



bangarra
DANCE THEATRE
AUSTRALIA

2023
Annual Report





(L to R) Daniel Mateo, Amberlilly Gordon,
Ryan Pearson & Emily Flannery backstage for *Yuldea*
Photo: Daniel Boud



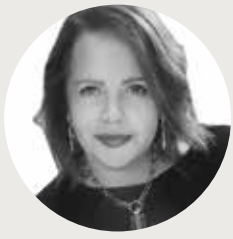
Contents

Chair's Report	4
Artistic Director's Report	5
Executive Director's Report	5
Company Profile	6
A Year in Review	7
On Stage	8
Connecting with Community	14
Company Initiatives	19
The Company	22
Partners	24
Patrons/Donors	25
Board of Directors	26

Cover: Ryan Pearson
Photo: Daniel Boud

Aboriginal and Torres Strait Islander readers are advised that this publication contains the names of people who have passed away.

Bangarra Dance Theatre pays respect to and acknowledges the Traditional Custodians of the Land on which our Company calls home, the Gadigal People of the Eora Nation.



Chair's Report

Bangarra's values of kinship, cultural exchange and reciprocity grounded and guided us through a year of change and renewal.

We enjoyed heartfelt responses to the stories we shared in performance and record-breaking attendances around the country. We invested in our future, ending the year with a strong financial result.

Most importantly, we held steadfast to our obligation to Country and Community. In the lead-up to a referendum on the Voice to Parliament, we held workshops with staff members and industry colleagues, publicly announcing our support for the Yes vote early in the campaign. While we were disappointed with the result, we were heartened by the support of more than 6.2 million Australians and reaffirmed our commitment to effect change and create lasting impact.

2023 was a year of change in leadership, with our first year of Frances Rings as Artistic Director and Co-CEO. Frances is steeped in Bangarra culture, having made an enormous contribution as Dancer, Choreographer and Artistic Associate of the Company. Her new work *Yuldea*, expressing stories and knowledge of the Anangu People of the Great Victorian Desert, resonated deeply with audiences across the country.

Ken Markwell stepped down from the Executive Director role to discharge his cultural/family responsibilities and undertake other professional pursuits and we thank him for his contribution to the company.

We were delighted to announce Louise Ingram as Executive Director and Co-CEO. Louise's journey with Bangarra began in 2022 as Chief Financial Officer, following a significant tenure at the Sydney Opera House as Financial Controller. Her previous experience as interim Executive Director from December 2022 to April 2023 has demonstrated her profound understanding of our mission.

Louise and Frances will jointly steer our strategic direction, and their combined expertise and vision are perfectly aligned with our dedication to championing Aboriginal and Torres Strait Islander voices. I am deeply grateful to Ken, Louise and Frances for their unique qualities and contributions in leading Bangarra through a highly successful year.

In 2023 Frances Rings and Jemima Myer joined the Board of Directors. Jemima is a teacher based in Garramilla (Darwin) who works across schools in Darwin and remote communities. She is also a Director at The Myer Foundation with experience in the community sector in roles including policy, language, education and the arts.

In August, the Bangarra family joined with friends and supporters to honour Stephen Page's great contribution. Stephen is a national treasure, and his legacy cannot be overstated, both for Bangarra and the nation. I thank him for his unfailing dedication to his people and his work in bringing cultures together through art.

We have had a successful year both from an artistic and financial perspective and we thank our generous donors, foundations, corporate partners and state and federal government funders whose support allows us to continue our cultural obligation to Country and Community.

My deepest thanks go to my fellow board members for generously sharing their knowledge, connections, expertise and commitment. The combined skills and knowledge provide guidance and support to ensure Bangarra achieves its vision in its own unique way.

Phillipa McDermott
Chair



Artistic Director's Report

Reflecting on my first year as Artistic Director reaffirms our obligation to Community and Country.

Yuldea was an important story for me to tell and the visit to Country was a profound experience.

While the record-breaking box office success was pleasing, the highlight was the deep connection formed from the generosity of the Anangu People in sharing their knowledge and stories. We offer our comfort and support to the family of our Cultural Consultant, Kumanara Smart, who sadly passed away in November. A proud Anangu leader, her story was instrumental to the creation of *Yuldea*.

We performed in two major festivals in 2023 - *Terrain* at Adelaide's WOMAD Festival and *SandSong: Stories from the Great Sandy Desert* at Te Ahurei Toi o Tāmaki | Auckland Arts Festival, our first international tour since 2019.

SandSong toured extensively in Queensland and New South Wales with strong box office results and a warm audience response. Founding member Monica Stevens and other Bangarra alumni joined us for morning tea in Cairns, sharing stories and reconnecting with the company.

In November, we took *Waru - journey of the small turtle*, our first dedicated and much-loved work for children, to Waibene (Thursday Island). This Return to Country was a welcome homecoming for Elma Kris, who performed in Kriol language to local school students, teachers, Community and family. Special guests included alumni Michael Jenson Warusam and Lama Pinau Ghee strengthening the bonds between Bangarra and Community.

Our flagship Youth Program Rekindling, led by Sidney Saltner, has been on the road all year, focussing on Community connection with the next generation.

I want to express my deep gratitude to the Bangarra dancers, for sharing their creative expression and knowledge. In 2023, we farewellled senior artist Ryan Pearson, and Jesse Murray whose contributions ignited the stage with their profound connections across communities and audiences. We welcomed Lucy May and Amberlilly Gordon and were thrilled that Bradley Smith rejoined the company for the *Yuldea* tour.

I was delighted to welcome Louise Ingram to the role of Executive Director and Co-CEO. Louise has the unique combination of wide-ranging industry experience and deep respect for our vision, and I look forward to walking together to map out an exciting future ahead.

Frances Rings
Artistic Director and Co-CEO



Executive Director's Report

In 2023, Bangarra toured to New Zealand and six states and territories in Australia, performing to more than 72,000 people. A personal highlight was the presentation of *Dance Clan*, igniting a shared sense of excitement and pride in our next generation of choreographers, designers and composers.

We toured *SandSong: Stories from the Great Sandy Desert* along the east coast of Australia and performed in Auckland, New Zealand. *Yuldea*, Frances Rings' first mainstage work as Artistic Director attracted our biggest box office result in the company's history.

Cultural highlights included an on Country visit to Ceduna as part of the development for *Yuldea* and returning our children's work *Waru - journey of the small turtle* to Waibene (Thursday Island).

The year ended with a Net Comprehensive Income of \$846k (2022: \$717k) achieved by careful management of expenses, a 25% increase from previous year in philanthropic income, successful touring programs, and strong self-generated revenue from various activities including our venue Dangarra O Badu.

In 2023, we established the New Work Creation Fund with a gift from a generous long-term donor. This fund will augment program budgets enabling Bangarra to innovate and add experimental elements to our major works. We continued building our International Touring Fund strengthening our capacity to undertake international touring in future years.

2023 saw a focus on wellbeing and development, improving scheduling of breaks for teams travelling around the country, supporting individual professional development, and activities to embed cultural competency across the company including a bush medicine workshop and Indigenous perspectives and culture workshop.

My thanks go to Frances Rings for her inspiring vision and flawless execution. The highly accomplished artistic, creative, production, programming and administrative teams work as an impressive collective to deliver outstanding Bangarra experiences.

