

**2015
ANNUAL
REPORT**





CONTENTS

| | |
|-----------------------------|----|
| CHAIR'S REPORT | 4 |
| ARTISTIC DIRECTOR'S REPORT | 6 |
| EXECUTIVE DIRECTOR'S REPORT | 8 |
| COMPANY PROFILE | 10 |
| ON STAGE | 12 |
| RUSSELL PAGE FELLOWSHIP | 24 |
| YOUTH & OUTREACH PROGRAMS | 28 |
| COMMUNITY ENGAGEMENT | 38 |
| NEW & TRADITIONAL MEDIA | 42 |
| COLLABORATIVE PROJECTS | 48 |
| THE COMPANY | 50 |
| PARTNERS | 54 |
| PATRONS | 55 |
| GOVERNANCE | 57 |
| KPIs | 59 |
| ARTISTIC VIBRANCY | 63 |
| BOARD OF DIRECTORS | 64 |
| DIRECTORS' REPORT | 68 |
| FINANCIAL REPORT | 75 |



***“We are
so much more
than just a
performing arts
organisation
- we are part of
this nation’s
cultural
consciousness.”***

CHAIR’S REPORT

When your mission is “to create inspiring experiences that change society”, a high bar is set. I’m pleased to say that in 2015, Bangarra was able to rise to that challenge and succeed.

The company’s new double bill *lore* toured nationally to appreciative and positive audiences. I was fortunate to attend all of the opening nights and each time was amazed at the extraordinary talents of the choreographic team – Frances Rings with *Sheoak*, Deborah Brown and Waangenga Blanco with *I.B.I.S* – and the passion and spirit of the dance ensemble. We were also privileged to have cultural consultants Betty Tekahika (Mabo), Pinau Ghee, Peggy Misi and Mark William Satrick share their songs and dances for this program.

Later in the year, it was a rare treat to be able to present a second Sydney season at Carriageworks, bringing back *Ochres* for a 21st anniversary season. Thank you to Djakapurra Munyarryun for your spine-tingling singing in language and formidable stage presence. It was a true highlight and a season that I’ll remember for a long time.

I’ve heard Artistic Director Stephen Page talk about how art is a medicine, and I couldn’t agree more. It has the power to heal, to reconcile, to educate and to inspire. We are so much more than just a performing arts organisation – we are part of this nation’s cultural consciousness.

With this in mind, access remains as important to us as ever. Bangarra is committed to both increasing our mainstage audiences while ensuring the very people who inspire our stories can experience our performances.

This is why Bangarra’s Community Nights – where Aboriginal and Torres Strait Islander audiences are invited to see a preview of the company’s new work ahead of opening night – are so special. It was heartening to have almost 1,600 community members attend these events in Sydney, Brisbane and Melbourne and we hope to hold Community Nights in all capital cities in the future. These stories belong to them, and as part of our values of reciprocity and mutual obligation, we must give back to these communities. Of equal importance are our Koori/Koorie Kids’ Days at the Sydney Opera House and Arts Centre Melbourne, attended by 600 Aboriginal and Torres Strait Islander children.

The Rekindling program visited four new communities in 2015 with 136 participants taking part in total. The team also revisited communities from 2014 in Nowra, Wollongong, Lismore and Coffs Harbour in New South Wales and the Queensland communities of Theodore, Beaudesert, Weipa and Cairns.



Our partnership with the Arts Unit of NSW culminated in a fantastic performance at the Schools Spectacular with over 200 students, while our collaboration with the Department of Education and Training, South East Region in Queensland resulted in 55 students performing at the Creative Generation event.

Congratulations to the Youth Program team for their exemplary effort: Director Sidney Saltner and Leaders Chantal Kerr and Patrick Thaiday. The work they do is extraordinary and involves an immense amount of travel, hard work and patience, but is helping to nurture and develop the next generation of cultural leaders.

I'd like to acknowledge the tremendous honour bestowed on Stephen in May, when he was awarded an Honorary Doctorate of Creative Arts from the University of Technology Sydney, for his longstanding contribution to our culture and his promotion of social justice among our young people. I am thrilled to see him recognised in such a way for his outstanding leadership and mentorship.

I'm also proud to report that our Aboriginal and Torres Strait Islander workplace ratio remains steady at almost 70%, and that we engaged with 35 Aboriginal and Torres Strait Islander artists throughout 2015.

As you'll see in this report, we delivered another modest surplus this year. We are working towards growing our income across the board to reduce our reliance on Government funding by 2020, and we have a five-year strategy to support this target.

Bangarra is grateful to our national funding bodies, loyal corporate partners, and generous patrons, who all contribute to Bangarra's cultural and artistic vibrancy.

We welcomed a new Board member in 2015 – Professor Ngiare Brown, one of the country's first Aboriginal medical graduates. Ngiare is a founding member and was Foundation CEO of the Australian Indigenous Doctors' Association (AIDA); is a founding member of the Pacific Region Indigenous Doctors' Congress (PRIDoC); and is Chair of the Health, Rights and Sovereignty committee of PRIDoC. I would like to thank my fellow Board members for the skills they bring and the contributions they make to ensure Bangarra thrives.

On behalf of everyone at Bangarra, thank you for your support throughout 2015.

Professor Michael McDaniel
Chair
Bangarra Dance Theatre



“I’m constantly
amazed at
what this
company
continues
to achieve.”

ARTISTIC DIRECTOR’S REPORT

2015 was a year of creative firsts. We made our first dance feature film *Spear*, shot on location around Australia early in the year. *Spear*’s world premiere took place at the Toronto International Film Festival in September, followed closely by its national premiere at the Adelaide Film Festival in October.

We saw two of our senior dancers – Deborah Brown and Waangenga Blanco – jointly create a new work, triumphing with *I.B.I.S* as part of the *Iore* double bill in June. They wove a joyous work about the resilience and optimism of their community, the Torres Strait Islander people. Congratulations to these two, who rose to the task I set them when I first approached them about making the big leap from dancer to choreographers – you did the company proud. We were also privileged to see a new work from acclaimed choreographer Frances Rings, whose *Sheoak* was soul-stirring and beautiful at the same time.

After a long hiatus, the Russell Page Fellowship made a welcome return thanks to a generous group of supporters who contributed \$40,000 to help fund a place in the company for a young dancer. The Fellowship was awarded to Yolanda Lowatta, the first female recipient and the first from the Torres Strait Islands.

We toured to Turkey in September, a country we’d never visited before. We were the first Australian performing arts company to perform in the new Zorlu Center in Istanbul. We brought with us the *Spirit* program, and found audiences there to be so welcoming and enthusiastic. From there, we travelled to France to perform at the Australian Ambassador’s residence in Paris – a special night that has sparked much interest in the company and possible future visits to the region.

We performed for the first time at Carriageworks in Redfern in late November, reimagining our iconic work *Ochres* for its 21st anniversary. Staging a second Sydney season was uncharted territory for us, but we were gratified by the overwhelmingly positive response that this program generated. It was a rare gift to be able to bring this work back to the stage on a new generation of dancers and I’d like to thank the original team of creatives for their generous support. To see our talented and generous ensemble of artists embrace this work that had such an impact in 1994 and take ownership of it in Redfern in 2015 was a powerful experience.

Reflecting on the past year, I’m constantly amazed at what this company continues to achieve. We performed 85 shows across venues in Victoria, New South Wales, Queensland and the Australian Capital Territory; held workshops for 161 young people while on our *Kinship* regional tour; worked with over 2,000 young people across multiple outreach programs and our Community Nights and Koori/Koorie Kids’ Days again reached capacity.



All of this activity is made possible by the Bangarra clan as a whole. Every day, I see our dancers giving their all in the studio so that they can bring these stories and their spirit to our productions. They inspire me and challenge me to go deeper into the creative process, and their technique and commitment firmly places them in the top echelon of the world's best.

In mid-2015, the wonderful Emily Amisano passed on the rehearsal director baton to Anton. His expertise, knowledge and care towards the dancers enables them to be in peak performance shape, in mind, body and spirit. Our production team make the impossible happen time after time.

I'd like to acknowledge our incredible creative team for the important role they play in Bangarra's songline. To my brother and Head of Music David Page, thank you for your mesmerising *Sheoak* score – it took us all to another place. To Steve Francis for the music of *I.B.I.S.*; you captured the spirit of the Torres Strait perfectly. To choreographer Frances Rings, it was a joy to have you in the studio and watch you gently tease out this multi-layered, complex narrative out of the dancers. To our Head of Design Jacob Nash, it's true that we never let you work with a

straight line, and your clever, skillful sets are sublime. To Cultural Consultant Kathy Balngayngu Marika, your spirit and stories always provide us with light and guidance, and your presence on the *Kinship* regional tour produced some beautiful on stage moments.

To our Executive Director Philippe Magid – you have proven that there is no idea too crazy or unachievable. Thank you also to our infallible Executive Assistant Angela Band, and a huge thank you to our management and administrative teams who then turn these ideas into reality with enthusiasm and intelligence.

To our Board, led by Michael McDaniel – your collective energy, skills and passion make for a formidable backbone to this company. You should be very proud of the strong position Bangarra is in today, both financially and artistically.

I look forward to sharing more Bangarra stories with you on our journey.

Stephen Page
Artistic Director
Bangarra Dance Theatre



***“thank you
to our
donors – our
philanthropy
income grew
by 13%”***

EXECUTIVE DIRECTOR’S REPORT

Bangarra delivered an impressive program in 2015 that was both exciting and moving – attracting new audiences and delighting loyal Bangarra fans – through creative adventures on stage, on film, online and in communities.

We began the year with a whirlwind three-week film shoot with *Spear*, an ambitious but rewarding project. Featuring our dancers, three community members from Dhalinybuy including Bangarra foundation member Djakapurra Munyarryun and some of Australia’s leading actors – not to mention the directorial debut of our very own Stephen Page – this stage-to-screen adaptation of the 2000 Bangarra work is nothing short of magnificent.

Just prior to our Sydney season, we collaborated for the second year with VIVID with *EORA*, a light installation projected on the Southern Pylon of the Sydney Harbour Bridge. This project was directed by Stephen and brought to life by Jacob Nash, with the VIVID festival attracting 1.7 million people. It’s vital that Bangarra continues to explore opportunities across a range of mediums to broaden both our audiences outside of the theatre, and our artistic practice.

It was fantastic to see both an Aboriginal (*Sheoak*) and a Torres Strait Islander (*I.B.I.S*) story on the *lore* double bill, illustrating Bangarra’s commitment to reflecting stories from a diverse range of regions and communities. Choreographers Frances Rings, Waangenga Blanco and Deborah Brown created two works that were very different but utterly compelling; the latter also dancing in both programs. This production had its world premiere at the Sydney Opera House in June, before travelling to Canberra, Wollongong, Brisbane and Melbourne, and achieved strong box office results.

The second half of the year proved equally as busy as we embarked on our first tour to Turkey, as part of the Australian Government’s *Australia now Turkey* 2015 festival, which ran alongside broader ANZAC Centenary celebrations. Continuing our tradition of cultural exchange, we held workshops with dancers from Modern Dance Theatre Istanbul – despite the language barrier, the vocabulary of dance and storytelling proved to be a common ground for both companies and was a deeply enriching part of the tour. Another memorable moment in Turkey was a workshop with Syrian refugee children, which was arranged in partnership with an NGO on the ground.

We then continued to Paris, performing at the invitation of the Australian Ambassador at his residence. A huge thank you to Stephen Brady CVO and his team for being so welcoming, and to the Department of Foreign Affairs and Trade for making this trip possible.



We were honoured to be one of just two Australian dance companies asked to participate in World Ballet Day, a global initiative following dance companies across a 24-hour period. Over 350,000 people streamed this event, giving the company huge international exposure.

