



bangarra

2011 Annual Report

bangarra
dance theatre
australia

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Back: Daniel Riley McKinley, Ella Havelka, Kaine Sultan-Babij, Jasmin Sheppard, Travis De Vries, Tara Robertson, Jhun-Boy Borja

Middle: Elma Kris, Deborah Brown, Tara Gower

Front: Sidney Saltner, Leonard Mickelo, Patrick Thaiday, Yolande Brown, Waangenga Blanco

Company Profile

Bangarra Dance Theatre is Australia's leading Indigenous performing arts company.

Bangarra is recognised nationally and internationally for distinctive dance theatre performances that combine the spirituality of traditional culture with modern storytelling. Presenting over 110 performances each year Bangarra tours internationally as well as extensively to national, regional and remote centres across Australia.

Under the leadership of artistic director Stephen Page since 1991, Bangarra celebrates and respects Australia's Aboriginal and Torres Strait Islander people and their cultures. Bangarra is committed to developing the next generation of Indigenous storytellers through the mentoring and training of creative Indigenous young people.

Joining Stephen Page in the company's creative and cultural leadership are artists-in-residence Kathy Balngayngu Marika, Jacob Nash, David Page, Hetti Perkins and Frances Rings.

With studios at Sydney's Walsh Bay, the fifteen member dance ensemble originates from across Australia reflecting many Aboriginal and Torres Strait Island cultures. Bangarra is a significant Indigenous employer and its board is chaired by Larissa Behrendt a leading Aboriginal lawyer, writer and academic.

Supported by enthusiastic audiences, Bangarra receives funding from the Australia Council for the Arts, the Commonwealth Government's arts funding authority and from the NSW Government through Arts NSW.

Bangarra has a loyal cohort of corporate and media partners: BHP Billiton, Qantas, Boral, Commonwealth Bank of Australia, JC Decaux, SBS and Studio and a growing number of patrons whose philanthropic support helps to secure the company's future.

Bangarra Dance Theatre Australia's vision is to:

Respect and rekindle the links between traditional Indigenous cultures of Australia and new forms of contemporary artistic expression;

Create inspiring dance theatre productions of integrity and excellence that resonate with people throughout Australia and the world.

"Stephen Page has led the company from strength to strength, creating powerful dance theatre while encouraging the emergence of other choreographic voices."

- Chloe Smethurst, The Age September 19, 2011

Chair's Report

Larissa Behrendt



Chairing the Bangarra Board is a great privilege and this year has seen some significant achievements of which the company can be truly proud.

Entering our twenty second year we have fifteen dancers and two thirds Indigenous employment in the company. We are achieving artistically and culturally with the creation of new works that communicate the stories and experiences of Aboriginal and Torres Strait Island peoples through high quality dance theatre productions. Over 50,000 people see Bangarra through over 100 live performances each year and many more are reached via television appearances.

In 2011 the board was sad to farewell Ian McRae after many years of service and I would like to thank him once again for his contribution to the company. Lee-Ann Buckskin also served on the board. Bangarra has a long relationship with these individuals and we are looking forward to having that continue. Lynn Ralph, Tanya Hosch and Paul Wand continue to be dedicated board members and we are delighted to be joined by Michael McDaniel and Greg Phillips.

I would like to congratulate our Artistic Director, Stephen Page, for his leadership and vision. He has had a phenomenal year and made a contribution not just to our company but to the broader Australian community. I would like to acknowledge his groundbreaking work in *Bloodland* made all the more phenomenal coming in the same year as his visionary, profound and provocative

piece, *ID*. He has had an extraordinary year in what is already a stellar career.

Elma Kris also created a masterful piece for the *Belong* program and helps to consolidate the company's growing choreographic talent.

I would like to thank our Executive Director, Catherine Baldwin, who has made enormous changes to the structure of the company and really built upon our previous foundations to provide the company with a new level of professionalism and improved resources. She has allowed us to also have further ambitions for what the company can achieve.

The other significant step in the company's broader vision has been our Artist-in-Residence program. It has given support to David Page, Frances Rings, Aunty Kathy Marika, Jacob Nash and Hetti Perkins as an acknowledgement of their roles as senior cultural and artistic leaders. In addition, their added connection with the company has been enriching for all of us. We are very committed to keeping this program going.

I would like to make a special thank you to two long-term members of the Bangarra family who leave us to take on different stages of their life this year.

Sidney Saltner has been one of Bangarra's stars for many years now. A magnificent stage presence and a graceful, powerful performer, we are sad to see him leave his role as a senior dancer. I am very pleased, however, that he is staying on with the company playing an important role in our education program.

David Lloyd has been the Financial Controller and the Company Secretary for many years and leaves us to enter into a well-deserved retirement. David's steady hands have been guiding the company for many years and we are grateful to have had the benefit of his diligence and wisdom. He was certainly an asset to the company and invaluable to me in my roles as board member and then Chair.

The company has ambitious but achievable aims for the year ahead. On behalf of the rest of the board, I would like to thank Stephen and Catherine and their team for all the work they have put in to keep making Bangarra the jewel in Australia's cultural crown.

Larissa Behrendt

"This is very strong theatre and it makes powerful comments in a way that only movement can." Jill Sykes, Sydney Morning Herald



"Bangarra's philosophy of nurturing the collective spirit bears fruit not only in the cohesiveness of the dancers as a group, but in the collaboration of the creative team..."

Denise Richardson, Dance Australia,
October/November 2011



Artistic Director's Report

Stephen Page



Celebrating my 20th year as Artistic Director, it was time to return to the creative cave and create my 17th work *ID* inspired by what it means to be Aboriginal in the 21st century, asking important questions of identity. Exploring social politics from a black perspective gave me the voice and inspiration to return to dance theatre.

2011 was an eventful year for Bangarra, commencing by remounting *Spirit* for our International tour to Italy, Switzerland and Germany. *Spirit* is a retrospective work celebrating the evolution of Bangarra's stories. On reflection it was a pleasure rekindling these stories and passing them on to the next generation, in particular, Tara Robertson our newest dancer.

The European tour was one of the biggest overseas tours the company has ever undertaken. The tour was wonderfully intensive, performing 23 times over 28 days in 17 cities. The European audiences were so enthusiastic and their thirst for Indigenous storytelling was incredibly rewarding.

Our program of new works *Belong* featured two new dance theatre works, including *ID* and *About* by Elma Kris. An important part of my role is nurturing our choreographic development. As part of this development it was really exciting to see Elma Kris returning to her roots in the Torres Strait Islands. Elma's second work for Bangarra, *About*, explored the mood of the winds as they

move across land, sea and sky signifying key moments in time. This was a significant change from Elma's first work *Emeret Lu* as *About* is a more contemporary exploration, abstract in its choreographic form but still maintaining the traditional essence that remains within her TSI heritage and was the perfect accompaniment to my work and the continuing of our stories.

Under our Indigenous employment program we successfully engaged two trainee dancers, Travis de Vries and Kaine Sultan-Babij. It has been an absolute delight observing their hunger for culture and watching the progression of their development throughout the year.

During our regional tour of *Mathinna* to the Northern Territory and Queensland, we were especially honored to be joined by the Ngaanyatjarra Pitjantjatjara Yankunytjatjara (NPY) Women's Council at the performance in the Araluen Arts Centre. The NPY Council led by Nura Ward were instrumental in the co-ordination of 330 Aboriginal women to perform in the Sydney 2000 Olympics Opening Ceremony and it was wonderful to be in the presence of such greatness again. We were also fortunate to be invited by the Yirrkala community which is home to Kathy Marika to spend time within this community where the dancers received a tremendous reception from the Yolngu people. Returning to country in remote communities is a very important part of our annual programming as this is core to our cultural creative kinship.

Storytelling is one of the most powerful ways to not only explain a lived experience but to reach across cultural divides to communicate it. I was very fortunate to be able to explore and enhance

my passion for theatre directing. Together with Wayne Blair and Kathy Marika we developed *Bloodland* which was produced by Sydney Theatre Company in association with Bangarra touring to Sydney, Adelaide and Brisbane.

The artists-in-residence have contributed significantly to my creative process and I see this program as a vital component for securing the ongoing success of the company's vision. A big thank you to David Page, Kathy Marika, Jacob Nash, Frances Rings and Hetti Perkins.

After a remarkable 14 years, Sidney Saltner gave his final mainstage performance with Bangarra on the Gold Coast at the end of our regional tour. It was sad to farewell Sidney but emotionally uplifting to reflect on his amazing contribution to our company. He has grown with us over such a long time and has a wonderful knowledge of our repertoire and the cultural exchanges with so many traditional communities. We wish him well for what will no doubt continue to be a remarkable career.

I would like to acknowledge the outstanding passion, loyalty and commitment of the dancers who are always a joy to work with choreographically – thank you all. My special thanks to Catherine Goss for her ongoing support to me and the dance ensemble, always maintaining high performance standards and ensuring they remain faithful to the original choreography.

Finally, I would like to thank all the dedicated staff, production team, the board and Catherine Baldwin for her tireless energy and vision.

Stephen Page

"It [*Spirit*] was sold out, the audience carried away by the magically inspired energy of the danced stories and responding with standing ovations"

Kultur Schwarzwald, Sudkurier (Germany)
March 2, 2011



"I think its really interesting that through our black storytelling we're exploring these issues. I'm really excited by the next 10 years and what the next generation will bring"

Stephen Page for The Australian
(Interview with Sharon Verghis)



Executive Director's Report

Catherine Baldwin



In 2011 Bangarra experienced growth in activity levels and employment. Increased private donations and project grants from governments provided additional income to begin to meet some of our creative and cultural aspirations.

Employment of Indigenous artists and theatre practitioners has increased by 30% with the creation of the artists-in-residence program including the appointment of Aboriginal curator Hetti Perkins in November. The company's traineeship program commenced with three young Aboriginal people taking up training in dance performance and technical production. Each of these trainees has been successful in securing fulltime employment in 2012 – Travis de Vries and Kaine Sultan Babij employed as dancers with Bangarra and Louana Sainsbury appointed as an emerging producer to Belvoir St Theatre and Urban Theatre Projects.

