



bangarra

DANCE THEATRE
AUSTRALIA

2018
ANNUAL
REPORT





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CHAIR'S REPORT

2018 was an incredibly rewarding year for Bangarra. The production *Dark Emu* was a fantastic work of artistic brilliance in response to the depth of knowledge and sophistication that Australia's first peoples have always had for the land.

I would like to congratulate our creative leader, Stephen Page, on his extraordinary artistic achievements in 2018, and thank Uncle Bruce Pascoe for working so closely with the company and supporting Stephen in the creation of the powerful work that is *Dark Emu*. Uncle Bruce has worked tirelessly to expose the nomadic hunter-gatherer myth, which has been perpetuated to support *terra nullius*, and in doing so has educated the nation on the sophisticated farming, fishing and land management practices of Aboriginal and Torres Strait Islander people across the continent prior to colonisation. Presenting this research, and these stories, was a huge achievement – one that rightly captured the attention of Australia and audiences around the world.

Stephen is responsible for nurturing the diverse pool of talent within Bangarra. Through his exceptional mentorship our dancers are encouraged to tell their own stories and develop their craft. In bringing *Dark Emu* to the stage, Stephen collaborated with Bangarra dancers/choreographers Yolande Brown and Daniel Riley to stretch creative boundaries and bring our rich cultural and artistic history to life for all. It was a beautiful merging of creative talent and art forms, with dance, music, stories and song all coming together to form the theatrical richness of the production.

I congratulate our Executive Director, Philippe Magid, and the whole Bangarra team on delivering fantastic box office results; increased audience engagement; and significant growth in development income and the company's supporter base. I am so proud of the passion and spirit of our staff — collectively we are striving towards an exciting future.

As we approach our 30th anniversary, the company is at its peak, both artistically and operationally. Our Safe Dance program continues to strengthen and empower our dancers, ensuring we are working towards reducing the rate of injury and improving wellbeing, while also researching the factors associated with injury and illness in Aboriginal and Torres Strait Islander professional contemporary dancers.

Bangarra has a longstanding commitment to share Aboriginal and Torres Strait Islander stories from across the country — strengthening and showcasing our culture and providing our people access to cultural events. Thanks to The Balnaves Foundation, Bangarra works to connect with those who share our culture and history by offering affordable tickets for Community Night performances. I'm so pleased that 1,925 Aboriginal and Torres Strait

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Islander community members were able to experience Bangarra's work through this important initiative in 2018.

Nurturing our Aboriginal and Torres Strait Islander cultural leaders of the future is an important goal and the foundation for continuing Bangarra's songline. Given we are the only Major Performing Arts Company in Australia with its cultural origins in our land, inter-generational sharing of knowledge is so important. Unlike other arts organisations, we recruit from some of the most disadvantaged sections of Australian society and work with many Aboriginal and Torres Strait Islander communities in remote corners of the country. Bangarra has a responsibility to ensure that we are connecting in meaningful ways with our communities and providing a platform for young Indigenous people to strive for excellence.

Bangarra is committed to delivering off-stage initiatives that are vital in this area, which are made possible only through philanthropic support. We employed our fourth intake of young dancers through the Russell Page Graduate Program in 2018, an important program supporting the development of future cultural leaders. Two young dancers, Lillian Banks and Bradley Smith, joined the company for 12 months of professional experience and training, and gained invaluable experience performing in the world premiere season of *Dark Emu* and as part of the 2018 international tour.

I am so proud of Bangarra's Youth Program Team's flagship outreach program Rekindling and their transformative work with our next generation of cultural leaders. Through intensive workshop residencies in regional, remote and urban communities, Bangarra work to inspire pride, kinship and strength in young Aboriginal and Torres Strait Islanders across the country through this impactful program.

In 2017, Bangarra established the David Page Music Fellowship in honour of one of our most senior cultural leaders and our Songman — David Page, who passed away in 2016. In recognition of David's generous spirit and care in nurturing the next generation with his distinctive musical

knowledge, this Fellowship continues his legacy and supports emerging Aboriginal and Torres Strait Islander composers. We welcomed Brendon Boney as the second recipient of the Fellowship this year, who was instrumental in supporting the creation of the truly special event *Dubboo — life of a songman*. I'm so pleased that we invest in initiatives to offer our young artists the opportunity to collaborate with Bangarra's esteemed creatives — in this case Stephen Page, Steve Francis and Iain Grandage — and gather intimate knowledge and understanding of our unique language, in repertoire and music.

The unique celebration *Dubboo — life of a songman* was a touching end to a remarkable year. Stephen, and all of the incredible artists that formed the creative ensemble, created a unique remembrance of David's life and work that perfectly encapsulated his extraordinary talent and character. We feel David's absence everyday, and I'm so proud of the company for pulling together through both positive and trying times in his honour. I would like to congratulate Waangenga Blanco, Daniel Riley, Tara Robertson, Kaine Sultan-Babij, Luke Currie-Richardson and Yolanda Lowatta on their final performances with the company in this special season, and thank them for their vital work in sharing their culture and traditional stories through dance.

We could not deliver our impactful work without the support of our generous donors, trusts and foundations, and inspiring corporate partners: on behalf of Bangarra, thank you for believing in our vision and investing in our future. I would like to thank my fellow Board members for their outstanding expertise, energy and determination to ensure Bangarra's long-term sustainability and evolution. I also deeply thank Philippe Magid for his leadership, focus and compassion.

Michael McDaniel
Chair, Bangarra Dance Theatre



ARTISTIC DIRECTOR'S REPORT

As Bangarra approaches our fourth decade, it is time to reflect and respect. I'm incredibly proud that we are a dance company in the mainstream, and still continually care for our stories through our black perspective. Our stories reconnect us to our past, present and future; there is such depth to what we do.

2018 was artistically one of our biggest years at Bangarra. The year began with a rewarding regional tour across New South Wales, Queensland and the Northern Territory with *OUR land people stories*: works inspired by the culture and history embedded in the land, and in Aboriginal and Torres Strait Islander peoples' connection to Country.

Throughout the year, we were able to return to each of the three communities whose stories inspired *OUR land people stories*. Wiradjuri men and cousins Beau Dean Riley Smith and Daniel Riley reconnected with their shared heritage in our performances of *Miyagan* — a work narrated by the Wiradjuri kinship system — on Country in Dubbo, New South Wales. Later in the year, we presented Jasmin Sheppard's work *Macq* for the South-West Sydney community, where Governor Macquarie called for the massacre of the local Dharawal people in 1816. Completing the creative life cycle, we took my work *Nyapanyapa* back up north to Yirrkala in a truly special performance for the Yolngu community. Nyapanyapa Yunupingu and her family were seated front row as the sun set on the local basketball court, our stage for the evening; her beautiful artwork and painting as our backdrop. I thank Nyapanyapa for the incredible artistic gifts she shares so freely with the world. Returning Bangarra works to Country, to community, is like a contemporary ceremony. It is telling their story, on their land.

In April, I had the privilege of working with almost 100 people from across the eight clans that form the Yugambeh Nation, which is my father's country, to create *Totem* for the Gold Coast 2018 Commonwealth Games Opening Ceremony. The wedge-tailed eagle, Miban, is a significant totem for my father's people, providing protection to Country and future generations. Bangarra dancers joined Elders, youth and Rekindling participants, and dancers from the Aboriginal Centre for the Performing Arts to perform a totem ceremony that held a deep significance for everyone present. Through this ceremony, those Elders were able to rekindle cultural connection. For many, this may have been the first time they put breath back into language and publicly performed in a cultural ceremony. Just as the five rivers which border the Yugambeh Nation irrigate and revive the burnt land, this ceremony demonstrated that the songlines continue on, perhaps changed but still unbroken.

What sets Bangarra apart from most other performing arts companies are these culturally significant experiences; we truly work as cultural ambassadors in our own backyard. My brother David's song inspired the *Totem* story, and I also acknowledge Luther Cora

***"We've seen
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country"***

for awakening the spirit of the wedge-tailed eagle through traditional song and dance and sharing this creation with us all. It was beautiful to see our Youth Program Team at work with our young people, our future. I congratulate Sidney Saltner, Patrick Thaiday and Chantal Kerr and thank them for their dedication in delivering our Rekindling program. The sharing of knowledge with our next generation is so important.

I am full of awe when I reflect on the process of adapting Bruce Pascoe's landmark book *Dark Emu*, bringing these stories back full circle into an embodied form. I'd like to thank Uncle Bruce for his support and for sharing this journey of re-awakening. An enormous amount of respect to all our dancers and creators, especially Bangarra dancers/choreographers Yolande Brown and Daniel Riley, who brought the creative components together to work as one. A special thank you to Yuin/Biripi Nation woman Auntie Lynne Thomas for sharing stories and songs in Djirringan and Dhurga languages with us, and Yuin knowledge holder Warren Foster for sharing his Djirringanj traditional songs. I am so appreciative of our cultural consultants for their generosity. Their spirit and cultural artistry is what connects us to community, and their counsel is invaluable in shaping our work.

We've seen a building momentum for the company as our profile has been growing across the country. Having full houses and engaged, receptive audiences is empowering. There is nothing like creating and performing, and knowing you are connecting and being received respectfully.

I'm so grateful we were able to finish the year with a beautiful celebration in honour of my brother, our Songman, Dubboo. For me, our tribute to David was about getting it right, and honouring who he truly was; a performer. Thank you to the amazing individuals that formed the creative ensemble, and our creative team who were instrumental in helping me shape and share David's story. My sincere thanks to Iain Grandage for his wonderful musical direction and response to David's work, and Brendon Boney, our 2018 David Page Music Fellow, for

coordinating the many creative elements of this work.

I am deeply thankful to Steve Francis, who has ensured the intricate sounds of David's compositions are so beautifully incorporated into his scores. Since David passed we have been working together to honour and build on his legacy.

A heartfelt thank you to Alana Valentine, Jacob Nash, Jennifer Irwin, Nick Schlieper, Sian James-Holland and Matt Cox, who each bring their own incredible talent and creative energy to enrich our stories. Working with this talented and diverse creative ensemble is a gift; their magnificent sets, costumes and lighting bring our performances to life.

Our achievements in 2018 would not have been possible if it weren't for the invaluable support of Michael McDaniel and Philippe Magid, and the entire Bangarra Board for their leadership, dedication and drive. Thank you to our broader management and administrative teams, whose hard work and shared passion ensure our success and that we move forward together as a clan.

A huge thanks to our Production team, led by John Colvin, who work tirelessly to ensure our performances go up safely in venues all around the world. A special thank you to our outgoing Rehearsal Director Anton for his passion and care of our dancers during his time with the company, and to both Anton and incoming Rehearsal Director Daniel Roberts for their work in ensuring our rigorous schedules ran smoothly in 2018.

Thank you to our Manager, Community Engagement Libby Collins for her unwavering attention to all areas of cultural protocol, and care in providing opportunities for our mob to experience Bangarra's work.

We have achieved so much in our near 30 years, and are so lucky to celebrate the continual bloodline of our cultural stories.

Stephen Page
Artistic Director, Bangarra Dance Theatre



EXECUTIVE DIRECTOR'S REPORT

2018 was a momentous year for Bangarra, with the company excelling in our mission to share inspiring Aboriginal and Torres Strait Islander experiences that change society. From a touring footprint that stretches around the globe, to our community engagement and cultural exchange initiatives with First Nations people at home and abroad, to our increasingly innovative digital presence, Bangarra continues to grow and strengthen our audiences and community connections.

My wholehearted congratulations go to Stephen, our creatives and all of our amazing staff and dancers on a truly exceptional year on and off the stage.

Each year we strive to share our culture and stories with as many different communities as possible across Australia. To begin 2018, Bangarra delivered a successful tour of *OUR land people stories* in regional locations across the country. Despite the cancellation of our Alice Springs performances due to flooding and road closures, overall, audiences were excellent — making it one of our strongest regional tours on record.

In March, the company presented five sold-out performances of our 2017 landmark work *Bennelong* at the Adelaide Festival, furthering our engagement with South Australian audiences.

The company was proud to be invited to participate in the 2018 Gold Coast Commonwealth Games Opening Ceremony, which was seen by 1.5 billion people globally. It was a brilliant opportunity to build on Bangarra's work in the South Western region of Queensland.

The world premiere season of *Dark Emu* performed to more than 42,500 people during its Australian tour, with national ticket sales and attendance figures eclipsing all previous seasons. This success echoes our growing audience and strong connections through national touring, particularly in Melbourne, which saw an 18% increase in paid audience attendance; it's promising to see such significant growth to our national audiences.

I'm extremely proud of our artistic leader Stephen Page and the company for being awarded seven Helpmann Awards during the 2017-18 judging period, the largest haul in Bangarra's history. *Bennelong* was appropriately honoured, receiving the prestigious title of 'Best New Australian Work'. I also congratulate Beau Dean Riley Smith, who was the recipient of both a Helpmann Award and an Australian Dance Award for his magnetic performance of Woollarawarre Bennelong.

We embarked on our 26th — hugely successful — international tour in October, to India and Japan. In a first for Bangarra, we split our touring party into three groups in India and travelled to Purulia, Bhopal and Aizawl to share our culture and to experience three distinct tribal cultures in a series of artistic collaborations with these communities. Thank you to Her Excellency Ms Harinder Sidhu, the Australian High Commissioner to India, and her entire team, for their support of this

***"I'm continually
amazed by
Stephen, our
brilliant creative
team and world-
class dance
ensemble"***

important activity. We're committed to deepening global understanding of Aboriginal and Torres Strait Islander cultures and our tour to India and Japan has set a new benchmark for our work in cultural exchange in the future. We are incredibly proud of our role as cultural ambassadors and are grateful to the Australian Government, through the Department of Foreign Affairs and Trade and the Department of Communications and the Arts, for making this tour possible.

The company was honoured that the Duke and Duchess of Sussex joined us at a rehearsal of our work *Spirit 2018*, as part of the official itinerary for their visit to Australia, coinciding with The Invictus Games. We're proud to share the knowledge of Aboriginal and Torres Strait Islander cultures globally, and to have met with the royal couple to discuss the resilience and strength of Australia's First Nations peoples.

We finished the year with the unique celebration *Dubboo — life of a songman*, in honour of our Music Director and brother David Page and the extraordinary legacy he built. Stephen, the dancers and the whole creative team put together a fitting tribute that celebrated the life of an exceptional artist. This special season would not have been possible without the support of the Australian Government through the Australia Council's MPA Collaborative Arts Projects Grant, and the backing of our Commissioning Partner, the Fink Family's Bennelong Arts Foundation.

In 2018, we moved out of our home of 20 years to make way for the NSW Government's visionary redevelopment of the Walsh Bay Arts Precinct. We are now settled into our new temporary home at International Towers in Barangaroo and are extremely grateful to Liam Timms, his team and the broader community for welcoming us to their award-winning premises.

Our development income, which includes non-core government and corporate funding, as well as individual gifts from our generous donors and supporting foundations, grew by 28% in 2018 — our highest ever result. Bangarra is committed to diversifying our revenue streams and building new relationships in the form of foundations, grants and private donations, as

we look to reduce the company's reliance on its core government grant as a Major Performing Arts company. This funding now makes up 34% of current income, down from 50% in 2014. Our work in this area has become more and more important as the Federal Government looks to review the Major Performing Arts framework. We aim to further reduce this to 32% by 2021. I applaud Bangarra's Development team on achieving these incredible results.

We send our thanks to our fantastic major corporate partners — Boral, Broadcast Australia, Lendlease and Qantas — for supporting our work and mission. The company continues to prioritise value driven relationships, and in 2018 we welcomed a fantastic new sponsor in Australian Ethical — whose values are so well aligned to our own.

Thank you to our core funding bodies, the Australian Government through the Australia Council for the Arts and the NSW Government through Create NSW, for recognising the importance of sharing Aboriginal and Torres Strait Islander stories and supporting the creation of our productions.

We are incredibly grateful for the support of a large group of donors and a number of inspirational trusts and foundations, who financially back much of our impactful programs and initiatives off the stage. I would like to acknowledge the generous support of the Annamila Foundation, The Balnaves Foundation, Colonial Foundation, Crown Resorts Foundation, Lord Mayor's Charitable Foundation, Packer Family Foundation, The Sherry-Hogan Foundation and Tim Fairfax Family Foundation.

I'm continually amazed by Stephen, our brilliant creative team and world-class dance ensemble; their stories, songlines and spirit are the lifeblood of the company. Thank you also to all our passionate teams for their ongoing support and realisation of Stephen's vision.

Thank you to Michael and the entire Bangarra Board as always for your continued guidance, counsel and leadership.

Philippe Magid
Executive Director, Bangarra Dance Theatre







COMPANY PROFILE

We are an Aboriginal and Torres Strait Islander organisation and one of Australia's leading performing arts companies, widely acclaimed nationally and around the world for our powerful dancing, distinctive theatrical voice and utterly unique soundscapes, music and design.

Led by Artistic Director Stephen Page, 2018 marked our 29th year. Our dance technique is forged from more than 65,000 years of culture, embodied with contemporary movement. The company's dancers are professionally trained, dynamic artists who represent the pinnacle of Australian dance. Each has a proud Aboriginal and/or Torres Strait Islander background, from various locations across the country.

Our relationships with Aboriginal and Torres Strait Islander communities are the heart of Bangarra, with our repertoire created on Country and stories gathered from respected community Elders.

It is this inherent connection to our land and people that makes us unique and enjoyed by audiences from remote Australian regional centres, to Tokyo, New York and Paris.

Bangarra's annual program includes a national tour of a world premiere work, performed in Australia's most iconic venues; a regional tour allowing audiences outside of capital cities the opportunity to experience Bangarra, and an international tour to maintain our global reputation for excellence.

Complementing our touring roster are education programs, workshops and special performances and projects, planting the seeds for the next generation of performers and storytellers.

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





ON STAGE



"A hugely ambitious work and one that could only have been pulled off by a company like Bangarra — at the absolute top of its game and with a decent degree of daring"

TIME OUT SYDNEY



64

TOTAL PERFORMANCES



39,938

PAID ATTENDANCE



42,651

TOTAL ATTENDANCE

NATIONAL TOUR

DARK EMU



The world premiere season of *Dark Emu* was performed to more than 42,500 people during its Australian tour, with national ticket sales and attendance figures surpassing all previous seasons, including the previous attendance record held by our 2017 landmark tour of *Bennelong*. The production enthralled audiences, receiving standing ovations and sold-out seasons across Australia.