Overall, just under 50,000 people across Australia and around the world saw Bangarra perform, and we saw our social media community increase to almost 60,000, illustrating the growing appetite for Aboriginal and Torres Strait Islander experiences.

Our additional activities, such as our Education and Community Engagement programs, would not be possible without vital philanthropic support. I thank the generosity of the Annamila Foundation, Tim Fairfax Family Foundation and Vincent Fairfax Family Foundation for their continued support in 2015 and welcome the Colonial Foundation who began a multi-year partnership to help us deliver Rekindling across the nation. We also thank the Crown Resorts Foundation and Packer Family Foundation for their continued general support of the company.

We value the generous support of our corporate partners in 2015: BHP Billiton who concluded their partnership, Boral, Qantas, Commonwealth Bank, SBS and Gilbert and Tobin.

Thank you also to our main funding bodies: the Australian Government through the Australia Council for the Arts and the NSW Government through Arts NSW for your continued support of Bangarra as a Major Performing Arts company.

Thank you also to the myriad of individual donors who generously gave to various campaigns throughout the year; your collective efforts saw a 13% increase in philanthropy for which we are very grateful.

Thank you to the wonderful Bangarra team who impress me regularly with their dedication and resourcefulness; and to the dance ensemble, who are some of Australia's most respected artists as well as role models for their communities.

Lastly, I would like to thank Stephen for his trust, support and friendship, and to acknowledge the integrity with which he leads this unique and important company; and to our capable Board, led by Michael McDaniel, for their valuable insights and advice.

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, we celebrated our 25th anniversary in 2014. Our dance technique is forged from over 40,000 years of culture, infused 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's this inherent connection to our land and people that makes us unique and enjoyed by audiences from remote Australian regional centres to New York.

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 this 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.





A photograph of a person lying on their back on a dark, reflective floor. The person is wearing a light-colored, horizontally striped shirt. Their legs are bent and raised in the air. The scene is dimly lit, with a strong blue or cyan color cast. The text "On Stage" is centered over the image in a white, sans-serif font, enclosed within a thin white rectangular border.

On Stage

“dramatically beautiful”

The Australian



@CommunityTangoInGeelong

“We took our 13-year-old grandson to see *lore* – it was great to see young men and women dancing so proudly, powerfully, and well, and using dance as a vehicle to tell traditional and contemporary stories of Country and tribal wisdom”



@Christine Cuskelly

“Bangarra’s *lore* was a fantastic, moving, uplifting and exhilarating experience on Saturday night. Standing ovations much deserved”

lore

“lore is superb. Everyone should see this work”

ABC Arts

The world premiere season of double bill *lore* opened at the Sydney Opera House in June, before travelling to Canberra, Wollongong, Brisbane and Melbourne. Overall this tour performed to over 28,000, with the program being particularly well received in Brisbane, becoming our most successful season at this venue. This success can be partially attributed to the Queensland origins of two of the choreographers, their dance stories from the Torres Strait Islands and the consistent development of audiences in this region.

Curated by Artistic Director Stephen Page, *lore* featured two brand-new works featuring three choreographers. Established Artist-in-Residence Frances Rings created *Sheoak*, while senior Bangarra dancers Waangenga Blanco and Deborah Brown were encouraged to explore their shared heritage to create *I.B.I.S* – their first mainstage choreographic work for the company.

I.B.I.S opened the show with vibrant singing in language, set in the community shops that are a gathering place for locals in the Torres Strait Islands. It was a joyous celebration of the resilience and optimism of the Torres Strait Islander people, and is the fourth work in Bangarra’s repertoire inspired by this region. Composer Steve Francis worked closely with Brown, Blanco and local Elders to recreate the sounds of the island.

In contrast, *Sheoak* explored the challenges faced by the Aboriginal community today through the eyes of the all-seeing Grandmother Tree. Dark and unsettling, David Page’s dense and unrelenting electronic score reverberated around the theatre.

Both works had a formidable design team that included Jacob Nash on set design, Jennifer Irwin on costumes and Karen Norris on lighting.

SHEOAK**Choreography** Frances Rings**Music** David Page**Set Design** Jacob Nash**Costume Design** Jennifer Irwin**Lighting Design** Karen Norris**I.B.I.S****Choreography** Waangenga Blanco & Deborah Brown**Music** Steve Francis**Set Design** Jacob Nash**Costume Design** Jennifer Irwin**Lighting Design** Karen Norris**Sydney / 5 June – 4 July**

Sydney Opera House

Canberra / 9 – 11 July

Canberra Theatre Centre

Wollongong / 23 – 25 July

Merrigong Theatre Company

Brisbane / 6 – 15 August

Queensland Performing Arts Centre

Melbourne / 26 August – 5 September

Arts Centre Melbourne

59

performances

26,244

paid capacity

28,709

total attendance

Spirit

After the national tour of *lore*, it wasn't long before the company were in the air again, headed to Turkey to be the first Australian performing arts company to perform at the recently opened Zorlu Center in Istanbul, one of Europe's premier performing arts venues. This visit was part of the Australian Government's *Australia now Turkey* 2015 festival which ran alongside broader ANZAC Centenary celebrations.

The company performed *Spirit*, a program that includes Bangarra's iconic works to illustrate the best of its extensive award-winning repertoire in a deeply moving performance. As well as two performances, Bangarra also presented a rich program of workshops and cultural exchanges with Modern Dance Theatre Istanbul, along with a group of young Syrian refugees which was organised by an NGO on the ground.

Bangarra then continued on to Paris for an intimate performance at the Australian Embassy hosted by Ambassador Stephen Brady CVO, overlooking the iconic Eiffel Tower.

These activities strengthened our relationship with the Department of Foreign Affairs and Trade and continue to place the company as a key cultural ambassador for Australia on the world stage.

This was the company's 23rd international tour, and the first to Turkey, where audiences were receptive and enthusiastic. Members of the Board, including Chair Michael McDaniel, travelled with the company and took part in all activities.

It is essential that Bangarra regularly tours overseas for many reasons: it ensures that our dance standard is benchmarked against international companies; that our artists are given the opportunity to widen their performing experience, providing both professional and personal growth; and that Aboriginal and Torres Strait Islander culture remains in the global spotlight.

SPIRIT

Choreography Stephen Page and Bernadette Walong-Sene

Cultural Consultants Djakapurra Munyarryun, Kathy Balngayngu Marika, Jensen Warusam and Issac Waia

Music David Page and Steve Francis

Costume Design Jennifer Irwin

Istanbul, Turkey / 17 - 18 September
Zorlu Center, Istanbul

Paris, France / 22 September
Australian Ambassador's residence

3
performances

4,300
total attendance





13 performances · 5,479 paid capacity · 6,017 total attendance



Promedia PR

"Last night we were lucky enough to attend the Bangarra Dance Theatre's opening night performance of *Kinship* at the The Arts Centre Gold Coast. What an amazing experience, congrats to choreographer Stephen Page and the dancers on a flawless performance"



@Christine Cuskelly

"*Kinship* tonight thx @BangarraDance @ Goldie. Such powerful movement, sound, stagecraft, storytelling – transported"

Kinship

Kinship, a double bill featuring two of Stephen Page's masterworks *Brolga* and *ID*, toured to ten locations across Queensland and New South Wales throughout October and November. This was the third regional tour for *Kinship*, which has now been performed in six states and territories since 2013.

Brolga is a creation story inspired by the totemic systems in Australian Aboriginal culture. Set in North East Arnhem Land, a young girl ventures out before sunset and finds herself on a brolga (large birds) feeding ground. As she is challenged by her totemic temptation, she takes us on a journey of exploring relationships between humans and creatures, reflecting on the intrinsic spirituality of the natural world.

The performance continues with *ID*, investigating what it means to be Aboriginal in the 21st-century, asking important questions of identity. In a series of dramatic and humorous

observations, Stephen Page contemplates human nature in modern society where skin colour can drive perceptions rather than embracing differences.

Regional touring is a crucial part of the company's annual calendar, connecting Bangarra with the communities that inspire their stories, as well as exposing new audiences to a positive representation of Aboriginal and Torres Strait Islander culture. Bangarra also schedules cultural dance workshops, meet and greets and Q&A sessions where possible when on tour, to deepen the local community's engagement during their visit. Of note this year was the sold out season at NORPA in Lismore, with all three shows sold to full capacity.

Bangarra's 2015 regional tour was assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.

BROLGA

Choreography Stephen Page

Cultural Consultants Kathy Balngayngu Marika, Djakapurra Munyarryun

Music David Page & Steve Francis

Costume Design Jennifer Irwin

Nesting Kulum Peter England

Original Lighting Joseph Mercurio

Original Set John Matkovic & Stephen Page

ID

Choreography Stephen Page

Cultural Consultants Kathy Balngayngu Marika, Djakapurra Munyarryun

Music David Page

Set Design Jacob Nash

Lighting Design Matt Cox

Costume Design Emma Howell

Gold Coast / 14 October

The Arts Centre

Toowoomba / 17 October

Empire Theatre

Townsville / 21 October

Townsville Civic Centre

Gladstone / 24 October

Gladstone Civic Centre

Mackay / 28 October

Mackay Entertainment
& Convention Centre

Griffith / 31 October

Griffith Regional Theatre

Orange / 4 November

Orange Civic Theatre

Dubbo / 7 November

Dubbo Regional Theatre
& Convention Centre

Port Macquarie / 11 - 12 November

Glasshouse Theatre

Lismore / 17 - 18 November

NORPA



“spellbinding”

The Daily Review



@Ayse Kiran

“I have never seen anything so superb in my life.
You were unbelievable.”



@SilkaJoSilawulf

“It was incredible. Moved to tears, goosebumps and ridiculous
whooping and grinning. Sublime, inspiring and radiantly pure”

Ochres

“Bangarra’s most perfect show”

The Sydney Morning Herald

To conclude the year, Bangarra celebrated the 21st anniversary of *Ochres*, the work that revealed the company to the world, with a season of ten performances at Carriageworks. It was the first time Bangarra had staged a second season in Sydney – and the first time the company had performed in this venue – and it was an incredible success, both critically and with audiences. It proved to be an excellent audience growth activity, with 66% of *Ochres* ticket buyers being first time Bangarra attendees.

The original staging of *Ochres* in 1994 represented a watershed moment for Bangarra, bringing the company national and international attention for its groundbreaking blend of traditional Aboriginal and Torres Strait Islander culture, fused with contemporary movement.

It led to sold-out performances across Australia and around the world and established Bangarra as an important voice in the country’s cultural landscape.

Ochres was revisited in 2015 by the dance ensemble and the company’s current creative team, preserving the integrity of the original production as choreographed by Stephen Page and Bernadette Walong-Sene. It was a privilege to have original cast member Djakapurra Munyarryun on stage, ensuring ongoing traditional knowledge is retained and passed down to the next generation of dancers and audiences.

OCHRES

Choreography Stephen Page
and Bernadette Walong-Sene

Cultural Consultant Djakapurra Munyarryun

Music David Page

Costume Designer Jennifer Irwin

Original Lighting Design Joseph Mercurio

Set Design Jacob Nash

Sydney / 27 November – 5 December
Carriageworks

10
performances

5,087
paid capacity

6,315
total attendance

ARTISTS-IN-RESIDENCE (AiR)

The AiR continue to act as an important creative sounding board for Artistic Director Stephen Page and support Bangarra's strategic vision, particularly around developing and nurturing the Aboriginal and Torres Strait Islander cultural leaders of the future and forming meaningful relationships with communities. The AiRs have enriched Bangarra and its future across all of our endeavours, projects and programs.