I express my deep gratitude to Board members who have provided unwavering commitment, boundless energy, and shared wisdom in navigating the challenges of the early 2020s. As a result, we are stable, focused, and confident to tackle the years ahead.

Louise Ingram
Executive Director and Co-CEO

Company Profile



We are Bangarra Dance Theatre.
We are a company of professional
Aboriginal and Torres Strait Islander
performers.

We are storytellers. We are fire makers.

As one of Australia's leading
performing arts companies, we share
our culture with Communities and
audiences across Australia and
the world.

We are contemporary dancers, drawing on 65,000
years of culture. We create powerful works of theatre
with dance, music, poetry and design. We tell the stories
of our Elders, create works on Country and return the
works we create to the place they were made.

Each of our dancers is a professionally trained,
dynamic artist with a proud Aboriginal and/or Torres
Strait Islander background. Together, they represent
the best of Australian talent. We have been making
our indelible marks on the Australian theatre landscape
for 34 years. Bangarra was born in 1989 from the
energy of NAISDA (National Aboriginal Islander Skills
Development Association). We acknowledge the efforts
and vision of Rob Bryant, Cheryl Stone, Carole Y.
Johnson, and NAISDA graduates in their pursuit to create
a professional First Nations dance theatre company.

Stephen Page, Artistic Director for more than 30
years, is a creative icon. His vision and tenacity has
made Bangarra one of the most successful Indigenous
performing arts companies in Australia. His exceptional
contribution to First Nations arts and the national cultural
landscape will be felt for generations to come.

Today, Artistic Director and Co-CEO Frances Rings and
Executive Director and Co-CEO Louise Ingram lead
the company in our mission to promote awareness
and understanding of our cultures. Every year, we
tour a major work across the nation. We are at home
performing on Country, in tiny venues in regional centres
and on Australia's most iconic stages. We run education
workshops, programs and special projects to nurture the
next generation of storytellers. We are for the hundreds
of First Nations Communities across Australia — and for
anyone who wants to be a part of our story.

Our Purpose

'we are fire, we are kin, we are Country'

*"The fire ignites us, the spear directs us, the digging
stick grounds us, a coolamon of knowledge is passed
and compels us to aspire to our cultural obligation to
Community and Country."*

Frances Rings, Artistic Director and Co-CEO

We, Bangarra, are ignited by our obligation to Country
and Community, to nurture the transmission of Story,
knowledges, history and experiences of our First Peoples
to effect change and create lasting impact.

Bangarra's name, pronounced 'Bung-garra', was a gift
from the Wiradjuri people and means 'to make fire'.

Our Obligation

OUR WAY

Grounded in time immemorial Aboriginal and Torres
Strait Islander culture, Bangarra is a testament to the
survival of its Indigenous people. Our ability to coexist in
the ancestral and contemporary worlds forges dynamic
relationships that affirm identity, connection to Country
and to communicating Indigenous life through creative
and cultural expressions.

OUR PEOPLE

Our Kinship connects us. Our Kinship embraces our
differences and the extended lands and waters from
which we come. Our Kinship grounds us and elevates
us. No one is outside Kin. We recognise and respect
the individual and the value of their voice in our Story.

STORY

We engage with Elders, Knowledge Holders and
Communities who entrust Story in a reciprocal
relationship based on mutual respect, understanding
and trust. Through the activism of our artform, we sustain
a generational responsibility to our young people as
carriers of knowledge and Story, asserting Indigenous
people's relationship to Country, and kin.

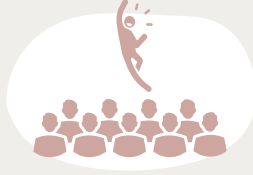
OUR CULTURE

We acknowledge our sovereign ties to the world's
oldest continuous civilisation and our commitment to
the safeguarding of Aboriginal and Torres Strait Islander
spirituality, customs, lore, languages and histories.

OUR VALUES

Reciprocity & Mutual Obligation
Cultural Exchange & Collaboration
Cultural Protocols
Care for Country
Kinship & Respect
Resilience

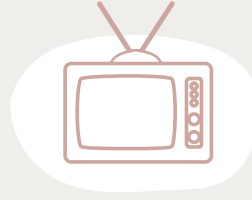
A Year in Review



72,675
LIVE AUDIENCE
ATTENDANCES



3,750
COMMUNITY AUDIENCE*
ATTENDANCES



142,458
DIGITAL
AUDIENCES



3,396
SCHOOLS AUDIENCE
ATTENDANCES



71,850
FACEBOOK
FOLLOWERS



43,460
INSTAGRAM
FOLLOWERS



3,560
YOUTUBE
FOLLOWERS



8,822
X
FOLLOWERS



825,605
WEBSITE PAGE
VIEWS



1,027,261
ONLINE VIDEO
VIEWS



51,312
SONGLINES NEWSLETTER
SUBSCRIBERS



2,388
WORKSHOP
PARTICIPANTS



1,399
INDIVIDUAL
DONORS



93
LITRES OF BODY PAINT USED
IN PERFORMANCE

*Community tickets across Bangarra's National and Regional tours are made possible through the generous support of The Balnaves Foundation.

On Stage





Daniel Mateo in *Keeping Grounded* from *Dance Clan*
Photo: Daniel Boud

“*Dance Clan* is a wildly exciting start to the year for Bangarra.”

TIME OUT SYDNEY

Dance Clan

Since its inception 25 years ago, *Dance Clan* has fostered a new generation of Bangarra storytellers, designers, dancers and choreographers including our Artistic Director Frances Rings and other esteemed Bangarra creatives such as Deborah Brown, Tara Gower and Yolande Brown.

After a ten-year hiatus, *Dance Clan* returned in February 2023 featuring Glory Tuohy-Daniell, Ryan Pearson and Sani Townson who each choreographed an original work performed by Bangarra Dancers.

The choreographers, working alongside a team of Indigenous early career designers and composers were supported by Elders, industry peers and creative mentors.

The three works presented were *Kulka* by Sani Townson, *5 Minute Call* by Ryan Pearson and *Keeping Grounded*, by Glory Tuohy-Daniell.

Kulka pays homage to Sani’s grandfather and the very essence of Lagaw Mabaygal (Island People).

In *5 Minute Call*, Ryan Pearson and dancers share euphoric experiences birthed through yarns of family, self-love and home.

Keeping Grounded, Glory Tuohy-Daniell’s choreographic debut, examines the impacts of the disconnect between humans and the earth, missing the healing positive charge of walking barefoot on Country.

Current and former David Page fellows Brendon Boney and Amy Flannery each composed a score and fashion designer Clair Parker created costumes under the mentorship of industry veteran Jennifer Irwin. Shana O’Brien created the set design with guidance from Bangarra’s Head of Design, Jacob Nash, and Indigenous Lighting Designer Trainee Maddison Craven worked under Karen Norris.

Dance Clan is designed to cultivate the ground for our next generation of Aboriginal and Torres Strait Islander storytellers, breathing new life into a dynamically rich culture that is old and new.

Dance Clan was generously supported by the Hooper Shaw Foundation.