Artistic Director Stephen Page joined forces with choreographers Daniel Riley and Yolande Brown to create his 25th work for Bangarra, *Dark Emu*. With a world-class ensemble of 18 dancers, and a group of Australia's most accomplished theatre creatives, Stephen brought the incredible stories from Bruce Pascoe's award-winning book of the same name to life through Bangarra's unique dance language.

Bruce Pascoe's monumental work of scholarship provides a historical account of Aboriginal and Torres Strait Islander people across the continent prior to colonisation, dismissing the hunter-gatherer myth which has been perpetuated to support the colonial lie of *terra nullius*. *Dark Emu* chronicles what Aboriginal and Torres Strait Islander people have always known; their reciprocal and interconnected relationship with the environment is both sustainable and sacred.

Inspired by these stories of respect and connection, Bangarra's *Dark Emu* was a dramatic and evocative dance response to the assault on land, people and spirit. This relationship and respect for Country is at the very heart of why Bangarra exists, and has driven our artistic practice for the past 29 years.



GILL GARDEN VIA FACEBOOK

"Bruce Pascoe's book, on which this production is based, is, in my opinion, one that every Australian should read, one of the most important texts for our nation. And the Bangarra production honoured that book in every possible way. I simply don't have the words to express how much I appreciated the concept, the choreography and performances, the costumes and sets, the music and the lighting. I was moved to tears, and I'm so, so happy that I was able to experience this. Congratulations and deep appreciation to all involved."



KATRINA CLARKE VIA FACEBOOK

"Thank you Bangarra for what you do. *Dark Emu* is powerful and emotional. Thank you for telling stories that we all need to learn"

DARK EMU

Artistic Director

Stephen Page

Choreographers

Stephen Page, Daniel Riley, Yolande Brown, and the dancers of Bangarra Dance Theatre

Composer

Steve Francis

Costume Designer

Jennifer Irwin

Set Designer

Jacob Nash

Lighting Designer

Sian James-Holland

Dramaturg

Alana Valentine

Cultural Consultants

Lynne Thomas and Warren Foster

Author of the original book 'Dark Emu: Black Seeds: Agriculture or Accident?'

Bruce Pascoe

SYDNEY | 9 JUNE - 14 JULY

Sydney Opera House

CANBERRA | 26 - 28 JULY

Canberra Theatre Centre

PERTH | 2 - 5 AUGUST

State Theatre Centre of WA

BRISBANE | 23 AUGUST - 1 SEPTEMBER

Queensland Performing Arts Centre

MELBOURNE | 5 - 15 SEPTEMBER

Arts Centre Melbourne

INTERNATIONAL TOUR

SPIRIT 2018

Bangarra conducted an extensive international tour in 2018, travelling to Saitama Arts Theater in Japan and delivering an impressive multi-city tour across India.

Our 26th international tour marked more than two decades since the company's first visit to India, with the company presenting a program of work that reflects our past, present and a hopeful future. In New Delhi, Bangarra delivered a spectacular free outdoor performance in a milestone event at the Qutb Minar, as a highlight of the Australian Government's *Australia Fest* program.

Audiences in India experienced *Spirit 2018*: a showcase of the best of our repertoire in a powerful celebration of culture. Drawing from Bangarra's 29-year history, *Spirit 2018* weaved storytelling, dance and music into an inspirational theatrical experience.

To complete the tour, the company made their fourth visit to Japan to perform as the centrepiece and concluding highlight of the Australian Government's *Australia now* program. In Japan, the company staged *Spirit 2018*, alongside Waangenga Blanco and Deborah Brown's *I.B.I.S.*: a colourful depiction and celebration of life in the Torres Strait Islands.

International touring is an essential part of the company's role as ambassadors for Aboriginal and Torres Strait Islander cultures, with the company having travelled to almost 70 cities since Bangarra's inception. Intercultural dialogue and exchange not only serves to share our culture on the global stage, but also enables our artists to share, learn and grow professionally.

This significant tour was made possible through the support of the Department of Foreign Affairs and Trade, the Department of Communications and the Arts, the Australia-Japan Foundation and sponsors of *Australia now*.



PRATHIBHA PRAHLAD VIA TWITTER

"Eerie & meditative... a moving dance presentation by @BangarraDance from #Australia last eve at #QutbMinar. A performance that will remain with me forever. Thank you."



BANGARRA BOARD MEMBER, TERESA HANDICOTT VIA FACEBOOK

"Both performances in Saitama were extraordinary. Loved every minute. Congratulations to everyone. So proud."

SPIRIT 2018

Choreography

Stephen Page

Traditional Choreography and Music

Djakapurra Munyarryyun

Music

David Page and
Steve Francis

Costume Design

Jennifer Irwin

Lighting Design

Nick Schlieper, Karen
Norris, Joseph Mercurio
and Matt Cox

I.B.I.S

Choreography

Waangenga Blanco
and Deborah Brown

Music

Steve Francis

Costume Design

Jennifer Irwin

Lighting Design

Karen Norris

Cultural Consultants

Aunty Betty Tekahika,
Mark Satrick and
Peggy Misi

NEW DELHI, INDIA | 25 OCTOBER

Spirit 2018, Qutb Minar

BANGALORE, INDIA | 29 OCTOBER

Spirit 2018, Dr. B.R. Ambedkar Bhavana

MUMBAI, INDIA | 1 NOVEMBER

Spirit 2018, National Centre for the Performing Arts

TOKYO, JAPAN | 9-10 NOVEMBER

I.B.I.S and *Spirit 2018*, Saitama Arts Theater

*"A glorious example of astute cultural diplomacy,
Spirit 2018 draws the audience into a dreamlike space...
The stories were not only a perfect introduction to Australia's
First Peoples but were brilliantly performed"*

THE HINDU



5

PERFORMANCES



2,866

TOTAL ATTENDANCE

REGIONAL TOUR

OUR LAND PEOPLE STORIES

Bangarra's year began with a seven-stop tour of the moving triple-bill *OUR land people stories* to regional NSW, QLD and the NT (cancelled due to inclement weather).

This ambitious tour followed the world premiere season of *OUR land people stories* in 2016 and saw the three unique dance experiences that feature in the program returned to the communities that inspired them: Dharawal, Wiradjuri and Yolngu Countries.

Featuring personal works by Artistic Director Stephen Page, Jasmin Sheppard, Beau Dean Riley Smith and Daniel Riley, *OUR land people stories* is inspired by the culture and history embedded in the land, and in Aboriginal and Torres Strait Islander peoples' connection to Country.

The three works share a narrative thread. Whether it is Nyapanyapa's radical departure from Dreaming narratives in Yolngu painting traditions, the whitewashed legacy of Governor Macquarie, who called for the massacre of the local Dharug people at Appin, or in the complexities of rekindling family connections as told through a Wiradjuri kinship story, all three hold to account and analyse the impact of history. They also provide hope for the future in their exploration of resistance, survival and regeneration.

We pay homage to and acknowledge David Page whose beautiful score features in *Macq*, and whose spirit will always continue to resonate within us all.

Bangarra's 2018 regional tour was supported by the Australian Government through the Australia Council for the Arts, the NSW Government through Create NSW and our Regional Touring Partner, Boral.



GAYLE FURNER VIA FACEBOOK

"This took me on an emotional journey... I took my daughter with me and her father is a Wiradjuri man... we only found out a few years ago of my husband's heritage... we are learning everyday about it and we are extremely proud to have this as part of our history. I feel every school student should see your show and to see your spirit... you are all wonderful dancers and your interpretation was clear and powerful... Thank you for bringing it to us and the world."

NYAPANYAPA

Choreography

Stephen Page

Music

Steve Francis

Set Design

Jacob Nash

Costume Design

Jennifer Irwin

Lighting Design

Matt Cox

Cultural Consultant

Nyapanyapa

Yunupingu

MACQ

Choreography

Jasmin Sheppard

Music

David Page

Set Design

Jacob Nash

Costume Design

Jennifer Irwin

Lighting Design

Matt Cox

Cultural Consultant

Aunty Frances

Bodkin

MIYAGAN

Choreography

Beau Dean Riley

Smith and Daniel

Riley

Music

Paul Mac

Set Design

Jacob Nash

Costume Design

Jennifer Irwin

Lighting Design

Matt Cox

Cultural Consultants

Diane McNaboe and

Lynette Riley

NEW SOUTH WALES

NEWCASTLE | 9 - 10 FEBRUARY
Civic Theatre

DUBBO | 14 FEBRUARY
Dubbo Regional Theatre and
Convention Centre

QUEENSLAND

TOOWOOMBA | 17 FEBRUARY
Empire Theatre

GOLD COAST | 23 - 24 FEBRUARY
The Arts Centre

ROCKHAMPTON | 28 FEBRUARY
Rockhampton Regional Council

MACKAY | 3 MARCH
Mackay Entertainment and
Convention Centre

NORTHERN TERRITORY

ALICE SPRINGS | 9 - 10 MARCH
(CANCELLED) Araluen Arts Centre

"Evocative, challenging and often indescribably beautiful, Bangarra's OUR land people stories has lost none of its power since its debut in 2016"

STAGE WHISPERS



8

PERFORMANCES



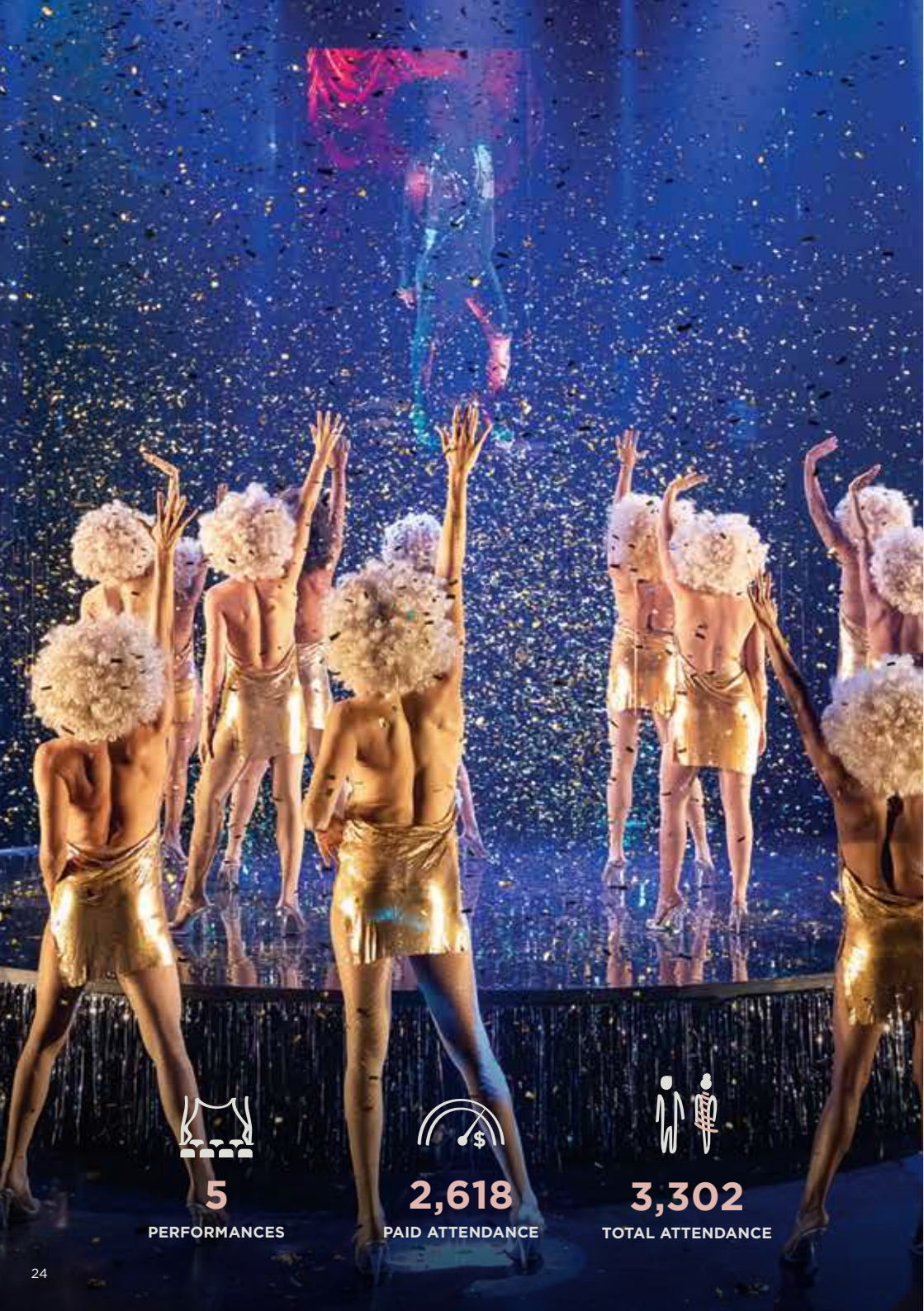
5,118

PAID ATTENDANCE



5,584

TOTAL ATTENDANCE



5

PERFORMANCES



2,618

PAID ATTENDANCE



3,302

TOTAL ATTENDANCE

DUBBOO — LIFE OF A SONGMAN



“There’s a terrible grief for his early passing at the age of just 55, there’s admiration for his huge range of talents, there’s anger at the way some Aboriginal people are still treated but, overall, there’s an incredible joy and gratitude for his legacy”

THE DAILY TELEGRAPH

Bangarra concluded the year with *Dubboo — life of a songman*: a special series of performances at Carriageworks celebrating the life and work of our beloved brother and Songman David Page.

In the years that have passed since Roy David Page left us, Bangarra had been looking to find the right time to honour his life and legacy. David was the right-hand man of the company, having joined Bangarra in 1991 with his brothers Stephen and Russell, alongside foundation member Djakapurra Munyarryun. David’s vision and dream for Bangarra created a wholly unique language that weaved together traditional song and movement, channelled the hum of the land and drove a revolution in contemporary Aboriginal dance.

David’s spirit was made up of two very different halves — that of the pioneer and innovative composer of Bangarra’s soundscapes and musical

scores, but also one of Australia’s most regarded, witty and endearing performers. This unique season honoured the incredible achievements of a formidable artist, bringing together his love of classical, electronic and traditional music, cabaret, dance and drag.

With the support of the Australia Council for the Arts through their MPA Collaborative Arts Projects Grant, we were able to bring together all of the amazing individuals and Indigenous artists that formed the creative ensemble of *Dubboo — life of a songman*. We were so proud to celebrate David’s life and work with his peers, as he would have liked us to do.

This special celebration would not have been possible without the backing of our Commissioning Partner for the season — the Bennelong Arts Foundation. We thank the Fink Family for their generous support.



LEAH PURCELL VIA INSTAGRAM

“It is amazing n sad but most of all up lifting n a celebration of a life n an amazing legacy!!! Love u Dubboo xxx”



RIN HILL-VIN VIA FACEBOOK

“WOW!!! Last nights show was fantastic my girls and I haven’t stopped talking about it. What a great tribute to the man that started it all, you could feel the love warmth and respect. Felt like the SONGMAN was in the room. TOO DEADLY!!!!”

DUBBOO — LIFE OF A SONGMAN

Creative Ensemble

Stephen Page, Archie Roach, Djakapurra Munyarryun, Ursula Yovich, Miss Ellaneous (Ben Graetz), Hunter Page-Lochard, Iain Grandage, Steve Francis, Brendon Boney, Jacob Nash, Jennifer Irwin, Matt Cox, Alana Valentine, Veronique Serret, Stephanie Zarka, Carl St. Jacques, Paul Ghica and the Bangarra Dance Theatre Ensemble

SYDNEY |
6 - 8 DECEMBER
Carriageworks

ADELAIDE FESTIVAL

BENNELONG

“An exceptionally important work not only in the history of Australian dance, but in the story of colonial Australia’s relationship with the land’s First Nations peoples... triumphant and tragic in equal measure.”

THE ADVERTISER

Following the extraordinary success of *Bennelong*’s premiere season in 2017, South Australian audiences were treated to a special series of performances outside of Bangarra’s regular touring schedule, as part of the 2018 Adelaide Festival.

The landmark production made its Adelaide debut in a sold-out season, with the company presenting five performances in March.

This full-length work by Stephen Page tells the remarkable story of Woollarawarre Bennelong, a senior Wongal man, from the Port Jackson area in Sydney. He was a traditional man who was, against his initial will, shown a European way of life, and became an intermediary between his clan and the colonists.

Bennelong serves as an archetype of first contact and a timeless voice in the ongoing debate of the impacts of colonisation. More than two centuries after his death, telling his extraordinary story and sharing his journey is a powerful reminder that there is still a long way for us to go before we can say we’re at a place of true equality.

Renowned for his richly nuanced storytelling abilities, Stephen Page selected key moments in Bennelong’s life to weave a moving portrait of a complex and conflicted man. His choreographic collaboration with Bangarra’s dance ensemble resulted in *Bennelong*, a monumental work that reverberates with the company’s signature authenticity and spirit.



KATE JOHNSON VIA INSTAGRAM

“One of the best shows I’ve ever seen! Deservedly sold out”



RENEE HUMPHRIES VIA INSTAGRAM

“Seeing Bangarra last night has been on my bucket list for some time. Bennelong is one of the most poignant and powerful shows I have ever seen. Myself and my two friends were in tears. I’m excited to be seeing it again today with some of my students”

BENNELONG

Choreography

Stephen Page

Music

Steve Francis

Lighting Design

Nick Schlieper

Costume Design

Jennifer Irwin

Set Design

Jacob Nash

Dramaturg

Alana Valentine

Cultural Consultant

Matthew Doyle

ADELAIDE |

15 – 18 MARCH

Adelaide Festival
Centre



5

PERFORMANCES



2,108

PAID ATTENDANCE



2,862

TOTAL ATTENDANCE



1

PERFORMANCE



1.5 BILLION

GLOBAL AUDIENCE

GOLD COAST 2018

COMMONWEALTH GAMES



“In deep-diving into its ancient past, organisers set a new standard of respect and reverence, perhaps to an extent never before seen at a major Australian event. And that surely stands to be the lasting legacy of the Ceremony. Stephen Page, the Artistic Director of the Bangarra Dance Theatre, would be the mastermind of the Totem ceremony as a giant wedge-tailed eagle spread across the arena, its wings a sign of protection for those under its watch.”

