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BHP Billiton is proud to support the work of Bangarra as they continue to inspire audiences around the world.



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3	Company Profile
5	Chair's Report
9	Executive Director's Report
13	Artistic Director's Report
18	2013 Touring Program
20	Bangarra Programs and Activities
34	2013 Performance Summary
38	The Company
40	Partners
41	Patrons
42	Governance Report
43	KPIs
46	Artistic Vibrancy
48	Board of Directors
52	Directors' Report
57	Financial Report

CONTENTS



Back L - R: Yolande Brown, Waangenga Blanco, Deborah Brown, Tara Robertson, Jasmin Sheppard, Daniel Riley
Middle L - R: Kaine Sultan-Babij, Nicola Sabatino, Jesse Martin
Front L - R: Luke Currie-Richardson, Leonard Mickelo, Beau Dean Riley Smith, Tara Gower, Elma Kris

BANGARRA'S VISION IS TO:

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

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

Bangarra pays respect to and acknowledges the traditional custodians of this land and the traditional Aboriginal and Torres Strait Islander peoples whose customs and cultures inspire our work.

THE COMPANY

AS AUSTRALIA'S LEADING INDIGENOUS PERFORMING ARTS ORGANISATION, BANGARRA DANCE THEATRE FULFILLS A DUAL ROLE OF CREATIVE PRODUCER AND CULTURAL AGENT.

Bangarra's key objectives are to contribute to improving the lives of Indigenous Australians and to tell their stories through innovative world-class dance theatre. Bangarra tours extensively to national, regional and remote centres across Australia and internationally each year.

In meeting its cultural responsibilities Bangarra invests in building and maintaining relationships with traditional Aboriginal and Torres Strait Islander Elders and communities across Australia. Their ancient and contemporary stories, songs and dances influence Bangarra's works in a process of rekindling and honouring language and customs.

Under the leadership of Stephen Page as Artistic Director since 1991, Bangarra is committed to developing the next generation of Indigenous storytellers through mentoring and training young people. Established in 2013, the Rekindling Youth Program builds on Bangarra's 20 years of experience working with young people and aims to inspire them in their role as future custodians of their culture. By reinvesting the company's knowledge and expertise, Rekindling uses dance to connect Aboriginal and Torres Strait Islander youth with their cultures.

As an exemplary employer of Indigenous people, Bangarra has supported the professional development of over 100 artists since its inception in 1989. In formalising the company's employment practices, in 2011 a new Indigenous Employment Program commenced that has enabled young

Indigenous trainees and interns to join Bangarra for professional experience and/or completion of formal education in the performing arts. Indigenous employment has grown from 16 people in 2010 to 32 today across performance, production and administration.

Joining Stephen Page, in the company's creative and cultural leadership, are artists-in-residence, Kathy Balngayngu Marika, Jacob Nash, Hetti Perkins, David Page and Frances Rings. Their wealth of creativity and distinctive voices bring depth and breadth to Bangarra's theatrical storytelling.

Based at Sydney's Walsh Bay, our 14 member dance ensemble originates from across Australia reflecting many Aboriginal and Torres Strait Islander clans. Bangarra is chaired by Larissa Behrendt, a leading Aboriginal lawyer, writer and academic and receives funds 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 and SBS, and a growing number of private donors and patrons including the Annamila Foundation, George Hicks Foundation, Vincent Fairfax Family Foundation and Tim Fairfax Family Foundation, whose philanthropic support helps to secure the company for future generations.

Spine-tingling moments like these are part of what makes
Bangarra's performances unique.

- Chloe Smethurst, The Age, 6 May 2013



CHAIR'S REPORT

CHAIRING THE BOARD OF BANGARRA DANCE THEATRE CONTINUES TO BE A GREAT PRIVILEGE.



This year has seen the significant success born of hard work, cultural integrity and artistic brilliance. We are achieving artistically and culturally with the creation of new works – high quality dance theatre productions. Our 14 dancers gave 88 live performances and reached an audience of over 50,000, communicating the stories and experiences of Aboriginal and Torres Strait Islander peoples. It is a source of great pride for us that 70 percent of our staff are Indigenous.

I would like to congratulate our Artistic Director, Stephen Page, for leading the company this year. It has been a creative year. Our new work, *Blak*, a collaboration between Stephen and Daniel Riley was much anticipated and did not disappoint. It toured successfully to major cities, received great

reviews and I was delighted to see performances selling out at the Sydney Opera House. Stephen's artistic energy was also invested in directing a short film that was included in Robert Connolly's ground-breaking film, *The Turning*.

Another source of great pride for the company has been the Rekindling Youth Program. Through the work of former Bangarra dancers Sidney Saltner, Patrick Thaiday, Chantal Kerr and Jhuny-Boy Borja this education program is delivering life changing experiences to young Indigenous children by building the self esteem of participants and introducing them to the craft of storytelling through dance.

In November, Bangarra auspiced the inaugural Corroboree Sydney festival. This was an enormous undertaking by the staff, especially Catherine Baldwin and Creative Director of Corroboree, and Bangarra artist-in-residence, Hetti Perkins. The other significant contribution to Corroboree was *Dance Clan 3*. It was a collection of 4 pieces, choreographed by 4 of our women dancers: Deborah Brown, Yolande Brown, Tara Gower and Jasmin Sheppard and was a wonderful showcase of the talent of these artists. The show received great reviews, particularly praising the company's support of the development of female choreographers.

I would like to thank our Executive Director, Catherine Baldwin, who has continued to make significant improvements to the company and ensure that Bangarra is financially and creatively strong going into the future. During her time as Executive Director, amongst her many achievements for the company, she has contributed to ensuring that the core funding has increased by 30%. Her contribution to Bangarra will leave a lasting legacy. I have been very grateful for her support during my time as Chair.

The board has expanded this year with the additions of Anna Bligh, Teresa Handicott and Robynne Quiggin. They are wonderful additions to what is already a strong and formidable board.

I would also like to thank Lynn Ralph for chairing the board's Audit and Finance Committee. Under her guidance, they have worked to ensure that our governance structure and financial processes are best practice.

On behalf of the rest of the board, I would like to thank Stephen and Catherine and the whole Bangarra team for all the work they have done this year to ensure that Bangarra remains the jewel in Australia's cultural crown.

Next year will see a significant leadership change at the company and it has been one of the greatest privileges of my life to have been Chair of Bangarra and make a contribution to a company that has such a special place in my heart.

LARISSA BEHRENDT



Blak is energetic, elegant and beautifully constructed.
- Paul Ransom, Inpress, 8 May 2013



This pure and intrinsic connection with nature, presented with a beautiful aesthetic, is a Bangarra hallmark.

- Olivia Stewart, Courier Mail, 3 July 2011



EXECUTIVE DIRECTOR'S REPORT

SINCE 2010, BANGARRA HAS PRESENTED 8 NEW WORKS BY INDIGENOUS CHOREOGRAPHERS ACROSS 5 DANCE THEATRE PRODUCTIONS.



Following the resounding success of *Blak*, choreographed by Stephen Page and Daniel Riley in collaboration with the dancers, 2013 provided a further opportunity for 4 of our dancers to create new works for the *Dance Clan 3* season. Deborah Brown, Yolande Brown, Tara Gower and Jasmin Sheppard now join acclaimed choreographer and artist-in-residence Frances Rings and senior performer Elma Kris as strong female storytellers within the company.

Blak was especially enhanced by the cultural contributions of Djakapurra Munyarryun and Kathy Balngayngu Marika, whose commitment over the past 2 decades has enriched the company

and ensured continued links with traditional cultural practice. With an increased allocation of the company's resources for cultural exchange, together with the generosity of the Annamila Foundation, our artists were able to spend time 'on country' in NE Arnhem Land in preparation for *Blak*.

Under the capable leadership of Sidney Saltner, our former dancers Patrick Thaiday, Chantal Kerr and Jhunoy-Borja, have brought their passion and cultural knowledge to our new Rekindling Youth Program. Working in NSW communities with Elders and young people, their work is an inspiration to a new generation of young Indigenous storytellers. As the Youth Program develops, especially with the potential of Rekindling, it is paramount that we secure the funding required to enable this program to grow for decades to come.

Bangarra was asked by the NSW Government to lead a capacity building program 'Birrang' for independent Aboriginal dance artists, something not normally associated with major performing arts companies. Taking up this challenge we were joined by program partners - AFTRS, NAISDA College, Carriageworks, Regional Arts NSW and Ausdance NSW, and through 'Birrang' have supported the career development of some 20 artists. Particular thanks go to Shane Carroll who designed and coordinated this important 3-year initiative.

Corroboree Sydney was another new initiative in 2013, led by Creative Director Hetti Perkins and Indigenous leaders from within the 9 collaborating

institutions. With a 3-year investment by Destination NSW, Bangarra was able to provide governance and management support for this new festival. The positive public response indicates a curiosity and openness to share the experiences of our first peoples' cultures that bodes well for the future of Corroboree Sydney.

With an increased focus on education and improved access to Bangarra's work, we have launched a series of digital video resources made available online, and produced our first educational DVD of the 2008 work *Mathinna*. This strategic initiative to extend Bangarra's work with young people, and in educational settings grew from our investment in digital media resources and dedicated videographers who have in 2013 produced over 120 short films.

To herald our 25th anniversary in 2014, our Artistic Director and the irrepressible and energetic Greg Barrett, have produced a stunning collection of photographs. Published by Allen & Unwin, *Clan* will be a lasting tribute to the over 100 artists whose work has contributed to the Bangarra we know today.

Special thanks to our Safe Dance Panel chaired by Dr Ken Crichton and to leading physiotherapist Laura Hillenius for their guidance throughout the year. Additional allocation of resources, and the professionalism of Robert Curran, Rehearsal Director, have been invested in this program and is evident in the improved fitness and well being of our dancers.

Our Indigenous Employment strategy has resulted in an increase in Aboriginal and Torres Strait Islander staff from 16 to 32 since 2010 and established career pathways for performers, production and administration personnel via traineeships, internships and career transitions.

Reflecting on my term as Bangarra's Executive Director, I wish to acknowledge the many wonderful people whose contribution make this a great organisation. To the administration staff who go largely unacknowledged, I say a big thank you for bringing your enthusiasm and unswerving loyalty to Bangarra, and to contributing to a harmonious and productive workplace. To the Rekindling team, thank you for your inspirational work and the fun we have had together. To the board members, and especially

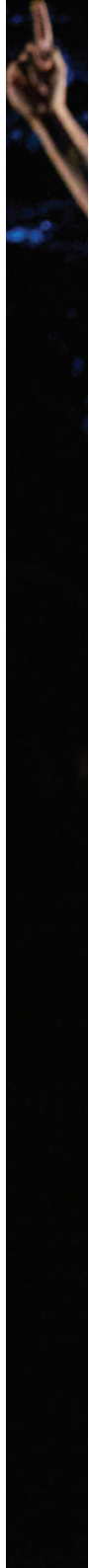
Larissa Behrendt as Chair, thank you for your guidance, sage advice and ongoing support.

To all of our performers and creative artists, I offer my sincere appreciation for your artistic brilliance. It is clear that Bangarra has a strong foundation for Aboriginal and Torres Strait Islander storytelling and creativity.

Much of my time at Bangarra has been devoted to securing the funds and resources necessary to support the work of our artists. So my most heartfelt thanks go to all of Bangarra's funders and supporters who believe in the importance of Indigenous storytelling through dance theatre.

To our loyal sponsors Qantas, Boral, BHP Billiton and CBA, to the visionary private donations provided by the Annamila, George Hicks, Vincent Fairfax Family and Tim Fairfax Family Foundations, to our government funders the Australia Council for the Arts and Arts NSW, and to our devoted donors, it has been a pleasure to work alongside you to realise the potential of this amazing company.

CATHERINE BALDWIN





.....
Blak is a muscular, innovative production.
- Elissa Blake, Sun Herald, 16 June 2013

.....
Visually gorgeous.

- Eamonn Kelly, The Australian, 3 June 2013



ARTISTIC DIRECTOR'S REPORT

AS A CONTEMPORARY CLAN, BANGARRA IS FORTUNATE TO PLAY A SMALL PART IN OUR CONTINUING CULTURE AND THROUGH THIS CREATIVE PROCESS, TO CLEANSE AND STRENGTHEN OUR SPIRITS.



We were fortunate to commence 2013 touring to Hanoi and Ho Chi Minh City, Vietnam in celebration of 40 years of diplomatic relations between our two countries.

The company performed our iconic work *Spirit* to packed audiences in both cities and we were grateful for the opportunity to conduct local workshops and masterclasses, sharing our dance language and cultural knowledge with our international peers.

These experiences provided a great induction into the Bangarra family for our newest dancers Nicola

Sabatino and Beau Dean Riley Smith, as did the following two weeks spent 'on country' in NE Arnhem Land.