KATHY
BALNGAYNGU
MARIKA

Resident Cultural Consultant

Aunty Kathy was involved in a number of her own projects in the first half of 2015. She had roles in two television series – *The Secret River*, based on Kate Grenville's book that screened on the ABC in June and *Cleverman*, another ABC series to screen in 2016.

For Bangarra, Aunty Kathy joined the company onstage for our regional tour of *Kinship* in the Gold Coast, Toowoomba, Townsville, Gladstone, Mackay, Griffith, Orange, Dubbo, Port Macquarie and Lismore. Aunty Kathy performed in all 13 shows to 6,017 people during October and November 2015.

2015 marked Aunty Kathy's last year as an Artist-in-Residence with Bangarra, due to her retirement.



DJAKAPURRA
MUNYARRYUN

Resident Cultural Consultant

Djakapurra is a foundation member of Bangarra and one of our on-going cultural consultants. In early 2015 he was involved in Stephen Page's dance feature film *Spear* – which had its world premiere at the Toronto International Film Festival in September. Djakapurra recreated his vital role in the 2000 production for the film.

Later in the year, Djakapurra worked closely with Bangarra's dancers as they prepared for performances of the production *Spirit* in Paris and Turkey.

He then worked with the company to reprise his role as Yolngu songman in the original production of *Ochres* that was performed in Carriageworks in Sydney in November. Djakapurra sang live onstage in Yolngu language, sharing the stories of his ancestors and performed in the powerful sections of the production titled *Black* and *White*.



JACOB
NASH



DAVID
PAGE



FRANCES
RINGS

Resident Designer

Jacob was heavily involved in the development of *lore* and worked closely with Frances Rings, Deborah Brown and Waangenga Blanco to create the very different stage settings for *I.B.I.S.* and *Sheoak*, reflecting the diverse nature of the stories.

In addition to his work on *lore*, Jacob contributed to Stephen Page's dance feature film *Spear* as production designer. He also worked on Bangarra's video projections for Vivid Sydney in May/June and on the reprisal of the set designs for *Ochres* at Carriageworks in November.

Outside of Bangarra, Nash also worked on the ABC's new television series *Cleverman* in special effects production.

Resident Composer

In 2015 David composed the music for *Sheoak*, as part of the *lore* program. He worked closely on the development of the score with Frances Rings. The beautiful result demonstrates the powerful value of having our artists in the same space during the development of the production. Page worked with Justin Harrington Briggs and together they created a new soundtrack that included the incorporation of language into the score – a key signature in all of his musical compositions for Bangarra.

In the latter part of the year, David also worked with Stephen and the dancers on reprising *Ochres*. He also oversaw the upgrade to the Bangarra music studios.

Resident Choreographer

Frances had a busy first half of 2015 creating *Sheoak* for the *lore* program. In the latter part of the year she travelled to Toronto, Canada to work and perform with the Kaha;wi Dance Theatre troupe – one of Canada's leading contemporary dance companies. Frances' connection with Kaha;wi is an important first step in Bangarra's plans to develop a broad and long-term First Nations exchange program with Canada.

2015 marked Frances' last year as an Artist-in-Residence with Bangarra, accepting the role of Head of Creative Studies at NAISDA, commencing in January 2016.

“Another highlight is Yolanda Lowatta’s performance with Elma Kris, as a duo they represent the new and the experienced, intertwining seamlessly, they are magnificent to watch”

ABC ARTS ONLINE

“Elma Kris and Yolanda Lowatta’s performance in the “Synthetic Seed” duet was intensely dramatic and powerful to watch”

DANCE AUSTRALIA

“An unforgettable duo sees senior dancer Elma Kris protecting one of the youngest and newest dancers, apprentice Yolanda Lowatta”

THE AUSTRALIAN

RUSSELL PAGE FELLOWSHIP



In 2015, a generous group of patrons contributed \$40,000 towards the Russell Page Fellowship to help support a young Aboriginal and/or Torres Strait Islander dancer.

The Fellowship was awarded to Yolanda Lowatta, the first ever female recipient and the first to hail from the Torres Strait. Yolanda is a Geide woman who began her traditional dance training aged five. She graduated with a Diploma of Performing Arts (majoring in Dance) from Aboriginal Centre for the Performing Arts. Before joining Bangarra, Yolanda performed in a myriad of stage productions in dancing, singing and acting roles, showcasing her many talents.

The Fellowship is named after the late Russell Page, a founding member of Bangarra and one of its most revered dancers, who passed away in 2002.

The scholarship was generously funded by: Brian Burfitt and Marion Heathcote, Linda Herd, Graham and Lyn Maloney, Victoria Taylor and the Sherry Hogan Foundation.

Bangarra is thrilled that the Fellowship has now grown into the Russell Page Graduate Program in 2016, with the aim of supporting two young Aboriginal and/or Torres Strait Islander artists annually.

AWARDS



Bangarra dance ensemble

Best Ensemble

Patyegarang

Green Room Award winner

Waangenga Blanco

**Outstanding Performance
by a Male Dancer**

Patyegarang

Australian Dance Award winner

**Outstanding Performance
by a Male Dancer**

Patyegarang

Green Room Award winner

Jennifer Irwin

Best Costume Design for the Stage

Iore

**Australian Production Design
Guild Award winner**

Spear

Special Mention

Outstanding Contribution to the
Promotion and Preservation of Cultural
Diversity Through Film

UNESCO Award

2015 Asia Pacific Screen Awards

SAFE DANCE



Under the leadership of Rehearsal Director Emily Amisano (until June 2015) and Anton (from July 2015), the Safe Dance program continues to provide a wide range of benefits for the dancers. There is an open dialogue and trust between treatment providers and dancers, allowing for potential issues to be identified early, and treatment plans to be implemented to avoid further injuries, reducing time away from the stage.

The company is now well into its pilates practice, with an earlier investment in pilates equipment providing hugely beneficial to dancers' core strength and injury prevention.

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

the dancers, artistic staff and the medical professionals who are part of our Safe Dance panel.

We are indebted to Dr. Ken Crichton, Chair of the Safe Dance Panel and a much-loved member of the dance community. Ken passed away in November 2015 and is sadly missed.

We thank the members of the panel for their contribution to our dancers safety and wellbeing; they are Dr. Grace Bryant (sports physician), Dr. Peter Green (osteopath), April Ferris (physiotherapist), Marko Becejski (physiotherapist), Michelle Kay (advisor) and Professor Ngiare Brown (Bangarra Board member and Indigenous health specialist).





Youth & Outreach Programs



***In 2015,
six previous Youth
Program students
successfully auditioned
for spots in 2016 dance
courses; four into NAISDA
Dance College
& two into ACPA***

***(Aboriginal Centre for
Performing Arts).***

**The Youth Program team is comprised
of three Bangarra alumni:**

Sidney Saltner **Director**
Chantal Kerr **Youth Program Leader**
Patrick Thaiday **Youth Program Leader**

**There are three main programs that are
run by the Youth Program team:**

- Bangarra's own national Rekindling program for secondary school students
- A mentoring partnership with the Arts Unit of NSW, working with the NSW Public Schools Aboriginal Dance Company for State Dance festival and the Schools Spectacular
- A partnership with the Department of Education and Training, South East Region to have a presence at Creative Generation State Schools Onstage in Brisbane.

The team also provide additional workshops based on availability. In 2015, the Youth team conducted additional workshops with the Taree Gyamaroos, AIME and Aboriginal and Torres Strait Islander soldiers for the ANZAC Centenary in Gallipoli.

REKINDLING

“The Rekindling experience was life-changing for Rosa. She told me it was like learning a language that she somehow had always sort of known ... it really was a beautiful experience for her and I can’t thank you all enough.”

Kate Flynn, teacher, Kelvin Grove State College, Queensland

In 2015, the Rekindling team visited four new communities: Adelaide, Brisbane, Dubbo and Mackay. The Adelaide visit represented the team’s first ever visit to South Australia.

Illustrating the success of Rekindling, 93% of participants who took part in the initial Gatherings completed the program – a dramatic increase on previous years.

The team also revisited the communities they initially connected with the previous year - Nowra, Wollongong, Lismore and Coffs Harbour in New South Wales and the Queensland communities of Theodore, Beaudesert, Weipa and Cairns.

The Rekindling program was launched in 2013 as a way to connect young Aboriginal and Torres Strait Islander secondary school students with their culture through dance.

Even more importantly, the program’s content is derived from each community’s Elders, who share local stories, songs and dances to be

passed down to the next generation. In this way, Bangarra ensures that these stories are preserved, and at the same time, are able to engage a broad section of the community. Bangarra’s vision is for the Rekindling program to complement the main touring program. Communities are chosen based on their interest in supporting the program as well as an assessment of need.

In order to measure the success of this program Bangarra has, and will continue to, record and report on attendance, both in student participation and community involvement (Elders guidance, schools, local groups and venues providing in-kind support).

Rekindling has attracted much attention not only in the communities experiencing the program but also in surrounding areas. For example; Dubbo auditions in 2015 attracted students who’d travelled more than three hours to attend as well as a local festival in Forbes expressing an interest in featuring Rekindling in their festival.

136

participants
in 2015

NSW PUBLIC SCHOOLS ABORIGINAL DANCE COMPANY



This program provides cultural and skill development in dance through workshops and performance experiences, to metropolitan and regional schools in NSW. Up to 30 students from the program are then selected for The NSW Public Schools Aboriginal Dance Company.

In 2015, 211 students from the program performed in the Schools Spectacular mentored by the Bangarra Youth Program Team. Approximately 1,000 students participated in ten workshops in various regional New South Wales locations. The program is managed by The Arts Unit of the NSW Department of Education and Communities and is now in its sixth year.

CREATIVE GENERATION



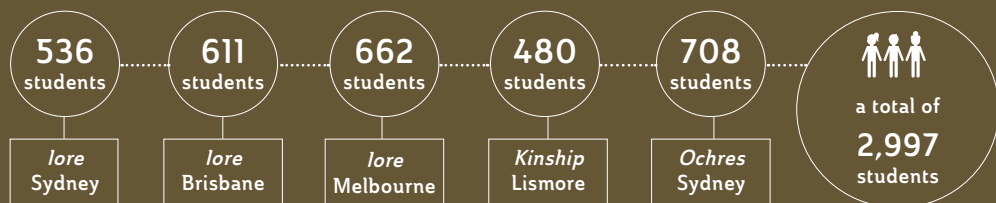
After the success of Rekindling's Beaudesert visit in 2014, the Youth Program team were approached by the Department of Education and Training to work with Aboriginal and Torres Strait Islander secondary students in the south east region of Queensland.

The team facilitates and creates a safe environment for students and Elders to be able to connect and share their own stories that make up the foundation for their own choreography and performance piece, which becomes part of the Creative Generation State Schools Onstage event. This partnership resulted in 55 students going on to perform in Brisbane.

SCHOOLS PERFORMANCES



A *Iore* schools show was performed in Sydney, Brisbane and Melbourne; a *Kinship* schools show in Lismore and an *Ochres* schools show at Carriageworks in Sydney, all with Q&A sessions with the dancers and choreographers directly after. This process allows students to deepen their experience with the company and learn about the artistic process, as well as Aboriginal and Torres Strait Islander culture.



EDUCATION RESOURCES

NEW ONLINE RESOURCES: *TERRAIN AND ABOUT*

In November 2015 two new online education resources went live, taking Bangarra's resource library to six fully accessible resources for teachers/students from years 3 to 10. The resources are aligned to new Australian Curriculum which all states across Australia are in process of implementing.

Terrain (2012, choreographed by Frances Rings) is targeted to years 7 and 10 with its cultural themes of place, replenishment, and connection to country offering students and teachers a visually stunning and choreographically bold work to explore.