THE BRISBANE TIMES

In a special event outside of our annual touring schedule, Bangarra represented Australia on the global stage with *Totem*, a major highlight of the Gold Coast 2018 Commonwealth Games Opening Ceremony.

The energy and talent of the Bangarra ensemble were on full display, as they led an 80-strong cast of Elders and youth from across the Yugambeh Nation in a totem ceremony, culminating in a spectacular projection of a wedge-tailed eagle flying over the stage.

In clan ceremonies like *Totem* the complexities of kinship and Country are passed on through story, dance and song. This ceremony had a deep significance; it represented a moment of reconnecting and regeneration, a ritual in which the ceremonial knowledge of the totemic system is passed down from Ancestors and Elders past, through Elders present, to the Elders of the future.

Our Youth Program Team and Rekindling participants took a central role in the performance, working with Aboriginal and Torres Strait Islander youth and Elders to share their stories on the world stage. Bangarra also collaborated with dancers from the Aboriginal Centre for Performing Arts (ACPA) in this milestone event. Through this performance, our youth were able to learn about their connection to Country and the role and individual responsibility they have for caring for their environment and its future sustainability.

Bangarra's repertoire is inspired by our land and our people. Our connections to Aboriginal and Torres Strait Islander communities influence our stories and help us nurture the next generation of storytellers.

With thanks to the Gold Coast 2018 Commonwealth Games Corporation.



MARLI MACUMBA VIA INSTAGRAM

“You were all stunning, very proud moment for aboriginal mob, very proud moment for family @bangarradancetheatre”



MARY JACOBS VIA INSTAGRAM

“Brilliant performance – I was captivated & soooo proud of what the rest of the world was seeing of our unique culture”

TOTEM

Choreography
Segment Director
Stephen Page

Music
Steve Francis

Costume Design

Jennifer Irwin

Set Design

Jacob Nash

Animation

Experience The Pulse

Cultural Consultant

Luther Cora

GOLD COAST |

4 APRIL

Carrara Stadium

AWARDS

BANGARRA DANCE THEATRE

Best Dance Production for *Bennelong*
Helpmann Awards

**Best Regional Touring Production
for *OUR land people stories***
Helpmann Awards

Best on Stage for *Bennelong*
FBI SMAC Awards

**Nominated for Best Ensemble,
Duo or Trio for *Bennelong***
Green Room Awards

**Nominated for Outstanding Performance
by a Company: Bangarra Dance Theatre
(NSW) for *Bennelong***
Australian Dance Awards

STEPHEN PAGE

Best New Australian Work for *Bennelong*
Helpmann Awards

**Best Choreography in a Ballet, Dance
or Physical Theatre Production**
Helpmann Awards

**Nominated for Outstanding Achievement
in Choreography for *Bennelong***
Australian Dance Awards

BEAU DEAN RILEY SMITH

**Best Male Dancer in a Ballet, Dance
or Physical Theatre Production**
Helpmann Awards

**Outstanding Performance by a Male Dancer
for *Bennelong***
Australian Dance Awards

**Nominated for Best Male Performer
in *Bennelong***
Green Room Awards

STEVE FRANCIS

**Nominated for Best Original Score
for *Bennelong***
Helpmann Awards

JENNIFER IRWIN

**Nominated for Best Costume Design
for *Bennelong***
Helpmann Awards

JACOB NASH

Best Scenic Design for *Bennelong*
Helpmann Awards

NICK SCHLIEPER

Best Lighting Design for *Bennelong*
Helpmann Awards





RUSSELL PAGE GRADUATE PROGRAM

Bangarra is committed to the development of emerging Aboriginal and Torres Strait Islander creative talent and proudly welcomed two young dancers into the Russell Page Graduate Program in 2018.

Lillian Banks, a Yawuru woman from Broome, Western Australia and Bradley Smith, a Gumbaynggirr man from Coffs Harbour, New South Wales joined the company at the beginning of 2018 for a year of professional development and training.

Lillian and Bradley made their debut in February as part of Bangarra's regional tour of *OUR land people stories*, performed in Stephen Page's highly acclaimed *Bennelong* at Adelaide Festival and took part in an celebrated performance at the Gold Coast Commonwealth Games Opening Ceremony. Throughout the year they performed *Dark Emu* to sold-out audiences across the country, participated in a special return to Country performance of *Nyapanyapa* in North East Arnhem Land, and performed *I.B.I.S* and *Spirit 2018* internationally in India and Japan.

Named after the late Russell Page — brother to Stephen and David Page, a founding member of

Bangarra and one of the company's most revered dancers — who passed in 2002, the Graduate Program was established to build on his legacy and passion for sharing knowledge with the younger dancers.

Employment of the two graduate dancers was made possible through the generosity of individual donors, and of the Sherry-Hogan Foundation, who provided a matched funding grant of \$60,000: an increased investment in 2018. Their vital contributions covered the costs of the Graduates' salaries, involvement in Bangarra's Safe Dance and wellbeing programs, and the cost of touring and mentoring. Repeat and increased donations illustrate the community's belief in the importance and viability of this initiative.

The Russell Page Graduate Program has helped launch the career of seven Bangarra dancers to date, with our previous Program recipients excelling on the world's stage.

Bangarra is committed to raising funds to support the Russell Page Graduate Program, to ensure the continued development of the next generation of Aboriginal and Torres Strait Islander cultural leaders.



SAFE DANCE

Now in its fifth year, our Safe Dance program exists to empower our artists, ensuring that they have longer, healthier careers and, when they do retire from the stage, they receive vital support to transition into the next phase of their careers outside of dance. Safe Dance is delivered with the support of the entire medical team and pilates, yoga and dance teachers.

In 2018, Bangarra further enhanced the program with new appointments, investment in new technology, ongoing research and streamlined care and reporting processes. Increased financial support for Safe Dance saw a greater number of classes conducted, with the total number of pilates sessions doubling in 2018. A number of our dancers also lead classes as part of the program, giving them each vital professional development opportunities.

The company was involved in a ground-breaking research collaboration with the University of Technology Sydney, examining physiological and psychological factors associated with injury and illness in Aboriginal and Torres Strait Islander professional contemporary dancers. In order to catch any injuries early and set goals in rehabilitation and prevention for the year, the company also perform entry scans for all of our artists.

In a new initiative trialled the year prior, Bangarra introduced the Russell Page coaching program. Separate classes to improve dance technique, alignment issues with the body, and perform somatic practices were implemented into our Graduates' schedules.

Through Safe Dance, the company delivers a warm-up program of yoga and mat pilates and warm-down program. Bangarra is one of the only companies in the world that pays dancers for this activity.

The company continued to provide access to counselling services to all staff in 2018 as part of its commitment to mental health wellbeing. Our dancers are also provided with a Safe Dance allowance each year in support of the program.

We would like to thank our Head Physiotherapist Tamara Salkavich and all of the therapists in the Safe Dance team we worked with throughout 2018 for their expertise: Marko Becejski, Dr James Lawrence, Dr Grace Bryant, Professor Ngiare Brown, Annie Jeffries, Michelle Wong, Shona Lee, Brad Moffitt, Simonne Smiles, Emily Amisano, Chris Foo, Jeremy Hunt, Kevin Privett and Luke Zillani.





YOUTH & OUTREACH PROGRAMS



YOUTH PROGRAM TEAM



SIDNEY SALTNER
Director



CHANTAL KERR
Youth Program Leader



PATRICK THAIDAY
Youth Program Leader

**3 Youth Program Team members with
over 50 years performance experience**

REKINDLING



REKINDLING



8

**regional and
remote locations
visited**

77

**Rekindling
participants in
new communities**

57

**participants in
revisits**

44

**workshops held
across 10 locations**

1,000+

**community
members attended
the final Gathering
performances
across three
locations**

"I truly enjoyed how much I've learnt from being here, how it truly got me back into my own native culture. And how much of other people's culture I have learnt while being in this program."

REKINDLING PARTICIPANT, DARWIN NT

"[I felt] Proud, excited, connected. I could see the pride the community displayed during the weeks...It was the talk of the town for weeks after they performed and again at events after the performance. It enhanced the students confidence, developed relationships and instilled pride and self worth into the children."

MAYOR ANNIE LISTON, MURWEH SHIRE

Bangarra's powerful youth outreach program, Rekindling, was established in 2013 to inspire pride, kinship and a sense of strength in Aboriginal and Torres Strait Islander youth through a series of dance residencies with secondary school-aged students.

In its sixth year, the Youth Program Team visited three communities: Darwin in the Northern Territory, Charleville in Queensland, and Thursday Island in the Torres Strait Islands to reach secondary school-aged students in each community. Participants and Elders were encouraged to share local cultural stories, song and dance through a series of gatherings, which culminated in a community performance of the newly created dances by the youth.

Bangarra returned to the five communities it visited in 2017 to deliver additional workshops, with previous participants encouraged to bring a friend. This element of the program supports the sharing of skills and is an important tool in maintaining relationships with those who completed the program.

In addition to this, the Youth Program Team took a central role in Bangarra's performance in the Opening Ceremony of the Gold Coast 2018 Commonwealth Games. In this landmark event, the Youth Program Team worked with 60 recent Rekindling participants, local Elders from across the Yugambah Nation, students from the Aboriginal Centre for the Performing Arts (ACPA), and the Bangarra company of dancers, all coming together in a totem ceremony viewed by a global audience of 1.5 billion people.

Since inception, Rekindling has been delivered in 30 communities across five states with more than 600 students taking part in the program.

Bangarra's Rekindling program is entirely supported by philanthropic trusts, foundations and a generous group of individual donors to Bangarra. In 2018, Rekindling was supported by the Colonial Foundation, Linnell/Hughes Trust, Lord Mayor's Charitable Foundation, The Marian and E.H. Flack Trust, Patterson Pearce Foundation, Tim Fairfax Family Foundation and the Victorian Government, through Creative Victoria.



THE ARTS UNIT

Now in its ninth year, Bangarra continued its successful partnership with The Arts Unit, part of the New South Wales Department of Education, bringing together 775 students from over 100 schools across the state for their Secondary Aboriginal Dance Workshops program.

Throughout the course of the year, Aboriginal youth from NSW Public Schools were invited to participate in 12 workshops across Sydney and in regional areas. Led by Bangarra's Youth Program Team, students were taught Bangarra repertoire and were able to develop dance skills and foster cultural pride, leadership and confidence through these workshops.

In 2018, 27 students formed the NSW Public Schools Aboriginal Dance Company, and performed in State Dance Festival. The group performed Bangarra's *Dingo* and *Gathering* as part of the week-long festival that took place from 10 – 14 September at the Seymour Centre in Sydney, involving more than 1,500 students from Kindergarten to Year 12.

201 students from 24 schools across the state, performed at the annual Schools Spectacular performance, presented by the NSW Department of Education. The large-scale event was held over two days on 23 and 24 of November at The Qudos Bank Arena and was televised nationally on 8 December via the Seven Network.



CREATIVE GENERATION

Established in 2005, *Creative Generation - State Schools Onstage* (CGEN) is Queensland's largest youth performing arts event. The large-scale program provides students, teachers and school communities the opportunity to be involved in a professionally produced, award-winning arena spectacular, and encourages students at all performance levels to participate.

In 2018, Bangarra entered its fifth year of partnership with the Queensland Government's Department of Education and Training (South East Region) to mentor Aboriginal and Torres Strait Islander secondary school students through CGEN. Our Youth Program Team worked with youth and Elders to share stories and create their own dance piece, with 88 kids from 17 schools taking part in 2018.

More than 1,800 participants throughout Queensland were involved in the annual event and display of talent at the Brisbane Convention and Exhibition Centre (BCEC) on 13 – 14 July. Students acquired new skills, while gaining experience performing on an arena stage and further developing their professional skills as young artists in the performing arts industry. CGEN was televised nationally through both Network Ten and Eleven on 27 October.

The Youth Program Team would like to thank Bob Smith for his assistance and the Queensland Government's Department of Education and Training for inviting us to take part in this unique and rewarding program.



EDUCATION

Bangarra's education program continued to provide valuable learning experiences for students and educators through schools' performances, workshops, lectures, behind-the-scenes experiences and additional resources.

The company significantly increased its engagement with the education sector as curricula across Australia implement more Indigenous content into all learning areas in both primary and secondary schooling. Access to Bangarra's performances, a growing library of education resources and a range of in-person activities has enabled students of all backgrounds to learn and experience Aboriginal and Torres Strait Islander cultures through the powerful world of dance theatre.

In 2018, Bangarra choreographer and former senior dancer Frances Rings led three lectures for over 150 teachers and Higher School Certificate (HSC) students studying *Terrain* (2012) as part of the NSW HSC Dance (Appreciation) course. Participants heard directly from Frances on the

research and creative processes involved in making *Terrain*, and were invited to create their own movement response to some of the central themes.

SCHOOLS' PERFORMANCES

Bangarra welcomed 2,429 students and 162 teachers to experience our world-premiere season of *Dark Emu* through our dedicated schools' program. Four schools' performances were presented in 2018, offering school groups discounted tickets and providing behind-the-scenes access to our dancers and creatives. Students were invited to take part in an 'In Conversation' session with the company dancers and creative team, led by Community Engagement Manager Libby Collins. Prior to the performance, teachers were supplied with Study Guides and students were invited to send advance questions to the company, to ensure the post show discussion was focused, informative and interactive.

Through our Wilay program, Bangarra connected with Aboriginal and Torres Strait Islander school



4

PERFORMANCES

2,429

STUDENT TICKETS

2,591

TOTAL ATTENDANCE

students through our performances. 'Wilay' is the Wiradjuri word for Brushtail Possum, given to us by Uncle Stan Grant Senior.

Now in its fourth year, the company's Workplace Giving Program, which encourages staff to financially support disadvantaged school students, assisted in the purchase of tickets and transport to venues.

EDUCATION RESOURCES

Bangarra increased its suite of online e-Resources for primary and secondary students to include *I.B.I.S* (2015) and *Bennelong* (2017), with the company now offering accessible resources based on the Australian Curriculum for eight of its major productions. The e-Resource library continues to be valuable support to students and teachers, with over 13,000 views per year. The company distributes over 1,000 free Study Guides per year for use in the classroom and as curriculum support tools, and responds to hundreds of requests for support from students and teachers across Australia and overseas

seeking more knowledge of Australia's First Nation peoples through our performances.

WINHANGA-RRA — TEACHERS' PROFESSIONAL LEARNING

The company's Teachers' Professional Learning Program Winhanga-rra (Wiradjuri language for hear, think, listen), expanded in 2018 with 76 teachers from across the country coming together for intensive one-day workshops. The sessions focused on community engagement in an educational context, creating work inspired by Indigenous source materials, considerations around cultural protocols and Aboriginal and Torres Strait Islander contemporary creative processes. Three workshops were delivered in Sydney, and one in Brisbane which was generously hosted by Kelvin Grove State College.

These workshops have proven to be extremely valuable to teachers as they develop their skills and practices in working with Indigenous content in the curriculum.

WORKSHOP SUMMARY



LOCATION

WORKSHOPS

PARTICIPANTS

BANGARRA DANCE ENSEMBLE

RETURN TO COUNTRY

Yirrkala, NT	5	133
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NATIONAL TOUR

NAISDA Dance College, NSW	1	12
Namadgi School for Ausdance ACT's Connexions program, ACT	1	18
Quantum Leap, ACT	1	15
Western Australian Academy of Performing Arts, WA	1	22
Aboriginal Centre for the Performing Arts, QLD	1	18
Ausdance, QLD	1	21
Melbourne Indigenous Transition School, VIC	1	15

INTERNATIONAL TOUR

Aizawl (Mizoram), India	3	60
Purulia (West Bangal), India	1	16
Bhopal (Madhya Pradesh), India	1	18
Attakkalari – Bangalore, India	1	20
Danceworx – Mumbai, India	1	20
Ochanomizu University – Saitama, Japan	1	17
Ochanomizu High School – Saitama, Japan	1	25
Shobi University – Saitama, Japan	1	30

REGIONAL TOUR

Newcastle, NSW	4	75
Dubbo, NSW	3	60
Toowoomba, QLD	3	54
Gold Coast, QLD	2	31
Rockhampton, QLD	3	37
Mackay, QLD	3	49
Alice Springs, NT	3	27



LOCATION

WORKSHOPS

PARTICIPANTS

YOUTH AND OUTREACH PROGRAMS

The Arts Unit, regional NSW	12	775
Creative Generation, QLD	13	88
Schools Spectacular Ensemble, NSW	4	201
NSW Public Schools Aboriginal Dance Company, NSW	19	27
Winhanga-rra, NSW	4	76

REKINDLING NEW COMMUNITIES

Darwin (NT)	13	14
Charleville (QLD)	13	33
Thursday Island (QLD)	13	30

REKINDLING REVISITS

Docker River (NT)	1	32
Pukatja (SA)	1	39
Grafton (NSW)	1	20
Warrnambool (VIC)	1	11
Townsville (QLD)	1	24
TOTAL	139	2,163



A person wearing a dark t-shirt and shorts is running on a sandy beach. The person is in the foreground, slightly out of focus, moving from left to right. In the background, there is a large tree with green leaves and a sandy area. The text "COMMUNITY ENGAGEMENT" is overlaid in white, bold, sans-serif font. Below the text is a white brushstroke graphic.

COMMUNITY ENGAGEMENT

RETURN TO COUNTRY AND CULTURAL EXCHANGE



Everything we do at Bangarra is inspired by our land and our people. Our longstanding relationships across the country are an integral part of our work, and we find every opportunity to engage with the communities that impact our artists and the work we create.

Spending time with the Elders and communities that inspire our work allows us to maintain connections with our cultural traditions, while deepening our artistry and sense of identity.

Our Return to Country (RTC) program allows the company to return our work to the local areas that inspired them. Generally, we have one RTC annually, however, in 2018 we presented our most ambitious program yet.

DUBBO, NSW

Beau Dean Riley Smith and Daniel Riley's *Miyagan*, from the 2016 production *OUR land people stories*, was returned to Country on the second stop of our 2018 regional tour. *Miyagan* came from the cousins wanting to tell a Wiradjuri story, and reconnect with their shared culture and heritage — with the work narrated by the Wiradjuri kinship system. Bangarra enjoyed being hosted by local Wiradjuri Elder and *Miyagan* consultant, Diane McNaboe, who took the company to Talbragar Reserve, the area that inspired the work, among other significant sites.

