cultural landscape of our state by sharing our stories.

Thank you for being part of the Black Swan family and for meaningfully contributing to the vitality and financial sustainability of Western Australia's performing arts.



BLACK SWAN PATRONS



FOUNDING PATRON

Founding Patron, Janet Holmes à Court AC has played a significant role in the development of Black Swan, providing a platform for growth of arts and culture in Western Australia.



LIFE PATRON

In 2021, Black Swan appointed Nicola Forrest AO as Life Patron for her unwavering commitment to the arts in WA, and to her invaluable contributions to Black Swan, as Chair and Board Director (2013 – 2021) and one of our most generous philanthropists. As Life Patron, Nicola will continue her on-going support to help with long-term strategic projects.

Image Black Swan Inaugural Production Original cast of *Twelfth Night*, 1991



Aboriginal and Torres Strait Islander people should be aware that this photo contains images of deceased persons.

With Love AND THANK YOU!

BLACK SWAN FUTURE FUND

The Black Swan Future Fund enables us to create bold and adventurous theatre with the world's best artists, take our stories to the world, and build a strong financial foundation for Black Swan.

Black Swan Future Fund Founding Partner



Major Donors in 2021

Tim Andrew & Jane Moffat
John Barrington AM & Fiona Harris AM
Linda & John Bond
Peter Briggs
Anna Casellas
Drs Jane & Vince Chapple
Patti Chong
Jock Clough & Kathryn Holland
Warren and Linda Coli
Rick & Carol Crabb
Sharon Creasy
Jo Dawkins
James & Shirley Dempster
Janet & Lou di Virgilio

Marco D'Orsogna and Terry Scott
Richard Evans
Michela & Adrian Fini OAM
Jane Forrest
Nicola Forrest AO & Andrew Forrest AO
Ben & Angela Fowler
Maggie & Mario Franco
Elizabeth Gaines & Kevin Manuel
Felicity Gooding
Andrew & Pam Hagger
Christian Hauff & Jodi Millhahn
Mark & Catherine Hohnen (Fernan Pty Ltd)
Sandy & Peter Honey
Robert Larbalestier, AO
Ben & Julieann Luscombe
Darryl Mack & Helen Taylor
Sonia Mackay Coghill
Michael & Sallie-Anne Manford
Christina Matthews
The McClements Foundation
McCusker Charitable Foundation
Sue McDonald & Mark Westbrook
Suzanne & Murray McGill
Rohan & Toni Milne
Rose & Tim Moore
Eastcourt Foundation (Michael & Trish)
Mimi & Willy Packer
Mark & Carissa Paganin

Jules & Elyshia Pemberton (NRW Unit Trust)
Peter & Debra Prendiville
Victoria & Ian Rakich
Rowley Foundation
Linda Savage & Stephen Davis
John Schaffer & Debbie Schaffer OAM
Christian Schoene & Simon Raybould
Dena & Chris Stavrianou
Kerry Stokes AC & Christine Simpson Stokes AM
Natasha & Ross Taylor
Mei Teo
Alison Terry & Derek Gnauck
Anthony Torresan
Ungar Family Foundation
Tony Worby & Carl Hoffman
Sara Wordsworth
Michael Young
Nina Young & Jason King
Anonymous Donors

THE CREATOR'S CIRCLE



Members of our Creator's Circle are passionate theatre lovers who generously support Black Swan to produce brave and playful theatre, forge new collaborations and provide opportunities for Western Australia's emerging artists.



FOUNDATION PARTNERS

We are proud to work in partnership with several Charitable Trusts, Foundations and Private and Public Ancillary Funds. Their generous support our creative learning, playwrighting, resident artist and regional engagement programs.

Crown Resorts Foundation and Packer Family Foundation

The Crown Resorts Foundation and Packer Family Foundation are supporting Black Swan's creative learning program. Enhancing learning in school communities through participation in high quality theatre experiences.



Malcolm Robertson Foundation

Black Swan's playwrighting program was recently reinvigorated to focus on successful female comedians to write new scripts for Black Swan to stage – an initiative known as *Funny Girl*. Barracking For the Umpire is a new commission through the Funny Girl initiative and will be part of Black Swan's 2022 season. Malcolm Robertson Foundation supports Black Swan's this creative initiative.



WHITE SWANS

For ten years, the generous support and combined effort of Michela Fini, Sandy Honey and Sallie-Anne Manford, has developed the White Swans into a successful giving circle of friends who donate, as a collective, to make a bigger difference. White Swans help us bring exceptional artists and productions to our stages to delight and entertain audiences.

They play an important role enriching Perth's arts scene, sharing their passion with like-minded Western Australians. In 2021, White Swans donations supported Black Swan's uniquely Western Australian adaptation of Anton Chekhov's last great masterpiece, *The Cherry Orchard*.

We would like to thank the 2021 White Swans for their support:

John & Linda Bond

Jock Clough & Kathryn Holland

Tracey & Charles Crompton

Camillo & Joanne Della Maddalena

Marco D'Orsogna & Terry Scott

Michela & Adrian Fini OAM

Annie & Brett Fogarty

Sandy & Peter Honey

Nadia & Jonathan Lefroy

Sallie-Anne & Michael Manford

Sue McDonald & Mark Westbrook

Murray & Suzanne McGill

Rose & Tim Moore

Mimi & Willy Packer

Lindsey & Peter Platt

Wendy & Garry Prendiville

Caro & Jon Stewart

Natasha & Ross Taylor

Julie & Ed Van Beem

ANNUAL GIVING

Encore! \$10,000+

Stan Perron Charitable Foundation

Encore! \$10,000+

Nic Christodoulou

Alan & Jenny Cransberg

Madeleine Galbraith & Bernard Aylward

Warwick Hemsley, AO

Dale & Greg Higham

Cassandra Antigone Radunovich

Tuite Family Foundation

Ensemble \$1,000 - \$4,999

Bernard Beard

Jonathan Carapetis & Sue Skull

Joan Carney

Andrew Crocker & Dianne Sunderman

Stuart Evans

Lianne & Raymond Gianoli

Rick Heath

Janet Holmes à Court, AC

Jim & Freda Irenic

Dr and Mrs Kaiser

Robert Larbalestier, AO

Ross & Fran Ledger

Sheila Mackay

Lorraine Manning

Rowan Marshall & Andrew Baker

Walter Millstead

Morris-Johnson Family

Delys & Alan Newman

Julienne Penny

Bryan & Jan Rodgers

Leah Royle

Hon Matthew Swinbourn MLC

Alison Terry & Derek Gnauck

Bradley Van Luxemborg & Jane Bell

Joy Wearne

Anonymous Donors

Act One \$500 - \$999

David & Minnette Ambrose

Jennifer Butement

David Castillo

Craig and Lyn Colvin

Rachelle Doyle & Euan Cameron

Frank Glass

Lisa Hando

Nicola & Larry Iffla

Jennifer L Jones

Francis Landels

Cherry & John Martin

Liane Papaelias

Karen Parfitt

Hon. Kerry Sanderson

Robyn Tamke

Maira Westmore

Anonymous Donors

Thank you to our family of donors who wish to remain anonymous and to all those who contributed to our annual giving program in 2021.

