BLACK SWAN
STATE THEATRE
COMPANY OF WA

2022 SEASON
ANNUAL REPORT

PRINCIPAL PARTNER

Fortescue

BLACK SWAN STATE THEATRE COMPANY LTD

State Theatre Centre of WA
Box Office: Ground Floor, 176 William Street, Perth WA 6000
Head Office: Level 1, 182 William Street, Perth WA 6000
Workshop: 5 Yelland Way, Bassendean WA 6054
PO Box 337, Northbridge WA 6865

(08) 6212 9300
hello@blackswantheatre.com.au
blackswantheatre.com.au

BOARD OF DIRECTORS 2022

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

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

CONTENTS

CEO & AD FOREWORD

In a year of leadership transition, we have been particularly heartened by the steadfast support and genuine affection demonstrated for Black Swan. It's been a wonderful welcome to the Company. We were really touched by the personal Welcome to Country we received by long term supporter and friend to the Company, Barry McGuire, in Kings Park – it will live in our memories forever.

As we focused on settling into our respective roles and gearing up for 2023 and beyond, Black Swan continued to work hard to bring its broad range of productions to as many people and places as possible.

In 2022, Black Swan graced stages far and wide with its trademark 'can do' attitude and distinctive WA spirit, from Perth to Sydney, London and the Edinburgh Festival.

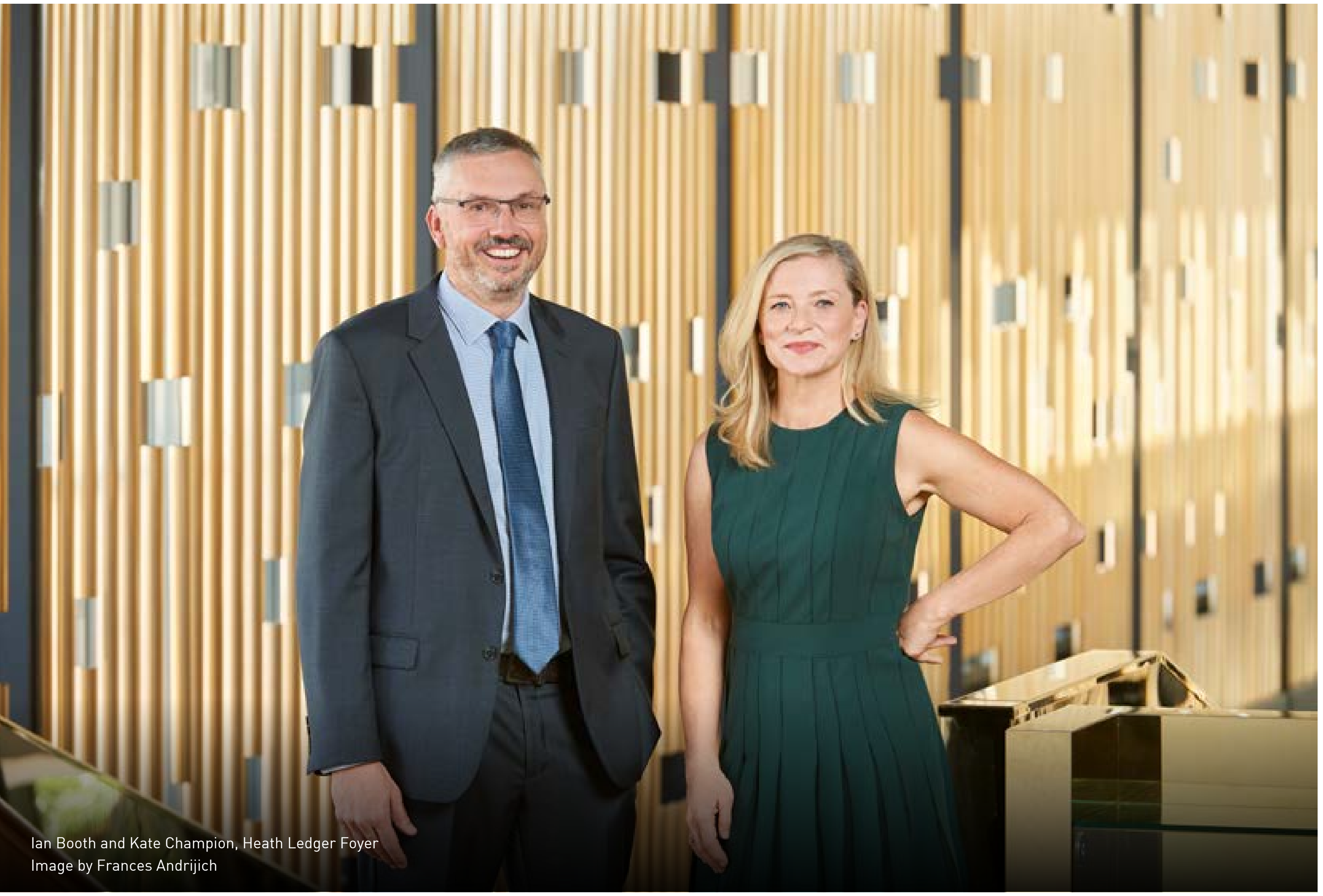
As we look forward to our first full year at the helm, we would like to thank the Board, the staff, all our partners and supporters for their unwavering commitment to live theatre.

It's with your support that we will be able to make sure WA's State Theatre Company can continue to thrive far into the future.

Sincerely,

KATE CHAMPION & IAN BOOTH

Artistic Director & CEO



Ian Booth and Kate Champion, Heath Ledger Foyer
Image by Frances Andrijich

CHAIR'S FOREWORD

FRANCOIS WITBOOI
Board Chair

It is a tremendous honour to be the Chair of Black Swan State Theatre Company, at this time of transition, reflection and forward planning. I would like to acknowledge outgoing leaders, Clare Watson (Artistic Director) and Rick Heath (Executive Director), who have contributed to the exciting prospects our Company now has the opportunity to realise. I also must give a special mention to the entire team at Black Swan for their commitment, professionalism and support at a time of great change.

Our new CEO, Ian Booth, and Artistic Director, Kate Champion, commenced part-way through 2022, bringing boundless energy, enthusiasm, optimism, and vision. Kate has been incredible in her dedication to Black Swan throughout 2022, whilst also fulfilling existing artistic commitments. The strength of the 2023 season is a clear indicator of her vision, connections, and skills as a highly respected artistic leader in Australia.

I am enormously grateful to all our Board members for their commitment and support in guiding the organisation through what continues to be a time like no other. It is a testament to the strength of our Board that we have seen the Company successfully navigate the challenges of a constantly changing environment. It has been wonderful, as well, to welcome Andrew Bovell to the Board, whose illustrious 30 year career as a playwright and screenwriter will further enhance the artistic representation on Black Swan's Board.

A real highlight of the year for the Company was the tour of *You Know We Belong Together* to London's South Bank Theatre, Edinburgh International Festival and the Sydney Opera House. The overwhelmingly emotional and positive response that we received was incredible, and a true testament to the entire team who had to overcome numerous COVID challenges throughout the tour.

2022 was one of the most challenging years in Black Swan's rich history. In one way or another, COVID impacted each of our shows, from cast illness, audience capacity restrictions, to audience concerns about returning to public places. Simultaneously, the Company faced significant challenges caused by the same cost-of-living pressures felt by the whole community, which in our case significantly increased the cost of our productions.

During all this uncertainty, however, the Black Swan team rolled up their sleeves, and got on with the show. 2022 was a strong year in terms of a comprehensive Perth programme, with many first-time members enjoying Black Swan's shows in a variety of venues. We commenced the season with *City of Gold* at the Heath Ledger Theatre, then Studio Underground for *Toast*, The Regal Theatre for *Once*, His Majesty's Theatre for *The Glass Menagerie*, Subiaco Arts Centre for *Barracking For The Umpire*, and returning to the Heath Ledger Theatre for our final show *Oil* in November.

I wish to take this opportunity to thank our principal partner Fortescue, who have been by our side since 2019, and at the end of 2022 renewed their partnership with Black Swan for a further two years. This long-term support, particularly through the challenges of the past few years, is greatly appreciated.

Special mention should also go to Minderoo Foundation for their ongoing support of Black Swan through the Future Fund which has again been invaluable. Likewise, the crucial operational support from the State and Federal Government through the Department of Local Government, Sport and Cultural Industries and the Australia Council has been gratefully received.

Special thanks must go to our hard-working Minister for the Arts, the Hon. David Templeman MLA, and the Department of Local Government, Sport and Cultural Industries, for the key funding support for our workshop facility, supporting *Toast* in our partnership with The Blue Room Theatre, and also offsetting some of the impacts of COVID with the Getting the Show Back on the Road funding.

In closing, our achievements are a direct result of our valued patrons, partners, philanthropic organisations, educators, donors, staff and our audience. Every ticket purchased, every donation, big or small, every email of encouragement, makes a difference. You all are our advocates and lovers of theatre, and we sincerely value you all.

FRANCOIS WITBOOI

Board Chair

Acacia Daken and Jake Fryer-Hornsby, *The Glass Menagerie*, His Majesty's Theatre
Image by Daniel J Grant

EXECUTIVE SUMMARY

2022 KEY ACHIEVEMENTS

2022 SEASON

110 PERFORMANCES ON STAGE

3 WORLD PREMIERES

3 WA PREMIERES

6 AWARD NOMINATIONS

3 ONLINE PERFORMANCES

660 WEEKS OF ARTIST employment

2,352 WEEKS OF FULL-TIME EMPLOYMENT

3 VENUES toured

OUR COMMUNITY

34,741 total AUDIENCE

8,449 MEMBER TICKETS SOLD

3,103 STUDENT attendances

103 artists EMPLOYED

17,252 SINGLE tickets sold

METRO & STUDENT AMBASSADORS 8

REGIONAL AMBASSADORS 20

OUR INDUSTRY

CREATIVE developments 7

WEST AUSTRALIAN COLLABORATIONS 3
Barracking For The Umpire, Toast and Oil

3 NATIONAL COLLABORATIONS
City of Gold, Once and Connected

creatives and artists LOCAL WA ARTISTS ENGAGED 89

COVID IMPACT

LOSS IN $292K box office sales

20 PERFORMANCES CANCELLED

1 SEASON SHORTENED

AUDIENCE & EXPERIENCE

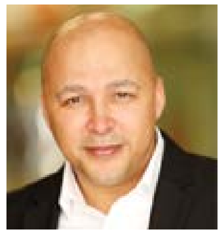
59 NPS NET PROMOTER SCORE

90% OVERALL experience
% of Good/Excellent

9% FIRST time attendees

EXECUTIVE SUMMARY

OUR BOARD OF DIRECTORS



FRANCOIS WITBOOI

Chair
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 a winner of the WA Business 40under40, an award which celebrates Western Australia's leading entrepreneurs under the age of 40.

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
Chair of Finance Committee

Felicity is the Chief Financial Officer of Fortescue Future Industries (FFI).

Prior to joining FFI, Felicity was Deputy Chief Executive Officer of the Minderoo Foundation, a modern philanthropic organisation.

Felicity was also Chief Financial Officer and Chief Operations Officer of Minderoo Foundation and Minderoo Group (now known as Tattarang) for 6 years, a time of significant growth for both organisations.

Felicity has more than 20 years' finance experience across various sectors in Washington DC, Singapore, and London, holding senior positions at PwC, Diageo Plc, Fortescue Metals Group and Sirius Minerals Plc.

Felicity is a Fellow of the Institute of Chartered Accountants and a Graduate of the Institute of Company Directors.

She has held a number of directorships and is also director of the Freedom Fund, a London based organisation dedicated to ending modern slavery.

ANNA CASELLAS

Company Secretary
Member of Finance Committee

Anna is a Partner at national law firm Clayton Utz and holds a Bachelor of Laws and Bachelor of Arts Degree from the University of Western Australia, and a Master of Laws from the University of Melbourne.

With over 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.

Anna is recognised as a ranked practitioner for Employment in Chambers Asia Pacific of 2023, and also a leading Employment Lawyer (Employer Representation) in the 2023 Doyle's Guide.

Anna is also the Chair of Council at St Hilda's Anglican School for Girls and is a member of the Law Council of Australia Industrial Relations Committee.

EXECUTIVE SUMMARY

OUR BOARD OF DIRECTORS

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 sixteen productions with the Company.

ANDREW BOVELL

Member
(Appointed 3 November 2022)

Andrew's career as a playwright and screenwriter spans thirty years. His works for the stage have been performed throughout Australia and internationally, including on the West End, Broadway and throughout Europe.

His films include *A Most Wanted Man*, *Edge of Darkness*, *Head On*, *Lantana* and *Strictly Ballroom*.