16

TOTAL PERFORMANCES

1,828

TOTAL ATTENDANCE

VENUE/DATES

Gadigal Country
The Studio Theatre at Bangarra,
Walsh Bay
3 - 18 February

CREDITS

CHOREOGRAPHERS

Glory Tuohy-Daniell,
Ryan Pearson, Sani Townson

COMPOSERS

Brendon Boney, Amy Flannery

SET DESIGNER

Shana O’Brien

COSTUME DESIGNER

Clair Parker

LIGHTING DESIGNER

Karen Norris

INDIGENOUS LIGHTING

TRAINEE

Maddison Craven

CREATIVE MENTORS

Steve Francis (Sound), Jacob Nash (Set), Jennifer Irwin (Costume), Karen Norris (Lighting), Matt Cornell (Choreographic, *Keeping Grounded*, *5 Minute Call*)



Terrain
Photo: Daniel Boud

Terrain

Bangarra last performed at the iconic open-air WOMAD Festival 24 years ago, and returned with the award-winning *Terrain*, a timeless work exploring the wonder of our largest salt lake, Kati Thanda – Lake Eyre.

Terrain was Frances Rings' first full-length commission for Bangarra and its themes of Connection to and Care for Country still resonate strongly more than ten years after its creation. David Page's irrepressible score, combined with the rich textures of Jacob Nash's set evoke the power of body and land converging to bring spirit to place. Lighting

Designer Karen Norris, and Costume Designer Jennifer Irwin took inspiration from the many beautiful images of Kati Thanda – Lake Eyre capturing the continual changing and vast landscape.

Uncle Reginald (Reg) Dodd, an Arabunna Elder who was born on Finnis Springs Mission at the southern end of Lake Eyre, provided guidance and generously shared knowledge of his Country in the creation of this award-winning work.

“Bangarra Dance Theatre are no strangers to WOMADelaide and were fascinating to watch. Their tribal beat-filled dance performance was mesmerising.”

THE AUSTRALIAN

1

TOTAL PERFORMANCES

4,000

TOTAL ATTENDANCE

VENUE/DATES

Kaurna Yerta
Botanic Park, Adelaide
10 March

CREDITS

CHOREOGRAPHER
Frances Rings

COMPOSER
David Page (dec.)

SET DESIGNER
Jacob Nash

COSTUME DESIGNER
Jennifer Irwin

LIGHTING DESIGNER
Karen Norris

CULTURAL CONSULTANT
Arabunna Elder Reginald Dodd

SandSong: Stories from the Great Sandy Desert

TE AHUREI TOI O TĀMAKI | AUCKLAND ARTS FESTIVAL
REGIONAL TOUR

SandSong: Stories from the Great Sandy Desert honours the legacy of Wangkatjunga woman Ningali Josie Lawford-Wolf (1967-2019), whose family has long generational ties to the desert homelands of the Walmajarri in the Kimberley.

SandSong honours Jila (Living Water), the life force that resides in desert waterholes across the region. The work tells stories of displacement and cultural disruption, where Aboriginal people were removed from their Country, forced to work on pastoral stations, usually for no wages and minimal rations. *SandSong* draws on the stories, knowledge and memories of the past, paying respect to the Traditional People of the Western Desert who have maintained the unbroken connection to Land and Country.

This Auckland Arts Festival season was made possible with the support of the Department of Foreign Affairs and Trade.

Bangarra was invited to perform as part of the Auckland Arts Festival in March, and then the work toured in regional centres in New South Wales and Queensland later in the year. Regional touring provides the platform for Bangarra to strengthen its connection to both Country and Community, offering workshops with local schools and dance groups, and Community tickets in regional centres.

SandSong was choreographed by former Artistic Director, Stephen Page, a descendant of the Nunukul people and Munaldjali clan of the Yugambeh Nation, and Artistic Director, Frances Rings, a descendant of the Wirangu and Mirning Tribes from the West Coast of South Australia.



SandSong: Stories from the Great Sandy Desert
Photo: Daniel Boud

13

TOTAL PERFORMANCES

7,603

TOTAL ATTENDANCE

VENUE/DATES

ASB Waterfront Theatre, Auckland,
Tāmaki Makaurau
15 - 18 March

Kombumerri Country
Home of the Arts (HOTA), Gold Coast
3 - 4 November

Giabal and Jarrowair Country
Empire Theatre, Toowoomba
8 November

Gimuy Walubara Yidinji
Cairns Performing Arts Centre
11 November

Gurambilbarra
Townsville Civic Theatre
22 November

Darumbal Country
Pilbeam Theatre, Rockhampton
29 November

Wiradjuri Country
Orange Civic Theatre
5 December

Birpai Country
Glasshouse, Port Macquarie
8 - 9 December

CREDITS

CHOREOGRAPHERS
Stephen Page and Frances Rings

CULTURAL CONSULTANTS
Putuparri Tom Lawford
and Eva Nargoodah

COMPOSER
Steve Francis

SET DESIGNER
Jacob Nash

COSTUME DESIGNER
Jennifer Irwin

LIGHTING DESIGNER
Nick Schlieper

“*SandSong* is
a work that
burns on in
the mind’s eye
well after the
final bows have
been taken.”

THEATRE SCENES

Yuldea

NATIONAL TOUR

Yuldea, Frances Rings' first work as Artistic Director, explores the moment when traditional life collided with the ambition of a growing nation. In 1917, the two halves of the Transcontinental Railway met at the precious water soak on the edge of the Nullarbor, Yuldi Kapi. As a result of the industrial pressures placed on the permanent waterhole, the water ran dry, displacing the Anangu people from their home.

Yuldea invites audiences to look beyond the narrative of Australia's modernisation to reconcile a fraught history, and to affirm a future that no longer hides behind its truths.

Featuring original music by Leon Rodgers and guest composers Zaachariah Fielding and Michael Ross of Electric Fields, *Yuldea* resonates with the sounds of Country and the disruption of industrialisation.

Set Designer Elizabeth Gadsby, Costume Designer Jennifer Irwin, and Lighting Designer Karen Norris bring Wirangu and Mirning Country to the stage, reminding us of the interconnectedness of the sky and the land.

Created over several years, with support, knowledge and stories from representatives of the Yalata Anangu Aboriginal Community Council and cultural consultants from the Mirning and Yalata communities, *Yuldea* awakens the earth and sky worlds of the Anangu People of the Great Victorian Desert.

Bangarra extends its deep gratitude to Kumanara Smart (dec.), Clem Lawrie and the Yalata community for their contribution to *Yuldea*.



“*Yuldea* is an embodiment of harmony between story, vision and being.”

ARTS HUB

Ryan Pearson in *Yuldea*
Photo: Kate Longley

70

TOTAL PERFORMANCES

43,181

TOTAL ATTENDANCE

VENUE/DATES

Gadigal Country
Sydney Opera House
13 June - 15 July

Ngunnawal Country
Canberra Theatre Centre
20 - 22 July

Kaurua Yerta
Adelaide Festival Centre
10 - 12 August

Meanjin
Queensland Performing Arts Centre
30 August - 9 September

Wurundjeri Country
Arts Centre Melbourne
27 September - 7 October

Djaara Country
Ulumbarra Theatre, Bendigo
13 - 14 October

CREDITS

CHOREOGRAPHER
Frances Rings

SET DESIGNER
Elizabeth Gadsby

COSTUME DESIGNER
Jennifer Irwin

LIGHTING DESIGNER
Karen Norris

COMPOSER
Leon Rodgers

FEATURE SONGS BY
Electric Fields & Derek Bryant

YALATA CULTURAL CONSULTANT
Kumanara Smart (dec.)