With minimal international touring in recent years it was exciting and challenging for the dancers and crew to undertake an intensive five-week European tour in regional areas of Germany, Italy and Switzerland. The response to Bangarra was overwhelming with audiences demanding multiple curtain calls and rising to their feet for standing ovations – a wonderfully European experience. We are keen to apply resources to this aspect of our work to reinvigorate our international touring.

Building on our commitment to working closely with Indigenous young people, Bangarra undertook an intensive workshop program with three secondary schools in Western Sydney during 2011. The learning from this program and its evident success with the students has helped inform the direction we are now taking with the establishment of a dedicated team of artists to conduct residencies in urban and regional areas.

The introduction in 2011 of a Safe Dance program with the support of Arts NSW made a significant difference for our dancers in giving them access to on-site physiotherapy and coordinated care to ensure potential physical problems are identified and treated before these develop into chronic injuries. We have also been able to improve our working environment through cost-effective refurbishment of our greenroom and office area. Bangarra was one of the successful companies in the NSW Government's plans for the redevelopment of the wharf precinct.

Significantly, through the generosity of a Melbourne patron, Bangarra has a new source of funding for our cultural exchange with Indigenous communities. During 2011 travel to remote communities was supported for our creative artists as part of their interaction with elders and extended families. Through this program, Elma Kris' new work based on Torres Strait Island culture was enriched by the involvement of Peggy Misi as cultural consultant. We were also able to support a residency for our dancers in Yirrkala, Arnhem Land where they conducted workshops and performed *Mathinna* on a make-shift outdoor stage for the Aboriginal community.

Without the deep connections between Bangarra artists and traditional communities, and

support for the time to build and maintain respect and trust, Bangarra would not be in a position to create works of such cultural integrity for the benefit of audiences worldwide.

Finishing the year with a small surplus indicates high levels of efficiency and the tight margins in which we operate. We rely on, and appreciate, the continuing support from the Federal Government through the Australia Council for the Arts and from the NSW Government through Arts NSW. With two years of project funding for a philanthropy position provided by the Major Performing Arts Board of the Australia Council we are building relationships with valued patrons who seek to contribute via donations and support for our work.

We would like to thank the Tim Fairfax Family Foundation for funding a workshop program during our regional tour of the Northern Territory and Queensland that extended our connections with Indigenous young people in these communities. We are heartened by the continued support of our loyal business partners Boral, BHP Billiton, Qantas and Commonwealth Bank of Australia with their sponsorship of our capital cities, regional and international performances.

Congratulations to Stephen Page and Elma Kris for their outstanding new works in 2011, to all of our wonderful dancers and our production crew for their exceptional standards of performance, and to our relatively new management team for their positive efforts in building the operational capacity of this extraordinary cultural and arts organisation.

Catherine Baldwin

"[Bangarra's] fresh and thought-provoking works speak to generations of all creeds and nationalities, regardless of racial difference."

Nicole Bittar, Sunday Herald Sun Sept 18, 2011



Program Assessment

2011 Operational and Artistic KPI's	Status	Bangarra Dance Theatre's process of artistic self-assessment:
Tour new production to Sydney, Brisbane, Melbourne, Canberra, Adelaide and Wollongong	Achieved	Bangarra's process of artistic self-assessment involves measuring audience attendances and audience responses through paper-based feedback surveys issued at all performances in Sydney and Melbourne. Critical reviews are derived from all forms of media including press, online, radio and television journalists and critics are provided with complimentary tickets and programs to enable such reviews. Peer review is achieved through our artist-in-residence group and industry colleagues. Internal feedback comes from the creative artists in their own de-briefs, Bangarra staff and board members, patrons and corporate partners who all contribute to the process of artistic self-assessment.
Present new dance theatre works by choreographers Stephen Page and Elma Kris	Achieved	
Undertake NT and QLD regional tour	Achieved	
All dancers rehearsed for company's repertoire works <i>Spirit</i> and <i>Mathinna</i> for touring	Achieved	
Continue to derive inspiration from traditional and contemporary Indigenous culture	Achieved	
Host a community night in both Sydney and Melbourne during the National tour	Achieved	
Build on existing relationships with Indigenous teaching and training institutions specifically NAISDA, ACPA and QUT Indigenous Unit	Achieved	
Expand Bangarra's reach into new audiences and conduct market research	Achieved	
Secure relationships with US and European agents	Achieved	
Explore reach into Asia	Delayed	
Tour internationally to Germany and Italy	Achieved	
Build on and reinforce corporate partnerships	Achieved	
Maintain motivated and effective management team	Achieved	
Increase level of Indigenous employment and internship/ trainee opportunities	Achieved	
Increase financial capacity to support the Company's vision	Achieved	
Appoint new Chair and renew Board memberships	Achieved	
Board to meet no less than five times	Achieved	

Governance Report

Corporate Governance

Bangarra has addressed a range of corporate governance matters during 2011 in accordance with the Essential Governance Practice Principles published by the Australia Council for the Arts.

- 1. Lay solid foundations for management and oversight**
A strategic approach was taken by the Board working with Management to develop a more comprehensive business plan that provided a clear strategic direction and a revised business model for the company.
- 2. Structure the board to add value**
Larissa Behrendt was appointed to the position of Chair after five years serving as a Director. She was able to revitalize the Board with new appointments and a coordinated approach to governance. The Board has recently introduced a committee system to better focus on its key priorities and tasks, including fundraising and developing strategic relationships with government.
- 3. Promote ethical and responsible decision making**
The Board's Charter guides Bangarra's governance. The Charter outlines the role and responsibilities of Directors and the decision-making process. Effective and timely reporting is received from Management to ensure high levels of trust and confidence between the Board and staff.
- 4. Safeguard integrity in financial reporting**
The Board receives regular financial management reports from Management, approves annual budgets and material variations and significant capital expenditure. A major focus for 2011 was advocacy for improved base funding from federal and state governments, as well as the design and implementation of a philanthropy program.
- 5. Recognise and manage risk**
The format for Management reports to the Board was improved incorporating written reports and annual presentations from each operational manager. A risk management matrix was developed as part of the business planning process and is monitored regularly.
- 6. Encourage enhanced performance**
The Chair conducted a skills and expertise audit with the Board Directors to ensure a range of experience and resources were available to the company. Gaps were identified and informed the appointment of new Directors.
- 7. Remunerate fairly and responsibly**
A recognised recruitment expert conducted an independent review of the executive salaries. The findings provided the basis for increased and more appropriate remuneration for staff that were identified through this process as being underpaid. The Board acknowledges industry benchmarks and, subject to additional financial resources, aims to bring executive salaries in line with equivalent companies.
- 8. Recognise the legitimate interests of stakeholders**
The Chair has introduced a Board committee system to build relationships with key stakeholders amongst private donors, corporate partners and the education and cultural communities in which the company operates.

Bangarra Activities - continued

Arts Centre Melbourne Exhibition

March 12 - June 5

Wild Things: Animals on Stage

This exhibition explored the way animals are portrayed in dance and theatre, and Bangarra was featured with excerpts from three works in a 12-minute video: *Mutton birds* (Mathinna 2008), *Moth* (Bush 2003) and *Brolga* (Corroboree 2001).

Outback Meets The Beach

April 19

In partnership with the Ian Thorpe Foundation of Youth, the North Palm Beach surf club and the remote Jawoyn communities of Barunga, Manyallaluk and Waugularri in Arnhem Land, Northern Territory, Bangarra hosted 15 students in an on-site program of activities at our studios in Walsh Bay. They enjoyed their city experience and having contact with Bangarra in a backstage tour, a DVD performance of Bangarra, witnessing our dancers in rehearsal and the fun of a shared BBQ lunch overlooking Sydney Harbour.

Frances Rings at Design Week

May 1 - 5

International Design Week, produced by 'agideas', took place in Melbourne in May and we were delighted that Frances Rings our resident choreographer was invited to present to what is one of the largest and most prestigious design festivals in the world. Frances gave insights into her choreographic process and the cultural significance of what inspires Bangarra's work supported by a photographic and video presentation. Over 2,500 national and international participants from graphic designers to cartoonists were treated to design ideas and their intrinsic link with Bangarra's Indigenous storytelling through theatre.



Kathy Marika Weaving Workshops

May - June

Kathy Balngayngu Marika, Bangarra's cultural consultant conducted weaving workshops for 50 Aboriginal women in Redfern in association with the City of Sydney and the Aboriginal Medical Centre at the National Centre for Indigenous Excellence (NCIE). This six-week program of traditional Yolngu weaving handed down to these women was celebrated through a series of large street banners with photographs from the workshops. Kathy also conducted a weaving workshop in Brisbane at the Aboriginal Centre for the Performing Arts (ACPA) in November for 30 Aboriginal tertiary students.

Community Nights for *Belong*

July 19 & September 15

Performances of Bangarra's national touring program of new works, *Belong* were held for the Aboriginal and Torres Strait Islander communities in Sydney on July 19 and in Melbourne on September 15. These Community Nights are always very special with loads of energy and support for our dancers and often described as being more like rock concerts than theatre performances. Taking a more strategic approach to bringing Indigenous audiences into the theatre, Bangarra hosted 607 people in Sydney and 692 people in Melbourne. Our special thanks to CBA

for supporting Bangarra's Indigenous community program in Melbourne that enabled us to reach many more people for Community Night in 2011 (up from 150 in 2010).