CAMPBELLTOWN, NSW

The Campbelltown performance of *Macq*, which had to be postponed in February due to unpredictable weather, was rescheduled for October. This free community performance returned Jasmin Sheppard's work to the southwest Sydney community which inspired it, nurturing the company's connection to Aboriginal and Torres Strait Islander communities close to home. The Appin Massacre site is located 15km away from Campbelltown Arts Centre, which is mostly unknown to the local community due to the attempts to erase it from our history.

YIRRKALA, NT

The centrepiece of our 2018 RTC program was the company's visit to Yirrkala in the Northern Territory, to return the work *Nyapanyapa* back to the community. Based on its namesake, renowned Yolngu artist Nyapanyapa Yunupingu, a free community performance on Yirrkala's basketball court headlined a week of workshops and cultural exchange with the local communities.

While on Country, the company conducted dance workshops with over 120 kids from Yirrkala School and Nhulunbuy Primary, High School and Catholic College. They also took part in a cultural exchange day in the remote region of Bawaka, through local business Lirwi Tourism. Some dancers also had the opportunity to travel to Dhalinybuy – the homeland of Bangarra Songman Djakapurra Munyarryun.

In a Bangarra first, some of our major philanthropic supporters travelled with the official touring party to Yirrkala, in a rare opportunity to experience first-hand the community connections central to the company's work.

MOUNT GULAGA, NSW

While Bangarra were on national tour performing *Dark Emu*, the company used this opportunity to connect with the region that brought about the work. Our dancers and creative team travelled to Mount Gulaga, near Narooma in NSW, where they were welcomed by Auntie Lynne Thomas, a Yuin/Biripi woman who generously shared Djirinja and Dhurga languages, stories and songs with the company in her role as Cultural Consultant on *Dark Emu*. Lynne guided the team through important sites up the mountain, and local Yuin ranger Paul Brown also shared his knowledge of the land.

Our work on Country could not take place without the incredible support of The Annamila Foundation.





COMMUNITY OUTREACH



1,925
COMMUNITY
NIGHT TICKETS



868
WILAY
(ABORIGINAL AND
TORRES STRAIT
ISLANDER YOUTH
TICKETS)



429
REGIONAL
WORKSHOP
PARTICIPANTS



133
RETURN TO
COUNTRY
WORKSHOP
PARTICIPANTS

This year's regional tour saw a hugely successful engagement program with 21 workshops over seven locations, with the addition of scheduled meet-and-greets and opportunities for groups to watch a rehearsal or class, in lieu of a workshop. These initiatives allowed the company to reach 429 students across NSW, QLD and the NT, an increase of over 59.5% on 2017.

Unfortunately due to severe weather the company's performances in Alice Springs had

to be cancelled, however Bangarra were able to present an additional workshop to Yipirinya Aboriginal School under these circumstances.

Bangarra continued its partnership with The Balnaves Foundation in 2018 to offer accessibly priced tickets for Community Night performances in Sydney, Brisbane and Melbourne. Through this partnership, our Community Night performances saw 1,925 Aboriginal and Torres Strait Islander community members experience Bangarra's work.



INTERNATIONAL CULTURAL EXCHANGE

10

INTERNATIONAL WORKSHOPS

206

PARTICIPANTS

Bangarra are proud to share the resilience and strength of Australia's First Nations people with other Indigenous communities and groups. Cultural exchanges enable Bangarra to practice reciprocity through the sharing of our knowledge and stories, and also learn from different Indigenous groups around the world.

While in India, the company undertook a variety of community engagement opportunities with Indigenous groups in remote regions across the country. Bangarra travelled to Purulia, home of the Chhau mask dance, Bhopal, the site of the Indira Gandhi Rashtriya Manav Sangrahalaya (National Museum of Humankind), and Aizawl in Northeast India, to learn and experience a variety of traditional dances in a series of artistic

collaborations with these communities. For the first time, Bangarra split our international touring party into three groups to deliver this level of community engagement concurrently in all three areas, with six dancers leading dance and cultural workshops to over 90 local participants. Bangarra also conducted a masterclass workshop in Bangalore, India, with the Attakkalari Dance Company — who are known for blending traditional dance techniques with contemporary movement.

In Japan, the company conducted three workshops with more than 60 participants from Ochanomizu University, Ochanomizu High School and Shobi University.



CULTURAL CONSULTANTS



Bangarra is committed to continuing to tell our stories through the guidance and counsel of our people. We are indebted to the Cultural Consultants who so generously share their ancestral stories with us to caretake and shape for the stage. We pay our respects to all Elders past, present and emerging whose lands our stories are founded in.

In 2018, we worked closely with a number of Cultural Consultants to enrich our storytelling and preserve cultural integrity:

Dark Emu – National Tour

Lynne Thomas – Yuin/Biripi Nation Woman
Warren Foster – Yuin Knowledge Holder

Totem – Gold Coast 2018 Commonwealth Games Opening Ceremony
Elders from across the Yugambeh Nation

We value the contribution by these consultants on previous works performed in 2018:

Bennelong – Adelaide Festival
Matthew Doyle - Muruwari Descendent

Macq – Return to Country
Aunty Frances Bodkin

Miyagan – Return to Country and Regional Tour
Diane McNaboe and Lynette Riley

Nyapanyapa – Return to Country
Nyapanyapa Yunupingu, Djakapurra Munyarryun, Merrki Ganambarr-Stubbs and Will Stubbs

Spirit 2018 (excerpts) – International Tour
Djakapurra Munyarryun

I.B.I.S – International Tour
Aunty Betty Tekahika, Mark Sattrick and Peggy Misi

ABORIGINAL AND TORRES STRAIT ISLANDER EMPLOYMENT AND WORK EXPERIENCE PROGRAM



64%

ABORIGINAL AND
TORRES STRAIT
ISLANDER STAFF



17

FUTURE CULTURAL LEADERS MENTORED
THROUGH INTERNSHIPS, WORK EXPERIENCE
PLACEMENTS AND THE RUSSELL PAGE
GRADUATE PROGRAM







MEDIA

MEDIA

27%
INCREASE



25,045

INSTAGRAM
FOLLOWERS

60%

INCREASE IN TOTAL
FOLLOWERS ACROSS DIGITAL
PLATFORMS (on 2017)



5M*

VIEWED QANTAS' 2018 SPIRIT OF
AUSTRALIA FILM FEATURING BANGARRA
IN AUGUST 2018 (*approx.)

29%
INCREASE



40,284

SONGLINES SUBSCRIBERS
29% INCREASE



56,884

FACEBOOK
FOLLOWERS



8,894

TWITTER
FOLLOWERS



105,500

VIEWS



744,148

WEBSITE PAGE VIEWS



435

PRINT ARTICLES



531

ONLINE ARTICLES



185

TV SEGMENTS



165

RADIO SEGMENTS



VIVID SYDNEY

EORA — DARK EMU

For the fifth year, Bangarra created a new, large-scale projection designed especially for the iconic Sydney Harbour Bridge, as part of Vivid Sydney; the world's largest festival of light, music and ideas.

Created by Bangarra's Artistic Director Stephen Page and Head of Design Jacob Nash, the captivating projection titled *EORA — Dark Emu* married Aboriginal history, dance, art and architecture in a striking visual aesthetic. The projection was inspired by Bruce Pascoe's award-winning book, 'Dark Emu: Black Seeds: Agriculture or Accident?', which explores the vital life force of flora and fauna and challenges the 'hunter-gatherer' myth of pre-colonial Aboriginal peoples.

EORA — Dark Emu was the fifth in a series of Eora stories told by Bangarra as part of Vivid Sydney, following *EORA — Bennelong* (2017), *EORA — The Land* (2016), *EORA — The Fisherwoman* (2015) and *EORA — The Spirit of Patyegarang* (2014).

The innovative artwork featured Bangarra dancers Tara Robertson, Yolanda Lowatta, Rika Hamaguchi, and Tyrel Dulvarie, and portrayed the unbreakable connection between earth and sky. The projection was made in collaboration with some of Sydney's leading creatives, including award-winning Director of Photography Bonnie Elliott, Film Editor Simon Njoo, post-production team Experience The Pulse, and Bangarra composer Steve Francis.

Vivid Sydney visitors were able to experience abstract moving images of four of Bangarra's dancers, evoking the creator Spirit Emu Baiame, who left the earth after its creation to reside as a dark shape in the Milky Way.

EORA — Dark Emu was visible from 6pm -11pm each night throughout Vivid Sydney (from 25 May to 16 June), which was attended by a staggering 2.25 million visitors. Vivid Sydney is owned, managed and produced by Destination NSW, the NSW Government's tourism and major events agency

COLLABORATIVE PROJECTS



CARRIBERRIE

22 FEBRUARY

Bangarra worked with filmmaker Dominic Allen to capture a section of *Bennelong* in virtual reality for a wider film project titled *Carriberrie*. The film premiered at the Australian Museum, and screened as part of Weave; a month-long festival of Aboriginal and Pacific Cultures.

ADELAIDE FESTIVAL FORUM

13 MARCH

Coinciding with Bangarra's sold-out season of *Bennelong* at Adelaide Festival, our Artistic Director Stephen Page discussed Indigenous storytelling with journalist and author David Marr. The free event offered audiences insight into the story and creative process behind *Bennelong*.

BORAL FAMILY EVENT

21 APRIL

Boral hosted an event for staff and their families at Bangarra's Walsh Bay studios, where guests were treated to a preview performance of *Dark Emu* ahead of its Sydney Opera House premiere in June. The company gave a class demonstration and senior dancer Tara Gower taught the kids aspects of Bangarra's repertoire.

PERFORMANCE FOR THE PRESIDENT OF THE FRENCH REPUBLIC

1 MAY

Our Chair Michael McDaniel and Executive Director Philippe Magid attended a dinner at the Sydney Opera House hosted by the then Prime Minister Malcolm Turnbull and Mrs Lucy Turnbull AO, in honour of the President of the French Republic, Emmanuel Macron. The company also performed at the event, a very proud moment to be presenting Aboriginal and Torres Strait Islander culture in such an intimate setting to world leaders.

AMNESTY INTERNATIONAL TALK

13 JUNE

In support of Amnesty International's advocacy work for Indigenous justice, the organisation hosted a talk to highlight Bangarra's work

with Aboriginal and Torres Strait Islander communities, and some of the challenges facing Indigenous communities across Australia. Bangarra's Community Engagement Manager Libby Collins was invited to speak at the event, alongside Amnesty International leaders.

AUSTRALIA COUNCIL MARKETING, COMMUNICATIONS AND TICKETING SUMMIT

29 JUNE

Bangarra's Stephen Page and Director, Marketing and Audience Development Kate Scott were invited to speak at the Australia Council's annual summit in 2018. Attended by arts and cultural leaders across Australia, they discussed the creation of *Dark Emu* and innovative digital storytelling projects.

WELCOME TO INTERNATIONAL TOWERS

9 JULY

Bangarra performed at a special event during NAIDOC Week to welcome the company to the International Towers community. Murawari man Matthew Doyle delivered a beautiful smoking ceremony in Tower Three, and dancers Tara Gower, Luke Currie-Richardson, Kaine Sultan-Babij, Jasmin Sheppard, Rikki Mason, Yolanda Lowatta, Rika Hamaguchi and Tara Robertson performed some of Bangarra's most celebrated repertoire.

STEPHEN PAGE AND BRUCE PASCOE IN CONVERSATION: DARK EMU

11 JULY

As part of NAIDOC Week, audiences were invited to delve deeper into *Dark Emu* at a post-show discussion with Stephen Page and *Dark Emu* author Bruce Pascoe, moderated by Cathy Craigie.

QANTAS NAIDOC WEEK EVENT

12 JULY

Our Official Airline Partner Qantas invited Bangarra to perform at their Head Quarters in Sydney in celebration of NAIDOC Week, with dancers Tara Gower, Luke Currie-Richardson, Kaine Sultan-Babij, Jasmin Sheppard and Rikki Mason taking part.

LIOR'S REAL LOVE MUSIC VIDEO

13 AUGUST

Bangarra collaborated with Australian artist Lior on the music video for *Real Love*, the debut track from his new album *Between You and Me*. Stephen Page directed the music video, with Bangarra's Jacob Nash contributing to design, cinematography by Bonnie Elliott and dancer Rika Hamaguchi performing throughout.

THE SPIRIT OF AUSTRALIA FILM

18 AUGUST

Bangarra joined together with Qantas, and their partners, to create a special film celebrating equality and inclusion. The film was launched at the Bledisloe Cup match between Australia and New Zealand, attended by 54,000 people and broadcast nationally via Fox Sports, thanks to Rugby Australia. The film was supported by a multi-channel release over Qantas' social media channels, and screened on board Qantas flights through their inflight entertainment.

DUBBOO — LIFE OF A SONGMAN PREVIEW AT BENNELONG RESTAURANT

7 OCTOBER

The Fink Family's Bennelong Arts Foundation hosted a group of valued Bangarra supporters for an exclusive preview performance of music from *Dubboo — life of a songman*, as the Commissioning Partner of our special season in honour of David Page.

PORT FAIRY SPRING MUSIC FESTIVAL

13-14 OCTOBER

In the lead up to the world premiere of *Dubboo — life of a songman*, Ursula Yovich performed a newly-commissioned musical work. Djakapurra Munyarryun also paid homage to David Page in a special performance of *'After Fish'* at the Festival's Saturday Night Gala event, with accompaniment from the Australian String Quartet.

OPEN REHEARSAL FOR THE DUKE AND DUCHESS OF SUSSEX

17 OCTOBER

As one of their first engagements during their tour of Australia, the Duke and Duchess of Sussex

observed the company rehearse *Spirit 2018*. It was incredibly significant for Bangarra to have the opportunity to share the beauty, integrity and resilience of Aboriginal and Torres Strait Islander cultures with Their Royal Highnesses, who learned about the 29-year history of the company and met with our ensemble of 18 proud Aboriginal and Torres Strait Islander dancers.

WASEDA UNIVERSITY LECTURE IN TOKYO

5 NOVEMBER

While the company were on International Tour in Japan, Bangarra's Philippe Magid and guest artist and choreographer Deborah Brown were invited to lead a lecture event addressing students for Diversity Studies, Research in English Culture, Australian Cultural Studies at Waseda University.

PROTECTION OF INDIGENOUS KNOWLEDGE ROUND TABLE

12 NOVEMBER

Bangarra's Knowledge Ground Coordinator, Yolande Brown, participated in this event run by Inside Policy — an Aboriginal policy advisory firm established on behalf of the Australian Government agency IP Australia, which administers intellectual property rights and legislation relating to patents, trademarks and registered designs. Indigenous Cultural Intellectual Property was discussed with the aim of obtaining feedback and options for ways forward to protect Indigenous knowledges.

UNIVERSITY OF TECHNOLOGY SYDNEY INDIGENOUS RESIDENTIAL COLLEGE LAUNCH

13 DECEMBER

The company were invited to participate in The University of Technology Sydney's launch of Australia's first Indigenous Residential College, with dancer Tyrel Dulvarie performing on behalf of Bangarra. The college is the brainchild of Michael McDaniel, Bangarra's Chair and UTS' Pro-Vice Chancellor for Indigenous leadership and engagement.



A dramatic scene featuring a man in a costume made of white feathers and a dark, patterned skirt. He is reaching up with both hands towards a large, dark, curved object that resembles a giant's foot or a large piece of machinery. The background is dark, and the lighting is focused on the man and the object he is reaching for. The text "THE COMPANY" is overlaid in white, bold, sans-serif capital letters, with a horizontal brushstroke in a reddish-brown color passing through the middle of the text.

THE COMPANY

DANCERS



Elma Kris



Waangenga Blanco



Tara Gower



Daniel Riley



Jasmin Sheppard



Tara Robertson



Kaine Sultan-Babij



Luke Currie-Richardson



Beau Dean Riley Smith



Rikki Mason



Yolanda Lowatta



Rika Hamaguchi



Glory Tuohy-Daniell



Tyrel Dulvarie



Baden Hitchcock



Ryan Pearson

RUSSELL PAGE GRADUATE PROGRAM DANCERS



Lillian Banks



Bradley Smith

STAFF



EXECUTIVE

Artistic Director

Stephen Page

Executive Director

Philippe Magid

Executive Administrator

Laura Hough

ARTISTIC

Head of Design

Jacob Nash

Rehearsal Director

Anton (until October 2018)

Rehearsal Director

Daniel Roberts (from October 2018)

ADMINISTRATION

Chief Financial Officer/ Company Secretary

Ashwin Rathod

Finance & Operations Coordinator

Elizabeth Timbery Tierney

DEVELOPMENT

Development Director

Kitty Walker (until December 2018)

Director, Marketing & Development

Sarah Hunt (from December 2018)

Development Manager

Anna Shapiro (on Maternity Leave from February 2018)

Development Manager

Chloe Gordon (Maternity Leave Cover from March 2018)

Patrons Manager

Sally Walker (until March 2018)

Development Coordinator

Lachlan Bell (from August 2018)

COMMUNITY

Manager, Community Engagement

Libby Collins

EDUCATION & YOUTH PROGRAM

Youth Program Director

Sidney Saltner

Youth Program Leader

Chantal Kerr

Youth Program Leader

Patrick Thaiday

Education Consultant

Shane Carroll

MARKETING & COMMUNICATIONS

Director, Marketing & Audience Development

Kate Scott (until December 2018)

Director, Marketing & Development

Sarah Hunt (from December 2018)

Customer Experience & Insights Manager

Sarah Whelan

Media & Communications Manager

Sarah Shields (until May 2018)

Media & Communications Manager

Jessica Keirle (from May 2018)

Marketing & Digital Coordinator

Sophie Raper

Office & Engagement Coordinator

Ivana Radix

Filmmaker & Photographer

Tiffany Parker

Knowledge Ground Coordinator

Yolande Brown

PRODUCTION

Director, Technical & Production

John Colvin

Redevelopment & Touring Manager

Phoebe Collier (on Maternity Leave from April 2018)

Production Manager

Kayne Johnson (until September 2018)

Production Manager

Catherine Studley (from October 2018)

Company Manager

Lachlan Bell (until August 2018)

Company Manager

Cloudia Elder (from August 2018)

Stage Manager

Lillian Hannah U

Head Electrician

Christopher Donnelly

Head of Wardrobe

Monica Smith

Head of Sound and AV

Andy Lysle (until April 2018)

Sound and AV Technician

Emjay Matthews (from April 2018)

Production Technician, National Tour

Ruby Betham

Production Trainee

Stephanie Storr Clark

DAVID PAGE MUSIC FELLOW

Brendon Boney

PARTNERS



GOVERNMENT PARTNERS



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 supported by the NSW Government through Create NSW.