MIRNING CULTURAL CONSULTANT
Clem Lawrie

CULTURAL AUTHORITY COUNCIL
Representatives from the Yalata Anangu Aboriginal Community Council

CULTURAL ASTRONOMER
Karlie Noon

AERIAL AND ACROBATIC CREATIVE CONSULTANT
Joshua Thomson

“Bangarra Dance Theatre’s beautiful children’s show is a gentle interactive experience with a big heart.”

TIME OUT SYDNEY



Elma Kris & Aba Bero in *Waru*
Photo: Daniel Boud

Waru – journey of the small turtle

TOUR

Waru – journey of the small turtle, Bangarra’s first ever dedicated work for children, opened in the renovated Studio Theatre in September 2022. In 2023, the work toured extensively in four states of Australia, providing teachers, parents and caregivers a unique opportunity to open up conversations about climate change, caring for the environment and the traditional cultural values of respect and reciprocity.

Waru is a contemporary saltwater Lagaw Kazil (Island Children) story of survival and discovery, inspired by the totemic

system of the green turtle. This interactive and immersive production follows a green turtle, as she navigates her way back to the beach where she was born, under the star-illuminated skies of the Torres Strait.

Waru is created by former Artistic Director and multi award-winning choreographer Stephen Page, together with his son Hunter Page-Lochard (ABC TV’s *Playschool*, *Spear*, ABC TV’s *Cleverman*), and Bangarra alumni Dancers and Choreographers Sani Townson and Elma Kris.

Waru – journey of the small turtle has been generously supported by the *Girgensohn Foundation*, the *Knights Family Jabula Foundation* and the *Restart Investment to Sustain and Expand (RISE) Fund* – an Australian Government initiative.

65

TOTAL PERFORMANCES

16,063

TOTAL ATTENDANCE

VENUE/DATES

Dharawal Country
The Pavillion Performing Arts Centre
28 – 29 January

Wurundjeri Country
Arts Centre Melbourne
12 – 19 September

Darlingjunc Country
The Art House, Wyong
22 – 23 September

Gadigal Country
Bangarra Studio Theatre
27 September – 14 October

Wadawurrung Country
Geelong Arts Centre
19 – 21 October

Gundungurra Country
Goulburn Performing Arts Centre
24 – 25 October

Yuin Country
Shoalhaven Entertainment Centre, Nowra
27 – 28 October

Gimuy Walubara Yidinji
Cairns Performing Arts Centre
3 November

Garramilla
Darwin Entertainment Centre
9 – 10 November

Waibene
Torres Shire Sports Complex
15 November

CREDITS

DIRECTOR
Stephen Page

CULTURAL CREATIVES
Sani Townson and Elma Kris

WRITER
Hunter Page-Lochard

COMPOSERS
Steve Francis and David Page (dec.)

FEATURED SONGS BY
Helen Anu, Leonora Adidi and Peggy Misi

SET AND COSTUME DESIGN
Jacob Nash

LIGHTING DESIGN
Matt Cox

LANGUAGE CONSULTANT
Leonora Adidi
Michael Jenson Warusam



Connecting with Community

Daniel Mateo at Bamfield on Muralag (Prince of Wales Island)
Photo: Claudia Elder



Bangarra Dance Theatre with Yalata Community
Photo: Kassidy Waters



Daniel Mateo and Lucy May weaving at Gab Titui Cultural Centre
Photo: Erin Repp

Return to Country

The timeless stories of Country are in every Bangarra work, brought about by the creative team researching on Country, steeping themselves in the stories and knowledge of Traditional Custodians.

Starting with an inspiration, the creative concept is followed by an invitation to Country; seeking permission and knowledge to honour the stories generously shared by Elders and Traditional Owners. The creative cycle ends with a Return to Country, taking the work to Community, reciprocating generosity and ensuring the cultural integrity of our work.

YULDEA RESEARCH ON COUNTRY - YALATA

Following on from initial meetings where permission was sought from the Yalata Anangu Aboriginal Community Council in 2022, over three days in March 2023, dancers, creatives, production and members of the Bangarra team visited Ceduna, Yalata, Nullarbor and Fowlers Bay for research on Country, guided by Cultural Consultant Kumanara Smart (dec.), Yalata Anangu Aboriginal Community Board members and Community.

Dancers formed rich connections with Community undertaking workshops in Yalata, Koonibba and Ceduna, visiting the historical Ooldea Tank site, and enjoying lunch with the Yalata Community. Split into two groups, community leaders guided the Bangarra team on men's and women's business, cultural activities, weaving Knowledge, history and Culture into the *Yuldea* creation process.

Cultural Astronomer Karlie Noon talked through sky stories and the scientific elements of creation on Earth, under the big dark skies of the Nullarbor on the Far West Coast of South Australia.

RETURN TO COUNTRY - WAIBENE, THURSDAY ISLAND

In November, Bangarra returned *Waru - journey of the small turtle* to Waibene (Thursday Island). This particular on Country experience was unique, as the *SandSong* company joined to facilitate all community engagement activities, providing an opportunity for cultural immersion and development.

On arrival, the Kaurareg Native Title Aboriginal Corporation provided a warm welcome to Country and cultural induction. As the *Waru* cast bumped in, the company conducted two-day workshops for students from Tagai State Primary and Secondary, and Horn Island Primary School.

Michael Jenson Warusam, linguist and founding member of Bangarra, collaborated with Elma Kris, Stephen Page, and Sani Townson to translate the script into Kriol language for the Waibene audiences. Two performances in the Sports Complex welcomed 800 community members and children, evoking laughter, tears and excitement. Special acknowledgement to Uncle Saila Savage for the pre-show Welcome, Kimle Mene for catering a traditional meal for audience members, and Joseph Passi, David Abednego and Harish Nair from Torres Shire Council for their support.

In addition to the *Waru* performances, the company engaged in cultural immersion activities, including workshops with the Eip Karem Beizam Meriam Cultural Group, learning song and dance from Aunty Betty Mabo and hearing stories from Vera Havali and Aunty Eva Kris.

A Cultural Heritage Walk was facilitated by the Kaurareg Native Title Aboriginal Corporation. Company members enjoyed an opportunity to connect with Elders and artists, with a beading and weaving class at Gab Titui Cultural Centre accompanied by lots of singing. The company learned how to prepare a Kap Marui meal from Murray Sailor and his family after a fishing expedition on Goodes Island Country on Muralag (Prince of Wales Island).

The experience was an honour for the company, reconnecting with Bangarra founding members, alumni and close associates as well as establishing new partnerships. Bangarra express gratitude to the community for the warm welcome and support received during our time on Waibene.



Sidney Saltner with participants in Horsham
Photo: Tiffany Parker

Rekindling

Rekindling provides a haven to strengthen bonds between generations in Communities, sharing stories and knowledge, expressing culture and creating contemporary ceremonial experiences.

Since its inception in 2013, Rekindling has reached more than 1,480 young people, and its links to the Australian Curriculum include the development of intercultural understanding, critical and creative thinking, literacy and ethical understanding.