Koori Kids Days

August 3 & September 21

Bangarra's Koori Kids Days took place at the Sydney Opera House and the Arts Centre Melbourne during the company's *Belong* season. Over 280 Indigenous students and teachers in Sydney were given subsidised tickets through the generous support of the Annie Danks Foundation to attend a matinee performance and then meet with the dancers after the show on August 3. Participating Sydney schools were Darlington Public School, Nowra High School, James Meehan High School, Sarah Redfern High School, Matraville Sports High School, Stanislaus College, John Warby Public School, JJ Cahill Memorial High, Chester Hill High, Endeavour Sports High, Tempe High School, Life Without Barriers, Meriden Anglican Girls School, Jamison High School and La Perouse Primary School. For James Meehan High School, Sarah Redfern High School and Matraville Sports High School, Koori Kids Day acted as a culmination for the Indigenous Youth Workshops. Koori Kids day in Melbourne took place on September 21 and included 105 Indigenous students attending a matinee performance.

Sydney Opera House Open Day

October 16

As part of the Sydney Opera House Open Day Bangarra mounted an exhibition of costumes from various productions together with photographic images from the company's 22 year repertoire. Some 15,000 people attended this Open Day.

Schools Workshops

During Bangarra's Melbourne season of *Belong*, two dance workshops were conducted for school students, in particular Indigenous young people. Students from the following schools participated in the workshops: Endeavour Hills Secondary College, Xavier College, Thornbury High School, Warrnambool College, Parkdale Secondary College, Mentone Girls Secondary, Patterson River Secondary, Cheltenham Secondary College and Mordialloc Secondary College. A masterclass was also conducted for dance students at the Victorian College of the Arts. These workshops were generously supported by the CBA as part of their special funding for Bangarra's Indigenous Community Program in Melbourne.

NT & QLD Workshops

October 21 - November 21

In 2011 with the kind support of the Tim Fairfax Family Foundation Bangarra was able to improve its capacity to engage with Indigenous communities during our regional tour of Northern Territory and Queensland. Through a careful process of pre-planning and direct contact with our dancers 540 Indigenous young people participated in 28 creative and cultural workshops in 10 centres over the six week regional tour. All of these Indigenous students were given subsidised tickets to see a performance of Bangarra's *Mathinna*.



Emerald & Blackwater residency in QLD November 24 & 25

Thanks to BHP Billiton's generous support, Bangarra conducted workshops and performances for high school students in Emerald and Blackwater, in Queensland spending two days in residence in these communities. Fourteen of the company's artists conducted intensive creative and cultural workshops from groups of students from Emerald State High and Blackwater State High School held at Blackwater Civic Centre and Emerald Sports Oval respectively. Performances were given at the completion of these workshops for families, students, and members of the local communities including staff from BHP Billiton sites.

Aboriginal Dance Company & Schools Spectacular

Artist-in-residence Frances Rings led the NSW Schools Aboriginal Dance Company in 2011 to foster the development of talented Aboriginal students from throughout NSW. In association with the Arts Unit of the NSW Education Department, 19 students from years 7-12 from 11 schools across NSW participated in residential workshops held in Sydney during school term to develop their dance and performance skills and to learn Bangarra choreography. They performed in the State Dance Festival in September and then again as a featured item in The Schools

Spectacular held at the Entertainment Centre on November 24 and 26.

The progress of these Indigenous young people from the commencement of this program to the Schools Spectacular was extraordinary. The Bangarra choreography was a big challenge for them and having mastered it they then taught around 130 other Indigenous dance students in preparation for the Schools Spectacular.

The participating schools included Chester Hill High School, Cowra High School, Darlington Public School, East Hills Girls Technology High School, Endeavour Sports High School, Grafton High School, Griffith High School, JJ Cahill, Memorial High School, Keira High School, Kingscliff High School, Moss Vale High School, Newtown High School of the Performing Arts, Northlakes High School, Nowra High School, Nyngan High School, Peak Hill Central School, Schools Spectacular Aboriginal Dance Company, South Grafton High School and Wellington High School. Bangarra's partnership with the Arts Unit has been a great success and is set to continue in 2012.



Bangarra Studio Visits

During 2011, Indigenous young people from 11 school and community groups from around Australia visited the Bangarra studios at Walsh Bay where they toured our studios, learnt about Bangarra's history, watched DVD performances and spent time with our artists and staff.

Cultural Exchange

Bangarra was a major contributor to the celebration of Torres Strait Island culture in Brisbane in July 2011, in partnership with the Qld Performing Arts Centre, the State Library of Qld, the Qld Art Gallery and the Qld Museum. Specially commissioned by artistic director Stephen Page, Bangarra presented Elma Kris's new dance theatre work *About* inspired by the culture of the Torres Strait Islands. In a publication entitled *The Torres Strait Islands*, Stephen and Elma talk about the cultural influences on Bangarra in a pictorial essay. Elma Kris and Peggy Misi, cultural consultant on *About* participated in a forum at the Qld State Library and throughout the weekend Bangarra's artists enjoyed the intensive interaction with other Indigenous artists and communities involved in the festival. In the creation of *About* Peggy Misi travelled from Cairns to Sydney to join our artists in the choreographic process as a critical aspect of Bangarra's ongoing connection with traditional Indigenous culture.

Indigenous Employment Program

As a successful Indigenous employer with around two thirds of its 40 staff being of Aboriginal and/ or Torres Strait Islander decent, Bangarra established an Indigenous Employment Program in 2011. With both government and philanthropic support the company mentored and supervised the training programs for three Indigenous young people across stage management and dance performance. Each of these trainees has gone onto full-time professional employment within the performing arts following their traineeship. A key partnership for the stage management trainees was established with the Sydney Opera House as the Registered Training Organisation and the Aboriginal Employment Strategy (AES).

Work Experience Program

During the year Bangarra provided work experience for 9 students in production. Ellen Watts came to Bangarra on a ten week secondment as part of her Arts Management degree from WAAPA and was subsequently employed with the company commencing in September 2011.

Safe Dance Program

Surprisingly as a fulltime professional dance company Bangarra had not until 2011 been able to take a coordinated approach to the prevention and care of injuries amongst its elite performers. With funding from Arts NSW the company was able to employ on-site physiotherapy services, purchase sports equipment and provide regular remedial massage for its dance ensemble. A Safe Dance expert panel of medical professionals was established to provide ongoing advice and support for this program. We would like to thank Ken Crichton, Laura Hillenius, Grace Bryant, Peter Green and Ross Partington for their generous commitment to this program.



Artists in Residence

In 2011, five respected Indigenous artists were appointed as artists-in-residence with Bangarra: Kathy Marika (cultural consultant), Jacob Nash (designer), David Page (composer), Hetti Perkins (curator) and Frances Rings (choreographer). These artists have made a significant creative and cultural contribution to the company and assisted us in responding to the many requests we have for representation, presentations and cultural leadership, effectively extending the company's reach into the community. Each artist has Bangarra as a base for their practice supported within a peer group but with the flexibility to undertake work in other organisations and capacities across the arts sector.

Bloodland with the Sydney Theatre Company

Bangarra's artistic director Stephen Page together with Cultural Consultant Kathy Balngayngu Marika and long time Bangarra associate Wayne Blair developed the original work *Bloodland* for the Sydney Theatre Company. Bangarra provided support for the twelve Aboriginal performers for *Bloodland* which proved to be a groundbreaking and culturally significant piece of theatre.

The Ship Song Project

The Ship Song Project music video was produced by the Sydney Opera House as a promotional vehicle for the activities of the House with a re-created version of the iconic Nick Cave song. Bangarra dancers performing *Mutton Bird* from *Mathinna* were featured alongside singer and songwriter Paul Kelly.

Special Performances

- Friday February 11, NRL, Bumebla Festival, Broadwater Parkland, Gold Coast QLD – *Black* from *Ochres* (1995)
- Saturday February 12, Time Square Productions, Indigenous Allstars, Skilled Park, Gold Coast QLD – *Stick & Moth* from *Bush* (2003) and *Black* from *Ochres* (1995)
- Tuesday April 5, Tourism Australia Corporate Event, Bangarra Studios, Sydney NSW – *Creation* from *Bush* (2003) and *Black* from *Ochres* (1995)
- Monday May 23, Australia Human Rights Commission at the Sydney Town Hall NSW – *Creation* from *Bush* (2003).
- Monday August 8, Anwernekenhe National Aboriginal & Torres Strait Islander HIV/AIDS Alliance, Cairns QLD – *Cocoon* from *Fish* (1997)
- Sunday October 2, AHISA Connect 2 Culture Conference, Adelaide Convention Centre SA – *Coolamun* from *Artefact* (2010)
- Tuesday October 11, Global Banking Alliance Women Conference, Sofitel Sydney NSW – *Coolamun* from *Artefact* (2010) and *Angel* from *Riley* (2010)
- Wednesday October 12, Trility Water Launch, Inter Continental Sydney NSW – *Coolamun* from *Artefact* (2010)
- Wednesday October 12, Qantas private performance, Bangarra Studios, Sydney NSW, excerpts from *Belong* (2011)
- Sunday October 14, Boral Family Day, Bangarra Studios, Sydney NSW
- Friday December 12, CBA 100th Anniversary Gala Dinner, Hordern Pavillion, Sydney NSW – *Moth* from *Bush* (2003)



Bangarra Activities - continued

Awards

Green Room Awards

Bangarra - Best Dance Ensemble, *of earth & sky*

Jacob Nash - Best Set Design, *Artefact*

Frances Rings - Betty Pounder Award for Choreography - *Artefact*

Helpmann Awards

Bangarra - Best Regional Touring Production, *Mathinna*

The Deadlys

Kathy Balngayngu Marika - Dancer of the Year

Melbourne Community Voice Magazine

Bangarra - Best 2010 Dance Work, *of earth & sky*

Venue Use

Bangarra provides ongoing access to its studio theatre, rehearsal studio and function room at the Wharf to arts organisations, community groups, government agencies, and external hires for business and private functions. Major venue users included:

Sydney Theatre Company	<i>Secret River</i> creative development
Sydney Theatre Company	<i>Bloodland</i> rehearsals
Goalpost Pictures	<i>Sapphires</i> rehearsals
Bendon	Sydney Dance Company Photo Shoot
Song Company	Rehearsals
Sydney Writers Festival 2011	Forums
Helena Keyworth	Dance Barn Rehearsals and performance
Ausdance	Dance Compass Workshops and forums
Poetry in Action	Rehearsals and performances
Artful Management Pty Ltd	<i>Foreseen</i> rehearsals and performances
Playwriting Australia	Festival Launch