Bangarra's 2018 Rekindling revisit to Warrnambool was supported by the Victorian Government through Creative Victoria.



Australian Government

Department of Foreign Affairs and Trade

Bangarra's 2018 international touring footprint is proudly supported by the Australian Government through the Department of Foreign Affairs and Trade.



Australian Government

Department of Communications and the Arts

Bangarra's 2018 international tour has been assisted by the Australian Government through the Department of Communications and the Arts.



CORPORATE PARTNERS



Regional
Touring Partner



OFFICIAL AIRLINE



PARTNERS



PHILANTHROPIC PARTNERS

Annamila



Community Nights
Partner



**PACKER FAMILY
FOUNDATION**



Rekindling in regional
Queensland

COMMUNITY PARTNERS



DARK EMU MEDIA PARTNER



DUBBOO - LIFE OF A SONGMAN COMMISSIONING PARTNER



PATRONS

In consultation with Wiradjuri Elders, we have taken inspiration from the word 'Bangarra' – a Wiradjuri word meaning 'to make fire' – to describe the levels of donor support. This use of Wiradjuri language is part of Bangarra's ongoing commitment to the survival of Aboriginal and Torres Strait Islander languages.

Bangarra Dance Theatre would like to thank the following patrons for their generous contributions to the company in 2018.

DHULUBANG SPIRIT (GIFTS)

Sally Anne Nicholson

DHULUBANG SPIRIT (PLANNED GIVING)

Anonymous (2)
Margo Garnon-Williams
Nicola Kaldor
Yvonne Langley-Walsh
Keith and Marguerite
Mobbs
Lynn Ralph
Anne Roussac-Hoyne
Neil Roussac
Stephen Scrogings
Kelvin Widdows

GUYA (FISH) (\$50,000)

Canny Quine
Foundation
Linda Herd

BILAWI (SHEOAK) (\$20,000- \$49,000)

Robert Albert AO
& Libby Albert
Krystyna
Campbell-Pretty
Marion Heathcote
& Brian Burfitt
Linnell/Hughes Trust
LL Group Holdings
The Marian
& E.H. Flack Trust
Patterson Pearce
Foundation
Sisyphus Foundation

WIINY (FIRE) (\$10,000- \$19,999)

Dusseldorp Forum
Nelson Estrella
& Phil Rounsevell
Goodridge Foundation
Jane & Russell Kift
Lyn & Graham Maloney
The Page Family
The Ross Trust
Penelope Seidler
Fiona Stanley
The Wiggles
Mary Paula Williamson

BARGAN (BOOMERANG) (\$5,000-\$9,999)

Anonymous (9)
Besen Family
Foundation
Bloch & Gazal
Endowment
R Clay
Heather Drew
Belinda Gibson
Ruth Hoffman
& Peter Halstead
Nicola Kaldor
Edwina Kearney
Michael McDaniel
& Paul Galea
Lynn Ralph
RANT Clothing
Anne Roussac-Hoyne
Scovell Gardner Family
Victoria Taylor
Wai-Hong Tham
Jane Thorn

BIRRIMAL (BUSH) **(\$1,000-\$4,999)**

Anonymous (10)
Annette Adair
James & Belinda Allen
Damaris Bairstow &
Robin Hutcherson
Graham Baker
Shane Batchelor
Mike Bowen
Susan Burnett
Annie & Paul Burns
Barbara Caine
Alison Cameron
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Christopher Hodges
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Finnegan
Clare Gardiner
Gemalla Endowment
Diane Grady
J.P. Griffins
Catherine Hamber
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Ben Harlow
Cheryl Hatch
Wendy Haynes
Roger Hewitt
HLA Management
Kaye Hocking

Rosemary
& Dan Howard
Beth Jackson
& John Griffiths
David Jonas
& Desmon Du Plessis
John Keane
Belinda Kendall-White
Harry Kestin
Alan Kozica
Yvonne Langley-Walsh
Catherine & Geoff
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Heather MacLean
Jill Maddox & Ian Evans
Melanie Mathieson
Margaret Moreton
Tom Mosby
& Tony Ellwood
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Fiona & Peter Murray
Cynthia Nadai
Stephen & Joanne
Norrish
Antony O'Regan
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The Osborne Family
Timothy & Eva Pascoe
Gary Payne
Ian & Diana Plater
Adelheid Price
Elizabeth Ramsden
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Ian Roberts
Cherie Ross
Angela Rutherford
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Gerlinde Scholz &
Richard Leonard
Jenny Schwarz
Gary Singer
& Geoffrey Smith
Sue Terry & Len Whyte
Chris & Cheryl Thomas
Stuart Thomas
Mike Thompson
Dominic Thurn
Derek Watt & Cathy
Brown-Watt
Sara Watts
David & Faith Weisbrot
Ineke Wever

GARRABARI **(CORROBOREE)** **(\$500-\$999)**

Anonymous (14)
David Ashley
Séverine Ball
Susan Bear
Mark Blumer
Susie Bond Evolution
Pilates
Jennifer Bourke
Sarah Brasch
Cath Brokenborough
Elizabeth Carpenter
Darren Cook
Sally & Drew Cratchley
Linda D'Bras
Fiona Dewar
The Dillon Family
Jill Fisher
Warwick Fisher
Jason Gleadhill

Janet J. Gordon
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Lesley Harland
Donna Harpham
Lisa Heiligers
Stuart S James
Les Johnston
Jana Juanas
Alex Kibble
Ilse King
Andrew & Kate Lister
Marian Magee
& David Castillo
Nikki Main
Peter McMullin
Mara Moustafine &
Andrew Jakubowicz
James O'May
& Margaret Hawke
Maria Pate
Oonagh Redmond
The Schmidt Family
Julianne Schultz
Jann Skinner
Liam Timms
JS & NS Turnbull
Christine
& Paul Wand AM
Weress Family
Joyce Yong

*Bangarra Dance
Theatre also thanks the
many generous donors
of less than \$500 who
support our vision, of
which there are too
many to list here.*



GOVERNANCE

A group of dancers in a forest setting performing a synchronized dance. The dancers are wearing dark, patterned leotards and are captured in a dynamic pose, with one leg raised and arms extended. The background is a dense forest with tall, thin trees and a misty atmosphere. The word "GOVERNANCE" is overlaid in white capital letters, with a thick, orange brushstroke underline.

GOVERNANCE

CORPORATE GOVERNANCE

Bangarra continued to address a range of corporate governance matters throughout 2018, in accordance with the Essential Governance Practice Principles as published by the Australia Council for the Arts.

1. LAY SOLID FOUNDATIONS FOR MANAGEMENT AND OVERSIGHT

At the conclusion of 2018, our Strategic Plan was updated and endorsed by the Board. This document continues to serve the Board well for vision-setting and value-driven decision-making. The Board conducts an annual review and audit of the company's Risk Register that is used to evaluate every risk in the business. At every Board meeting, a risk update is discussed against all Risk Register headings to ensure that the Board are aware of any challenges that face Management, enabling forward planning to discuss and therefore best manage risks. The Board also takes part in an annual strategic planning day. A key part of the strategic planning agenda is to review the past year; our successes, where we can improve, and future challenges the business may face.

2. STRUCTURE THE BOARD TO ADD VALUE

The Nomination, Remuneration and Audit and Risk Committees are working well within their specific remits. As part of our commitment to diversity, Bangarra's Board is majority Aboriginal and Torres Strait Islander. Bangarra views its Board as an organism, a group of highly talented, passionate and connected people. As such, individuals are appointed with the right values fit; people who hold a similar world view even though they may be from diverse cultural backgrounds. These individuals have an immense passion for Bangarra, for Aboriginal and Torres Strait Islander people, and for our objectives and vision.

3. ACT ETHICALLY AND RESPONSIBLY

All decisions were driven by the set of values outlined in our Strategic Plan 2017-2020 and our commitment to developing the culture of the organisation and staff. We continue to deliver the successful Safe Dance program, within which we offer mental health support to monitor and manage staff wellbeing. Our values-driven approach extends to every relationship and partnership, and includes a robust approach to managing community relationships ethically and responsibly.

4. ENSURE DIVERSITY

Our Aboriginal and Torres Strait Islander employment level remains stable at 64%. Two new future culture leaders joined the company as Russell Page Graduate Program dancers in 2018, and 17 work placements were provided within the company. Our Board has majority 62% Aboriginal and Torres Strait Islander representation, including the Chair and Deputy Chair. Our hiring process

is inclusive of race, gender and sexuality, as reflected in our Company Constitution, which strongly outlines our commitment for a majority Indigenous Board, and sets the tone for the leadership of the organisation.

5. SAFEGUARD INTEGRITY IN ALL REPORTING

2018 marks our third audit with our Community Partner, KPMG. We continue to remain committed to transparency during this process, with great leadership from our Chair of the Audit and Risk Committee.

6. ENGAGE WITH STAKEHOLDERS

Relationships with our most important stakeholder group, Aboriginal and Torres Strait Islander communities, continue to strengthen through the work of our Manager, Community Engagement, who travels with the company's Youth Program Team and on regional tour, to further develop and connect us with local youth, community and health services. Our auditors, KPMG, review every current contract and all reporting with our terrific legal partner, Gilbert + Tobin. We continue to publish our annual reports on our website after our Annual General Meeting, which captures our governance procedures. We send our Songlines e-newsletter on a monthly basis to a growing database of more than 40,000 people, and continually work to increase our strongly engaged online community of more than 130,000.

7. RECOGNISE AND MANAGE RISK

Our Audit and Risk Committee remains focused on identifying and mitigating any potential artistic, financial, legal, reputational and operational risks. Any major risk is brought to the Audit and Risk Committee meeting to be discussed and addressed in order to ensure risks do not interrupt business operations.

8. REMUNERATE FAIRLY AND RESPONSIBLY

Our Nomination and Remuneration Committee, remains active and dedicated to ensuring remuneration is set fairly and by industry standards. The Board, through this committee, reviews the Artistic Director Stephen Page and Executive Director Philippe Magid annually, and monitor salary benchmarking research. The Artistic Director and Executive Director maintain oversight of all staff appointments, and are committed to ensuring diversity and competitive salaries in order to hire and retain high quality staff. The company look to hire and retain the best talent possible with a range of benefits, including maternity leave and flexible workplace arrangements.

KPIs



Outcome	Mechanism	Measure	2018 TARGET	2018 RESULT	Notes
ARTFORM	RECOGNISED AS A CONTEMPORARY DANCE COMPANY THAT DISPLAYS INNOVATION, ADVENTURE AND EXCELLENCE				
Developing and implementing a measureable artistic vibrancy assessment process	Quality and excellence of repertoire; Audience engagement and satisfaction	Audience surveys Media reviews Social media feedback	>85% positive	96% positive	
Commissioning and presenting new work at the forefront of artistic practice including Australian work independently and/or as co-pros	Commissioning new Australian works of a high standard	Number of Australian works	1	3	<i>Totem / Dark Emu / Dubboo — life of a songman</i>
Contributing to the cultural vibrancy of NSW through the development and presentation of high quality arts programs and cultural practice	Collaborations with Vivid Sydney and Destination NSW Presenting a second Sydney season	Number of projects	1	1	<i>EORA – Dark Emu</i>
		Number of performances	8	5	
		Total paid attendance	3,970	2,618	
		Paid capacity	52%	65%	
On the world stage	Overseas performances	Number of performances	3	5	<i>3 performances in India, 2 performances in Japan</i>
Reflecting Aboriginal and Torres Strait Islander culture and stories	Telling Aboriginal and Torres Strait Islander stories	Number of new Aboriginal and Torres Strait Islander works	3	3	<i>Totem / Dark Emu / Dubboo — life of a songman</i>

KPIs

Outcome	Mechanism	Measure	2018 TARGET	2018 RESULT	Notes
SECTOR DEVELOPMENT					
Supporting and developing connections and collaborations with individual artists and the small to medium sector	Employment of Aboriginal and/ or Torres Strait Islander artists as part of our Artists-in-Residence program	No. of artists employed	4	2	<i>Jacob Nash and Djakapurra Munyarryun</i> <i>Bangarra's Artists-in-Residence program concluded at the end of 2016. The company continues to invest in the creative development of A+TSI artists.</i>
	Collaboration with NAISDA	No. of projects	2	2	<i>Dark Emu Community Night Performance on 9 July, Dark Emu Workshop on 22 July</i>
	Collaboration with a dramaturg	No. of projects	0	2	<i>Dark Emu / Dubboo – life of a songman</i>
	Collaboration with Torres Strait Islander cultural consultant	No. of projects	1	0	<i>Existing Torres Strait Islander work I.B.I.S toured to Japan with Choreographers Deborah Brown and Waangenga Blanco</i>
Demonstrating commitment to nurturing and development of artists at various stages of career	Number of dancers creating new works	Number of choreographic commissions	1	2	<i>Yolande Brown and Daniel Riley as co-choreographers for Dark Emu</i>
	Creation of Graduate Program	Number of trainee dancers	>2	2	<i>Lillian Banks, Brad Smith – Russell Page Graduate Program Dancers</i>
	Non-dance Fellowships: production/music/sets/costume	Number of Fellowships	1	2	<i>Brendon Boney – David Page Music Fellow and Stephanie Storr Clark – Indigenous Production Trainee</i>
Development of Aboriginal and Torres Strait Islander leaders	Work experience and placements	Number of placements	3	13	<i>1 work experience and 12 secondments</i>
Development of Aboriginal and Torres Strait Islander Board members	Nomination and Remuneration Committee	Percentage of Aboriginal and Torres Strait Islander Board members	>51%	62%	<i>As 3 Board Directors retired during the year and were not replaced, the % changed from 6 of 11 Board Members to 5 of 8 Board Members</i>

KPIs

Outcome	Mechanism	Measure	2018 TARGET	2018 RESULT	Notes
ACCESS					
Presenting an annual season of performances in Sydney	Performances at the Sydney Opera House	Number of performances	29	33	
		Total Paid Attendance		16,099	
		Paid capacity	80%	90%	
Development of audiences that reflect the diversity of the company's marketplace	Performances nationally	Number of performances	30	31	
		Total paid attendance	16,250	25,250	
		Paid capacity	74%	91%	
	Performances regionally	Number of performances	13	8	<i>Alice Springs performances cancelled due to inclement weather</i>
		Paid capacity	60%	56%	
	Community Night performances – Aboriginal and Torres Strait Islander (SYD/MEL)	Number of performances	2	2	
		Number of attendees	900	1,134	
	Community Night Performances (BRIS)	Number of performances	N/A	1	
		Number of attendees	N/A	832	
Undertaking education and learning activities within schools and/or the wider community as agreed	Delivery of Rekindling program	Number of communities	8	8	<i>3 new communities and 5 revisits</i>
		Number of participants	120	134	
		Contact hours	240	4,438	
	Delivery of Wilay and Schools performances	Number of events	6	4	<i>1 Wilay Sydney, 1 schools performance Sydney, 1 creative learning Sydney, 1 combined Wilay/Schools Melbourne</i>
		Number of participants	600	2,591	
		Contact hours	12	6	

KPIs



Outcome	Mechanism	Measure	2018 TARGET	2018 RESULT	Notes
Developing and presenting high quality and innovative programs and projects that demonstrate leadership and deepening connections with NSW communities in Western Sydney and regional NSW	Season at Riverside Parramatta (bi-annual)	Number of performances	4	0	
		Paid capacity	70%	0	
	Partnership with Arts Unit NSW – NSW Public Schools Aboriginal Dance Company	Number of workshops	10	19	<i>In addition to 8 performances</i>
		Number of participants	820	27	
		Contact hours	150	144.4	<i>18 additional contact hours including performances</i>
Access and engagement through digital platforms	Social media channels	Average engagement per item across all platforms (Facebook, Instagram, Twitter, YouTube)	3,050	4,351	
	Streaming a performance into communities	Number of performances streamed	1	0	

KPIs



Outcome	Mechanism	Measure	2018 TARGET	2018 RESULT	Notes
FINANCIAL AND GOVERNANCE					
Diversifying and growing the company's revenue base	Increase private sector income	% of total income	31%	26%	
	Reduce reliance on government funding	% of total income	41%	33% (core MPA grant) 43% (total government funding)	
Adopting entrepreneurial and innovative approaches to support viability	Innovative partnerships with aligned organisations	Number of new partnerships	1	2	<i>Australian Ethical and Boral</i>
Maintaining reserves	Financial analysis	Benchmark 20% reserves	17%	12%	
Maintaining operating margin	Financial analysis	Surplus divided by income as %	0.6%	0.11%	
Working Capital	Financial analysis	Maintain positive working capital	3:1	0.9:1	
Maintaining adequate liquidity	Financial analysis	Cash and short term investments cover anticipated expenses over period	>60 days	19 days	
Having strong governance and management capabilities in accordance with Essential Governance Practices for Arts Organisations guidelines	Annual internal Board performances reviews with members/ ED/AD	Feedback on effectiveness, collegiality and enthusiasm	>75% positive	>75% positive	
	Regular contact with Australia Council	Number of communications	4	1	
	Timely lodgement of Annual Report	Delivery of Annual Report	By 30 April	By 12 April	





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.

Our artistic program in 2018 was diverse, innovative and filled with an abundance of Australian stories. As we look towards celebrating the company's 30th year anniversary in 2019, we are proud to nurture our dancers to tell their own stories and develop as choreographers. We have a number of talented choreographers in our midst, and continue to stretch our creative boundaries with offstage projects that bring our rich cultural and artistic history to life for all. New initiatives and new forms are birthed every year, in our own backyard.

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

The artistic reflection process encompasses ongoing activity and engagement, including defining our artistic vision, implementing audience surveys, surveying creative and performers, independent expert research, benchmarking activity, community focus groups and providing regular artistic reports to the board.