Family

OUR NETWORK AND ADVOCATES - PHILANTHROPY

LEGACY LEADERS – CREATING A LEGACY FOR OUR STATE THEATRE COMPANY

"Becoming Legacy Leaders has enhanced our interest in the theatre and we attend even more theatre productions than we used to – some of which leave us open-jawed. Our hope is that our bequest will sow the seed to inspire our children and grandchildren to support the arts into the future and keep Western Australian theatre strong."

Jan and Bryan

Legacy Leaders are visionary donors who have left a gift to Black Swan in their Will. A bequest is one of the most meaningful ways to contribute to Black Swan's future, so that generations to come can revel in the same joy of theatre and share their own stories. A legacy gift also preserves the values that are important to you during your lifetime and provides a chance to give back to your community.

We would like to celebrate and thank all those who have generously left a bequest to Black Swan.

join our donors

PLAY A ROLE
EVERY DONATION MAKES A DIFFERENCE

You can make a donation today at bsstc.com.au/donate

Or contact us on (08) 6212 9300 or donate@bsstc.com.au

THANK YOU TO OUR FAMILY OF DONORS FOR KEEPING CREATIVITY ALIVE

We invite you to play a role in the theatre we create by donating to Black Swan. To make a gift or learn more about our philanthropy program, please visit bsstc.com.au/support-us or contact the Black Swan team on 08 6212 9300. Every donation makes a difference. Thank you for your generous support.

Our People

FROM 1 JANUARY TO 31 DECEMBER 2021

ARTISTIC DIRECTOR

Clare Watson

EXECUTIVE DIRECTOR

Rick Heath

DIRECTOR OF FINANCE

Sarah-Jane Watkins

FINANCE OFFICER

Katie Gugliotta

FINANCE ADMINISTRATOR

Joanne Morris

DIRECTOR OF OPERATIONS

Deanna Faust

COMPANY MANAGER

Chantelle Iemma

ASSOCIATE PRODUCER

Jessica Knight (outgoing)

LITERARY DIRECTOR

Polly Low

ARTISTIC ASSOCIATE

Ian Michael

RESIDENT ARTISTS

Julia Hales, Chris Isaacs, Ian Michael

DIRECTOR OF PRODUCTION

Stewart Campbell (outgoing)

DEPUTY PRODUCTION MANAGER

Katie Moore (promoted to Director of Production in Nov 2020)

WORKSHOP MANAGER

Les Hickford

SCENIC ARTIST

Marek Szyler

SET BUILDERS

Ben Green, Jordan Lee, Alison Little, Stephen Matthews, Kip Wood-Smith, Ruben Dwyer

WARDROBE MANAGER

Lynn Ferguson

COSTUME CUTTER

Jenny Edwards

WARDROBE ASSISTANTS

Anna Weir, Nicole Marrington, Sarah Forbes

DIRECTOR OF DEVELOPMENT

Georgia Clark

CHIEF DEVELOPMENT OFFICER

Leah Royle

EVENTS AND PARTNERSHIPS MANAGER

Cate Creedon

PHILANTHROPY COORDINATOR

Louise Coomber

DEVELOPMENT ADMINISTRATOR

David Mitchell

CREATIVE LEARNING MANAGER

Christie Sistrunk

DIRECTOR OF MARKETING

Larissa Somm

PUBLIC RELATIONS MANAGER

Irene Jarzabek

DIGITAL MARKETING MANAGER

Maya Kavanagh (outgoing)

MARKETING COORDINATOR

Olivia Atley

MARKETING ASSISTANT

Phoebe Tempa

TICKETING AND DATA COORDINATOR

Rachel Doulton

TICKETING OFFICERS

Linda Pope, Angela Sturdy, David Mitchell
Emilie Monty (outgoing)

OFFICE MANAGER & EXECUTIVE ASSISTANT

Erin Howe

ARTISTIC REFERENCE GROUP (ARG) 2021

- Prof. David Shirley (ARG Chair & Director on Black Swan Board)
- Clare Watson (Artistic Director)
- Rick Heath (Executive Director)
- Wendy Martin
- Barry McGuire
- Rob McKenzie
- Francois Witbooi (outgoing)
- Rob Brookman (outgoing)
- Sally Richardson (incoming)
- Ann Tonks (incoming)
- Michael McCall (incoming)

Photo credits: Phillip Gostelow, Daniel J Grant, Matt Jelonek, Jessica Wyld. **Videography:** Birdhouse Media, Cross Border Productions, Toolbox Creative.

Key Performance Indicators

2021

In July of 2021, it was announced that Clare Watson would step down as Artistic Director at the end of the year. As such, the long-term artistic vision for 2023–24, along with investment in new creative projects, were put on hold while a national and international recruitment process was undertaken. COVID uncertainty continued throughout 2021, with snap lockdowns, capacity restrictions, show cancellations, and truncated seasons all impacting box office and other earned revenue targets.

Despite the challenges the company faced, 77% of our KPIs were completed or remained on track to be achieved. In 2022, the Young Professionals Giving group is in review by the Philanthropy Advisory Board for implementation, and the postponed international tour of You Know We Belong Together will also take place.

We continue to expand our accessibility initiatives, and focus on creating a culturally diverse values-driven organisation. Excitingly, student tickets comprised 11% of ticket sales in 2021.

The company invested in regional touring (*Every Brilliant Thing*), new commissions (*Taboo*, *Trigger Point*, *The Strangers*), and supported multiple creative developments throughout the year (*Animal Farm*, *Barracking for the Umpire*, *Celsius 180*, *The Legends of the Golden Arches*). We celebrated our 30th year delivering all but one of our scheduled productions; a testament to the professionalism, resilience and support of the entire Black Swan family.