In 2023, we delivered Rekindling programs in Brisbane (QLD), Karratha (WA), Horsham (VIC) and Tweed Heads (NSW). Horsham was a return community visit since our first Rekindling program in 2016. We've been able to maintain connections to this community, delivering a tailor-made Rekindling program for the Nati Fringe Festival in Natimuk in 2023.

Responding to a request from the community of Tweed Heads, the Bangarra team delivered a scaled down version of Rekindling by undertaking groundwork prior to the commencement of the program. This allowed students to start choreographing on the first day of the workshop and conclude in a community performance five days later.

BRISBANE BRONCOS

In 2023, Bangarra's Youth Program activities included a partnership with National Rugby League team Brisbane Broncos in the Beyond the Broncos mentoring program. The program is designed to improve school attendance and Year 12 attainment rates for Aboriginal and Torres Strait Islander students. The Youth Program Team worked with more than 200 students to create and present a pre-game performance at the NRL's Indigenous Round at Brisbane's Suncorp Stadium on Friday 27 May. The initiative also provided students from the Aboriginal Centre for Performing Arts with valuable experience in teaching and leading the groups in choreography and performance.

THE ARTS UNIT

We continued to deliver our NSW Public School program in conjunction with the Department of Education NSW The Arts Unit offering online and face to face workshops.

Twenty-six students from across the state were selected after an online audition process to form the NSW Public Schools Aboriginal Dance Company.

The Company performed *Landform* and *Deluge* from *Terrain* in the 2023 State Dance Festival at the Seymour Centre and featured at the Schools Spectacular at the Qudos Stadium.

We continued in 2023 with our regional workshops, State Dance and School Spectacular programs, with 123 workshops delivered to 78 schools and over 680 students engaged in our programs across NSW.



GYAK project
Photo: With permission from
Taronga Conservation Society.



Winhanga-rra teachers
Photo: Shane Carroll.

Education

Bangarra recognises the vital role educators play in bringing First Nations perspectives, histories, and cultures into the classroom, and we deeply value our engagement with learning communities across Australia.

Winhanga-rra teachers' professional learning online and in-studio workshops, accredited by the NSW Education and Standards Authority (NESA), attracted 233 attendees in 2023. Participants included Aboriginal education support workers and special education teachers, pre-service teachers, and educators from the Primary, Secondary, and Early Learning school sectors.

A new initiative, the Winhanga-rra Choreo Lab, was developed to provide teachers with an opportunity for deeper discourse around First Nations Cultures. The first Lab in Brisbane was conducted as a two-part professional learning event with a closer focus on creative tasks.

Winhanga-rra was led by Bangarra alumni and current ensemble dancers, who, in transferring their cultural and creative practices to an educational context, provide the opportunity for rich dialogue between artists and educators.

Our education resources continue to be accessed across the curriculum in all stages of school education. Free Study Guides providing historical, cultural and thematic background to the works are available to download. Our nine curriculum-aligned online classroom resources continue to be used in schools and the works *Terrain* (2012), *Patyegarang* (2014), *Bennelong* (2017) and *Mathinna* (2008) were accessed 100,947 times via the education streaming platform ClickView. The four Nandhu journeys, *Ochres* (1997), *Terrain* (2012), *I.B.I.S* (2015) and *Nyapanyapa* (2016), housed on Bangarra's Knowledge Ground online platform, offer teachers and students in-depth experiences into the works.

Bangarra came together with Taronga Zoo Conservation Society, Brungle/Tumut Land Council and the NSW Department of Planning and Environment for an education and conservation project – GYAK. Named after the near extinct Corroboree Frog, GYAK raised awareness of the scientific and cultural significance of the species. The project ran over three months, culminating in a performance at a location near Micalong Creek, NSW in March 2023.

Workshop Summary



David Page Music Fellowship

The David Page Music Fellowship honours proud Munaldjali and Nunukal man, Roy David Page (dec.), and his extraordinary legacy within Bangarra's world of storytelling.

The program provides a platform for young artists to explore their own voices creating new music and sound scores.

In 2023, David Page Music Fellows, Amy Flannery (Wiradjuri) and Leon Rodgers (Woromi), spent time with mentor Steve Francis creating original compositions for *Dance Clan 2023*.

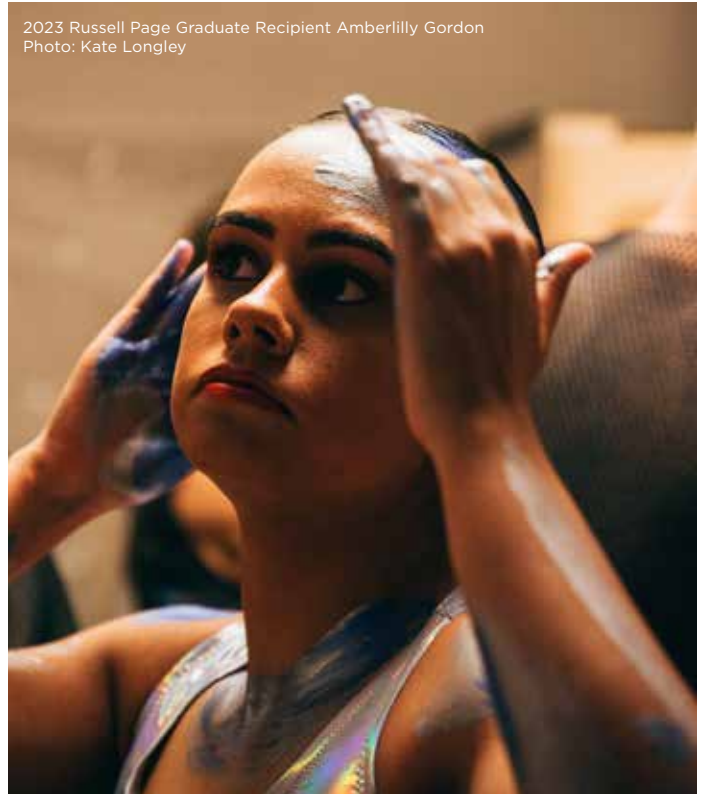
Amy Flannery's electronic score provided the soundscape for Sani Townson's *Kulka*, which premiered as part of *Dance Clan 2023*. This work will be programmed for the double bill program *Horizon* in 2024.

Leon Rodgers, as well as his contributions to the development of a new work by Beau Dean Riley Smith, made his mainstage debut as a composer for the 2023 national tour production, *Yuldea*.

The David Page Music Fellowship is generously supported by the late Robert Albert AO and Elizabeth Albert



(L to R) Zaachariah Fielding, Leon Rodgers (David Page Music Fellow) and Michael Ross
Photo: Daniel Boud



2023 Russell Page Graduate Recipient Amberlilly Gordon
Photo: Kate Longley

Russell Page Graduate Program

The Russell Page Graduate Program is a cornerstone of Bangarra's commitment to develop young artists.

Since its inception in 2015, seventeen emerging artists have immersed themselves in the company, performing on stage and participating in vital off-stage activities, such as the Youth and Rekindling programs.

In 2023, we welcomed Amberlilly Gordon as a Professional Development Scholarship recipient, and Amy Weatherall as the recipient of the Russell Page Fellowship Program for the Youth Program.