He has served on the Literature Board of the Australia Council and on the Boards of Playwriting Australia, the Australian Writers Guild and the Adelaide Film Festival.

Cast, *Once*, The Regal Theatre
Image by Daniel J Grant

EXECUTIVE SUMMARY

OUR BOARD OF DIRECTORS

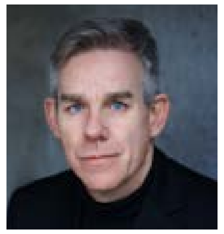
MARGARET (MIMI) PACKER

Member

Chair of Philanthropy Advisory Board

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 a keen supporter of Black Swan State Theatre Company for many years.



PROFESSOR DAVID SHIRLEY

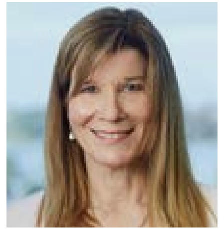
Member

Chair of Artistic Reference Group

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 performer training sector.

David was formerly the Chair of the Federation of Drama Schools UK and is a Fellow of the Royal Society for the Encouragement of the Arts, Manufactures and Commerce. David is an Associate Editor of the *Theatre, Dance and Performance Training*, published by Routledge. He is also on the Advisory Board to the Stanislavsky Research Centre.



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 Boards of Bannerman Energy Limited and 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 previous executive positions include Director of Sustainability and Corporate Affairs and Joint Company Secretary at Fortescue Metals Group and Executive Director Corporate Affairs at General Motors Holden. She has also held a number of Non-Executive positions including on the Boards of industry superannuation fund AustralianSuper and NBN Tasmania Limited.

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

"Meyne Wyatt's powerful play is a raging cry against Australia's endlessly replayed racial violence."

★★★★½

Limelight Magazine

Meyne Wyatt, *City of Gold*, Heath Ledger Theatre
Image by Daniel J Grant

City of Gold is an unflinching force of drama that urgently questions injustice and racism in Australia today, and asks: have things changed?

Wyatt's sharp and breathtaking dialogue stays with audiences long after they leave and is matched by his powerhouse performance.

CAST

Mathew Cooper
St John Cowcher
Simone Detourbet
Ian Michael
Myles Pollard
Trevor Ryan
Meyne Wyatt
Zac James *(Understudy)*

CREATIVES

WRITER
Meyne Wyatt

DIRECTOR
Shari Sebbens

ASSISTANT DIRECTOR
Daley Rangi

SET & COSTUME DESIGNER
Tyler Hill

DESIGN CONSULTANT
Zoë Atkinson

COMPOSER & SOUND DESIGNER
Rachael Dease

LIGHTING DESIGNER
Verity Hampson

VIDEO DESIGNER
Michael Carmody

VOCAL COACH
Julia Moody

FIGHT CHOREOGRAPHER
Nastassja Kruger

STAGE MANAGER
Liam Murray

ASST. STAGE MANAGER
Isabella Taylor

PRODUCTION SECONDMENTS
Emma Stirling
Riley Billyeald

SEASON

WA PREMIERE

CATEGORY
New Australian Theatre

KEY STATS

Performances	13
Attendance	3,637

ACCESS INITIATIVES

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

Grief is weird, isn't it? After the sudden death of their mother, three sisters are left adrift, wrestling with their loss and each other.

Ringing with harsh realities and a few home truths, *Toast* is a warm, funny story about the family we're given and the family we choose for ourselves.

CAST

Teresa Jakovich

Anna Lindstedt
(Original cast)

Amy Mathews

Sam Nerida

Alison van Reeken

CREATIVES

WRITER
Liz Newell

DIRECTOR
Emily McLean

SET & COSTUME DESIGNER
Sally Phipps

COMPOSER & SOUND DESIGNER
Rachael Dease

SOUND DESIGN ASSISTANT
Georgia Snudden

LIGHTING DESIGNER
Jolene Whibley

LIGHTING DESIGN MENTOR
Lucy Birkinshaw

FIGHT CONSULTANT
Lawrence Hassell

STAGE MANAGER
Isabella Taylor

ASST. STAGE MANAGER
Riley Billyeald

DIRECTING SECONDMENTS
Courtney Cavallaro
Molly Earnshaw

SEASON

CATEGORY
New Australian Theatre

KEY STATS

Performances	10
Attendance	2,031

ACCESS INITIATIVES

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

BLACK SWAN STATE THEATRE COMPANY OF WA AND THE BLUE ROOM THEATRE PRESENTS

TOAST

5 MAY - 15 MAY

STUDIO UNDERGROUND

BY LIZ NEWELL

"Toast is a poignant, thoughtfully written story of love and loss. The cast offer a realistic and heartfelt portrayal of the painful experience of grief and the intense ups and downs of sisterhood."

★★★★

ArtsHub

PRINCIPAL PARTNER

VENUE PARTNER

GOVERNMENT PARTNERS

This presentation has been made possible by Minderoo Foundation's support of The Blue Room Theatre

"Toast mixes humour and raw emotions"

★★★★

Out In Perth

Amy Mathews and Sam Nerida , *Toast*, Studio Underground
Image by Birdhouse Media

"A joyful, musical celebration, performed with mesmerising passion...an ode to love and music."

★★★★

The Au Review

Cast, *Once*, The Regal Theatre
Image by Daniel J Grant

Eight-time Tony award winning musical, *Once* is a modern-day urban love story of a struggling Irish musician on the verge of giving up, and a piano-playing Czech immigrant who reminds him how to dream.

Featuring an outstanding ensemble of multi-talented performers playing instruments live on stage, *Once* reminds everyone of music's power to connect us.

CAST

Stefanie Caccamo
Victoria Falconer
Toby Francis
Luke Hewitt
Deirdre Khoo
Pavan Kumar Hari
Abe Mitchell
Gus Noakes
Rupert Reid
Patrick Schnur
Alec Steedman
Jennifer Trijo

CREATIVES

PLAYWRIGHT
Enda Walsh

MUSIC & LYRICS
Markéta Irglová
Glen Hansard

FILM WIRTER & DIRECTOR
John Carney

DIRECTOR
Richard Carroll

MUSICAL DIRECTOR
Victoria Falconer

MOVEMENT DIRECTOR
Amy Campbell

SET & COSTUME DESIGNER
Hugh O'Connor

DESIGN ASSOCIATE
Sara Chirichilli

LIGHTING DESIGNER
Peter Rubie

LIGHTING DESIGN ASSOCIATE
Lyndon Buckley

HEAD OF SOUND
Dylan Robinson

DIALECT DESIGNER & COACH
(OF ORIGINAL SYDNEY PRODUCTION)
Linda Nicholls-Gidley

DIALECT COACH
Luzita Fereday

STAGE MANAGER
Erin Coubrough

ASST. STAGE MANAGER
Sophia Morgan

GUITAR & MIC TECHNICIAN
Tim Collins

MUSICIAN COVER
Malcolm Clark
(9 performances)

SEASON

WA PREMIERE

CATEGORY
International Contemporary Musical

KEY STATS

Performances	20
Attendance	10,038

ACCESS INITIATIVES

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

A BLACK SWAN STATE THEATRE COMPANY OF WA AND DARLINGHURST THEATRE COMPANY PRODUCTION

ONCE

28 MAY - 12 JUNE THE REGAL THEATRE

BOOK BY ENDA WALSH | MUSIC & LYRICS BY GLEN HANSARD & MARKÉTA IRGLOVÁ
BASED ON THE MOTION PICTURE WRITTEN AND DIRECTED BY JOHN CARNEY
BY ARRANGEMENT WITH MUSIC THEATRE INTERNATIONAL (AUSTRALASIA)

"The entire cast and crew behind *Once* have done it again – touring a musical that is familiar, heart-warming, and full of nostalgia – and with a resounding chorus from the audience, gave two well deserved encores."

★★★★½

Out In Perth

PRINCIPAL PARTNER

GOVERNMENT PARTNERS

PRIVATE GIVING

The Glass Menagerie is the timeless family drama that thrust Tennessee Williams into the international spotlight.

CAST

Acacia Daken
Jake-Fryer Hornsby
Joel Jackson
Mandy McElhinney
Ben Mortley *(Standby Understudy)*

CREATIVES

WRITER
Tennessee Williams

DIRECTOR
Clare Watson

SET & COSTUME DESIGNER
Fiona Bruce

SET & COSTUME SECONDMENT
Nikita Bernardo

LIGHTING DESIGNER
Lucy Birkinshaw

LIGHTING DESIGN SECONDMENT
Shannon O'Neill

VIDEO DESIGNER
Michael Carmody

COMPOSER & PIANIST
Tom O'Halloran

VOICE & ACCENT COACH
Julia Moody

MILLINER
Susi Rigg

HAIR CONSULTANT
Natalie Way

STAGE MANAGER
Megan Fitzgerald

ASST. STAGE MANAGER
Georgia Smith

COSTUME CONSTRUCTION
Napolina Orlando

SEASON

CATEGORY
International Theatre

KEY STATS

Performances	21
Attendance	9,809

ACCESS INITIATIVES

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

BLACK SWAN STATE THEATRE COMPANY OF WA PRESENTS

THE GLASS MENAGERIE

2 AUG - 21 AUG
HIS MAJESTY'S THEATRE

BY TENNESSEE WILLIAMS

"The Glass Menagerie is a perfectly recreated classic, brought to life by talented locals"
★★★★★
The AU Review

PRINCIPAL PARTNER · BUSINESS ADVISORY PARTNER · ARTISTIC DIRECTOR PARTNER · LEGAL PARTNER · GOVERNMENT PARTNERS

"Directed by Clare Watson, Black Swan's production of The Glass Menagerie highlights the universal themes of family, acceptance, and deception. With a star-studded cast, this is a must see for all theatre lovers."
★★★★
Out In Perth

Joel Jackson and Mandy McElhinney, *The Glass Menagerie* , His Majesty's Theatre
Image by Daniel J Grant

"Impressive is an understatement...it was bedazzling, mind-bendingly awesome, and something I hope to see much more of in the future. Lawrence Leung was a delight to behold as he juggled tech issues, our minds and even Shakespeare all in the space of an hour!"

Pelican Magazine

Lawrence Leung, *Connected*, Online
Image by Lawrence Leung

Led by wunderkind comedian Lawrence Leung, in the comfort of the home, the audience was guided through mini-experiences where the idea of 'connection' is explored in increasingly awesome and wicked ways. Did participants read each other's minds through a screen? Will complete strangers discover remarkable coincidences? Are we all connected?

"I created *Connected* during lockdown to try to answer a simple question: how can we connect as strangers in these bizarre times? What this online show became far exceeded my expectations. Audience members from across the world, from the other side of screens, tore down the fourth wall with me for a night of unpredictable hilarity, impossible coincidences, and moving moments. I guarantee this will be your best Zoom meeting ever!"

WRITTEN & PERFORMED BY

Lawrence Leung

SEASON

WA PREMIERE

CATEGORY

Digital Presentation

KEY STATS

Performances	3
Attendance	386

16 SEP + 17 SEP + 18 SEP | VIRTUAL PERFORMANCES

BLACK SWAN STATE THEATRE COMPANY OF WA PRESENTS

CONNECTED

BY LAWRENCE LEUNG

"But quite apart from the freakiness, this was also an unexpectedly heart-warming experience. To witness all the grinning faces, these random strangers from all corners of the country, sitting in their living rooms on a Friday night, was strangely beautiful."

Seasaw Magazine

PRINCIPAL PARTNER

FMG Fortescue

GOVERNMENT PARTNERS

Doug Williams is the greatest footballer Donnybrook has ever seen. Hard as flint. Salt of the Earth. But the sure hands of this once great player are starting to fumble the ball.

Barracking for the Umpire is an original, riotous comedy about the fragility of our body, our family, and our community, and asks what are we willing to sacrifice for the great game?

CAST

Michael Abercromby
Pippa Grandison
Joel Jackson
Steve Le Marquand
Ebony McGuire
Jo Morris
Ian Wilkes
Mikayla Merks *(Standby Understudy)*
Caitlin Beresford-Ord *(Standby Understudy)*
Christie Sistrunk *(1 performance)*

CREATIVES

WRITER
Andrea Gibbs

DIRECTOR
Clare Watson

SET & COSTUME DESIGNER
Sara Chirichilli

LIGHTING DESIGNER
Lucy Birkinshaw

COMPOSER & SOUND DESIGNER
Joe Paradise Lui

VIDEO DESIGNER
Michael Carmody

DRAMATURG
Polly Low

STAGE MANAGER
Riley Billyeald

ASST. STAGE MANAGER
Madeleine Young

SEASON

WORLD PREMIERE

CATEGORY
New Australian Work

KEY STATS

Performances	14
Attendance	3,441

ACCESS INITIATIVES

Preview	1
Audio Description Service	1
Member Briefing	1
Post Show Q & A	1
Panel Discussion (pre-season)	1

7 OCT - 23 OCT
SUBIACO ARTS CENTRE

BLACK SWAN STATE THEATRE COMPANY OF WA PRESENTS

BARRACKING FOR THE UMPIRE

BY ANDREA GIBBS

"The ensemble cast of seven...do a stellar job of bringing this highly entertaining yet heartbreaking story to life."

