



bangarra

DANCE THEATRE
AUSTRALIA

2014
ANNUAL
REPORT



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CHAIR'S REPORT

What an honour it was to be a part of Bangarra's 25th anniversary. It was a prolific year where we performed everywhere from ornate European theatres to local ovals on the mesmerising Thursday Island in the Torres Strait. I'm proud to report that 2014 was our best box office result ever – with ticket sales of \$1.3 million – as the wonderful brand-new Australian work *Patyegarang* enchanted audiences across the country.

We performed 102 shows to 51,363 people nationally and internationally, and happily extended our Sydney season to a record-breaking 35 performances due to audience demand.

But this year wasn't just about performing. It was a timely reminder that Bangarra Dance Theatre was created back in 1989 for all Australians. Even though you can find us in all the major venues in capital cities, we also dance on regional stages and without charge for many remote communities. This milestone is a reminder that the company is a foundation; a foundation for cultural inheritance and the sharing of knowledge through the contemporary medium of dance.

Bangarra's impact over a quarter of a century cannot be understated. The company has majorly influenced Aboriginal and Torres Strait Islander performing arts and contemporary dance theatre in this country. It's also placed our culture in the global spotlight, having performed in 66 cities in 25 countries since its inception.

We've continued to expand beyond the main stage into education, and in 2014 our Rekindling Youth program was shared with more students than ever before. After a two-year pilot that began in 2012, we've now refined and reshaped this important offering to secondary school students and are seeing incredible results. Of the 300 Rekindling participants to date, nine have been accepted into NAISDA in 2015, which proves its worth as a training ground for emerging young talent and its namesake as a rekindling of passion for culture.

On the financial front, we're in robust shape, thanks to a number of initiatives designed to create a sustainable platform for Bangarra's future. We continue to expand our earned revenue



“2014 was our best box office result ever – with ticket sales of \$1.3 million”

streams, and have identified major opportunities in philanthropy, which has been supported by additional staff across our Development team. I'd like to personally thank all of our generous and committed donors for their support, who are vital to our mission to share Aboriginal and Torres Strait Islander stories.

As founding Chair of Corroboree Sydney, I was delighted to see the festival grow in its second year. Under Bangarra's auspices, this program is an important addition to Australia's performing arts landscape and is a credit to the inspiring leadership of its Director, Hetti Perkins. We presented two offerings: David Page's one-man show *Page 8* and a free outdoor concert on the steps of the Sydney Opera House, *Bangarra celebrates 25 years!*, which closed the festival.

I would like to thank my fellow Board members, who have entrusted me with the role of Chair,

from October 2014. This means due credit must go to the outgoing Chair, Professor Larissa Behrendt, under whose leadership Bangarra has gone from strength to strength. Larissa has made an immeasurable contribution to the company over the last decade and holds a special place in its history. Board members Tanya Hosch and Lynn Ralph left after making outstanding contributions during their tenure; both were incredibly talented at connecting donors and supporters with the company, while Lynn was vital as our Audit Chair.

I'm immensely looking forward to working closely with Stephen Page and Philippe Magid to consolidate Bangarra's reputation as a world-class performing arts company into 2015 and beyond.

Professor Michael McDaniel



ARTISTIC DIRECTOR'S REPORT

We began this milestone year in the Netherlands at the Holland Dance Festival in February, taking the *Kinship* double bill of *Brolga* (from 2001's *Corroboree*) and *Spirit* (2004). We rehearsed in the studios of the widely acclaimed Nederlands Dans Theater, founded by one of my personal dance idols, Jiří Kylián. Audiences were mesmerised by our world-class dancers, and the standing ovations we received are memories that will last a lifetime.

After this inspiring start to the year, we returned to the studios to create a brand-new, full-length Australian work, *Patyegarang*. A work that had been brewing in my creative psyche for almost a decade, *Patyegarang* is a celebration story, a story of first contact with a positive message.

It was also the first time that Bangarra had told a Sydney story of the Gadigal people of the Eora nation in a full-length work. I had the pleasure of working with a strong creative team, including David Page on music, Jacob Nash on sets, Jennifer Irwin on costumes and Nick Schlieper on lighting. Special mention must go to dramaturge Alana Valentine and to Elders and cultural consultants Richard Green and Matthew Doyle.

As always, our dancers brought their beautiful dance vocabulary into the studio to bring my phrasing to life, and to them I am extremely indebted. Jasmin Sheppard was my *Patyegarang*; she immediately connected with the story and understood how to bring this incredible girl to life. Guest artist Thomas Greenfield was a commanding and powerful Dawes, and brought his dual talents as both an actor and dancer to the fore.

We then embarked on our largest-ever regional tour with the works *Kinship* and *Spirit*. It had been many years since we had visited communities in the Kimberley and Central Desert, and they embraced us like only family can. We went back to North East Arnhem Land, to Yirrkala and to Dhalinybuy, homeland of Djakapurra Munyarrun. We also stopped by the beautiful Thursday Island in the Torres Strait, a place we hadn't been since the early 90s, and it was a wonderful reunion.

Taking these stories back to the community, and having dancers hold workshops with the local young people and spending time with the Elders, is vital to Bangarra. To the community Elders who entrust us as caretakers of their stories, their songs and their dances – thank you for your generosity.



“To the community Elders who entrust us as caretakers of their stories, their songs and their dances – thank you for your generosity.”

We were fortunate enough to be part of the second annual Corroboree Sydney Festival in November, presenting *Page 8* at our Walsh Bay studio and our free outdoor performance *Bangarra celebrates 25 years!* on the forecourt of the Sydney Opera House. Congratulations to Festival Director Hetti Perkins on another deadly program.

In early 2014, we found our new Executive Director Philippe Magid and straightaway I knew he understood my passion and spirit. His energy and support proved invaluable in a busy and taxing year.

Outgoing Board Chair Larissa Behrendt has been an inimitable presence for many years in the lead-up to our 25th anniversary, and I thank her for her tireless efforts as a Bangarra champion. She was succeeded in October 2014 by new Chair Michael McDaniel, who first joined our Board in 2011. Michael has grown with the company and is very proud and committed to its sustainability, as is our entire Board, who donate their time to make Bangarra as strong as possible.

Rehearsal Director Emily Amisano joined us in 2014 and I would like to thank her for her tireless energy and loyalty to the dancers. Her professionalism and knowledge continually allows our dance ensemble to maintain their performance spirit and physicality on stage.

Our dancers remain the backbone of the company, and their nurturing spirits are part of the one clan, while embracing cultural diversity. We also said goodbye to two dancers – Jasmyne Mehrton-Johnson and Michael Smith – and we wish them both well in their new adventures.

To the management, administrative and production teams who do everything from our marketing to setting up stages in rural communities, the ones who are first to arrive and last to leave – I and Bangarra thank you.

Stephen Page



—
**“the national
success
of Patyegarang
helped grow
our audience
by 34%”**
—

EXECUTIVE DIRECTOR'S REPORT

I was fortunate enough to join Bangarra in early 2014 as they launched into a major program for their 25th anniversary. It struck me very quickly that Bangarra delivers something so unique, no other company in the world can lay claim to it. The company draw on 40,000 years worth of storytelling and culture, and bring together artforms such as music, design and fashion in the most original and surprising ways.

The national success of *Patyegarang* was testament to Stephen's vision and the artistic team, including our incredible ensemble of dancers. This production was praised by critics and patrons, and grew our audiences by 34%, which was a pleasing result.

An exciting side project in the lead up to the opening night was our collaboration with Vivid Sydney, *The spirit of Patyegarang*. We projected a beautiful digital piece on the southern pylon of the Sydney Harbour Bridge, an installation that was directed by Jacob Nash, with assistance from videographer Tiffany Parker and Bangarra's digital team.

The *Patyegarang* world premiere at the Sydney Opera House was especially significant, as we celebrated a decade of performances at this stunning venue. A special thank you to all of our national venue partners who help us perform across the country.

Visiting North East Arnhem Land and going back on country with the company was a life-changing experience. Thank you to the patrons who joined us in Uluru and participated in our workshops. Like me, I'm sure they gained a deeper understanding of why this company is so important.

Another highlight was the dancers performing at the G20 summit in Brisbane in front of the world's most influential leaders, showcasing their strengths as Australian cultural ambassadors.

Our additional activities, such as our Education & Community Engagement programs, would not be possible without philanthropic support: thank you to the Vincent Fairfax Family Foundation, Tim Fairfax Family Foundation, the Annamila Foundation, George Hicks Foundation, Patterson Pearce Foundation and the E Robert Hayles & Alison L Hayles Charitable Trust through the Perpetual Foundation.



We value the generous support of our corporate partners BHP Billiton, Boral, Qantas, Commonwealth Bank, SBS and Gilbert and Tobin.

We thank our main funding bodies – we are assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body; and Arts NSW, the NSW Government's arts and culture policy and development body, who generously provided increased support into 2014.

We were fortunate to be recipients of funds from the Creative Music Fund (CMF) in 2014. Nearly 30 donors contributed to fund the incredible David Page score that accompanied *Patyegarang*. Thank you also to Macquarie Bank, who matched 50 cents of every dollar raised by the CMF.

Then there are the hundreds of donors who gave us \$5 to \$25,000 – every donation was gratefully received and contributes to the artistic vibrancy of Bangarra.

This year, Bangarra implemented the customer relations management system Tessitura, joining a global best practice group of arts organisations that use this program to optimise ticket sales and earned revenue. We held a fundraising

campaign to support this acquisition and thank all the donors who made this possible. We continue to invest in our digital and social platforms, and we capitalised on the 25th anniversary by doubling our Facebook community in 2014. Engagement across all platforms increased, making us one of the most followed performing arts organisations in Australia.

We remain committed to our Aboriginal and Torres Strait Islander Employment program, and our achievement in 2014 of a 70% Aboriginal and Torres Strait Islander workforce majority is a fantastic result. We were also pleased to offer long-term, paid work experience placements across Administration and Production.

My immense thanks to Stephen, who has been so generous in sharing his incredible artistic vision. I am also indebted to outgoing Chair Larrisa Behrendt and current Chair Michael McDaniel, along with the entire Board, on their guidance of matters both business and cultural.

We look forward to sharing more stories with you in 2015.

Philippe Magid

COMPANY PROFILE

Bangarra is an Aboriginal and Torres Strait Islander organisation and one of Australia's leading performing arts companies.

Led by Artistic Director Stephen Page, we are widely acclaimed nationally and around the world for our powerful dancing, distinctive theatrical voice and utterly unique soundscapes, music and design.

Our relationships with Aboriginal and Torres Strait Islander communities are the heart of Bangarra with a dance technique forged from over 40,000 years of culture, infused with contemporary movement.

The company's 14 dancers are professionally trained, dynamic artists who represent the pinnacle of Australian dance.

Authentic storytelling, outstanding technique and deeply moving performances are Bangarra's unique signature.

top left to right

Jasmin Sheppard

Rikki Mason

Nicola Sabatino

Luke Currie-Richardson

Tara Robertson

Jasmyne Mehrton-Johnson

Michael Smith

middle left to right

Waangenga Blanco

Yolande Brown

Kaine Sultan-Babij

Leonard Mickelo

bottom left to right

Tara Gower

Beau Dean Riley Smith

Elma Kris







On Stage

International Tour

KINSHIP

Bangarra's 25th anniversary got off to a flying start, with the company's first steps on stage for 2014 taking place on a prestigious international platform. Bangarra were invited to take part in the 27th Holland Dance Festival, performing in the Netherlands for the very first time.

Senior artists Deborah Brown and Leonard Mickelo captivated audiences at the high-profile Festival Gala, performing the short work *Moth*. Two weeks later, the full company then staged two performances of the double bill *Kinship*, featuring *Brolga* and *Spirit*, both works by Artistic Director Stephen Page.

International touring is an integral part of Bangarra's mission to share Aboriginal and Torres Strait Islander stories with the world.

This was the company's 22nd international tour, having visited 25 countries and 66 cities since its inception.

Tours such as this represent an important investment for the company. They ensure that Bangarra remains visible on the global stage and consolidate their role as cultural ambassadors for Australia, as well as giving Aboriginal and Torres Strait Islander artists opportunities to widen their performing experience. The whole company performed on this tour, accompanied by nine support staff.

Our Official Airline Partner Qantas generously contributed to our flights for this tour.

Brolga (Act 1)

Choreography Stephen Page

Music David Page & Steve Francis

Costume Design Jennifer Irwin

Nesting Kulum Peter England

Original Lighting Joseph Mercurio

Original Set John Matkovic & Stephen Page

Cultural Advisors Djakapurra Munyarryun,
Kathy Balngayngu Marika

Spirit (Act 2)

Choreography Stephen Page

Choreography Bernadette Walong-Sene (*Yellow*)

Music David Page

Music Steve Francis (*Moth*)

Set design Peter England, Jacob Nash

Costume Design Jennifer Irwin, Gabriella Tyloseva

Original Lighting Matt Cox, Nick Schlieper,
Karen Norris, Joseph Mercurio

Guest performer and Cultural Advisor

Kathy Balngayngu Marika

Cultural Advisor Djakapurra Munyarryun

2014 Holland Dance Festival
The Netherlands
Gala performance January 25
February 14 – 15

3
performances

2,500
total attendance

the company
travelled almost

34,000
kms



with **90**
costumes

two kilograms
of ochre

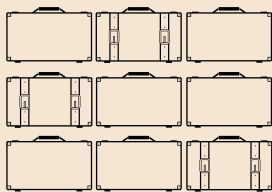


over
100 props



over

4,000
items





“There is perhaps no better work for the company to be touring this year than this one, which encapsulates the elements – some felt rather than defined – that make this company so special”

THE AGE, AUGUST 2014

Heidi Forbes @hrforbes

No one tells the stories that @BangarraDance does - every time I go I get a different perspective on the #Australian identity #patyegarang



Lara Hook @lmhook

Highlight of the year, is seeing @BangarraDance, they never fail to leave me enchanted and inspired. #Patyegarang

Erna Glassford @SimplyCheeeky

#Patyegarang @BangarraDance, Australian dance at its best.
Must see!



National Tour PATYEGARANG

“A beautiful evocation of romance and intrigue”

THE SYDNEY MORNING HERALD, JUNE 2014

This remarkable production was the success story of 2014, with the company extending its Sydney season to a record breaking 35 shows. *Patyegarang* weaved her magic across five states on a national tour, which had a total audience of 36,619 across 65 performances.

Patyegarang is the first time Bangarra has told a Sydney story in a full-length work. One of the few positive encounters during Australia's first contact, it follows the story of a young Eora woman who befriended one of the first settlers Lieutenant William Dawes, gifting him her culture

and language. While this remarkable cultural exchange took place over 200 years ago, it remains a timeless story about human curiosity, respect and learning.

The work was choreographed by Artistic Director Stephen Page, with music by David Page, sets by Jacob Nash, costumes by Jennifer Irwin and lighting design by Nick Schlieper. To bring this piece of dance theatre to life, Stephen worked with talented dramaturge Alana Valentine and sought cultural advice from Elders Richard Green and Matthew Doyle.