Amberlilly Gordon, a Wiradjuri and Ngemba woman from Dubbo, NSW, joined the dance ensemble after touring with our Youth Programs Team in 2022. In addition to fulfilling her rehearsal and performance obligations, Amberlilly participated in pilates, dance and strength and conditioning sessions, and conducted dance workshops and masterclasses nationwide.

Amy Weatherall, a proud Kamilaroi woman, immersed herself in Bangarra's flagship Youth Program, Rekindling. Amy's remarkable contributions and commitment to culture and dance led to her securing a full-time contract with the Youth Program team for 2024.

We thank the Sherry-Hogan Foundation, Canny Quine Foundation, The Ross Trust and generous donors for their ongoing support of this program.

Accessibility

In 2023, we continued to make our performances, workplace and engagement activities accessible for a diversity of people and communities. This year we focused on policy development, planning and specific program initiatives to ensure Bangarra is inclusive and accessible for employees and audience members.

Bangarra provides a bespoke high-quality Audio Description program as part of our commitment to inclusivity. We offered Audio Description for people who are visually impaired, or live with other sensory disability, across all national tour venues - Sydney, Melbourne, Brisbane, Adelaide, Canberra and Bendigo. The Audio Description has now become an integrated form of the production and includes a written transcript which is created, recorded and transmitted to draw the listener into the heart of the work and experience the performance in all its richness. The recorded description provides information about the visual aspects of the work, but also the emotion, Story and Cultural aspects of the performance.

Bangarra's Education and Accessibility Consultant Shane Carroll's pioneering efforts in this field will be further supported by a Churchill Fellowship to conduct research in Europe, where there is a deeper knowledge and experience. This research will build a case for the Australian sector to highlight the critical importance of such initiatives for the future.

We extend our heartfelt congratulations to Shane Carroll for her outstanding leadership and advocacy. We wish her the very best for her research endeavours in 2024.

A suite of plans and goals towards Disability Inclusions was created in 2023 for implementation in 2024. Specific initiatives include producing Easy-Read versions of production programs, employment and recruitment processes and improving audience accessibility.

“I look forward each year to attending Bangarra because of not only the wonderful talents and stories told, but the ACCESSIBILITY and inclusion I experience with the audio description.”

AUDIENCE MEMBER, 2023

Workplace Giving Program

The company's Workplace Giving Program, now in its seventh year, is an internal initiative that strongly supports Bangarra's values of reciprocity and mutual obligation, respect and resilience.

The fund is sustained by voluntary contributions from employees and is led by a committee representing Bangarra's dancers, production and administration staff. It provides opportunity for Bangarra employees to support Communities on a very personal level.

In 2023, the Workplace Giving Program provided free tickets to performances of *Yuldea*, inviting groups of young people from targeted metropolitan and remote areas of the country.

The program subsidised the cost of bus travel to bring Elders to the Canberra season of *Yuldea* and brought a large group of young students from Plunkett St Primary School, an inner city school with a high proportion of Indigenous students, to attend *Waru - journey of the small turtle*.

The Workplace Giving Program purchased a new guitar for Yalata community member, Derek Bryant a co-writer of *Ooldea Spirit*, the poignant song track for the last section of *Yuldea*. The fund also supported Thursday Island Community members, the Eip Karem Beizam Meriam Cultural Group to attend and compete in the *Dance Rites* event at the Sydney Opera House and provided funding assistance for Sorry Business in various communities.

Dancers initiated a donation drive for the Kimbawalli Centre in Sydney's western suburbs, supporting their work with families in need.

Bangarra is very proud of its Workplace Giving Program strengthening connections with Communities and reinforcing and demonstrating our commitment to the Bangarra values.

“We cannot thank the Bangarra Workplace Giving Program enough - providing what could be, for some children, a once-in-a-lifetime opportunity to see a live performance at Bangarra. Please send through our heartfelt thanks to everyone involved!”

Following the performance, the students have been obsessed with turtles. Both classes have incorporated turtles into their class programs and activities. They have read Dreaming stories, factual texts, created art and discussed the impact of litter in the ocean.”

Juliet Sonter, Principal, Plunkett St School, NSW



Oliver Ransan-Elliott (High Performance Manager & Strength Coach) and Amberlilly Gordon
Photo: Jacquie Manning

Safe Dance Program

The Safe Dance Program (SDP) aims to prevent injury and maximise longevity for dancers. The SDP is overseen by Rehearsal Director Daniel Roberts and Clinical Director Michelle Wong.

The program offers pilates, massage, physiotherapy and strength and conditioning training, and in 2023, we added a sports dietician to the offering. Access to mental health support remained crucial for dancers and our production team to maintain peak performance whilst rehearsing, touring and performing.

The focus of 2023 was to align the SDP with safe practices adopted by sports teams and adapted to meet the specific needs of our artistic athletes.

In 2023, the SDP's successes include a full recovery of all dancers injured in performances, as well as proactive training for Russell Page Graduate Amberlilly Gordon, who thrived with the support of a multi-disciplinary team resulting in significant positive physical changes by the end of the year.

In 2023, the strength and conditioning program was expanded to include the production team, offering individualised programs aimed at preventing injuries and enhancing physical health. The program aims to sustain well-being and is maintained throughout the season to ensure ongoing benefits.

Indigenous Staff Development Program

The Indigenous Staff Development Fund offers avenues for professional and personal advancement to all Indigenous staff members in the company.

This initiative extends its support not only to current Indigenous staff members but also to those who have previously been part of the Bangarra family, recognising their ongoing connection and value.

To date, the fund has supported seven applicants, each embarking on a unique journey of development and self-discovery. The fund has been utilised for various purposes, ranging from playwriting workshops to yoga teacher training, cultural camps and sports science courses. These diverse areas of focus reflect the breadth of opportunities available through the fund, catering to the individual interests and aspirations of our Indigenous staff members.

The Indigenous Staff Development Fund aligns with our core values of Kinship and Respect and upholds our commitment to diversity, inclusion, and empowerment. We look forward to witnessing the continued success and impact of the Indigenous Staff Development Fund in the years to come.

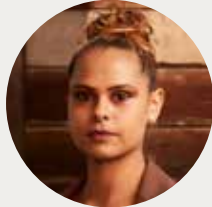
The Dancers



RIKKI MASON



RYAN PEARSON



LILLIAN BANKS



BRADLEY SMITH



COURTNEY RADFORD



KALLUM GOOLAGONG



KASSIDY WATERS



KIARN DOYLE



MADDISON PALUCH



DANIEL MATEO



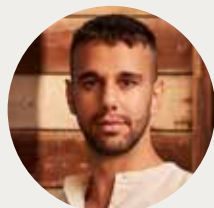
EMILY FLANNERY



JANAYA LAMB



JESSE MURRAY



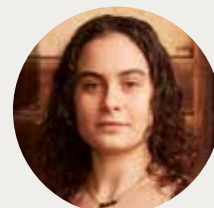
JAMES BOYD



CHANTELLE
LEE LOCKHART



AMBERLILLY GORDON



LUCY MAY

The Staff



Yuldea
Photo: Daniel Boud

EXECUTIVE

Artistic Director & Co-CEO
Frances Rings

Executive Director
Ken Markwell
(from April to October)

Executive Director & Co-CEO
Louise Ingram
(January to April
then from November)