STRATEGIC GOAL	CRITICAL SUCCESS FACTORS (STRATEGIC KPIS)	2021
1. Great Art: to create high-quality creative experiences with depth, rigour and relevance.	Increase human and financial resources in creative development, production, long-term creative planning, and community engagement, to support the Western Australian sector.	
	Create a long-term artistic vision with engagement from all sectors of the business for 2021–24 ensuring the program provides opportunities for collaboration within the arts sector in WA and focuses on audience engagement and development.	●
	Increase creative development time by 100%	●
	Increase set and costume production budget by 10%	●
	Develop and deliver original work and contemporary interpretations, centred on inclusive, socially motivated, and playful dialogue.	
	Successfully present a minimum number of 7 works annually incorporating annual commissions of new work, world premieres and co-productions.	●
	Invest in two commissions annually.	●
2. Marketing: to build equity in Black Swan's refreshed identity.	Build brand equity in Black Swan's refreshed identity to increase customer retention across single ticket buyers and members (subscribers).	
	Undertake robust data driven strategies across identified audience segments.	●
	Focus on (and achieve 25% growth in) single ticket sales, in response to COVID uncertainty.	●
	Develop and deliver original work and contemporary interpretations, centred on inclusive, socially motivated, and playful dialogue.	
	Expand accessibility initiatives for all productions by: Increasing CALD audiences and other-abled audiences by 1% each, and providing captioning and Auslan for each production.	●
	Increase brand recognition from 76% to 80% through "always on" institutional marketing – building brand voice and messaging over time through a consistent stream of owned channels.	●
	Increase percentage of audiences under 25 from 3.7% to 6% by targeting inclined non-attenders, and younger audiences.	●

Key Performance Indicators

2021

STRATEGIC GOAL	CRITICAL SUCCESS FACTORS (STRATEGIC KPIS)	2021
3. Culture: to be driven by the values of our organisation.	Create a culturally diverse, values-driven organisation that supports all internal stakeholders (Staff, Artists, Board, and Reference Groups) to connect in a meaningful, authentic and collaborative way, that delivers exceptional performance.	
	Facilitate regular opportunities for Board and staff to connect at a minimum of 4 formal or informal engagements across the year.	●
	Achieve gender parity in our creative teams each year and ensure Aboriginal or Torres Strait Islanders are represented in each of our productions, in order to reflect the diversity of our artistic community.	●
	Increase organisational sustainability, capacity, and capability.	
	Provide professional development, communication and wellbeing learning opportunities through in-house delivery of at least two professional development sessions/workshops.	●
4. Revenue: to be financially sustainable and create capacity to take risks.	Hold biannual reviews, conducted by the Executive Leadership team to evaluate progress against the 2021–24 Business Plan, and report performance and recalibration to the Board.	●
	Increase human and financial resources in creative development, production, long-term creative planning, and community engagement, to support the Western Australian sector.	
	Increase earned net revenue by 50% through targeted audience development, co-presenting, co-productions and presenting fees.	●
	5% annual return on investment by investing assets in secure and balanced managed funds.	●
	Increase the return on investment from company resources through increased presenting capacity, partnerships, touring opportunities, and by using alternative venues.	
5. Family: to grow a generous network of engaged advocates (Board members, donors, volunteers, partners, audiences).	Secure regional, national, and international touring opportunities.	●
	Collaborate with the Western Australia arts sector to co-produce a minimum of two works.	●
	Communicate a clear and compelling future, focussed on the art, and the renaissance of the company, to positively engage a generous Black Swan family.	
	Establish and execute a common 'identity story'.	●
	Through quarterly self-assessment, analysis and reporting, ensure strategic marketing communications consistently reflect and re-state the company purpose and values.	●
	Invest in the implementation of a comprehensive, long-term development (fundraising) strategy.	
	Establish the Philanthropy Advisory Board and implement donor pipeline and 'moves management' strategy.	●
	Establish and develop Young Professionals Giving group (YPG).	●

KEY:

●	Achieved
●	In progress toward target
●	Not achieved

BLACK SWAN STATE THEATRE COMPANY LTD
31 December 2021



BLACK SWAN STATE THEATRE
COMPANY LTD
ABN 28 053 092 961

ANNUAL REPORT
FOR THE YEAR ENDED
31 DECEMBER 2021

BLACK SWAN STATE THEATRE COMPANY LTD
31 December 2021

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DIRECTORS' REPORT

The Directors present their report together with the financial statements of Black Swan State Theatre Company Ltd ("the Company") for the financial year ended 31 December 2021.

Directors

The following persons held a position of a Director during 2021 including those current as at the date of this report:

- Francois Vivian Witbooi (Chair) – Appointed Chair 6 May 2021
- Nicola Margaret Forrest (Chair) - Resigned 6 May 2021
- Felicity Jane Gooding (Deputy Chair)– Appointed Deputy Chair 6 May 2021
- Zoë Atkinson
- Professor David Shirley
- Anna Casellas
- Alison Terry
- Margaret (Mimi) Packer
- Linda Rosemary Savage – Resigned 6 May 2021
- Ivan Mark Vella – Resigned 2 September 2021
- Dr Clint Bracknell – Resigned 2 September 2021

All Directors have been in office since the commencement of the financial year unless stated otherwise.

Principal Activities

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

The Company's key goals for the next 3 years are as follows:

1. Great Art: to create quality creative experiences with depth, rigour and relevance.
2. Marketing: to build equity in Black Swan's refreshed identity.
3. Family: to be a values driven organisation.
4. Revenue: to be financially sustainable and create capacity to take risks.
5. Culture: to be driven by the values of the organisation.

Disclosures required under the funding agreement with the Australian Council for the Arts relating to annual financial statements, reserves policy and Directors report that are not included within this document are published in the Company's Annual Report.

DIRECTORS' REPORT (CONTINUED)

Review of Operations

The 2021 performance season was heavily impacted by COVID-19. The company was able to stage all but one of the programmed productions, however most of the remaining season, as well as national and international tour plans, were affected by the pandemic.

The Cherry Orchard (in association with Perth Festival), went ahead under a set of extraordinary circumstances, with lockdown impacting the rehearsal period and forcing a reschedule of the season and strict capacity restrictions. *Playthings*, an inaugural collaboration with The Blue Room Theatre, was also affected by a three-day snap lockdown, which postponed the opening, and therefore length, of the season. The world premiere of *York* was similarly impacted by COVID-19, with a delayed opening (and therefore shortening) of the season resulting from a snap lockdown during the rehearsal period.

Every Brilliant Thing premiered in Karratha, followed by a season in Perth, then a WA tour that saw the show perform in eight additional regional venues. The national component of the tour to NSW and Victoria was cancelled due to border closures and restrictions. *Le Dernier Appel*, a collaboration with Marrugeku, was cancelled due to artists being unable to enter Western Australia from overseas. Plus, the planned tour for *You Know We Belong Together* to the Edinburgh Festival was once again delayed due to border closures.

The Company supported the *Maali Festival*, a First Nations led festival showcasing First Nations artists from across WA and wider Australia. The festival was postponed from its original dates and reduced in scale due to border closures preventing key Eastern States artists entering WA, as well as taking into consideration the safety of all patrons, in particular the First Nations target demographic.