In preparation for our new work *Blak*, the dancers, resident designer Jacob Nash and I stayed with the communities of Dhalinybuy (the homelands of Djakapurra Munyarryun) and Bremer Island (the homelands of Kathy Balngayngu Marika) listening and learning, enriching our connections to the Yolngu communities, sharing stories and traditional culture. I feel deep appreciation and respect for the ongoing cultural advice and leadership of Djakapurra Munyarryun and Kathy Balngayngu Marika, and for their support of our urban vision. Dance is such a huge part of culture and I know they are proud to see Bangarra's dancers living their lives for this medium, using dance to celebrate and connect to culture.

I would especially like to thank the Annamila Foundation for their support of our cultural development and time 'on country', as it is these deep relationships that inform the integrity of our work.

The idea for *Blak* came about in conversations with Daniel Riley almost a year after he had created his first choreographic work for Bangarra *Riley (of earth & sky, 2010)*. The world we created for *Blak* was inspired by the continuation of social themes explored in other repertoire such as *ID (Belong, 2011)*. Having Daniel explore and expose many

personal issues in a journey with the men of the company in *Scar*, provoked me to work with the women of the company to create *Yearning*, which was my absolute privilege.

In coming together to create *Keepers*, the final section of *Blak*, Dan and I were driven by Bangarra's deep respect for traditional culture and knowledge. As today's cultural creatives, we wanted to pay homage to, and celebrate, traditional knowledge of the land, the legacy of our Elders and all those who came before us.

The musical collaboration for *Blak* with my brother David Page and, for the first time, Paul Mac was really exciting - they took the Bangarra soundscape to a whole new level. It was a pleasure working with Luke Ede and Matt Cox on the creative team for *Blak* and as always I draw inspiration from my association with Jacob Nash. It was also very special to have my son, Hunter Page-Lochard perform as guest artist with us for *Blak*, as it had been 8 years since he last worked with Bangarra for *Boomerang* (2005).

A great highlight for 2013 is the success of the Rekindling Youth Program in its first year. A personal dream of mine, Rekindling has been a long-term goal and really came to life when it rolled out in the NSW communities of Wellington, Moree, Blacktown and Kempsey. As well as working with 58 Indigenous youth in 2013, Rekindling has successfully supported the career transition of a number of our former performers including Sidney Saltner, Patrick Thaiday, Chantal Kerr and Jhun-Yoy Borja.

Our regional tour to Victoria and Tasmania successfully showcased our work *Kinship*, combining the repertoire *Brolga* (Corroboree 2001) and *ID* (Belong 2011). Regional tours always provide great opportunity for Bangarra to connect with Indigenous and non-Indigenous communities through workshops and 2013 was no exception.

I made my film directorial debut in 2013 with *Sand*, a chapter in the feature film of Tim Winton's *The Turning*, filmed in part in our rehearsal studio and featuring Bangarra's senior dancer Waangenga Blanco. I was proud to see the launch of the *Clan* photographic book in October - my collaboration with renowned dance photographer Greg Barrett. *Clan* explores the world of Bangarra

and the extraordinary Aboriginal and Torres Strait Islander dancers who are the heart and soul of our creative community.

A major addition to Bangarra's schedule in 2013 was the introduction of Corroboree Sydney - an important new initiative to celebrate Indigenous arts and culture, directed by our Resident Curator Hetti Perkins. As well as the operational support provided by the company, Bangarra contributed a new work *Dance Clan 3* to the festival program, performed in our sacred rehearsal studio on Pier 4 in Walsh Bay. *Dance Clan 3* reawakened an early commitment of ours to nurture storytelling and celebrate the work of our company members by creating an opportunity for them to express themselves choreographically. Our first *Dance Clan* was held in 1998 and the second in 1999 and I congratulate our artists Deborah Brown, Yolande Brown, Tara Gower and Jasmin Sheppard who each choreographed a new work for *Dance Clan 3* in 2013. I am proud of the diversity in the choreographers' work and the contribution they have made to Bangarra's continuing songline.

Our Rehearsal Director for 2013 Robert Curran, brought a great, renewed energy to Bangarra and his contribution and professionalism throughout his time with us continues to resonate. I would like to thank dancer Jesse Martin for joining Bangarra to be a part of our *Kinship* regional tour and *Dance Clan 3* season. Congratulations to our artists-in-residence Kathy Balngayngu Marika, Jacob Nash, David Page, Hetti Perkins and Frances Rings for another busy year of extending their cultural and artistic leadership into the wider community. I feel privileged to work beside you.

Thanks to our wonderful dancers for their ongoing passion, investment and loyalty. Our proficient and dedicated production team for all they do behind the scenes and the dexterous management team for their unrelenting support of the Bangarra vision.

To our Executive Director Catherine Baldwin, Chair Larissa Behrendt and the tremendous board of directors, thank you for your investment in Bangarra and your continued belief in the spirit and value of what we stand for.

STEPHEN PAGE



.....
This is an absorbing contemporary work packed with meaning.
- Robyn Willis, The Daily Telegraph, 10 June 2013



.....
Four very strong, excellent works in this sensational programme; a searing comment on our times'
- Lynne Lancaster, Dance Informa, December 2013



2013 TOURING PROGRAM

INTERNATIONAL TOUR

***Spirit* produced by Bangarra Dance Theatre in 2011, touring in 2013: Hanoi and Ho Chi Minh City, Vietnam 2 – 6 March**

Bangarra was delighted to commence 2013 performing in Vietnam in celebration of 40 years of diplomatic relations between Vietnam and Australia. Supported by the Australian Government through the Australian International Cultural Council, an initiative of the Department of Foreign Affairs and Trade, the company performed the iconic production of *Spirit* for audiences at the Hanoi Opera House and the Ho Chi Minh City (HCMC) Opera House.

As well as the 2 performances to a total audience of 1,398, Bangarra conducted dance and cultural workshops lead by Cultural Consultant Kathy Balngayngu Marika. The workshops took place with students from the Vietnam Dance College and Hanoi Youth Theatre at the United Nations International School in Hanoi, and in HCMC with students from HCMC Dance School and KOTO (Know One Teach One) students. Before returning to Sydney, Kathy Balngayngu Marika and dancers visited Thailand's capital Bangkok to conduct a masterclass and workshop with the Bangkok Dance Academy.

A big thank you to Qantas and Vietnam Airlines for generously sponsoring the airfares for the tour. Bangarra greatly values overseas touring and the opportunity to perform and conduct workshops, sharing our stories and dance language and transferring cultural knowledge to our international peers.



NATIONAL TOUR

***Blak* produced by Bangarra Dance Theatre in 2013, touring in 2013: Melbourne, Wollongong, Sydney, Canberra, and Brisbane 3 May – 27 July**

Bangarra's new work and national touring production for 2013, *Blak*, brought together the company's youngest choreographer and most experienced. Over approximately 8 weeks, *Blak* was brought to life combining the inspirations and contributions of many. Co-choreographed by Artistic Director Stephen Page and company dancer Daniel Riley, *Blak* featured music by Resident Composer David Page and Paul Mac, sets by Resident Designer Jacob Nash, costumes by Luke Ede and lighting by Matt Cox. *Blak* was described as 'spine-tlingling, passionate, powerful, physically dynamic and celebratory'.

Exploding with stories about a contemporary clan and the collision of two worlds, *Blak* exposed our universal yearning for spiritual connection. In preparation for *Blak*, the artists spent important time 'on country' with a cultural residency in NE Arnhem Land listening and learning on the homelands of *Blak* Cultural Consultants Djakapurra Munyarryun and Kathy Balngayngu Marika.

Blak was performed 51 times at the Arts Centre Melbourne, Illawarra Performing Arts Centre in Wollongong, Sydney Opera House, Canberra Theatre Centre and Queensland Performing Arts Centre in Brisbane to a total combined audience of 27,655. Artist Q&A events were held during seasons at the Arts Centre Melbourne, Canberra Theatre Centre and as part of the HouseEd program at the Sydney Opera House.

REGIONAL TOUR

Kinship (Brolga from Corroboree, 2001 and ID from Belong, 2011) produced by Bangarra Dance Theatre in 2013, touring in 2013: Victoria and Tasmania 15 August – 13 September

An original and breathtaking theatrical experience, *Kinship* combines the repertoire works *Brolga* and *ID* choreographed by Stephen Page. *Kinship* toured to Geelong Performing Arts Centre, Drum Theatre Dandenong, Mildura Arts Centre, West Gippsland Arts Centre Warragul, Esso BHP Wellington Entertainment Centre Sale, Frankston Arts Centre, Whitehorse Centre Nunawading and the Theatre Royal Hobart.

Whilst in Dandenong, Bangarra and the Drum Theatre facilitated a special community night performance on Wednesday 21 August for the local Aboriginal and Torres Strait Islander community. Another highlight on the tour was the company's visit with the Geelong Cats at their home at Geelong Football Club where the dancers traded some moves with the players in an episode of 'Get Stoked' on Cats TV. During the *Kinship* regional tour Bangarra was on the road for 38 days, used 111 airline tickets, 158 hotel rooms and performed 11 shows in 8 venues. In total *Kinship* was seen by 4,565 people across Victoria and Tasmania.

BANGARRA STUDIO THEATRE

Dance Clan 3 produced by Bangarra Dance Theatre in 2013: Sydney 21 – 30 November

Reawakening Bangarra's early commitment as a company to nurture story telling by giving our artists a chance to express themselves choreographically, *Dance Clan 3* showcased 4 new works: *Nala*, *Macq*, *dive* and *Imprint*, as part of Bangarra's contribution to the inaugural Corroboree Sydney festival in 2013.

Bangarra artists Deborah Brown (*dive*), Yolande Brown (*Imprint*), Tara Gower (*Nala*) and Jasmin Sheppard (*Macq*) each created their first choreographic work for Bangarra's *Dance Clan 3* under the guidance of Artistic Director Stephen Page. From the luminescent Torres Strait and the turquoise waters of Cable Beach in Western Australia, to the lands of the central desert and the place we call Sydney, *Dance Clan 3* explored diverse Aboriginal and Torres Strait Islander story lines.

Importantly the season of *Dance Clan 3* was held in the intimacy of Bangarra's rehearsal studio on Pier 4, Walsh Bay, the same space where audiences saw *Dance Clan* in 1998 and *Dance Clan 2* in 1999. There were 14 performances of *Dance Clan 3* to an appreciative and full capacity audience of 2,024.



BANGARRA PROGRAMS & ACTIVITIES

REKINDLING YOUTH PROGRAM

For over 2 decades, Bangarra has worked within Aboriginal and Torres Strait Islander communities through its performance and workshop programs and in 2013 successfully implemented the new Rekindling Youth Program in regional NSW. An intensive program held over a number of gatherings for secondary students, Rekindling is designed to inspire and develop the next generation of Indigenous storytellers.

Conceived by Stephen Page, Sidney Saltner and Frances Rings working closely with Education Consultant Shane Carroll, Rekindling has received generous donations from the Vincent Fairfax Family Foundation, the George Hicks Foundation, the Tim Fairfax Family Foundation, Bangarra's donors and the Australian Government's Office for the Arts. Rekindling's pilot year in 2013 took place in the regional NSW communities of Wellington (Wiradjuri language group), Moree (Kamilaroi language group), Kempsey (Dunghutti language group) and Blacktown (Darug language group).

Exploring 'who you are' and 'where you come from', young people participating in the program research and gather stories from within their communities with the help of local Elders and develop performance and creative skills to produce dance theatre. Prior to the community residencies in 2013, extensive community consultations were conducted and a comprehensive documentation and evaluation framework was developed.

In 2013 there were 58 participants in the program across the 4 communities. The program has received a high level of positive feedback from Elders, participants, schools and communities in its first year. In partnership with Feral Arts, a digital

Rekindling App has been built to enable sharing between participants and the Rekindling team using digital media.

The importance of the Rekindling Youth Program is evident when cultivating a vital sense of ownership of culture amongst Aboriginal and Torres Strait Islander young people. Creating a positive and effective means to instill a sense of pride and self-worth within these young people under the guidance of exceptional Bangarra role models is having a huge positive impact on their personal choices and the wellbeing of families and communities.



Rekindling is led by Youth Program Director Sidney Saltner, who performed with Bangarra for 15 years. Supporting the career transitions of former Bangarra performers, Rekindling has the benefit of reinvesting the knowledge and talents of Patrick Thaiday and Chantal Kerr who are the programs Workshop Leaders and Jhuny-Boy Borja who has taken up the role of Digital Coordinator. In 2014 Rekindling expands into NSW and QLD and welcomes former Bangarra artists Gina Rings, Kirk Page and Barbra Drummond.

'Wellington's Aboriginal and Torres Strait Islander children have brought tears to some of their parent's eyes, after a stunning performance at the high school inspired by a two week visit from international group Bangarra Dance Theatre.'

Wellington Times, April 2013

YOUTH PROGRAM

Bangarra continued its partnership with the NSW Arts Unit to deliver the NSW Public Schools' Aboriginal Dance Ensemble program in 2013. Selection workshops were conducted by Bangarra's Youth Program team in Dubbo, Bathurst, Griffith, Grafton, Port Macquarie, Wagga Wagga, Tamworth, Armidale, Broken Hill and Sydney where 28 students were chosen for the program from 750 participating students representing 30 schools across the state.