★★★★½

The West Australian

PRINCIPAL PARTNER Fortescue
ARTISTIC DIRECTOR PARTNER Wesfarmers Arts
FOUNDATION PARTNER Malcolm Robertson Foundation
SUPPORTING PARTNER City of Perth
GOVERNMENT PARTNERS Australian Government | Australia Council for the Arts | Department of Local Government, Sport and Cultural Industries | Lotterywest

"Gibbs' debut play has a cracking script that is full of Aussie slang, yet poignant and beautiful."

★★★★½

Limelight Magazine

Steve Le Marquand, Pippa Grandison and Ian Wilkes, *Barracking For The Umpire*, Subiaco Arts Centre
Image by Daniel J Grant

"A thought-provoking theatrical tour de force from Black Swan."

★★★★★

Limelight Magazine

Hayley McElhinney and Michael Abercromby, *Oil* – Heath Ledger Theatre
Image by Daniel J Grant

1886, Cornwall, a family prepare dinner by candlelight. A salesman arrives to demonstrate a wonderful new discovery - the kerosene lamp. The age of *Oil* begins here. A mother and daughter will be changed forever. May and Amy transcend time and place in this epic, hurtling collision of empire, history, and family.

CAST

Michael Abercromby
Violette Ayad
Will Bastow
Grace Chow
St John Cowcher
Polly Low
Tinashe Mangwana
Hayley McElhinney
Abbey Morgan
Will O'Mahony

CREATIVE

WRITER
Ella Hickson

DIRECTOR
Adam Mitchell

ASSISTANT DIRECTOR
Scott McArdle

SET & COSTUME DESIGNER
Zoë Atkinson

COMPOSER & SOUND DESIGNER
Melanie Robinson

LIGHTING DESIGNER
Matthew Marshall

LIGHTING DESIGN SECONDMENT
Finn Boylen

VIOLINIST
Jessica Ipkendanz

CELLIST
Melanie Robinson

MANDARIN & ENG. EXHIBIT VOICE
Joe Paradise Lui

LANGUAGE CONSULTANTS
Elias Ayad, Morteza Tabatabaee

VOCAL COACH
Jean Goodwin

STAGE MANAGER
Sue Fenty

ASST. STAGE MANAGER
Erin Coubrough, Annabelle Rossi

PRODUCTION ASSISTANT
Emma Stirling

SURTITLE OPERATOR
Jillian Halleron

SFX EDITOR
Callum Davidson

ANIMATION
Steve Aiton

DRESSERS
Anna Weir, Stephanie Rebelo

HEAD MECHANIST
Stephen Matthews

MECHANISTS
Jordan Lee, Joey Coombes

SEASON

CATEGORY
Contemporary Theatre

KEY STATS

Performances	19
Attendance	5,354

ACCESS INITIATIVES

Preview	2
Audio Description Service	1
Member Briefing	1
Post Show Q & A	1
Panel Discussion (pre-season)	1

SPECIAL THANKS
Tyler Hill & Maker Change Creatives

BLACK SWAN STATE THEATRE COMPANY OF WA PRESENTS

OIL

5 NOV - 27 NOV

HEATH LEDGER THEATRE

BY ELLA HICKSON

"Directed by Adam Mitchell, Ella Hickson's theatrical masterpiece is the highlight of Black Swan's 2022 season"

★★★★★

ArtsHub

PRINCIPAL PARTNER
Fortescue

LEGAL PARTNER
CLAYTON UTZ

BUSINESS ADVISORY PARTNER
KPMG

INTERNATIONAL & NATIONAL TOUR

Originally produced by Perth Festival, Black Swan and DADAA. A Perth Festival Commission.

PERFORMANCES

London
18 - 20 August 2022
Purcell Room, South Bank Centre
Attendance : 306 (2 performances)

Edinburgh
24 - 27 August 2022
Royal Lyceum Theatre, Edinburgh International Festival
Attendance : 628 (3 performances)

Sydney
6 - 10 September 2022
Drama Theatre, Sydney Opera House
Attendance : 1124 (5 performances)

CAST

Julia Hales
Joshua Bott
Patrick Carter
Tina Fielding
Mark Junor
Melissa Junor
Lauren Marchbank

CREATIVES

WRITER
Julia Hales with Finn O'Branagáin & Clare Watson

DIRECTOR
Clare Watson

SET & COSTUME DESIGNER
Tyler Hill

LIGHTING DESIGNER
Joe Paradise Lui

COMPOSER & SOUND DESIGNER
Rachael Dease

VIDEO DESIGNER
Michael Carmody

MOVEMENT DIRECTOR
Laura Boynes with Ian Wilkes (UK)

DRAMATURG
Deborah May

FILM MAKER
Lincoln MacKinnon

FILM INTERVIEWEE
Hermione Merry

PRODUCTION STAGE MANAGER
Katie Moore

LIGHTING REALISER
Lucy Burkinshaw

HEAD OF SOUND
Tim Collins

COMPANY MANAGER
Natalie Rowan (UK)

PRODUCER
Julia Holt with Simone Flavelle

PERFORMER SUPPORTS
Amy Hales, Megan O'Donnell, Ruth Bott, Amber Goncalves, Sophia Humes Thorne, Stephenie Fielding, Graham Junor, Lynne Junor, Ivy Miller, Talitha Maslin

ACCESS INITIATIVES

Auslan
All performances were BSL (British Sign Language) or AUSLAN signed

Audio Description Service
5 shows were audio described in Sydney

Post Show Q & A
1 in Sydney

CATEGORY
Contemporary Theatre

SPECIAL THANKS TO
Mike Perjanik for his kind permission to use the Home and Away theme music and lyrics .

Wendy Martin, Julie McGauran, Ray Meagher, Seven Network, Marchbank and Fielding families, Back to Back Theatre, Simone Flavelle and My Place for their enthusiasm, expertise and generosity.

YOU KNOW WE BELONG TOGETHER

BY JULIA HALES WITH FINN O'BRANAGÁIN AND CLARE WATSON

ORIGINALLY PRODUCED BY PERTH FESTIVAL, BLACK SWAN AND DADAA. A PERTH FESTIVAL COMMISSION.

"Unmissable! A beautiful, heartfelt reminder that theatre, at its absolute best, cuts across barriers and puts our shared humanity centre stage."

★★★★★

Everything Theatre, London

PRINCIPAL PARTNER
FUTURE FUND FOUNDING PARTNER
GOVERNMENT PARTNERS

"The arrival of each character on stage is a little piece of theatrical magic, upping the stakes for us all, on stage and off. They're not just photos. They're people."

★★★★

Sydney Morning Herald

Julia Hales, *You Know We Belong Together*, Tour
Image by Toni Wilkinson

Clare Watson
Image by Frances Andrijich

Ben Mortley
Image by Miles Noel Photography

Luke Hewitt
Image by Miles Noel Photography

Ian Michael and Chris Isaacs
Image by Philip Gostelow

AWARDS & RECOGNITION

In 2022, Black Swan received ten Performing Arts WA (PAWA) award nominations in six categories.

Congratulations to actor Luke Hewitt for winning Outstanding Performer in a Leading Role for our production of *Every Brilliant Thing.*

Ben Mortley was also awarded Outstanding Performer in a Supporting Role in the Company's World Premiere of *York*.

NOMINATIONS

Best Mainstage Production: *Every Brilliant Thing*

Outstanding Ensemble: *The Tempest*

Outstanding Performer in a Supporting Role: Ben Mortley, *York*; Ben Mortley, *The Cherry Orchard;* Alison van Reeken, *York*

Outstanding Performer in a Leading Role: Humphrey Bower, *The Tempest*; Andrea Gibbs, *Animal Farm*; Luke Hewitt, *Every Brilliant Thing*

Outstanding Direction of a Mainstage Production: Matt Edgerton, *The Tempest*

Outstanding Stage Design: Zoë Atkinson, *York*

Actor Caroline McKenzie was nominated in the State Cultural Treasures Awards which acknowledge outstanding lifelong contributions of senior Western Australian artists (over 60 years of age) to their art form, their community and the community arts organisation that has an operational history of more than 25 years.

Julia Hales was nominated for Australia Council's National Arts and Disability Awards. These awards celebrate the work and achievements of deaf artists and artists with disability, and acknowledge the contribution these artists have made to the creative and cultural life of the nation.

Former Artistic Director, Clare Watson, was one of eight recipients in 2022 awarded the Sidney Myer Performing Arts Awards and was praised for creative leadership, generosity and contribution to the community.

The script *Animal Farm* adapted by Van Badham, was nominated at the 2022 AWGIE awards which recognise and reward the outstanding achievements of Australian screen and stage writers and their contribution to Australia's cultural landscape.

The script *York*, co-written by Ian Michael and Chris Isaacs was short listed for the Nick Enright Prize for Playwriting as a part of the NSW Premier's Literary Awards 2022. Ian and Chris were joint winners in the Distinctive Work Prize for Council for Humanities, Arts and Social Sciences (CHASS) Awards.

VISION, PURPOSE & KEY GOALS

During 2022, the Company operated under its existing purpose, vision, values and goals, with work commencing late in the year on reshaping the strategic direction for the Company for 2023 and beyond.

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 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.

Curiousity – We think deeply and explore before we act.

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 organisation.
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.

Will Bastow and Abbey Morgan, *Oil*, Heath Ledger Theatre
Image by Daniel J Grant

GREAT ART

DEVELOPING AND DELIVERING ORIGINAL WORK AND CONTEMPORARY INTERPRETATIONS

BLACK SWAN IS PROUDLY CONTEMPORARY,
PRESENTING THE OLD IN NEW WAYS AND CREATING ORIGINAL NEW WORK.

COMMISSIONING & NEW WORK

Black Swan continued its support for new works with four freshly commissioned projects starting in 2022.

Hayley and Mandy McElhinney's *Dirty Birds* tells the story of two sisters who must leave their humble home. Blurring truth and fiction, real and absurd, this exciting new work was simultaneously programmed for the 2023 season.

Polly Low

Other writers commissioned in 2022 were Naomi Pigram for a new WA musical; beloved Australian stage actor and writer Steve Rodgers on a work exploring the intersecting lives of those who frequent a public pool; and a series of new short works in conversation with well-known texts from plays and speeches of our past, written by WA writers Grace Chow, Medina Dizdarevic, Andrea Gibbs, Joe Paradise Lui, Ebony McGuire, Sam Nerida, Morgan Owen, and Mararo Wangai.

Black Swan also continued to support its Associated Writers Scott McArdle, Barbara Hostalek, Liz Newell, Mararo Wangai and Tyler Jacob Jones, with monthly meetings coordinated and run by Literary Director, Polly Low.

As Polly's many years of remarkable service for the Company came to an end in 2022, so too did this Associated Writers group.

It is fitting to acknowledge the incredible contribution Polly achieved in the role of supporting and developing new plays through Black Swan, and nurturing so many Western Australian voices to the stage.

Polly's time as Literary Director stretched from 2014 to 2022 and we are grateful for her huge impact and contribution towards the Company's new works over over her tenure.

GREAT ART

DEVELOPING AND DELIVERING ORIGINAL WORK AND CONTEMPORARY INTERPRETATIONS

CREATIVE DEVELOPMENTS

Black Swan undertook numerous creative developments in 2022 as the Company looked to invest in new works, and continue the development of past commissions.

Previous commissions by Will O'Mahony and by Roz Hammond (Funny Girl Program, supported by the Malcolm Robertson Foundation) each received readings following the submission of their first draft. Barbara Hostalek's play was workshopped online under the dramaturgy of Polly Low.

2023 programmed show *Dirty Birds* was given a three week creative development, as Hayley and Mandy McElhinney explored their working text both on the page and on the floor.

Two shows in the 2022 season also received development time, with Liz Newell's *Toast* undertaking a redevelopment of the script as it prepared to transfer from The Blue Room Theatre to the State Theatre Centre's Studio Underground, and Andrea Gibbs' *Barracking For The Umpire* received a January workshop to finalise the script with cast before rehearsals.

Two new projects were also given an opportunity to be explored and assessed for future developments, with Artistic Director, Kate Champion. The first was with writer Tim McGarry and director Matt Edgerton, and the second with creatives Rayma and Kyle Morrison. Both developments were half week explorations to break open seed ideas for future development.