Choreography Stephen Page
Music David Page
Set Design Jacob Nash
Costume Design Jennifer Irwin

Lighting Design Nick Schlieper
Dramaturgy Alana Valentine
Creative Cultural Advisors Richard Green, Matthew Doyle

Sydney / June 5 – July 12
Sydney Opera House

Canberra / July 17 – 19
Canberra Theatre Centre

Perth / July 30 – August 2
State Theatre Centre of WA

Brisbane / August 14 – 23
Queensland Performing Arts Centre

Melbourne / August 27 – September 6
Arts Centre Melbourne

65
performances

33,426
paid capacity

36,619
total attendance



To celebrate 25 years of sharing Aboriginal and Torres Strait Islander stories, Bangarra embarked on its largest-ever regional tour. Performing 15 shows across nine locations, the company was warmly welcomed by local Elders and communities. It was an inspiring and poignant homecoming for the entire company, and a way of recharging the spirit after a busy year.



Sal Ad

Thank you for your incredible show in Cairns last night. I loved it!

Amalia Grace

I found myself hypnotised by the Kinship dancers. The experience of the set design, costumes and lighting were quite exceptional. A must see before tickets sell out!



Regional Tour KINSHIP

“a wonderful celebration of a hugely successful dance theatre company which both shares and celebrates Indigenous culture”

INDAILY.COM.AU

Kinship, a double bill featuring two of Stephen Page’s most loved works *Brolga* and *ID*, toured to five locations across South Australia, Northern Territory and Queensland on a more traditional theatre tour. The visit to Adelaide in particular was a commercial

success, with a run of six shows and stand-out reviews, like this one from Stage Whispers who praised the dancers for their *“breathtaking athletic finesse and intensely passionate charisma.”*

Brolga

Choreography Stephen Page
Music David Page & Steve Francis
Costume Design Jennifer Irwin
Nesting Kulum Peter England
Original Lighting Design Joseph Mercurio
Original Set Design John Matkovic & Stephen Page
Cultural Advisors Djakapurra Munyarryun, Kathy Balngayngu Marika

ID

Choreography Stephen Page
Music David Page
Set Design Jacob Nash
Lighting Design Matt Cox
Costume Design Emma Howell
Cultural Advisors Djakapurra Munyarryun, Kathy Balngayngu Marika

Darwin / October 3

Darwin Entertainment Centre

Alice Springs / October 17

Araluen Arts Centre

Adelaide / 22 – 25 October

Adelaide Festival Centre

Cairns / October 30 – 31

Cairns Civic Theatre

Rockhampton / November 6

Pilbeam Theatre

11
performances

4,333
paid capacity

4,907
total attendance



ChrissyMally MattheWare Namok

Amazing performance last night at the park on Thursday Island.
My family enjoyed every minute. Got a bit teary



Lizzy Lotter

Thank you Bangarra crew for such an amazing & mesmerising evening tonight at the amphitheatre in Yulara sharing contemporary Indigenous dance from countries around Australia. A privilege to have been there.

Outdoor community performances

SPIRIT

Spirit, which features many highlights from Bangarra's extensive repertoire, was performed in four very special locations: Broome (WA), Yirrkala (North East Arnhem Land, NT), Yulara (Central Desert, NT) and Thursday Island (Torres Strait Islands, QLD).

From football ovals to outdoor amphitheatres, performances were open to the public to ensure accessibility and to thank these communities for allowing Bangarra to caretake and share their stories. These relationships are vital to Bangarra's mission and provide the foundation blocks for our repertoire, education and youth programs.

Stephen and the company are very grateful to all of the communities that hosted Bangarra on this tour, allowing us to bring back their stories to their place of birth. The visit to Yirrkala was

particularly special, as it is the homelands of Artist-in-Residence Kathy Balngayngu Marika. We were honoured to return there with her.

The production team worked tirelessly setting up makeshift stages on everything from beaches to basketball courts, as audiences were able to experience the magic of seeing Bangarra dance under the stars. As well as performances, in each location Bangarra also held a series of workshops with local children, who were receptive and eager to learn traditional dance. The company are also grateful to the Ngaanyatjarra Pitjantjatjara Yankunytjatjara (NPY) Women's Council of Umuwa, who shared their knowledge and culture; and to Goolarri Media in Broome, the Buku-Larrnggay Mulka Centre in Yirrkala and the Gab Titui Cultural Centre on Thursday Island.

Spirit

Choreography Stephen Page & Bernadette Walong-Sene

Cultural Advisors Kathy Balngayngu Marika, Djakapurra Munyarryun, Jensen Warusam & Issac Waia

Music David Page & Steve Francis

Costume Design Jennifer Irwin

Broome / 20 September

Cable Beach Amphitheatre

Yirrkala / 26 September

Yirrkala Oval

Yulara / 10 October

Yulara Amphitheatre

Thursday Island / 12 November

ANZAC Park

4
performances

3,300
total attendance





CORROBOREE SYDNEY

Now in its second year, *Corroboree Sydney* runs under the auspice of Bangarra, who have partnered with the Festival to bring the best of Aboriginal and Torres Strait Islander arts and culture to new audiences. Bangarra presented two pieces as part of this arts gathering: one-man show *Page 8* and *Bangarra celebrates 25 years!*, a free outdoor performance on the Sydney Opera House forecourt.

“A masterfully crafted piece of storytelling”

THEATRE PEOPLE, NOVEMBER 2014

To know the Page family is to know Bangarra, and the creative seeds that were sown as the boys grew up as part of a large family in suburban Brisbane.

This production was restaged in association with Belvoir, where the show made its debut in 2004. Since then, it has travelled around Australia and the world. It gives a remarkable insight into the many talents of its star, David Page, an award-winning composer, but also a talented actor, musician and singer.

Many wouldn't know the incredible journey David has been on in his lifetime. As the eighth child of a family of twelve, his early singing talents brought him to the attention of American record label Atlantic in the mid-70s – the first and only Australian to be signed to the label. *Page 8* follows his extraordinary life on and off stage.

Blending songs, dance and storytelling into the one moving theatre experience, David once again proves his prowess as one of Australia's deadliest performers.

Page 8

Written by Louis Nowra & David Page

Original Concept by David Page

Directed by Stephen Page

Set Design Robert Cousins

Costume Design Jodie Fried

Lighting Design Mark Howett

Sound Steve Francis

Video Darren Baker

Stage Manager Peter Sutherland

Assistant Stage Manager Majentah Matthews

Walsh Bay / 21 November – 14 December
Bangarra Studio

18
performances

1,075
paid capacity

2,037
total attendance

Brendan Blomeley
David Page is truly outstanding in *Page 8*. What an amazing solo effort - five stars! Thanks for an awesome evening.



Vera Sistenich @VeraWanderlust

Drop everything! If there is one thing you go to @CorroboreeSyd, make it #Page8 @BangarraDance.

BANGARRA CELEBRATES 25 YEARS!

Bangarra celebrates 25 years! was a free outdoor performance on the Sydney Opera House forecourt on the evening of Sunday 30 November, the final celebration of the year.

The rain spirits joined that night, causing delays and an eventual shortening of the program. But despite the inclement weather, the 2,000 strong crowd of Bangarra supporters stayed upbeat as Gadigal Elder Uncle Charles (Chicka) Madden took to the stage to introduce the evening, followed by the always-gracious Deborah Mailman acting as Master of Ceremonies.

Djakapurra Munyarryun, Romeo Munyarryun and Kathy Balngayngu Marika opened the show with a spine-tingling *Yolngu Bungul Djarma* as the rain pattered down. The company followed with excerpts of Torres Strait Island dances *Goelada*, *Paddle*, *Waru* and *Diesel*. Singer Christine Anu braved the slick stage in spectacular fashion, and wowed the audience with an inspirational version of *My Island Home* to appreciative roars.

Bangarra celebrates 25 years!

Choreographers Stephen Page,
Bernadette Walong-Sene & Frances Rings
Traditional Music and Choreography
Kathy Balngayngu Marika, Djakapurra
Munyarryun, Jensen Warusam & Isaac Waia
Music David Page & Steve Francis
Costume Design Jennifer Irwin

1
performance

2,000
total attendance

Sydney / 30 November
Sydney Opera House forecourt



Sarah Hunt @shuntyhuny

@BangarraDance #bangarra25 Thank you for - in 2013 & '14 - my first experiences of dance and stories by indigenous dancers. Stunning. Ace.

troygrant @troygrant
Amazing @BangarraDance 25yr celebrations @SydOperaHouse
despite weather #deborahmailman & #christinaanu inspiring



ARTISTS-IN-RESIDENCE



**KATHY
BALNGAYNGU
MARIKA**

Resident Cultural Consultant

Born in Yirrkala, Northern Territory, Kathy is a senior woman of her clan, Rirratjingu, the first clan and language group in that area. She first performed with Bangarra in 2003's *Bush*, and has danced with the company extensively on both national and international tours. She has been an Artist-in-Residence since 2011, in recognition of her close and valuable association with the company.

In 2014, Kathy accompanied the main company on the international tour to Holland in February and toured regionally as part of the *Kinship* double bill. She also performed in *Spirit* when the company went back to country, as well as appearing in the special outdoor event in November, *Bangarra celebrates 25 years!*, as part of the Corroboree Sydney Festival.

Kathy was an invited guest of honour at the community night performance of *Patyegarang* in Sydney. She returned to her homelands, Bremmer Island in North East Arnhem Land, to spend time with her family, especially her five grandchildren. Kathy would like to acknowledge her grandparents and parents from Yirrkala for passing down their skills and knowledge to her.



**DAVID
PAGE**

Resident Composer

David is a descendant of the Nunkul people and the Munaldjali clan of the Yugambah tribe from SE Queensland. He studied saxophone, voice, composition and song at the Centre for Aboriginal Studies in Music (CASM) at Adelaide University.

David joined Bangarra in 1991 alongside his brothers Stephen and Russell and has provided the music for all productions since. In 2014, David and musical collaborator Paul Mac were nominated for a Helpmann Award for Best Original Score for their work in 2013's *Blak*.

In January, David appeared in *Black Diggers*, a Queensland Theatre Company and Sydney Festival production that was staged during the 2014 Sydney Festival.

After completing the score for *Patyegarang*, David's next project with Bangarra was remounting his one-man show *Page 8*. Described as 'a love letter to our family' by director Stephen Page, this production was staged at Bangarra's studios in Walsh Bay, as part of the Corroboree Sydney festival in November.



FRANCES RINGS

Resident Choreographer

Adelaide-born Frances is a descendant of the Kokatha Tribe and is also of German descent. Frances joined Bangarra Dance Theatre in 1993 after graduating from NAISDA Dance College.

In 2014, she provided ongoing artistic and community support for the Rekindling program, as well as providing workshops and teaching guidance to the Rekindling & Youth team.

Frances continued her role as Artist in Residence at NAISDA, and was Director of their end of year production, *your Skin, my Skin*.

The research and development phase for *Sheoak*, Frances' new work for the 2015 *lore* program, began mid-way through 2014. Frances was also the Movement Director for a series of creative developments for a new work titled *Bungjalung Nghari: The 3 Brothers project*, produced by NORPA and scheduled to premiere in 2016.

Frances was invited to Kaha:wi Dance Theatre in Toronto, Canada, to teach a series of masterclasses in Contemporary Indigenous Dance methodologies, as well as being the choreographic mentor for seven young and emerging choreographers at Campbelltown Arts Centre.



JACOB NASH

Resident Designer

Jacob is a Murri man who grew up in Brisbane. He graduated from the NIDA Design Course in 2005 and has worked mainly in set design across theatre, film and television. In 2010 he was awarded a Green Room Award for Best Design in Dance for his work on *earth & sky*, and was nominated the following year in the same category for his set design for *Belong*. He was appointed Artist-in-Residence in 2011.

In 2014, Jacob designed sets for *Patyegarang*, and the content for *The spirit of Patyegarang* for Vivid Sydney. He also designed the company's merchandise, inspired by this production.

During the national tour of *Patyegarang*, he travelled to many of the venues to oversee the design elements in theatre. During the regional tour, Jacob travelled with the company to North East Arnhem Land and Uluru, and worked as the production designer on *Spear*, the Bangarra dance feature film to be released in 2015. He also assisted bumping in and photographing the show at Yirrkala.

AWARD NOMINATIONS



David Page & Paul Mac

Best Original Score

Blak

Helpmann Award nomination

Waangenga Blanco

**Outstanding Performance
by a Male Dancer**

Blak

Australian Dance
Award nomination

Deborah Brown

**Outstanding Performance
by a Female Dancer**

Brolga

Australian Dance Award nomination

Jennifer Irwin

Best Costume Design for the Stage

Patyegarang

Australian Production Design Guild
Award nomination

SAFE DANCE



Under the leadership of Rehearsal Director Emily Amisano, the resources of the Safe Dance program were further augmented in 2014, allowing for a substantial increase in program delivery over the year. Since its inception, Bangarra has seen incidences of major injuries decline, with a preventative approach to health and fitness reaping benefits. 2014 also saw the introduction of private Pilates sessions and investment in Pilates equipment.

This multidisciplinary approach to injury prevention and creating a healthy workplace culture at Bangarra is an ongoing process that continues with consultation between the dancers, artistic staff and the

medical professionals who are part of our Safe Dance panel; they are Dr. Ken Crichton (Chair, orthopedic surgeon), Dr. Grace Bryant (sports physician), Dr. Peter Green (osteopath), Sarah Dacres-Mannings (advanced sports dietician), April-Rose Ferris (physiotherapist), Marko Becejski (physiotherapist) and Professor Ngiare Brown (Aboriginal and Torres Strait Islander health specialist) and Michelle Kay (Advisor).

We thank them for their advice and support throughout 2014, ensuring our dancers are in great shape and up to the rigors of performing.





Youth & Education

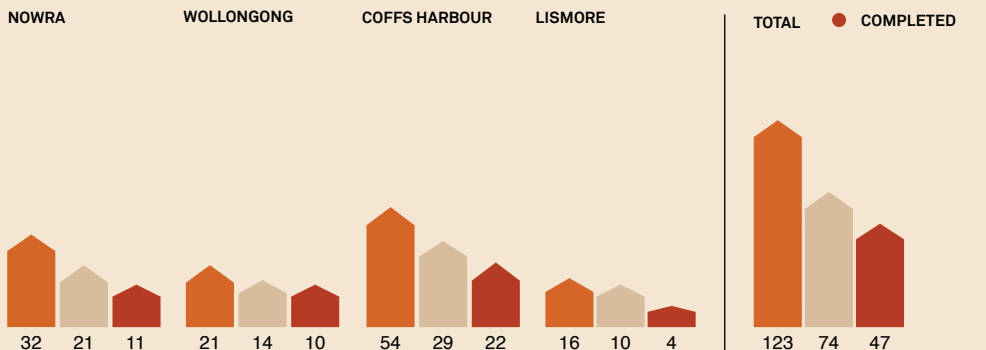


Bangarra's youth and education programs focus on achieving a shared understanding for the living cultural heritage of Aboriginal and Torres Strait Islander people of Australia.