About (2011, choreographed by Elma Kris) is the first Bangarra online resource based on a work inspired by the Torres Strait and Islanders. This resource illustrates the four winds (*Gub*) of the Torres Strait, their influence on the day-to-day life, the stories and culture that are woven into the experience of living with the winds. This resource has been welcomed by teachers as there is limited material that focuses on the Torres Strait.

The online resources continue to be appreciated by teachers and students in Australia and overseas, frequently being held up as a benchmark for quality. To date there has been nearly 50,000 visits to the resources web pages since August 2013.

Bangarra was represented by Education Consultant Shane Carroll at the Forum, which for the first time was opened up beyond the Major Performing Arts Board companies to include the full range of arts organisations. Bangarra was invited to present a short *Petcha Kucha* session regarding the online resources. Feedback from delegates revealed that the resources are widely utilised in the Education sector and appreciated for their quality and accessibility.

WINHANGA-RRR

In September Bangarra delivered its first teachers' professional development course. Led by Bangarra's Manager, Community Engagement Libby Collins and choreographer Frances Rings, eight primary school teachers engaged in a one day course focusing on cultural engagement, storytelling and contemporary dance and included information sessions, discussion and creative tasks.

The course was supported by the NSW Association of Independent Schools and attended by primary teachers from private schools, public schools and Catholic schools (one teacher from Canteen Creek in NT with a 100% Aboriginal student cohort).

BIRRANG INITIATIVE

The three-year Birrang initiative (capacity building program for NSW Aboriginal Dance artists) commissioned by Arts NSW for Bangarra to design, implement, administer Will do! and evaluate came to an end in December 2015.

In total Birrang delivered

- **3 x 5 day Creative Labs**
with an average of 12 artists per lab, various presenters, workshop leaders
- **3 x Creative Residencies**
12 days to develop new work, including public showing
- **3 x Creative Business courses**
including 1 course in Lismore
- **1 x final stage Creative Residency**
- **2 Market Development workshops**
- **4 supported places to APAM 2014**
- **9 post Lab workshops**

“We just wanted to write to thank Deborah, Dan and Rika for a fantastic workshop last week. The students learnt so much in such a short amount of time. We can’t wait to do another one!”

Teacher, St Columba Anglican School, Port Macquarie



WORKSHOP SUMMARY

| LOCATION | WORKSHOPS | ATTENDANCE |
|--|-----------|--------------------------------|
| Bangarra dance ensemble | | |
| Toowoomba, QLD | 2 | 35 |
| Townsville, QLD | 1 | 20 |
| Mackay, QLD | 2 | 21 |
| Port Macquarie, NSW | 2 | 50 |
| Lismore, NSW | 2 | 35 |
| Istanbul, TURKEY | 3 | 70 |
| Youth Program Team | | |
| Brisbane, QLD | 15 | 55 |
| Taree, NSW | 3 | 167 |
| Sydney, NSW | 13 | 228 |
| Regional NSW | 10 | 1,000 |
| Rekindling | | |
| Adelaide, SA | 13 | 33 auditioned, 25 completed |
| Dubbo NSW | 13 | 44 auditioned, 21 completed |
| Mackay, QLD | 13 | 24 auditioned, 11 completed |
| Brisbane, QLD | 13 | 35 auditioned, 18 completed |
| Theodore, Beaudesert, Weipa and Cairns, QLD | 7 | 142 |
| Nowra, Wollongong, Lismore, Coffs Harbour, NSW | 4 | 62 |
| TOTAL | 116 | 2,021 |





Community Engagement

CULTURAL EXCHANGE



While Bangarra did not return to Country in 2015, the company created the production of *I.B.I.S.* as part of the program *lore*, following our return to Country experience in the Torres Strait Islands in 2014.

Choreographed by Deborah Brown and Waangenga Blanco – both dancers who have Torres Strait Islander backgrounds – *I.B.I.S.* is a direct demonstration of the power and importance of our return to Country experiences. Bangarra's artists absorbed the rhythms and patterns of life in the Torres Strait Islands during our time in the region in 2014 and brought these experiences into the creation of *I.B.I.S.* and to their acclaimed performances.

Our relationships with Aboriginal and Torres Strait Islander communities are the heart of Bangarra. Having capacity to send our dancers and artists to the land that inspires their stories is central to the company's creative process. Spending time with communities and local Elders enables our artists to better understand the stories that the choreographers are shaping for audiences.

During the creation of *I.B.I.S.* in 2015, four cultural assistants also assisted Deborah and Waangenga by contributing traditional dance moves and language that was incorporated into the choreography and the score. Aunty Betty Tekahika, Pinau Ghee, Mark William Satrick and Peggy Misi all travelled to the company's studios in Walsh Bay in Sydney to provide traditional material for the production. Each cultural consultant attended an opening night production of *I.B.I.S.*, an important step in ensuring that contributors to our works experience the final product on stage.

Later in the year, Bangarra's Cultural Consultant Djakapurra Munyarryun worked closely with Bangarra's dancers as they prepared for performances of the production *Spirit* in Paris and Turkey.

He then worked with the company to reprise his role as Yolngu songman in the original production of *Ochres* that was performed in Carriageworks in Sydney in November. Djakapurra sang live onstage in Yolngu language, sharing the stories of his ancestors and performed in the powerful section of the production titled *Black*.

COMMUNITY OUTREACH



*"It was great to see my own local people
dancing in front of so many people"*

Cherrese Rogers, Yiramalay College student Fitzroy Crossing,
on Melbourne's Community Night



2,252

community and Koori/
Koorie Kids' Day tickets



133

community members
attending a Meet and Greet
session with our dancers



161

students attending
a regional tour
workshop

ABORIGINAL AND TORRES STRAIT ISLANDER EMPLOYMENT AND WORK EXPERIENCE PROGRAMS

During 2015 the company continued its commitment to developing young Aboriginal and Torres Strait Islander people across areas of performance, production and administration. The company's Aboriginal and Torres Strait Islander workforce remained steady at almost 70%.

This included new dancers Yolanda Lowatta, Rika Hamaguchi and production trainee Darcy Anderson (through Arts Ready until September 2015). There were also various work placements and industry secondments across the areas of performance, production, administration and costume making.

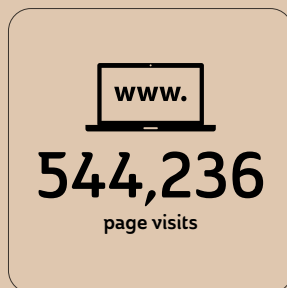
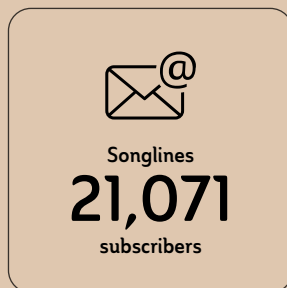
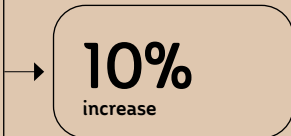
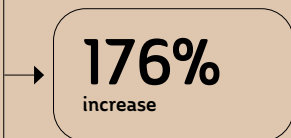
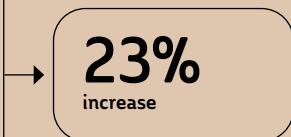


New & Traditional Media

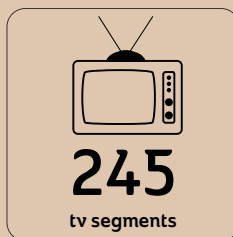


SOCIAL MEDIA & ONLINE

ANNUAL GROWTH / 2015



TRADITIONAL MEDIA



EORA, VIVID SYDNEY FESTIVAL



The VIVID Sydney Festival was attended by 1.7 million people.

For the second year running, Bangarra created a spectacular installation that was projected onto the Southern Pylon of the Sydney Harbour Bridge as part of the VIVID Sydney festival in May.

Entitled *EORA*, the concept was devised by Stephen Page and created by Artist-in-Residence Jacob Nash and featured Bangarra dancers Kaine Sultan-Babij and Nicola Sabatino. Bangarra partnered with

The University of Sydney on the research element of this project, and the installation was also shown on the grounds of their Sydney campus.

Vivid Sydney is Australia's major event in winter and is recognised as the largest event of its kind in the world combining light, music and ideas. Vivid Sydney is owned, managed and produced by Destination NSW, the NSW Government's tourism and major events agency.





Spear

***“a unique experience in
urgent storytelling”***

Variety US

In 2015 Stephen made his full-length feature film debut, directing the 84 minute long dance film hybrid *Spear*. Based on the stage production of the same name in 2000, it features many members of the Bangarra dance ensemble, cultural consultant Djakapurra Munyarryun and some of Australia’s leading actors.

The film had its international world premiere at the Toronto International Film Festival in September 2015, before its Australian premiere at the Adelaide Film Festival in October.

The Guardian gave *Spear* the number #2 ranking of its top films of 2015, saying “Australia’s first contemporary Indigenous dance film is an exhilarating cinematic debut.”

The film also garnered an Asia Pacific Screen Award (APSA) Special Mention for the film in the UNESCO award category.



Collaborative Projects

**YININMADYEMI THOU DIDST LET FALL
LAUNCH**
FEBRUARY 1

Five male dancers performed *Shields* from *Terrain* at the launch of artist Tony Albert's art installation at Hyde Park, a tribute to Aboriginal and Torres Strait Islander service men and women.

AFL INDIGENEOUS ROUND LAUNCH
26 MAY

Tara Gower, Jasmin Sheppard and Tara Robertson performed *White* from *Ochres* at the Bangarra studios. Adam Goodes and Michael O'Loughlin both spoke at this event, as did AFL Commissioner Sam Mostyn.

24 FRAMES, CARRIAGEWORKS
18 JUNE - 2 AUGUST

Stephen Page collaborated with artist Tony Albert on a video installation that explored the vulnerability and strength of young Aboriginal men, featuring Bangarra dancer Beau Dean Riley Smith.

BORAL FAMILY EVENT
27 JUNE

Boral hosted an event for staff and their families at the Sydney Opera House where guests viewed a matinee performance of *Iore* and gained insights from Stephen Page and Frances Rings into the production.

**NAIDOC / DEPARTMENT OF FOREIGN
AFFAIRS AND TRADE**
7 JULY

Tara Gower, Jasmin Sheppard and Tara Robertson performed *White* from *Ochres* and Kaine Sultan-Babij performed *Cocoon* from *Fish* for a special event during NAIDOC Week in Canberra.

**COMMONWEALTH BANK AUSTRALIA
CORPORATE EVENT**
15 JULY

Executives and management from Commonwealth Bank attended an open rehearsal in our Bangarra studios, deepening their understanding and appreciation of our work.

**LAUNCH OF QANTAS' RECONCILIATION
ACTION PLAN**
29 JULY

Executives and management from Qantas attended a special performance in our studios to launch their new Reconciliation Action Plan. Bangarra performed six excerpts from *I.B.I.S.*, Waangenga Blanco and Deborah Brown's work from the *Iore* program.

SATURDAY NIGHT CRACK UP, ABC TV
10 OCTOBER

Daniel Riley and Elma Kris performed *The Call* from *Walkabout* on ABC's Saturday Night Crack Up as part of Mental Health Week

UNSETTLED
NATIONAL MUSEUM AUSTRALIA
30 NOVEMBER

Senior dancer Elma Kris was one of five Aboriginal and/or Torres Strait Islander artists invited to respond to a number of traditional objects collected during colonisation and on show at the British Museum. Her piece was then shown as part of the *Unsettled* exhibition which opened in late November.

VENUE HIRE

Bangarra continued to earn revenue from hiring its various spaces for conferences, workshops, filming and other corporate and private events. In total, 91 events were booked at Bangarra in 2015.