Barracking For The Umpire Creative Development

BLACK SWAN'S RESIDENT ARTIST PROGRAM NURTURED CAREER PATHWAYS FOR FUTURE ARTISTIC DIRECTORS TO GAIN AN INSIGHT INTO THE OPERATIONS OF THEIR STATE THEATRE COMPANY.

RESIDENT ARTISTS RETROSPECTIVE

2022 saw the completion of the Resident Artist Program. Set up in 2018, and supported over five years by the McCusker Charitable Foundation and the Arts and Disability Mentoring Initiative, the program aimed to develop skills in artists to be cultural and company leaders of the future.

Over the five years, the program participants met with Artistic Director, Clare Watson, to discuss programming annual seasons, took on creative positions through scheduled productions, ran workshops and discussion panels, delivered community engagement initiatives, and acted as advocates for Black Swan in the broader community.

The esteemed alumni of Julia Hales, Tyler Hill, Chris Isaacs, Sukhjit Kaur Khalsa, Joe Paradise Lui, Emily McLean, Ian Michael, Chloe Ogilvie and Katt Osborne demonstrate the incredible value to Black Swan and the wider national theatre community. We look forward to watching their further development into national arts leaders.

STATEMENTS FROM RESIDENT ARTISTS OVER THE YEARS

"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." - Julia Hales

"The biggest benefit from this program is the relationships I developed with the other resident artists as Clare had put together an incredible team of likeminded people."
– Chloe Ogilvie

"My time as a Resident Artist has been a homecoming, a challenge, inspiring and a real turning point in my career."
– Ian Michael

"I absolutely loved being a resident artist. Getting to peek 'behind the curtain' so to speak and see the way the company conducts its process was truly eye opening."
– Joe Paradise Lui


Chloe Ogilvie, Ian Michael, Tyler Hill and Katt Osborne
Image by Cam Campbell

GREAT ART
SUPPORTING THE WESTERN AUSTRALIAN SECTOR

BLACK SWAN'S CREATIVE LEARNING PROGRAM IS COMMITTED TO PROVIDING ENRICHING LEARNING EXPERIENCES FOR STUDENTS, TEACHERS, AND THE WIDER COMMUNITY.

Black Swan produces work which has potential to connect, transform and challenge our audiences in ways which resonate beyond the stage. To guide this journey, we provide curriculum linked resources for teachers, and immersive learning experiences with industry professionals for teachers, youth, emerging artists and the wider community.

PRODUCTIONS & RESOURCES

In 2022, a total of 3,103 students and educators attended season productions, with 68 schools accessing curriculum aligned learning resources exploring core themes, theatrical elements with behind-the-scenes interviews and videos.

WORKSHOPS

Fifteen teaching artists facilitated workshops across metro and regional Western Australia in 2022. These workshops included interactive storytelling for children in Cossack, in-school drama and design workshops, professional development for secondary teachers, and acting and playwrighting workshops for life-learners facilitated at the State Theatre Centre and online.

"The Teaching Artist provided opportunities which were genuinely creative and their ability to connect with students in such a short period of time was inspiring. Students left the workshops feeling exuberant and excited about continuing with their ideas."
In-School Workshop Teacher

Christie Sistrunk, Creative Learning Manager, Workshop in Cossack


Workshop in Cossack

WORK EXPERIENCE INTENSIVE

In 2022, 18 schools and 64 secondary students participated in our 2-day Work Experience Intensive program, during August and November. And for the first time, this program was extended to schools in the Southwest region and hosted by Bunbury Regional Entertainment Centre (BREC).The aim of these programs is to provide opportunities for students in years 10-12 who wish to pursue a career in the arts industry, to connect ideas to process and to experience multifaced aspects of putting on a production.

These intensives provided access to industry professionals, behind-the-scenes tours of *The Glass Menagerie* and *Oil* and masterclasses with Julia Moody (Vocal Coach), Michael Carmody (Video Designer), Joel Jackson (Actor), Andrew Sutherland (Theatre Maker) and engagement with industry guests Caro Duco (The Blue Room Theatre), Chris Isaacs (Resident Artist), Casey Aubin (Communications), Irene Jarzabek (Public Relations), Eadie Pocock (Finance), Olivia Atley (Marketing) and Georgia Clark (Business Development).

"Students had a great time and appreciated the experience. They all got something different out of it, so that makes it an excellent excursion for a diverse range of students. A real testament is engaging the maths/science boys!"
Bunbury Work Experience Intensive, Teacher

We thank Perth Airport, Fortescue, Crown Resorts Foundation, Packer Family Foundation and City of


Bunbury Regional Entertainment Centre (BREC) Backstage Tour


Work Experience Intensive Group Improv

Karratha for their continued sponsorship of Black Swan's Creative Learning programs, and Shenton College for hosting our Professional Development Workshops for teachers.

ONLINE WORKSHOPS

After presenting some of her writing to the public at Red Earth Arts Centre in 2021, playwright Hellie Turner continued to share her expertise in 2022 by facilitating a four week series of online workshops for writing enthusiasts in the Pilbara.

"Thanks so much for setting up the online workshops. Hellie Turner is fabulous, and so astute! I look forward to the rest of the program."
Pilbara online writing participant.

ADVISORY GROUPS & ADVOCACY

Black Swan relies upon support from the education sector to stay up to date with developments in the Western Australian curriculum and the needs of individual participants. We are thankful to receive guidance from the School Curriculum Standards Authority and our dedicated Teacher Advisory Group: Robin Pascoe, Felicity Glendinning, Nicole Pearce, Samantha Perera, Max Leech and Steve Marshall.

AMBASSADORS

In 2022, four Tertiary Ambassadors and four Student Ambassadors met quarterly to learn from industry speakers, attend skills development workshops and previews to our 2022 productions.

Ambassadors were made to feel particularly welcome by The Blue Room Theatre and Propel Youth Arts, with invitations to open rehearsals and special events.

Participant schools and universities in 2022 were University of Western Australia, Edith Cowan University, Duncraig Senior High School, St Stephen's School, Perth Modern School, and Perth College.

"A highlight of being an ambassador was being invited to The Blue Room Theatre to experience the process of rehearsal to production. The show was so relatable and clear it was really a group of friends enjoying themselves, making meaning and leaving an impact, which I feel like is just what theatre is about."
Student Ambassador


Professional Development Workshops for Teachers with Libby Klysz

CREATIVE LEARNING

28 SCHOOL workshops

76 REGIONAL workshops

728 SCHOOL WORKSHOP attendees

work experience intensive **64** PARTICIPANTS

SCHOOLS accessing Cygnet Creative Learning **68** RESOURCES

Creative Learning is proudly supported by

PRINCIPAL PARTNER: Fortescue, Fortescue Future Industries

GOVERNMENT PARTNERS: Australia Council for the Arts, City of Karratha, Department of Local Government, Sport and Cultural Industries, Lotterywest

SUPPORTING PARTNER: Perth Airport

FOUNDATION PARTNERS: Packer Family Foundation, Crown Resorts Foundation

MARKETING

OUR IDENTITY & BUILDING OUR BRAND

MARKETING & CULTURE

OVERVIEW & COVID

The 2022 programme featured one international tour, six productions playing at various venues throughout Perth and an interactive online performance which allowed audiences to enjoy the show from the comfort of their own homes.

The effects of COVID were still very much being felt in 2022 and our Culture Counts surveys indicated that audiences felt less COVID safe in the theatre in 2022, likely due to relaxed COVID precautions, opening of the border, and the rising case numbers in the community.

COVID related issues and government restrictions impacted the following seasons:

- *City of Gold* season was adjusted from 4 – 26 March to 17 – 26 March, reducing the season from 22 performances to 13, and 50% theatre capacity restrictions came into effect from 3 March.
- *Barracking For The Umpire* was postponed from 24 March – 10 April to 7 – 23 October and was subject to 50% seating restrictions.
- *Toast* was subject to 50% seating restrictions in the lead up to the show although this was changed prior to the run commencing.
- One preview performance of *Oil* was cancelled due to a COVID scare.

Cast and crew of *Toast*, photo by Birdhouse Media

ATTENDANCE

2022 saw a total of 34,741 people attending Black Swan productions (an increase of 2.5% on 2021). Box office revenue increased 28% compared to 2021, the highest box office revenue since 2014.

You Know We Belong Together toured nationally and internationally, performing to 2,085 people and extending the Black Swan brand to patrons of Sydney Opera House, London's Southbank Centre and the Edinburgh International Festival.

YKWBT cast at Southbank, London
Image by Pete Woodhead

MEMBERSHIPS

2022 saw a 49% increase in memberships resulting in an increased revenue of 96% compared to 2021.

A key element of our membership growth strategy was the increased distribution of the 2022 Season Brochure.

16,000 copies were printed and distributed to multi-single ticket buyer segments, in addition to current members, lapsed members and education contacts.

The most popular membership type of '3 or more combo' packages accounted for 50% of membership sales.

MARKETING

OUR IDENTITY & BUILDING OUR BRAND

SEASON ACTIVATIONS

Alongside our regular member briefings and post-show Q&A sessions we ran the following bespoke events:

BARRACKING FOR THE UMPIRE

Black Swan held a 'Beyond the Siren' panel discussion to complement the season. The panel was moderated by Sports Commissioner Dixie Marshall, and included guest panellists Dr Gill Cowen, Gold Olympic medallist and West Coast AFLW Player Kellie Gibson, playwright Andrea Gibbs, AFL Umpire Dean Margetts, and Former West Coast Eagles player Rowen Powell.

Discussions centred on head trauma, masculinity and its impact on decision making, long-term health, and the role of women in sport and the Australian Football League.

We were pleased to partner with the West Australian Football Commission, Toby's Estate Coffee Roasters and HBF for this event.

OIL

The Company continued our 'Beyond the Stage' conversation series to complement the *Oil* season.

The discussion was hosted by our business partner KPMG Australia to support current conversations in the community surrounding a sustainable future of the energies industry.

Beyond the Siren panellists, image by Casey Aubin

The panel was moderated by Mark Beyer, senior editor at Business News. Guest panellists included Acting Chief Financial Officer at Fortescue Future Industries Felicity Gooding, Energy Club WA President Dario Bongiovanni, Lithium Australia Executive Director Phil Thick, EPA Deputy Chair Lee McIntosh, and Director of KPMG's Sustainability Division Dr Nick Moffat.

Beyond the Stage panellists
Image by Irene Jarzabek

PUBLICITY

Black Swan's PR reach continues to be extensive and 2022 saw a number of high-profile articles promoting the programme, and continuing to highlight Black Swan on the national stage. Highlights for 2022 included:

- *City of Gold*: "Dark Side of The Wild West" feature story with Meyne Wyatt, National Indigenous Times, Circulation 135,996.
- *Barracking For The Umpire*: "Head and Heart" feature story STM Magazine, with writer Andrea Gibbs, Circulation 366,000.
- *Once*: The West Australian feature story "One to Remember", Circulation 50,000.
- *The Glass Menagerie*: Weekend Australian feature on actor Joel Jackson, Circulation 594,000.
- *Oil*: The West Australian feature story "Paying for Progress", Circulation 349,000.

MARKETING

OUR IDENTITY & BUILDING OUR BRAND

CUSTOMER SERVICE & TICKETING

We are extremely proud of the Black Swan Ticketing team for navigating show cancellations, capacity restrictions and ongoing uncertainties, whilst also achieving the highest grossing box office since 2014.

The team contacted over 2,000 patrons regarding cancellations and transfers via email and phone which resulted in low turn up rates on cancelled performances. In order to provide excellent customer service to our patrons, we are continuing to drive purchases through our own sales channels. We saw an increase from 73% in 2021 to 79% of total sales in 2022.

STRATEGIC AND ONGOING MARKETING ACTIVITIES AND RESEARCH

Black Swan continued to deepen our understanding of our key audience segments in 2022 and created an audience survey with Wolf Brown to understand the drivers and barriers for membership. Building on the database segmentation undertaken in 2020 and the 2021 Culture Counts survey results (which indicated that 56% of our audiences heard about our productions via marketing emails, 32% via social media and 22% word of mouth), our 2022 marketing strategy focused heavily on email as a sales channel, leveraging the ability to target various audience segments on a more granular level.

Black Swan worked closely with a media planning and buying agency Match & Wood throughout the 2022 Season who provided further insights into the media selection process. Regular marketing activity across the season continued which included (but was not limited to):

- Video trailers, behind the scenes footage and interviews to increase awareness on digital channels and catch-up TV through SBS and 10Play.
- Outdoor activity through billboards and bus advertising.
- Targeted press through national, regional and local organisations.
- Radio commercials with Mix 94.5, 6PR & Nova 93.7.
- Extensive paid social campaigns including paid social ads, display and paid search.
- Owned channel activity including segmented EDMs and social media posts.
- Seeking out cross promotion opportunities with external organisations.
- Traditional poster distribution throughout Perth and targeted suburbs.