They provide cultural and creative learning opportunities for future Aboriginal and Torres Strait Islander dance artists and cultural leaders, connect all young people to contemporary Aboriginal and Torres Strait Islander dance and support teachers with quality education resources for Aboriginal and Torres Strait Islander and Arts related studies.

The company also has a long history of engaging with our younger audiences from major metropolitan centres to remote communities including pre and post-show forums at special Koori/Koorie Kids Days, Education performances at our touring venues, to working with hundreds of children through the NSW Public Schools Aboriginal Dance Company.

NSW Rekindling program



REKINDLING

“The program has helped kick start the dreams and aspiration of our youth...Rekindling has succeeded in breaking down many barriers”

Jodi Edwards, Wollongong

In 2014, the Rekindling team visited eight communities across New South Wales and Queensland, with over 300 students taking part in the workshops.

In an exciting development, nine Rekindling participants went on to be accepted into NAISDA's auditions for 2015, proving its potential as a training ground for young Aboriginal and Torres Strait Islander dancers.

During the Beaudesert Rekindling visit, the community allowed NITV to come in and film a 30-minute documentary, *“Our Journey to CGEN”*, following two of the participants through the Rekindling program. This moving documentary showed how they juggled their studies and their connection to their culture and their Elders, while preparing to perform at Creative Generations, the Queensland equivalent to the New South Wales Schools Spectacular.

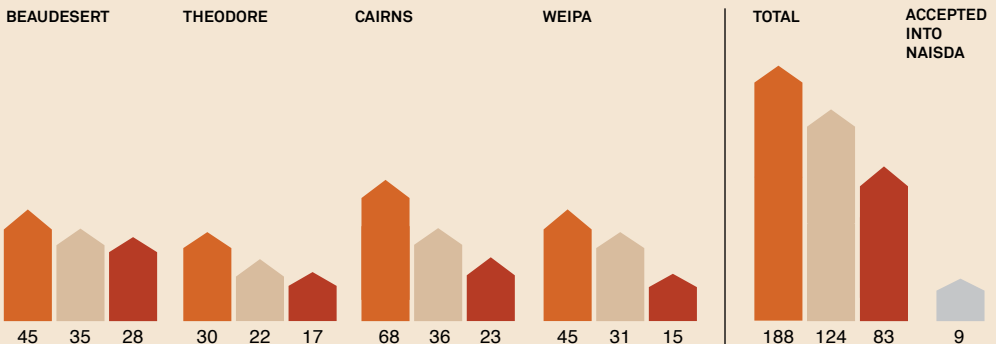
The team also returned to the 2013 Rekindling communities of Moree, Wellington, Kempsey and Blacktown, to continue the relationship and trust built there the previous year.

Launched in 2013, Rekindling is an intensive dance-based program for Aboriginal and Torres Strait Islander secondary students to explore ‘who you are’ and ‘where you come from’. The participants research and gather stories with the help and guidance from Elders within their communities, to develop dance, performance and creative skills to produce dance theatre. Involvement and input from community Elders are crucial to the success of the program, as they provide the cultural content which forms the basis of the final performance in front of family and friends.

The program is led by Sidney Saltner, a former Bangarra dancer with over 25 years experience. He is joined by Youth Programs Leaders Patrick Thaiday and Chantal Kerr, also both former Bangarra dancers. Assisting the program in 2014 were Gina Rings, Kirk Page and Barbra Drummond.

The Rekindling app launched in 2013 and 657 stories were shared throughout 2014.

QLD Rekindling program



THE NSW PUBLIC SCHOOLS ABORIGINAL DANCE COMPANY



Led by the Youth Program Team, this program is delivered in partnership with the The Arts Unit from the NSW Department of Education and Communities.

Designed to develop cultural awareness, as well as dance and performance skills, the NSW Public Schools Aboriginal Dance Company provides a great opportunity for Aboriginal and Torres Strait Islander students in NSW to work with Bangarra. The students participate in workshops with the Youth Program Team and then are able to perform at major school dance events, such as the State Dance Festival

in September and the Schools Spectacular in November.

Now in its fourth year in 2014, 987 students took part in the program, which led to 28 being selected for the NSW Public Schools Aboriginal Dance Company.

This group then went on to rehearse and perform at a number of high-profile events including Corroboree Sydney, the Schools Spectacular and the Royal visit by the Duke and Duchess of Cambridge. Students from the program have gone on to further dance training at NAISDA Dance College.

OTHER PROJECTS

AIME Got Game - mentoring

The Youth Program Team mentored some young aspiring dancers in the first mid-year mentoring session, providing a day of choreographic mentoring in preparation for the *Strut the Street* parade.

Gymaroos

Workshops were held with the Gymaroos gymnasts in Taree, who have also invited us to work with them for their Helsinki tour in 2015.

2014 WORKSHOP SUMMARY

“It takes a lot of confidence to get up in front of people, the Rekindling program teaches them to be confident ... [it] teaches respect towards our Elders and teaches them to work together”

**Aunty Diane McNaboe Wiradjuri Elder
Acting Coordinator North/West, Wiradjuri Language and Culture Nest**

DANCE AND CULTURAL YOUTH WORKSHOPS

Bangarra is committed to developing and engaging with youth, and nurturing the new generation of Aboriginal and Torres Strait Islander storytellers and artists. The below workshops were delivered by the Bangarra dance ensemble.

LOCATION	WORKSHOPS	ATTENDANCE
Walsh Bay, NSW	1	18
Muswellbrook, NSW	9	191
Canberra, ACT	1	24
Brisbane, QLD	1	15
Broome, WA	5	132
Yirrkala, NT	5	37
Darwin, NT	2	29
Alice Springs, NT	3	56
Mutitjulu, NT	1	10
Umuwa, SA	1	30
Yulara, NT	1	15
Adelaide, SA	1	30
Cairns, QLD	1	30
Thursday Island, QLD	4	61

TOTAL WORKSHOPS	36
------------------------	-----------

TOTAL ATTENDANCE	678
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EDUCATION RESOURCES

In 2014, Bangarra were able to build on their success in the formal education space, enabling a far larger number of teachers and students to engage with the company than ever before.

The four online resources produced in 2013 received 35,000 visitations with 29,000 unique visits throughout 2014. This formed a crucial part of helping students gain a deeper understanding of Bangarra's work, to discover and ask questions about Aboriginal and Torres Strait Islander culture and assist them in appreciating their stories in a more meaningful way.

The Education team continued to build the library of traditional and digital online resources delivering the following materials in 2014:

- *Mathinna* DVD, accompanied by comprehensive Study Guide aligned to Australian Curriculum, resulted in 200 sales with a quarter of these being to schools and made available through Kanaopy via streaming into universities worldwide. The work remains on the recommended list for VCE Year 12
- Teachers' Resources for *Patyegarang* and *Kinship* received positive feedback from both venues and educators
- For ABC Splash, an online kids learning space, four digital resources based on excerpts from repertoire and two chapters in a Digibook titled *Communicating Through Dance*
- Our Youth Program Team presented the *Rekindling* program in a classroom environment to Community & Governance Diploma students at Tranby Aboriginal College
- Frances Rings presented to early educators from Goodstart Early Learning Centres

BIRRANG: EXPANDING ABORIGINAL DANCE HORIZONS IN NSW

In 2014, Bangarra were involved in the delivery of the second year of the Birrang initiative – a three-year program funded by Arts NSW, coordinated by Bangarra Dance Theatre, Ausdance NSW, Regional Arts NSW and in partnership with Carriageworks, NAISDA Dance College and the Australian Film, Television & Radio School (AFTRS).

The program was structured to build on the outcomes of the pilot year in 2013, continuing the focus on three essential areas of maintaining a professional career – capacity, connection and confidence.

The independent dance artists associated with Birrang operate within a diverse, dynamic environment that is challenging in terms of professional sustainability. The Birrang program has to date resulted in significant benefits for many of these artists, as it identifies critical opportunities and develops skills to find strategic solutions to career issues and future growth.

The Birrang program 2014 included:

- Two business skills courses, one in Sydney and one in Lismore
- a one-week Creative Lab for independent artists (Sydney and regional NSW participants) conducted in partnership with Carriageworks, where participating artists worked with Jungah weavers from the NSW south coast, and used the stories and craft practice to collaboratively devise new choreographic work
- a two-week Creative Residency at NAISDA Dance College, where director and choreographer Ian Colless developed the dance piece *Kangaroo Study* with five dancers/collaborators of Aboriginal and Torres Strait Islander and non-Aboriginal and Torres Strait Islander backgrounds; and
- ongoing career support, identifying opportunities for development and continued network building





Community Engagement

COMMUNITY OUTREACH



Our annual Community Outreach Program, supported by BHP Billiton, was successfully delivered during the national and regional tours in 2014.

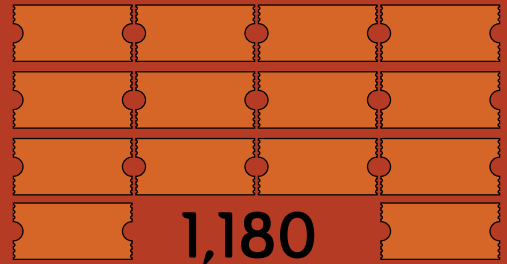
The Outreach program, specifically for Aboriginal and Torres Strait Islander children and families, includes masterclasses, community workshops, backstage tours, foyer meet & greets and site visits to the Bangarra studios.

“We all, as students, teachers, carers and parents, have learnt an amazing amount of perspective in all aspects of culture and heritage from this workshop. The Bangarra performers and support staff were extremely engaging ”

Fiona Murray, Teacher, St James’ Primary School

***“It helped my understanding on
how Indigenous people express their culture”***

Cheyenne, Student, St Joseph’s High School



community tickets
for Community Nights, Koori/Koorie Kids Days



BHP BILLITON MUSWELLBROOK WORKSHOPS

As part of our Community Outreach Program, each year Bangarra visits a community close to a BHP Billiton site and provides workshops for Aboriginal and Torres Strait Islander school-aged children from the area.

For many this is their first experience of Aboriginal and Torres Strait Islander culture or contemporary dance. These workshops are led by Bangarra dancers and are structured to suit the participant’s age and skill levels. Drawing on lessons around totems and Bangarra’s unique

movements, these workshops are designed to develop an awareness of Aboriginal and Torres Strait Islander culture, self-confidence and inspire the next generation of storytellers.

In 2014 the company was in residence in Muswellbrook, NSW, where almost 200 students participated in nine workshops. At the end of workshops the students proudly performed for their family, peers and community.

“The three days were an awesome experience and such a huge opportunity for our Aboriginal and Torres Strait Islander students. The local community were blown away on many levels with what was delivered.”

David Newham, Advisor Aboriginal Programs, BHP BILLITON

CULTURAL EXCHANGE



The company spent time in remote Aboriginal and Torres Strait Islander communities with cultural residencies in Broome, The Kimberley (WA), Yirrkala (North East Arnhem Land, NT), Mutitjulu & Umuwa (Central Desert, NT), and Thursday Island (Torres Strait Islands, QLD). Nurturing relationships with Aboriginal and Torres Strait Islander communities is an important pillar of Bangarra's activities, as it is these deep ties back to country that allow the company to curate stories and take them back to the studio to become fully-fledged works.

It is one of the highlights in Bangarra's calendar, with both Stephen and the company relishing the opportunity to spend time with these spiritually enriching communities.

To conclude each residency, the dancers performed *Spirit*, encompassing iconic Bangarra works, on outdoor makeshift stages from twilight into the night. Audiences were estimated at 3,300.

Our return to country practice ensures that deep community relationships developed over the years are maintained and continue to inform the integrity of our work.

Bangarra's ties to community were further strengthened by the performances of two senior Elders. The company were honoured to have Artist-in-Residence Kathy Balgayngu Marika perform on our regional tour, and Cultural Advisor Djakapurra Munyarryun at *Bangarra celebrates 25 years!*

“Working with Bangarra has offered me great opportunities in each department, including Digital Media and Administration. I will be walking away from Bangarra with great experience and confidence that I will continue to use”

Tamara Saunders, CareerTrackers Trainee

ABORIGINAL AND TORRES STRAIT ISLANDER EMPLOYMENT & WORK EXPERIENCE PROGRAM

During 2014 the Company continued its commitment to developing young Aboriginal and Torres Strait Islanders across areas of performance, production and administration. The company recorded a result of 70% of its workforce being of Aboriginal and Torres Strait Islander heritage, which is equal to 2013.

This included trainee dancer Jasmyne Mehrton-Johnson, digital media and administration intern Tamara Saunders

(through a partnership with CareerTrackers), production trainee Darcy Anderson (through Arts Ready) and Rianna Tatana (through the University of NSW Performing Arts Internship Program).

There were also various work placements and industry secondments across the areas of performance, production, administration and costume making.