The group of young Indigenous performers came together on multiple occasions throughout the year to learn Bangarra repertoire as well as a new choreographic work *Bilthu* directed by Sidney Saltner and Patrick Thaiday. The NSW Public Schools' Aboriginal Dance Ensemble performed at a number of special events throughout 2013 including the Public Education Foundation ceremony at Sydney Town Hall, the Education Week Launch at Georges River College, the State Dance Festival Seymour Centre, the Buunji National Education Conference at Sydney Convention Centre, the Corroboree Sydney Gurung Parade children's picnic at NSW Government House, the Corroboree Sydney Firelight Opening Ceremony on Pier 2, Walsh Bay and the NSW Schools Spectacular at the Sydney Entertainment Centre.

Bangarra's Sidney Saltner and Patrick Thaiday were commissioned by Schools Spectacular to choreograph a new work for the 2013 event for 300 students. This group performed to Gurrumul Yunupingu's *Gathu Malawa* which was sung by students at the 4 public performances and also screened on national television.

EDUCATION RESOURCES

In 2013 Bangarra developed a series of online Education Resources, suitable for Years 3 to 10 and aligned with the new Australian Curriculum – The Arts. These free resources can be accessed and downloaded from Bangarra's website and include filmed excerpts, background information and class activities based on selected Bangarra repertoire: *Moth* (from *Bush*, 2003), *Brolga* (from *Corroboree*, 2001), *Mutton Bird* (from *Mathinna*, 2008) and *Mathinna* (2008).

Commissioned by Education Services Australia, the resources provide teachers and students with rich content for the teaching of the Arts curriculum as well as cross curricula studies related to Aboriginal and Torres Strait Islander histories and cultures. Bangarra has received extremely positive feedback from teachers and students from all parts of Australia, and the resources have been recognised as a benchmark for online material for curriculum. The resources have been available since August 2013 and to date the Education Resource page on Bangarra's website has received 12,363 views and 7,812 unique views representing almost 20% of total visits to the Bangarra website.

During 2013, Bangarra has been preparing a full length DVD version of the 2008 work *Mathinna* (choreographed by Stephen Page) which was released in February 2014. The DVD includes an interview with Stephen Page and Study Guide to the work which can be downloaded from the Bangarra website. *Mathinna* has been accredited by the Victorian Curriculum and Assessment Authority for Year 12 study.



CULTURAL EXCHANGE

Bangarra's dedication to observing cultural protocols and processes that respect, maintain and strengthen our relationships with a number of traditional communities has been fundamental to the company's artistic output. Carefully forged over the last 2 decades, Bangarra's creative and cultural processes engage with Indigenous remote communities through a cycle of contact, listening, learning and sharing, enabling our artists to weave traditional stories, customs, songs and dances into dance theatre works.

In early February 2013, Bangarra's artists spent 2 weeks with the communities of Dhalinybuy – the homelands of Djakapurra Munyarryun, and Bremer Island – the homelands of Kathy Balngayngu Marika, in NE Arnhem Land. Being 'on country' with these Yolngu communities was precious for our artists as a time for connecting to culture through the sharing of stories and experiences of traditional practice. This time listening and learning influenced their performances and the creative process for Bangarra's new work *Blak*. Whilst 'on country' our

artists also spent time conducting workshops with children from the local communities.

'On our final night we blasted the headlights on the four-wheel drives to get together for a bungul (dance). After almost ten years of learning and performing Yolngu bungul, I was once again humbled by the children, with them taking the role of teacher and showing us the way, while we kept keen eyes on their styles and tried to make the community proud.' Jasmin Sheppard, Dancer

An important part of Bangarra's cultural exchange is the 'return to country' practice. This practice ensures that work is returned to its cultural origins, as a sign of respect for the communities whose stories and spirits inspire Bangarra productions. Our 'return to country' practice ensures that our community relationships, developed over many years, are maintained and continue to inform the integrity of our work. Our deepest, heartfelt thanks go to Julie Kantor and her Annamila Foundation, who is the chief patron for our Artists-in-Residence Program and cultural exchange activities.



ARTISTS-IN-RESIDENCE

Now in its third year, the Artists-in-Residence Program successfully continues to extend Bangarra's reach into the broader community with new initiatives, special projects and a representation of Bangarra and Indigenous arts in Australia. Here's what they achieved in 2013:



Resident Cultural Consultant Kathy Balngayngu Marika is a senior woman of her clan, Rirratjingu, the first clan and language group of the Yirrkala area, Northern Territory. In 2013 Kathy continued her close,

valuable association with Bangarra, contributing her cultural knowledge and guidance for the new productions *Blak* and *Dance Clan 3*. As a performer, Kathy toured with the company to Vietnam to perform in Bangarra's acclaimed production of *Spirit* and toured to regional Victoria and Tasmania performing in *Kinship*. An experienced artist, Kathy led the Bangarra dance and cultural workshops conducted in Vietnam and Bangkok and contributed vocals to the *Blak* soundtrack created by David Page and Paul Mac. Kathy provided her expertise to the inaugural Corroboree Sydney where she conducted weaving workshops as part of the Corroboree Studio and had her paintings featured at the Bangarra stall at the Corroboree Sydney Black Arts Market.



Resident Designer Jacob Nash is a Murri man who grew up in Brisbane. In 2013 Jake spent time 'on country' in preparation for the new work *Blak* for which he created the set design. Jake designed the sets for *Dance*

Clan 3 and toured with the company on the *Kinship* regional tour. Jake represented Bangarra in London at the worldwide Indigenous exhibition 'EcoCentrix: Indigenous Arts, Sustainable Acts'. Jake designed and installed a Bangarra exhibition and made a presentation on 'Aboriginal design principles for Australian performing arts'. This exhibition brought to London the work of more than 40 artists from the Americas, Australia, the Pacific and South Africa.



Resident Composer David Page is a descendant of the Nunukal people and the Munaldjali clan of the Yugambah nation from SE Queensland. In 2013 David composed the new music for *Blak* in

collaboration with Paul Mac, both legends in cutting edge Australian music. Experimentations with melodies, rhythms, popular sounds, spoken word and traditional music, together with new electronic sounds drove the highly acclaimed soundscape for this new work. David composed the music for *Dance Clan 3* with contributions by Huey Benjamin (*Nala, Macq*) and Steve Francis (*Macq, Imprint*). For ABC David contributed to the new site 'My Life As A Playlist' and performed in *Mother Courage & Her Children* for Queensland Theatre Company. David participated as a role model for the organisation Show Me The Way, where Indigenous film students documented a day with him at Bangarra and shared the video on their website and YouTube channel. David also joined Artistic Director Stephen Page in an episode of NITV's Living Black In Conversation.



Resident Curator Hetti Perkins is a member of the Eastern Arrernte and Kalkadoon Aboriginal peoples. In 2013 Hetti employed her extensive experience and expertise in curation, producing and

consulting as Creative Director for the inaugural Corroboree Sydney, November 14 – 24. Showcasing Aboriginal and Torres Strait Islander art and culture around Sydney Harbour, where Gadigal land meets the sea, Corroboree featured over 100 events and attracted participation by Indigenous artists from across NSW. Highlights included Gurung children's street parade, the Black Arts Market, Corroboree Cinema and late night Corroboree Club. Hetti also continued her curation and consulting career during 2013 including a second series of the TV documentary series 'Art & Soul'.



Resident Choreographer Frances Rings is a descendant of the Kokatha tribe and is also of German descent. Frances started 2013 teaching and rehearsing repertoire with Bangarra assisting in

preparation for the international tour to Vietnam. Frances spent time at the Victorian College of the Arts in Melbourne working with the 3rd year students teaching them Bangarra repertoire (*X300*) and creating a new work for performance at their graduate season in May. As part of the 'Birrang' program at Carriageworks, Frances conducted workshops and she also worked on the Ausdance NSW 'Bridge Intensive' program leading masterclasses for post-tertiary dance artists. Frances assisted the Youth Program team with rehearsals for the NSW State Dance Festival, presented the key note speech at the South Australian Rural Women's Conference, worked with Campbelltown Arts Centre as a mentor for 5 young emerging choreographers and taught at NAISDA, choreographing a new work for their 2013 end of year show. For Corroboree Sydney 2013 Frances conducted an Indigenous dance masterclass as part of the public studio program.

ELMA KRIS ANU VISITING FELLOW

Bangarra performer & choreographer, Elma Kris is one of 6 Australian artists who have been commissioned to create works in response to a collection of Aboriginal and Torres Strait Islander objects to be exhibited by the British Museum in 2015 and the National Museum of Australia in 2016. Working closely on this project with Bangarra's Community Liaison Coordinator Helen Anu, Elma was appointed as a Visiting Fellow of the Australian National University and has travelled with Helen to view the vast British Museum collections in London and Cambridge.

COMMUNITY OUTREACH

Bangarra's Community Outreach Program continues to be supported in partnership with BHP Billiton. Throughout 2013, our dancers conducted 20 dance and cultural workshops across the *Blak* capital cities

tour and the *Kinship* regional tour for 391 young people, with over 80% Indigenous attendance. We welcomed 47 Indigenous students to our Koorie Kids day on Wednesday 8 May at the Arts Centre Melbourne and 294 Indigenous students to Koorie Kids day on Wednesday 12 June at the Sydney Opera House. These special days involved students receiving a subsidised ticket to attend a performance of *Blak* and participate in a Q&A session with Artistic Director Stephen Page and our dancers. In 2013 BHP Billiton also subsidised tickets for a group of 44 Indigenous students and 4 teachers to attend a performance of *Blak* at QPAC.



As a bonus on the day, we prepared show bags for students that included Bangarra posters, theatre programs, education packs, feedback surveys and company information. Koorie Kids days are always a highlight on the Bangarra calendar, as are the company's Community Nights. In 2013 we were proud to host our 2 annual Community Nights at Arts Centre Melbourne for 412 community members and at the Sydney Opera House for 477 community members. We were pleased to assist in coordinating special Indigenous community performances for *Blak* at QPAC Brisbane and for *Kinship* at Drum Theatre, Dandenong.

The Community Outreach program also supported five site visits to Bangarra's Studio on Pier 4 in Walsh Bay. These visits were facilitated for community groups including Yolngu boys from the Gapuwiyak Community School, students from Nyngan High School, students from Singleton High School, Muswellbrook High School and members of the East Journey Aboriginal Corporation. On 3 & 5 December 2013, Bangarra's artists spent two days in the Illawarra region of NSW at Picton High School conducting workshops. This proved to be a fantastic way for the dancers to finish off another busy year and our heartfelt thanks go to BHP Billiton for supporting this program and assisting us to deliver these valuable experiences to Indigenous and non-Indigenous young people.

INDIGENOUS EMPLOYMENT

Bangarra's Indigenous Employment priority to bring Aboriginal and Torres Strait Islander people into the company's creative, production and administration activities continued to thrive in 2013. We're proud to have maintained 70% Indigenous staff in 2013.

Indigenous staff have been appointed into new roles within the company including Digital Media Artist, Youth Workshop Leaders and Rekindling Digital Coordinator. Trainee dancer Luke Currie-Richardson joined the company as a full-time performer in 2013 and we were proud to see our 2013 production trainee Majentah Matthews go on to work in the industry, including at the Sydney Opera House.

The company's commitment to increasing the number of Indigenous employees and cultivating opportunities for Indigenous traineeships will see the number of Aboriginal and/or Torres Strait Islander staff increase to 32 of a total 45 by 2014.

WORK EXPERIENCE

Throughout 2013 Bangarra hosted 10 students and graduates (9 of Aboriginal and Torres Strait Islander descent) for work experience with the company in production and management. Each student spent approximately a week learning about aspects of Bangarra's operations including the artists' rehearsal and performance regime, lighting, sound and audio visual, stage management, production

management, costume and prop building, administration, marketing and publicity. The work experience program is designed to give students aspiring to a career in the arts industry a good opportunity to observe and participate in Bangarra's day-to-day activities.

SAFE DANCE

Under the leadership of Rehearsal Director Robert Curran in 2013 the Safe Dance Program focused strongly on a multidisciplinary approach to injury prevention and creating a healthy workplace culture at Bangarra. On-site physiotherapy and massage therapy, body conditioning, and dietary requirements were tailored to meet our performers' needs and improved strength and fitness was evident throughout the year. Bangarra's Safe Dance Panel of medical professionals provides ongoing advice and support and our thanks go to Ken Crichton (Chair), Laura Hillenius, Grace Bryant, Peter Green, Ross Partington and Sarah Dacres-Mannings for their commitment and investment in this program.

CLAN PHOTOGRAPHIC BOOK

An elegant photographic book by Stephen Page and renowned dance photographer Greg Barrett called *Clan* was commissioned and published by Allen & Unwin to celebrate Bangarra's 25th anniversary in 2014. Featuring more than 150 striking images – part physical, part spiritual, *Clan* explores the world of Bangarra Dance Theatre and the extraordinary



Aboriginal & Torres Strait Islander dancers who are at the heart and soul of this creative community. Released in October 2013, *Clan* is available for purchase from the Bangarra website, at Dymocks, Collins, ABC Shops and independent stores.