Award Nominations

Green Room Awards

David Page - Music/Sound Composition & Performance, *of earth & sky*

Waangenga Blanco - Male Dancer, *of earth & sky*

The Deadlys

Deborah Brown - Dancer of the Year

Wayne Blair	Creative Development
Blackfella Films	Mabo rehearsals
Force Majeure	Never Did Me Any Harm rehearsals
Changeling Child Productions	Creative Development (Craig Ilott & iOTA)
Sydney Festival	Filming Lindy Hume and Wesley Enoch interview
Tourism Australia	NSW Indigenous tourism launch and performances
Commonwealth Bank of Australia	Partner performance and function
Qantas	Partner performance and function
Boral	Family Day workshop and performance
NSW Education Dept Arts Unit	Aboriginal Dance Company rehearsals

2011 Social Media

Facebook - Official Page

Average number of unique viewers per post	1384
Average engaged users (those who have clicked on) per post	72
Active Users	2981
Visits	18417
Total likes at end of 2011	6348

YouTube - Official Channel

Number of uploads	11
Number of video views	10,991

YouTube - Other*

Number of uploads	14
Number of video views	235,100

*Other YouTube channels encompass partner organisations who have been provided with Bangarra content for use or worked with Bangarra on content. Due to the nature of social media, channel visits/ views that are not from official Bangarra channels can only be estimates.

Requests

Bangarra averaged 70 external requests per month. During 2011 these came from government and private organisations and agencies, education institutions and students, cultural and arts organisations, corporate companies, the not for profit sector and private individuals.

Collateral, information and/or interviews supplied resulted in government, creative industry, arts, education, tourism and corporate publications, books including *Torres Strait Islands* by the Queensland Art Gallery, *Shaping the Landscape* by Stephanie Burridge and Julie Dyson and *Seeing inside the Creative Process* by Ivan Vartanian. Bangarra also contributed to on line learning modules on Indigenous Culture and Employment for DEWEER, Job Futures and Tourism Australia. Requests also resulted in workshops, secondments, site visits, and fundraising support for like minded organisations.

Media

Media coverage included print, online, radio and television appearances, across mainstream, alternative and Indigenous media. For *Belong*, there were 499 articles, 20 radio interviews and 5 television segments. For the *Mathinna* regional tour there were 54 articles and 14 radio interviews. In addition there were 220 general news articles including artists and management profiles and highlighting Bangarra's cultural programs including Workshops, Community Nights, Safe Dance program, Indigenous Education Program and Bangarra artists-in-residence.

Thanks to Ian Phipps and Karla Bramanathan our national publicists from IP Publicity, and Clea Woods and Andrew Dunn our Melbourne publicists from Mollison Communications.

2011 Performance Summary

Venue	Dates	No. of Perfs	Paid	Attendance	Attendance Percentage
Mainstage Tour - <i>Belong</i>					
Queensland Performing Arts Centre, Brisbane	Jul 1 - 9	8	4173	5106	75%
Sydney Opera House, Sydney	Jul 19 - Aug 20	30	13093	14984	92%
State Theatre Centre, WA, Perth	Aug 25 - 28	5	2312	2544	88%
Canberra Theatre Centre, Canberra	Sept 2 - 3	3	2274	2653	74%
Illawarra Performing Arts Centre, Wollongong	Sept 8 - 10	5	1054	1273	49%
Arts Centre Melbourne	Sept 15 - 24	9	5863	6588	87%
Summary		60	28769	33148	
Regional Tour - <i>Mathinna</i>					
Araluen Arts Centre, Alice Springs	Oct 19	1	452	487	100%
Darwin Entertainment Centre	Oct 22	1	457	537	100%
Yirrkala, Arnhem Land	Oct 27	1	-	600	100%
Cairns Civic Theatre	Nov 1 - 2	3	1162	1482	74%
Townsville Civic Theatre	Nov 5	1	410	425	44%
Mackay Entertainment Centre	Nov 9	1	552	663	61%
Rockhampton Regional Theatre	Nov 12	1	341	398	41%
Gladstone Entertainment Centre	Nov 16	1	215	318	48%
Empire Theatre, Toowoomba	Nov 19	1	463	687	78%
The Arts Centre, Gold Coast	Nov 22	1	597	651	57%
Summary		12	4649	6248	

Venue	Dates	No. of Perfs	Attendance	Attendance Percentage
International Tour - <i>Spirit</i>				
Trento, Italy	Feb 18	1	599	100%
Vincenza, Italy	Feb 19	1	925	100%
Schweinfurt, Germany	Feb 23 - 26	4	3000	100%
Villigen, Germany	Feb 27	1	664	80%
Zug, Switzerland	Mar 1	1	269	43%
Lorrach, Germany	Mar 2	1	395	46%
Saarlouis, Germany	Mar 3	1	562	90%
Siegen, Germany	Mar 4	1	510	98%
Iserlohn, Germany	Mar 5	1	764	99%
Lingen, Germany	Mar 6	1	752	99%
Ludwigshafen, Germany	Mar 8 - 9	2	850	73%
Furth, Germany	Mar 10 - 12	3	2190	99%
Offenburg, Germany	Mar 13	1	486	81%
Friedrichshafen, Germany	Mar 15	1	925	92%
Ludwigsburg, Germany	Mar 16	1	1200	100%
Leverkusen, Germany	Mar 17	1	951	99%
Marl, Germany	Mar 18	1	724	88%
Summary		23	15766	

2011 Performance Summary - Continued

Additional Performances	Dates	No. of Perfs	Total Attendance
Fundraiser for Theodore Aboriginal Medical Centre, Sydney Theatre, NSW	Feb 4	1	850
Fundraiser for artists-in-residence and trainee program, Sydney Theatre, NSW	Feb 5	1	380
NRL Bumehla Festival, Broadwater Parkland, Gold Coast, QLD	Feb 11	1	3000
Indigenous Allstars Time Square Productions, Skilled Park, Gold Coast, QLD	Feb 12	1	28000 (Aired to 2 million on Channel 9)
Tourism Australia , Bangarra Studios, Sydney NSW	Apr 5	1	200
Human Rights Commission, Sydney Town Hall, NSW	May 23	1	1000
Anwernekenhe National Aboriginal & Torres Strait Islander HIV/ AIDS Alliance, Cairns QLD	Aug 8	1	110
AHISA Connect 2 Culture Conference, Adelaide Convention Centre SA	Oct 2	1	200
Global Banking Alliance Women Conference, Sofitel Sydney NSW	Oct 11	1	250
Trility Water Launch, Inter Continental Sydney NSW	Oct 12	1	100
Qantas partnership performance, Bangarra Studios, Sydney NSW	Oct 12	1	80
Boral Family Day, Bangarra Studios, Sydney NSW	Oct 14	1	100
CBA 100th Anniversary Gala Dinner, Hordern Pavilion, Sydney NSW	Dec 12	1	500
Summary		13	34770

Type / Location	No of workshops	Total Attendance
Indigenous Youth Workshops		
James Meehan High School, Macquarie Fields, NSW	6	8
Sarah Redfern High School, Minto, NSW	7	17
Matraville Sports High School, Chifley, NSW	7	25
Weaving Workshops		
City of Sydney, Redfern, NSW	5	50
ACPA Brisbane, QLD	1	30
Dance Workshops		
Arts Centre Melbourne, VIC	2	58
VCA Melbourne, VIC	1	25
Indigenous Youth Workshops		
Alice Springs, Darwin, Yirrkala Arnhem Land NT, Cairns, Townsville, Mackay, Rockhampton, Gladstone, Toowoomba, Gold Coast QLD	28	540
Community Workshops		
Blackwater & Emerald QLD	7	160
Summary	64	913

The Company

Executive Director	Catherine Baldwin
Manager, Finance & Operations	Ashwin Rathod (appointed December)
Financial Controller	David Lloyd (until December)
Operations & Sponsorship Manager	Michael O'Rourke
Manager, Marketing & Communications	Nathalie Vallejo
Philanthropy Manager	Nicholas Hartley
Business Manager	Aaron Beach (until October)
Company Manager	Amy Hammond (appointed May)
Marketing & Communications Coordinator	Sarah Whelan (appointed April)
Media & Marketing Coordinator	Carolyn Hammer
Administration Coordinator	Helen Anu (appointed May)
Executive Assistant	Ellen Watts (appointed September)
Receptionist	Judy Fernando (until April)
Geek in Residence	Daniel Andrews (May to December)

Artistic Director	Stephen Page
Rehearsal Director	Catherine Goss
Dancers	Sidney Saltner Elma Kris Yolande Brown Patrick Thaiday Deborah Brown Jhuny-Boy Borja Waangenga Blanco Tara Gower Leonard Mickelo Daniel Riley McKinley Jasmin Sheppard Ella Havelka Tara Robertson Travis De Vries (trainee appointed April) Kaine Sultan-Babij (trainee appointed April)
Artists-in-Residence	
Composer	David Page
Cultural Consultant	Kathy Balngayngu Marika
Choreographer	Frances Rings
Designer	Jacob Nash
Curator	Hetti Perkins (appointed November)

Production Manager	Phoebe Collier
Stage Manager	Kate Williams
Head Mechanist	Kayne Johnson
Head Electrician	Padraig O Suilleabhain
ASM & Wardrobe	Emma Howell (Jan to September) Milada Adams (October to November)
Assistant Stage Manager Trainee	Louana Sainsbury (appointed April)
AV Technician	Declan McMonagle (seasonal June to September)
Spirit Creative Team	
Choreographers	Stephen Page Frances Rings Bernadette Walong-Sene
Composers	David Page Steve Francis
Set Designer	Peter England
Lighting Designer	Nick Schlieper Jo Mercurio Karen Norris Trudy Dalglish
Costume Designer	Jennifer Irwin Gabriela Tyleslova