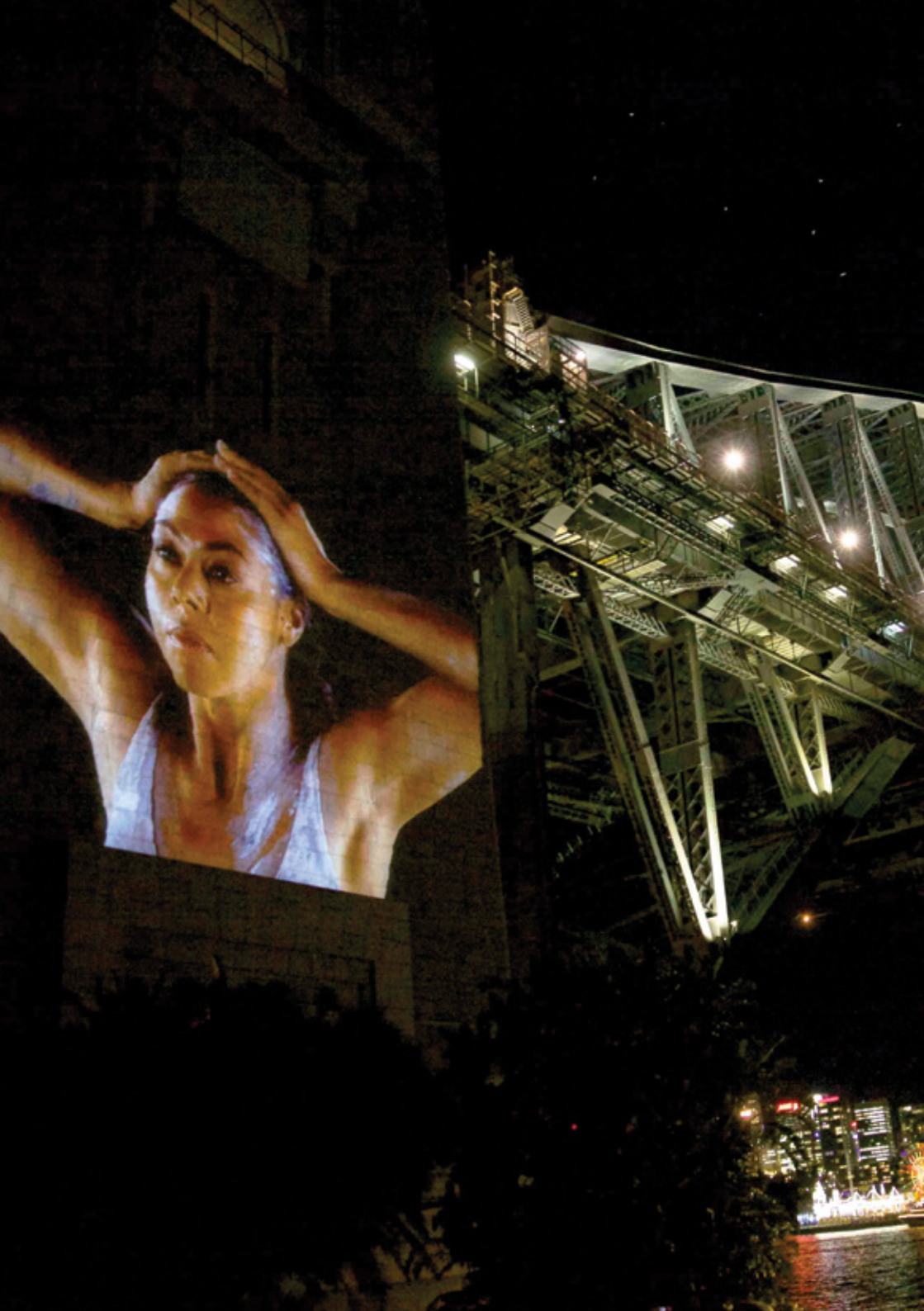
“What impacted me was the inspiring connection that the company maintains with Indigenous youth and communities. This experience with Bangarra has opened my eyes to an array of career avenues within this area that I am now confident in pursuing”

Rianna Tatana



New & Traditional Media







DIGITAL

It was another productive year for the digital team with 90 videos and 700 hours of footage produced, supplied to all areas of the company.

Videographer Tiffany Parker travelled with the company for much of the regional tour, which enabled us to take our fans with us on this remarkable journey in real time, as we posted videos and photos on our social media channels.

This has also resulted in the gathering of a rich digital story marking the company's 25th year.

Licensing of our digital material assisted in capitalising coverage in broadcast media. This has included supplying proprietary footage to SBS, NITV, ABC News and Network Ten, as well as commissions from ABC Splash resources, Beyond Blue, Commonwealth Bank and the Australian Museum.

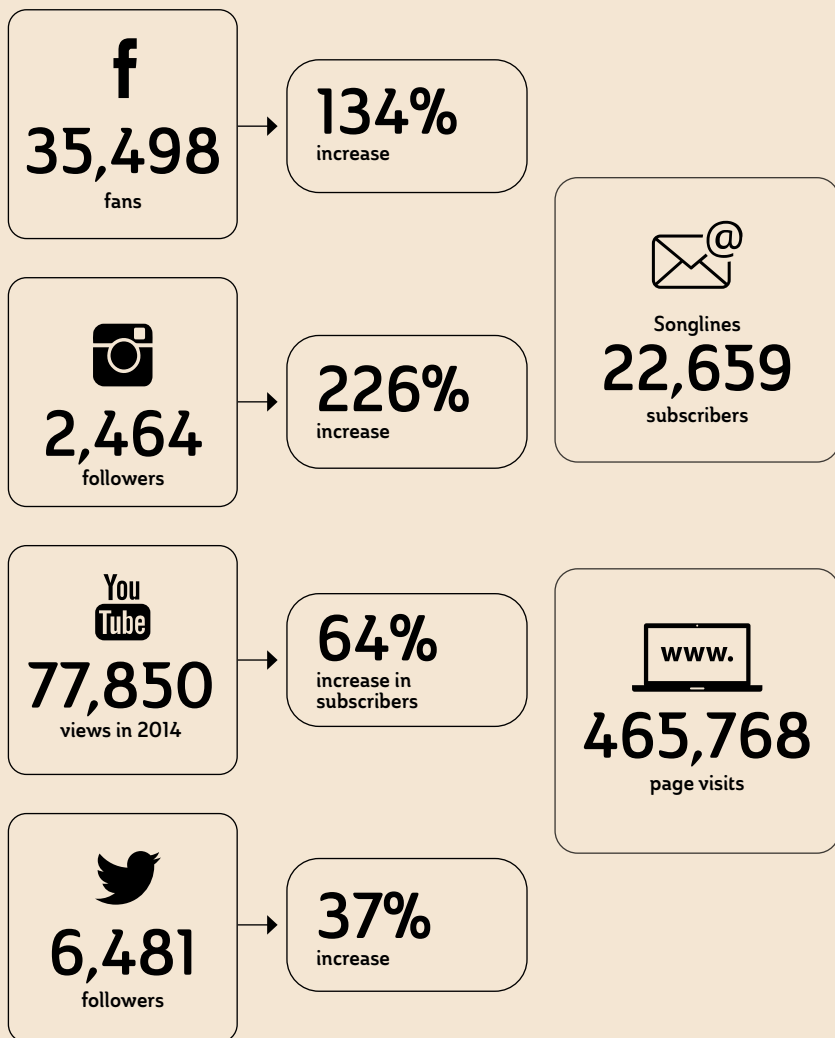
VIDEO PROJECTS

As part of Vivid Sydney 2014, Stephen Page created the concept for *The spirit of Patyegarang*, a video projection on the Southern pylon of the Sydney Harbour Bridge, brought to life with Artist-in-Residence Jacob Nash and videographer Tiffany Parker. This three-minute video installation was seen by an estimated 1.43 million people throughout the Festival.

Bangarra collaborated with mental health organisation beyondblue to develop a mini-documentary film. The piece features young people involved in the Bangarra Rekindling program and explores how dance and connection to culture has helped keep them healthy and strong.

SOCIAL MEDIA & ONLINE

ANNUAL GROWTH / 2014



Bangarra's presence on social media and online continues to thrive, showing a growing appetite for behind the scenes content. All social media platforms showed tremendous growth, and the company are now one of the most

followed performing arts companies in Australia. This is an exciting trend and an opportunity for Bangarra to expand its audience reach and engagement outside of the theatre.

TRADITIONAL MEDIA



452

print articles



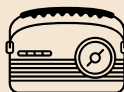
378

online articles



10

tv segments



49

radio interviews



A black and white photograph of a man in a plaid shirt, holding a telephone receiver. The word "Development" is overlaid in a white box. The man is looking down, and the background is dark and out of focus. The word "Development" is in a bold, sans-serif font.

Development

*“[Stephen] Page’s master vision is fully
enhanced by David Page’s poetic compositions”*

STAGE WHISPERS, JUNE 2014

*“David Page’s melodic, computerised
synthesis of classical and Indigenous instruments,
with the soaring chanting of local language, has
defined and driven Bangarra’s signature”*

THE DAILY REVIEW, JUNE 2014

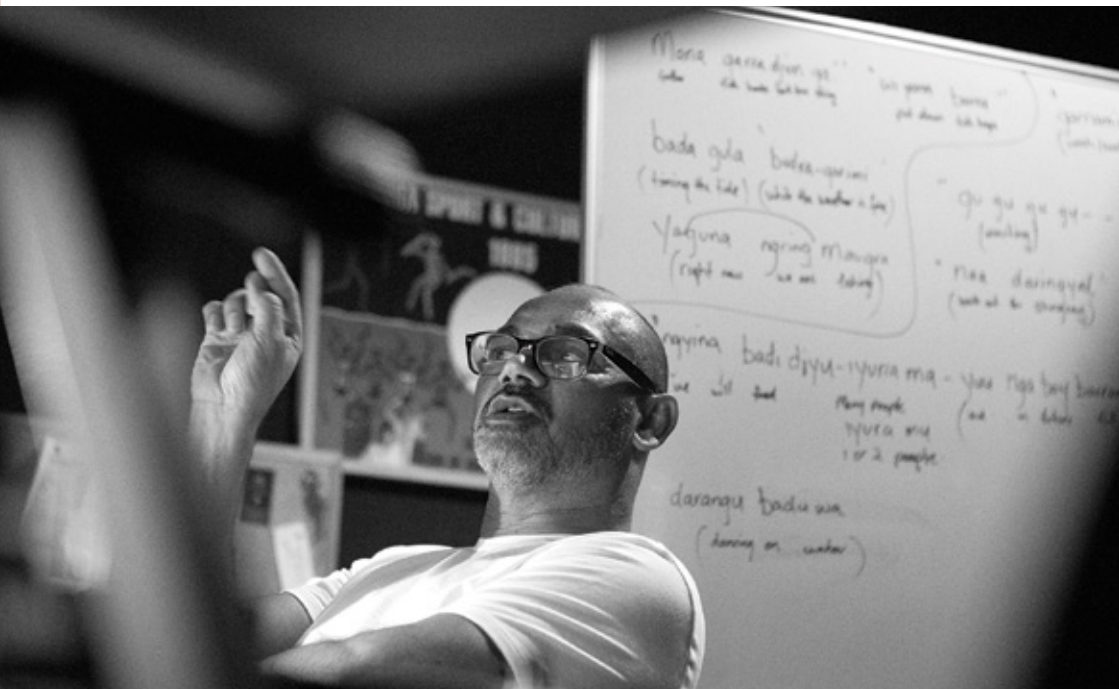
*“David Page’s eclectic electronic soundtrack
includes bird call, speech, gunshot, colonial folk
songs and relentless rhythm”*

ARTS HUB, JUNE 2014

*“David Page’s exquisite soundscape
is surely one of his best to date”*

STAGE NOISE, JUNE 2014

CREATIVE MUSIC FUND



In 2014, philanthropic support from the Creative Music Fund (CMF) enabled Bangarra to commission a brand-new score by David Page for the full-length work, *Patyegarang*.

Almost 30 donors contributed to this landmark piece. David worked with the sounds of stringed instruments, extending his knowledge in fusing natural soundscapes and orchestral music. Thank you also to Macquarie Bank, who matched 50 cents to every dollar contributed by the Fund, taking the total raised to \$50,000.

The CMF's aim is to see commissions performed across Australia and overseas, opening doors and inspiring new audiences for contemporary Australian works and our own storytellers. They hope to create a deeper understanding of our culture as new works incrementally offer up new words, sounds and images and new ways of perceiving and understanding Australian voice and place.

We are extremely grateful for the support and leadership of the CMF in helping us deliver this critically acclaimed score.

“David Page’s music is a highlight”

THE SUN-HERALD, JUNE 2014



Additional Projects

NATIONAL RUGBY LEAGUE (NRL) INDIGENOUS WORKSHOP, FEBRUARY 1

Bangarra dancers were part of a workshop with NRL Aboriginal and Torres Strait Islander players to assist in developing their own version of the 'haka', a traditional war cry that would be performed before matches, with the aim of inspiring pride in young fans of their Aboriginal heritage.

THE VOICE AUSTRALIA NINE NETWORK, JUNE 30

Bangarra dancers Kaine Sultan-Babij and Nicola Sabatino performed live on the Nine Network's popular national show The Voice Australia with finalists ZK. Choreographed by Artistic Director Stephen Page, the dancers performed during ZK's cover of John Lennon's classic *Imagine*, to a national audience of approximately 1.2 million people.

NAIDOC, CANBERRA, JULY 7

Stephen travelled to Canberra to speak at the Department of Prime Minister and Cabinet's NAIDOC celebrations.

BINGHAM CUP OPENING CEREMONY, AUGUST 28

Youth Program Leader Patrick Thaiday choreographed a piece for the Aboriginal and Torres Strait Islander players for the opening ceremony of the Bingham Cup, the gay and inclusive rugby World Cup, which was performed at the Museum of Contemporary Art.

PHILANTHROPY AUSTRALIA 2014 NATIONAL CONFERENCE, MELBOURNE, SEPTEMBER 2

More than 50 leading philanthropists from Australia and overseas joined 700 delegates from the philanthropic, advisory and not-for-profit sectors at the Philanthropy Australia 2014 National Conference. Held at the Melbourne Recital Centre, Leonard Mickelo and Nicola Sabatino performed an excerpt from the acclaimed work *Moth* from the production of *Bush* as a pop-up performance.

G20 LEADERS SUMMIT, BRISBANE, NOVEMBER 15

Stephen Page curated the Welcome to G20, marking the commencement of the meeting of the world's most powerful and international leaders. This was a unique privilege to showcase Bangarra in an international context. Stephen wove together performances from Bangarra, Songwoman Maroochy Barambah, the Nunukul Yuggera Aboriginal Dance Troupe and the Malu Kiai Mura Buai Dance Troupe for this special one-off performance.

DFS GALLERIA, SYDNEY, DECEMBER 6

Kaine Sultan-Babij, Nicola Sabatino, Leonard Mickelo and members of the NSW Public Schools Aboriginal Dance Company performed at a special event and performance held at Bangarra for DFS Galleria LoyalT members. Bangarra performed their award-winning pieces *Moth* and *Cocoon*, and students from the The NSW Public Schools Aboriginal Dance Company also performed excerpts from Bangarra's acclaimed work *Ochres: Black & White*.

BORAL FAMILY DAY, NOVEMBER 22

Boral has been a supporter of Bangarra for the past twelve years, and we are very proud of the longevity of this partnership.

In November, Bangarra held Boral Family Day, a private performance and workshop for Boral staff and their young families. Approximately 150 Boral people came to the Bangarra studio for a morning of dance and kids' workshops with the Bangarra dancers. The day ended with a BBQ with the Boral community and the dancers.

VENUE HIRE

Bangarra continued to earn revenue from hiring its various spaces for conferences, workshops, weddings and other various corporate and private events. In total, 85 events were held at Bangarra during 2014.