Mandy McElhinney and Joel Jackson at His Majesty's Theatre
Image courtesy of *The West Australian* by Ross Swanborough

DIGITAL ENGAGEMENT

Black Swan continued to grow our social media presence across Instagram, Facebook, LinkedIn, YouTube and Twitter. We also joined TikTok and several of the *Once* cast members undertook TikTok takeovers to increase audience engagement. The focus throughout 2022 was on high quality content marketing and storytelling to amplify the Black Swan brand and increase excitement for the productions.

OUR COMMUNITY

54 VIDEOS produced

INSTAGRAM followers 6,916

18,200 facebook FOLLOWERS

3,254 linkedin FOLLOWERS

TWITTER FOLLOWERS 4,497

42,898 ACTIVE DATABASE MEMBERS opted in active members

61.72% open rate

19,547 TICKETS SOLD ONLINE

Victoria Falconer, Toby Francis, Stefanie Caccamo and Abe Mitchell, *Once*, The Regal Theatre
Image by Daniel J Grant

MARKETING

ACCESS - CONNECTING WITH AUDIENCES

AUDIENCE DEVELOPMENT & ACCESS INITIATIVES

A number of access initiatives were implemented in 2022 to increase the diversity of Black Swan's audience and develop new audiences.

The $30U30 ticketing initiative continued to attract those aged 30 years or under with a promotional price type of $30 across the seasons, resulting in 1,041 tickets (3% of total ticket sales).

Black Swan issued 118 complimentary tickets for people requiring carers to attend with them to the theatre as part of the companion card affiliate program.

Black Swan continued its student price type, selling 3,199 student tickets (9% of total tickets).

A number of access services were also provided to make live theatre more accessible to other abled audiences:

- Auslan Interpreted performances were held for each of the six theatre productions.
- These were accompanied with audio descriptions and tactile tours for all six theatre productions.
- Open Captioning (*City of Gold, The Glass Menagerie*).
- Closed Captioning (*Once, Oil).*
- Workshop intensive students joined the tactile tours for *The Glass Menagerie* and *Oil*.
- All performances of *You Know We Belong Together* were BSL (British Sign Language) or AUSLAN signed. The audio described and captioned performance at Edinburgh International Festival was cancelled due to COVID. At Sydney Opera House, there was a post show Q&A and audio described performance.

Tactile tour *The Glass Menagerie*, His Majesty's Theatre
Image by Christie Sistrunk

Tactile tour *Barracking for the Umpire*, Subiaco Arts Centre
Image by Christie Sistrunk

These initiatives increased the average proportion of other abled audience members. We also transitioned to managing the delivery of online access bookings in-house to improve customer experience.

Special mention to *The Glass Menagerie* actor Acacia Daken, who was interviewed in Magazine 6000 and participated in interviews for our social media channels and on 720 ABC, sharing her experience living with an invisible disability.

OUR REGIONAL & METRO AMBASSADORS

Our Regional Ambassadors are responsible for representing Black Swan by disseminating 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.

MARKETING

ACCESS - CONNECTING WITH AUDIENCES

IN 2022, WE THANK:

Broome
Mary Jarzabek

Busselton
Terry Thompson & Russell Chandler

Carnarvon
Sabrina Dowling Giudici & Kim Whitehall Holla

Esperance
Victoria Brown

Geraldton
Neil Gregson, Michelle Bambling & Victoria Coyne

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.

OUR COMMUNITY

5 TACTILE tours

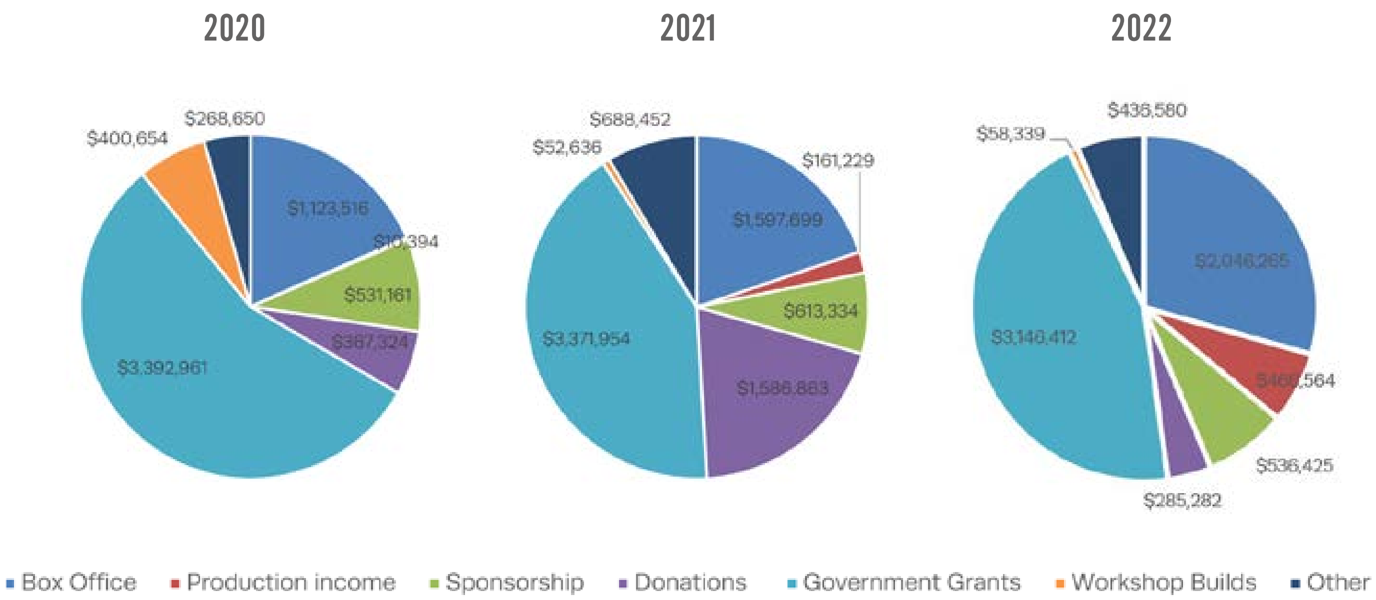
5 auslan signed PERFORMANCES

AUDIO DESCRIBED CAPTIONED PERFOMRMANCES 7

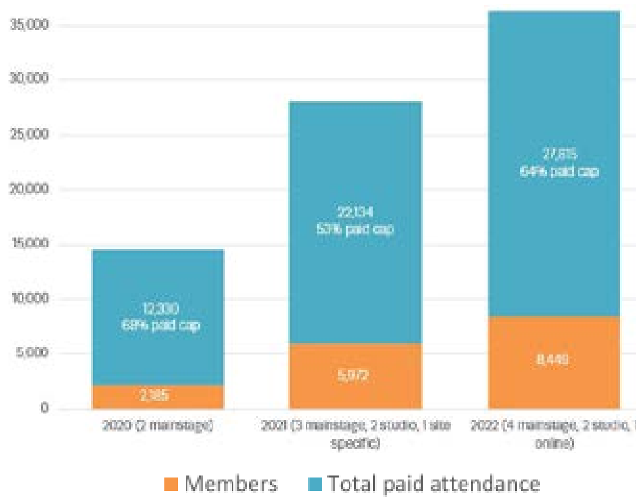
236 TICKETS SOLD with access needs and companion card comps

Meyne Wyatt, Ian Michael and Mathew Cooper, *City of Gold*, Heath Ledger Theatre
Image by Daniel J Grant

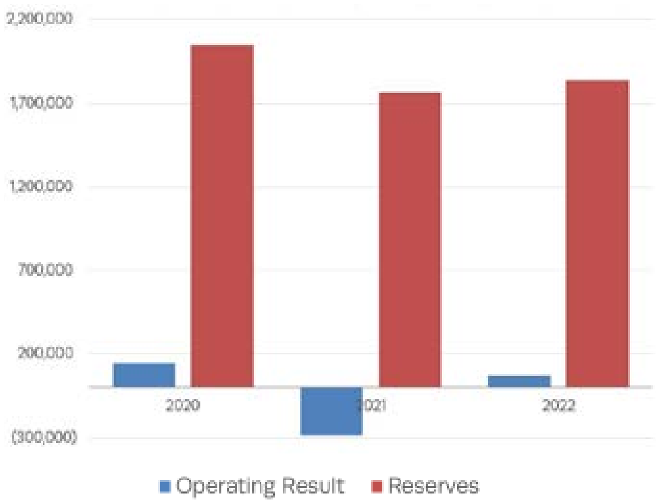
INCOME STREAMS 2020 – 2022



PAID ATTENDANCE 2020-2022



OPERATING RESULT & RESERVES (EXCLUDING FUTURE FUND) 2020-2022



FINANCIAL MANAGEMENT

The net deficit for the 2022 financial year was $543,452, after taking into account the net loss on revaluation of the Company's financial assets of $244,812.

The financial management of the Company is reviewed regularly to ensure it continues to be of the highest standard ensuring the Company operates within best practice, policies, and procedures.

In 2022, a comprehensive governance audit was undertaken, and findings actioned. 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 income is illustrated on page 42.

RESERVES POLICY

Black Swan aims to maintain its reserves at 20% of annual turnover. At 31 December 2022, reserves including funds held in escrow and non-cash assets were 83% of annual turnover.

In 2017, the Company established the Black Swan Future Fund Reserve 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, drawdowns were made from the fund to support the Company's financial viability as a result of unprecedented costs increases and COVID impacted box offices.

Funds held in reserves are 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 45% 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. The Company's governance practices including Company policies have been strengthened this year as a result of the internal governance audit.

The Company's strategic plan, annual budget and audited financial statements are reviewed annually by the Board. The Company's financial position and performance as well as its risk analysis are reviewed at each meeting of the Finance and Risk Committee.

The Board engages with internal and external stakeholders throughout the year, to ensure the Company is operating in the best interests of all parties and support the achievements of the Company.

MANAGEMENT AND STAFF

In early 2022, a new Chief Executive Officer and Artistic Director commenced with the Company. A new Company structure was established, and a number of new staff were appointed in Head of Department roles to assist the executives achieve the Company vision and strategy.

A salary realignment project was undertaken to ensure fair remuneration for all staff and associated pay adjustments actioned in November 2022.