Belong Creative Team

Choreographers	Stephen Page <i>(ID)</i> Elma Kris <i>(About)</i>
Cultural Advisors	Kathy Balgayngu Marika <i>(ID)</i> Djakapurra Munyarryun <i>(ID)</i> Peggy Misi <i>(About)</i>
Composers	David Page <i>(ID & About)</i> Steve Francis <i>(About)</i>
Set Designer	Jacob Nash
Costume Designer	Emma Howell
Lighting Designer	Matt Cox
AV Designer	Declan McMonagle
Cinematographer	Eric Murray Lui
Dramaturg Advisor	Alana Valentine
Set Construction	Planet Engineering
Scenic Artists	Scenographic Studio
Costume Cutter	Ellen Doyle
Costume Makers	Brett Chamberlain Glennndon Casey Ruby Langton-Batty
Costume Art Finishing	Megan Venhoek

Mathinna Creative Team

Choreographer	Stephen Page
Composer	David Page
Set Designer	Peter England
Costume Designer	Jennifer Irwin
Lighting Designer	Damien Cooper

Bangarra Dance Theatre Partners

Government Partners



Production Partners



Official Airline



Media Partners



Community Partners



Image Credits

Cover	<i>ID</i> , Bangarra Dance Ensemble, Photo by Jeff Busby
Page 2	Bangarra Dance Ensemble, Photo by Jessica Bialek
Page 4	<i>ID</i> , Daniel Riley McKinley, Photo by Jeff Busby
Page 7	<i>Moth</i> from <i>Spirit</i> , Leonard Mickelo & Deborah Brown, Photo by Leo Bonne
Page 8	<i>ID</i> , Bangarra Dance Ensemble, Photo by Jeff Busby
Page 11	<i>Stick</i> from <i>Spirit</i> , Sidney Saltner, Photo by Leo Bonne
Page 12	<i>ID</i> , Ella Havelka & Jhuny-Boy Borja, Photo by Jeff Busby
Page 15	<i>About</i> , Yolande Brown & Patrick Thaiday, Photo by Jeff Busby
Page 19	Thank you gift from the Theodore Aboriginal Medical Centre
Page 20	Weaving Workshops, Photo courtesy of City of Sydney
Page 22	Participating students from the Emerald & Blackwater Residencies
Page 23	Kathy Balngayngu Marika and participating students from 'Outback Meets the Beach'
Page 24	Set Design Models by Jacob Nash for <i>Belong</i>
Page 25	Creation from <i>Spirit</i> , Kathy Balngayngu Marika, Photo by Leo Bonne
Back Cover	<i>ID</i> , Bangarra Dance Ensemble, Photo by Jeff Busby

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Bangarra Dance Theatre Patrons

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

Gapu Clan (water)

Tim Fairfax Family Foundation
Anonymous x 2

Djalkiri Clan (earth)

Dr Annabelle Farnsworth &
Robert L. Hansen
Belinda Gibson
Janette O'Neil
Sherry-Hogan Foundation

Wata Clan (wind)

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Adstream Australia
Aaron Beach
Mike Bowen
Meredith Brooks
Virginia Carter
Rosemary Hannah
Laura Hartley
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Elizabeth Proust
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Tom Calma
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Rhonda Fadden
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Des & Janette Griffin
Linda Herd
Kaye Hocking
Jana Juanas
Alex Redmond
Judith Rutherford
Dr Paul D. Twomey
Anonymous x 7

Board of Directors

Larissa Behrendt, Chair

Larissa is the Professor of Law and Director of Research at the Jumbunna Indigenous House of Learning at UTS and is admitted to the Supreme Court of the ACT and NSW as a barrister. Larissa is a law graduate from UNSW and gained her Master of Laws and Senior Doctorate of Jurisprudence from Harvard Law School. Larissa sits on the Cooperative Research Centres Committee, the Serious Offenders Review Board and the Museum of Contemporary Arts Board. Larissa is a Commissioner at the Land and Environment Court and Co-Chair of the City of Sydney Indigenous Advisory Committee. An award-winning novelist, Larissa was awarded the 2011 NSW Australian of the Year. She joined the Bangarra Board in 2005 and was appointed Chair in December 2010.

Cultural and legal expertise

Tanya Hosch

Tanya is a Director of the Foundation for Young Australians and sits on the Board for International Funders of Indigenous Peoples. With an extensive career in policy and the State Public sector, Tanya has been active in developing and delivering Leadership Programs for young Indigenous people and has a particular interest in philanthropy. Tanya previously worked in the Aboriginal and Torres Strait Islander Social Justice Unit of the Human Rights and Equal Opportunity Commission in Sydney, for the Council for Aboriginal Reconciliation in Canberra, and then with the Aboriginal and Torres Strait Islander Commission in both Canberra and Adelaide. Tanya joined the Bangarra Board in January 2011.

Cultural and philanthropic expertise

Michael McDaniel

Michael is a Professor of Indigenous Education and Director of Jumbunna Indigenous House of Learning at UTS. He is a member of the National Aboriginal and Torres Strait Islander Higher Education Network and the World Indigenous Nations Higher Education Consortium. Michael's contributions to Indigenous higher education span more than two decades and he is an experienced and nationally accredited mediator with expertise in private and public sector consultation and project management relating to Indigenous affairs. He has also worked with the University of Western Sydney, Macquarie University and the Australian Catholic University. Michael joined the Bangarra Board in November 2011.

Cultural and educational expertise

Stephen Page

Stephen is the Artistic Director of Bangarra and has held this position since 1991. A graduate of the National Aboriginal & Islander Dance School, and formerly a performer with the Sydney Dance Company, Stephen's directing credits include the Olympics Handover Ceremony in 1996 and the Indigenous components of the Opening and Closing Ceremonies for the 2000 Sydney Olympic Games. He directed the 2004 Adelaide Festival of the Arts, *Page 8* for Belvoir, *Bloodland* for Sydney Theatre Company and has created six work for The Australian Ballet. His film credits include choreography on the feature films *Bran Nue Dae* and *The Sapphires*. Stephen's works for Bangarra have won numerous awards and in 2009 he was awarded NSW Australian of the Year. Stephen joined the Bangarra Board in 1998.

Cultural and artistic expertise

Gregory Phillips

Gregory is a medical anthropologist and has developed an accredited Indigenous health curriculum for all medical schools in Australian and New Zealand. He is currently Head of School (acting) of the Harvest Alliance School for Indigenous Health at Monash University. Greg has worked in a variety of fields including education, youth work, native title and land councils, alcohol and drugs, sexual health, healing and addictions recovery and co-founded the National Indigenous Youth movement of Australia in 2000, and was later its Chair. Gregory established the Aboriginal and Torres Strait Islander Healing Foundation Ltd (2009) in the wake of the federal apology to Indigenous Australians. Gregory joined the Bangarra Board in November 2011

Cultural expertise

Lynn Ralph

Lynn is a co-founder of Cameron Ralph Pty Ltd, a firm that assists boards to improve their effectiveness. Lynn is the Commissioner of the Private Health Insurance Administration Council, the 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 Fellow of the Financial Services Institute of Australasia. Lynn's work in the financial services sector spans over 20 years specialising in funds management and insurance. Previously Lynn was Deputy Chairman of the Australian Securities and Investments Commission and CEO of the Investment & Financial Services Association (Financial Services Council). Lynn joined the Bangarra Board in January 2011.

Financial, business and strategic expertise

Paul Wand AM

Paul is the Principal and Managing Director of Wand Associates, established in 2000 after Paul took early retirement from a successful career in the mining and extractive industries in multiple senior positions. Paul co-founded the Indigenous Affinity Group in both Melbourne and Sydney through his association with the Rio Tinto Aboriginal Foundation and has continued consultancy work as a change agent in his field for the mutual benefit of communities and organisations. Paul's work with Aboriginal communities was recognised by the University of Wollongong, his alma mater, when he was awarded the inaugural Chancellor's Award for Community Service by Alumnus in October 2007. Paul became a Member of the Order of Australia (AM) in 2009. Paul joined the Bangarra Board in January 2011.

Cultural, business and strategic expertise

Directors' Report

The directors have pleasure in submitting the balance sheet of the company at 31 December 2011, and related profit and loss account for the year then ended and report as follows:

Directors

The names of the directors in office at any time during the year are:

Larissa Behrendt – Chair
Tanya Hosch
Michael McDaniel
Stephen Page
Gregory Phillips
Lynn Ralph
Paul Wand

Principal Activities

The principal activity of the company during the financial year was as a dance company presenting contemporary Aboriginal and Torres Strait Islander culture through the performing arts.

Results

The net surplus of the company for the financial year was \$1,007. The company is exempt from income tax.

Review of Operations

Bangarra Dance Theatre Australia continues to be Australia's leading Indigenous performing arts company and a significant contributor to Australia's cultural identity.

2011 commenced with a five-week tour of regional cities in Italy, Germany and Switzerland with *Spirit* where the company experienced standing ovations and sold out performances. Prior to departing for Europe, two fundraising performances of *Spirit* were held at Sydney Theatre to raise funds for Indigenous communities affected by the Queensland floods and for Bangarra's artist-in-residence and Indigenous traineeships.

The *Belong* program of new works by Elma Kris - *About* and Stephen Page - *ID* was

presented in 59 performances over a three-month national tour. This main stage season included self-presented seasons for five weeks at the Sydney Opera House and two weeks at the Arts Centre Melbourne and co-presentations in Canberra, Wollongong, Perth and Brisbane. National audiences for Bangarra remain at high levels and have enabled the company to extend its engagement with Indigenous audiences through special community nights and discounted tickets for Koori Kids.

Bangarra's education and outreach activities in 2011 continued within the parameters of the touring dance ensemble with workshops conducted at each location on tour and an additional two-week residency program in three secondary schools in outer southern and western Sydney. Increased numbers of on site workshops were organised for school and community groups visiting Bangarra's studios.