The Company

ARTISTIC

Artistic Director
Stephen Page
Rehearsal Director
Emily Amisano

ARTISTS-IN-RESIDENCE

Artist-in-Residence (Music)
David Page
Artist-in-Residence (Choreography)
Frances Rings
Artist-in-Residence (Set Design)
Jacob Nash
Artist-in-Residence (Cultural)
Kathy Balngayngu Marika

DANCERS

Elma Kris
Yolande Brown
Waangenga Blanco
Tara Gower
Leonard Mickelo
Jasmin Sheppard
Tara Robertson
Kaine Sultan-Babij
Luke Currie-Richardson
Nicola Sabatino
Beau Dean Riley Smith
Rikki Mason
Jasmyne Mehrton-Johnson
(trainee dancer until December 2014)
Michael Smith
(trainee dancer until December 2014)
Thomas Greenfield
(guest artist, *Patyegarang*)

STAFF

Executive Director
Philippe Magid
(as of March 2014)
Executive Director
Catherine Baldwin
(until March 2014)

ADMINISTRATION

Executive Assistant
Angela Band (from May 2014)
Manager, Finance & Operations
Ashwin Rathod
Finance & Operations Coordinator
Elizabeth Timbery (from March 2014)
Development Director
Rebecca MacFarling (from August 2014)
Grants Manager
Peter Bly

COMMUNITY & DIGITAL

Manager, Public Engagement
Carolyn Hammer
Community Liaison Coordinator
Ebony Williams (until October 2014)
Videographer
Tiffany Parker
Administration & Digital Media
Tamara Saunders (CareerTrackers trainee)

EDUCATION & YOUTH PROGRAMS

Youth Program Director
Sidney Saltner
Youth Program Leader
Chantal Kerr
Youth Program Leader
Patrick Thaiday
Youth Program Leader
Gina Rings (until August 2014)
Youth Program Leader
Kirk Page (until August 2014)
Youth Program Leader
Barbra Drummond (until August 2014)
Digital Coordinator
Jhuny-Boy Borja
Community Education Consultant
Shane Carroll

MARKETING & COMMUNICATIONS

Manager, Marketing & Communications
Nathalie Vallejo
Marketing & CRM Officer
Sarah Whelan
Development & Communications Coordinator
Ellen Watts

PRODUCTION

Production and Touring Manager
Phoebe Collier
Company Manager
Lachlan Bell (from March 2014)
Head Mechanist
Kayne Johnson
Stage Manager
Debbie Whiteley (until December 2014)
Head Electrician
Andrew Hutchison
Production Trainee
Darcy Anderson (as of May 2014, ArtsReady Trainee)
Costume Maker & Dresser
Brooke Cooper-Scott (February, May–December 2014)
AV Technician
Andy Lysle (February, September–December 2014)

PARTNERS

Government Partners



Bangarra Dance Theatre is assisted by the Australian Government through the Australia Council for the Arts, its art funding and advisory body.

Bangarra Dance Theatre is assisted by the NSW Government through ArtsNSW.

Productions Partners



Official Airline

Media Partners



Community Partners



NATIONAL CENTRE OF
INDIGENOUS EXCELLENCE

Philanthropic Partners



GEORGE HICKS
FOUNDATION



Funded by The E Robert Hayles and
Alison L Hayles Charitable Trust,
managed by Perpetual

PATRONS

Patrons - Bangarra Dance Theatre would like to thank the following patrons for their generous contributions

Gapu (water) Clan (\$10,000 & ABOVE)

Anonymous x 1
Belinda Gibson
Bill & Kate Guy
Dr Patricia Fanning
Linda Herd
Macquarie Group Foundation
Marion Heathcote & Brian Burfitt
Michael Lavarch AO & Larissa Behrendt
Nedigi Pty Ltd
Patterson Pearce Foundation
Sherry-Hogan Foundation
Sisyphus Foundation Ltd
Victoria Taylor

Djalkiri (earth) Clan (\$5,000 – \$9,999)

Diane Grady
Elizabeth Proust
Fabienne Michaux
Jane Diamond
Leonie M Kelleher OAM
Meredith Brooks
Mike Bowen
Ruth J Williams

Wata (wind) Clan (\$1,000 – \$4,999)

Alan Cameron AO
Alison Cameron
Andrew Shannon
Anonymous x 7
Belinda Kendall-White
Catherine Hamber
Cherry Tennant
Christine & Paul Wand AM
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Colin McEown
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Dr Margot Woods
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Rosemary Howard
RTG & AK Green
Sarah Brasch
Shane Batchelor
Sophia Bookallil
Stephen Norrish
Susan Burnett
Susie Bond
Teresa Handicott
Vera Vargassoff
William Jensen
WJ & EN Orme

Creative Music Fund Members 2014

Aboud-Hogben Family
Alan Gallaher & Andrew Gadsby - Hello
Amy Denmeade
Andrew Leece
Anne Leece
Burger Family
David Wynne & Scott Marinchek
Fenella Kernebone
Gabe & Andrew Mostyn
Greg Dickson
Ian Andrews & Jane Hall
James Ostrobrurski
Jane McDermott-Austin & Michael Austin
Jann Gardner & Tony Cavanagh
Janne Ryan
JB Were CEF – Love Your Work
Endowment Fund
John Gaden
Kate Mills & Sally Breen
Macquarie Group Foundation
Martin Portus
Penny Le Couteur
Richard Steele
Stephen Wells & Mischa Way
Steven Alward & Mark Wakely
Victoria Taylor

Donors \$500 – \$999

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Anne Maree Newbery
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Ardelle Lohan
Carl Solomon
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The Hon Peter Dowding SC
Peter Green
Prue Forster
Sherina Bahk





Governance

GOVERNANCE REPORT

Report against Best Practice Governance Guidelines:

Corporate Governance

Bangarra continued to address a range of corporate governance matters during 2014, in accordance with the Essential Governance Practice Principals published by the Australia Council for the Arts.

1. Lay solid foundations for management and oversight

We continue to tighten our administrative procedures. A suite of financial and human resource policies have been implemented across the business. The management team all have updated job descriptions, including KPI's, and are being evaluated against these. The Board met to discuss and set strategic direction for the period 2015-2019. A strategic plan for this period is in development.

2. Structure the Board to add value

A Board review was undertaken in 2014 and addressed skills, roles and performance. This was a helpful exercise as the Board goes through a renewal process. Key areas were identified for improvement. Two sub-committees were established – Cultural Values and Community Engagement Committee and Nomination and Remuneration.

3. Promote ethical and responsible decision making

The company's Constitution was updated and approved at our Annual General Meeting. We developed and adopted a Sponsorship and Philanthropy Policy that helps guide our consideration of new partners.

4. Promote diversity

In 2014 our Aboriginal and Torres Strait Islander employment level was at 70%, with the remainder of the team from diverse backgrounds. We strive to continue to increase our Aboriginal and Torres Strait Islander employment levels over the next five years.

5. Safeguard integrity in financial reporting

The Board continues to receive regular financial management reports. We have introduced new timelines for the development and approval of annual budgets, allowing the Board more time to review and approve. Our relationship with our Auditors remains positive and effective.

6. Recognise the legitimate interests stakeholders

We are introducing more robust human resource policies, and ensuring we are compliant with OH&S standards. We have established procedures to ensure the timely provision of our financial situation and its performance to Government.

7. Recognise and manage risk

Our Audit and Finance Committee is now focusing more on risk; hence a detailed risk register is in development. We remain diligent in relation to reputational, operational, artistic and strategic risks.

8. Remunerate fairly and responsibly

Our Nominations and Remunerations Committee was established to monitor remuneration across the organisation and its focus to attract and retain talented and motivated employees. The Committee is also responsible for leading Board renewal, and for monitoring the performance of the Executive Director and Artistic Director.

KPIs

Outcome	Mechanism	Measure	2014 Target	Result
ARTFORM				
Artistic quality & excellence of craft	Peer assessment; Surveys/ consultation; Media critics	Feedback on artistic quality, media reviews, audiences, blogs	> 75% positive	<p>We received 80-90% positive and highly favourable feedback from the audience surveys in Sydney, Brisbane, Canberra & Melbourne regarding artistic quality.</p> <p>Peer feedback was also received through the Artists-in-Residence and industry colleagues. Internal feedback received from creative artists, Bangarra staff, Board members, patrons and community & corporate partners.</p> <p>More than 90% positive critical reviews received across all media. Total media clips: 889 items.</p> <p>80% average audience capacity in 2014 across National, Regional Tours and productions staged at our studios – a 5% increase on 2013.</p>
Audience engagement & stimulation	Audience surveys	Audience satisfaction	> 75% positive	98.4 % of audience survey feedback in Sydney, Brisbane, Canberra & Melbourne (1884 online surveys completed) gave us a rating of 'good' to 'excellent'.
Curation and development of artform	New productions	Number of new productions as % of total	30% new	33% of Bangarra's works in 2014 were new works. <i>Patyegarang</i> toured nationally.
Development of Artists	Artist development programs; Young artists surveyed	Number of artists engaged; Satisfaction of artists	20 artists 80% satisfied	<p>27 artists (including guest artists & collaborations) involved in Bangarra productions</p> <p>19 independent artists involved in Birrang initiative including professional development</p> <p>81 artists involved in Corroboree Sydney festival</p> <p>More than 80% satisfied artists, determined through 'performance review' interviews with Executive & Artistic Directors.</p>
Reflecting Australian culture	Telling Australian stories; Commissioning Australian artists	Number of connections with Aboriginal & Torres Strait Islander communities and culture; % Australian content	2 Indigenous communities 100% Australian content	<p>4 Aboriginal and Torres Strait Islander community residencies: Yirrkala, Yulara, Umuwa and Thursday Island</p> <p>100% Australian content: <i>Patyegarang</i>, <i>Kinship</i> and <i>Page 8</i></p>
Relevance to community	Research of community awareness & engagement, especially Aboriginal & Torres Strait Islander peoples	Research findings	> 75% satisfaction from workshops performances in communities	<p>98% satisfaction from workshops conducted during main stage & regional tours & Community Outreach Program as determined through participant survey feedback (197 surveys returned).</p> <p>Bangarra prioritises access for Aboriginal & Torres Strait Islander students, but does not turn away other students who want to participate in the workshops.</p>

KPIs

Outcome	Mechanism	Measure	2014 Target	Result
ACCESS				
Maximise access & diversity of audiences	Capital city performances home market (Sydney)	Number of performances	30	54: 35 performances of <i>Patyegarang</i> at the Sydney Opera House (main stage tour) 18 performances of <i>Page 8</i> & 1 performance of <i>Spirit</i> (closing performance at Corroborree Sydney festival).
		Ticket sales	14,000	21,080: 17,043 (<i>Patyegarang</i>) 2,037 (<i>Page 8</i>) and 2,000 (<i>Bangarra celebrates 25 years!</i> performance)
		% Aboriginal & Torres Strait Islander attendance	10%	5% Aboriginal & Torres Strait Islander attendance, including Community night & Koori Kids performances
		% young people (< 30 years)	10%	20% excluding Koori Kids Day audience of 288 Indigenous school children (2% of season attendance).
Maximise access & diversity of audiences	Capital city performances touring nationally (Melbourne, Brisbane, Canberra, Adelaide/Perth)	Number of performances	25	30 performances nationally - Melbourne, Canberra, Perth and Brisbane.
		Ticket sales	14,000	19,576: Total ticket sales including complimentary
		% Aboriginal & Torres Strait Islander attendance	7%	Average of 4.7% Indigenous attendance over duration of capital city performances (outside of Sydney).
		% young people (< 30yrs)	7%	9.6%
Maximise access & diversity of audiences	Regional and remote performances North, South & West on a three-year cycle	NSW & regional Australia	2 WA 6 NT 6 QLD	1 WA, 4 QLD, 4 NT, 6 SA
		Number of performances	13	15
		Ticket sales	6,500	8,207 tickets including complimentary
		% Aboriginal and Torres Strait Islander attendances	5%	Average of 20% over duration of Regional Tour
		% young people attendances	5%	Average of 7% over duration of Regional Tour
Cultural ambassadors for Australia	International performances	Number of performances	15	3 performances* <i>Moth</i> and <i>Kinship</i> , Holland
		Ticket sales	9,000	2,500* *note – DFAT cancelled Indonesian performance

KPIs

Outcome	Mechanism	Measure	2014 Target	Result
Access & increased engagement through digital platforms	Broadcasts/webcasts	Number of productions	1	0
		Reach of digital activities – audience numbers	20,000	668,520 across e-news subscribers, Youtube views, Facebook, Instagram and Twitter followers Videos: 90 videos (42 public / 48 private produced by the digital team)
Access & engagement through education programs	Schools/youth performances	% NSW & regional Australia	2 WA, 6 NT, 6 QLD	73 NSW, 1 ACT, 6 QLD, 5 WA, 13 NT, 2 SA, 2 VIC (Includes HouseEd performance, ACM education performance, The Arts Unit program, The Schools Spectacular event, on-site visits and national/regional workshops)
		Number of students	3,000	2,521
		Number of programs	30	102
		Contact hours	45hrs	318 hours
SECTOR DEVELOPMENT				
Make inter-connections with other companies	Artistic collaborations	Number of collaborations	1	5. <i>Sugarland</i> with Australian Theatre for Young People, David Page – Co Director, Jacob Nash – Design. Bingham Cup – opening ceremony choreographed by Patrick Thaiday (Youth Program Leader). Corroboree Sydney – opening Firelight ceremony choreographed by Stephen Page. Beyondblue – video produced by Youth Program team. Birrang – capacity building program in conjunction with Ausdance NSW, Regional Arts NSW, Carriageworks, NAISDA Dance College and the Australian Film, Television & Radio School.
Provide opportunities for artists & arts workers	Residencies by artists: Mentorships & traineeships	Number of artist residencies	6	4 artists-in-residence (KM, JN, DP, FR) *note – Hetti Perkins left to join Corroboree
		Number of trainees, mentorees	4	12: 2 Aboriginal and Torres Strait Islander trainees – production & administration; 9 NAISDA students - dancer training, 1 intern

KPIs

Outcome	Mechanism	Measure	2014 Target	Result
Share resources with other companies and artists	Access to venues, equipment	Number of venue and equipment hires (by week);	24	64: 44 Commercial Hires and 20 discounted hires. Equipment hires - 7
		Sharing of resources (free)	7	23: venue hires to artists and arts companies at no cost including one of 4 weeks duration. Numerous equipment hires also provided at no cost
Promotion of contemporary Aboriginal and Torres Strait Islander culture	Presentations and promotion of culture	Number of talks, conferences, papers, presentations	10	6 NAIDOC Canberra Department of Prime Ministers and cabinet NAIDOC celebrations Goodstart Early Learning Centre's presentation Rekindling talk at Tranby Aboriginal College Rekindling talk at ITAC teachers conference History of Bangarra for DFS Galleria LoyalT clients (Chinese born Australian residents) ACARA discussion group presenting education to AMPAG education networks
Exchange of creative and cultural knowledge	Engagement with Indigenous culture and communities	Number of visits, points of contact, workshops, residencies and performances in community	30	35 (Includes 2 Koori/Koorie Kids days, 7 community performances and 26 Rekindling residencies/visits)
FINANCIAL				
Financial security	Financial analysis	Percentage of reserves held	16%	15%
Working capital ratio	Financial analysis	Current assets divided by current liabilities	2.2%	2.1%
Operating margin	Financial analysis	Surplus divided by total income as %	0.6%	1.1%
Self-sufficiency	Financial analysis	Ratio of government funding	40%	50%

ARTISTIC VIBRANCY

As one of Australia's major performing arts companies, Bangarra is responsible for reflecting on its artistic vibrancy and measuring its artistic achievements.