a very big thank you to

OUR PARTNERS

PRINCIPAL PARTNER

FMG Fortescue

FORTESCUE FUTURE INDUSTRIES

GOVERNMENT PARTNERS

Australian Government | Australia Council for the Arts

Department of Local Government, Sport and Cultural Industries | Lotterywest

City of Karratha

MAJOR PARTNERS

Adina apartment hotels
Accommodation Partner

Minderoo Foundation
Future Fund Founding Partner

Singapore Airlines
Airline Partner

Wesfarmers Arts
Artistic Director Partner

SEASON PARTNERS

Clayton Utz
Legal Partner

KPMG
Business Advisory Partner

SUPPORTING PARTNERS

Alex Hotel
Neighbourhood Partner

CAWA

Otherside
Beer Partner

Packer & Co. Ltd

Perth Airport

Rohan Jewellers

Shadow Wine Bar
Neighbourhood Partner

St John of God Health Care

Vasse Felix

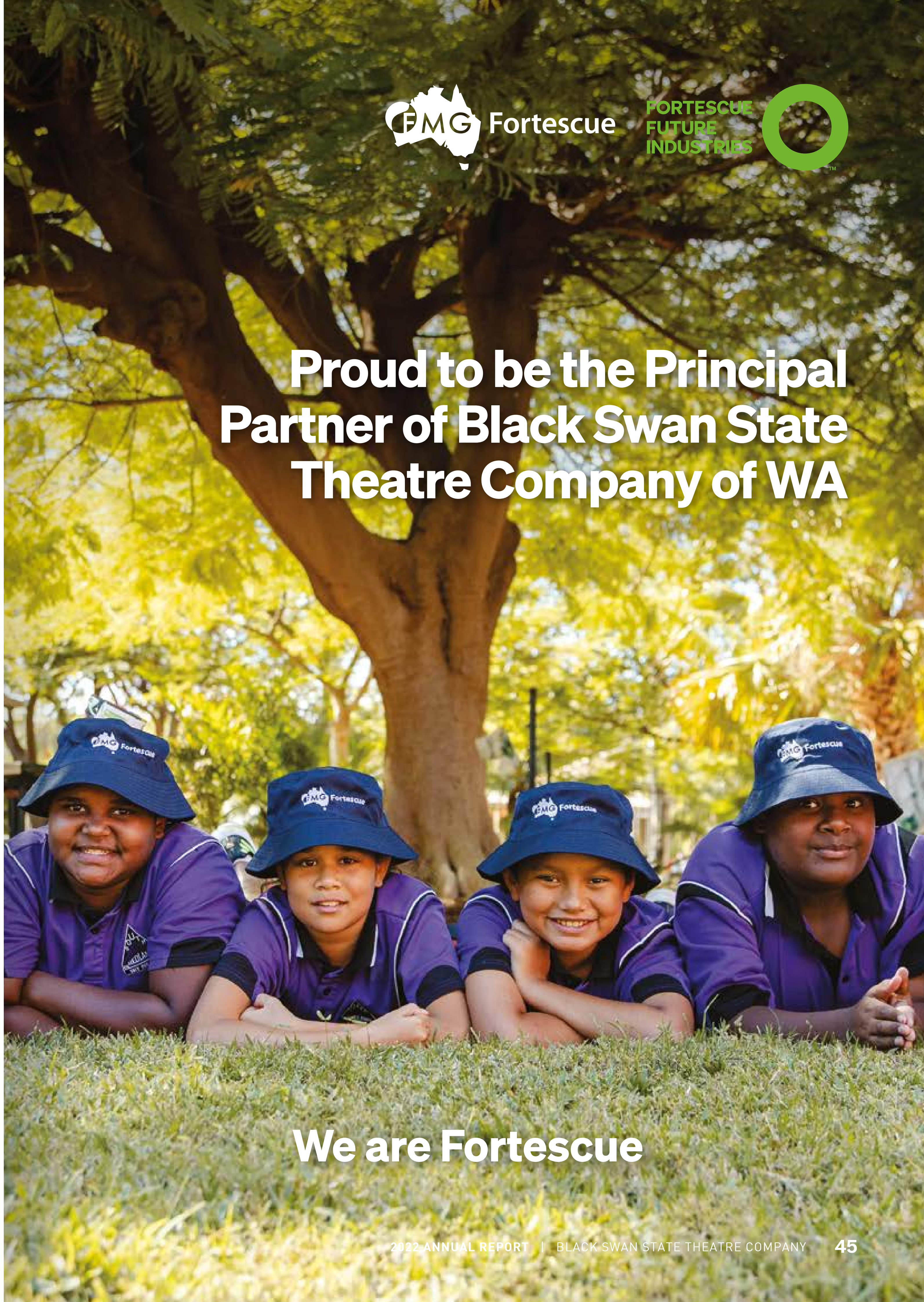
MEDIA & MARKETING PARTNERS

Barbitta

Business News

JCDecaux

Strange Animals



ENABLING OPPORTUNITY

PARTNERSHIPS

Black Swan's partners are industry leaders with shared values and ambitions for WA's arts sector. Through community led initiatives, their incredible support has kept theatre alive in our state through the pandemic and will provide the scaffolding required to take local theatre to new places in the coming years.

Our Principal Partnership with Fortescue Metals Group continued in 2022. Their support enhances all of our activities and the value of this relationship is felt across our entire Company.

Fortescue's vision for building vibrant communities will support Black Swan to deliver our artistic programs with an emphasis on regional engagement and education across 2023 and 2024.

Opening Night speech by Francois Witbooi, *Oil*, photo by Jessica Wyld

Thank you also to our incredible Major Partners - Wesfarmers Arts, Singapore Airlines and Adina Apartment Hotels, as well as Season Partners KPMG and Clayton Utz.

The support of these organisations across 2022 was essential to Black Swan delivering artistic programs, nurturing local talent, developing local stories and connecting with new audiences.

With support from Fortescue and the City of Karratha in 2022, Black Swan developed a program in collaboration with regional theatre company, Pitter Pat Productions, and the Karratha Writers Group.

Led by the local groups, with mentorship and resources provided by Black Swan, the program provided the community with access to skills development and talent ordinarily not available in the region.

Black Swan also facilitated interactive storytelling at the Cossack Family Day in Karratha and online writing workshops for participants in the Pilbara, providing these regional communities with an opportunity to engage in meaningful arts experiences.

Through government and corporate support, Black Swan was able to stage an international tour of *You Know We Belong Together*.

Following on from sold out seasons in Australia, the production toured the UK in August, with Fortescue generously hosting an opening night function at the Queen Elizabeth Hall in London.

Corporate Nights were held throughout the season providing an opportunity for our valued partners to host their own special guests for a pre-show function while also recognising their support, encouraging networking and developing new audiences.

Ian Booth, Francois Witbooi, Minister Templeman and Fiona Bruce, Corporate Night, *The Glass Menagerie*, His Majesty's Theatre


Victoria Falconer and Isabelle Morgan, Chairs Dinner, Alex Hotel
Image by Matt Jelonek

The Annual Chairs Dinner was held on 24 May at Shadow Wine Bar. Attended by executives from our corporate stakeholder organisations, this was an opportunity for our partner network to get to know Black Swan and each other better.

With the support of our corporate partners, Black Swan hosted two panel discussions in 2022 to support important conversations in the community that aligned with themes of our productions.

Hosted at HBF headquarters on 12 October, our Beyond the Siren panel event was held in parallel to Black Swan's season of *Barracking For The Umpire* and provided a platform for discussion around the topic of concussion CTE in sport.

Hosted at KPMG's Perth office on 10 November, the *Oil* Beyond the Stage panel event was held alongside Black Swan's production of *Oil* and provided a platform for our key stakeholders and community to engage in a discussion about our journey to net zero renewables and the ongoing investors' pressure to reach Australia's emissions reduction target by 2050.

New partners joining the Black Swan family in 2022 were Vasse Felix, CAWA (Connection and Wellbeing Australia), Otherside Brewing Company and Barbitta Group. We look forward to working with these wonderful companies across 2023 and beyond.

Beyond the Stage panel discussion
Image by Fallyn Petherick

Sincere thanks to all our partners for having continued faith in the great work that our Company produces and for meaningfully contributing to the vitality and financial sustainability of Western Australia's performing arts.

GOVERNMENT SUPPORT

Government funding to a total of $3,146,412 was received in support of our activities, including some of the below by the:

- Department of Local Government, Sport and Cultural Industries (DLGSC) Grant of $329,851 to assist with the relocation and build of the Black Swan workshop facility
- Department of Local Government, Sport and Cultural Industries' WA Theatre Development Initiative (WATDI) 2022 to 2023 funding program for *The Bleeding Tree* of $149,997
- Restart Investment to Sustain and Expand (RISE) Fund for a WA regional tour project of $700,000
- Department of Local Government, Sport and Cultural Industries (DLGSC) Getting Show Back on the Road+ Program for *City of Gold*
- Department of Local Government, Sport and Cultural Industries (DLGSC) Getting Show Back on the Road+ Program for *Barracking For The Umpire*
- Both Department of Local Government, Sport and Cultural Industries (DLGSC) and the Department of Foreign Affairs and Trade (DFAT) for *You Know We Belong Together* tour to a total of $80,000

PHILANTHROPY

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

Donations also help to support the cost of special projects not funded by core government grants or ticket sales, which are delivered free or low cost to the community through our artist development, playwriting and commissioning, regional engagement and creative learning programs.

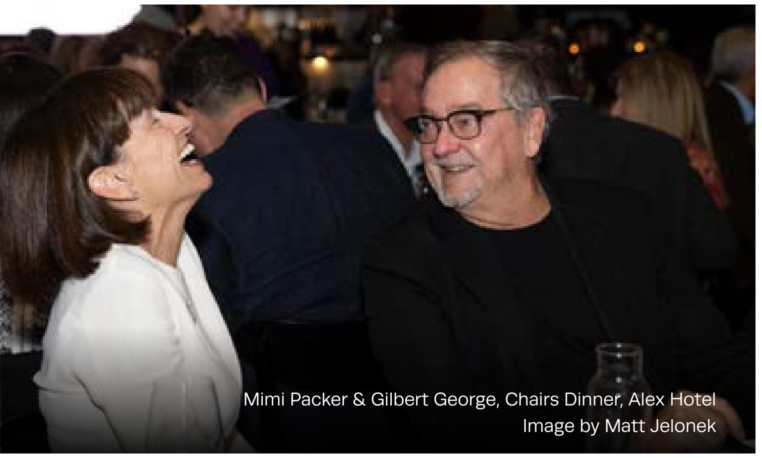
In 2022, philanthropic giving continued to play an important role in diversifying the funding base of Black Swan. Total donations for operational activities received in 2022 was $285,282, representing 4% of Black Swan's income.

We are grateful to our individual donors, trusts and foundations and collective private giving groups who supported the Company throughout 2022.

Thank you.

END OF FINANCIAL YEAR CAMPAIGN: BACK BLACK SWAN

A significant vehicle to help raise donated funds was the end-of-financial-year fundraising campaign – Back Black Swan. The campaign focused on the role Black Swan takes in creating opportunities and developing pathways for emerging artists.



Mimi Packer & Gilbert George, Chairs Dinner, Alex Hotel
Image by Matt Jelonek

PHILANTHROPY ADVISORY BOARD

Our Philanthropy Advisory Board (PAB) advises on philanthropic strategy and helps to 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

Leah Royle

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.

WHITE SWANS

For over a decade, the White Swans have generously supported outstanding performances produced by Black Swan.

Led by the White Swan Coordinators, Mimi Packer, Natasha Taylor and Jane Miels, the White Swans are a social, philanthropic circle of theatre lovers who share their passion and who donate, as a collective, to make a bigger difference.

The 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.

FAMILY

OUR NETWORK AND ADVOCATES - PHILANTHROPY

thank you!

Our philanthropy program is so much more than the donations we receive.

Providing meaningful connections with like-minded people, who are passionate about creating inspiring theatre, we celebrate our donors with unique and memorable opportunities to become involved with the Company. Black Swan donors are invited to meet other supporters, engage with artists and attend performances, backstage tours, rehearsals, and events.

We rely on the generosity of donors to create exceptional theatre that nurtures audiences and artists, and enriches the cultural landscape of our state. Our donors also act as ambassadors for Black Swan among their friends, family and broader community.

We are delighted to acknowledge the extraordinary support of our leading donors and their contribution in 2022 to the vitality and financial sustainability of Western Australia's performing arts.

BLACK SWAN PATRONS

FOUNDING PATRON
Janet Holmes à Court AC

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
Nicola Forrest AO

Nicola Forrest AO is recognised as Life Patron for her unwavering commitment to the arts in WA, and her invaluable contributions to Black Swan, as Chair and Board Director (2013 - 2021) and one of our most generous philanthropists.

BLACK SWAN FUTURE FUND

Supported by Minderoo Foundation, generous philanthropists, and legacy gifts, Black Swan's Future Fund was established in 2017 to build a strong financial foundation to support growth and sustainability.

The investment fund enables the delivery of works of exceptional quality, scale, and ambition.

We thank those who have supported the Future Fund, in particular, we acknowledge the extraordinary generosity of Nicola and Andrew Forrest.

The COVID pandemic created major challenges and disruptions across the world, including the arts industry.

Black Swan acknowledges the support of the Future Fund in providing financial security and stability for the Company throughout this period of uncertainty.

FUTURE FUND FOUNDING PARTNER

MINDEROO FOUNDATION

FAMILY

OUR NETWORK AND ADVOCATES - PHILANTHROPY

FOUNDATION PARTNERS

We are proud to work in partnership with Charitable Trusts, Foundations and Private and Public Ancillary Funds.

Crown Resorts Foundation and Packer Family Foundation

The Crown Resorts Foundation and Packer Family Foundation supported Black Swan's creative learning programs, enhancing learning in school communities through participation in high quality theatre experiences.

Malcolm Robertson Foundation

Black Swan's Funny Girl program commissions and supports experienced female comedians to write new scripts for Black Swan to stage in future years.

The Funny Girl program has been generously supported since its inception by the Malcolm Robertson Foundation. The 2022 production of *Barracking For The Umpire* was commissioned and developed under this initiative.