During the year the Company supported the commissioning of three new works, and facilitated five creative development workshops nurturing current, future and developing works. The creative learning department delivered workshops across metro and regional schools, as well as professional development and specialist workshops for teachers and life-long learners. A three-year regional partnership was established with the City of Karratha to provide arts residencies and workshops in the Pilbara, as well as the commissioning of a new work. The arts workshop team also completed the set builds for several Perth arts companies.

Company operations over the past 12 months required adapting existing processes, increased reporting and increased grant writing activity to ensure sound and productive business continuity.

Significant Changes in the State of Affairs

Significant changes in the state of affairs of the Company during the financial year were as follows.

- The cancellation of one production as well as the reduction of the seasons and audiences for three productions and one festival as a result of the COVID19 pandemic. The closures of state borders led to the cancellation of a tour to New South Wales and Victoria.
- The announcement of the departure of the Artistic Director and restructure of Company to appoint a Chief Executive Officer and Artistic Director in 2022.
- A gala was held in August to fundraise for the Future Fund which has a purpose to support the long term viability of the Company and large scale arts projects.
- The postponement of the UK tour of *You Know We Belong Together* to the Edinburgh Festival.
- The establishment of the Philanthropy Advisory Board to develop philanthropic strategies for the Future Fund and major donations.

Events since the End of the Financial Year

A delay in the opening of the Western Australia border from 5 February, due to the COVID-19 pandemic in the Eastern States, resulted in the season for City of Gold being reduced from 22 to 13 shows. Barracking for the Umpire was postponed from April 2022 to October 2022 due COVID restrictions on audience numbers.

BLACK SWAN STATE THEATRE COMPANY LTD

31 December 2021

In March 2022, it was announced that Ian Booth was appointed as Chief Executive Officer and Kate Champion as Artistic Director.

No other matter or circumstance has arisen since 31 December 2021 that has significantly affected the Company's operations, results and state of affairs, or may do so in the future years.

Likely Developments and Expected Results of the Operations

The Company will continue with its current activities.

Environmental Regulation

The Company is not affected by any significant environmental regulation in respect of its operations.

Insurance of Officers

During the financial year, the Company paid a premium of \$4,226 (2020: \$3,770) to insure the directors, secretary and the executive management of the Company.

The liabilities insured are legal costs that may be incurred in defending civil or criminal proceedings that may be brought against the officers in their capacity as officers the Company, and any other payments arising from liabilities incurred by the officers in connection with such proceedings. This does not include such liabilities that arise from conduct involving a wilful breach of duty by the officers or the improper use by the officers of their position or of information to gain advantage for themselves or someone else or to cause detriment to the Company. It is not possible to apportion the premium between amounts relating to the insurance against legal costs and those relating to other liabilities.

Indemnity of Auditors

The Company has agreed to indemnify their auditors, PricewaterhouseCoopers, to the extent permitted by law, against any claim by a third party arising from the Company's breach of their agreement. The indemnity stipulates that the Company will meet the full amount of any such liabilities including a reasonable amount of legal costs.

Proceedings on Behalf of the Company

No person has applied to the Court under section 237 of the *Corporations Act 2001* for leave to bring proceedings on behalf of the Company, or to intervene in any proceedings to which the Company is a party, for the purpose of taking responsibility on behalf of the Company for all or part of those proceedings.

No proceedings have been brought or intervened in on behalf of the Company with leave of the Court under section 237 of the *Corporations Act 2001*.

BLACK SWAN STATE THEATRE COMPANY LTD

31 December 2021

Auditor's Independence Declaration

A copy of the auditor's independence declaration as required under section 307C of the *Corporations Act 2001* is set out on page 7.

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

Signed on behalf of the Board



Felicity Gooding

Treasurer & Deputy Chair

Perth, Dated 14 April 2022



Auditor's Independence Declaration

As lead auditor for the audit of Black Swan State Theatre Company Ltd for the year ended 31 December 2021, I declare that to the best of my knowledge and belief, there have been no contraventions of any applicable code of professional conduct in relation to the audit.

Amanda Williams

Amanda Williams
Partner
PricewaterhouseCoopers

Perth
14 April 2022

PricewaterhouseCoopers, ABN 52 780 433 757
Brookfield Place, 125 St Georges Terrace, PERTH WA 6000, GPO Box D198, PERTH WA 6840
T: +61 8 9238 3000, F: +61 8 9238 3999, www.pwc.com.au

Liability limited by a scheme approved under Professional Standards Legislation.

BLACK SWAN STATE THEATRE COMPANY LTD

31 December 2021

FINANCIAL REPORT

Black Swan State Theatre Company Ltd

Financial Report
For the Year Ended 31 December 2021

These financial statements are for Black Swan State Theatre Company Ltd and are presented in Australian dollars.

Black Swan State Theatre Company Ltd is a not for profit Company that is incorporated and domiciled in Australia. Its registered office and principal place of business is :

Black Swan State Theatre Company
Level 1, 182 William Street
Perth WA 6000

A description of the nature of the Company's operations and its principal activities is included in the directors' report on pages 2 to 5, both of which are not part of these financial statements.

The financial statements were authorised for issue by the directors on 14 April 2022. The directors have the power to amend and reissue the financial statements.

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Financial Report

BLACK SWAN STATE THEATRE COMPANY LTD

31 December 2021

Statement of Profit or Loss And Other Comprehensive Income

	Notes	2021 \$	2020 \$
Revenue	3	7,185,565	5,095,710
Other Income	4(a)	886,602	998,950
Production and theatre expenses		(3,105,465)	(2,437,924)
Education, regional engagement and artist development expenses		(175,440)	(227,232)
Administration expenses		(2,891,106)	(2,801,470)
Depreciation and amortisation expenses		(228,384)	(220,724)
Operating profit		1,671,772	407,310
Finance Costs	4(b)	10,894	4,993
Profit for the year		1,660,878	402,317
Other comprehensive income			
<i>Items that may be reclassified subsequently to profit or loss:</i>			
Net (loss)/profit on revaluation of financial assets	5(d)	(388,797)	1,653,022
Other comprehensive (loss)/income for the year		(388,797)	1,653,022
Total comprehensive income for the year		1,272,081	2,055,339
Total comprehensive income attributable to members of the entity		1,272,081	2,055,339

The accompanying notes form part of these financial statements.