Elements of artistic vibrancy that we take into consideration are quality and excellence of craft, audience engagement and satisfaction, artist development, curation and development of the artform and relevance to the community. The channels used by the company to measure this

include reflection by staff, Board members and artists, and feedback from peers and audiences. The artistic reflection process encompasses ongoing activity and engagement, including defining our artistic vision, implementing audience surveys, conducting regular peer panels, artist surveys, independent expert surveys, benchmarking activity, holding targeted community focus groups and making artistic reports to the Board.

IMAGE CREDITS

Cover photo	Bangarra celebrates 25 years! Photo by James Morgan
Page 3	Michael McDaniel headshot, photo by Jhuny-Boy Borja
Page 4	Elma Kris, Spirit, photo by Steve Christo
Page 5	Stephen Page headshot, photo by Greg Barrett
Page 6	Spirit, photo by Jacob Nash
Page 7	Philippe Magid headshot, photo by Tiffany Parker
Page 8	Thomas Greenfield and Leonard Mickelo, Patyegarang, photo by Jess Bialek
Page 10	Bangarra dance ensemble, photo by Tiffany Parker
Page 11/12	Patyegarang, photo by Jess Bialek
Page 14	Deborah Brown and Leonard Mickelo, Moth, photo by Jeff Busby
Page 15	Patyegarang, photo by Jess Bialek
Page 17	Kinship, photo by Tiffany Parker
Page 19	Spirit, photo by Tiffany Parker
Page 21/22	Kathy Balngayngu Marika, Bangarra celebrates 25 years!, photo by Edward Mulvihill
Page 25	Kathy Balngayngu Marika headshot, photo by Andy Solo / David Page headshot, photo by Tiffany Parker
Page 26	Frances Rings headshot, photo by Greg Barrett / Jacob Nash headshot, photo by Greg Barrett
Page 27	Waangenga Blanco, Blak, photo by Greg Barrett
Page 28	Tara Gower, photo by Tiffany Parker
Page 29/30	Theodore Rekindling participants, QLD, photo by Jhuny Boy Borja
Page 31	Patrick Thaiday and Rekindling participants, photo by Tiffany Parker
Page 33	Patrick Thaiday and NSW Public Schools Aboriginal Dance Company, photo courtesy of the Arts Unit
Page 35	Elma Kris and Yolande Brown, Mathinna, photo by Jeff Busby
Page 37/38	Jasmin Sheppard and workshop participants, photo by Tiffany Parker
Page 39	BHP Billiton workshop, Photo by Tiffany Parker
Page 41	Community workshop, photo by Tiffany Parker
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Page 45	The spirit of Patyegarang, photo by Jacob Nash
Page 48	Jasmin Sheppard, Patyegarang, photo by Greg Barrett
Page 49/50	David Page, photo by Tiffany Parker
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Page 53	G20 performance, photo by Steve Christo
Page 59/60	Leonard Mickelo, photo by Jacob Nash

BOARD OF DIRECTORS

LARISSA BEHRENDT, CHAIR

(*retired October 2014)

Professor Larissa Behrendt is a Euleyayi/Kamillaroi woman.

Larissa is the Professor of Law and Director of Research at the Jumbunna Indigenous House of Learning at the University of Technology, Sydney and is admitted to the Supreme Court of the ACT and NSW as a barrister.

A graduate with a Bachelor of Laws and Bachelor of Jurisprudence from the University of New South Wales, Larissa was the first Aboriginal Australian to graduate from Harvard Law School when she gained her Master of Laws and Senior Doctorate of Jurisprudence. She is a member of the Academy of Social Sciences of Australia and the Australian Academy of Law.

Previously the Chair of the College of Experts (Humanities and Creative Arts) of the Australian Research Council, Larissa is currently on the Cooperative Research Centres (CRC) Committee. Larissa is a Commissioner at the Land and Environment Court and the Alternate Chair of the Serious Offenders Review Board.

As the author of several books on Aboriginal and Torres Strait Island legal issues, Larissa won the 2002 David Unaipon Award and a 2005 Commonwealth Writer's Prize for her novel *Home*. Her latest novel, *Legacy*, was released in 2009 and won a Victorian Premier's Literary Award.

Larissa is a Board Member of the Museum of Contemporary Art. She was the inaugural Chair of National Indigenous Television Ltd. and has been a Director of the Sydney Writers Festival. Larissa is the Ambassador of the Gawura Aboriginal campus at St Andrew's Cathedral School. Larissa joined the Bangarra Board in 2005 and was appointed Chair of Bangarra in December 2010. Larissa has been recognized for her contribution to society through her award as 2009 NAIDOC Person of the Year and 2011 NSW Australian of the Year. She retired from the Board in October 2014.

MICHAEL MCDANIEL, CHAIR

(*as of October 2014)

Michael is an Indigenous Australian and a member of the Kalari Clan of the Wiradjuri Nation.

A highly experienced and nationally accredited mediator, Michael has considerable experience in private and public sector consultation and project managing relating to Aboriginal and Torres Strait Island affairs. His contributions to Aboriginal and Torres Strait Island higher education have spanned more than two decades. He is a Professor of Indigenous Education and Director of Jumbunna Indigenous House of Learning at the University of Technology, Sydney. He has previously held similar roles at both University of Western Sydney and Macquarie University as well as part time lectureships at the Australian Catholic University and the University of Sydney.

Michael is a member of the National Aboriginal and Torres Strait Islander Higher Education Network and the Australian Government's Aboriginal and Torres Strait Islander Higher Education Council (ATSIEHC). Michael joined the Bangarra Board in November 2011. In 2013 he was appointed Deputy Chair of Bangarra and in October 2014 became Chair.

ROBYNNE QUIGGIN, DEPUTY CHAIR

Robynne is currently CEO of the Australian Indigenous Governance Institute (AIGI), a Sydney based organisation providing governance assistance to Aboriginal and Torres Strait Islander people running organisations, businesses and projects. She is descended from the Wiradjuri people of central western NSW and has family connections in the NSW towns of Euabalong, Lake Cargelligo and Condobolin.

Robynne has practiced as a solicitor from 2000 - 2013, running her own legal and consulting firm for seven years. She specialised in legal and cultural issues for Aboriginal and Torres Strait Islanders, including consumer and copyright law, wills, probate, conveyancing and commercial leases. Robynne has worked in

advocacy and policy development for Aboriginal and Torres Strait Islanders at the Human Rights Commission, participating in a number of United Nations human rights and biodiversity forums. She also lectured in law and Aboriginal and Torres Strait Islander issues at the University of Technology, Sydney, Macquarie University and the University of Notre Dame.

Prior to her appointment as CEO of the Australian Indigenous Governance Institute (AIGI) in 2013, Robynne was Senior Manager of ASIC's Indigenous Outreach Program assisting Aboriginal and Torres Strait Islander consumers to resolve issues with providers of financial services including banking, credit, insurance and superannuation, as well as raising awareness with industry about cultural and regulatory issues for Aboriginal and Torres Strait Islanders.

In 2013 Robynne was recognized in the not for profit category of AFR/ Westpac's *100 Women of Influence* awards. She has served on the boards of the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS), the Arts Law Centre of Australia and Gadigal Information Services (incorporating Koori Radio). She is currently a Trustee of the Australian Museum and chairs Westpac's Indigenous Advisory Committee.

NICOLETTE LESTER

Nicolette is a partner and joint Practice Group Leader of the Banking & Finance Department for the prominent legal firm Allens.

Nicolette specialises in property finance, securitisation and structured finance and combines strong technical skills with a commercial, deal-driven approach to transactions. This combination has driven the breadth in her practice, in acting for listed and unlisted property trusts, corporate borrowers and banks alike. Her clients include Westpac, NAB, Goodman Group, DEXUS and Investa.

Nicolette joined the Bangarra Board in May 2012 and also serves on the Board of the Westpac Foundation.

ANNA BLIGH

Ms Bligh was the 37th Premier of Queensland from 2007 to 2012, and the first woman to be appointed Premier of Queensland. She led Labor to victory in the 2009 Queensland state election, becoming the first woman elected in her own right as a state premier in Australia.

Anna was Deputy Premier, Treasurer and Minister for Infrastructure in Queensland from July 2005 – September 2007 and was formerly Minister for Finance, State Development, Trade and Innovation. Prior to that she was Queensland's first female Education Minister. During that time she also had responsibilities for the Arts portfolio, overseeing construction of the Millennium Arts Precinct and a range of new initiatives in the arts and cultural sector.

Anna is currently the CEO of YWCA NSW. She joined the Bangarra Board of Directors in February 2013 and also serves on the Board of Medibank Private.

TERESA HANDICOTT

Teresa is a partner and national Chairman of Australian law firm, Corrs Chambers Westgarth and has spent over 25 years practicing as a corporate lawyer, specializing in mergers and acquisitions, capital markets and corporate governance. Teresa sits on the Queensland University of Technology Council and is a member of its Audit and Risk Committee.

Teresa is also a member of Chief Executive Women (CEW) and serves on its Scholarship Committee. She is a Senior Fellow of Finsia.

Teresa's previous positions include Member, Corporations and Markets Advisory Committee (CAMAC); Member, Takeovers Panel; Associate Commissioner, ACCC; Director, CS Energy Limited; Member, Finsia Queensland Regional Council; Chair, QUT Law Founders' Scholarship Fund; Principal Law Lecturer, Securities Institute of Australia (now Finsia) and Tutor, Australian Institute of Company Directors Course.

Teresa joined the Bangarra Board in June 2013.

TANYA HOSCH

Tanya is the Joint Campaign Director for Recognise – the project to raise community awareness and support for constitutional change to recognise Aboriginal and Torres Strait Islander people in the Australian Constitution. Prior to this, Tanya has been in advocacy and consulting roles with the aim of increasing philanthropic investment into Aboriginal and Torres Strait Islander development. Tanya was an integral member of the team responsible for the model design and establishment of the National Congress for Australia's First Peoples. Most recently Tanya worked with a steering committee to establish the Australian Indigenous Governance Institute. In 2012 and 2013 Tanya was recognised in the list of '100 Women of Influence Awards' run by Westpac and The Australian Financial Review to recognise a new generation of women who are achievers in Australian business and society. Tanya also currently sits on the national Board of the Australian Red Cross and is the independent Chair of Price Waterhouse Coopers Indigenous Consulting. Tanya joined the Bangarra Board in January 2011 and retired in December 2014.

NICOLA KALDOR

Nicola graduated from Brown University in the US with a degree in History of Art and Architecture and has a strong background in merchandising, design and marketing. Nicola worked extensively in New York with retail fashion companies including Victoria's Secret, Brooks Brothers and Ann Taylor. She currently works as a retail and marketing consultant in Sydney. Past clients include Sheridan, General Pants & Co and Sportscraft,

Nicola currently mentors to young Australian designers. She has provided leadership in a number of non-profit initiatives to raise funds to support young people in academic and creative pursuits. Nicola joined the Bangarra Board in 2012, and is currently the General Manager of We Are Handsome, an international swim and active wear label.

GREGORY PHILLIPS

Gregory is from the Waanyi and Jaru peoples, and comes from Cloncurry and Mount Isa. He is a medical anthropologist, has a PhD in psychology ('Dancing With Power: Aboriginal Health, Cultural Safety and Medical Education'), and a research master's degree in medical science ('Addictions and Healing in Aboriginal Country'; published as a book in 2003).

Gregory has twenty years work experience in healing, alcohol and other drugs, youth empowerment, medical education and health workforce. He developed an accredited Aboriginal and Torres Strait Islander health curriculum for all medical schools in Australia and New Zealand, founded the Leaders in Indigenous Medical Education (LIME) Network, and co-wrote a national Aboriginal and Torres Strait Islander health workforce strategy. He established the Aboriginal and Torres Strait Islander Healing Foundation Ltd in the wake of the federal apology to Aboriginal and Torres Strait Islanders, has advised federal ministers on health inequality, and was honoured in 2011 with an ADC Australian Leadership Forum Award.

Gregory is currently Executive Director of ABSTARR Consulting, and a Research Fellow at The Baker IDI Heart and Diabetes Institute.

STEPHEN PAGE

Born in Brisbane, Stephen is a descendant of the Nunukul people and the Munaldjali clan of the Yugambeh Nation from SE Queensland. In 1991 Stephen was appointed Artistic Director of the internationally acclaimed Bangarra Dance Theatre and has developed a signature body of works that have become milestones in Australian performing arts.

Stephen continues to reinvent Aboriginal and Torres Strait Islander storytelling both within Bangarra and through collaborations with other performing arts companies. Most notably he directed the Aboriginal and Torres Strait Islander sections for the 2000 Sydney Olympic Games Opening and Closing Ceremonies, was the Artistic Director of the 2004 Adelaide Festival of the Arts, and wrote and directed *Bloodland* with Wayne Blair and Kathy Balngayngu Marika for Sydney Theatre Company in association with Bangarra. Stephen made his directorial

debut in 2012, directing the chapter *Sand* in the feature film *The Turning* and was Artistic Associate for Sydney Theatre Company's production of *The Secret River* as part of the Sydney Festival. He choreographed the feature films *Bran Nue Dae* (2009) and *The Sapphires* (2011).

In 2008 Stephen was named NSW Australian of the Year in recognition of his efforts to bring cultures together through the performing arts and his commitment to developing the next generation of Aboriginal and Torres Strait Islander storytellers. In 2010 Stephen was honoured at the Australian Dance Awards for his Services to Dance and in 2012 received the NAIDOC Award for Artist of the Year.

In 2014 Stephen choreographed Bangarra's acclaimed new work *Patyegarang*. This production celebrated Bangarra's 25th anniversary in 2014 and was seen by over 36,000 people nationally, making it Bangarra's most successful season yet. 2014 marked the year of the company's biggest regional tour as Stephen took the company to visit and perform in regional centres and remote Aboriginal and Torres Strait Islander communities throughout Australia for 9 weeks. Stephen joined the Bangarra Board in 1998.

LYNN RALPH

Lynn has worked in the financial services sector for over 25 years, specialising in funds management and insurance. Previously she held the positions of Deputy Chairman of the Australian Securities and Investments Commission, was CEO, Investment & Financial Services Association (now the Financial Services Council). Lynn was co-founder of Cameron Ralph Pty Ltd, a firm which assists boards to improve their effectiveness. Lynn is currently Commissioner of the Private Health Insurance Administration Council; Chairman of BT Funds Management, a Director of Sydney Swans Limited, and The Sydney Institute. She is a Fellow of the Australian Institute of Company Directors and a Senior Fellow of the Financial Services Institute of Australasia. Lynn joined the Bangarra Board in January 2011 and retired in December 2014.

AUDIT & FINANCE COMMITTEE

Lynn Ralph
(until December 2014)
Sharon Fonti
(until December 2014)
Larissa Behrendt
(until October 2014)
Michael McDaniel
(from July 2014)
Robynne Quiggin
(from July 2014)
Catherine Baldwin
(until March 2014)
Philippe Magid
(from March 2014)
Ashwin Rathod

SAFE DANCE PANEL

Dr. Ken Crichton, Chair
Dr. Grace Bryant
Dr. Peter Green
Sarah Dacres-Mannings
April-Rose Ferris
Marko Becejski
Professor Ngiare Brown
Michelle Kay (Advisor)

DIRECTORS REPORT

The Directors present their report together with the financial report of Bangarra Dance Theatre Australia Limited ("the Company") for the year ended 31 December 2014 and the Auditors' report thereon.