DIGITAL MEDIA

In 2013 Bangarra appointed Videographer Greg Barrett and Digital Media Artist Tiffany Parker who supported Bangarra's production of 120 new video projects, 55 of which were uploaded and made publicly available to Bangarra's dedicated YouTube channel. Digital Media is powerful in assisting Bangarra to connect with our audience, engage with our communities and extend our reach across multiple broadcast platforms. Our digital audience increased in 2013 by over 50% with total views on YouTube of 107,943 and an estimate 78,255 minutes watched as at December 2013.

In 2013 our most popular video clip was the *Blak – Creative Journey Part 1* video with 3,294 views on the Bangarra official YouTube channel. The company's digital activity is planned to strategically support our marketing and publicity campaigns and to support programs such as the Rekindling Youth Program.

Bangarra's social media activity expanded with 5,562 new likes on our official Facebook page, especially in response to popularity and hype around the new work *Blak*. We increased our activity and interaction through Twitter, created a Bangarra Instagram account and further activated our presence on third party websites including The Rocks, DNSW Get Connected and Google+. Bangarra's website continued to evolve with additional sections created to support and reflect the current activity and scope of the company. Dancer Jasmin Sheppard continued to regularly contribute her writing to the Bangarra Dancers' Blog, giving our audience a portal into the world of our artists during their extensive touring and performance schedule.

PATRON'S PROGRAM

The *Blak* Sydney Opening Night Gala took place on Friday 7 June 2013 at the Sydney Opera House. We were thrilled to host 70 VIP guests for the

Gala, which involved exclusive pre-show drinks, the Sydney premiere performance of *Blak* and Bangarra's special opening night reception in the Sydney Opera House northern foyer overlooking the sparkling Sydney Harbour.

A program of 5 informal patron events were conducted throughout the year to provide intimate access for Bangarra's closest donors, including open rehearsals and special performances

QANTAS SHORT FILM

During the company's *Kinship* regional tour to Victoria and Tasmania, our official airline partner Qantas joined the company in Hobart to film part of their 'Our Australia' short film series. 'Bangarra – sharing stories in Tasmania' was captured whilst the company conducted youth dance and cultural workshops and prepared for performances at the Theatre Royal.

Filmed in each state and territory, the series of short films tell the stories of extraordinary Australians and their relationship with our country, people and the land and were launched at Tropfest Australia on 8 December 2013. Qantas has proudly supported Bangarra for 13 years as part of their commitment to supporting Indigenous Australians through a Reconciliation Action Plan.

BORAL FAMILY DAY

On Saturday 28 September as part of our partnership with Boral, Bangarra hosted over 100 Boral employees and their families for a special performance of *Brolga* from *Corroboree* (2001) in our Studio Theatre. As well as this the artists conducted a dance and cultural workshop for the kids and everyone shared a BBQ out on the apron of Pier 4 overlooking Sydney Harbour.



BIRRANG: EXPANDING ABORIGINAL DANCE HORIZONS IN NSW

At the request of the NSW government, Bangarra developed the capacity building program 'Birrang' for NSW based independent Aboriginal and Torres Strait Islander dance artists. The program is a three-year strategic initiative focused on building essential professional development skills and opportunities to create work and sustain a professional career. Bangarra manages 'Birrang' with Ausdance NSW, Regional Arts NSW, Carriageworks, NAISDA Dance College, and the Australian Film, Television & Radio School (AFTRS).

In 2013, Birrang incorporated a Creative Lab, Creative Business Course, Creative Residency and Market Development Workshop. As a strategic action plan aimed to increase capacity, connection and confidence, 'Birrang' achieved excellent outcomes for participating artists as well as the sector, including development of work for touring presentations, and an increase in ability to plan and realise individual artistic goals.

There were 28 Indigenous artists who participated in Birrang 2013, creating a diversity of work, whilst maintaining a common commitment to Indigenous culture. Four Birrang artists were supported to attend the Australian Performing Arts Market (APAM) in Brisbane in February 2014 and planning is underway for 'Birrang' in 2014 and 2015.

CORROBOREE SYDNEY

Over 11 days and nights from November 14 – 24, 2013, leading Aboriginal and Torres Strait Islander artists, writers, dancers and musicians showcased their creativity and shared their stories, presented at significant sites around the world-famous Sydney Harbour as part of the inaugural Corroborree Sydney.

Auspiced by Bangarra and directed by Bangarra's Resident Curator Hetti Perkins, Corroborree Sydney involved 9 collaborating cultural institutions including the Australian Museum, Museum of Contemporary Art, Blackfella Films, Sydney Opera House, Royal Botanic Gardens Sydney, Koori Radio 93.7FM, State Library of NSW, the Art Gallery of NSW and Bangarra Dance Theatre.

As well as overseeing the festival and providing significant administrative and marketing support, Bangarra contributed a new production *Dance Clan 3* to the festival program. As part of the *Dance Clan 3* season, choreographers Deborah Brown, Yolande Brown, Tara Gower and Jasmin Sheppard took part in a Q&A event with Stephen Page attended by over 150 people. Bangarra's artists-in-residence Kathy Balngayngu Marika and Frances Rings conducted workshops on the last weekend of the festival as part of the Studio program. There was also a Bangarra stall at the Black Arts Market and an Elders' Morning Tea with Corroborree Sydney elder Millie Ingram in the Bangarra green room on November 22.



ADDITIONAL PROJECTS

Bangarra's Artistic Director Stephen Page worked on a number of creative projects during the year. He was Artistic Associate for the stage adaptation of Kate Grenville's *The Secret River*, written by Andrew Bovell and directed by Neil Armfield for the Sydney Theatre Company and Sydney Festival in 2013. Proving to be a landmark theatre event with a stellar all-Australian cast, *The Secret River* told the story of two families divided by culture and land.

The Turning film adaptation of Tim Winton's acclaimed book featured seventeen chapters, included *Sand* directed by Artistic Director Stephen Page. *Sand* was rehearsed and filmed in part at Bangarra Studios in Walsh Bay and marked Stephen's directorial debut following his choreographic credits for the feature films *Bran Nue Dae* (2009) and *The Sapphires* (2013).

Bangarra artists featured in Dan Sultan's music video clip for his new single *Under Your Skin*, filmed at our Studios on Pier 4/5 and directed by Stephen Page.

ADDITIONAL PERFORMANCES

Bangarra frequently receives requests to perform for government, business and community events. Due to the demands of Bangarra's annual touring schedule, we were able to accommodate the following 9 additional performances in 2013:

- **Tuesday 19 February, Commonwealth Bank Australia partner performance**
Bangarra Studios, Walsh Bay NSW – *Spirit* (2004)
- **Wednesday 10 April, City of Sydney City Talks**
State Theatre, Sydney NSW – *Moth from Bush* (2003)
- **Sunday 26 May, Worldwide Indigenous Network Conference, Opening Ceremony**
Darwin Convention Centre, NT – *Black* from *Ochres* (1995) & *Coolamun* from *Artefact, of earth & sky* (2010)
- **Tuesday 28 May, International Grammar School, Indigenous Scholarship Fundraiser**
IGS, Sydney NSW – *Coolamun* from *Artefact, of earth & sky* (2010) & *Black* from *Ochres* (1995)
- **Thursday 1 August, Arts in Asia Awards**
Luna Park, Sydney NSW – *Moth from Bush* (2003)
- **Saturday 28 September, Boral Family Day, partner performance**
Bangarra Studios, Walsh Bay NSW – *Brolga* from *Corroboree* (2001)
- **Thursday 3 October, Commonwealth Bank Australia, partner performance**
Bangarra Studios, Walsh Bay NSW – *Brolga* from *Corroboree* (2001)
- **Friday 4 October, Qantas partner performance**
Bangarra Studios, Walsh Bay NSW – *Brolga* from *Corroboree* (2001)
- **Sunday 27 October, Sydney Opera House 40th Anniversary Concert**
Sydney Opera House, NSW
- **Tuesday 29 October, Australian Lung Foundation, 13th World Conference on Lung Cancer**
Sydney Exhibition Centre, NSW – *Black* from *Ochres* (1995) & *Coolamun* from *Artefact, of earth & sky* (2010)

- **Wednesday 6 November, Buunji Aboriginal & Torres Strait Islander Education Conference**
Sydney Exhibition Centre, NSW – *Moth from Bush* (2003)

SOCIAL MEDIA

Website

- Total Individual visitors in 2013 – 109,876
- Total unique visits in 2013 – 66,962
- Total page views in 2013 – 307,388
- Most visitors to the website in 2013 came from Australia, USA, UK, Germany and NZ

Songlines monthly e-newsletter

- Total subscribers at the end of 2013 – 17,650

Facebook – official page

- Total likes at the end of 2013 – 15,159, and 5,562 new likes in 2013
- Average weekly total reach – 18,633
- Average weekly engagement – 674
- Average post reach – 4,585

YouTube – official channel

- Number of subscribers at the end of 2013 – 175, and 65 new subscribers in 2013
- Total number of views – 107,943 and 52,321 views in 2013
- Total number of videos – 113 and 55 new videos in 2013
- Total minutes watched – 78,255 and 57,230 minutes watched in 2013

Instagram

- Total number of followers since the account was launched (February 2013) – 755
- Total number of posts – 67
- Average likes per post – 32
- Total likes – 2,168

Twitter

- Total number of followers – 4,729
- Total number of tweets – 479, and 155 tweets in 2013

REQUESTS

The company received over 312 requests from the public in 2013 for participation in community events, access to resources, advice, archival material, marketing collateral and general information. Requests for Bangarra's services and knowledge primarily came from government, educational and creative institutions as well as commercial and private sector businesses, Indigenous and community organisations. Bangarra was able to contribute to a number of diverse projects including: The Lonely Planet's Pocket Guide to Sydney, CBA TVC, Staging Ideas on Creative Design Processes, Department of Immigration & Citizenship Cultural Awareness e-learning package, NSW Trade and Investment Creative Industries video.

Much of the activity resulting from requests to Bangarra forms an important part of the company's public engagement and enables the company to further service our key stakeholders, simultaneously creating awareness of the company.

MEDIA

Media coverage in 2013 included newsprint, magazines, online, radio and television appearances across mainstream, specialist and Indigenous media.



Production / Topic	Print Articles	Online Articles	TV Segments	Radio Interviews
<i>Blak</i> national tour (Many features were syndicated nationally)	192	222	7	34
<i>Kinship</i> regional tour	55	38	2	7
<i>Dance Clan 3</i> Studio season	66	73	4	12
<i>Spirit</i> international tour	8	9	1	6
Rekindling Youth Program	36	38	1	9
Bangarra General	150	177	3	4
Total	507	557	18	72

Thank you to our publicists at Mollison Communications for all their enthusiasm for our work and extraordinary results.

WHARF VENUE

Bangarra's venue is available for hire and the Wharf's original features date back to the early 1800's, showcasing both the solid workmanship and the architectural style of that era. Significantly the nearby headland at Dawes Point was a point of first contact between Europeans and Eora. Bangarra regularly shares its space with other arts organisations, community groups, government agencies and for business and private functions.

Major venue users during 2013:

- Corroboree Sydney Festival – filming, workshops & performances
- The Squared Division – dance classes
- Global Creatures – auditions
- ACPA – rehearsals
- AMPAG – workshops
- Arts NSW – meetings
- AusDance Compass – meetings & rehearsals
- Janice Breen Dance School – rehearsals & performances
- Helena Keyworth Concert – rehearsals & performances
- Accessible Arts - meetings & workshops
- Carnival Cruises – auditions
- EV and Bow – auditions
- Sydney Dance Company – auditions
- Strictly Ballroom the Musical – auditions
- NASCA – workshops
- Sydney Opera House – meetings
- Tjaoukai – auditions
- Art/photographic exhibition
- Sydney Philharmonic – performance
- MAPA – performances
- Wesley Institute – rehearsals & performances
- Sydney Writers Festival – meetings, events & interviews
- ATYP – workshops
- Stephenson Mansell Group – meetings
- Sydney Swans Ladies – high tea
- Arts Health Institute – interviews

Bangarra's space was also hired for 23 weddings and special events throughout 2013.

AWARDS

**Bangarra Dance Theatre,
Best Ballet or Dance Work**
Terrain, Helpmann Award

**Deborah Brown, Best Female Dancer
in a Dance or Physical Theatre Work**
Terrain, Helpmann Award

**Bangarra Dance Theatre,
Company Award in Dance**
Spirit in Mongolia & Vietnam, Arts in Asia Awards,
Commonwealth Government Office of the Arts

Special congratulations to Bangarra's Community Education Consultant Shane Carroll for receiving the Services to Dance Award at the Australian Dance Awards, to Digital Media Artist Tiffany Parker for the 19th WOW Film Festival Award for her Australian Short Fiction film *Scar* and to Deborah Brown who was selected by the QLD Government as a Culture Champion for her contribution to QLD arts and culture.