Executive Assistant
Natasha Cudilla

ARTISTIC

Rehearsal Director
Daniel Roberts

**Artistic Operations
Director**
Cloudia Elder

Company Manager
Lachlan Steel (to January)
Joseph Cardona (from
March)

Clinical Director
Michelle Wong

**Community Engagement
Manager**
Raquel Kerdel

**Touring & Project
Development Manager**
Phoebe Collier

PRODUCTION

**Director, Technical
& Production**
John Colvin

Production Manager
Catherine Studley

Stage Manager
Rose Jenkins

Head Electrician
Lucy Mitchell

Head of Wardrobe
Jessica Hodgkinson

Production Trainee
Thomas Kelly

EDUCATION & YOUTH PROGRAMS

Youth Programs Director
Sidney Saltner

**Youth Programs
Coordinator**
Sani Townson

**Youth Programs Russell
Page Graduate**
Amy Weatherall

**Youth Programs and
Education Coordinator**
Chantal Kerr

**Education & Accessibility
Consultant**
Shane Carroll

DEVELOPMENT

Development Director
Anna Matthews

Philanthropy Manager
Freya McGahey

**Corporate & Government
Affairs Manager**
Lola Pinder

**Fundraising & Events
Coordinator**
Lakaree Smith

MARKETING

**Marketing &
Communications Director**
John Quertermous

Marketing Manager
Erin Repp

Ticketing & CRM Manager
Scott Bunn (to June)
Kieran Dennis (from July)

Brand Manager
Sophie Raper
(on Parental Leave)

Marketing Coordinator
Gisella Mandaglio

**Ticketing & Administration
Coordinator**
Melody Duan
(from March)

Venue Manager
Moira Kennedy

ADMINISTRATION

**Chief Financial Officer
& Company Secretary**
Louise Ingram
(from May to November)

**Director of Finance
& Company Secretary**
Rachel Hadfield
(From January to May)

**Finance & Operations
Manager**
Aileen Feighery
(from March)
Grace O'Malley
(on Parental Leave)

Human Resources Manager
Atul Joshi

Thank you to our 2023 Partners



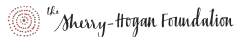
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Bangarra Dance Theatre is assisted by the Australian Government through Creative Australia, its arts funding and advisory body.



Bangarra Dance Theatre is supported by the NSW Government through Create NSW.

OTHER GOVERNMENT PARTNERS



Bangarra's Bendigo residency is supported by the Victorian Government through Creative Victoria

Board of Directors

PHILLIPA MCDERMOTT (CHAIR) (April 2020 – present)

Phillipa is a Wakka Wakka and Mununjali woman. Phillipa is a committed public advocate and champion for diversifying workforces, the arts and media to best reflect contemporary Australia. With over 30 years' experience in media, arts and employment, Phillipa provides strategic thought leadership and direction to develop and drive corporate strategies, change and inclusion. Her goal is for an Australia that acknowledges and embraces our shared history and culture to build authentic, purposeful relationships with First Nations Peoples.

Director First Nations Talent Deloitte, Board member Lloyd McDermott Rugby Development Team and NSW Treasury First Nations Advisory Committee.

JOSHUA DUKE (DEPUTY CHAIR) (October 2021 – present)

A proud Dunghutti man, Josh has over ten years' experience providing professional services to a wide range of clients across Australia including Federal Government, listed and non-listed entities. Josh is a highly accomplished Chartered Accountant and was the recipient of the 2021 ACT Young Chartered Accountant of the Year award and the Indigenous Leaders Program Scholarship through the Australian Institute of Company Directors. Josh is currently a Director within Deloitte's Indigenous Services Group.

Josh is also a Graduate of the Australian Institute of Company Directors, serves as a Board Director of the YMCA Canberra and is the Inaugural Chair and founding member of the Aboriginal and Torres Strait Islander Panel for Chartered Accountants Australia and New Zealand.

RICHARD ECCLES (August 2020 – present)

Richard is a company director and consultant, with a background in senior Government positions. In addition to his role with Bangarra, he is a director of a number of companies including the Copyright Agency Ltd and the Public Interest Journalism Initiative. He is Chair of the Canberra Health Services Strategic Advisory Committee. He provides advisory services to a range of bodies including the National Gallery of Australia and the Department of Education.

Prior to 2020 Richard enjoyed a 30-year career in the Australian Public Service, including ten years in Deputy Secretary positions in a number of portfolios, including the Department of the Prime Minister and Cabinet, the Department of Health and Aged Care, and the Department of Communications and the Arts.

JOHN HARVEY (November 2019 – present)

John is a writer, director, and producer in theatre and film and the Creative Director of Brown Cabs. John's theatre writing credits include: *The Return*, receiving the 2023 Victorian Premier's Literary Award for Drama; *Heart is a Wasteland*; *Black Ties* and he directed *A Little Piece of Heaven*. In film his writing and directing credits include: *Katele*, winning the 2023 Flickerfest Best Australian Short Film; *Still We Rise*; *Kutch's Koorioke*; *Water*; *Out of Range* and award winning docu-series, *Off Country*. John produced Stephen Page's film *Spear* (Toronto International Film Festival) and Page's *Sand* for omnibus film *The Turning* (Berlinale); *The Warriors*; and several Indigenous short films. John was commissioned by ACMI to create multichannel video installation, *Canopy* along with a public art mural based on the work for Metro Tunnel. He created the video component for Ricardo Idagi's Telstra Award (New Media) winning work *Upi Mop Le*. Previously, John has worked with: Ilbjerri Theatre; Access Arts; Kooemba Jdarra Indigenous Performing Arts; Ngaanyatjarra Pitjantjatjara Yankunytjatjara (NPY) Women's Council; and Queensland Aboriginal and Islander Health Council. He also served as a Board Member of the Australia Council's Community Cultural Development Board.

KEN MARKWELL (April 2023 – October 2023)

Ken is a proud Mununjali man from the Yugambah Language Region which is part of the Bundjalung nation, stretching from the Logan (QLD) to the Clarence River (NSW). He also has cultural responsibilities for Wangerriburra country. He is a respected Goorie leader with extensive experience delivering socio-economic impacts with and for Aboriginal and Torres Strait Islander people across Australia.

Ken is Director of Markwell and Associates – a successful Aboriginal owned and operated professional services consulting business and has worked as Executive General Manager of Indigenous Services at Australian Unity and in key roles in the public and private sectors.

Ken is a member of the Aged Care Workforce Remote Accord Leadership Group which was established to improve aged care workforce solutions in remote and very remote areas of Australia.

NADINE MCDONALD-DOWD (December 2019 – present)

Nadine is a Yuwi Woman from North Queensland. Nadine was formerly the Artistic Director of Kooemba Jdarra Indigenous Performing Arts Company from 2001 to 2004. Previously, Nadine has been a Director on the Boards of the Queensland Theatre Company, Queensland Government's Premier's Indigenous Advisory Board and Q150 Advisory Committee, and the Aboriginal Centre for the Performing Arts.

Nadine was a Senior Producer with Major Brisbane Festivals in 2010, was the Manager of the kuril dhagun, State Library of Queensland from 2006 – 2015, Creative Producer for the Commonwealth Games Arts and Cultural Festival 2018, Executive Producer at Queensland Performing Arts Centre 2018-2021, First Nations Creative Development Officer for Sunshine Coast Council and currently works closely with First Nations Artists in supporting and nurturing the next generations of storytellers.