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Financial Report

BLACK SWAN STATE THEATRE COMPANY LTD

31 December 2021

Statement of Financial Position

	Notes	2021 \$	2020 \$
CURRENT ASSETS			
Cash and cash equivalents	5(a)	1,213,784	1,327,402
Trade and other receivables	5(b)	345,618	117,388
Other assets	5(c)	628,895	201,444
TOTAL CURRENT ASSETS		2,188,297	1,646,234
NON-CURRENT ASSETS			
Property, plant and equipment	6(a)	404,197	284,639
Financial assets	5(d)	5,927,602	4,530,358
TOTAL NON-CURRENT ASSETS		6,331,799	4,814,997
TOTAL ASSETS		8,520,096	6,461,231
CURRENT LIABILITIES			
Trade and other payables	5(e)	839,923	494,190
Income in advance	5(f)	983,968	767,425
Lease Liabilities	6(b)	155,183	10,208
Provisions	6(c)	145,532	126,405
TOTAL CURRENT LIABILITIES		2,124,606	1,398,228
NON-CURRENT LIABILITIES			
Provisions	6(c)	22,424	14,386
Lease Liabilities	6(b)	52,368	-
TOTAL NON-CURRENT LIABILITIES		74,792	14,386
TOTAL LIABILITIES		2,199,398	1,412,614
NET ASSETS		6,320,698	5,048,617
EQUITY			
Reserves	6(d)	5,974,600	4,420,113
Retained earnings		346,098	628,504
TOTAL EQUITY		6,320,698	5,048,617

The accompanying notes form part of these financial statements.

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Financial Report

BLACK SWAN STATE THEATRE COMPANY LTD

31 December 2021

Statement of Changes In Equity

	Reserves Incentive Scheme	Future Fund	Fair Value	Retained Earnings	Total
	\$	\$	\$	\$	\$
At 1 January 2020	320,765	1,091,672	1,093,797	487,044	2,993,278
Profit for period	-	-	-	2,055,339	2,055,339
Interest on RIS term deposit	3,924	-	-	(3,924)	-
Returns on Future Fund Investments	-	229,933	-	(229,933)	-
Donations to Future Fund	-	27,000	-	(27,000)	-
Other comprehensive income - Revaluation of Future Fund investments	-	1,653,022	-	(1,653,022)	-
At 31 December 2020	324,689	3,001,627	1,093,797	628,504	5,048,617
Profit for period				1,272,081	1,272,081
Interest on RIS term deposit	1,379			(1,379)	
Returns on Future Fund Investments		637,404		(637,404)	
Donations to Future Fund		1,304,501		(1,304,501)	
Other comprehensive loss - Revaluation of Future Fund investments		(388,797)		388,797	
At 31 December 2021	326,068	4,554,735	1,093,797	346,098	6,320,698

The accompanying notes form part of these financial statements.

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Financial Report

BLACK SWAN STATE THEATRE COMPANY LTD

31 December 2021

Statement of Cash Flows

	Notes	2021 \$	2020 \$
Cash flows from operating activities			
Receipts from ticket sales and other revenue (inclusive of GST)		2,104,146	1,942,256
Receipts from grants, sponsorships and donations (inclusive of GST)		5,498,730	4,213,627
Payments to suppliers and employees (inclusive of GST)		(6,224,981)	(5,601,365)
Interest received		2,862	11,757
Net cash inflow from operating activities		1,380,756	566,275
Cash flows from investing activities			
Payment for financial assets		(1,331,501)	(1,078,569)
Dividends received		-	226,884
Payments for plant and equipment		(9,563)	(116,596)
Net cash outflow from investing activities		(1,341,064)	(968,281)
Cash flows from financing activities			
Payment of principal of lease		(153,310)	(165,243)
Payment of finance costs		-	(4,993)
Net cash outflow from financing activities		(153,310)	(170,236)
Net decrease in cash and cash equivalents		(113,618)	(572,242)
Cash and cash equivalents at the beginning of the financial year		1,327,402	1,899,644
Cash and cash equivalents at the end of the financial year	5(a)	1,213,784	1,327,402
Non-cash financing and investing activities	7		

The accompanying notes form part of these financial statements.

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NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

1. Significant Transactions and Events in The Current Reporting Year

This financial position and performance of the Company was particularly affected by the following transactions and events during the reporting year:

- COVID-19 lockdowns and border closures and ongoing travel restrictions
- Decrease in share price of Fortescue Metals Group Ltd for 120,000 shares held within the Company's portfolio
- Future Fund gala which raised donations of \$1,304,501

2. 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. There are no areas involving a higher degree of judgement or complexity, or areas where estimates and assumptions are significant to the financial statements.

3. Revenue from Contracts with Customers

	2021 \$	2020 \$
Trading activities		
- Box office sales	1,597,699	1,123,516
- Other production income	161,229	10,394
	<u>1,758,928</u>	<u>1,133,910</u>
Grants and sponsorships		
- Australia Council	762,285	661,697
- Department of Local Government, Sport and Cultural Industries	2,189,584	1,737,774
-Other Federal Government	6,988	-
- LotteryWest	214,947	263,191
- Sponsorship	613,334	531,160
	<u>3,787,138</u>	<u>3,193,822</u>
Other operating activities		
Workshop builds	52,636	400,654
Income of not-for-profit entities		
- Donations to Future Fund	1,304,501	27,000
- Donations	282,362	340,324
	<u>1,586,863</u>	<u>367,324</u>
Revenue from operating activities	<u>7,185,565</u>	<u>5,095,710</u>

Disaggregation of revenue from contracts with customers

Timing of revenue recognition

	2021 \$	2020 \$
At a point in time		
-Production Revenue	1,758,928	1,133,910
Over time		
-Grant revenue	3,173,804	2,662,662
-Sponsorship revenue	613,334	531,161
-Workshop build revenue	52,636	400,654

Revenue Recognition from Contracts with Customers

(a) 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 over time.

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.

(b) Ticket Sales

Revenue on ticket sales is recognised when the related production has taken place. Revenue is recognised at a point in time.

(c) Sponsorships

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

(d) Workshop Builds

Revenue from workshop builds for external parties is recognised over time under the percentage of cost completed unless otherwise specified in the contract.

(e) Donations

Revenue from the receipt of donations is recognised when the Company takes control of the funds.

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4. Other Income and Expense Items

(a) Other Income

	2021	2020
	\$	\$
Revenue from outside operating activities		
- Interest	2,862	11,757
- Dividends	637,404	226,884
- Government incentives	198,150	730,300
- Sundry income	48,186	30,009
Total other income	886,602	998,950
(b) Finance Costs		
Loss on disposal of fixed assets	5,299	2,527
Interest on leases	5,595	2,466
	10,894	4,993

The Company received JobKeeper payments until March 2021. The JobKeeper grant is recognised as income in line with AASB1058 Income for Not-for-Profit Entities when the employer is reasonably assured that it will comply with the conditions attaching to it, and the grant will be received. The grant is recognised as a receivable when the associated wage payments are made. Receipt of reimbursement from the ATO reduces the receivable.

5. Financial Assets and Liabilities

	2021	2020
	\$	\$
(a) Cash and cash equivalents		
Cash at bank and in hand	913,784	1,024,118
Deposits at call	300,000	303,284
	1,213,784	1,327,402

Classification as cash equivalents

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 three months and net of bank overdrafts.