AWARD NOMINATIONS

**Frances Rings,
Betty Pounder Award for Choreography**
Terrain, Green Room Award

**Kaine Sultan-Babij,
Best Male Dancer in a Dance
or Physical Theatre Work**
Terrain, Green Room Award

Bangarra Dance Theatre, Best Ensemble
Terrain, Green Room Award

David Page, Best Original Score
Terrain, Helpmann Award

**Frances Rings, Best Choreography
in a Dance or Physical Theatre Production**
Terrain, Helpmann Award

**Frances Rings, Outstanding
Achievement in Choreography**
Terrain, Ausdance Award

**Bangarra Dance Theatre,
Outstanding Performance by a Company**
Terrain, Ausdance Award

**Daniel Riley, Outstanding Performance
by a Male Dancer**
Terrain, Ausdance Award

Daniel Riley, Dancer of the Year
Deadly Award







2013 PERFORMANCE SUMMARY

Venue	Dates	No. of Perfs	Paid	Attendance
MAINSTAGE TOUR - <i>BLAK</i>				
Arts Centre Melbourne*	May 2 - 11	10	5,574	6,133
Illawarra Performing Arts Centre, Wollongong	May 17 - 18	4	1,173	1,385
Sydney Opera House*	Jun 6 - 29	23	10,757	11,299
Canberra Theatre Centre	Jul 11 - 13	4	2,459	2,859
Queensland Performing Arts Centre, Brisbane*	Jul 18 - 27	10	5,137	5,979
Summary		51	25,100	27,655

*Includes sponsor tickets, Community Night & Koori Kids Day performances as paid attendance

REGIONAL TOUR - <i>KINSHIP</i>				
Geelong Performing Arts Centre	Aug 15 - 17	4	1,318	1,617
Drum Theatre, Dandenong	Aug 21	1	308	520
Mildura Arts Centre	Aug 24	1	312	344
West Gippsland Arts Centre, Warragul	Aug 28	1	266	273
Esso BHP Wellington Entertainment Centre, Sale	Aug 31	1	358	388
Frankston Arts Centre	Sept 4	1	479	608
Whitehorse Centre, Nunawading	Sept 7	1	382	398
Theatre Royal, Hobart	Sept 12 - 13	2	1,203	1,299
Summary		12	4,626	5,447

Location	Dates	No. of Perfs	Paid	Attendance
INTERNATIONAL TOUR - <i>SPIRIT</i>				
Hanoi Opera House, Vietnam	Mar - 2	1		598
Ho Chi Minh City Opera House, Vietnam	Mar - 6	1		800
Summary		2		1,398

Venue	Dates	No. of Perfs	Paid	Attendance
BANGARRA STUDIO THEATRE - <i>DANCE CLAN 3</i>				
Bangarra's Studio, Walsh Bay	Nov 18 - Dec 1	14	1,743	2,024
Summary		14	1,743	2,024

ADDITIONAL PERFORMANCES

CBA Sponsorship Performance, Bangarra's Studio, Walsh Bay	Feb 19	1		100
City of Sydney City Talks, State Theatre Sydney	Apr 10	1		2,000
Worldwide Indigenous Network Conference, Darwin NT	May 26	1		1,200
International Grammar School, Indigenous Scholarship Fundraiser, IGS Sydney	May 28	1		250
Arts in Asia Awards, Luna Park Sydney	Aug 1	1		300
Boral Family Day Sponsorship Performance Bangarra's Studio, Walsh Bay	Sept 28	1		122
CBA Sponsorships Performance, Bangarra's Studio, Walsh bay	Oct 3	1		37
Qantas Sponsorship Performance, Bangarra's Studio, Walsh Bay	Oct 4	1		80
Australian Lung Foundation, 13th World Conference on Lung Cancer, Sydney Exhibition Centre	Oct 29	1		7,000
Sydney Opera House 40th Anniversary Concert	Oct 27	1		5,000
Buunji Aboriginal & Torres Strait Islander Education Conference, Sydney Exhibition Centre	Nov 6	1		800
Summary		11		16,889

2013 WORKSHOP SUMMARY

Location	Number of Workshops	Attendance
Dance & Cultural Youth Workshops (Including BHP Billiton Community Outreach Workshops)		
Hanoi, Vietnam	2	40
Ho Chi Minh City, Vietnam	2	65
Bangkok, Thailand	1	25
Melbourne, VIC	1	19
Sydney, NSW	1	12
Brisbane, QLD	1	24
Geelong, VIC	3	51
Dandenong, VIC	1	10
Mildura, VIC	3	59
Warragul, VIC	2	38
Sale, VIC	2	34
Nunawading, VIC	1	20
Hobart, TAS	3	64
Picton, NSW	2	53
Weaving & Dance Workshops		
Corroboree Sydney	3	70
Dance Masterclasses		
Bangkok, Thailand	1	25
Corroboree Sydney	1	25
Summary	30	634

....strong, thoughtful work.
- Sydney Morning Herald



THE COMPANY

MANAGEMENT

Executive Director
Manager, Finance & Operations
Manager, Marketing & Communications
Digital Media & Publicity Manager
Manager, Sponsorship & Government Relations
Community Liaison Coordinator
Grants Manager
Marketing & Communications Coordinator
Development & Communications Coordinator
Finance & Operations Coordinator
Community Education Consultant
Youth Program Director
Youth Workshop Leaders
Youth Program Digital Coordinator
Videographer
Digital Media Artist

Catherine Baldwin
Ashwin Rathod
Nathalie Vallejo
Carolyn Hammer
Libby Gauld (to August)
Helen Anu
Peter Bly
Sarah Whelan
Ellen Watts
Georgia Shepherd (to October)
Shane Carroll
Sidney Saltner
Patrick Thaiday, Chantal Kerr
Jhuny-Boy Borja
Greg Barrett
Tiffany Parker

CASUAL

International Consultant
Digital Media Intern
Administration

Lee McIver
Tamara Saunders
Donald Connor

ARTISTIC

Artistic Director
Rehearsal Director
Dancers

Stephen Page
Robert Curran
Elma Kris
Yolande Brown
Deborah Brown
Waangenga Blanco
Tara Gower
Leonard Mickelo
Daniel Riley
Jasmin Sheppard
Tara Robertson
Kaine Sultan-Babij
Luke Currie-Richardson
Nicola Sabatino
Beau Dean Riley Smith
Jesse Martin
Hunter Page-Lochard (guest artist)

ARTISTS-IN-RESIDENCE

Cultural Consultant	Kathy Balngayngu Marika
Designer	Jacob Nash
Composer	David Page
Curator	Hetti Perkins
Choreographer	Frances Rings

PRODUCTION

Production & Touring Manager	Phoebe Collier
Stage Manager	Debbie Whiteley
Head Mechanist	Kayne Johnson
Head Electrician	Pádraig Ó Súilleabháin (to September)
Head Electrician	Andrew Hutchison

CASUAL

Sound & AV Technician	Andy Lysle
Production Assistant	Majentah Matthews
Costume Supervisor/ Dresser	Brooke Cooper-Scott
Company Manager	Danielle Lonnon

CORROBOREE SYDNEY

Creative Director	Hetti Perkins
Producer	Simone Condon
Development Director	Marita Supplee
Marketing Director	Alana Hay
PR Consultant	Janet Glover

SPIRIT CREATIVES

Choreographers	Stephen Page Frances Rings Bernadette Walong-Sene
Composers	David Page Steve Francis
Set Designer	Peter England
Costume Designer	Jennifer Irwin
Lighting Designers	Nick Schlieper Trudy Dalgleish Jo Mercurio

BLAK CREATIVES

Choreographers	Stephen Page Daniel Riley
Cultural Consultants	Djakapurra Munyarryun Kathy Balngayngu Marika
Composers	David Page Paul Mac
Set Designer	Jacob Nash
Costume Designer	Luke Ede
Lighting Designer	Matt Cox

KINSHIP CREATIVES

- <i>Brolga</i>	
Choreographer	Stephen Page
Cultural Consultants	Djakapurra Munyarryun Kathy Balngayngu Marika
Composers	David Page Steve Francis
Costume Designer	Jennifer Irwin
Nesting Kulum Designer	Peter England
Set Designer	John Matkovic
Lighting Designer	Jo Mercurio

- <i>ID</i>	
Choreographer	Stephen Page
Cultural Consultants	Djakapurra Munyarryun Kathy Balngayngu Marika
Composer	David Page
Set Designer	Jacob Nash
Lighting Designer	Matt Cox
Costume Designer	Emma Howell

DANCE CLAN 3 CREATIVES

Artistic Director	Stephen Page
Choreographers	Deborah Brown – <i>dive</i> Yolande Brown – <i>Imprint</i> Tara Gower – <i>Nala</i> Jasmin Sheppard – <i>Macq</i>
Composers	David Page Huey Benjamin – (<i>Nala</i> , <i>Macq</i>) Steve Francis – (<i>Macq</i> , <i>Imprint</i>)
Set Designer	Jacob Nash
Costume Designer	Jennifer Irwin
Lighting Designer	Matt Cox

BANGARRA DANCE THEATRE PARTNERS

Government Partners



Trade &
Investment
Arts NSW

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

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

Production Partners



Official Airline



Media Partners



Community Partners



NATIONAL CENTRE OF
INDIGENOUS EXCELLENCE



PHILANTHROPIC PARTNERS

Annamila Foundation for Cultural Exchange
and Artists-in-Residence Program

Vincent Fairfax Family Foundation
for Rekindling Youth Program in NSW

George Hicks Foundation
for Rekindling Youth Program

Balnaves Foundation
for Corroboree Sydney Gurung Parade

Dusseldorp Skills Forum
for Corroboree Sydney Studio Program

The Scully Fund
for Corroboree Sydney Black Arts Market

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PATRONS

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

Gapu Clan (water) \$10,000+

Brian Burfitt & Marion Heathcote
Belinda Gibson
Bill & Kate Guy
Dr Patricia Fanning
Janette O'Neil
Linda Herd
Sherry-Hogan Foundation
Sisyphus Foundation
Victoria Taylor
Anonymous x 2

Djalkiri Clan (earth) \$5,000+

Anita & Luca Belgiornio-Nettis
Deborah Whitford – School of Harmonic Studies
Dr Annabelle Farnsworth & Robert Hansen
Fabienne Michaux
Jane Diamond
Macquarie Group Foundation
Meredith Brooks
Michael Lavarch AO & Larissa Behrendt
Patterson-Pearce Foundation
Rosemary Hannah
Stephen Page
The Wales Family Foundation
Wellington Council

Wata Clan (wind) \$1,000+

Aaron Beach
Alan Cameron AO
Annette Adair
Belinda Kendall-White
Bob Cleland
Cherry Tennant
David & Faith Weisbrot
Des & Janette Griffin
Diane Grady
Dr Jenny Schwarz
Dominic Thurn
Douglas Scott
Elizabeth Loftus
Elizabeth Phegan
Elizabeth Proust
Eva & Timothy Pascoe
Gabrielle Kuiper
Gary Singer & Geoffrey Smith
Helen Bauer & Helen Lynch AM
Howard Recruitment
Search & Selection
Ilana Atlas
James & Belinda Allen
Jan Barham
Jana Juanas
Jill Maddox & Ian Evans
Kerry & James Judd

Leonie Kelleher OAM
Lyn & Graham Maloney
Lynn Ralph
Margaret Wright
Margot Woods & Arn Sprogis
Marilyn Anne Forbes
Mike Bowen
Mike Thompson
Minnie Biggs
Nicola Kaldor
Nicola Pain
NS & JS Turnbull
Paul & Christine Wand
Philip Maxwell & Jane Tham
Philippa Power
Renata Kaldor AO & Andrew Kaldor AM
Rhonda Fadden
Rosemary Howard
RTG & AK Green
Ruth J Williams
Sandra McCullagh & Nieces
Sarah Brasch
Shane Batchelor
Sinclair Knight Merz Pty Ltd
Teresa Handicott
Anonymous x 7

Patrons \$500+

Amanda Smith
Andrew Shannon
Anwyn Martin
Brian Carey
Bruce & Kerry Chick
Carl Solomon
Catherine Hamber
Catherine Lawrence
Charles Sheridan
Christa & Charlie Nicholson
Christine Paterson
Colin Davies
Colin McEown
Damaris Bairstow
Fiona Dewar
Frennie Beytagh
J Saunders
Jane Georg
Jane Saunders
Jeff Leibovici
John Cross
Kaye Hocking
Kerry Comerford
Linda Foster
Louise Hamshere
Margaret Hawke
Michael Quealey
Michelle Anderson
Nerida Smith

Peter & Maree Thomas
Peter Green
Peter Mcmanus
Sherina Bahk
Sophia Bookalil
Susie Bond
Vera Vargassoff
William Jensen
WJ & EN Orme
Yvette Forrester
Anonymous x 6

Corroboree Sydney First Donors Circle \$5,000+

Catherine Baldwin
Anita & Luca Belgiornio
Nettis
Linda Herd

Corroboree Sydney Patrons \$500+

Fiona Dewar
Julian & Lizanne Knights
Nicola Kaldor
Renata Kaldor AO & Andrew Kaldor AM
Sir Ron Brierley

GOVERNANCE REPORT

Report against Best Practice Governance Guidelines:

Corporate Governance

Bangarra has continued to address a range of corporate governance matters during 2013 in accordance with the Essential Governance Practice Principals published by the Australia Council for the Arts.