DIRECTORS

The Directors of the Company at any time during or since the end of the financial year are:

Larissa Behrendt

(until October 2014)

Professor of Indigenous Research at Jumbunna Indigenous House of Learning at the University of Technology, Sydney.

Appointed in June 2005 and appointed Chair in December 2010.

Michael McDaniel

(appointed Chair in October 2014)

Professor of Indigenous Education and Director of Jumbunna Indigenous House of Learning at the University of Technology, Sydney.

Appointed in November 2011 and appointed Deputy Chair in December 2013.

Anna Bligh

CEO of YWCA NSW and Board Member of Medibank Private.

Appointed in February 2013.

Teresa Handicott

Partner and Chairman of Corrs Chambers Westgarth. Member of the QUT Council, Chair of the QUT Law Founders' Scholarship Fund and sitting member of the Corporations and Markets Advisory Committee.

Appointed in June 2013.

Tanya Hosch

(until December 2014)

Joint Campaign Director for Recognise.

Appointed in January 2011.

Nicola Kaldor

Design and retail consultant.

Appointed in May 2012.

Nicolette Lester

Practice Group Leader of the Banking & Finance Department and joint Westpac Relationship Partner for Allens. Board Member of the Westpac Foundation.

Appointed in May 2012.

Stephen Page

Artistic Director of Bangarra Dance Theatre Australia.

Appointed in June 1998.

Gregory Phillips

Currently Executive Director of ABSTARR Consulting and a Research Fellow at The Baker IDI Heart and Diabetes Institute.

Appointed in November 2011.

Robynne Quiggin

CEO of the Australian Indigenous Governance Institute (AIGI), member of the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) Council and a Trustee of the Australian Museum.

Appointed in October 2013.

Lynn Ralph

(until December 2014)

Co-founder of Cameron Ralph Pty Ltd, Commissioner of the Private Health Insurance Administration Council, Chairman of BT Funds Management, Director of Sydney Swans Limited, and the Sydney Institute.

Appointed in January 2011.

Rajiv Viswanathan

(appointed in December 2014)

Head of the Investments team at Indigenous Business Australia (IBA). Non-Executive Director of Voice Australia.

SHORT AND LONG TERM OBJECTIVES

The Company's short and long term objectives are:

- Creating inspiring and positive Aboriginal and Torres Strait Islander experiences for all Australians
- Forming meaningful relationships with communities
- Developing and nurturing Aboriginal and Torres Strait Islander artists of the future

The Company's strategy for achieving these objectives include:

- Presenting dance theatre productions in capital cities and regional towns across Australia
- Performing internationally as cultural ambassadors
- Committing resources to cultural exchange with traditional Aboriginal and Torres Strait Islander communities
- Developing Aboriginal and Torres Strait Islander artists and arts practitioners through employment opportunities, and as interns and trainees
- Providing employment and training opportunities for Aboriginal and Torres Strait Islanders through the Indigenous Employment Program
- Conducting workshops and youth programs for Aboriginal and Torres Strait Islander young people
- Creating engaging digital and social media content to extend the reach of Bangarra outside of theatres
- Maintaining governance and operational excellence through securing the best personnel, nurturing leadership and developing strategic partnerships and funding opportunities

PRINCIPAL ACTIVITIES

The Company's principal activities for the year were:

- Creation and presentation of the new work *Patyegarang* at major performing arts venues in five capital cities across Australia, including seven weeks at the Sydney Opera House
- Touring the productions of *Kinship* and *Spirit* from the Company's repertoire across the country, in theatres and for communities on basketball courts, beaches and ovals
- Performing the production of *Spirit* to a capacity house at the Holland Dance Festival
- Developing a range of merchandise to celebrate our 25th anniversary
- Restaging the 2004 production of *Page 8* as part of the second Corroboree festival
- Reviewing and improving our Rekindling Youth Program
- Developing and publishing a range of new digital content including a short film in partnership with beyondblue
- Coordinating key partnerships and the delivery of an Aboriginal dance sector development program 'Birrang – expanding Aboriginal Dance Horizons in NSW'
- Through Birrang we continued to improve the development of the Aboriginal and Torres Strait Islander dance sector
- Running youth engagement workshops in a number of remote and metropolitan centres
- Presenting *Bangarra celebrates 25 years!* - a free outdoor performance on the forecourt of the Sydney Opera House to celebrate our 25th anniversary

In our 25th anniversary year these activities, along with many more, enabled the Company to achieve outstanding results across:

- Audience engagement both in theatres and across digital platforms – more than 51,000 people experienced the Company across the country
- Revenue maximisation across all earned revenue sources – philanthropy, foundation support, sponsorship and box office – our strongest box office result in the Company's history
- Capacity audiences overseas
- More than trebled audience reach on and across various digital platforms
- More that 300 youth experienced the powerful education program, Rekindling across 11 locations
- Performed to more than 3000 people through *Page 8* and *Bangarra Celebrates 25 Years!*
- We engaged more deeply with audiences taking home a piece of Bangarra through our merchandise program – several products sold out
- Continued to build on our successful Safe Dance Program, improving the fitness and wellbeing of our dancers
- Through our regional tour the dancers and the creative team spent valuable time on country
- Our Indigenous employment remains at 70% of total staff

PERFORMANCE MEASURES

The Company measures performance through the establishment and monitoring of benchmarks and performance against key performance indicators is reported in the 2014 Annual Report. Criteria for assessment incorporates:

- Artform – Artistic quality & excellence, Artform curation, Reflecting Australian culture;
- Access – Maximize access for audiences, Access and engagement through education programs, Interconnections with other companies, Opportunities for artists & arts workers, Sharing of resources, Promotion of contemporary Indigenous culture;
- Financial – Financial security, Working capital ratio, Operating margin, Self-sufficiency.

MEETINGS OF DIRECTORS HELD DURING THE FINANCIAL YEAR

	Meetings held while a director	Attended
Larissa Behrendt (until October 2014)	5	5
Michael McDaniel	6	5
Anna Bligh	6	4
Teresa Handicott	6	5
Tanya Hosch (until December 2014)	6	0
Nicola Kaldor	6	5
Nicolette Lester	6	6
Stephen Page	6	6
Gregory Phillips	6	6
Robynne Quiggin	6	5
Lynn Ralph (until December 2014)	6	6
Rajiv Viswanathan (appointed in December 2014)	0	0

MEMBERS' GUARANTEE

Bangarra Dance Theatre Australia is a company limited by guarantee. In accordance with the Company's constitution, each member is liable to contribute \$10 in the event that the Company is wound up.

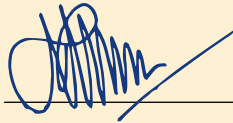
AUDITOR'S INDEPENDENCE DECLARATION

The Auditor's Independence Declaration under section 307C is set out on page 74 and forms part of the Directors' Report for the year ended 31 December 2014.

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



DIRECTOR
Michael McDaniel



DIRECTOR
Rajiv Viswanathan

Sydney, 8th day of April 2015

AUDITOR'S INDEPENDENCE DECLARATION TO THE DIRECTORS OF BANGARRA DANCE THEATRE AUSTRALIA LIMITED

In accordance with the requirements of section 307C of the Corporations Act 2001, as lead auditor for the audit of Bangarra Dance Theatre Australia Limited for the year ended 31 December 2014, I declare that, to the best of my knowledge and belief, there have been:

- a) no contraventions of the auditor independence requirements set out in the Corporations Act 2001 in relation to the audit; and
- b) no contraventions of any applicable code of professional conduct in relation to the audit.

PETER WALKER PARTNERS
Chartered Accountants



Brent McLauchlan, FCA
Partner
Sydney, 8th day of April 2015

DIRECTORS' DECLARATION

as at 31 December 2014

In the opinion of the Directors of Bangarra Dance Theatre Australia Limited ("the Company"):

- a) the accompanying financial statements and notes that are set out on pages 76 to 87, are in accordance with the Corporations Act 2001, including:
 - i. giving a true and fair view of the Company's financial position as at 31 December 2014 and its performance as represented by the results of its operations and cash flows for the financial period ended on that date; and
 - ii. are in accordance with the Corporations Act 2001 and comply with Accounting Standards, the Corporations Regulations 2001 and other mandatory professional reporting requirements; and
- b) At the date of this declaration there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become payable and due.

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



DIRECTOR
Michael McDaniel



DIRECTOR
Rajiv Viswanathan

Sydney, 8th day of April 2015

STATEMENT OF COMPREHENSIVE INCOME

for the year ended 31 December 2014

	Note	2014	2013
		\$	\$
Revenue			
Performance Income		1,683,819	1,413,162
Australia Council MPAB Core Grant		2,352,164	1,708,413
Australia Council – Special Grant		307,146	130,000
Arts NSW Core Grant		534,649	384,649
Arts NSW – Special Grant		50,000	245,000
Arts NSW – Rent in Kind		338,784	338,784
Government Funding - Other		14,506	69,000
Sponsorships		670,414	598,625
Donations		933,770	531,512
Activity & Services Income		185,265	162,693
Interest Received		68,676	68,576
Other Income	4	66,318	164,009
		7,205,511	5,814,423
Expenditure			
Staff Expenses	5	4,171,665	3,473,498
Production and Touring Costs		1,729,290	1,110,454
Marketing Expenses		448,128	449,911
Development Costs		58,615	118,264
Depreciation and Amortisation		77,535	61,099
Occupancy Expenses	6	405,984	405,984
Administration Costs		235,560	171,049
		7,126,777	5,790,259
Net Surplus for the year		78,734	24,164
Other Comprehensive Income		-	-
Total Comprehensive Income for the year		78,734	24,164

The above Statement of Comprehensive Income should be read in conjunction with accompanying notes 1 to 17.

STATEMENT OF FINANCIAL POSITION

as at 31 December 2014

	Note	2014	2013
		\$	\$
Current assets			
Cash	8	1,331,845	1,345,668
Receivables	9	421,628	292,996
Receivables – Corroborree Sydney	10	49,781	62,141
Prepayments		31,694	196,564
		1,834,948	1,897,369
Non current assets			
Plant and Equipment	11	286,704	216,003
		286,704	216,003
Total assets		2,121,652	2,113,372
Current liabilities			
Trade and other payables	12	322,592	256,268
Government grants received in advance		308,461	307,146
Other income received in advance		167,932	352,159
Employee benefits	13	84,355	60,387
		883,340	975,960
Non current liabilities			
Employee benefits	13	141,149	111,308
		141,149	111,308
Total liabilities		1,024,489	1,087,268
Net assets		1,097,163	1,026,104
Funds			
Accumulated funds	14	722,550	643,816
Reserves	15	374,613	382,288
		1,097,163	1,026,104
Total funds		1,097,163	1,026,104

The above Statement of Financial Position should be read in conjunction with accompanying notes 1 to 17.

STATEMENT OF CHANGES IN FUNDS

for the year ended 31 December 2014

	Accumulated Funds	General Operating Reserve	Export Development Reserve	Reserve Incentive Funding Scheme	Total Funds
	\$	\$	\$	\$	\$
Balance at 1 January 2013	619,652	120,000	116,660	198,873	1,055,185
Surplus for the year	24,164	-	-	-	24,164
Other comprehensive income	-	-	-	-	-
Total comprehensive income for the year	24,164	-	-	-	24,164
Transferred to reserve	-	-	-	8,189	8,189
Utilised during the year		-	(61,434)	-	(61,434)
Balance at 31 December 2013	643,816	120,000	55,226	207,062	1,026,104
Balance at 1 January 2014	643,816	120,000	55,226	207,062	1,026,104
Surplus for the year	78,734				78,734
Other comprehensive income	-	-	-	-	-
Total comprehensive income for the year	78,734	-	-	-	78,734
Transferred to reserve	-	-	-	7,351	7,351
Utilised during the year			(15,026)		(15,026)
Balance at 31 December 2014	722,550	120,000	40,200	214,413	1,097,163

The above Statement of Changes in Funds should be read in conjunction with accompanying notes 1 to 17.

STATEMENT OF CASH FLOWS

for the year ended 31 December 2014

	2014	2013
	\$	\$
Cash flows from operating activities		
Receipts from Customers, Government and Donors	7,008,203	5,539,971
Payments to Suppliers and Employees	(6,789,772)	(5,611,256)
Payments to Corroboree Sydney	12,360	(60,841)
Payments to ATO	(207,886)	(269,479)
	22,905	(401,605)
Cash flows from investing activities		
Interest Received	68,676	68,576
Payments for Property, Plant & Equipment	(105,404)	(50,895)
	(36,728)	17,681
Cash flows from financing activities		
Transferred to Reserve	-	-
Net increase in cash and cash equivalents	(13,823)	(383,924)
Cash and cash equivalents at the beginning of financial year	1,345,668	1,729,592
Cash and cash equivalents at the end of financial year	1,331,845	1,345,668

The above Statement of Cash Flows should be read in conjunction with accompanying notes 1 to 17.

1. Reporting Entity

Bangarra Dance Theatre Australia Limited ("the Company") is a public company limited by guarantee incorporated and domiciled in Australia. The registered office address of the Company is Pier 4, 15 Hickson Road, Walsh Bay, NSW, 2000. The Company is a Not-For-Profit entity for the purposes of applying Australian Accounting Standards.

2. Basis of Preparation

a. Statement of compliance

The financial statements are general purpose financial statements that have been prepared in accordance with the requirements of Australian Accounting Standards and other authoritative pronouncements of the Australian Accounting Standards Board and the Corporations Act 2001.

Due to the application of Australian specific provisions contained only within the Australian Accounting Standards, these statements are not necessarily compliant with International Accounting Standards with respect to grants and impairment of assets.

The financial statements were authorised for issue by the Company's Board of Directors on 8 April 2015.

b. Basis of measurement

The financial statements have been prepared on an accruals basis and are based on historical cost.

c. Functional and presentation currency

The financial statements are presented in Australian Dollars, which is the Company's functional currency.

d. Use of estimates and judgements

The preparation of financial statements requires management to make judgements, estimates and assumptions that affect the application of policies and reported amounts of assets and liabilities, income and expenses.

These estimates and associated assumptions are based on historical experience and various other factors that are believed to be reasonable under the circumstances, the results of which form the basis of making the judgements about carrying values of assets and liabilities that are not readily apparent from other sources. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

3. Significant Accounting Policies

The accounting policies set out below have been applied consistently to all periods presented in these financial statements.

a. Income tax

The Company has been granted charity status by the Australian Taxation Office (ATO) as per section 50-5 of the Income Tax Assessment Act 1997. Therefore the entity is exempt from income tax and accordingly no provision has been made for income tax expenses.

b. Plant, equipment and leasehold improvements

i. Owned Assets

Items of plant and equipment are stated at cost or deemed cost less accumulated depreciation (see below) and any impairment losses.