The Company



DANCERS



ELMA
KRIS



YOLANDE
BROWN



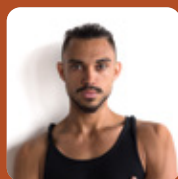
DEBORAH
BROWN



WAANGENGA
BLANCO



TARA
GOWER



LEONARD
MICKELO



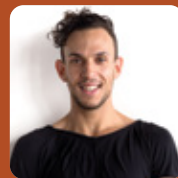
DANIEL
RILEY



JASMIN
SHEPPARD



TARA
ROBERTSON



KAINE
SULTAN-BABIJ



LUKE
CURRIE-
RICHARDSON



NICOLA
SABATINO



BEAU DEAN
RILEY SMITH



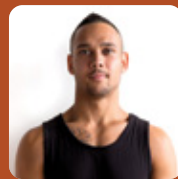
RIKKI MASON



YOLANDA
LOWATTA



RIKA
HAMAGUCHI



KYLE
SHILLING

STAFF

EXECUTIVE

Artistic Director

Stephen Page

Executive Director

Philippe Magid

Executive Assistant

Angela Band

ARTISTIC

Rehearsal Director

Emily Amisano (until June 2015)

Rehearsal Director

Anton (from July 2015)

ARTISTS-IN-RESIDENCE

Music

David Page

Choreography

Frances Rings

Set Design

Jacob Nash

Cultural

Kathy Balngayngu Marika
(retired December 2015)

Cultural

Djakapurra Munyarryun

ADMINISTRATION

Manager, Finance & Operations

Company Secretary

Ashwin Rathod

Finance & Operations Coordinator

Elizabeth Timbery

Administration & Digital Media Assistant

Tamara Saunders (until January 2015)

Office & Youth Program Administrator

Georgia Thorne (from May 2015)

Development Director

Rebecca MacFarling (until July 2015)

Development Consultant

Jason Glanville (from June 2015)

Grants Manager

Peter Bly (until August 2015)

Strategic Relations Manager

Kitty Walker (from September 2015)

Development Coordinator

Kathryn Ferguson (from February 2015 - May 2015)

Fionn Meikle (from May 2015 - July 2015)

Sally Walker (from August 2015)

COMMUNITY

Manager, Community Engagement

Libby Collins

Manager, Community Engagement

Carolyn Hammer (until August 2015)

EDUCATION & YOUTH PROGRAMS

Youth Program Director

Sidney Saltner

Youth Program Leader

Chantal Kerr

Youth Program Leader

Patrick Thaiday

Community Education Consultant

Shane Carroll

MARKETING & COMMUNICATIONS

Manager, Marketing & Communications

Nathalie Vallejo

Media & Communications Manager

Nicole Lovelock

Marketing & CRM Officer

Sarah Whelan (until August 2015)

Marketing & Development Coordinator

Ellen Watts (until January 2015)

CRM Manager

Carola Dillon (from October 2015)

Marketing & Customer Service Coordinator

Victoria Ngu (from October 2015)

Videographer

Tiffany Parker

Digital Coordinator

Jhun-Y-Boy Borja

PRODUCTION

Production and Touring Manager

Phoebe Collier (on maternity leave from August 2015)

Acting Production Manager/Head Mechanist

Kayne Johnson

Company Manager

Lachlan Bell

Stage Manager

Matthew Schubach (from April 2015)

Head Electrician

Andrew Hutchison (until December 2015)

Production Trainee

Darcy Anderson (until September 2015) (ArtsReady Trainee)

Costume Maker & Dresser

Brooke Cooper-Scott (February, May - December 2015)

AV Technician

Andy Lysle (February, September - December 2015)

Production Assistant

Majentah Matthews (from September 2015 until November 2015)

PARTNERS

Government Partners



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

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

Production Partners



Official Airline

Media Partner



Community Partners



Philanthropic Partners

Annamila



PATRONS

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

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

Marion Heathcote & Brian Burfitt
Linda Herd
Sherry Hogan Foundation
Sisyphus Foundation
Patterson Pearce Foundation
Yoga Srinivasan

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

Robert Albert AO
Terry & Dianne Finnegan
Jane & Russell Kift
Philippe Magid & Tracy Bialek
Lyn & Graham Maloney
Ashwin Rathod

**Wata (wind) Clan
(\$1,000 - \$4,999)**

James & Belinda Allen
Ralph Ashton
Susie Bond
Mike Bowen
Susan Burnett
Alison Cameron
Kerry T Comerford
Colin Davies
Jane & Robert Diamond
Heather Drew
Helen Eager
Rhonda L Fadden
Belinda Gibson
Diane Grady
Joanne Griffiths
Catherine Hamber
Robert Hansen & Annabelle
Farnsworth
Roger Hewitt
Jason Hodoniczky
Nicola Kaldor
Renata & Andrew Kaldor
Helen & Michael Kolawole
Elizabeth Loftus
Macquarie Group Foundation
Jill Maddox & Ian Evans
Michael McDaniel
Colin McEown
Fabienne Michaux
Stephen & Joanne Norrish
Francesca Osborn
Adele Raj-Manning
Lynn Ralph
Elizabeth Ramsden
Jill Redmyre

David Robb
Cherie Ross
Jenny Schwarz
Denise Simkin
Gary Singer & Geoffrey Smith
Michael Thompson
Dominic Thurn
David & Faith Weisbrot


**Russell Page Fellowship
Founding Donors**

Marion Heathcote & Brian Burfitt
Linda Herd
Roger Hewitt
Sherry Hogan Foundation
Graham & Lyn Maloney
Victoria Taylor

**Donors
\$500 - \$999**

Helen Jane Abrahams
Annette Adair
Adrienne Anderson
Minnie Biggs
Angela Bowne
Tom Calma
Robert Cleland
Felicity Collins
Ian Gordon Dance
Mari Davis
Linda D'Bras
Suresh de Silva
Fiona Dewar
Alissar Gazal
Anna & Richard Green
Des & Janette Griffin
Robin Gurr
Teresa Handicott
Kaye Hocking
Rosemary & Dan Howard
William Jensen
Jana Juanas
Gabrielle Kuiper
Catherine A Lawrence
Rebecca MacFarling
Nicola Alexandra Main
Philip Maxwell
Noel & Jenny Turnbull
James & Stephanie O'May
Wj & En Orme
Denise Quay
Keith Richards
Penelope Alice Seidler
Arn Sprogis
Bill Sweeney
Jane Uebergang
Paul & Christine Wand
Ellen Waugh
Sarah Whelan
Ruth J Williams



A theatrical performance scene. In the foreground, a person is crouching, looking towards the camera. In the background, two figures are standing on a stage, illuminated by a spotlight. One figure is wearing a white dress and has their arms raised, while the other is wearing a dark dress. The word "Governance" is overlaid in a white box in the center of the image.

Governance

GOVERNANCE

Report against Best Practice Governance Guidelines:

Corporate Governance

Bangarra continued to address a range of corporate governance matters during 2015, in accordance with the Essential Governance Practice Principals published by the Australia Council for the Arts.

1. Lay Solid Foundations for Management and Oversight

Ongoing human resource, finance and risk management policies are now in place and all staff have been briefed on their contents and usage. These policies are shared with new staff as part of a formal induction process. Our five-year Strategic Plan for the period 2016 – 2020 was signed off by the Board, approved by our funding bodies and is now being widely used internally and externally. We created a Risk Register that identified key potential risks to operations with a mitigation plan for each that the Board has approved. An official Board induction process for new Board members is in development.

2. Structure the Board to add value

Our ongoing Board renewal is almost complete. Two new Aboriginal and Torres Strait Islander Board members have been appointed: Ngiare Brown and Tom Mosby. The Cultural Values and Community Engagement Sub-Committee led the development of the company's updated Values and provided counsel to the senior management team, including our Manager, Community Engagement in relation to all cultural matters. This ensures we are able to create even more meaningful relationships with communities. The Nominations and Remunerations Sub-Committee led the Board renewal process and continues to evaluate and measure the performance and set remuneration of the Executive Director and Artistic Director. Our Company Secretary carefully tracks Director tenure and no Director has been on the Board for more than 10 years.

3. Act Ethically and Responsibly

As part of our Strategic Plan, our new Values set leads and guides all decision-making. The Board has established a matrix to help guide decision making for new opportunities - specifically corporate partners. Potential conflicts of interest are discussed at each Board and committee meeting and we have created an Outside Work Policy for management and employees.

4. Ensure Diversity

Our Aboriginal and Torres Strait Islander employment level remains steady at just under 70%. We added two dancers in 2015 (one Aboriginal and one

Torres Strait Islander) and fundraised throughout the year to ensure we have a sustainable financial platform in which to realise one of our key strategic goals, which is to nurture and develop the cultural leaders of the future. Our Board has 51% Aboriginal and Torres Strait Islander representation, including Chair and Deputy Chair.

5. Safeguard Integrity in all Reporting

We have streamlined our process for Board budget approvals, as well as providing regular and comprehensive financial management reports. We appointed Rajiv Viswanathan to the Board in late 2014 as the Chair of our Audit and Risk Committee to strengthen our financial governance and risk management approach. Rajiv is General Manager of Investments at Indigenous Business Australia, and has extensive experience across finance, risk management and law. Our relationship with our Auditors remains positive and open.

6. Engage with Stakeholders

Our website contains rich content about the company, and we publish our annual reports online after our Annual General Meeting which captures our governance procedures. We currently have a new website in development that will make stakeholder engagement even stronger going forward. Our Manager, Community Engagement continues to have a positive impact across various stakeholder groups.

7. Recognise and Manage Risk

Our Audit and Risk Committee is charged with ensuring the company's Risk Register remains relevant and updated to reflect the changing environmental factors. We remain diligent in recognising and planning for any potential artistic, financial, legal, reputational and operational risks.

8. Remunerate Fairly and Responsibly

Our Nominations and Remunerations Committee's role is to ensure remuneration is set fairly and by industry standards. In 2015 management undertook a structural review and pay was adjusted as appropriate. We continue to increase salaries above CPI annually.