BOARD OF DIRECTORS



MICHAEL MCDANIEL, CHAIR



Professor Michael McDaniel is an Aboriginal man, a member of the Kalari Clan of the Wiradjuri Nation of Central New South Wales. His career in Indigenous higher education and record of service to the arts, culture and the community spans three decades.

Michael is Pro Vice-Chancellor (Indigenous Leadership and Engagement) and Director of Jumbunna Institute for Indigenous Education and Research at the University of Technology Sydney, where he is also a Professor in Indigenous Education. Michael is also currently Chair of the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) and serves on the Boards of the Museum of Contemporary Art (Australia) and Sydney Living Museums.

Michael is a member of the National Aboriginal and Torres Strait Islander Higher Education Consortium (NATSIHEC) and the World Indigenous Peoples' Higher Education Consortium (WINHEC). He is a former Board Director of the Australian Major Performing Arts Group (AMPAG) and of the National Aboriginal and Islander Skills Development Association (NAISDA) Dance College. He has held a number of Federal and State Government appointments, having been a member of the Federal Minister for Education's Aboriginal and Torres Strait Islander Advisory Council, the National Native Title Tribunal, the NSW Mental Health Review Tribunal, the NSW Administrative Appeals Tribunal and the NSW Guardianship Tribunal. He has also been a Commissioner with the NSW Land and Environment Court.

Michael has a strong commitment to the preservation of Wiradjuri culture, in particular the preservation and teaching of badhang wilay (possum skin cloak) making. His cloaks are in a number of private collections, with one being acquired by the National Gallery of Australia in 2008.

Michael joined the Bangarra Board in November 2011. In 2013 he was appointed Deputy Chair of Bangarra and became Chair in October 2014.

ROBYNNE QUIGGIN, DEPUTY CHAIR



Robynne Quiggin is a Professor of Practice and Director Indigenous Strategy at the Business School and Law Faculty of the University of Technology Sydney. From 2015 – 2017 she was Deputy Aboriginal and Torres Strait Islander Social Justice Commissioner at the Australian Human Rights Commission. 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 chairs the Board of the Aboriginal Housing Office, chairs Westpac's Indigenous Advisory Committee, is a member of Westpac's Stakeholder Advisory Council and a member of IAG's Consumer Advisory Board. She has previously served on the boards of the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS), the Arts Law Centre of Australia, Gadigal Information Services (incorporating Koori Radio) and was formerly a Trustee of the Australian Museum.

Robynne practiced as a solicitor from 2000 – 2013, running her own legal and consulting firm for seven years. She specialised in legal and cultural issues for Aboriginal peoples and Torres Strait Islanders, including consumer and copyright law, wills, conveyancing and commercial leases. Robynne worked in human rights advocacy and policy development for Aboriginal and Torres Strait Islander peoples, including a previous period at the Australian Human Rights Commission, and participated in a number of United Nations human rights and biodiversity forums. She also lectured in law and Aboriginal and Torres Strait Islander issues at the University of Technology, Sydney, Macquarie

BOARD OF DIRECTORS



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

In 2013 Robynne was recognised in the not for profit category of AFR/ Westpac's 100 Women of Influence awards. She was appointed to the Bangarra Board in October 2013 and appointed Deputy Chair in October 2014.

ANNA BLIGH AC



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

Anna is a former Deputy Premier, Treasurer, and Minister for Finance, State Development, Trade and Innovation. She was also Minister for Infrastructure in Queensland from July 2005 – September 2007.

Prior to that, she was Queensland's first female Education Minister, with additional responsibilities for the Arts portfolio, when she oversaw the construction of GOMA and a range of new initiatives in the arts and cultural sector.

In recognition of her eminent service to the Parliament of Queensland, particularly as Premier, as well as to infrastructure development, education reform, and being an advocate for the role of women in public life and work in the not-for-profit sector, Anna received a Companion

in the General Division of the Order of Australia award in the 2017 Australia Day Honours list.

Anna is the first woman to be appointed CEO of the Australian Banking Association and is a former CEO of the YWCA NSW. She is a non-Executive Director of Medibank Private and joined the Bangarra Board in February 2013.

NGIARE BROWN



Professor Ngiare Brown is a Yuin nation woman from the south coast of NSW. She is a senior Aboriginal medical practitioner with qualifications in medicine, public health and primary care, and has studied bioethics, medical law and human rights.

She was the first identified Aboriginal medical graduate from NSW, and is one of the first Aboriginal doctors in Australia. Over the past two decades she has developed extensive national and international networks in Indigenous health and social justice, including engagement with the UN system. Ngiare is currently a clinician and researcher, working in the translation and implementation space, and is a chief investigator on multiple national and international grants.

Ngiare is a founding member and was Foundation CEO of the Australian Indigenous Doctors' Association (AIDA); a founding member of the Pacific Region Indigenous Doctors' Congress (PRIDoC); and a member of the International Indigenous Genomics Alliance. She has served as a Director on a number of national Boards, including the Social Inclusion Board (Cth Government) and Australian Indigenous Mentoring Experience (AIME), and in addition to her position on the Bangarra Board currently serves as a Director or Advisor to organisations such as The Australian Research Alliance for Children and Youth (ARACY) and the National Centre for Indigenous Genomics.

BOARD OF DIRECTORS



Ngiare has recently established Ngaoara, a not-for-profit dedicated to Aboriginal and Torres Strait Islander children and adolescents. The work of Ngaoara will address culturally relevant approaches to childhood health and wellbeing, and support communities to develop strength-based approaches to breaking intergenerational cycles of trauma and disparity. Ngiare joined the Bangarra Board in August 2015.

TERESA HANDICOTT



Teresa Handicott spent over 30 years practicing as a corporate lawyer, specialising in mergers and acquisitions, capital markets and corporate governance. She was a partner of national law firm Corrs Chambers Westgarth for 22 years. She served as a member of its National Board for seven years including four years as National Chairman prior to her retirement from partnership in June 2015.

Teresa is a director of ASX listed companies Downer EDI Limited and PWR Holdings Limited, and chairs PWR Holdings Limited. She is also Chairman of Peak Services Holdings Pty Ltd, the commercial arm of the Local Government Association of Queensland.

Teresa is a Councillor of the Queensland Division of the Australian Institute of Company Directors (AICD) and is a member of the AICD's National Law Committee.

She is a Member of Chief Executive Women (CEW), a Senior Fellow of Finsia and a Fellow of the AICD.

Teresa's previous positions include Member of Queensland University of Technology Council, Member of the Takeovers Panel, Associate Member of the Australian Competition and Consumer Commission (ACCC), Member of the

Finsia Queensland Regional Council, Director of CS Energy Limited, Principal Law Lecturer for the Securities Institute of Australia (now Finsia) and Tutor in Corporate Governance for the AICD Directors Course.

Teresa chairs Bangarra's Remuneration Committee. Teresa joined the Bangarra Board in June 2013.

NICOLA KALDOR



Nicola Kaldor graduated from Brown University in the United States 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.

Upon returning to Australia in 2003 she worked as a retail and marketing consultant. Past clients include Sheridan, General Pants & Co and Sportscraft. Since leaving the commercial sector in 2014, Nicola has consulted with a number of non-profit initiatives (Folo Collective, Sydney Story Factory and Global Dignity Day) to support young people in academic and creative pursuits.

Nicola is currently a Foundation Board member of The Australian Ballet. She served on the Bangarra Board from May 2012 to May 2018.

NICKY LESTER



Nicky Lester is a banking and finance specialist with more than 20 years' experience. She has a broad practice and extensive experience advising arrangers, issuers, trustees and swap counterparties on Australian and global

BOARD OF DIRECTORS



securitisation and debt capital markets transactions. She was a partner of global law firm Hogan Lovells and one of the firm's launch partners for its Australian practice. She also advises corporate, issuer and borrower clients across numerous sectors (including real estate, financial services and healthcare) on their full suite of financing options - from secured and unsecured bank deals to debt capital markets and structured transactions. In addition, Nicky supports clients on complex regulatory issues. She regularly advises domestic and international clients on financial services and banking regulation in Australia.

Immediately prior to joining Hogan Lovells in Australia, Nicky was head of the banking and finance practice and a partner for more than 10 years at Allens. She served on the Bangarra Board from May 2012 to May 2018.

TOM MOSBY



Tom Mosby (Torres Strait Islander) is Chief Executive Officer of the Koorie Heritage Trust, Melbourne. Beginning his career as an art conservator with the Art Gallery of Western Australia and later with the National Gallery of Victoria, in 1998 Tom curated the highly-acclaimed *Ilan Pasin* (this is our way), Australia's first major survey of Torres Strait Islander art.

Practising as a lawyer for 10 years, including Senior Associate roles in Melbourne and Brisbane, Tom returned to the cultural sector in 2009 as Executive Manager, Indigenous Research and Projects, with the State Library of Queensland.

Tom is currently chair of the Board of Directors of the Cairns Indigenous Art Fair. Tom joined the Bangarra Board in February 2016.

STEPHEN PAGE AO



Stephen Page is a descendant of the Nunukul people and the Munaljali clan of the Yugambeh Nation from South East Queensland. In 1991, Stephen was appointed Artistic Director of Bangarra and has developed a signature body of works that have become milestones in Australian performing arts.

Stephen continues to reinvent Indigenous storytelling within Bangarra and through collaborations with other performing arts companies, notably directing the Indigenous sections for the 2000 Sydney Olympic Games Opening and Closing Ceremonies and creating a new dance work for the 2018 Gold Coast Commonwealth Games Opening Ceremony.

In 2018, Stephen collaborated with Choreographers Daniel Riley and Yolande Brown to bring *Dark Emu* to the stage. Inspired by Bruce Pascoe's award-winning book of the same name, *Dark Emu* was a dramatic and evocative dance response to what Aboriginal and Torres Strait Islander people have always known, that their reciprocal and interconnected relationship with the environment is both sustainable and sacred.

In 2017, Stephen's monumental work *Bennelong* received widespread acclaim from both audiences and critics alike. In 2016, he received both the 2016 NAIDOC Lifetime Achievement Award and JC Williamson Award, and he premiered *Nyapanyapa*, his 23rd work for Bangarra, as part of the *OUR land people stories* triple bill.

In 2015, Stephen curated Bangarra's new work *lore*, and was awarded an Honorary Doctorate of Creative Arts by the University of Technology Sydney. To celebrate Bangarra's 25th anniversary in 2014, Stephen choreographed *Patyegarang*.

Stephen directed the chapter *Sand* in the feature film *The Turning* (2013) and was Artistic Associate for Sydney Theatre Company's production of

BOARD OF DIRECTORS



The Secret River as part of Sydney Festival in 2013. He also choreographed the feature films *Bran Nue Dae* (2009) and *The Sapphires* (2011). His first full-length film *SPEAR* premiered at the Toronto International Film Festival before screening at various arts festivals around Australia in early 2016.

In 2017, Stephen was honoured with the Australia Council Dance Award for significant contributions to the cultural and artistic fabric of the nation, and was appointed an Officer of the Order of Australia (AO). Stephen joined the Bangarra Board in June 1998.

GREGORY PHILLIPS



Gregory Phillips is from the Waanyi and Jaru peoples, and comes from Cloncurry and Mount Isa. He is a medical anthropologist, with a PhD and a research master's degree in medical science.

Gregory has 20 years' work experience in health workforce planning, medical education, social and emotional wellbeing, healing and youth empowerment. He developed an accredited Indigenous health curriculum for all medical schools in Australia and New Zealand, founded the Leaders in Indigenous Medical Education (LIME) Network, and co-wrote a national Aboriginal and Torres Strait Islander health workforce strategy. He established the Aboriginal and Torres Strait Islander Healing Foundation Ltd in the wake of the federal apology to Aboriginal and Torres Strait Islanders, has advised federal ministers on health inequality, and was honoured in 2011 with an ADC Australian Leadership Forum Award.

Gregory is currently Chief Executive Officer of ABSTARR Consulting, and Professor in First People's Health at the School of Medicine at

Griffith University. He sits on the Boards of the Annamila Foundation, Cathy Freeman Foundation (Chair) and Ebony Institute (Chair).

Gregory sat on the Bangarra Board from October 2011 to April 2018.

RAJIV VISWANATHAN



Rajiv Viswanathan is the Chief Executive Officer of Indigenous Business Australia (IBA), a Commonwealth agency that works with Indigenous Australians to create wealth, employment and other opportunities for Aboriginal and Torres Strait Islander peoples. IBA makes strategic commercial investments alongside Indigenous organisations, provides finance, advice and support to Indigenous entrepreneurs for business development and assists Indigenous families into home ownership.

Rajiv previously worked with the Macquarie Group in both Sydney and New York, where he held various roles in business development and risk management. Before joining Macquarie Group, he worked as a corporate lawyer in London and Sydney. He has extensive experience across a range of commercial transactions, including establishing new businesses, acquisitions, joint ventures, investment funds and capital raising.

Rajiv has a longstanding interest in working for better outcomes for Aboriginal and Torres Strait Islander peoples, including pro bono policy and advocacy work with key community organisations. Rajiv joined the Bangarra Board in December 2014 and Chairs the Audit & Risk Committee.

BOARD OF DIRECTORS



AUDIT & RISK COMMITTEE



Rajiv Viswanathan – Chair
Michael McDaniel
Robynne Quiggin
Stephen Page

SAFE DANCE PANEL



Philippe Magid – Chair
Stephen Page
Ngiare Brown
Grace Bryant
James Lawrence
Tamara Salkavich
Jeremy Hunt
Annie Jefferies
Anton (until October 2018)
Daniel Roberts (from October 2018)
Cloudia Elder (from August 2018)

COMPANY SECRETARY



Ashwin Rathod



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 2018 and the Auditors' report thereon.

DIRECTORS



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

MICHAEL MCDANIEL, CHAIR

Pro-Vice-Chancellor (Indigenous Leadership and Engagement) and Director of Jumbunna Indigenous Education and Research at the University of Technology Sydney. Appointed in October 2011 and appointed Chair in October 2014.

ROBYNNE QUIGGIN, DEPUTY CHAIR

Professor, Business School and Law Faculty, University of Technology Sydney and Chair of the Aboriginal Housing Office NSW Board. Appointed in October 2013 and appointed Deputy Chair in October 2014.

ANNA BLIGH AC

Chief Executive Officer of the Australian Banking Association and a Non-Executive Director of Medibank Private. Appointed in February 2013.

NGIARE BROWN

Senior Aboriginal medical practitioner and founder of Ngaoara, a not-for-profit dedicated to Aboriginal and Torres Strait Islander children and adolescents. Founding member of the Australia Indigenous Doctors' Association (AIDA); founding member of the Pacific Region Indigenous Doctors' Congress (PRIDoC); Chair of the Health, Rights and Sovereignty Committee of PRIDoC and a member of the International Indigenous Genomics Alliance. Appointed in August 2015.

TERESA HANDICOTT

Former Partner and Chair of Corrs Chambers Westgarth. Chairman of PWR Holdings Limited and Peak Services Holdings Pty Ltd and a Director of Downer EDI Limited. Appointed in June 2013.

NICOLA KALDOR

Foundation Board member of The Australian Ballet. Member of the Bangarra Board from May 2012 to May 2018.

NICKY LESTER

Board Member and Trustee of the Westpac Foundation. Member of the Bangarra Board from May 2012 to May 2018.

TOM MOSBY

CEO at Koorie Heritage Trust and Chair of Cairns Indigenous Art Fair. Appointed in February 2016.

STEPHEN PAGE AO

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

GREGORY PHILLIPS

Chief Executive Officer of ABSTARR Consulting and Professor of First People's Health at Griffith University. Board member of the Annamila Foundation, Chair of the Cathy Freeman Foundation and Ebony Institute. Member of the Bangarra Board from October 2011 to April 2018.

RAJIV VISWANATHAN

Chief Executive Officer at Indigenous Business Australia (IBA). Appointed in December 2014.

DIRECTORS' REPORT

SHORT AND LONG TERM OBJECTIVES

THE COMPANY'S SHORT AND LONG TERM OBJECTIVES ARE:

To create inspiring experiences that change society, by

- Creating inspiring and positive Aboriginal and Torres Strait Islander experiences for all
- Strengthening meaningful relationships with communities
- Developing and nurturing the Aboriginal and Torres Strait Islander cultural leaders of the future
- Securing world-class facilities, and
- Growing income to enhance financial sustainability.