Reconciliation to cash flow statement

The above figures reconcile to the amount of cash shown in the statement of cash flows at the end of the financial year.

(b) Trade and other receivables

	2021	2020
	\$	\$
Trade receivables	84,807	799
Other receivable	246,765	71,394
GST receivable	14,046	45,195
	345,618	117,388

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Classification of trade 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 10(e)(vi) for further discussion on the determination of impairment losses.

(c) Other assets

	2021	2020
	\$	\$
Accrued Income	453,413	68,960
Production prepayments	73,238	64,120
General prepayment	92,161	61,648
Inventory	10,083	6,716
	628,895	201,444

The value of inventory is calculated on average cost.

(d) Financial assets

	2021	2020
	\$	\$
Non Current		
Amortised Cost Bank Deposit - Reserve Incentive Scheme	326,068	324,689
Equity Investment at fair value through other comprehensive income (FVOCI) - Listed Investments	5,601,534	4,205,669
	5,927,602	4,530,358

The bank deposit invested under the Reserve Incentive Scheme ('RIS'), is 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. RIS Funds have not been used to secure any liabilities of the Company.

The Company's investment in equity securities is classified as an equity investment at fair value through other comprehensive income and is measured at the fair value (quoted market price) at the reporting date. Changes in the fair value are recognised in other comprehensive income and presented in the fair value reserve in equity. Impairment gains or losses are recognised by reclassifying the profits or losses accumulated in the fair value reserve to profit or loss.

The valuation techniques and key assumptions used in measuring the fair value of financial assets measured at FVOCI for 2021 and 2020 are as follows

- Listed equity securities and bonds: Quoted market prices in active markets

Amounts recognised in profit or loss and other comprehensive income

	2021	2020
	\$	\$
Fair value (losses)/gains recognised in other comprehensive income related to equity investments	(388,797)	1,653,022
Dividends from equity investments held at FVOCI recognised in profit or loss in other income	637,404	226,884

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(e) Trade and other payables

	2021	2020
	\$	\$
Trade Payables	123,326	179,020
Accrued Expenses	502,911	146,422
Payroll liabilities	213,686	168,748
	839,923	494,190

Classification of trade 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.

(f) Income in advance

	2021	2020
	\$	\$
Unexpended grants carried forward	113,977	227,399
Donations	50,000	50,000
Sponsorships	226,667	186,667
Tickets in advance	544,191	282,091
Deferred Income	49,133	21,268
	983,968	767,425

Ticket refunds were offered to all patrons for shows postponed in 2021 due to COVID-19.

Deferred income relates to income received to be recognised in the next financial year in relation to productions and workshop builds. This is based on invoiced amounts received.

(g) Assets and liabilities related to contracts with customers

The Company has recognised the following assets and liabilities related to contracts with customers:

	2021	2020
	\$	\$
Contract liabilities relating to production revenue	583,191	353,991
Contract liabilities relating to grants	113,977	227,399
Contract liabilities relating to sponsorships	226,667	186,667
Contract liabilities relating to workshop build revenue	10,133	21,268
Total contract liabilities	933,968	789,325
Contract assets relating to workshop build revenue	8,666	17,521
Total contract assets	8,666	17,521

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6. Non Financial Assets and Liabilities

(a) Property, plant and equipment

	Plant and Equipment	Motor Vehicles	Leasehold	Right of Use Assets	Total
	\$	\$	\$	\$	\$
At 1 Jan 2021					
Cost	750,221	29,644	30,657	577,192	1,387,714
Accumulated Depreciation	485,819	29,642	20,512	567,102	1,103,075
Net Book Value	264,402	2	10,145	10,090	284,639

At 31 Dec 2021

Opening Net Book Value	264,402	2	10,145	10,090	284,639
Additions	9,563	-	-	345,058	354,621
Disposals	(6,679)	-	-	-	(6,679)
Depreciation	(77,157)	-	(1,594)	(149,633)	(228,384)
Closing Net Book Value	190,129	2	8,551	205,515	404,197

At 31 Dec 2021

Cost	753,105	29,644	30,657	922,250	1,735,656
Accumulated Depreciation	562,976	29,642	22,106	716,735	1,331,459
Net Book Value	190,129	2	8,551	205,515	404,197

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

Property, 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 assets 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 10(e)(vi) 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.

Property, 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

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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	10% - 33.3%
Motor vehicles	25%
Leasehold improvements	10%

(b) Lease Liabilities

This note provides information for leases where the Company is a lessee.

	2021 \$	2020 \$
Amounts Recognised in Statement of Financial Position		
Right of Use Assets		
Buildings	205,515	10,090
Lease Liabilities		
Current	155,183	10,208
Non-Current	52,368	-
	207,551	10,208
Within one year	155,183	10,208
More than one year less than five years	52,368	-

Amounts Recognised in Statement of Profit or Loss and Other Comprehensive Income

Depreciation	149,633	157,317
Lease interest	5,595	2,466

The Company's leasing activities and how these are accounted for

The Company leases an office and a workshop. Rental contracts are typically made for fixed periods of 12 months to 5 years but may have extension options.

Contracts may contain both lease and non-lease components. The Company allocates the consideration in the contract to the lease and non-lease components based on their relative stand-alone prices. However, for leases of real estate for which the Company is a lessee, it has elected not to separate lease and non-lease components and instead accounts for these as a single lease component.

Lease terms are negotiated on an individual basis and contain a wide range of different terms and conditions. The lease agreements do not impose any covenants other than the security interests in the leased assets that are held by the lessor. Leased assets may not be used as security for borrowing purposes.

Assets and liabilities arising from a lease are initially measured on a present value basis. Lease liabilities include the net present value of the following lease payments:

- fixed payments (including in-substance fixed payments), less any lease incentives receivable

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- variable lease payment that are based on an index or a rate, initially measured using the index or rate as at the commencement date
- amounts expected to be payable by the Company under residual value guarantees
- the exercise price of a purchase option if the Company is reasonably certain to exercise that option, and
- payments of penalties for terminating the lease, if the lease term reflects the Company exercising that option.

Lease payments to be made under reasonably certain extension options are also included in the measurement of the liability.

The lease payments are discounted using the interest rate implicit in the lease. If that rate cannot be readily determined, which is generally the case for leases in the Company, the lessee's incremental borrowing rate is used, being the rate that the individual lessee would have to pay to borrow the funds necessary to obtain an asset of similar value to the right-of-use asset in a similar economic environment with similar terms, security and conditions.

To determine the incremental borrowing rate, the Company uses recent third-party financing available in the market.

Lease payments are allocated between principal and finance cost. The finance cost is charged to profit or loss over the lease period so as to produce a constant periodic rate of interest on the remaining balance of the liability for each period.