1. Lay solid foundations for management and oversight

The board's strategic planning resulted in setting the direction for management to update the five-year Business Plan 2013-17 as required of all major performing arts companies by the federal and state arts funding agencies. A proposed new organization structure was approved by the board for implementation by January 2014. Progress was assessed by management against these strategic objectives and reported at each board meeting.

2. Structure the board to add value

A number of new appointments have been made to ensure the company has a diverse and broadly experienced board of directors. During the year the Audit and Finance Committee continued to assist the board with financial reporting, external audit, risk management and corporate compliance. A new board committee was established to monitor progress on the development and implementation of the Corroboree Sydney festival.

3. Promote ethical and responsible decision making

The board's Charter guides Bangarra's governance by outlining the roles and responsibilities of directors and the decision-making process. The company's Constitution was revised and approved by the members at a Special General Meeting in August. Effective and timely reporting was received from management and ensured high levels of trust and confidence between the board and staff.

4. Safeguard integrity in financial reporting

The board received regular financial management reports from management, approved annual budgets and material variations, and significant capital expenditure. There was particular emphasis during 2013 on managing the operating

budget that had been approved with a projected deficit to enable the company to continue to grow in anticipation of increased core funding. The board were pleased in May 2013 to have confirmation of the additional core funding from the Commonwealth Government through the Australia Council for the Arts, effective from January 2014.

5. Recognise and manage risk

A suite of Finance Policies were drafted by the Audit and Finance Committee and adopted by the board in June 2013. Management provided progress reports to the Corroboree Committee and the board on budgets and financial management of the Corroboree Sydney festival and the investment agreement with Destination NSW.

6. Encourage enhanced performance

The Chair conducted a review of expertise and skills to the company with each of the board directors to ensure there was a range of resources available to the company. Each board director was asked to review their individual KPIs set the previous year regarding their contribution to the company.

7. Remunerate fairly and responsibly

A key priority for the company has been improvement of remuneration for our dancers and by January 2016 an overall 60% increase (compared to 2010) will have been achieved.

8. Recognise the legitimate interests of stakeholders

The board regularly monitors the company's engagement with key stakeholders and is the beneficiary of strong relationships with key members of Federal and State Parliaments, the Governor General and State Governors, and in particular the Governor of NSW. Direct interaction is encouraged between board directors and significant donors and sponsors.

KPIs

	Measure	2013 Target	Result 2013
Artform			
Artistic quality and excellence of craft	Media, peer, audience response	> 75%	95% positive and highly favourable
Artform curation & Artist development	New productions,	30%	50% new work
	Number of artists,	20	34 artists receiving development in Bangarra; 28 independent artists in Birrang;
	Artist satisfaction	80% satisfaction	Over 60 artists involved in core Corroboree Sydney programs High levels of satisfaction reported
Reflecting Australian culture & Relevance to community	Telling Australian stories,	100%	100% Australian content
	Engagement with traditional communities	2	2 Indigenous community residencies: Yirrkala, Bremmer Island in NE Arnhem Land, NT
Access			
Maximise access for audiences	Number of performances,	75	90 performances
	attendances,	40,000	53,413 audience
	percentage of Indigenous audiences,	4-5%	more than 11%
	young people	5-6%	more than 14%
Access and increased engagement through digital platforms	Number of digital products,	1	120 digital projects, 4 online education resources
	Reach of digital activity	15,000	52,321 YouTube views 7,812 access online resources
Access and engagement through education programs	Schools & youth workshops,	25	30 workshops
	contact hours	37.5 hrs	45hrs

KPIs

	Measure	2013 Target	Result 2013
Sector Development			
Interconnections with other companies	Number of artistic collaborations	1 3: Birrang with Ausdance NSW, Regional Arts NSW, Carriageworks, NAISDA Dance College & the Australian Film & Television & Radio School. Corroboree Sydney with Sydney Opera House, MCA, AGNSW, Australian Museum, Royal Botanic Gardens Sydney, BlackFella Films, State Library of NSW & Gadigal Information Services: Koori Radio. 3 projects conducted by Artistic Director Stephen Page.	
Opportunities for artists & arts workers	Artists employed,	5	7 additional artists employed:
			3 Rekindling Youth Program Leaders, 1 Digital Media Artist, 1 Videographer, 1 Guest Performer, 1 Cultural Consultant
	Indigenous traineeships	3	2: 1 Intern in Digital Media, 1 Dancer
Sharing of resources	Venue and equipment usage	22	55 venue users
		6	18 equipment hires
Promotions of contemporary Indigenous culture	Talks, conferences, presentations	8	9 presentations
Financial			
Financial security	Percentage of reserves	16%	18%
Working capital ratio	Current assets/ liabilities	2.3	1.94
Operating margin	Surplus /(deficit)	0.3%	0.42%
Self-sufficiency	Government funding vs other sources	43%	49%

*Cleansing and empowering, celebrating the continuation
of Aboriginal culture through countless generations.*
- Chloe Smethurst, The Age, 21 August 2013



ARTISTIC VIBRANCY

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

Elements of artistic vibrancy that we take into consideration are quality and excellence of craft, audience engagement and stimulation, development of artists, curation and development of artform and relevance to the community. The channels used by our company to measure artistic vibrancy include reflection by staff, board members and artists, and feedback from peers and audiences.

The artistic reflection process encompasses ongoing activity and engagement including defining our artistic vision, implementing audience surveys, conducting regular peer panels, artist surveys, independent expert surveys, benchmarking activity, holding targeted community focus groups and making artistic reports to the board.

Image Credits

Front Cover	Daniel Riley & Waangenga Blanco, Blak, photo by Greg Barrett
BHP Billiton inside front cover	Patrick Thaiday, Fire – A Retrospective, photo by Jason Capobianco
Contents page	Deborah Brown, Kinship, photo by Greg Barrett
Company profile page 2	Waangenga Blanco & Deborah Brown, Kinship, photo by Greg Barrett
Page 4	Waangenga Blanco & Deborah Brown, Kinship, photo by Greg Barrett
Page 5	Larissa Behrendt, photo by Jonathan David Photography
Page 7	Bangarra ensemble, Blak, photo by Greg Barrett
Page 8	Leonard Mickelo, Deborah Brown & Kathy Balngayngu Marika, Brolga, photo by Greg Barrett
Page 9	Catherine Baldwin, photo by Andy Solo
Page 11	Waangenga Blanco, Deborah Brown & Tara gower, Blak, photo by Greg Barrett
Page 12	Yolande Brown, Deborah Brown & Nicola Sabatino, Blak, photo by Greg Barrett
Page 13	Stephen Page, photo by Greg Barrett
Page 15	Elma Kris, Clan, photo by Greg Barrett
Page 16 & 17	Jasmin Sheppard, Yolande Brown, Deborah Brown & Tara Gower, Dance Clan 3, photo by Greg Barrett
Page 18	Bangarra ensemble, Blak, photo by Greg Barrett
Page 19	Beau Dean Riley Smith & Daniel Riley, Dance Clan 3, photo by Greg Barrett
Page 20	Kyhesha-Saunders, Rekindling Moree 2013, photo by Greg Barrett
Page 21	Her Excellency Professor Marie Bashir AC CVO & NSW Aboriginal Dance Ensemble, photo by Tiffany Parker
Page 21	Yolande Brown & Elma Kris, Mathinna, photo by Jeff Busby
Page 22	Bangarra artists 'on country', photo by Jacob Nash
Page 23	Kathy Balngayngu Marika, photo by Andy Solo
Page 23	Jacob Nash, photo by Greg Barrett
Page 23	David Page, photo by Greg Barrett
Page 23	Hetti Perkins photo by Susie Hagon
Page 24	Frances Rings, photo by Greg Barrett
Page 24	Elma Kris & workshop participants, photo by Greg Barrett
Page 25	Yolande Brown, Leonard Mickelo & Kaine Sultan-Babji, Clan, photo by Greg Barrett
Page 26	Male ensemble, photo by Nathalie Vallejo
Page 27	Corroboree Sydney, photo by Tiffany Parker
Page 29	Jasmin Sheppard, ID, photo by Jeff Busby
Page 31	L.Chin, Tony Burke MP & Stephen Page, Arts in Asia Awards, photo by Oneilphotographics
Page 32 & 33	Bangarra ensemble, Brolga, photo by Greg Barrett
Page 37	Daniel Riley, ID, photo by Jeff Busby
Page 45	Tara Robertson & Leonard Mickelo, Clan, photo by Greg Barrett
Page 47	Leonard Mickelo & Hunter Page-Lochard, Scar, photo by Greg Barrett
CBA page 71	Deborah Brown & Waangenga Blanco, Kinship, photo by Greg Barrett
Boral page 72	Ella Havelka, Terrain, photo by Greg Barrett
Qantas inside back cover	Daniel Riley, Deborah Brown & Waangenga Blanco, Clan, photo by Greg Barrett
Back Cover	Daniel Riley & Waangenga Blanco, Clan, photo by Greg Barrett



BOARD OF DIRECTORS

LARISSA BEHRENDT, CHAIR

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

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

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

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

Larissa is a Board Member of the Museum of Contemporary Art. She was the inaugural Chair of National Indigenous Television Ltd. and has been a Director of the Sydney Writers Festival. Larissa is the Ambassador of the Gawwura Aboriginal campus at St Andrew's Cathedral School.

Larissa joined the Bangarra Board in 2005 and was appointed Chair of Bangarra in December 2010.

Larissa has been recognized for her contribution to society through her award as 2009 NAIDOC Person of the Year and 2011 NSW Australian of the Year.

MICHAEL McDANIEL, DEPUTY CHAIR

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

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

Michael is a member of the National Aboriginal and Torres Strait Islander Higher Education Network and the Australian Government's Aboriginal and Torres Strait Islander Higher Education Council (ATSIHEC). Michael joined the Bangarra Board in November 2011 and in 2013 became Deputy Chair. That same year Michael became Chair of the Corroboree Sydney Working Group.

NICKY ANDREWS

Nicky is a partner and joint Practice Group Leader of the Banking & Finance Department for the prominent legal firm Allens. Nicky specialises in property finance, securitisation and structured finance and combines strong technical skills with a commercial, deal-driven approach to transactions. This combination has driven the breadth in her practice, in acting for listed and unlisted property trusts, corporate borrowers and banks alike. Her clients include Westpac, NAB, Goodman Group, DEXUS and Investa. Nicky is also a board member of the Westpac Foundation and joined the Bangarra board in May 2013.

ANNA BLIGH

Ms Bligh was the 37th Premier of Queensland from 2007 to 2013. Anna was an Australian Labor Party member of the Legislative Assembly of Queensland seat of South Brisbane from 1995 to 2013. Ms Bligh was the first woman to be appointed Premier of Queensland, the third female Premier of an Australian state, and the sixth female head of government of an Australian state or territory. She led Labor to victory in the 2009 Queensland state election, becoming the first woman elected in her own right as a state premier in Australia.

Anna was Deputy Premier, Treasurer and Minister for Infrastructure in Queensland from July 2005 to September 2007 and was formerly Minister for Finance, State Development, Trade and Innovation. Prior to that she was Queensland's first female Education Minister. During that time she also had responsibilities for the Arts portfolio, overseeing construction of the Millennium Arts Precinct. Following the election of the Beattie Labor Government in June 1998, her first ministerial responsibility was as Minister for Families, Youth and Community Care and Disability Services.

Prior to her election, on 15 July 1995, Ms Bligh worked in many community organisations and in the Queensland Public Service, in employment, training and industrial relations policy. Anna is currently the CEO for YWCA NSW and joined the Bangarra Board of Directors in February 2013. Anna also serves on the Board of Medibank Private.

TERESA HANDICOTT

Teresa is a partner and Chairman of Australian independent law firm Corrs Chambers Westgarth and has spent over 25 years practicing as a corporate lawyer, specializing in mergers and acquisitions, capital markets and corporate governance. Teresa sits on the Queensland University of Technology's (QUT) Council, Chairs the QUT Law Founders' Scholarship Fund, and is

a sitting member of the Corporations and Markets Advisory Committee (CAMAC).

Teresa is also a member of Chief Executive Women (CEW) and sits on their Scholarship committee. She is a senior fellow of Finsia. Teresa's previous positions include Member, Takeovers Panel; Associate Member, ACCC; Member, Finsia Queensland Regional Council; Director, CS Energy Limited; Principal Law Lecturer for the Securities Institute of Australia (now Finsia) and Tutor, Corporate Governance, Australian Institute of Company Directors Course. Teresa joined the Bangarra board in June 2013.

TANYA HOSCH

Tanya is the Deputy Campaign Director for Recognise – the project to raise community awareness and support for constitutional change to recognise Aboriginal and Torres Strait Islander people in the Australian Constitution. Prior to this, Tanya has been in advocacy and consulting roles with the aim of increasing philanthropic investment into Indigenous development. Tanya was an integral member of the team responsible for the model design and establishment of the National Congress for Australia's First Peoples. Most recently Tanya worked with a steering committee to establish the Australian Indigenous Governance Institute and is the Deputy Chair of the National Aboriginal and Torres Strait Islander Health Equality Council. Tanya also provides support to Dr Lowitja O'Donoghue through her role with the Lowitja Institute for Aboriginal and Torres Strait Islander health research. In 2013 Tanya was recognised in the inaugural list of '100 Women of Influence Awards' run by Westpac and the Australian Financial Review to recognise a new generation of women who are achievers in Australian business and society. Tanya currently sits on the boards of The Australian Centre for Social Innovation, the Australian Indigenous Governance Institute and the national board of the Red Cross. Tanya joined the Bangarra Board in January 2011.