Bangarra reaffirmed its connections with Indigenous communities through a residency in Yirrkala, Arnhem Land involving workshops and a performance of *Mathinna* as part of the company's regional tour of the Northern Territory and Queensland. At each regional location the performers conducted dance workshops with Indigenous school students working closely with regional venues and communities.

New initiatives for 2011 included the artists-in-residence program, which proved highly successful in drawing into Bangarra the creative energies of composer David Page, designer Jacob Nash, cultural consultant Kathy Balngayngu Marika and choreographer Frances Rings. Bangarra's reach was extended through weaving workshops, cultural presentations, creative demonstrations and in particular our partnership with the new Aboriginal Dance Ensemble established by the NSW Department of Education.

An Indigenous Employment Strategy to support traineeships across all company functions

resulted in two dancer trainees and an assistant stage manager being employed and trained during 2011. Valuable partnerships have been established to ensure the continuity of this program with the Sydney Opera House as the Registered Training Organisation for technical and production trainees and the Aboriginal Employment Strategy for placement support.

The Australia Council Major Performing Arts Board's support for two years to employ a Philanthropy Manager has enhanced the company's capacity to attract and retain valuable private donors and foundations. Evidence of the potential for Bangarra to attract significant additional resources is apparent in the philanthropy results for 2011.

With a new management team in place Bangarra has benefited this year from improved marketing, development and operational capacity helping to secure the company's infrastructure support for the future. Staffing has increased to 40 up from 32 in 2010 of whom two-thirds are of Aboriginal or Torres Strait Islander descent making Bangarra a significant Indigenous employer and working demonstration of the power of reconciliation.

Bangarra finished 2011 in partnership with the Sydney Theatre Company on a ground-breaking new theatre work *Bloodland* based on an original concept by Stephen Page and written in collaboration between Wayne Blair, Stephen Page and Kathy Balngayngu Marika. Twelve Aboriginal performers, half of whom came from traditional communities performed mostly in traditional Yolngu to outstanding critical and audience acclaim.

Dividends

No dividends have been paid, declared or proposed by the company during the financial year in accordance with the Memorandum of Association.

Significant Events After Balance Sheet Date

In the opinion of the directors since the end of the financial year to the date of this report, no matter or circumstance has arisen that has significantly affected or may significantly affect the operations of the company, the results of those operations or the state of affairs of the company for the financial year other than a review of operations by the major funding bodies.

Likely Developments and Results

Bangarra Dance Theatre Australia is economically dependent on government funding and we have no expectation of a change in this respect within the short term. However, the company's capacity and success in attracting donations from individuals and foundations is evident, and further enriches the company's creative, cultural and community programs.

A new youth performance initiative titled Rekindling is planned, subject to raising new funds, to more effectively resource the excellent workshop program conducted by Bangarra for Indigenous young people throughout Australia.

Bangarra has been identified as one of the new resident companies in the Arts NSW plans for the redevelopment of Pier 2/3 adjacent to the company's current studios and offices at Walsh Bay.

Information on Directors at the date of this report

Larissa Behrendt

Professor of Law and Research at the University of Technology, Sydney.
Director of the Jumbunna Institute of Indigenous Law, Policy and Practice. Appointed in June 2005 and Appointed Chair in December 2010.

Tanya Hosch

Director of the Foundation for Young Australians.
Appointed in January 2011.

Michael McDaniel

Professor of Indigenous Education and Director of Jumbunna Indigenous House of Learning at the University of Technology, Sydney. Appointed in November 2011.

Stephen Page

Artistic Director of Bangarra Dance Theatre.
Appointed in June 1998.

Gregory Phillips

Head of School (acting) of the Harvest Alliance School for Indigenous Health at Monash University. Appointed in November 2011.

Lynn Ralph

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.

Paul Wand

Managing Director of Wand Associates, Member of The Order of Australia (AM), Chair of the Aboriginal Development Consultative Committee and was the Chairman of the Desert Knowledge Co-operative Research Centre for 7 years.
Appointed in January 2011.

Meeting of Directors

During the financial year, 5 meetings of directors were held. Attendances were:

Director's Meetings	Number eligible to attend	Number attended
Larissa Behrendt Chair	5	5
Lee-Ann Buckskin (Resigned 26/09/2011)	3	1
Tanya Hosch (Appointed 31/03/2011)	5	4
Michael McDaniel (Appointed 12/10/2011)	1	1
Ian McRae (Resigned 16/06/2011)	1	1
Stephen Page	5	3
Gregory Phillips (Appointed 19/10/2011)	1	0
Lynn Ralph (Appointed 31/03/2011)	5	5
Paul Wand (Appointed 31/03/2011)	5	4

Indemnifying Officer or Auditor

The company has not, during or since the financial year, in respect of any person who is or has been an officer or auditor of the company or a related body corporate:

- indemnified or made any relevant agreement for indemnifying against a liability incurred as an officer, including costs and expenses in successfully defending legal proceedings; or
 - paid or agreed to pay a premium in respect of a contract insuring against a liability incurred as an officer for the costs or expenses to defend legal proceedings;
- With the exception of the following matters:
During the financial year the company has paid insurance premiums to insure the directors and public officer against any liability arising from a claim brought by a third party against the company.

Directors' Benefits

During or since the end of the previous year, other than set out in Note 11, no director has received or become entitled to receive a benefit other than benefits disclosed in the accounts by reason of a contract made by the company or a related corporation with the director or with a firm of which he or she is a member or with a company in which he or she has a substantial financial interest.

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



Director
Larissa Behrendt



Director
Lynn Ralph

Dated at Sydney this 17th day of February, 2012

Auditor's Independence Declaration Under Section 307C Of The Corporations Act 2001 To The Directors Of Bangarra Dance Theatre Australia Limited.

I declare that, to the best of my knowledge and belief, during the year ended 31st December 2011 there have been:

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

PETER WALKER PARTNERS



Brent Mclauchlan, FCA
Date: 25th January 2012

1st Floor, 379 Kent Street
SYDNEY NSW 2000

Directors' Declaration

For the Year Ended 31 December 2011

The directors of the company declare that:

1. The financial statements and notes are in accordance with the Corporation Act 2001:

- (a) Comply with Accounting Standards and the Corporations Regulations 2001 and
- (b) Give a true and fair view of the financial position as at 31 December 2011 and of the performance for the year ended on that date of the company.

2. In the directors' opinion there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

This declaration is made in accordance with a resolution of the Board of Directors and is signed for and on behalf of the directors by:



Director
Larissa Behrendt



Director
Lynn Ralph

Dated at Sydney this 17th day of February, 2012

Statement by Directors

For the Year Ended 31 December 2011

In the opinion of the directors of the company:

1. (a) The accompanying Income and Expenditure statement gives a true and fair view of the company's surplus for the financial year ended 31 December 2011;
 - (b) The accompanying Balance Sheet gives a true and fair view of the state of affairs of the company as at the end of the financial year and
 - (c) The Statement of Cashflows gives a true and fair view of the cashflows of the company for the financial year.
2. At the date of this statement, there are reasonable grounds to believe that the company can meet its debts as and when they fall due.

This statement is made in accordance with a resolution of the Board of Directors and is signed for and on behalf of the directors by:



Director
Larissa Behrendt



Director
Lynn Ralph

Dated at Sydney this 17th day of February, 2012

Independent Auditor's Report

To the member of Bangarra Dance Theatre Australia Limited

We have audited the accompanying financial statements of BANGARRA DANCE THEATRE AUSTRALIA LTD, which comprises the Statement of Financial Position as at 31st December 2011 and the statement of financial performance and cash flow statement for the year ended on that date, a summary of significant accounting policies and other explanatory notes and the directors declaration.

Directors' Responsibility for the Financial Report

The directors of the Company are responsible for the preparation and fair presentation of the financial report and have determined that the accounting policies described in Note 1 to the financial statements, which form part of the financial report, are appropriate to meet the requirements of the Corporations Act 2001 and are appropriate to meet the needs of the members. The directors' responsibility also includes establishing and maintaining internal control relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances

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. These Auditing Standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial statements.

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. We confirm that the independence declaration required by the Corporations Act 2001, provided to the directors of BANGARRA DANCE THEATRE AUSTRALIA LIMITED on 25th January, 2012 would be in the same terms if provided to the directors as at the date of this auditor's report.

Auditor's Opinion

In our opinion the financial statements present fairly, in all material respects, the financial position of BANGARRA DANCE THEATRE AUSTRALIA LIMITED as of 31st December 2011, and its financial performance and cash flows for the year then ended in accordance with the Corporation Act 2001 and the Australian Accounting Standards (including Australian Accounting Interpretations).