Acacia Daken, *The Glass Menagerie*, His Majesty's Theatre
Image by Daniel J Grant

FAMILY

OUR NETWORK AND ADVOCATES - PHILANTHROPY

our heartfelt thanks

2022 ANNUAL GIVING

$10,000+
Marchbank Family

$5,000+
Nic Christodoulou
Joanne & Camillo Della Maddalena*
Jacqui & Graeme Dunn*
Dale & Greg Higham
Freda & Jim Irenic*
Walter Millsteed
Michelle & Brett Mitchell*

$2,500+
Marco D'Orsogna & Terry Scott*
Stuart Evans
Warwick Hemsley AO*
Robert Larbalestier AO
Jane & Luke Miels*
Rose & Tim Moore*
Mimi & Willy Packer*
Simon Raybould & Christian Schoene*
Caro & Jon Stewart*
Natasha & Ross Taylor*

$1,000+
Andrew Baker & Rowan Marshall
Jane Bell & Bradley Van Luxemborg
Nicki & Ian Booth
Katrina & Craig Burton*
Brenda & Ian Campbell*
Anna Casellas*
Rose Chaney*
Kate & Jock Clough*
Linda & Warren Coli*
Sharon Creasy*
Dowland Family*
Julie & Jeff Ecker*
Michela & Adrian Fini OAM*
Simone Furlong*
Felicity Gooding*
Janet Holmes à Court AC & Gilbert George
Sandy & Peter Honey*
Sarah & Steve Johnston*
Fran & Ross Ledger AM
Sheila Mackay
Lorraine Manning
Sue McDonald & Mark Westbrook*
Suzanne & Murray McGill*
Sally & Scott McGregor*
Jodi Millhahn & Christian Hauff*
Ron Packer*
Andrea Paganin*
Amanda Paganin*
Lindsey & Peter Platt*
Claire & Nick Poll*
Wendy & Garry Prendiville*
Debra & Peter Prendiville
Victoria Rakich*
Philippa Rezos & Rene Le Miere*
Jan & Bryan Rodgers
Leah Royle
Linda Savage & Stephen Davis*
Dena & Christopher Stavrianou*
Carolyn Steinberg*
Jackie & Gary Steinepreis*
Diane Sunderman & Andrew Crocker
Matthew Swinbourn
Alison Terry
Anthony Torresan*
Cheryl Walter
Joy Wearne
Sara Wordsworth & Claire Stephenson*
Anonymous (2)

$500+
David Castillo
Linda Colville
Lyn & Craig Colvin
Paulien de Boer
Rachelle Doyle & Euan Cameron
Karen Fleischer
Barry Green
Nicola & Larry Iffla
Francis Landels
Liane Papaelias
Siobhan Vincent

** 2022 White Swans*

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.

EVERY DONATION MAKES A DIFFERENCE.

JOIN OUR DONORS

Donations play a critical role in supporting Black Swan to create theatre.

Donations of $2 or more are tax deductible.

To make a donation or learn more, please visit blackswantheatre.com.au/support or call our team on 08 6121 9300.

OUR PEOPLE

FROM 1 JANUARY TO 31 DECEMBER 2022

ARTISTIC DIRECTOR
Kate Champion
Clare Watson *(outgoing)*

CHIEF EXECUTIVE OFFICER
Ian Booth

EXECUTIVE DIRECTOR
Rick Heath *(outgoing)*

HEAD OF FINANCE
Sarah-Jane Watkins

FINANCE MANAGER
Katie Gugliotta

FINANCE ASSISTANT
Eadie Pocock
Joanne Morris *(outgoing)*

HEAD OF OPERATIONS
Deanna Faust

CASTING DIRECTOR/COMPANY MANAGER
Chantelle Iemma

SENIOR PRODUCER
Kathleen Higgs

LITERARY DIRECTOR
Chris Isaacs *(Acting Literary Director & Resident Artist)*
Polly Low *(outgoing)*

HEAD OF PRODUCTION
Katie Moore

TECHNICAL COORDINATOR
Joey Coombes

WORKSHOP MANAGER
Les Hickford

SCENIC ARTIST
Marek Szyler

SENIOR SET BUILDER & HEAD MECHANIST
Stephen Matthews

SET BUILDER & WORKSHOP ADMINISTRATOR
Ben Green

SET BUILDERS
Ruben Dwyer, Jordan Lee, Alison Little

WARDROBE MANAGER
Lynn Ferguson

COSTUME CUTTER
Jenny Edwards, Napolina Orlando *(outgoing)*

WARDROBE ASSISTANT
Anna Weir

HEAD OF DEVELOPMENT
Georgia Clark *(outgoing)*

HEAD OF PHILANTHROPY
Virginia Withers
Leah Royle *(outgoing)*

EVENTS AND PARTNERSHIPS MANAGER
Cate Creedon *(outgoing)*

EVENTS MANAGER
Fallyn Petherick
Sarita Leal *(outgoing)*, Kaitlin Tinker *(outgoing)*

PHILANTHROPY COORDINATOR
Louise Coomber *(outgoing)*

CREATIVE LEARNING MANAGER
Christie Sistrunk

HEAD OF MARKETING
Suzanne Beecroft
Larissa Somm *(outgoing)*
Nancy Hackett *(outgoing) (Acting HoM & Special Projects Manager)*

PUBLIC RELATIONS MANAGER
Irene Jarzabek

CAMPAIGN MANAGER
Olivia Atley

MARKETING ASSISTANT
Casey Aubin
Phoebe Tempra *(outgoing)*

TICKETING AND CUSTOMER SERVICE MANAGER
Logan Jones
Rachel Doulton *(outgoing)*

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

OFFICE MANAGER & EXECUTIVE ASSISTANT
Erin Howe

INTERNS
Jade Woodhouse & Hamish McAinsh

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

KEY PERFORMANCE INDICATORS

2022

STRATEGIC GOAL	CRITICAL SUCCESS FACTORS (STRATEGIC KPIS)	2022
Priority 1 **Address diversity areas outlined in the Partnership Framework (33.iv) with particular reference to artists, key creatives, programming and audiences.**	Maintain a strong connection to place, and honour our First Nations heritage, by ensuring our diverse community is represented on our stages.	🟢
	Maintain a strong connection to place, and reflect our diverse community on our stages.	🟢
	Connect with CALD community members by providing meaningful engagement opportunites that resonate with, and uplift, their culture, heritage and voice.	🟢
	Create opportunites for minority groups or those marginalised within our community, ensuring representation on and off our stages, a voice within the arts ecology, and creating safe working spaces for all.	🟢
	Raise awareness, and lead the development of, cultural competency and ethical partnerhips amongst staff and industry stakeholders, through ongoing relationships with Reconciliation WA and Chamber of the Arts and Culture.	🟡
Priority 2 **Commission, develop and present new Australian works, including work by West Australian creatives that reflect contemporary Australia and/or West Australian stories.**	Uplift and empower first nations voices and leadership.	🟢
	Create new and ongoing opportunities for the work of WA writers, directors and actors to be seen on stage locally, nationally, and globally.	🟢
	Prioritise a richly collaborative process and deepen the rigour in exploration of ideas.	🟢
	Develop and share powerful local stories that reflect our West Australian culture.	🟢
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.**	Initiate opportunities for the WA theatre sector to participate in conversations about shared issues at a sector, State and Federal level.	🟡
	Broaden the theatre offering to WA audiences and develop industry skills and networks by co-producing and co-presenting with national partners.	🟢
	Work with aligned creative partners to provide a platform to elevate the work of smaller arts organisations.	🟢
	Establish the Ensemble to increase opportunities for WA actors and to increase depth of development of works for presentation on stage for the audience.	🔴
Priority 4 **Improve access and participation in the arts through programs to engage new audiences and deliver outcomes for regional WA communities.**	Lead research that deepens understanding of arts audiences in WA, through undertaking primary research and sharing research findings with the WA performing arts sector.	🟡
	Establish an ongoing program of activity in a regional area (current relationship with Pilbara) to build and deepen authentic relationships that provide opportunitites for local artists, build the Company's cultural competency, share skills from all areas of our expertise and create a new work with the community.	🟢
	Secure and undertake regional touring opportunities	🔴

KEY:

🟢	Achieved
🟡	In progress toward target
🔴	Not achieved

FINANCIAL REPORT

BLACK SWAN STATE THEATRE COMPANY LTD
ABN 28 053 092 961

ANNUAL REPORT
FOR THE YEAR ENDED
31 DECEMBER 2022

Contents

FINANCIAL REPORT

BLACK SWAN STATE THEATRE COMPANY LTD
31 December 2022

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 2022.

Directors

The following persons held a position of a Director during 2022 including those current as at the date of this report:

- Francois Vivian Witbooi (Chair)
- Felicity Jane Gooding (Deputy Chair)
- Zoë Atkinson
- Professor David Shirley
- Anna Casellas
- Alison Terry
- Margaret (Mimi) Packer
- Andrew Bovell – Appointed 4 November 2022

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 2022 performance season continued to be impacted by COVID-19. The company was able to stage all productions and the national and international tour, however the effects of the pandemic were seen in a reduction in the number of shows for one production and the tour as well as reducing audience numbers.

City of Gold (in association with Perth Festival), season was reduced to 13 shows due to the delay in the border openings for Western Australia in key cast and creatives unable to commence rehearsals as planned.

The season for *Barracking for the Umpire* was postponed from April to October due to COVID audience restrictions. The show opened on 5th October; however, a number of shows were cancelled due to unforeseen circumstances.

Toast, a collaboration with The Blue Room Theatre, was subject to the cancellation of one show and late change in cast.

Both *Once* and *The Glass Menagerie* were staged in much larger than normal venues to enable access for a much wider audience however these seasons ran during the height of the COVID pandemic in Western Australian and box offices suffered due to a lack of audience ability or willingness to attend large scale public events.

You Know We Belong Together toured to the Southbank Centre, the Edinburgh Festival and the Sydney Opera House. Unfortunately, COVID related illnesses led to the cancellation of many shows in both Edinburgh and London. Despite the reduction in the season this show received the highest accolades and reviews.

Connected was presented as an online digital production and the final production of the year was *Oil*.

During the year the Company supported the commissioning of two new works, and facilitated eight 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. The Company offered a number of activations such as tactile tours, Q&A sessions and panel discussions for our theatre and wider community.

A new arts workshop facility was secured in August, this provided the team with a more comfortable and safe environment to work in as well as a more functional space to support the Perth arts sector by providing development space and set build opportunities.

In April the company saw the new leadership structure embedded and the new Chief Executive Officer and Artistic Director commence in their roles.

Company operations over the past 12 months have required continual adaptation and responsiveness to the ever-changing situations both internally and externally 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 reduction of the City of Gold season due to border closures due to COVID from 21 to 13 shows
- The peak of the COVID pandemic in Western Australia in April to July 2022 lead to the postponement of one season and a severe impact on audience numbers and therefore box office revenue for the two largest shows of the 2022 season.
- The change in leadership structure and the appointment of a new Artistic Director and Chief Executive Officer in April 2022.

Events since the End of the Financial Year

The Company's investment portfolio is managed with Credit Suisse, following the intervention of the Swiss Federal Department of Finance, the Swiss National Bank and the Financial Market Supervisory Authority (FINMA), it was announced on Sunday, 19 March, 2023 that Credit Suisse and UBS have entered into a merger agreement, with UBS being the surviving entity. This is will not have any impact of the ownership or valuation of the portfolio included in these financial statements.

No other matter or circumstance has arisen since 31 December 2022 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 $5,297 (2021: $4,226) 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 2022

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 26 April 2023

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FINANCIAL REPORT

pwc

Auditor's Independence Declaration

As lead auditor for the audit of Black Swan State Theatre Company Ltd for the year ended 31 December 2022, 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.

William P R Meston
Partner
PricewaterhouseCoopers

Perth
26 April 2023

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

FINANCIAL REPORT

Black Swan State Theatre Company Ltd

Financial Report
For the Year Ended 31 December 2022

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 26 April 2023. The directors have the power to amend and reissue the financial statements.

Statement of Profit or Loss And Other Comprehensive Income

	Notes	2022	2021
		$	$
Revenue	3	6,539,226	7,185,565
Other Income	4(a)	436,580	886,602
Production and theatre expenses		(3,920,634)	(3,105,465)
Education, regional engagement and artist development expenses		(139,300)	(175,440)
Administration expenses		(2,931,266)	(2,896,405)
Depreciation and amortisation expenses		(273,955)	(228,384)
Operating profit		(289,349)	1,666,473
Finance Costs	4(b)	(29,291)	(5,595)
(Loss)/Profit for the year		(318,640)	1,660,878
Other comprehensive income			
Items that may be reclassified subsequently to profit or loss:			
Net (loss)/profit on revaluation of financial assets	5(d)	(224,812)	(388,797)
Other comprehensive loss for the year		(224,812)	(388,797)
Total comprehensive (loss)/income for the year		(543,452)	1,272,081
Total comprehensive (loss)/income attributable to members of the entity		(543,452)	1,272,081

The accompanying notes form part of these financial statements.