NICOLA KALDOR

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

Nicola mentors young Australian designers. She has provided leadership in a number of non-profit initiatives to raise funds to support young people in academic and creative pursuits. Nicola joined the Bangarra board in May 2013.

STEPHEN PAGE

Stephen is a descendant of the Nunukul people and Munaldjali clan of the Yugambah nation from SE Queensland. He is the Artistic Director of Bangarra Dance Theatre and a national Indigenous leader. He is a graduate of the National Aboriginal & Islander Dance School, and formerly a performer with Sydney Dance Company. Amongst his directing credits are 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, and was choreographer on the feature films *Bran Nue Dae* and *The Sapphires* and made his film directorial debut in 2013 with *Sand*, a chapter from *The Turning*. Stephen has created an extraordinary body of dance theatre works for Bangarra over the past twenty-one years for which he has won numerous awards. In 2009 he received the award for NSW Australian of the Year and the NAIDOC Award for Artist of the Year in 2013. Stephen joined the Bangarra board in 1998.

GREGORY PHILLIPS

Gregory is from the Waanyi and Jaru Aboriginal people and grew up in Cloncurry and Mount Isa. He is a medical anthropologist with a masters degree in medical science.

Gregory has worked in Aboriginal and Torres Strait Islander education, youth work, native title, alcohol

and drugs, sexual health, healing and addictions recovery. He wrote an accredited Indigenous health curriculum for all medical schools in Australia and New Zealand, founded the Leaders in Indigenous Medical Education (LIME) Network, co-wrote a national Aboriginal and Torres Strait Islander health workforce strategy, established the Aboriginal and Torres Strait Islander Healing Foundation Ltd in the wake of the federal apology to Indigenous Australians, and has advised federal ministers on Indigenous health inequality.

Gregory is Executive Director of ABSTARR Consulting, and an adjunct senior lecturer in Aboriginal health in the Faculty of Medicine, Nursing and Health Sciences at Monash University. He joined the Bangarra board in November 2011.

ROBYNNE QUIGGIN

Robynne is CEO of the Australian Indigenous Governance Institute. She is descended from the Wiradjuri people of central western NSW and has family connections in the NSW towns of Euabalong, Lake Cargelligo and Condobolin. Robynne has practiced as a solicitor since 2000, specialising in legal and cultural issues for Indigenous Australians, including the development of protocols for artistic and research collaborations, consumer and intellectual property law. As a senior policy officer and researcher, she participated in a number of United Nations human rights and biodiversity forums. She also worked as a senior researcher and lecturer at the University of Technology, Sydney, Macquarie University and the University of Notre Dame.

Most recently Robynne was Senior Manager of ASIC's Indigenous Outreach Program assisting Indigenous consumers to resolve issues with providers of financial services including banking, credit, insurance and superannuation, as well as raising awareness with industry about cultural and regulatory issues for Indigenous Australians. In November 2013 Robynne was appointed CEO of the Australian Indigenous Governance Institute (AIGI).

Robynne has served on the boards of the Arts Law Centre of Australia and Gadigal Information Services (incorporating Koori Radio). Robynne is currently a member of the Australian Institute

of Aboriginal and Torres Strait Islander Studies (AIATSIS) Council, and a Trustee of the Australian Museum. She joined the Bangarra board in October 2013.

LYNN RALPH

Lynn has worked in the financial services sector for over 25 years, specialising in funds management and insurance. Previously she held the positions of Deputy Chairman of the Australian Securities and Investments Commission and was CEO, Investment & Financial Services Association (now the Financial Services Council).

Lynn was co-founder of Cameron Ralph Pty Ltd, a firm which assists boards to improve their effectiveness. Lynn is currently Commissioner of the Private Health Insurance Administration Council, Chairman of BT Funds Management, a Director of Sydney Swans Limited, and The Sydney Institute. She is a Fellow of the Australian Institute of Company Directors and a Senior Fellow of the Financial Services Institute of Australasia. Lynn joined the Bangarra board in January 2011.

PAUL WAND AM

Paul is the Principal and Managing Director of Wand Associates, which was established in 2000. After a long and successful career in the mining and extractive industries in a number of very senior positions, Paul took early retirement in 2000. Paul co-founded the Indigenous Affinity Group in both Melbourne and Sydney and has chosen to continue consulting, working as a change agent in this field for the mutual benefit of communities and organisations. His 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. In June 2009 Paul was appointed as a member of the Order of Australia (AM). Paul joined the Bangarra board in January 2011 and retired in April 2013.

AUDIT & FINANCE COMMITTEE

Lynn Ralph, Chair

Larissa Behrendt

Sharon Fonti

Catherine Baldwin

CORROBOREE SYDNEY COMMITTEE

Michael McDaniel, Chair

Catherine Baldwin

Anna Bligh

Nicola Kaldor

Stephen Page

Hetti Perkins

SAFE DANCE PANEL

Ken Crichton, Chair

Catherine Baldwin

Grace Bryant

Laura Hillenius

Peter Green

Ross Partington

Sarah Dacres-Mannings

DIRECTORS' REPORT

The Directors present their report together with the financial report of Bangarra Dance Theatre Australia Limited ("the Company") for the year ended 31 December 2013 and the Auditors' report thereon.

DIRECTORS

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

Larissa Behrendt

Professor of Indigenous Research at Jumbunna Indigenous House of Learning at the University of Technology, Sydney. *Appointed in June 2005 and appointed Chair in December 2010.*

Michael McDaniel

Professor of Indigenous Education and Director of Jumbunna Indigenous House of Learning at the University of Technology, Sydney. *Appointed in November 2011 and appointed Deputy Chair in December 2012.*

Nicky Andrews

Practice Group Leader of the Banking & Finance Department and joint Westpac Relationship Partner for Allens. Board Member of the Westpac Foundation. *Appointed in May 2012.*

Anna Bligh

CEO of YWCA NSW and Board Member of Medibank Private. *Appointed in February 2013.*

Teresa Handicott

Partner and Chairman of Corrs Chambers Westgarth. Member of the QUT Council, Chair of the QUT Law Founders' Scholarship Fund and sitting member of the Corporations and Markets Advisory Committee. *Appointed in June 2013.*

Tanya Hosch

Deputy Campaign Director for Recognise. *Appointed in January 2011.*

Nicola Kaldor

Design and retail consultant. *Appointed in May 2012.*

Stephen Page

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

Gregory Phillips

Head of School (Acting) of the School for Indigenous Health at Monash University. *Appointed in November 2011.*

Robynne Quiggin

CEO of the Australian Indigenous Governance Institute, member of the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) Council and a Trustee of the Australian Museum. *Appointed in October 2013.*

Lynn Ralph

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 AM (until 17 April 2013)

Managing Director of Wand Associates and Chair of the Coal & Allied Aboriginal Community Development Fund. *Appointed in January 2011.*

SHORT AND LONG TERM OBJECTIVES AND STRATEGY

The Company's short- and long-term objectives are:

- To contribute to improving the lives of Indigenous Australians
- To tell Aboriginal and Torres Strait Islander stories through innovative world-class dance theatre.

The Company's strategy for achieving these objectives includes:

- Presenting dance theatre productions in capital cities and regional towns across Australia
- Performing internationally as cultural ambassadors
- Committing resources to cultural exchange with traditional Aboriginal and Torres Strait Islander communities
- Developing Indigenous artists and arts practitioners through employment opportunities, and as interns and trainees
- Conducting workshops and youth programs for Indigenous young people
- Producing digital media programs that extend the reach of Bangarra's work
- Maintaining governance and operational excellence through securing the best personnel, nurturing leadership and developing strategic partnerships and funding opportunities.

PRINCIPAL ACTIVITIES

The Company's principal activities during the year were:

- Creation and presentation of the new work *Blak* at major performing arts venues in capital cities across Australia, including four weeks at the Sydney Opera House
- Touring the production *Kinship* from the company's repertoire to towns in Victoria and Tasmania
- Curating new choreographic works by four of Bangarra's women artists in a season entitled *Dance Clan 3* at the wharf studio theatre
- Performing the production *Spirit* on behalf of the Australian Government in Vietnam
- Establishing the Rekindling Youth Program and delivering intensive workshop residencies in four regional /outer urban communities in NSW
- Producing *Clan*, a book of dance photographs by Stephen Page and Greg Barrett, published by Allen & Unwin
- Publishing a series of short dance films and the educational DVD of the 2008 production *Mathinna* for use by school teachers and students
- Coordinating key partnerships and the delivery of an Aboriginal dance sector development program 'Birrang – expanding Aboriginal Dance Horizons in NSW'
- Providing management services as the auspice organisation for the inaugural Corroboree Sydney festival in November.

These activities have assisted the company in achieving its objectives by enabling it to:

- Create five new dance theatre works inspired by Australia's traditional Indigenous cultures and develop the talents of five new choreographers

- Tour the company's productions to six capital cities, eight regional towns and internationally so that it can be experienced by over 50,000 people
- Extend the reach of Bangarra's work through four new digital educational resources for schools and communities
- Secure a 30% increase in core annual funding from the Commonwealth Government through the Australia Council for the Arts
- Attract funding and resources to enhance the employment opportunities for Indigenous artists and art practitioners, reaching 70% of total staff
- Institute a career transition program for four former dancers to reinvest their knowledge and talents in the company's new Rekindling Youth Program
- Establish the new Youth Program that extends the company's capacity to work with over fifty Indigenous young people especially in four regional and outer urban areas
- Allocate funding to significant company initiatives such as the developing Safe Dance Program for the fitness and wellbeing of the elite dance ensemble and for the artists to spend time 'on country' in cultural exchange with traditional Aboriginal communities
- Upgrade the company's IT infrastructure to enable improved operational capacity across the company
- Build the private donor support for the company's overall operations by twenty percent.

PERFORMANCE MEASURES

The Company measures performance through the establishment and monitoring of benchmarks and performance against key performance indicators is reported in the 2013 Annual Report. Criteria for assessment incorporates:

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

MEETINGS OF DIRECTORS HELD DURING THE FINANCIAL YEAR

	Meetings held while a Director	Meetings attended while a Director
Larissa Behrendt	7	7
Michael McDaniel	7	7
Nicky Andrews	7	5
Anna Bligh (appointed 20 February 2013)	7	6
Teresa Handicott (appointed 5 June 2013)	5	3
Tanya Hosch	7	1
Nicola Kaldor	7	7
Stephen Page	7	5
Gregory Phillips	7	4
Robynne Quiggin (appointed 1 October 2013)	2	2
Lynn Ralph	7	7
Paul Wand AM (until 17 April 2013)	1	0

MEMBERS' GUARANTEE

Bangarra Dance Theatre Australia is a company limited by guarantee. In accordance with the company's constitution, each member is liable to contribute \$10 in the event that the Company is wound up. The total amount members would contribute is \$510.

AUDITOR'S INDEPENDENCE DECLARATION

The Auditor's Independence Declaration under section 307C is set out on page 7 and forms part of the Directors' Report for the year ended 31 December 2013.

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



Director
LARISSA BEHRENDT

Sydney, 19th day of February 2014



Director
LYNN RALPH

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

In accordance with the requirements of section 307C of the Corporations Act 2001, as lead auditor for the audit of Bangarra Dance Theatre Australia Limited for the year ended 31 December 2013, I declare that, to the best of my knowledge and belief, there have been:

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

PETER WALKER PARTNERS



BRENT McLAUCLAN, FCA

Sydney, 19th day of February 2014

DIRECTORS' DECLARATION

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

a) the accompanying financial statements and notes that are set out on pages 55 to 68, are in accordance with the Corporations Act 2001, including:

i.) giving a true and fair view of the Company's financial position as at 31 December 2013 and its performance as represented by the results of its operations and cash flows for the financial period ended on that date; and

ii.) are in accordance with the Corporations Act 2001 and comply with Accounting Standards, the Corporations Regulations 2001 and other mandatory professional reporting requirements; and

b) at the date of this declaration there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become payable and due.