KPIs

| Outcome | Mechanism | Measure | 2015 Target | Result |
|--|--|---|---|--|
| ARTFORM | | | | |
| Artistic quality & excellence of craft | Peer assessment; Surveys / consultation; Media critics | Feedback on artistic quality, media reviews, audiences, blogs | > 75% positive | <p>90% positive feedback recieved on artistic quality from social media in Sydney, Brisbane, Canberra, Wollongong & Melbourne regarding artistic quality</p> <p>More than 90% positive critical reviews received across all media outlets</p> <p>Peer feedback was also received through the Artists-in-Residence (AiR) group and industry colleagues. Internal feedback received from creative artists, Bangarra staff, board members, patrons & community and corporate partners</p> |
| Audience engagement & stimulation | Audience surveys | Audience satisfaction | > 75% positive | 90% of social media feedback in Sydney, Brisbane, Canberra, Wollongong & Melbourne was positive (audience surveys were not conducted in 2015) |
| Curation and development of artform | New productions | Number of new productions as % of total | 30% new | 66% of Bangarra's works in 2015 were new works. New work: <i>lore</i> toured nationally. |
| Development of Artists | Artist development programs; | Number of artists engaged; | 20 artists | <p>35 artists</p> <ul style="list-style-type: none"> - 17 dancers, 5 AiR, 8 independent artists through Birrang - 5 guest artists involved in the creation of <i>Spear</i> |
| | Young artists surveyed | Satisfaction of artists | 80% satisfied | More than 80% satisfied artists, determined through 'performance review' interviews with Executive and Artistic Directors |
| Reflecting Australian culture | Telling Australian stories; | Number of connections with Aboriginal & Torres Strait Islander communities and culture; | 1 Aboriginal & Torres Strait Islander community | 12 – Adelaide, Dubbo, Mackay and Brisbane (Rekindling new) / Nowra, Wollongong, Lismore, Coffs Harbour Theodore, Beaudesert, Weipa & Cairns (Rekindling revisits) |
| | Commission-ing Australian artists | % Australian content | 100% Australian content | 100% content developed in consultation with local community Elders |
| Relevance to community | Research of community awareness and engagement, especially Aboriginal & Torres Strait Islander peoples | Research findings | > 75% satisfaction from workshops performances in communities | 85% satisfaction as determined through written testimonials from participants, teachers, parents & venues; informal verbal feedback via Bangarra staff members |

KPIs

| Outcome | Mechanism | Measure | 2015 Target | Result |
|--|--|--|--------------------|--|
| ACCESS | | | | |
| Maximise access & diversity of audiences | Capital city performances home market (Sydney) | Number of performances | 30 | 39: 29 performances of <i>Ilore</i> at the Sydney Opera House (mainstage tour) / 10 performances of <i>Ochres</i> at Carriageworks |
| | | Ticket sales | 12,000 | 17,635 paid tickets |
| | | % Aboriginal and Torres Strait Islander attendance | 10% | 7% |
| | | % young people (< 30 years) | 10% | 17% |
| Maximise access & diversity of audiences | Capital city performances touring nationally (Melbourne, Brisbane, Canberra, Wollongong) | Number of performances | 27 | 30 |
| | | Ticket sales | 15,200 | 13,696 paid tickets |
| | | % Aboriginal & Torres Strait Islander attendance | 5% | 8% |
| | | % young people (< 30 years) | 5% | 28% |
| Maximise access & diversity of audiences | Regional and remote performances North, South & West on a three-year cycle | NSW & regional Australia | 5 x QLD 8 x NSW | 5 x QLD 8 x NSW |
| | | Number of performances | 13 | 13 performances |
| | | Ticket sales | 6,215 | 5,479 paid tickets |
| | | % Aboriginal & Torres Strait Islander attendances | 5% | Average of 6% over duration of regional tour |
| | | % young people attendances | 5% | Average of 19% over duration of regional tour |
| Cultural ambassadors for Australia | International performances | Number of performances | 6 | 3 |
| | | Ticket sales | 3,000 | 4,300 attendance |

KPIs

| Outcome | Mechanism | Measure | 2015 Target | Result |
|---|--|--|--------------------|---|
| Access & increased engagement through digital platforms | Broadcasts/webcasts | Number of productions | 5 | 0 |
| | | Reach of digital activities – audience numbers | 65,000 | 789,189: total across all digital platforms 24 videos made available publicly. Vivid <i>EORA</i> – 1 (Vivid attendance = 1.7 million) |
| Access & engagement through education programs | Schools/youth performances | % NSW & regional Australia | 38% QLD 62% NSW | 44% QLD 56% NSW |
| | | Number of students | 5,700 | 4,163 |
| | | Number of programs | 43 | 91 |
| | | Contact hours | 150 hours | 815 |
| SECTOR DEVELOPMENT | | | | |
| Make inter-connections with other companies | Artistic collaborations | Number of collaborations | 1 | 5: VIVID, Birrang, cultural advisors for <i>lore</i> & <i>Ochres, Spear</i> |
| Provide opportunities for artists & arts workers | Residencies by artists: Mentorships & traineeships | Number of artist residencies | 4 | 5 Artists-in-Residence (KM, JN, DP, FR, DM) |
| | | Number of trainees, mentorees | 3 | 11: 1 x Aboriginal and Torres Strait Islander trainee – production & administration; 2 x Aboriginal and Torres Strait Islander dancers; 8 independent Aboriginal & Torres Strait Islander choreographers mentored via Birrang |
| Share resources with other companies and artists | Access to venues, equipment | Number of venue & equipment hires (by week); | 24 | 91 |
| | | Sharing of resources (free) | 7 | 31: venue hires to artists and arts companies at no cost including one of 4 weeks duration. Numerous equipment hires also provided at no cost |

KPIs

| Outcome | Mechanism | Measure | 2015 Target | Result |
|---|---|---|-------------|--|
| Promotion of contemporary Aboriginal & Torres Strait Islander culture | Presentations & promotion of culture | Number of talks, conferences, papers, presentations | 10 | 38 |
| Exchange of creative & cultural knowledge | Engagement with Aboriginal & Torres Strait Islander culture and communities | Number of visits, points of contact, workshops, residencies & performances in community | 30 | 73 (regional tour dancer workshops & workshops with Rekindling and Youth Program Team) |
| FINANCIAL | | | | |
| Financial security | Financial analysis | Percentage of reserves held to total income | 16% | 14% |
| Working capital ratio | Financial analysis | Ratio of Current assets to current liabilities | 2.0% | 1.9% |
| Operating margin | Financial analysis | Percentage of surplus to total income as % | 0.8% | 0.1% |
| Self-sufficiency | Financial analysis | Percentage of government funding to total income | 35% | 49% |

ARTISTIC VIBRANCY

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

Elements of artistic vibrancy that we take into considerations 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.

Our artistic reflection process encompasses ongoing activity and engagement, including defining our artistic vision, broadening our artistic practice through collaborative projects, mentoring and nurturing emerging Aboriginal and Torres Strait Islander artists, artist surveys, media reviews, social media feedback and levels of engagement, benchmarking activity and making artistic reports to the Board.

IMAGE CREDITS

| | |
|--------------|---|
| Front cover | Bangarra ensemble, <i>I.B.I.S</i> from <i>lore</i> , Photo by Jhunoy Boy Borja |
| Inside cover | Nicola Sabatino, <i>lore</i> , Photo by Edward Mulvihill |
| Page 4 | Michael McDaniel headshot, Photo by Tiffany Parker |
| Page 5 | Leonard Mickelo, <i>Sheoak</i> from <i>lore</i> , Photo by Greg Barrett |
| Page 6 | Stephen Page headshot, Photo by Greg Barrett |
| Page 7 | Yolande Brown, <i>Spear</i> , Photo by Jacob Nash |
| Page 8 | Philippe Magid headshot, Photo by Tiffany Parker |
| Page 9 | Deborah Brown and Waangenga Blanco, <i>Brolga</i> from <i>Kinship</i> , Photo by Greg Barrett |
| Page 10 | Bangarra dance ensemble, Photo by Tiffany Parker |
| Page 11 | Bangarra dance ensemble, <i>lore</i> rehearsals, Photo by Tiffany Parker |
| Page 12/13 | Tara Robertson, <i>Ochres</i> , Photo by Zan Wimberley |
| Page 14 | Deborah Brown and Waangenga Blanco, <i>I.B.I.S</i> from <i>lore</i> , Photo by Lisa Tomasetti |
| Page 17 | Waangenga Blanco, <i>Paris international tour</i> , Photo by Jean-Charles Gesquière |
| Page 18 | Bangarra dance ensemble, <i>Brolga</i> from <i>Kinship</i> , Photo by Tiffany Parker |
| Page 20 | Bangarra dance ensemble, <i>Ochres</i> , Photo by Jhunoy Boy-Borja |
| Page 22/23 | All AiR headshots by Tiffany Parker |
| Page 25 | Yolanda Lowatta, Photo by Jacob Nash |
| Page 26 | Bangarra dance ensemble, <i>Patyegarang</i> , Photo by Jess Bialek |
| Page 27 | Jasmin Sheppard and April Ferris, Photo by Tiffany Parker |
| Page 28/29 | Adelaide Rekindling participants, Photo by Jhunoy Boy-Borja |
| Page 30 | Patrick Thaiday and Rekindling participants, Photo by Tiffany Parker |
| Page 32 | NSW Public Schools Aboriginal Dance Company, Photo supplied by Arts NSW |
| Page 33 | Patrick Thaiday and Creative Generation participant, Photo by Tiffany Parker |
| Page 34 | Nicola Sabatino with school students, Photo by Tiffany Parker |
| Page 36 | Bangarra dance ensemble, Photo by Tiffany Parker |
| Page 38/39 | Bangarra dance ensemble, <i>I.B.I.S</i> rehearsals, Photo by Tiffany Parker |
| Page 40 | Bangarra dance ensemble, <i>I.B.I.S</i> , Photo by Jhunoy Boy-Borja |
| Page 41 | Schools show, Photo by Tiffany Parker |
| Page 42/43 | Stephen Page and Bonnie Elliott, <i>Spear</i> , Photo by Jacob Nash |
| Page 45 | <i>EORA</i> , Photo by Tiffany Parker |
| Page 47 | Hunter Page-Lochard and Bangarra dance ensemble, Photo by Edward Mulvihill |
| Page 48 | Elma Kris, <i>Unsettled</i> , Photo by Tiffany Parker |
| Page 50/51 | Bangarra dance ensemble, <i>Ochres</i> , Photo by Zan Wimberley |
| Page 52 | All headshots by Tiffany Parker |
| Page 56/57 | Deborah Brown, <i>Sheoak</i> from <i>lore</i> , Photo by Greg Barrett |
| Page 73 | Luke Currie-Richardson, <i>I.B.I.S</i> from <i>lore</i> , Photo by Jacob Nash |

BOARD OF DIRECTORS

MICHAEL McDANIEL, CHAIR

Michael is an Indigenous Australian and a member of the Kalari Clan of the Wiradjuri Nation. A highly experienced and nationally accredited mediator, Michael has considerable experience in private and public sector consultation and project managing relating to Aboriginal and Torres Strait Island affairs.

His contributions to Aboriginal and Torres Strait Island higher education have spanned more than two decades. He is a Professor of Indigenous Education and Director of Jumbunna Indigenous House of Learning at the University of Technology, Sydney. He has previously held similar roles at both University of Western Sydney and Macquarie University as well as part time lectureships at the Australian Catholic University and the University of Sydney.

Michael is also a Board Director with the Museum of Contemporary Art (Australia) and the Australian major Performing Arts Group (AMPAG) Michael joined the Bangarra Board in October 2011. In 2013 he was appointed Deputy Chair of Bangarra and in October 2014 became Chair.

ROBYNNE QUIGGIN, DEPUTY CHAIR

Robynne is currently senior advisor to the Aboriginal and Torres Strait Islander Social Justice Commissioner, Mick Gooda, 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 is also a Trustee of the Australian Museum, chairs Westpac's Indigenous Advisory Committee and sits on the Board of the Australian Indigenous Governance Institute (AIGI). Robynne was formerly CEO of the Australian Indigenous Governance Institute (AIGI), a Sydney based organisation providing governance assistance to Aboriginal and Torres Strait Islander people running organisations, businesses and projects.

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 and Torres Strait Islanders, including consumer and copyright law, wills, probate, conveyancing and commercial leases. Robynne worked in human rights advocacy and policy development for Aboriginal and Torres Strait Islanders, including a previous period at the Australian Human Rights Commission, and participation in a number of United Nations human rights and biodiversity forums.

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

In 2013 Robynne was recognised in the not-for-profit category of AFR/ Westpac's 100 Women of Influence awards. She has served on the boards of the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS), the Arts Law Centre of Australia and Gadigal Information Services (incorporating Koori Radio). Robynne joined the Bangarra Board in October 2013 and was appointed Deputy Chair in October 2014.

NICKY LESTER

Nicky is a finance specialist and one of Hogan Lovells' launch partners for its Australian practice, which commenced operations on 1 July 2015. Nicky leads the finance practice in Australia, with offices in Sydney and Perth. She has extensive experience advising arrangers, issuers, trustees and swap counterparties on Australian and global securitisation and debt capital markets transactions.