Where parts of an item of plant and equipment have different useful lives, they are accounted for as separate items of plant and equipment.

Gains and losses on disposal of an item of plant and equipment are determined by comparing the proceeds from disposal with the carrying amount and are recognised in the Statement of Comprehensive Income

ii. Subsequent Costs

The Company recognises in the carrying amount of an item of plant and equipment the costs of replacing part of such an item when that cost is incurred if it is probable that the future economic benefits embodied within the item will flow to the Company and the cost of the item can be measured reliably. All other costs are recognised in the Statement of Comprehensive Income as an expense as incurred.

for the year ended 31 December 2014

iii. Depreciation

Depreciation is charged to the Statement of Comprehensive Income using the straight-line method over the estimated useful lives of each component of an item of plant and equipment. The estimated useful lives for each class of depreciable assets are as follows:

- Leasehold improvements
– 6 to 8 years
- Plant and equipment
– 4 to 5 years

c. Trade and other receivables

Trade receivables are recognised at original invoice amounts less an allowance for uncollectible amounts (impairment losses). Repayment terms vary and are generally between 14 and 30 days with collectability of trade receivables assessed on an ongoing basis. Debts which are known to be uncollectible are written off.

An allowance is made for impairment losses where there is objective evidence that all amounts owing will not be able to be collected.

Loans to employees are measured at fair value estimated as the present value of future cash flows, discounted at the market rate of interest at the reporting date. The difference between the fair value of the loans at inception and nominal value is recognised as prepaid employee benefits and amortised to surplus or deficit over the period of the loan. The fair value of the loan is accreted to nominal value

over the period of the loan by recognising interest income in the surplus or deficit using the effective interest method.

d. Impairment of Assets

A financial asset is assessed at each reporting date to determine whether there is any objective evidence that it is impaired. A financial asset is considered to be impaired if objective evidence indicates that one or more events have had a negative effect on the estimated future cash flows of that asset.

An impairment loss is calculated as the difference between its carrying amount and the present value of the estimated future cash flows.

The carrying amounts of non-financial assets, other than inventories, are reviewed at each reporting date to determine whether there is any indication of impairment. If any such indication exists, the asset's recoverable amount is estimated in accordance with the following.

The recoverable amount of non-current assets is the greater of their fair value less costs to sell and value in use. As the future economic benefits of the Company's assets are not primarily dependent upon their ability to generate net cash inflows and if deprived of the asset, the Company would replace the assets remaining future economic benefits 'value in use' is determined as the depreciated replacement cost of the asset.

An impairment loss is recognised whenever the carrying amount of an asset exceeds its recoverable amount. Impairment losses are recognised in the Statement of Comprehensive Income, unless an asset has previously been revalued, in which case the impairment loss is recognised as a reversal to the extent of that previous revaluation with any excess recognised through surplus or deficit.

An impairment loss is reversed, with the amount of the reversal recognised in surplus or deficit, if the subsequent increase in recoverable amount can be related objectively to an event occurring after the impairment loss was recognised.

An impairment loss is reversed only to the extent that the asset's carrying amount does not exceed the carrying amount that would have been determined, net of depreciation or amortisation, if no impairment loss had been recognised.

e. Revenue

Revenue is recognised and measured at the fair value of the consideration received or receivable net of the amount of goods and services tax (GST) payable to the ATO to the extent it is probable that the economic benefits will flow to the Company and the revenue can be reliably measured.

The following specific recognition criteria must also be met before revenue is recognised:

i. Box office

Box office revenue is recognised in the year in which the performance is given.

ii. Sponsorships and government grants in cash

Sponsorships and grants received in cash are brought to account over the year to which the sponsorship agreement or grant relates. If the sponsorship or grant is for a specific project then it is brought to account at the time the project occurs.

Any funding not spent on the planned activities agreed by both parties is carried forward to the subsequent year as an advance.

iii. Sponsorship in kind
Sponsorships in kind are brought to account as revenue in the year to which the equal and corresponding expense relates. Consequently, the revenue and expenses are recognised in the same accounting year.

iv. Interest received

Revenue is recognised as interest accrues using the effective interest method.

v. Donations and bequests

The Company has been granted Deductible Gift Recipient (DGR) under Subdivision 30-BA of Income Tax Assessment Act 1997 effective from July 2000. Donations and bequests are recognised as revenue when received.

f. Goods and services tax

Revenue, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the taxation authority. In these circumstances, the GST is recognised as part of the cost of acquisition of the asset or as part of the expense.

Receivables and payables are stated with the amount of GST included. The net amount of GST recoverable from, or payable to, the ATO is included as a current asset or liability in the statement of financial position.

g. Trade and other payables

These amounts represent unpaid liabilities for goods received and services provided prior to the end of the financial year. The amounts are unsecured and are normally settled within 30-60 days. Trade and other payables are recognised initially at the invoiced amount. Subsequent to initial recognition they are measured at amortised cost.

h. Employee benefits

Employee benefit expenses arising from services rendered by contracted employees including artists are recognised in accordance with the terms of the underlying contracts. Amounts payable in respect of bonuses and incentives are expensed when the obligation arises. Contributions made to employee superannuation funds are charged as expenses when incurred.

Provision is made for liabilities arising from services rendered by employees up to balance date. Employee benefits expected to be settled within one year, together with entitlements arising from wages and salaries, annual leave and long service leave which will be settled within one year, have been measured at the amounts expected to be paid when the liability is settled, plus related on-costs. Other employee benefits payable later than one year have been measured at the present value of the estimated future cash outflows to be made for those benefits.

i. Cash and cash equivalents

For the purposes of the cash flow statement, cash and cash equivalents includes cash on hand and at the bank, deposits held at call with financial institutions, other short term highly liquid investments with maturities of three months or less, that are readily convertible to known amounts of cash and which are subject to an insignificant risk of change of value.

j. New standards and interpretations not yet adopted

A number of new standards, amendments to standards and interpretations are effective for annual periods beginning after 1 January 2015, and have not been applied in preparing these financial statements. None of these are expected to have a significant effect on the financial statements of the Company.

NOTES TO THE FINANCIAL STATEMENTS

for the year ended 31 December 2014

	2014	2013
	\$	\$
4. Other Income		
Insurance Claim received	24,125	-
Transfer from Income received in advance	-	102,449
Transfer from Export Development Reserve	15,026	61,434
Expenses reimbursement received	26,917	-
Sundry Income	250	125
	66,318	164,008

5. Staff Expenses

Performers Wages	1,104,637	854,472
Creative Artists Wages	1,074,938	951,545
Production & Technical Wages	475,046	399,290
Marketing & Development Wages	624,418	538,896
Management & Admin Wages	472,207	358,428
Allowances & On costs	420,419	370,867
	4,171,665	3,473,498

6. Occupancy Expenses

Rent in cash	67,200	67,200
Rent in kind (subsidised by Arts NSW)	338,784	338,784
	405,984	405,984

7. Net surplus before income tax

Surplus from ordinary activities before income tax expenses has been determined after:

(a) Expenses

Depreciation on Plant and Equipment	77,535	61,099
Remuneration of Auditor	7,500	6,500
Employee Expenses	4,171,665	3,473,498
Rent including in kind	405,984	405,984

for the year ended 31 December 2014

	2014	2013
	\$	\$
(b) Significant Revenue		
The following significant revenue items are relevant in explaining the financial performance		
Grant - Australia Council MPAB Core	2,352,164	1,708,413
Grant - Australia Council (Philanthropy position)	-	110,000
Grant - Australia Council (Creative Professionals)	-	20,000
Grant - Australia Council (Playing Australia)	307,146	-
Grant - Arts NSW Core	534,649	384,649
Grant - Arts NSW (Safe Dance Project)	-	50,000
Grant - Arts NSW (Indigenous Employment Program)	-	100,000
Grant - Arts NSW (Aboriginal Dance Initiative - Birrang)	50,000	75,000
Grant - Arts NSW (Rekindling in Wellington)	-	20,000
Grant - Arts NSW (Rent in kind)	338,784	338,784
Grant - Dept. of Regional Australia Local Government Arts and Sport (Indigenous Cultural Support)	-	50,000
Grant - Dept. of Foreign Affairs and Trade	-	14,000
Grant - Wellington Council (Rekindling)	-	5,000
Grant - Shoalhaven Council (Rekindling)	2,500	-
Grant - Dept. of Education and Communities (Rekindling)	1,500	-
Grant - Destination NSW (Vivid)	10,506	-
Sponsorship - in cash	392,410	386,150
Sponsorship - in kind	278,004	212,475
Donation - Individual	203,846	182,744
Donation - Fundraising	132,032	7,560
Donation - Foundation	597,892	341,208

8. Cash Assets

Cash at Bank	166,692	244,168
Short Term Deposits (Reserve Incentive Funding Scheme)	214,413	207,062
Short Term Deposits (Other)	950,740	894,437
	1,331,845	1,345,668

NOTES TO THE FINANCIAL STATEMENTS

for the year ended 31 December 2014

	2014	2013
	\$	\$
9. Receivables		
Trade Debtors	135,663	173,960
Other Debtors	250,800	105,000
Advance to Staff	35,165	14,036
	421,628	292,996

10. Receivables – Corroboree Sydney

Corroboree Sydney is an Indigenous festival, operating under the auspice of Bangarra Dance Theatre with a three-year investment (2013-15) provided by Destination NSW. 2013, the first year of the project had an operating deficit of \$62,141. In 2014 the project has total revenue of \$1,409,150 and total expenses of \$1,396,790. This results an operating surplus of \$12,360. This has been offset against 2013 deficit of \$62,141. The remaining deficit of \$49,781 is recoverable from *Corroboree* Sydney.

11. Plant and Equipment

Plant and Equipment - Cost	245,384	183,576
Less: Accumulated Depreciation	(153,700)	(102,993)
Leasehold Improvement - Cost	196,773	153,176
Less: Leasehold Improvement Depreciation	(84,109)	(57,281)
Assets - work in progress	82,356	39,525
	286,704	216,003

12. Trade and other payables

Trade Creditors	122,840	83,699
Accruals	237,902	254,975
Net GST	(38,150)	(82,406)
	322,592	256,268

13. Employee benefits

Current

Provision for Annual Leave	84,355	60,387
	84,355	60,387

Non current

Provision for Long Service Leave	141,149	111,308
	141,149	111,308

for the year ended 31 December 2014

	2014	2013
	\$	\$
14. Accumulated funds		
Accumulated funds at the beginning of financial year	643,816	619,652
Net surplus for the year	78,734	24,164
Accumulated funds at the end of financial year	722,550	643,816
15. Reserves		
Reserve Incentive Funding Scheme	214,413	207,062
General Operating Provision	120,000	120,000
Export Development Reserve	40,200	55,226
	374,613	382,288

Reserve Incentive Funding Scheme

The funds received under the Reserve Incentive Funding Scheme Agreement (\$88,000), together with the Company's contribution (\$44,000), are held in escrow for a period of 15 years ending on 2 April 2018 and are subject to the terms and conditions of the Reserve Incentive Funding Scheme Agreement between the Australia Council, Arts NSW and the Company.

The funds have not been used to secure any liabilities of the Company.

The funds consist of short-term deposits of \$207,062 and accrued interest of \$7,351.

16. Notes to the Cash Flow Statement

(a) Reconciliation of cash and cash equivalents

Cash and cash equivalents at the end of the financial year as shown in the Cash Flow Statement are reconciled to the related items in the Statements of Financial Position as follows:

Petty cash	930	4,080
General cheque account	6,684	88,397
General cheque account – Corroboree Sydney	73,657	49,871
Commonwealth net saver account	85,421	101,819
Term Deposits including Reserve Incentive Funding Scheme	1,165,153	1,101,501
Cash at bank and on hand	1,331,845	1,345,668

NOTES TO THE FINANCIAL STATEMENTS

for the year ended 31 December 2014

	2014	2013
	\$	\$
b) Reconciliation of surplus to net cash provided by/(used in) operating activities		
Surplus before income tax	78,734	24,164
Items treated as financing: Interest received	(68,676)	(68,576)
Adjustments for: Depreciation	77,535	61,099
Changes in operating assets & liabilities		
Decrease/(Increase) in Prepayment	164,870	(129,761)
Decrease/(Increase) in Corroboree Sydney	12,360	(62,141)
Increase/(Decrease) in Creditors	66,324	(43,180)
Increase/(Decrease) in ATO Liability	(75,920)	(96,430)
Increase/(Decrease) in Income Received in Advance	(199,224)	102,722
Decrease/(Increase) in Debtors	(86,907)	(217,387)
Increase/(Decrease) in Accruals	53,809	27,886
Net Cash from operating activities	22,905	(401,604)

17. Related parties

The names of each person holding the position of Director of the Bangarra Dance Theatre Australia Limited during the financial year are:

- Larissa Behrendt – Chair (until October 2014)
- Michael McDaniel – Chair (appointed in October 2014)
- Anna Bligh
- Teresa Handicott
- Tanya Hosch (until December 2014)
- Nicola Kaldor
- Nicolette Lester
- Stephen Page
- Gregory Phillips
- Robynne Quiggin
- Lynn Ralph (until December 2014)
- Rajiv Viswanathan (appointed in December 2014)

No Director received remuneration for their services other than Stephen Page who, in his role as Artistic Director, received a wage and choreographic fee.

for the year ended 31 December 2014

P E T E R
W A L K E R



P A R T N E R S

To the Members of Bangarra Dance Theatre Australia Limited

Report on the financial report

We have audited the accompanying financial report of Bangarra Dance Theatre Australia Limited (the "Company"), which comprises the statement of financial position as at 31 December 2014, the statement of comprehensive income, statement of changes in funds and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information and the directors' declaration of the company.

Directors' responsibility for the financial report

The Directors of the Company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards and the Corporations Act 2001. This responsibility includes such internal controls as the Directors determine are necessary to enable the preparation of the financial report to be free from material misstatement, whether due to fraud or error.

Auditor's responsibility

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

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error.

In making those risk assessments, the auditor considers internal control relevant to the Company's preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Company's internal control.

INDEPENDENT AUDITOR'S REPORT

for the year ended 31 December 2014

(Continued)

An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Directors, as well as evaluating the overall presentation of the financial report.

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

Independence

In conducting our audit, we have complied with the independence requirements of the Corporations Act 2001.

Auditor's opinion

In our opinion the financial report of Bangarra Dance Theatre Australia Limited is in accordance with the Corporations Act 2001, including:

- a) giving a true and fair view of the Company's financial position as at 31 December 2014 and of its performance for the year ended on that date; and
- b) complying with Australian Accounting Standards and the Corporations Regulations 2001.

PETER WALKER PARTNERS

Chartered Accountants



Brent McLauchlan, FCA

Partner

Sydney, 8th day of April 2015

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We are proud to support Aboriginal and Torres Strait Islander culture across the broader community.

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