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



Director
LARISSA BEHRENDT

Sydney, 19th day of February 2014



Director
LYNN RALPH

STATEMENT OF COMPREHENSIVE INCOME

for the year ended 31 December 2013

	Note	2013 (\$)	2012 (\$)
Revenue			
Performance Income		1,413,162	1,517,028
Australia Council - MPAB Core Grant		1,708,413	1,668,372
Australia Council - Special Grant		130,000	120,000
Arts NSW - Core Grant		384,649	384,649
Arts NSW - Special Grant		245,000	150,000
Arts NSW - Rent in kind		338,784	338,784
Government Funding - Other		69,000	-
Sponsorships		598,625	717,500
Donations		531,512	452,527
Activity & Services Income		162,693	74,691
Interest Received		68,576	92,419
Other Income	4	164,009	-
Reimbursement 'Bloodland' Expenses	5	-	61,909
		5,814,423	5,577,879
Expenditure			
Staff Expenses	6	3,473,498	3,124,787
Production and Touring Costs		1,110,454	1,052,897
Bloodland Expenses	5	-	62,932
Marketing Expenses		449,911	579,757
Development Costs		118,264	70,397
Depreciation and Amortisation		61,099	55,875
Occupancy Expenses	7	405,984	406,006
Administration Costs		171,049	176,141
		5,790,259	5,528,792
Net profit for the year		24,164	49,087
Other Comprehensive Income		-	-
Total Comprehensive Income for the year		24,164	49,087

The above Statement of Comprehensive Income should be read in conjunction with accompanying notes 1 to 18.

STATEMENT OF FINANCIAL POSITION

as at 31 December 2013

	Note	2013 (\$)	2012 (\$)
Current assets			
Cash	9	1,345,668	1,729,592
Receivables	10	292,996	75,609
Receivables – Corroboree Sydney	11	62,141	-
Prepayments		196,564	66,803
		1,897,369	1,872,004
Non current assets			
Plant and Equipment	12	216,003	186,682
		216,003	186,682
Total assets		2,113,372	2,058,686
Current liabilities			
Trade and other payables	13	256,268	275,223
Government Grants Received in Advance		307,146	205,000
Other Income Received in Advance		352,159	351,583
Employee benefits	14	60,387	72,805
		975,960	904,611
Non current liabilities			
Employee benefits	14	111,308	98,890
		111,308	98,890
Total liabilities		1,087,268	1,003,501
Net assets		1,026,104	1,055,185
Funds			
Accumulated funds	15	643,816	619,652
Reserves	16	382,288	435,533
		1,026,104	1,055,185
Total funds		1,026,104	1,055,185

The above Statement of Financial Position should be read in conjunction with accompanying notes 1 to 18.

STATEMENT OF CHANGES IN FUNDS

for the year ended 31 December 2013

	Accumulated Funds (\$)	General Operating Reserve (\$)	Export Development Reserve (\$)	Reserve Incentive Funding Scheme (\$)	Total Funds (\$)
Balance at 1 January 2012	619,652	120,000	116,660	198,873	1,055,185
Profit for the year	-	-	-	-	-
Other comprehensive income	-	-	-	-	-
Total comprehensive income for the year	-	-	-	-	-
Transferred to reserve	-	-	-	-	-
Balance at 31 December 2012	619,652	120,000	116,660	198,873	1,055,185
Balance at 1 January 2013	619,652	120,000	116,660	198,873	1,055,185
Surplus for the year	24,164	-	-	-	24,164
Other comprehensive income	-	-	-	-	-
Total comprehensive income for the year	24, 164	-	-	-	24, 164
Transferred to reserve	-	-	-	8,189	8,189
Utilised during the year		-	(61,434)	-	(61,434)
Balance at 31 December 2013	643,816	120,000	55,226	207,062	1,026,104

The above Statement of Changes in Funds should be read in conjunction with accompanying notes 1 to 18.

STATEMENT OF CASH FLOWS

for the year ended 31 December 2013

	2013 (\$)	2012 (\$)
Cash flows from operating activities		
Receipts from Customers, Government and Donors	5,539,971	5,510,788
Payments to Suppliers and Employees	(5,611,256)	(5,280,066)
Payments to Corroboree Sydney	(60,841)	-
Payments to ATO	(269,479)	(172,008)
	(401,605)	58,714
Cash flows from investing activities		
Interest Received	68,576	92,419
Payments for Property, Plant & Equipment	(50,895)	(20,833)
	17,681	71,586
Cash flows from financing activities		
Transferred to Reserve	-	116,660
	-	116,660
Net increase in cash and cash equivalents	(383,924)	246,960
Cash and cash equivalents at the beginning of financial year	1,729,592	1,482,632
Cash and cash equivalents at the end of financial year	1,345,668	1,729,592

The above Statement of Cash Flows should be read in conjunction with accompanying notes 1 to 18

NOTES TO THE FINANCIAL STATEMENTS

for the year ended 31 December 2013

1. Reporting Entity

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

2. Basis of Preparation

a) Statement of compliance

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

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

The financial statements were authorised for issue by the Company's Board of Directors on 19 February 2014.

b) Basis of measurement

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

c) Functional and presentation currency

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

d) Use of estimates and judgements

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

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

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

and future periods if the revision affects both current and future periods.

3. Significant Accounting Policies

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

a) Income tax

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

b) Plant, equipment and leasehold improvements

i. Owned Assets

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

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

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

NOTES TO THE FINANCIAL STATEMENTS

for the year ended 31 December 2013

ii. Subsequent Costs

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

iii. Depreciation

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

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

c) Trade and other receivables

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

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

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

d) Impairment of Assets

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

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

The carrying amounts of non-financial assets, other than inventories, are reviewed at each reporting date to determine

whether there is any indication of impairment. If any such indication exists, the asset's recoverable amount is estimated in accordance with the following.

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

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

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

An impairment loss is reversed

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

e) Revenue

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

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

i. Box office

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

ii. Sponsorships and government grants in cash

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

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

iii. Sponsorship in kind

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

iv. Interest received

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

v. Donations and bequests

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

f) Goods and services tax

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

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

g) Trade and other payables

These amounts represent unpaid liabilities for goods received and services provided prior to the end of the financial year. The amounts are unsecured and are normally settled within 30-60 days.

Trade and other payables are recognised initially at the invoiced amount. Subsequent to initial recognition they are measured at amortised cost.

h) Employee benefits

Employee benefit expenses arising from services rendered by contracted employees including artists are recognised in accordance with the terms of the underlying contracts. Amounts payable in respect of bonuses and incentives are expensed when the obligation arises.

Contributions made to employee superannuation funds are charged as expenses when incurred.

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

NOTES TO THE FINANCIAL STATEMENTS

for the year ended 31 December 2013

future cash outflows to be made for those benefits.

i) Cash and cash equivalents

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

j) New standards and interpretations not yet adopted

A number of new standards, amendments to standards and interpretations are effective for annual periods beginning after 1 January 2014, and have not been applied in preparing these financial statements. None of these are expected to have a significant effect on the financial statements of the Company.

	2013 (\$)	2012 (\$)
4. Other Income		
Transfer from Income received in advance	102,449	-
Transfer from Export Development Reserve	61,434	-
Sundry Income	125	-
	164,009	-

5. Bloodland

In 2012 the Company assisted the Sydney Theatre Company with the employment and support for the artists involved in the production 'Bloodland' under an agreement for direct reimbursement of expenses incurred by the Company.

	2013 (\$)	2012 (\$)
6. Staff Expenses		
Performers Wages	854,472	820,424
Creative Artists Wages	951,545	740,345
Production & Technical Wages	399,290	457,522
Marketing & Development Wages	538,896	355,764
Management & Admin Wages	358,428	412,189
Allowances & On costs	370,867	338,543
	<u>3,473,498</u>	<u>3,124,787</u>

7. Occupancy Expenses

Rent in cash	67,200	67,222
Rent in kind (subsidised by Arts NSW)	338,784	338,784
	<u>405,984</u>	<u>406,006</u>

8. Net surplus before income tax

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

a) Expenses

Depreciation on Plant & Equipment	61,099	55,875
Remuneration of Auditor	6,500	6,200
Employee Expenses	3,473,498	3,124,787
Rent including in kind	405,984	406,006

NOTES TO THE FINANCIAL STATEMENTS

for the year ended 31 December 2013

	2013 (\$)	2012 (\$)
b) Significant Revenue		
The following significant revenue items are relevant in explaining the financial performance		
Grant - Australia Council MPAB Core	1,708,413	1,668,372
Grant - Australia Council (Philanthropy position)	110,000	80,000
Grant - Australia Council (Digital Media)	-	40,000
Grant - Australia Council (Creative Professionals)	20,000	
Grant - Arts NSW Core	384,649	384,649
Grant - Arts NSW (Safe Dance Project)	50,000	50,000
Grant - Arts NSW (Indigenous Employment Program)	100,000	100,000
Grant - Arts NSW (Aboriginal Dance Initiative - Birrang)	75,000	-
Grant - Arts NSW (Rekindling in Wellington)	20,000	
Grant - Arts NSW (Rent in kind)	338,784	338,784
Grant - Dept. of Regional Australia Local Government Arts and Sport (Indigenous Cultural Support)	50,000	
Grant - Dept. of Foreign Affairs and Trade	14,000	-
Grant - Wellington Council (Rekindling)	5,000	-
Sponsorship - in cash	386,150	380,000
Sponsorship - in kind	212,475	337,500
Donation - Individual	182,744	187,053
Donation - Foundation	341,208	265,474

	2013 (\$)	2012 (\$)
9. Cash Assets		
Cash at Bank	244,168	329,743
Short Term Deposits (Reserve Incentive Funding Scheme)	207,062	198,873
Short Term Deposits (Other)	894,437	1,200,976
	1,345,668	1,729,592

10. Receivables

Trade Debtors	173,960	76,419
Other Debtors	105,000	-
Advance to Staff	14,036	(810)
	292,996	75,609

11. Receivables – Corroboree Sydney

Corroboree Sydney is a new Indigenous festival, operating under the auspice of Bangarra Dance Theatre with a three-year investment (2013-15) provided by Destination NSW. This project in 2013 had revenues of \$1,749,643 and expenses of \$1,811,784 resulting in an operating deficit of \$62,141, which is recoverable from Corroboree Sydney in 2014. These amounts include Bangarra's value-in-kind contribution of \$282,035 towards staffing and infrastructure support for this project.

12. Plant & Equipment

Plant & Equipment - Cost	183,576	275,265
Less: Accumulated Depreciation	(102,993)	(187,536)
Leasehold Improvement - Cost	153,176	134,190
Less: Leasehold Improvement Depreciation	(57,281)	(35,237)
Assets - work in progress	39,525	-
	216,003	186,682

NOTES TO THE FINANCIAL STATEMENTS

for the year ended 31 December 2013

	2013 (\$)	2012 (\$)
13. Trade and other payables		
Trade Creditors	83,699	40,519
Accruals	254,975	220,680
Net GST	(82,406)	14,024
	256,268	275,223

14. Employee benefits

Current

Provision for Annual Leave	60,387	47,887
Provision for Sick Leave	-	24,918
	60,387	72,805

Non current

Provision for Long Service Leave	111,308	98,890
	111,308	98,890

15. Accumulated funds

Accumulated funds at the beginning of financial year	619,652	580,960
Net profit for the year	24,164	49,087
Transfer to reserve	-	(10,395)
Accumulated funds at the end of financial year	643,816	619,652

	2013 (\$)	2012(\$)
16. Reserves		
Reserve Incentive Funding Scheme	207,062	198,873
General Operating Provision	120,000	120,000
Export Development Reserve	55,226	116,660
	382,288	435,533

Reserve Incentive Funding Scheme

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

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

The funds consist of short-term deposits of \$198,873 and accrued interest of \$8,189.

17. Notes to the Cash Flow Statement

a) Reconciliation of cash and cash equivalents

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

Petty cash	4,080	-
General cheque account	88,397	324,168
General cheque account – Corroboree Sydney	49,871	-
Commonwealth net saver account	101,819	5,575
Term Deposits including Reserve Incentive Funding Scheme	1,101,501	1,399,849
Cash at bank and on hand	1,345,668	1,729,592

NOTES TO THE FINANCIAL STATEMENTS

for the year ended 31 December 2013

	2013	2012
b) Reconciliation of surplus to net cash provided by/(used in) operating activities		
Surplus before income tax	24,164	49,087
Items treated as financing:		
Interest received	(68,576)	(92,419)
Adjustments for:		
Depreciation	61,099	55,875
Changes in operating assets & liabilities		
Decrease/(Increase) in Prepayment	(129,761)	9,468
Decrease/(Increase) in Corroboree Sydney	(62,141)	-
Increase/(Decrease) in Creditors	(43,180)	(1,104)
Increase/(Decrease) in ATO Liability	(96,430)	(3,363)
Increase/(Decrease) in Income Received in Advance	102,722	87,016
Decrease/(Increase) in Debtors	(217,387)	(61,688)
Increase/(Decrease) in Accruals	27,886	15,842
Net Cash from operating activities	(401,604)	58,714

18. Related parties

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

- Larissa Behrendt – Chair
- Michael McDaniel – Deputy Chair
- Nicolette Andrews
- Anna Bligh
(appointed 20 February 2013)
- Teresa Handicott
(appointed 5 June 2013)
- Tanya Hosch

- Nicola Kaldor
- Stephen Page
- Gregory Phillips
- Robynne Quiggin (appointed 1 October 2013)
- Lynn Ralph
- Paul Wand AM
(until 17 April 2013)

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

BANGARRA. **INSPIRING AUSTRALIA.**

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

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Boral & Bangarra

the partnership keeps building





Proudly supporting
Bangarra Dance Theatre.





Bangarra 2013

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