Nicky also advises corporate, issuer and borrower clients in the real estate sector on their full suite of financing options - from secured and unsecured bank deals to debt capital markets and structured deals. 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. Nicky joined the Bangarra Board in May 2012 and also serves on the Board of the Westpac Foundation.

ANNA BLIGH

Ms Bligh was the 37th Premier of Queensland from 2007 to 2012, and the first woman to be appointed Premier of Queensland. She led Labor to victory in the 2009 Queensland state election, becoming the first woman elected in her own right as a state premier in Australia. Anna was Deputy Premier, Treasurer and Minister for Infrastructure in Queensland from July 2005 - September 2007 and was formerly Minister for Finance, State Development, Trade and Innovation.

Prior to that she was Queensland's first female Education Minister. During that time she also had responsibilities for the Arts portfolio, overseeing construction of the Millennium Arts Precinct and a range of new initiatives in the arts and cultural sector.

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

TERESA HANDICOTT

Teresa 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 company PWR Holdings Limited, chairs its Nomination and Remuneration Committee and serves

on its Audit and Risk Committee.

Teresa is a director of four subsidiaries of the Local Government Association of Queensland (LGAQ), which are responsible for its commercial operations, Propel Partnership, Local Buy, Local Government Infrastructure Services and Resolute IT.

Teresa sits on the Queensland University of Technology (QUT) Council, where she chairs the Audit and Risk Committee and is a member of the Investment and Borrowings Committee. She is a Divisional 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) where she serves on the Scholarship Committee, is a Senior Fellow of Finsia and a Graduate of the AICD.

Teresa's previous positions include 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 joined the Bangarra Board in June 2013.

NICOLA KALDOR

Nicola graduated from Brown University in the US with a degree in History of Art and Architecture and has a strong background in merchandising, design and marketing. Nicola worked extensively in New York with retail fashion companies including Victoria's Secret, Brooks Brothers and Ann Taylor. She currently works as a retail and marketing consultant in Sydney. Past clients include Sheridan, General Pants & Co and Sportscraft. Nicola currently mentors young Australian designers. She has provided leadership in a number of non-profit initiatives to raise funds to support young people in academic and creative pursuits. Nicola joined the Bangarra Board in May 2012. Nicola currently consults with not for profit organisations such as Sydney Story Factory, Folomo Collective and Global Dignity Day.

STEPHEN PAGE

Born in Brisbane, Stephen is a descendant of the Nunukul people and the Munaldjali 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 story-telling both within Bangarra and through collaborations with other performing arts companies, most notably directing the Indigenous sections for the 2000 Sydney Olympic Games Opening and Closing Ceremonies, as Artistic Director of the 2004 Adelaide Festival of the Arts, writing and directing *Bloodland* with Wayne Blair and Kathy Balngayngu Marika for Sydney Theatre Company in association with Bangarra. Stephen made his directorial debut in 2012, directing the chapter *Sand* in the feature film *The Turning* and was Artistic Associate for Sydney Theatre Company's production of *The Secret River* as part of the Sydney Festival. He choreographed the feature films *Bran Nue Dae* (2009) and *The Sapphires* (2011).

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

In 2014 Stephen choreographed Bangarra's acclaimed new work *Patyegarang*. This production celebrated Bangarra's 25th anniversary.

In 2015, Stephen was awarded an Honorary Doctorate of Creative Arts by the University of Technology Sydney for his contribution to the arts and Indigenous culture. He curated Bangarra's new work *Iore* which toured nationally in 2015. He also directed his first full-length film *Spear*, which premiered at the Toronto International Film Festival.

GREGORY PHILLIPS

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

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

Gregory is currently Executive Director of ABSTARR Consulting, and a Research Fellow at The Baker IDI Heart and Diabetes Institute. He joined the Bangarra Board in January 2011.

RAJIV VISWANATHAN

Rajiv heads the Investments team at Indigenous Business Australia's (IBA), a Commonwealth agency that makes strategic commercial investments with a view to creating wealth, employment and other opportunities for Aboriginal and Torres Strait Islander people.

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.

NGIARE BROWN

Ngiare 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.

Ngiare is a founding member and was Foundation CEO of the Australian Indigenous Doctors' Association (AIDA); is a founding member of the Pacific Region Indigenous Doctors' Congress (PRIDoC); and is Chair of the Health, Rights and Sovereignty committee of PRIDoC.

She has been engaged as the Indigenous Health Advisor to the federal AMA (1997-2000); was team investigator on an Indigenous Capacity Building Grant with TICHR for legal and doctoral studies addressing Aboriginal child protection; Assistant Director, Indigenous Health Menzies School of Health Research; and Senior Clinical Research Fellow, Child Health Division MSHR.

She is also currently undertaking doctoral research in the UNSW Faculty of Law addressing Aboriginal child protection issues. Ngiare has recently established Ngaoara, a not-for-profit dedicated to Aboriginal child and adolescent wellbeing, and supporting communities to develop initiatives focused on cultural education, and breaking the intergenerational cycles of trauma and disparity. Ngiare joined the Board in August 2015.

AUDIT & RISK COMMITTEE

Rajiv Viswanathan, Chair
Michael McDaniel
Robynne Quiggin
Stephen Page

NOMINATIONS & REMUNERATIONS COMMITTEE

Michael McDaniel, Chair
Robynne Quiggin
Teresa Handicott
Nicky Lester

SAFE DANCE PANEL

Dr. Ken Crichton, Chair (until November 2015)
Dr. Grace Bryant
Dr. Peter Green
April-Rose Ferris
Marko Becejski
Professor Ngiare Brown
Michelle Kay (Advisor)

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 2015 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

Professor of Indigenous Education and Director of Jumbunna Indigenous House of Learning at the University of Technology, Sydney.
Appointed in October 2011 and appointed Chair in October 2014.

Robynne Quiggin, Deputy Chair

Senior Advisor, Aboriginal and Torres Strait Islander Social Justice Commissioner, Australian Human Rights Commission. CEO of the Australian Indigenous Governance Institute (AIGI), member of the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) Council and a Trustee of the Australian Museum.
Appointed in October 2013 and appointed Deputy Chair in October 2014.

Anna Bligh

CEO of Young Women's Christian Association (YWCA) NSW and Board Member of Medibank Private.
Appointed in February 2013.

Ngiare Brown

Senior Aboriginal medical practitioner. She was the first identified Aboriginal medical graduate from NSW and is one of the first Aboriginal Doctors in Australia. Founding member of the Australian Indigenous Doctors' Association (AIDA), is a founding member of the Pacific Region Indigenous Doctor's Congress (PRIDoC) and is Chair of the Health, Rights and Sovereignty committee of PRIDoC.
Appointed in August 2015.

Teresa Handicott

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

Nicola Kaldor

Design and retail consultant.
Appointed in May 2012.

Nicky Lester

Finance specialist at Hogan Lovells and one of the firm's launch partners for its Australian practice. Board Member of the Westpac Foundation.
Appointed in May 2012.

Tom Mosby

CEO at Koorie Heritage Trust. Director of Cairns Indigenous Art Fair and the Public Galleries Association of Victoria.
Appointed in February 2016.

Stephen Page

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

Gregory Phillips

Executive Director of ABSTARR Consulting, and a Research Fellow at the Baker IDI Heart and Disease Institute.
Appointed in October 2011.

Rajiv Viswanathan

Head of the Investments team at Indigenous Business Australia (IBA).
Appointed in December 2014.

SHORT AND LONG TERM OBJECTIVES

The Company's short and long term objectives are:

To create inspiring experiences that change society.

- Creating inspiring and positive Aboriginal and Torres Strait Islander experiences for all
- Forming meaningful relationships with communities
- Developing and nurturing the Aboriginal and Torres Strait Islander Cultural Leaders of the future
- Securing world-class facilities
- 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 with traditional Aboriginal and Torres Strait Islander communities
- Performing internationally as cultural ambassadors
- Developing Aboriginal and Torres Strait Islander artists and arts practitioners through employment opportunities, and as interns and trainees
- Providing employment and training opportunities for Aboriginal and Torres Strait Islanders through the Indigenous Employment Program
- Conducting workshops and youth programs for Aboriginal and Torres Strait Islander young people
- Creating engaging digital and social media content to extend the reach of Bangarra outside of theatres
- Maintaining governance and operational excellence through securing the best personnel, nurturing leadership and developing strategic partnerships and funding opportunities

PRINCIPAL ACTIVITIES

The Company's principal activities for the year were:

- Creating and presenting new work *lore* (which included both a Torres Strait Islander and an Aboriginal work) at major performing arts venues in five locations across Australia, including four weeks at the Sydney Opera House
- Holding our first Sydney season at Carriageworks with the 21st anniversary remount of *Ochres*
- Filming Bangarra's first feature film *Spear*, directed by Stephen Page, which opened to critical acclaim at the Toronto International Film Festival
- Touring the production of *Kinship* regionally across ten locations in QLD and NSW
- Performing the production of *Spirit* to full capacity houses at the Zorlu Center in Istanbul and at the Australian Ambassador's residence in Paris
- Developing a range of merchandise to tie in with the *lore* program
- Collaborating with The University of Sydney on the delivery of *EORA*, a digital projection as part of the VIVID Sydney festival
- Through the Birrang program, nurturing the development of the Aboriginal and Torres Strait Islander dance sector
- Running youth engagement workshops in a number of regional and metropolitan centres

PRINCIPAL ACTIVITIES

These activities, along with many more, enabled the Company to achieve strong results across the following:

- Strong audience engagement both in theatres and across digital platforms – just under 50,000 people experienced the Company across the country and overseas
- New audiences with our second Sydney season of *Ochres* – 66% of purchasers were first time Bangarra ticket buyers
- Development income, which increased by 13%
- Capacity audiences overseas
- Audience reach on and across various digital platforms increased by over 20%
- Media coverage was equivalent to \$7 million in advertising equivalent value
- Deeper engagement with audiences taking home a piece of Bangarra through our merchandise program – several products sold out, with a total merchandise income of over \$51,000 for the year
- Continuing to build on our successful Safe Dance Program, improving the fitness and wellbeing of our dancers
- Our Aboriginal and Torres Strait Islander workforce remains stable at just under 70% of total staff

PERFORMANCE MEASURES

The Company measures performance through the establishment and monitoring of benchmarks and performance against key performance indicators is reported in the 2015 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;
- Finance – Financial security, Working capital ratio, Operating margin, Self-sufficiency.

| MEETINGS OF DIRECTORS HELD DURING THE FINANCIAL YEAR | Meetings held while a Director | Meetings attended while a Director |
|--|--------------------------------|------------------------------------|
| Michael McDaniel, Chair | 6 | 6 |
| Robynne Quiggin, Deputy Chair | 6 | 5 |
| Anna Bligh | 6 | 6 |
| Ngiare Brown, Appointed August 2015 | 3 | 1 |
| Teresa Handicott | 6 | 6 |
| Nicola Kaldor | 6 | 4 |
| Nicky Lester | 6 | 4 |
| Tom Mosby, Appointed February 2016 | 0 | 0 |
| Stephen Page | 6 | 5 |
| Gregory Phillips | 6 | 4 |
| Rajiv Viswanathan | 6 | 6 |

MEMBERS' GUARANTEE

Bangarra Dance Theatre Australia 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 section 307C is set out on page 72 and forms part of the Directors' Report for the year ended 31 December 2015.

This report is made in accordance with a resolution of the Board of Directors of the Company on 15 March 2016.