BLACK SWAN STATE THEATRE COMPANY LTD

31 December 2022

Statement of Financial Position

	Notes	2022 $	2021 $
CURRENT ASSETS			
Cash and cash equivalents	5(a)	1,685,796	1,213,784
Trade and other receivables	5(b)	391,294	345,618
Other assets	5(c)	265,737	628,895
TOTAL CURRENT ASSETS		2,342,827	2,188,297
NON-CURRENT ASSETS			
Property, plant and equipment	6(a)	1,123,173	404,197
Financial assets	5(d)	5,552,728	5,927,602
TOTAL NON-CURRENT ASSETS		6,675,901	6,331,799
TOTAL ASSETS		9,018,728	8,520,096
CURRENT LIABILITIES			
Trade and other payables	5(e)	588,495	839,923
Income in advance	5(f)	1,482,444	983,968
Lease Liabilities	6(b)	239,434	155,183
Employee Benefit	6(c)	148,944	145,532
TOTAL CURRENT LIABILITIES		2,459,317	2,124,606
NON-CURRENT LIABILITIES			
Employee Benefit	6(c)	17,482	22,424
Lease Liabilities	6(b)	764,683	52,368
TOTAL NON-CURRENT LIABILITIES		782,165	74,792
TOTAL LIABILITIES		**3,241,482**	**2,199,398**
NET ASSETS		**5,777,246**	**6,320,698**
EQUITY			
Reserves	6(d)	5,358,873	5,974,600
Retained earnings		418,373	346,098
TOTAL EQUITY		**5,777,246**	**6,320,698**

The accompanying notes form part of these financial statements.

BLACK SWAN STATE THEATRE COMPANY LTD

31 December 2022

Statement of Changes In Equity

	Reserves Incentive Scheme $	Future Fund $	Fair Value $	Retained Earnings $	Total $
At 1 January 2021	**324,689**	**3,001,627**	**1,093,797**	**628,504**	**5,048,617**
Profit for period	-	-	-	1,660,878	1,660,878
Other comprehensive loss for the period	-	-	-	(388,797)	**(388,797)**
Total comprehensive income for the period	-	-	-	1,272,081	1,272,081
Interest on RIS term deposit	1,379			(1,379)	
Dividends received		637,404		(637,404)	
Donations to Future Fund		1,304,501		(1,304,501)	
Other comprehensive income - 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**
Loss for period	-	-	-	(318,640)	(318,640)
Other comprehensive loss for the period	-	-	-	(224,812)	(224,812)
Total comprehensive loss for the period	-	-	-	(543,452)	(543,452)
Interest on RIS term deposit	1,098			(1,098)	
Dividends received		363,169		(363,169)	
Drawdown on Future Fund Investments		(756,682)		756,682	
Donations to Future Fund		1,500		(1,500)	
Other comprehensive loss - Revaluation of Future Fund investments		(224,812)		224,812	
At 31 December 2022	**327,166**	**3,937,910**	**1,093,797**	**418,373**	**5,777,246**

The accompanying notes form part of these financial statements.

BLACK SWAN STATE THEATRE COMPANY LTD

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Statement of Cash Flows

	Notes	2022 $	2021 $
Cash flows from operating activities			
Receipts from ticket sales and other revenue (inclusive of GST)		3,022,079	2,104,146
Receipts from grants, sponsorships and donations (inclusive of GST)		4,689,246	5,498,730
Payments to suppliers and employees (inclusive of GST)		(7,668,982)	(6,224,981)
Interest received		3,588	2,862
Net cash inflow from operating activities		45,931	1,380,756
Cash flows from investing activities			
Receipts/(Payment) for financial assets		466,136	(1,331,501)
Payments for plant and equipment		(13,573)	(9,563)
Dividend received		145,200	-
Net cash inflow/(outflow) from investing activities		597,763	(1,341,064)
Cash flows from financing activities			
Payment of principal of lease		(171,682)	(153,310)
Net cash outflow from financing activities		(171,682)	(153,310)
Net increase/(decrease) in cash and cash equivalents		472,012	(113,618)
Cash and cash equivalents at the beginning of the financial year		1,213,784	1,327,402
Cash and cash equivalents at the end of the financial year	5(a)	1,685,796	1,213,784

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 border closures and the peak of the pandemic in Western Australia and the impact on audiences.

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

	2022 $	2021 $
Trading activities		
- Box office sales	2,046,265	1,597,699
- Programme sales	6,615	-
- Other production income	459,948	161,229
	2,512,828	1,758,928
Grants and sponsorships		
- Australia Council	679,257	762,285
- Department of Local Government, Sport and Cultural Industries	2,430,731	2,189,584
-Other Federal Government	36,364	6,988
- LotteryWest	-	214,947
- Sponsorship	536,425	613,334
	3,682,777	3,787,138
Other operating activities		
Workshop builds	58,339	52,636
Income of not-for-profit entitles		
- Donations to Future Fund	1,500	1,304,501
- Donations	283,782	282,362
	285,282	1,586,863
Revenue from operating activities	6,539,226	7,185,565

Disaggregation of revenue from contracts with customers

Timing of revenue recognition

	2022 $	2021 $
At a point in time		
-Production Revenue	2,512,828	1,758,928
Over time		
-Grant revenue	3,146,352	3,173,804
-Sponsorship revenue	536,425	613,334
-Workshop build revenue	58,339	52,636

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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BLACK SWAN STATE THEATRE COMPANY LTD
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4. Other Income and Expense Items

(a) Other Income

	2022	2021
Revenue from outside operating activities	$	$
- Interest	3,588	2,862
- Dividends	363,169	637,404
- Government incentives	-	198,150
- Sundry income	69,823	48,186
Total other income	436,580	886,602

(b) Finance Costs

Interest	2,462	-
Interest on leases	26,829	5,595
	29,291	5,595

5. Financial Assets and Liabilities

	2022	2021
(a) Cash and cash equivalents	$	$
Cash at bank and in hand	1,384,080	913,784
Deposits at call	301,716	300,000
	1,685,796	1,213,784

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

	2022 $	2021 $
Trade receivables	368,537	84,807
Other receivable	13,722	246,765
GST receivable	9,035	14,046
	391,294	345,618

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

	2022	2021
	$	$
Accrued Income	67,123	453,413
Deposits	57,175	-
Production prepayments	75,172	73,238
General prepayment	51,894	92,161
Inventory	14,373	10,083
	265,737	628,895

The value of inventory is calculated on average cost.

(d) Financial assets

	2022	2021
Non Current	$	$
Amortised Cost Bank Deposit - Reserve Incentive Scheme	327,166	326,068
Equity Investment at fair value though other comprehensive income (FVOCI) - Listed Investments	5,225,562	5,601,534
	5,552,728	5,927,602

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 2022 and 2021 are as follows

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

Amounts recognised in profit or loss and other comprehensive income	2022	2021
	$	$
Fair value (losses)/gains recognised in other comprehensive income related to equity investments	(224,812)	(388,797)
Dividends from equity investments held at FVOCI recognised in profit or loss in other income	363,169	637,404

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BLACK SWAN STATE THEATRE COMPANY LTD
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(e) Trade and other payables

	2022	2021
	$	$
Trade Payables	246,535	123,326
Accrued Expenses	184,284	502,911
Payroll liabilities	157,676	213,686
	588,495	839,923

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

	2022	2021
	$	$
Unexpended grants carried forward	750,000	113,977
Donations	-	50,000
Sponsorships	361,829	226,667
Tickets in advance	368,214	544,191
Deferred Income	2,401	49,133
	1,482,444	983,968

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:

	2022	2021
	$	$
Contract liabilities relating to production revenue	368,214	583,191
Contract liabilities relating to grants	750,000	113,977
Contract liabilities relating to sponsorships	361,829	226,667
Contract liabilities relating to workshop build revenue	2,401	10,133
Total contract liabilities	1,482,444	933,968
Contract assets relating to workshop build revenue	8,666	8,666
Total contract assets	8,666	8,666

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 2022					
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**
At 31 Dec 2022					
Opening Net Book Value	190,129	2	8,551	205,515	404,197
Additions	12,563	-	1,010	1,038,653	1,052,226
Disposals	8,671	-	5,660	44,835	59,166
Depreciation	65,285	-	1,419	207,380	274,084
Closing Net Book Value	**128,736**	**2**	**2,482**	**991,953**	**1,123,173**
At 31 Dec 2022					
Cost	654,272	29,644	5,807	1,114,699	1,804,422
Accumulated Depreciation	525,536	29,642	3,325	122,746	681,249
Net Book Value	**128,736**	**2**	**2,482**	**991,953**	**1,123,173**

Each class of property, plant and equipment is carried at cost or fair value as indicated, less, where applicable, accumulated depreciation and impairment losses. The loss on assets written off during the year was $14,460 (2021: $5,299), this has been classified under Administration expenses in the Statement of Profit or Loss And Other Comprehensive Income.

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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

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

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

Asset Class	Depreciation rate
Plant & equipment	10% - 33.3%
Motor vehicles	25%
Leasehold improvements	10%

(b) Lease Liabilities

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

	2022 $	2021 $
Amounts Recognised in Statement of Financial Position		
Right of Use Assets		
Buildings	991,953	205,515
Lease Liabilities		
Current	239,434	155,183
Non-Current	764,683	52,368
	1,004,117	207,551
Within one year	239,434	155,183
More than one year less than five years	764,683	52,368
Amounts Recognised in Statement of Profit or Loss and Other Comprehensive Income		
Depreciation	207,380	149,633
Lease interest	26,829	5,595

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
- 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

	2022 $	2021 $
Current		
Provision for annual leave	113,271	112,509
Provision for long service leave	35,673	33,023
	148,944	145,532
Non-current		
Provision for long service leave	17,482	22,424

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. Drawdowns have been made in 2022 to support losses resulting from the COVID-19 pandemic.

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

	2022 $	2021 $
Non-cash investing activities		
Dividends reinvested into investment portfolio	363,169	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 2022 (2021 - $NIL).

(b) Commitments

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

	2022 $	2021 $
Office Equipment	13,252	17,692
Premises	1,004,117	207,551
	1,017,369	225,243

(c) Events Subsequent to Reporting Date

No 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.

The Company has 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 for 2023. The board has provided assurance that the Future Fund Reserve is available to support the 2023 program.

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:

Ian Booth - Chief Executive Officer (Appointed 26 April 2022)
Richard Heath – Executive Director (Resigned 8 April 2022)
Kate Champion - Artistic Director (Appointed 31 March 2022)
Clare Watson - Artistic Director (Resigned 31 March 2022)

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

	2022 $	2021 $
Payments for services		
Red Spear Pty Ltd	545	4,000
Arts Management Pty Ltd	-	19,000
Zoe Atkinson	18,200	16,700
Clint Bracknell	-	11,000
Blue Raincoat Productions	7,500	-
Receipt of sponsorship		
Fortescue Metal Group Ltd	333,334	333,334
Packer & Co	15,000	15,000
Receipt of donations		
Packer Family Foundation	-	25,000
Board donations	5,640	75,000
Forrest gala donations	-	583,501
Dividend/Distribution Income - FMG		
Fortescue Metal Group Ltd	361,961	613,843
Packer & Co Unit Trust	1,206	-
	743,386	1,696,378

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Short-term employee benefits	262,626	272,512
Post-employment benefits	91,948	31,623

(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 (2021:$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	-	386,610	386,610	-
DLGSC – International Tour	-	40,000	40,000	-
DLGSC – Toast	99,964	-	99,964	-
DLGSC - Workshop	-	229,851	229,851	-
Australia Council – Multi-year Funding	-	679,008	679,008	--
Australia Council – Playing Australia	14,013	(13,764)	249	-
DFAT – International tour	-	36,364	36,364	
RISE	-	700,000	-	700,000
Minderoo	-	50,000	-	50,000
	113,977	**3,782,375**	**3,146,352**	**750,000**

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

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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 2022:

- AASB 1060 General Purpose Financial Statements – Simplified Disclosures for For-Profit and Not-For-Profit Tier 2 Entities
- AASB 2020-2 Amendments to Australian Accounting Standards – Removal of Special Purpose Financial Statements for Certain For-Profit Private Sector Entities
- AASB 2020-9 Amendments to Australian Accounting Standards – Tier 2 Disclosures: Interest Rate Benchmark Reform (Phase 2) and Other Amendments [AASB 1060]

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 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.

BLACK SWAN STATE THEATRE COMPANY LTD

31 December 2022

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:

a) The financial statements and notes set out on pages 8 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
b) Give a true and fair view of the Company's financial position as at 31 December 2022 and of its performance for the financial year ended on that date; and
c) 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 26 April 2023

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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 2022 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 2022
- 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.

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 2022, 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.

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FINANCIAL REPORT

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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.

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

William P R Meston
Partner

Perth
26 April 2023

BLACK SWAN
STATE THEATRE
COMPANY OF WA

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ABOUT YOU.
WITH YOU.**

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