PETER WALKER PARTNERS



Brent Mclauchlan, FCA
Date: 25th January 2012

1st Floor, 379 Kent Street
SYDNEY NSW 2000

Statement of Financial Performance For the Year Ended 31 December 2011

	2011	2010
	\$	\$
Income		
Performance Income	1,414,623	1,277,359
Australia Council MPAB Annual Grant	1,632,458	1,603,593
Australia Council - Special Grant	168,000	8,000
Arts NSW	181,384	178,177
Arts NSW - Project funding	184,950	-
Government Funding – Other	126,917	-
Sponsorships	445,955	487,531
Donations	440,584	97,968
Activity & Services Income	67,444	83,754
Interest Received	107,335	57,313
Other Income	53,709	10,634
Reimbursement <i>Bloodland</i> Expenses	185,700	-
Total Income ²	5,009,059	3,804,329
Expenditure		
Staff Expenses	2,845,765	2,138,713
Production and Touring Costs	1,184,776	870,122
<i>Bloodland</i> Expenses	195,082	-
Marketing Expenses	387,972	353,861
Development Costs	116,528	51,022
Infrastructure Costs	277,929	222,531
Total Expenditure	5,008,052	3,636,249
Transfer to General Operating Reserve	-	120,000
Operating (Deficit) / Surplus before tax ³	1,007	48,080

Statement of Financial Performance
For the Year Ended 31 December 2011 - continued

Classification Of Expenses By Nature	2011 \$	2010 \$
Total Income	5,009,059	3,804,329
Employee benefits expense	(2,845,765)	(2,138,713)
Occupancy expenses	(67,249)	(60,042)
Depreciation and amortisation expense	(55,952)	(19,524)
Other expenses from ordinary activities	(2,039,086)	(1,417,970)
Total Expenses	(5,008,052)	(3,636,249)
Transfer to General Operating Reserve	-	120,000
Surplus from Ordinary activities before income tax expense	1,007	48,080
Net Surplus from ordinary activities after income tax attributable to equity	1,007	48,080
Assets		
Current Assets		
Cash ⁴	1,482,632	1,434,504
Receivables ⁵	13,921	8,858
Prepayments	76,271	37,784
Total Current Assets	1,572,824	1,481,146
Non Current Assets		
Plant And Equipment ⁶	221,724	119,868
Total Non Current Assets	221,724	119,868
Total Assets	1,794,548	1,601,014

	2011 \$	2010 \$
Current Liabilities		
Creditors and Accrued Expenses ⁷	279,690	265,111
Government Grants Received In Advance	270,000	160,000
Other Income Received In Advance	199,567	139,024
Provision For Annual Leave	45,270	26,332
Provision For Sick Leave	25,047	26,972
Total Current Liabilities	819,574	617,439
Non Current Liabilities		
Provision For Long Service Leave	85,536	95,144
Total Non Current Liabilities	85,536	95,144
Total Liabilities	905,110	712,583
Net Assets	889,438	888,431
Equity		
Retained Profits ⁸	680,431	632,351
Current Years Earnings	1,007	48,080
Reserves ⁹	208,000	208,000
Total Equity	889,438	888,431

Statement of Financial Performance
For the Year Ended 31 December 2011 - continued

	2011 \$	2010 \$
Cash Flows From Operating Activities		
Receipts From Customers, Government And Donors	5,211,204	3,885,654
Payments To Suppliers And Employees	(4,968,684)	(3,572,742)
Payments To ATO	(143,919)	40,753
Net Cash Provided By (Used In) Operating Activities	98,601	353,665
Cash Flows From Investing Activities		
Interest Received	107,335	57,313
Payments For Property, Plant & Equipment	(157,808)	(107,216)
Net Cash Provided By (Used In) Investing Activities	(50,473)	(49,903)
Cash Flows From Financing Activities		
Net Cash Provided By (Used In) Financing Activities	-	-
Net Increase/(Decrease) In Cash Held	48,128	303,762
Cash At The Beginning Of The Year	1,434,504	1,130,742
Cash At The End Of The Year	1,482,632	1,434,504

Notes to and forming part of the Financial Statements For the Year Ended 31 December 2011

Note 1. Statement of Significant Accounting Policies

The financial report is a general purpose financial report that has been prepared in accordance with accounting standards, urgent issues group consensus views, other authoritative pronouncements of the Australian Accounting Standards Board and the Corporations Act 2001.

The financial report has been prepared on an accrual basis and is based on historical costs and does not take into account changing money values or except where stated current valuations of non-current assets.

Cost is based on the fair values of the consideration given in exchange for assets.

The following is a summary of the material accounting policies adopted by the economic entity in the preparation of the financial report. The accounting policies have been consistently applied, unless otherwise stated.

(a) Revenue

Revenue is recognised and measured at the fair value of the consideration received or receivable 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.

Box office

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

Sponsorships and Government Grants

Sponsorship and grants are brought to account over the year to which the sponsorship agreement or grant relates. If the grant or sponsorship 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 are carried forward to the subsequent year as an advance.

Sponsorship in kind

Sponsorship in kind is 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. Where a depreciable asset is received as sponsorship in kind, revenue is recognised in the period in which the asset is received, and that asset is depreciated over its useful life.

Interest Received

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

Donations and Bequests

Donations and bequests are recognised as revenue when received.

(b) Going Concern

Financial statements have been prepared in accordance with generally accepted accounting principle including the going concern principle. The ability of Bangarra Dance Theatre Australia Limited to maintain its operations is dependent inter alia on the continuing support of various bodies by way of grants.

(c) Foreign Currency

Transactions denominated in a foreign currency are converted at the exchange rate at the date of the transaction.

(d) Employee Benefits

(i) Wages, salaries, leave in lieu and annual leave

Liabilities for wages and salaries, including non-monetary benefits, leave in lieu and annual leave expected to be settled within 12 months of the reporting date are recognised in respect of employees' services up to the reporting date. They are measured at the amounts expected to be paid when the liabilities are settled.

(ii) Long service leave

The liability for long service leave is recognised and measured as expected future payments to be made in respect of services provided by

**Notes to and forming part of the Financial Statements
For the Year Ended 31 December 2011 - Continued**

employees up to the reporting date using the projected unit credit method.

Consideration is given to expected future wage and salary levels, experience of employee departures, and periods of service.

Contributions are made by the economic entity to an employee superannuation fund and are charged as expenses when incurred.

(e) Goods and Services tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST except:

- When the GST incurred on a purchase of goods and services is not recoverable from the taxation authority, in which case the GST is recognised as part of the cost of acquisition of the asset or as part of the expense item as applicable; and

- Receivables and payables, which are stated with the amount of GST included. The net amount of GST recoverable from, or payable to, the taxation authority is included as part of receivables or payables in the statement of financial position.

Cash flows are included in the statement of cash flows on the gross basis and the GST component of cash flows arising from investigating and financing

activities, which is recoverable from, or payable to, the taxation authority is classified as part of operating cash flows.

(f) Income Tax:

The Company has been granted charity status by the Australian Taxation Office as per section 50-145 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 expense.

(g) Cash

Cash and cash equivalents in the statement of financial position comprise cash at bank and in hand and short-term deposits with an original maturity of three months or less that are readily convertible to known amounts of cash and which are subject to an insignificant risk of changes in value.

For the purposes of the statement of cash flows, cash and cash equivalents consist of cash and cash equivalents as defined above.

(h) Plant and Equipment

Property, plant and equipment is stated at historical costs less accumulated depreciation and any accumulated impairment losses. Such cost includes the cost of replacing parts that are eligible for capitalisation when the cost of replacing the parts is incurred. Similarly, when each

major inspection is performed, its cost is recognised in the carrying amount of the plant and equipment as a replacement only if it is eligible for capitalisation. All other repairs and maintenance are recognised in profit or loss as incurred.

Depreciation is calculated on a straight-line basis over the estimated useful life of the assets as follows:

- Leasehold improvements
Over 6 to 10 years

- Plant and equipment
Over 4 to 5 years

The assets' residual values, useful lives and amortisation methods are reviewed, and adjusted if appropriate, at each financial year end.

Derecognition

An item of property, plant and equipment is derecognised upon disposal or when no further future economic benefits are expected from its use or disposal.

Gains and losses on disposals are determined by comparing proceeds with the carrying amount. These are included in the statement of comprehensive income.

(i) Provision

Provisions are recognised when the Company has a present obligation (legal or constructive) as a result of a past event, it is probable that an outflow of

resources embodying economic benefits will be required to settle the obligation and a reliable estimate can be made of the amount of the obligation.

Provisions are measured at the present value of management's best estimate of the expenditure required to settle the present obligation at the statement of financial position date.

If the effect of the time value of money is material, provisions are discounted using a current pre-tax rate that reflects the time value of money and the risks specific to the liability. The increase in the provision resulting from the passage of time is recognised in finance costs.

(j) Capital

The company is a Company Limited by guarantee and has no authorised or paid up capital.

The amount of capital which is not capable of being called except in the event of and for the purpose of the winding up of the company is not to exceed \$10 per member by virtue of the Company's Memorandum and Articles of Association.

	2011 \$	2010 \$
Note 2 - Total Income		
Performance Income	1,414,623	1,277,359
Grants		
Australia Council - MPAB Core Grant	1,632,458	1,603,593
Australia Council - Projects	168,000	8,000
Arts NSW - Core Grant	181,384	178,177
Arts NSW - Projects	184,950	-
Government Funding - Other	126,917	-
Total Grants	2,293,709	1,789,770
Sponsorship	445,955	487,531
Donations	440,584	97,968
Other Income:		
Sundry Income	53,709	10,634
Activity & Services Income	67,444	83,754
Interest Received	107,335	57,313
Reimbursement <i>Bloodland</i> Expenses	185,700	-
Total Other Income	414,188	151,701
Total Income	5,009,059	3,804,329

Note 3 - Surplus Before Income Tax

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

(a) Expenses

Depreciation Plant & Equipment	55,952	19,524
Remuneration of Auditor	3,449	5,500
Employee Expenses	3,020,324	2,138,712
Rent	53,802	60,042

Notes to and forming part of the Financial Statements
For the Year Ended 31 December 2011 - Continued

	2011 \$	2010 \$
(b) Significant Revenue		
The following significant revenue items are relevant on explaining the financial performance		
Grant - Australia Council MPAB Core	1,632,458	1,603,593
Grant - Australia Council projects	168,000	-
Grant - Arts NSW Core	181,384	178,177
Grant - Arts NSW Projects	184,950	-
Grant - Other Government Funding	126,917	-
Sponsorship Income	886,539	585,499
Note 4 - Cash Assets		
Cash at Bank	579,277	257,720
Reserve Incentive Scheme	188,478	176,784
Short Term Deposits	714,877	1,000,000
	1,482,632	1,434,504

Reserves Incentive Scheme

The funds received under this agreement, together with the Company's Contribution are held in an Escrow and subject to the terms and conditions of the Reserves Incentive Scheme Funding Agreement, and have not been used to secure any liabilities of the Company.