Right-of-use assets are measured at cost comprising the following:

- the amount of the initial measurement of lease liability
- any lease payments made at or before the commencement date less any lease incentives received
- any initial direct costs, and
- restoration costs.

Right-of-use assets are generally depreciated over the shorter of the asset's useful life and the lease term on a straight-line basis. If the Company is reasonably certain to exercise a purchase option, the right-of-use asset is depreciated over the underlying asset's useful life. While the Company revalues its land and buildings that are presented within property, plant and equipment, it has chosen not to do so for the right-of-use buildings held by the Company.

Payments associated with short-term leases of equipment and all leases of low-value assets are recognised on a straight-line basis as an expense in profit or loss. Short-term leases are leases with a lease term of 12 months or less. Low-value assets comprise document management equipment. No variable lease payments identified in current leases.

Extension and termination options are included in leases across the Company. These are used to maximise operational flexibility in terms of managing the assets used in the Company's operations. The majority of extension and termination options held are exercisable only by the Company and not by the respective lessor to optimise lease costs during the contract period, the Company sometimes provides residual value guarantees in relation to equipment leases.

(c) Employee Benefit

	2021 \$	2020 \$
Current		
Provision for annual leave	112,509	96,432
Provision for long service leave	33,023	29,973
	145,532	126,405

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Non-current

Provision for long service leave	22,424	14,386
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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 administration 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.

(d) Reserves

(i) Reserve Incentive Scheme

The Company is party to a tri-partite agreement with the Western Australian Government, through the Department of Local Government, Sport and Cultural Industries, 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.

(ii) Fair Value Reserve

The Fair Value Reserve represents the net change in the fair value of listed investments prior to assets being transferred into the Future Fund.

(iii) Future Fund Reserve

The Future Fund Reserve is a restricted reserve established during the 2017 financial year with initial funds received by way of donation at a major fundraising event. The purpose of the reserve is to build an endowment style fund to ensure the sustainability and ongoing success of the Company. The reserve forms a major part of the Company's long term investment and growth strategy. It is intended that the reserve is set aside from the Company's operations and is used for long term and large scale projects. A gala was held in 2021 which contributed a further \$1,304,501 to this reserve.

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Reserves are held in term deposits or managed investment portfolios and are set aside from Company's operations. The aim is to maintain a minimum level of reserves to satisfy the 20% net assets minimum of net expenditure as required by Australian Council for the Arts funding agreement.

7. Cash Flow Information

	2021 \$	2020 \$
Non-cash investing activities		
Dividends reinvested into investment portfolio	637,404	-

8. Notes for Unrecognised Items

(a) Contingent Liabilities And Assets

The Company does not have any contingent assets and liabilities for the financial year ended 31 December 2021 (2020 - \$NIL).

(b) Commitments

The Company has commitments for minimum lease payments to non-cancellable leases payable as follows:

	2021 \$	2020 \$
Office Equipment	17,692	1,740
Premises	207,551	200,434
	225,243	202,174

(c) Events Subsequent to Reporting Date

A delay in the opening of the Western Australia border from 5 February, due to the COVID-19 pandemic in the Eastern States, resulted in the season for City of Gold being reduced from 22 to 13 shows. Barracking for the Umpire was postponed from April 2022 to October 2022 due COVID restrictions on audience numbers.

In March 2022, it was announced that Ian Booth was appointed as Chief Executive Officer and Kate Champion as Artistic Director.

No other matters or circumstances have occurred subsequent to year end that has significantly affected, or may significantly affect, the operations of the Company, the results of those operations or the state of affairs of the Company or economic entity in subsequent financial years.

9. COVID Impact

The directors note that the coronavirus (COVID-19) is unprecedented and as such the company will pay close attention to the development of the situation, and management will continue to consider the potential implications of coronavirus on the activities of all parties.

As the Company's activities principally involves delivering theatre and therefore continue to monitor all mandates and restrictions regarding public gatherings. All shows for 2022 are planned to an audience capacity of 100%, unless restricted by State Government directives.

The Company have received confirmation from both Federal and State Governments that government revenue will not change over the next 12 months. The company expects to achieve forecasted results

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for 2022. The board has provided assurance that the Future Fund Reserve is available to support the 2022 program should this be required with the 2023 program planned to break even.

The directors do not believe the effect of the virus will be detrimental to the continuing going concern of the Company.

10. Notes for Further Details

(a) 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. Details of the directors are set out in the Directors' Report which accompanies these financial statements. The executive management of the Company are set out below:

Rick Heath - Executive Director

Clare Watson - Artistic Director

No remuneration 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.

Transactions with related parties

The following transactions occurred during the year with related parties

	2021	2020
	\$	\$
Payments for services		
Red Spear Pty Ltd	4,000	1,000
Arts Management Pty Ltd	19,000	28,500
Zoe Atkinson	16,700	-
Clint Bracknell	11,000	11,500
Receipt of sponsorship		
Fortescue Metal Group Ltd	333,334	333,334
Packer & Co	15,000	-
Receipt of donations		
Packer Family Foundation	25,000	25,000
Board gala donations	75,000	-
Forrest gala donations	583,501	-
Dividend/Distribution Income		
Fortescue Metal Group Ltd	613,843	181,724
Packer & Co Unit Trust	-	45,158
	<u>1,696,378</u>	<u>626,216</u>
Short-term employee benefits	272,512	295,696
Post-employment benefits	31,623	33,346

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(b) 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.

(c) Remuneration of Auditors

During the year no fees were paid or payable for services provided by PricewaterhouseCoopers Australia as the auditor of the Company (2020:\$Nil).

(d) Grants

	Unexpended grants brought forward	Grant Income received in year	Grant Expenditure in year	Unexpended grants carried forward
	\$	\$	\$	\$
DLGSC – Multi-year Funding	-	1,674,306	1,674,306	-
DLGSC – Getting Show Back on Road	-	29,716	29,716	-
DLGSC – Playwright Partnership Program	35,464	-	35,464	-
DLGSC – Toast	-	99,964	-	99,964
Australia Council – Multi-year Funding	-	672,285	672,285	-
Australia Council – Playing Australia	-	113,210	99,197	14,013
Lotterywest – COVID relief	184,947	-	184,947	-
Lotterywest - Maali	-	30,000	30,000	-
DADAA	6,988	-	6,988	-
	<u>227,399</u>	<u>2,619,481</u>	<u>2,732,903</u>	<u>113,977</u>

Grant expenditure is made in accordance with requirements as set out in the grant agreements.

(e) Summary of Significant Accounting Policies

(i) Basis of Preparation

These simplified disclosure 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 incorporated and domiciled in Australia. 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 financial statements are presented in the Australian currency. The amounts presented in the financial statements have been rounded to the nearest dollar.