THE COMPANY'S STRATEGY FOR ACHIEVING THESE OBJECTIVES INCLUDE:

- Presenting dance theatre productions in capital cities and regional towns across Australia
- Committing resources to cultural exchange and on Country experiences with Aboriginal and Torres Strait Islander communities
- Performing internationally as cultural ambassadors
- Developing Aboriginal and Torres Strait Islander artists and arts practitioners through employment opportunities, such as the Russell Page Graduate Program, Creative Fellowships and the David Page Music Fellowship
- Supporting mid-career and senior dancers with invaluable career development and training opportunities to transition from onstage careers to a life beyond the stage, through the establishment of the Dancer Further Education Fund and the creation of the Secondary Ensemble

- Providing training and a career development pathway for an Aboriginal and/or Torres Strait Islander candidate within the technical and production department, through the Indigenous Production Traineeship
- Conducting workshops and youth programs for Aboriginal and Torres Strait Islander young people
- Creating engaging digital and social media content to extend the reach of Bangarra outside of theatres
- Strengthening connections with audiences from Aboriginal and Torres Strait Islander communities through Community Nights and the Wilay program
- Broadening audience reach by live streaming to schools and remote communities in Australia
- Sharing the creative and cultural context of Bangarra's 31 works of repertoire through the digital archival platform Knowledge Ground
- Maintaining governance and operational excellence through securing the best personnel, nurturing and developing leadership via strategic partnerships and funding opportunities

PRINCIPAL ACTIVITIES

THE COMPANY'S PRINCIPAL ACTIVITIES FOR THE YEAR 2018 WERE:

- Creating and presenting three new works: *Totem*, *Dark Emu* and *Dubboo — life of a songman*
- Touring *OUR land people stories* regionally and conducting workshops at major performing arts venues in seven locations across NSW, QLD and the NT
- Performing a sold-out season of *Bennelong* at Adelaide Festival

DIRECTORS' REPORT



- Presenting an acclaimed performance at the 2018 Gold Coast Commonwealth Games Opening Ceremony, leading a 80-strong cast of Elders and past Rekindling participants from across the Yugambeh Nation
- Growing earned income through a number of successful philanthropic campaigns
- Engaging three cultural consultants to enrich our storytelling and preserve cultural integrity
- Returning the three unique dance experiences that feature in *OUR land people stories* to the communities that inspired them: Dharawal, Wiradjuri and Yolngu Countries
- Touring internationally to India and Japan, embarking on some of our largest First Nations community engagement experiences in our 29-year history
- Connecting with more than 200 Aboriginal and Torres Strait Islander teenagers through our Rekindling youth outreach program
- Sharing our Aboriginal and Torres Strait Islander culture with the Duke and Duchess of Sussex
- Continuing building our new digital content platform, Knowledge Ground, to house 30 years of Bangarra's creative stories, content and process (launching 2019)
- Creating a digital projection (our fifth illumination in as many years) for the tenth anniversary year of Sydney's acclaimed Vivid Sydney Festival, and
- Delivering community engagement workshops in a number of regional and metropolitan centres

THESE ACTIVITIES, ALONG WITH MANY MORE, ENABLED THE COMPANY TO ACHIEVE STRONG RESULTS ACROSS ALL AREAS OF THE BUSINESS:

- Expanding audience engagement in theatres – more than 57,000 people experienced Bangarra across Australia and overseas in 2018 (excluding the Commonwealth Games)
- Best-ever attendance during our national tour of *Dark Emu* with paid attendance averaging 90% nationally
- Development income increased by 28%
- Began a new corporate partnership with Australian Ethical, an organisation with values and a vision that aligns to Bangarra
- Established a new three-year partnership with Boral to support the company's annual regional tours from 2018 to 2020
- Continued our three-year partnership with The Balnaves Foundation to offer accessible tickets for Community Night performances in Sydney, Brisbane and Melbourne to increase access to Bangarra for Aboriginal and Torres Strait Islander community members
- Achieved an average attendance capacity of 82% overseas – 79% in India and 88% in Japan
- Total followers across various digital platforms increased by 60%.
- Media coverage in excess of \$10 million in advertising equivalent value
- Improved our successful Safe Dance program through new appointments, investment in new technology and equipment, ongoing research and streamlined care, reporting processes, increased classes and physiotherapy, and a ground-breaking new partnership with University of Technology Sydney
- 64% of total employees are Aboriginal and/or Torres Strait Islander descent

DIRECTORS' REPORT

PERFORMANCE MEASURES

The Company measures performance through the establishment and monitoring of benchmarks and performance against Key Performance Indicators as reported in the 2018 Annual Report. Criteria for assessment incorporates:

- **Artform:** Artistic quality and excellence; artform curation; reflecting Australian culture
- **Access:** Maximise access for audiences; access and engagement through education programs; interconnections with other companies; opportunities for artists and arts workers; sharing of resources; promotion of contemporary Indigenous culture
- **Financial and Governance:** Financial security; working capital ratio; operating margin; self-sufficiency.

MEETINGS OF DIRECTORS HELD DURING THE FINANCIAL YEAR

Name of the Directors	Meetings held while a Director	Meetings attended while a Director
Michael McDaniel	5	4
Robynne Quiggin	5	4
Anna Bligh AC	5	5
Ngiare Brown	5	2
Teresa Handicott	5	5
Nicola Kaldor (until 28 May 2018)	2	1
Nicky Lester (until 28 May 2018)	2	2
Tom Mosby	5	5
Stephen Page AO	5	2
Gregory Phillips (until 11 April 2018)	2	2
Rajiv Viswanathan	5	4



DIRECTORS' REPORT



MEMBERS' GUARANTEE



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

AUDITOR'S INDEPENDENCE DECLARATION



The Auditor's Independence Declaration under Australian Charities and Not-for-profits Commission Act 2012 is set out on page 87 and forms part of the Directors' Report for the year ended 31 December 2018.

This report is made in accordance with a resolution of the Board of Directors of the Company on 18 March 2019.



Director
MICHAEL McDANIEL



Director
RAJIV VISWANATHAN

Dated at Sydney day of 18 March 2019



Auditor's Independence Declaration under subdivision 60-C section 60-40 of Australian Charities and Not-for-profits Commission Act 2012

To: the directors of Bangarra Dance Theatre Australia Limited

I declare that, to the best of my knowledge and belief, in relation to the audit for the financial year ended 31 December 2018 there have been:

- i. no contraventions of the auditor independence requirements as set out in the Australian Charities and Not-for-profits Commission Act 2012 in relation to the audit; and
- ii. no contraventions of any applicable code of professional conduct in relation to the audit.

KPMG

Tracey Driver

Partner

Sydney

18 March 2019

BANGARRA DANCE THEATRE AUSTRALIA LIMITED
DIRECTORS' DECLARATION

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

Declaration in respect of the Financial Report.

- a) the financial statements and notes that are set out on pages 89-101 are in accordance with the *Australian Charities and Not-for-profits Commission Act 2012*, including:
 - 1. giving a true and fair view in all material respects of the Company's financial position as at 31 December 2018 and of its performance, for the financial year ended on that date; and
 - ii. complying with Australian Accounting Standards and the *Australian Charities and Not for-profits Commission Regulation 2013*; and
- b) there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become payable.

Declaration in respect of the Fundraising Appeals.

- a) the financial report gives a true and fair view of all income and expenditure of fundraising appeal activities for the financial year ended 31 December 2018;
- b) the balance sheet gives a true and fair view of the state of affairs with respect of fundraising appeal activities as at 31 December 2018;
- c) the provision of the *Charitable Fundraising Act (NSW) 1991* and Regulations and the conditions attached to the authority have been complied with for the financial year ended 31 December 2018; and
- d) the internal controls exercised by the Company are appropriate and effective in accounting for all income received and applied from fundraising appeals.

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



Director

MICHAEL McDANIEL



Director

RAJIV VISWANATHAN

Dated at Sydney day of 18 March 2019

BANGARRA DANCE THEATRE AUSTRALIA LIMITED

STATEMENT OF COMPREHENSIVE INCOME

for the year ended 31 December 2018

	Note	2018 \$	2017 \$
Revenue			
Performance Income		2,345,860	2,262,284
Australia Council MPA Core Grant		2,511,240	2,476,568
Australia Council Project Funding		439,014	393,068
Create NSW MPA Core Grant		557,880	548,016
Government Funding - Other		479,379	624,860
Donations		1,759,210	1,333,128
Sponsorships		697,173	593,923
Rent in kind		338,784	338,784
Activity & Services Income		148,426	223,918
Interest Received	4	7,310	54,820
Other Income	5	200	48,002
		9,284,476	8,897,371
Expenditure			
Staff Expenses	6	5,194,161	5,009,244
Production and Touring Expenses		2,261,720	2,207,062
Marketing Expenses		443,490	515,105
Development Expenses		77,584	92,689
Depreciation		184,515	170,889
Occupancy Expenses	7	407,750	406,867
Administration Expenses		704,767	470,360
		9,273,987	8,872,216
Net Surplus for the year		10,489	25,155
Other Comprehensive Income		-	-
Total Comprehensive Income for the year		10,489	25,155

The above Statement of Comprehensive Income should be read in conjunction with accompanying notes 1 to 21.

BANGARRA DANCE THEATRE AUSTRALIA LIMITED

STATEMENT OF FINANCIAL POSITION

As at 31 December 2018

	Note	2018	2017
		\$	\$
Current assets			
Cash and cash equivalents	9	486,725	1,333,678
Trade and other receivables	10	326,230	116,028
Prepayments		57,221	134,620
		870,176	1,584,326
Non current assets			
Investments	11	1,055,176	841,649
Plant and Equipment	13	282,327	365,617
		1,337,503	1,207,266
Total assets		2,207,679	2,791,592
Current liabilities			
Trade and other payables	14	295,975	436,204
Government Grants Received in Advance		297,200	519,801
Other Income Received in Advance		6,210	236,815
Employee benefits	15	397,072	196,240
		996,457	1,389,060
Non current liabilities			
Employee benefits	15	71,791	281,582
		71,791	281,582
Total liabilities		1,068,248	1,670,642
Net assets		1,139,431	1,120,950
Funds			
Accumulated funds	16	823,936	813,447
Reserves	17	315,495	307,503
		1,139,431	1,120,950
Total funds		1,139,431	1,120,950

The above Statement of Financial Position should be read in conjunction with accompanying notes 1 to 21.

STATEMENT OF CHANGES IN FUNDS

for the year ended 31 December 2018

	Accumulated Funds	General Operating Reserve	Reserve Incentive Funding Scheme	Total Funds
	\$	\$	\$	\$
Balance at 1 January 2017	788,292	76,698	227,705	1,092,695
Surplus for the year	25,155	-	-	25,155
Other comprehensive income	-	-	-	-
Total comprehensive income for the year	25,155	-	-	25,155
Transferred to reserve	-	-	3,100	3,100
Utilised during the year	-	-	-	-
Balance at 31 December 2017	813,447	76,698	230,805	1,120,950
Balance at 1 January 2018	813,447	76,698	230,805	1,120,950
Surplus for the year	10,489	-	-	10,489
Other comprehensive income	-	-	-	-
Total comprehensive income for the year	10,489	-	-	10,489
Transferred to reserve	-	-	7,992	7,992
Utilised during the year	-	-	-	-
Balance at 31 December 2018	823,936	76,698	238,797	1,139,431

The above Statement of Change in Funds should be read in conjunction with accompanying notes 1 to 21.

STATEMENT OF CASH FLOWS

for the year ended 31 December 2018

	Note	2018	2017
		\$	\$
Cash flows from operating activities			
Receipts from Customers, Government and Donors		7,941,892	8,313,523
Payments to Suppliers and Employees		(8,489,395)	(8,498,365)
	18(b)	(547,503)	(184,842)
Cash flows from investing activities			
Interest Received		6,325	28,734
Payment for Investments		(212,542)	(815,563)
Payments for Plant and Equipment		(101,225)	(112,231)
		(307,442)	(899,060)
Cash flows from financing activities			
Transferred to Reserve		7,992	3,100
		7,992	3,100
Net increase in cash and cash equivalents		(846,953)	(1,080,802)
Cash and cash equivalents at the beginning of financial year		1,333,678	2,414,480
Cash and cash equivalents at the end of financial year	18(a)	486,725	1,333,678

The above Statement of Cash Flows should be read in conjunction with accompanying notes 1 to 21.

BANGARRA DANCE THEATRE AUSTRALIA LIMITED

NOTES TO THE FINANCIAL STATEMENTS

for the year ended 31 December 2018

1. REPORTING ENTITY

Bangarra Dance Theatre Australia Ltd. ("the Company") is a public company Ltd. by guarantee incorporated and domiciled in Australia. The registered office address of the Company is Level 21, International Tower Three, Barangaroo, NSW, 2000. The Company is a Not-For-Profit entity for the purposes of applicable Australian Accounting Standards.

2. BASIS OF PREPARATION

a. Statement of compliance

The financial statements are general purpose financial statements that have been prepared in accordance with the requirements of Australian Accounting Standards and other authoritative pronouncements of the Australian Accounting Standards Board (AASB) and the *Australian Charities and Not-for-profits Commission Act 2012*.

The financial statements were authorised for issue by the Company's Board of Directors on 18 March 2019.

b. Basis of measurement

The financial statements have been prepared on an accruals basis and are based on historical cost, except for investments in financial assets which are measured at fair value through profit or loss.

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.

e. Going Concern

As at 31 December 2018, the Company's net current liability position is \$126,281 (31 December 2017: net current asset position of \$195,266). Additionally, included in the current liability is \$303,410 (31 December 2017: \$756,616) of Government Grants and other income received in advance which will be recognised as income in the next reporting period with no further associated cash outflows from the Company anticipated. Accordingly, the directors consider it appropriate that the Company will continue to fulfil all obligations as and when they fall due for the foreseeable future, being at least twelve months from the date of signing these financial statements, and the Company's financial statements shall be prepared on a going concern basis.

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 subsection 50-5 of the *Income Tax*

Assessment Act 1997. Therefore, the entity is exempt from income tax and accordingly no provision has been made for income tax expenses.

b. Plant, equipment and leasehold improvements

i. Owned Assets

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

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

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

ii. Subsequent Costs

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

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
- Software – 4 to 5 years

c. Trade and other receivables

BANGARRA DANCE THEATRE AUSTRALIA LIMITED

NOTES TO THE FINANCIAL STATEMENT

for the year ended 31 December 2018

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 income

Revenue is recognised as interest accrues using the effective interest rate 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. A separate bank account is maintained for all the donations 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

BANGARRA DANCE THEATRE AUSTRALIA LIMITED

NOTES TO THE FINANCIAL STATEMENTS

for the year ended 31 December 2018

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

h. Employee benefits

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

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

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

i. Cash and cash equivalents

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

j. Financial instruments

i. Non-derivative financial assets

The Company has the following non-derivative financial assets:

trade and other receivables and cash and cash equivalents, held to maturity deposits and investments.

The Company initially recognises trade and other receivables, cash and cash equivalents, held to maturity deposits and investments on the date that they originate.

The Company derecognises a financial asset when the contractual rights to the cash flows from the asset expire, or it transfers the rights to receive the contractual cash flows on the financial asset in a transaction in which substantially all the risks and rewards of ownership of the financial asset are transferred. Any interest in transferred financial assets that is created or retained by the Company is recognised as a separate asset or liability.

ii. Non-derivative financial liabilities

The Company initially recognises financial liabilities on the trade date at which the Company becomes a party to the contractual provisions of the instrument. The Company derecognises a financial liability when its contractual obligations are discharged or cancelled or expire.

The Company has the following non-derivative financial liabilities: trade and other payables.

iii. Offsetting of financial assets and liabilities

Financial assets and liabilities are offset and the net amount presented in the statement of financial position when, and only when, the Company has a legal right to offset the amounts and intends either to settle on a net basis or to realise the asset and settle the liability simultaneously.

k. Fundraising appeals

The Company holds an authority to fundraise for charitable purposes under the provisions of Section 13A of the *NSW Charitable Fundraising Act 1991*. The details of fundraising appeals conducted are disclosed in Note 19.

l. New accounting standards and interpretations adopted

A number of new standards, amendments to standards and interpretations are effective for annual periods beginning after 1 January 2018.

AASB 9 replaces the existing guidance in AASB 139 *Financial Instruments: Recognition and Measurement*. AASB 9 includes revised guidance on the classification and measurement of financial instruments, including a new expected credit loss model for calculating impairment on financial assets, and the new general hedge accounting requirements. It also carries forward the guidance on recognition and de-recognition of financial instruments from AASB 139. AASB 9 has been adopted with no material changes in comparative information required.

m. New accounting standards and interpretations not yet adopted

A number of new standards and amendments to standards are effective for annual periods beginning on or after 1 January 2019. These new standards and amendments have not been applied in preparing these financial statements and none of them are expected to have a significant effect on the financial statements of the Company.

AASB 15 *Revenue from Contracts with Customers*: AASB 15 establishes a comprehensive framework for determining whether, how much and when revenue is recognised. It replaces existing revenue recognition guidance, including AASB 118 *Revenue*, AASB 111 *Construction Contracts* and IFRIC 13 *Customer Loyalty Programs*.

AASB 16 *Leases*: Under AASB 16, a lessee will now recognise a lease liability and a right of use assets from commencement of lease, applying the terms and conditions and the facts and the circumstances at the commencement date.

BANGARRA DANCE THEATRE AUSTRALIA LIMITED

NOTES TO THE FINANCIAL STATEMENT

for the year ended 31 December 2018

	2018 \$	2017 \$
4. Interest Received		
Interest income	6,325	28,734
Movement in fair value of investments	985	26,086
	7,310	54,820

5. Other Income		
Expenses reimbursement received	-	47,752
Sundry Income	200	250
	200	48,002

6. Staff Expenses		
Performers Wages	1,392,790	1,378,451
Creative Artists Wages	935,552	969,100
Production and Technical Wages	732,046	574,900
Marketing and Development Wages	880,138	813,307
Management and Admin Wages	616,943	585,368
Allowances and On costs	636,692	688,118
	5,194,161	5,009,244

7. Occupancy Expenses		
Rent in cash	68,966	68,083
Rent in kind	338,784	338,784
	407,750	406,867

8. Net surplus from ordinary activities

Surplus from ordinary activities has been determined after:

(a) Expenses

Depreciation on Plant and Equipment	184,515	170,889
Remuneration of Auditor - Audit fee (in kind)	43,100	40,000
Remuneration of Auditor - Non Audit fee (in kind)	10,000	30,950
Employee Expenses	5,194,161	5,009,244
Rent including in kind	407,750	406,867

(b) Significant Revenue.

The following significant revenue items are relevant on explaining the financial performance

Grant - Australia Council MPA Core	2,511,240	2,476,568
Grant - Australia Council (Career Development Grant)	-	7,044
Grant - Australia Council (Dubboo - Life of a Songman)	83,513	-
Grant - Australia Council (Playing Australia)	227,426	214,474
Grant - Australia Council (Catalyst)	128,075	171,550
Grant - Create NSW MPA Core	557,880	548,016
Grant - Create NSW (Performing Arts Touring)	72,952	-
Grant - Create NSW (Wharf Decanting)	35,000	-
Grant - Creative Victoria (Rekindling)	10,000	100,000
Grant - Department of Foreign Affairs and Trade (International tour)	235,561	506,360
Grant - Department of Communication and Arts (International tour)	105,865	-
Grant - Destination NSW (Vivid Sydney)	20,000	18,500

BANGARRA DANCE THEATRE AUSTRALIA LIMITED
NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 December 2018

	2018	2017
	\$	\$
8. Net surplus from ordinary activities (continued)		
Rent in kind*	338,784	338,784
Sponsorship - in cash	364,091	340,000
Sponsorship - in kind	333,082	253,923
Donation - Individual	763,210	544,202
Donation - Foundation	996,000	788,926

*In kind revenue is the fair value of the contributions received or receivable. In kind revenue and a corresponding in kind expense are recognised during the current financial year in accordance with AASE 1004 contributions.

9. Cash and cash equivalents

Cash at Bank	10,186	67,423
Investment cash account	66,895	334,437
Short Term Deposits (Reserve Incentive Funding Scheme)	-	230,805
Short Term Deposits (Other)	150,000	150,000
Call Deposits	259,644	551,013
	<u>486,725</u>	<u>1,333,678</u>

Interest on cash at bank is earned at prevailing market rates. The interest rate as at 31 December 2018 was:

Short Term Deposits – 2.61% (2017: 2.50%).