JEMIMA MYER (February 2023 – present)

Born and educated in Narrm (Melbourne), Jemima Myer is a teacher based in Garramilla (Darwin). She works across a number of schools in Darwin and in remote communities throughout the Northern Territory. She is a graduate of the University of Melbourne where she studied Linguistics and Australian Indigenous Studies. The topic of her honours thesis was bilingual education in Indigenous communities. She also holds a Master's degree in Primary Teaching from Charles Darwin University.

Jemima is a Director at The Myer Foundation and Co-Convenor of The Myer Foundation's Mental Health Committee. She is the representative of The Myer Foundation and member of the Taskforce at Mannifera, a grant-making collective of philanthropic organisations focused on supporting organisations working towards strengthening Australia's democracy and building a fairer economy. Jemima has served the community sector in roles including policy, language, education and the arts.

FRANCES RINGS (February 2023 – present)

Frances Rings is a descendant of the Wirangu and Mirning Tribes from the West Coast of South Australia. Frances was appointed Artistic Director and Co-CEO of Bangarra Dance Theatre in 2023.

Frances made her main stage choreographic debut with *Rations* (*Walkabout*, 2002), receiving outstanding critical acclaim. Frances created a further eight works for Bangarra: *Bush* (2003, co-choreographed with Stephen Page), *Unaipon* (2004), *X300* (2007), *Artefact* (2010), *Terrain* (2012), *Sheoak* (2015), *SandSong* (2021, co-choreographed with Stephen Page) and *Yuldea* (2023). *Terrain* is listed on the NSW Higher School Certificate Dance, as compulsory study for Appreciation (Dance).

Frances has worked as a choreographer and dancer with Australia's leading dance companies including West Australian Ballet, Tasdance, Meryl Tankard, Leigh Warren, Legs on the Wall, and The Australian Ballet and internationally with companies including KAHA:WI Dance Theatre (Turtle Island) and Atamira Dance Company (Aotearoa).

Frances was appointed Head of Creative Studies at NAISDA Dance College from 2016-2019 and has directed five NAISDA end-of-year productions.

Frances has received multiple awards for her work including six Helpmann Awards (2003, 2010, 2013, 2016, 2017), a Deadly Award (2003), Australian Dance Award (2004) and a Green Room Award (2011).

IAN ROBERTS (August 2020 – present)

Ian Roberts is currently the Deputy Chair of the Annamila First Nations Foundation. He is also a freelance writer specialising in speeches and editing for daily press. Previously Ian served as the Chief Executive Officer of the Harold Mitchell Foundation, General Manager of the Melbourne Festival, and General Manager of the Geelong Performing Arts Centre. Ian also spent six months as the Interim CEO of Arts Centre Melbourne in 2014.

Ian's board appointments have included terms as Chair of the Victorian Australia Day Committee, Deputy Chair of the Melbourne International Film Festival, and as Deputy Chair of the Australian Centre for Contemporary Art. Ian has also served as a Board Director of Arts Centre Melbourne and a member of the Major Performing Arts Board of the Australia Council for the Arts.



American Express is committed to building strong relationships with First Nations businesses, networks and communities.



BAI is proud to support and partner with Bangarra to elevate our country's rich national identity and inspire the next generation of Australians.



bai communications



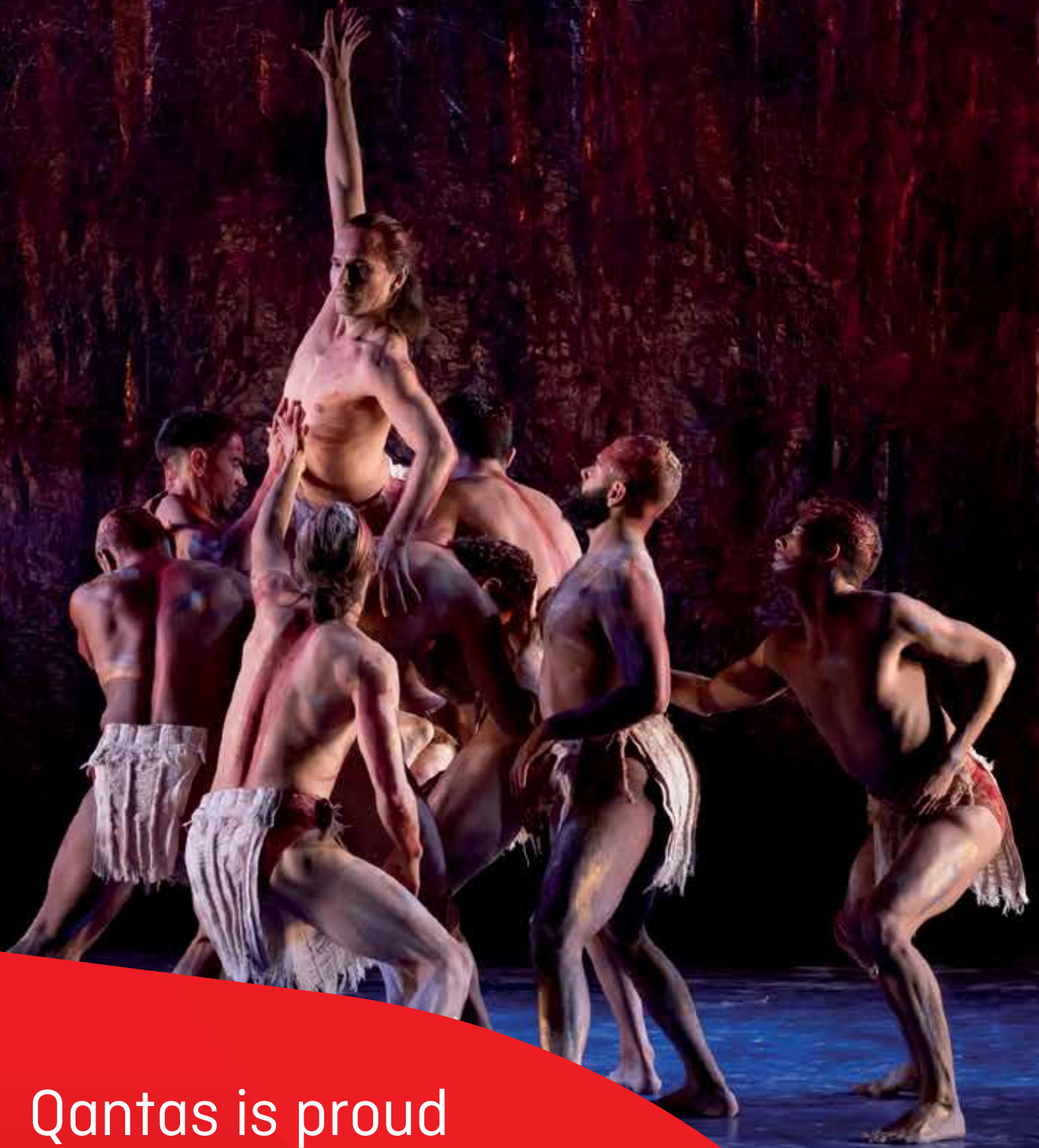
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