(ii) New and Amended Accounting Standards Adopted by Company

The Company has applied the following standards and amendments for the first time for their annual reporting period commencing 1 January 2021:

AASB 2020-4 Amendments to Australian Accounting Standards - Covid-19-Related Rent Concessions [AASB 16], and

AASB 2020-8 Amendments to Australian Accounting Standards - Interest Rate Benchmark Reform - Phase 2 [AASB 4, AASB 7, AASB 9, AASB 16 & AASB 139]

The amendments listed above did not have any impact on the amounts recognised in prior years and are not expected to significantly affect the current of future years.

(iii) 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.

(iv) 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.

(v) 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 (i.e. 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 (i.e. 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.

(vi) 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.

(vii) Financial Assets

Classification

The Company classifies its financial assets in the following measurement categories:

- those to be measured subsequently at fair value (either through Other Comprehensive Income ('OCI') or through profit or loss), and
- those to be measured at amortised cost.

The classification depends on the entity's business model for managing the financial assets and the contractual terms of the cash flows.

For assets measured at fair value, gains and losses will either be recorded in profit or loss or OCI. For investments in equity instruments that are not held for trading, this will depend on whether the Company has made an irrevocable election at the time of initial recognition to account for the equity investment at fair value through other comprehensive income ('FVOCI').

The Company reclassifies debt investments when and only when its business model for managing those assets changes.

Recognition and derecognition

Regular way purchases and sales of financial assets are recognised on trade date, being the date on which the Company commits to purchase or sell the asset. Financial assets are derecognised when the rights to receive cash flows from the financial assets have expired or have been transferred and the Company has transferred substantially all the risks and rewards of ownership.

Measurement

At initial recognition, the Company measures a financial asset at its fair value plus, in the case of a financial asset not at fair value through profit or loss (FVPL), transaction costs that are directly attributable to the acquisition of the financial asset. Transaction costs of financial assets carried at FVPL are expensed in profit or loss.

Financial assets with embedded derivatives are considered in their entirety when determining whether their cash flows are solely payment of principal and interest.

Debt instruments

Subsequent measurement of debt instruments depends on the Company's business model for managing the asset and the cash flow characteristics of the asset. There are three measurement categories into which the Company classifies its debt instruments:

- Amortised cost: Assets that are held for collection of contractual cash flows where those cash flows represent solely payments of principal and interest are measured at amortised cost. Interest income from these financial assets is included in finance income using the effective interest rate method. Any gain or loss arising on derecognition is recognised directly in profit or loss and presented in other gains/(losses) together with foreign exchange gains and losses. Impairment losses are presented as separate line item in the statement of profit or loss.
- FVOCI: Assets that are held for collection of contractual cash flows and for selling the financial assets, where the assets' cash flows represent solely payments of principal and interest, are measured at FVOCI. Movements in the carrying amount are taken through OCI, except for the

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recognition of impairment gains or losses, interest income and foreign exchange gains and losses which are recognised in profit or loss. When the financial asset is derecognised, the cumulative gain or loss previously recognised in OCI is reclassified from equity to profit or loss and recognised in other gains/(losses). Interest income from these financial assets is included in finance income using the effective interest rate method. Foreign exchange gains and losses are presented in other gains/(losses) and impairment expenses are presented as separate line item in the statement of profit or loss.

- FVPL: Assets that do not meet the criteria for amortised cost or FVOCI are measured at FVPL. A gain or loss on a debt investment that is subsequently measured at FVPL is recognised in profit or loss and presented net within other gains/(losses) in the period in which it arises.

Equity instruments

The Company subsequently measures all equity investments at fair value. Where the Company's management has elected to present fair value gains and losses on equity investments in OCI, there is no subsequent reclassification of fair value gains and losses to profit or loss following the derecognition of the investment. Dividends from such investments continue to be recognised in profit or loss as other income when the Company's right to receive payments is established.

Changes in the fair value of financial assets at FVPL are recognised in other gains/(losses) in the statement of profit or loss as applicable. Impairment losses (and reversal of impairment losses) on equity investments measured at FVOCI are not reported separately from other changes in fair value

(viii) 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.

(ix) Changes in Accounting Policies

No disclosures provided as not relevant for the current reporting period.

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BLACK SWAN STATE THEATRE COMPANY LTD

31 December 2021

ACN 053 092 961

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:

- The financial statements and notes set out on pages 7 to 27 are in accordance with the Australian Accounting Standards, which includes the Australian Charities and Not-for-profits Commission Act 2012 and other mandatory professional requirements in Australia; and
- Give a true and fair view of the Company's financial position as at 31 December 2021 and of its performance for the financial year ended on that date; and
- 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

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

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

On behalf of the Board



Felicity Gooding
Treasurer & Deputy Chair

Dated this 14 April 2022

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Independent auditor's report

To the members of Black Swan State Theatre Company Ltd

Our opinion

In our opinion:

The accompanying financial report of Black Swan State Theatre Company Ltd (the Company) is in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission (ACNC) Act 2012*, including:

- (a) giving a true and fair view of the Company's financial position as at 31 December 2021 and of its financial performance for the year then ended
- (b) complying with Australian Accounting Standards - Simplified Disclosures and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

What we have audited

The financial report comprises:

- the statement of financial position as at 31 December 2021
- the statement of changes in equity for the year then ended
- the statement of cash flows for the year then ended
- the statement of profit or loss and other comprehensive income for the year then ended
- the notes to the financial statements, which include significant accounting policies and other explanatory information
- the directors' declaration.

Basis for opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's responsibilities for the audit of the financial report* section of our report.

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

Independence

We are independent of the Company in accordance with the ethical requirements of the Accounting Professional & Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants (including Independence Standards)* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

PricewaterhouseCoopers, ABN 52 780 433 757

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Other information

The directors are responsible for the other information. The other information comprises the information included in the annual report for the year ended 31 December 2021, but does not include the financial report and our auditor's report thereon.

Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit, or otherwise appears to be materially misstated.

If, based on the work we have performed on the other information that we obtained prior to the date of this auditor's report, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Responsibilities of the directors 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 - Simplified Disclosures and the *Australian Charities and Not-for-profits Commission (ACNC) Act 2012* and for such internal control as the directors determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the directors are responsible for assessing the ability of the Company to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the directors either intend to liquidate the Company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial report.

Financial Report



A further description of our responsibilities for the audit of the financial report is located at the Auditing and Assurance Standards Board website at: http://www.auasb.gov.au/auditors_responsibilities/ar4.pdf. This description forms part of our auditor's report.

PricewaterhouseCoopers

PricewaterhouseCoopers

Amanda Williams

Amanda Williams
Partner

Perth
14 April 2022

FOR YOU.
ABOUT YOU.
WITH YOU.



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