Call deposits – 0.8% (2017: 0.8%).

Sensitivity Analysis.

A change of 100 basis points in interest rates would have increased or decreased the Company's profit by \$4,867 (2017: \$13,337).

10. Trade and other receivables

Trade Debtors	5,129	18,565
Advance to Staff	20,607	5,432
Short Term Deposits (Reserve Incentive Funding Scheme)	238,797	-
Term Deposits Receivable	55,000	-
Other Receivables	-	2,424
GST Receivable	6,697	89,607
	<u>326,230</u>	<u>116,028</u>

11. Investments

The investment is managed by Macquarie Wealth Management (Macquarie). Management monitors the performance of the investment portfolio based on market indices. Material investment decisions are approved by the Board via the Audit and Risk Committee.

Medium term investments will generally be for a term of 1 to 3 years and Long term (Capital Reserve) for 4 to 7 years duration.

BANGARRA DANCE THEATRE AUSTRALIA LIMITED

NOTES TO THE FINANCIAL STATEMENT

for the year ended 31 December 2018

11. Investments (continued)

The primary goal of the investment strategy is to preserve capital while earning a reasonable return. Management is assisted by Macquarie in this regard. Investment performance is actively monitored as it is measured on a fair value basis.

Total investment with Macquarie is \$1,327,071 as at 31 December 2018, of which \$271,895 reported in Cash and cash equivalents (refer note 9) and \$1,055,176 invested as Managed Funds and Bonds as shown below.

	2018 \$	2017 \$
Non current investments		
Managed funds	743,298	584,002
Bonds	311,878	257,647
	1,055,176	841,649

Fair value measurements recognised in the statement of comprehensive income and amounted to \$985 in 2018 (refer to note 4).

Financial instruments that are measured subsequent to initial recognition at fair value are grouped into levels 1 to 3 based on the degree to which the fair value is observable.

Level 1 fair value measurements are those derived from quoted prices (unadjusted) in active markets for identical assets or liabilities

Level 2 fair value measurements are those derived from inputs other than quoted prices included within level 1 that are observable for the asset or liability, either directly (i.e. as prices) or indirectly (i.e. derived from prices).

Level 3 fair value measurements are those derived from valuation techniques that include inputs for the asset or liability that are not based on observable market data (unobservable inputs).

All financial instruments above are classified as Level 1.

12. Financial Instruments

Exposure to credit, interest rate and liquidity risks arises in the normal course of the Company's business.

Credit risk:

At the balance sheet date there were no significant concentrations of credit risk. The maximum exposure to credit risk is represented by the carrying amount of each financial asset in the statement of financial position.

There is no significant ageing of trade receivables at reporting date.

Liquidity risk:

Liquidity risk is the risk that the Company will not be able to meet its financial obligations as they fall due. The Company's approach to managing liquidity is to ensure as far as possible, that it will always have sufficient liquidity to meet its liabilities when due, under both normal and stressed conditions, without incurring unacceptable losses or risking damage to the Company's reputation. The Company reviews cash flow forecasts formally on a regular basis. The contracted cash flows of the Company as at 31 December 2018 are \$111,293 (2017: \$136,716).

Fair values:

The carrying values of financial assets and liabilities at fair values.

Interest rate risk

The Company's exposure to interest rate risk is set out at Note 9.

BANGARRA DANCE THEATRE AUSTRALIA LIMITED
NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 December 2018

	2018	2017
	\$	\$
13. Plant and Equipment		
Plant and Equipment - Cost Opening Balance	811,093	600,561
Add: Transfer from Leasehold Improvement	26,427	-
Add: Additions during the year	101,225	210,532
	938,745	811,093
Less: Accumulated Depreciation Opening Balance	(471,775)	(328,220)
Less: Transfer from Leasehold Improvement	(14,866)	-
Less: Depreciation for the year	(169,777)	(143,555)
Plant and Equipment - Written Down Value	282,327	339,318
Leasehold Improvement - Cost Opening Balance	196,773	196,773
Less: Transfer to Plan and Equipment	(26,427)	-
Less: Disposal during the year	(170,346)	-
	-	196,773
Less: Accumulated Depreciation Opening Balance	(170,474)	(143,140)
Less: Depreciation for the year	(14,738)	(27,334)
Add: Assets transfer to Plant and Equipment	14,866	-
Add: Disposal for the year	170,346	-
Leasehold Improvement - Written Down Value	-	26,299
	282,327	365,617
14. Trade and other payables		
Trade Creditors	111,293	136,716
Accruals	184,682	299,488
	295,975	436,204
15. Employee benefits		
Current		
Provision for Annual Leave	257,865	196,240
Provision for Long Service Leave	139,207	-
	397,072	196,240
Non current		
Provision for Long Service Leave	71,791	281,582
	71,791	281,582
16. Accumulated funds		
Accumulated funds at the beginning of financial year	813,447	788,292
Net surplus for the year	10,489	25,155
Accumulated funds at the end of financial year	823,936	813,447
17. Reserves		
Reserve Incentive Funding Scheme*	238,797	230,805
General Operating Reserve	76,698	76,698
	315,495	307,503

BANGARRA DANCE THEATRE AUSTRALIA LIMITED

NOTES TO THE FINANCIAL STATEMENT

for the year ended 31 December 2017

17. Reserves (continued)

*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 2019 and are subject to the terms and conditions of the Reserve Incentive Funding Scheme Agreement between the Australia Council, Create 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 \$230,805 and accrued interest of \$7,992.

	2018	2017
	\$	\$

18. 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 Statement of cash flow are reconciled to the related items in the Statements of Financial Position as follows:

General cheque account	9,192	31,021
Deductible Gift Receipt (DGR) account	994	36,402
At Call account	259,644	551,013
Investment Cash account	66,895	334,437
Term Deposits including Reserve Incentive Funding Scheme	150,000	380,805
Cash and cash equivalents	486,725	1,333,678

(b) Reconciliation of surplus to net cash used in operating activities

Surplus before income tax	10,489	25,155
Items treated as investing:		
Interest received	(6,325)	(28,734)
Movement in fair value of investments	(985)	(26,086)
Adjustments for:		
Depreciation	184,515	170,889
Changes in operating assets & liabilities:		
Decrease/(Increase) in Prepayments	77,399	(72,253)
(Decrease)/Increase in Trade and Other Payables	(140,229)	148,348
(Decrease) in Income Received in Advance	(453,206)	(449,537)
Decrease/(Increase) in Debtors	210,202	(48,539)
(Decrease)/Increase in Employee Benefits	(8,959)	95,915
Net Cash used in operating activities	(547,503)	(184,842)

19. Results of Fundraising Appeals

Fundraising Appeals (Donation only)

Gross proceeds	1,759,210	1,333,128
Less: Direct cost	175,077	147,915
Net surplus	1,584,133	1,185,213

20. Related parties

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

- Michael McDaniel, Chair
- Robynne Quiggin, Deputy Chair
- Anna Bligh AC
- Ngiare Brown
- Teresa Handicott
- Nicola Kaldor (until 28 May 2018)
- Nicky Lester (until 28 May 2018)
- Tom Mosby
- Stephen Page AO
- Gregory Phillips (until 11 April 2018)
- Rajiv Viswanathan

No Director received remuneration for their services as Directors of the Company for which no fee is received. Payments made by the Company to key management personnel, including a Director, for their contributions as employees of the Company amounted to \$525,561 (2017 \$504,913).

21. Subsequent events

Subsequent to the financial year ended 31 December 2018, an agreement for the sublease of premises Part Wharf 4/5, Walsh Bay Arts Precinct Sydney was signed with the Department of Planning and Environment. The lease commences from the target completion date of the redevelopment of the Wash Bay Arts Precinct. The completion date is forecasted to be during 2020. The Company will pay a sum of \$1,000,000 as tenant works over 10 years commencing from 2020.

There has not been any other matters or circumstances that has arisen since the end of the financial year that has significantly affected, or may significantly affect, the operations of the Company, the results of those operations, or the state of the affairs of the Company.

Independent Auditor's Report

To the members of Bangarra Dance Theatre Australia Limited

Report on the audit of the Financial Report

Opinion

We have audited the **Financial Report**, of the Bangarra Dance Theatre Australia (the Company).

In our opinion, the accompanying **Financial Report** of the Company is in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission (ACNC) Act 2012*, including:

- i. giving a true and fair view of the Company's financial position as at 31 December 2018, and of its financial performance and its cash flows for the year ended on that date; and
- ii. complying with *Australian Accounting Standards – Reduced Disclosure Requirements* and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

The **Financial Report** comprises:

- i. Statement of financial position as at 31 December 2018.
- ii. Statement of comprehensive income, Statement of changes in funds, and Statement of cash flows for the year then ended.
- iii. Notes including a summary of significant accounting policies.
- iv. Directors' declaration of the Company.
- v. Declaration by the Directors' in respect of fundraising appeals of the Company.

Basis for opinion

We conducted our audit in accordance with *Australian Auditing Standards*. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Our responsibilities under those standards are further described in the *Auditor's responsibilities for the audit of the Financial Report* section of our report.

We are independent of the Company in accordance with the auditor independence requirements of the *ACNC Act 2012* and the ethical requirements of the Accounting Professional and Ethical Standards Board's *APES 110 Code of Ethics for Professional Accountants* (the Code) that are relevant to our audit of the Financial Report in Australia. We have fulfilled our other ethical responsibilities in accordance with the Code.

Other information

Other Information is financial and non-financial information in Bangarra Dance Theatre Australia Limited's annual reporting which is provided in addition to the Financial Report and the Auditor's Report. The Directors are responsible for the Other Information.

The Other Information we obtained prior to the date of this Auditor's Report was the Directors' Report.

Our opinion on the Financial Report does not cover the Other Information and, accordingly, we do not express any form of assurance conclusion thereon.

In connection with our audit of the Financial Report, our responsibility is to read the Other Information. In doing so, we consider whether the Other Information is materially inconsistent with the Financial Report or our knowledge obtained in the audit, or otherwise appears to be materially misstated.

We are required to report if we conclude that there is a material misstatement of this Other Information, and based on the work we have performed on the Other Information that we obtained prior to the date of this Auditor's Report we have nothing to report.

Responsibilities of the Directors for the Financial Report

The Directors are responsible for:

- i. Preparing the Financial Report that gives a true and fair view in accordance with Australian Accounting Standards and the ACNC.
- ii. Preparing the Financial Report in accordance with Section 24(2) of the Charitable Fundraising (NSW) Act 1991 and Regulations.
- iii. Implementing necessary internal control to enable the preparation of a Financial Report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.
- iv. Assessing the Company's ability to continue as a going concern and whether the use of the going concern basis of accounting is appropriate. This includes disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless they either intend to liquidate the company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the Financial Report

Our objective is:

- i. to obtain reasonable assurance about whether the Financial Report as a whole is free from material misstatement, whether due to fraud or error; and
- ii. to issue an Auditor's Report that includes our opinion.

Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with *Australian Auditing Standards* will always detect a material misstatement when it exists.

Misstatements can arise from fraud or error. They are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this Financial Report.

As part of an audit in accordance with *Australian Auditing Standards*, we exercise professional judgement and maintain professional scepticism throughout the audit.

We also:

- i. Identify and assess the risks of material misstatement of the Financial Report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- ii. Obtain an understanding of internal control relevant to the Audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the registered Company's internal control.
- iii. Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Directors.
- iv. Conclude on the appropriateness of the Directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the registered Company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our Auditor's Report to the related disclosures in the Financial Report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our Auditor's Report. However, future events or conditions may cause the registered Company to cease to continue as a going concern.
- v. Evaluate the overall presentation, structure and content of the Financial Report, including the disclosures, and whether the Financial Report represents the underlying transactions and events in a manner that achieves fair presentation.

We communicate with the Directors of the registered Company regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

In addition we have:

- i. Obtained an understanding of the internal control structure for fundraising appeal activities.
- ii. Examined on a test basis of evidence supporting compliance with the accounting and associated record keeping requirements for fundraising appeal activities pursuant to the Acts and Regulations.

We have not audited on a continuous basis the accounting records relied upon for reporting on fundraising appeal activities. These do not necessarily reflect accounting adjustments after the event or normal year-end financial adjustments required for the preparation of Financial Report such as accruals, prepayments, provisioning and valuations.

Report on Other Legal and Regulatory Requirements

Opinion pursuant to the Charitable Fundraising Act (NSW) 1991

In our opinion:

- i. the Financial Report gives a true and fair view of the Company's financial result of fundraising appeal activities for the financial year ended 31 December 2018;
- ii. the Financial Report has been properly drawn up, and the associated records have been properly kept for the period from 1 January 2018 to 31 December 2018, in accordance with the *Charitable Fundraising Act (NSW) 1991* and Regulations;
- iii. money received as a result of fundraising appeal activities conducted during the period from 1 January 2018 to 31 December 2018 has been properly accounted for and applied in accordance with the *Charitable Fundraising Act (NSW) 1991* and Regulations; and
- iv. there are reasonable grounds to believe that the Company will be able to pay its debts as and when they fall due.



KPMG



Tracey Driver

Partner

Sydney

18 March 2019

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Yolande Brown and Daniel Riley, Wilay performance in Sydney, photo credit Tiffany Parker

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Bangarra Dance Theatre, cultural exchange day in Bawaka, photo credit Tiffany Parker

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Community workshop participants in Yirrkalā, photo credit Tiffany Parker

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Bangarra Dance Theatre, community workshops in Yirrkalā, photo credit Tiffany Parker

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Tyrel Dulvarie and members of the local Indigenous community, cultural exchange in Purulia in India, photo credit Beau Dean Riley Smith

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Yuin/Biripi Nation woman Auntie Lynne Thomas and Daniel Riley, cultural exchange day in Mount Gulaga, photo credit Tiffany Parker

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Tara Gower and Yolanda Lowatta, *Spirit 2018*, photo credit Tell-a-Tale Studios

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Yolanda Lowatta, *EORA – Dark Emu* for Vivid Sydney behind-the-scenes, photo credit Tiffany Parker

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Rika Hamaguchi, film still from *EORA – Dark Emu* for Vivid Sydney

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Rika Hamaguchi, photo credit Tiffany Parker

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Elma Kris rehearsing *Miyagan* from *OUR land people stories*, photo credit Tiffany Parker

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Archie Roach, Djakapurra Munyarryun, Ursula Yovich and Bangarra Dance Theatre Ensemble, *Dubboo — life of a songman*, photo credit Daniel Boud

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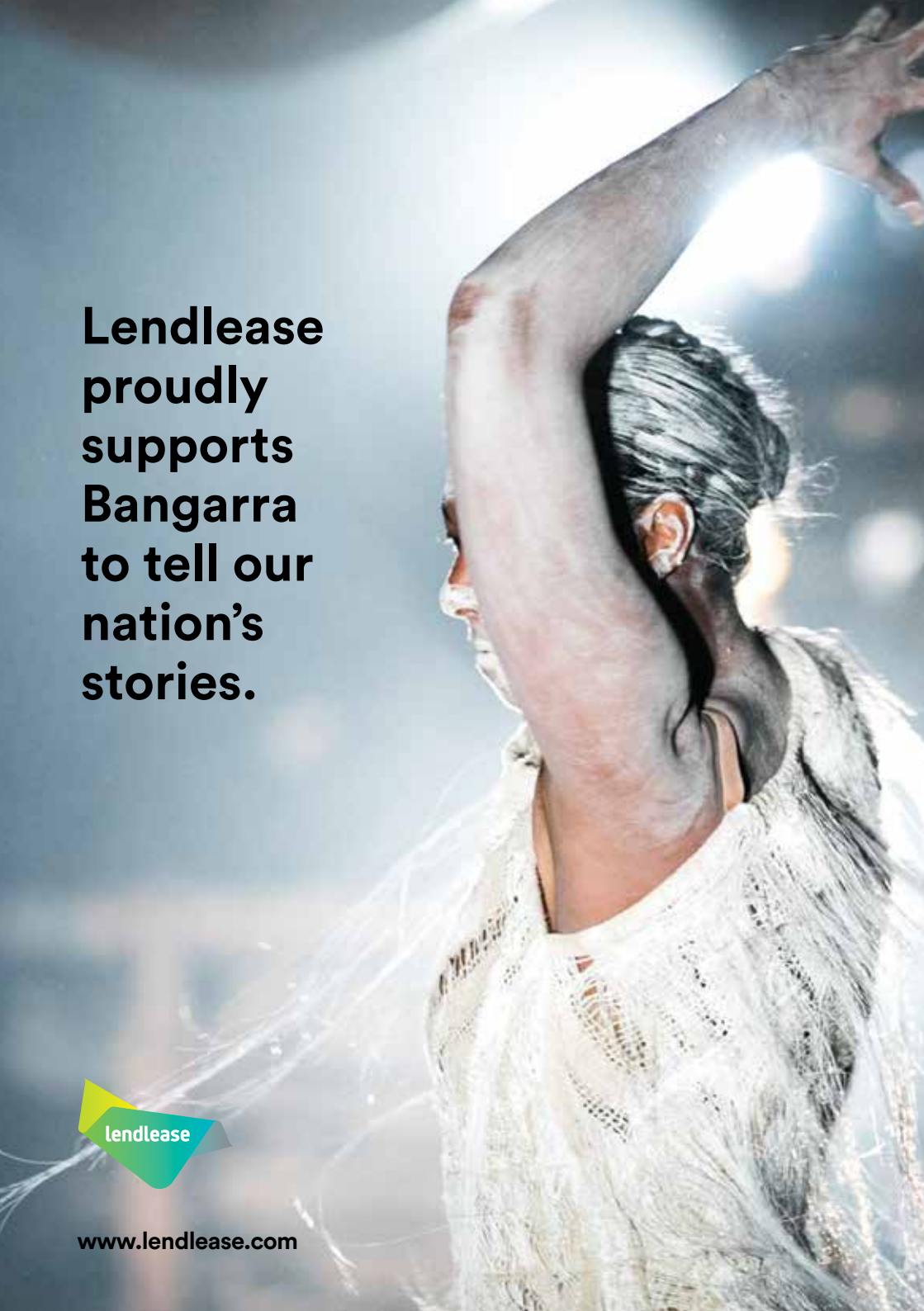
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