Note 5 – Receivables

Trade Debtors	15,121	2,209
Other Debtors	-	6,649
Advance to Staff	(1,200)	-
Total Receivables	13,921	8,858

Note 6 - Plant and Equipment

Plant & Equipment – Cost	256,558	195,184
Less: Accumulated Depreciation	(151,510)	(110,946)
Leasehold Improvement – Cost	132,064	35,630

	2011 \$	2010 \$
Less: Leasehold Improvement Depreciation	(15,388)	-
Total Plant and Equipment	221,724	119,868

Note 7 - Creditors and Accrued Expenditure

Trade Creditors	109,233	161,012
Accruals	153,070	128,748
Net GST	17,387	(24,649)
Total Creditors And Accrued Expenditure	279,690	265,111

Note 8 - Retained Surplus

Retained Surplus at the beginning of the Financial Year	680,431	632,351
Net Operating Surplus	1,007	48,080

Retained Surplus At The End Of The Financial Year	681,438	680,431
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Note 9 – Reserves

Reserve Incentive Scheme	88,000	88,000
General Operating Provision	120,000	120,000
Total Reserves	208,000	208,000

Note 10 - Cash Flow Information

(a) Reconciliation of cash balances to cash at the end of the year Cash at the end of the financial year as shown in the statement of cash flows is reconciled to the related items in the statement of financial position as follows:

Petty Cash	1,000	-
General Cheque Account	198,339	53,580
Commonwealth Net Saver A/C	379,938	204,140
Term Deposits including Reserve Incentive Scheme	903,355	1,176,784
CASH	1,482,632	1,434,504

	2011 \$	2010 \$	Note 11. Related Party Transaction
(b) Reconciliation of operating profit to net cash provided by operating activities			
Profit from Ordinary Activities	1,007	48,080	During the year there were no material transactions with related parties.
Less: Interest Received	(107,335)	(57,313)	Directors' Benefits,
Add: Depreciation Expense	55,952	19,524	No Director received remuneration for their services other than Stephen Page who, in his role as artistic director received a wage and choreographic fee.
Changes in Assets & Liabilities			Directors of the company during 2011 were:
Decrease/(Increase) in Inventory	-	180	Larissa Behrendt – Chair
Decrease/(Increase) in Prepayment	(38,487)	13,359	Lee-Ann Buckskin
Increase/(Decrease) in Creditors	(51,779)	73,119	(Resigned 26/09/2011)
Increase/(Decrease) in ATO Liability	42,036	40,753	Tanya Hosch
Increase/(Decrease) in Income Received in Advance	170,543	139,688	(Appointed 31/03/2011)
Increase/(Decrease) in Reserve	-	120,000	Michael McDaniel
Decrease/(Increase) in Debtors	(5,063)	(1,051)	(Appointed 12/10/2011)
Increase/(Decrease) in Accruals	24,322	(27,918)	Ian McRae (Resigned 16/06/2011)
Increase/(Decrease) in Provisions	-	(13,077)	Stephen Page
Increase/(Decrease) in Deposit Received	-	(1,500)	Gregory Phillips
Increase/(Decrease) in Wages Control	7,405	(179)	(Appointed 19/10/2011)
Net Cash provided from Operating Activities	98,601	353,665	Lynn Ralph (Appointed 31/03/2011)
			Paul Wand (Appointed 31/03/2011)

Note 12. Segment Reporting

The company predominately operates in the entertainment industry within Australia

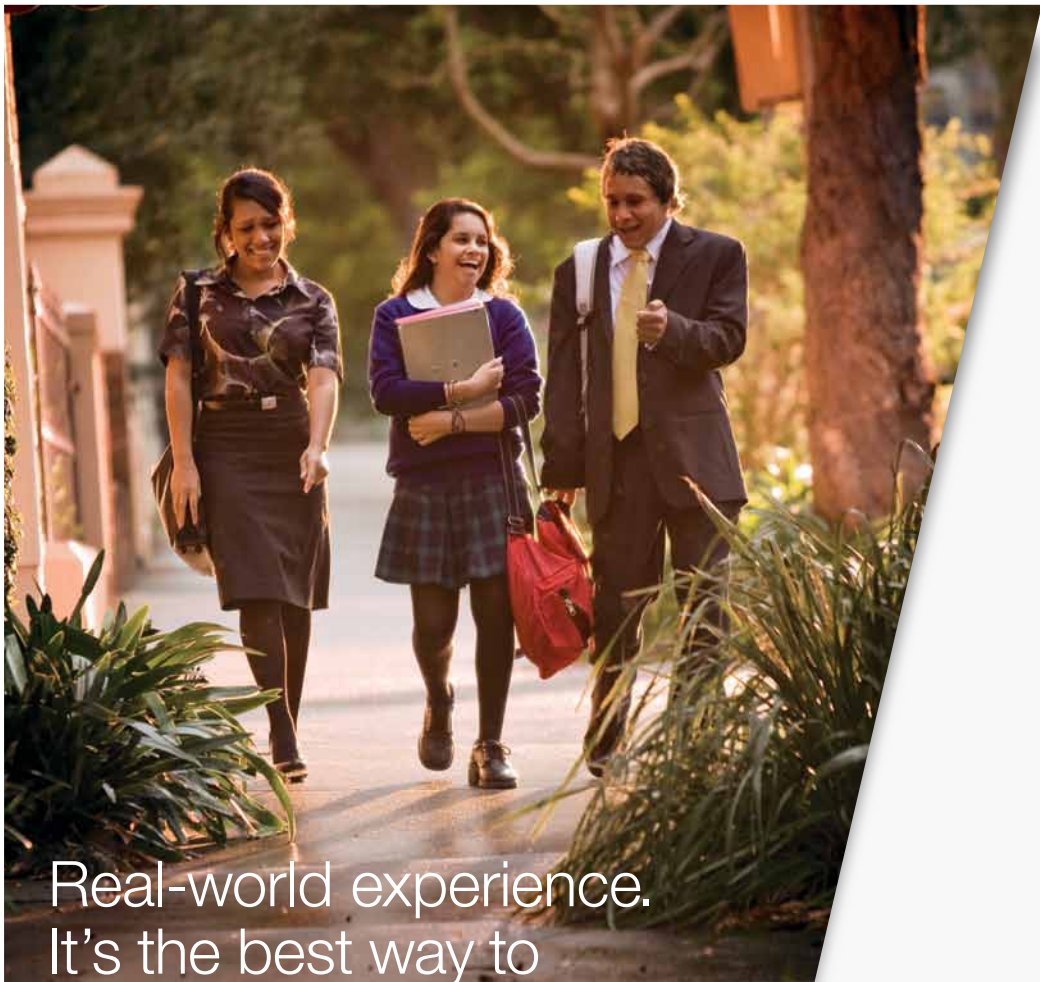
Note 13. Company Details

The registered office of the company is
Bangarra Dance Theatre
Australia Ltd
Pier 4, 15 Hickson Road
Walsh Bay NSW 2000



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– Leroy Wilkinson, Customer Service Representative, Kotara Branch

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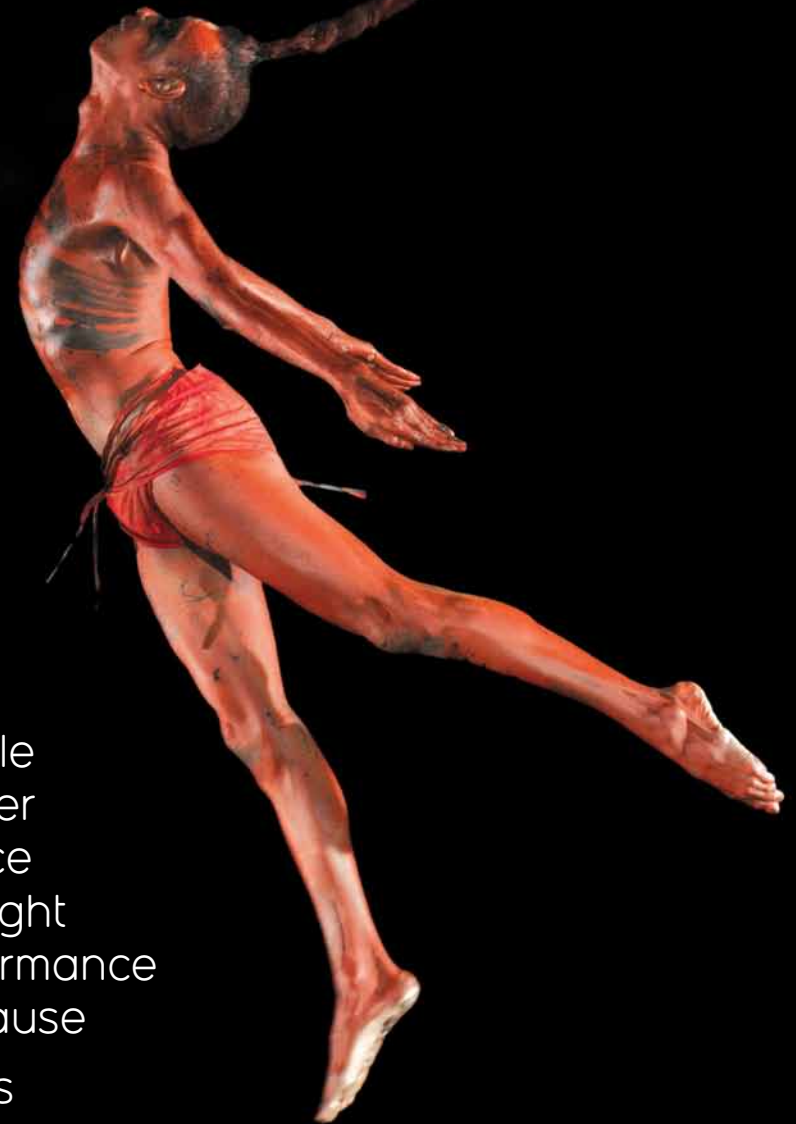
The people
The chatter
The silence
The spotlight
The performance
The applause
The smiles


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Bangarra Dance Theatre Australia
ABN 96003814006

Pier 4, 15 Hickson Road,
Walsh Bay NSW 2000

Phone +61 2 9251 5333
Fax +61 2 9251 5266
Email bangarra@bangarra.com.au

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