DIRECTOR

Michael McDaniel

Sydney, 15 March 2016



DIRECTOR

Rajiv Viswanathan



In accordance with the requirements of section 307C of the Corporations Act 2001, as lead auditor for the audit of Bangarra Dance Theatre Australia Limited for the year ended 31 December 2015, I declare that, to the best of my knowledge and belief, there have been:

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

**PETER WALKER PARTNERS
Chartered Accountants**

Brent McLauchlan, FCA

Partner

Sydney, 15 March 2016

Business Advisory Services

Financial Planning Services

Taxation Solutions

Superannuation Strategies

Box 2089 GPO

Sydney NSW 2001 Australia

1st Floor 379 Kent St

Sydney NSW 2000 Australia

Telephone (02) 9262 4877

Facsimile (02) 9262 4095

Email advice@pwpartners.com.au

Web Site www.pwpartners.com.au

BRENT S McLAUCHLAN
F.C.A.
CA – Financial Planning Specialist

LEWIS C WATERS
F.C.A.
CA – Financial Planning Specialist

MARK T KENNEDY
B.Bus F.C.A. A.C.I.S.
CA – Financial Planning Specialist



DIRECTORS' DECLARATION

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

- a) the accompanying financial statements and notes that are set out on pages 75 to 86, are in accordance with the Corporations Act 2001, including:
 - i. giving a true and fair view of the Company's financial position as at 31 December 2015 and its performance as represented by the results of its operations and cash flows for the financial period ended on that date; and
 - ii. are in accordance with the Corporations Act 2001 and comply with Accounting Standards, the Corporations Regulations 2001 and other mandatory professional reporting requirements; and
- b) At the date of this declaration there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become payable and due.

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



DIRECTOR

Michael McDaniel



DIRECTOR

Rajiv Viswanathan

Sydney, 15 March 2016

STATEMENT OF COMPREHENSIVE INCOME

for the year ended 31 December 2015

| | Note | 2015 | 2014 |
|--|-------------|------------------|------------------|
| | | \$ | \$ |
| Revenue | | | |
| Performance Income | | 1,659,644 | 1,683,819 |
| Australia Council MPAB Core Grant | | 2,403,912 | 2,352,164 |
| Australia Council – Project Funding | | 173,102 | 307,146 |
| Arts NSW Core Grant | | 534,649 | 534,649 |
| Arts NSW – Project Funding | | 185,278 | 50,000 |
| Arts NSW – Rent in Kind | | 338,784 | 338,784 |
| Government Funding – Other | | 10,000 | 14,506 |
| Sponsorships | | 492,618 | 670,414 |
| Donations | | 1,053,462 | 933,770 |
| Activity and Services Income | | 254,671 | 185,265 |
| Interest Income | | 46,468 | 68,676 |
| Other Income | 4 | 204,797 | 66,318 |
| | | 7,357,385 | 7,205,511 |
| Expenditure | | | |
| Staff Expenses | 5 | 4,526,930 | 4,171,665 |
| Production and Touring Expenses | | 1,627,143 | 1,729,290 |
| Marketing Expenses | | 345,634 | 448,128 |
| Development Expenses | | 123,598 | 58,615 |
| Depreciation and Amortisation | | 96,275 | 77,535 |
| Occupancy Expenses | 6 | 405,984 | 405,984 |
| Administration Expenses | | 223,581 | 235,560 |
| | | 7,349,145 | 7,126,777 |
| Net Surplus for the year | | 8,240 | 78,734 |
| Other Comprehensive Income | | - | - |
| Total Comprehensive Income for the year | | 8,240 | 78,734 |

The above Statement of Comprehensive Income should be read in conjunction with accompanying notes 1 to 16

STATEMENT OF FINANCIAL POSITION

as at 31 December 2015

| | Note | 2015 \$ | 2014 \$ |
|---------------------------------------|------|------------------|------------------|
| Current assets | | | |
| Cash and cash equivalents | 8 | 1,626,399 | 1,331,845 |
| Receivables | 9 | 85,472 | 421,628 |
| Receivables – Corroboree Sydney | | - | 49,781 |
| Prepayments | | 62,983 | 31,694 |
| | | 1,774,854 | 1,834,948 |
| Non current assets | | | |
| Plant and Equipment | 10 | 375,326 | 286,704 |
| | | 375,326 | 286,704 |
| Total assets | | 2,150,180 | 2,121,652 |
| Current liabilities | | | |
| Trade and other payables | 11 | 343,177 | 322,592 |
| Government grants received in advance | | 323,156 | 308,461 |
| Other income received in advance | | 163,634 | 167,932 |
| Employee benefits | 12 | 107,302 | 84,355 |
| | | 937,269 | 883,340 |
| Non current liabilities | | | |
| Employee benefits | 12 | 168,520 | 141,149 |
| | | 168,520 | 141,149 |
| Total liabilities | | 1,105,789 | 1,024,489 |
| Net assets | | 1,044,391 | 1,097,163 |
| Funds | | | |
| Accumulated funds | 13 | 730,790 | 722,550 |
| Reserves | 14 | 313,601 | 374,613 |
| | | 1,044,391 | 1,097,163 |
| Total funds | | 1,044,391 | 1,097,163 |

The above Statement of Financial Position should be read in conjunction with accompanying notes 1 to 16

STATEMENT OF CHANGES IN FUNDS

for the year ended 31 December 2015

| | Accumulated Funds | General Operating Reserve | Export Development Reserve | Reserve Incentive Funding Scheme | Total Funds |
|--|----------------------|---------------------------------|----------------------------------|---|------------------|
| | \$ | \$ | \$ | \$ | \$ |
| Balance at 1 January 2014 | 643,816 | 120,000 | 55,226 | 207,062 | 1,026,104 |
| Surplus for the year | 78,734 | - | - | - | 78,734 |
| Other comprehensive income | - | - | - | - | - |
| Total comprehensive income for the year | 78,734 | - | - | - | 78,734 |
| Transferred to reserve | - | - | - | 7,351 | 7,351 |
| Utilised during the year | - | - | (15,026) | - | (15,026) |
| Balance at 31 December 2014 | 722,550 | 120,000 | 40,200 | 214,413 | 1,097,163 |
| Balance at 1 January 2015 | 722,550 | 120,000 | 40,200 | 214,413 | 1,097,163 |
| Surplus for the year | 8,240 | - | - | - | 8,240 |
| Other comprehensive income | - | - | - | - | - |
| Total comprehensive income for the year | 8,240 | - | - | - | 8,240 |
| Transferred to reserve | - | - | - | 7,290 | 7,290 |
| Utilised during the year | - | (43,302) | (25,000) | - | (68,302) |
| Balance at 31 December 2015 | 730,790 | 76,698 | 15,200 | 221,703 | 1,044,391 |

The above Statement of Changes in Funds should be read in conjunction with accompanying notes 1 to 16

STATEMENT OF CASH FLOWS

for the year ended 31 December 2015

| | Note | 2015 \$ | 2014 \$ |
|---|------|------------------|------------------|
| Cash flows from operating activities | | | |
| Receipts from Customers, Government and Donors | | 7,664,121 | 7,008,203 |
| Payments to Suppliers and Employees | | (6,992,205) | (6,789,772) |
| Payments to Corroboree Sydney | | 6,479 | 12,360 |
| Payments to ATO | | (252,701) | (207,886) |
| | 15b | 425,694 | 22,905 |
| Cash flows from investing activities | | | |
| Interest Received | | 46,468 | 68,676 |
| Payments for Property, Plant and Equipment | | (184,898) | (105,404) |
| | | (138,430) | (36,728) |
| Cash flows from financing activities | | | |
| Transferred to Reserve | | 7,290 | - |
| | | 7,290 | - |
| Net increase in cash and cash equivalents | | 294,554 | (13,823) |
| Cash and cash equivalents at the beginning of financial year | | 1,331,845 | 1,345,668 |
| Cash and cash equivalents at the end of financial year | 15a | 1,626,399 | 1,331,845 |

The above Statement of Cash Flows should be read in conjunction with accompanying notes 1 to 16

1. Reporting Entity

Bangarra Dance Theatre Australia Limited ("the Company") is a public company limited by guarantee incorporated and domiciled in Australia. The registered office address of the Company is Pier 4, 15 Hickson Road, Walsh Bay, NSW, 2000. The Company is a Not-For-Profit entity for the purposes of 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 and the Corporations Act 2001.

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

The financial statements were authorised for issue by the Company's Board of Directors on 15 March 2016.

b. Basis of measurement

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

c. Functional and presentation currency

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

d. Use of estimates and judgements

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

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

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

3. Significant Accounting Policies

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

a. Income tax

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

b. Plant, equipment and leasehold improvements

i. Owned Assets

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

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

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

ii. Subsequent Costs

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

for the year ended 31 December 2015

iii. Depreciation

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

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

c. Trade and other receivables

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

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

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

d. Impairment of Assets

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

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

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

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

An impairment loss is recognised whenever the carrying amount of an asset exceeds its recoverable amount. Impairment losses are recognised in the Statement of Comprehensive Income, unless an asset has

previously been revalued, in which case the impairment loss is recognised as a reversal to the extent of that previous revaluation with any excess recognised through surplus or deficit.

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

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

e. Revenue

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

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

i. Box office

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

ii. Sponsorships and government grants in cash

for the year ended 31 December 2015

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

h. Employee benefits

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

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

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

Other employee benefits payable later than one year have been measured at the present value of the estimated future cash outflows to be made for those benefits.

i. Cash and cash equivalents

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

j. New standards and interpretations not yet adopted

A number of new standards, amendments to standards and interpretations are effective for annual periods beginning after 1 January 2016, and have not been applied in preparing these financial statements. None of these are expected to have a significant effect on the financial statements of the Company.

NOTES TO THE FINANCIAL STATEMENTS

for the year ended 31 December 2015

| | 2015 | 2014 |
|--|---------|--------|
| | \$ | \$ |
| 4. Other Income | | |
| Insurance Claim received | 27,642 | 24,125 |
| Transfer from Export Development Reserve | 25,000 | 15,026 |
| Expenses reimbursement | 152,155 | 26,917 |
| Sundry Income | - | 250 |
| | 204,797 | 66,318 |

5. Staff Expenses

| | | |
|---------------------------------|-----------|-----------|
| Performers Wages | 1,119,754 | 1,104,637 |
| Creative Artists Wages | 985,547 | 1,074,938 |
| Production and Technical Wages | 487,158 | 475,046 |
| Marketing and Development Wages | 795,697 | 624,418 |
| Management and Admin Wages | 580,241 | 472,207 |
| Allowances and On costs | 558,533 | 420,419 |
| | 4,526,930 | 4,171,665 |

6. Occupancy Expenses

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

7. Net surplus before income tax

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

(a) Expenses

| | | |
|-------------------------------------|-----------|-----------|
| Depreciation on Plant and Equipment | 96,275 | 77,535 |
| Remuneration of Auditor | 8,200 | 7,500 |
| Employee Expenses | 4,526,930 | 4,171,665 |
| Rent including in kind | 405,984 | 405,984 |

for the year ended 31 December 2015

| | 2015 | 2014 |
|--|-------------|-------------|
| | \$ | \$ |
| (b) Significant Revenue | | |
| The following significant revenue items are relevant in explaining the financial performance | | |
| Grant - Australia Council MPAB Core | 2,403,912 | 2,352,164 |
| Grant - Australia Council (Engaging Objects) | 27,699 | - |
| Grant - Australia Council (Playing Australia) | 145,403 | 307,146 |
| Grant - Arts NSW Core | 534,649 | 534,649 |
| Grant - Arts NSW (Aboriginal Dance Initiative - Birrang) | 50,000 | 50,000 |
| Grant - Arts NSW (Performing Arts Touring) | 135,278 | - |
| Grant - Arts NSW (Rent in kind) | 338,784 | 338,784 |
| Grant - Shoalhaven City Council (Rekindling) | - | 2,500 |
| Grant - Dept. of Education and Communities (Rekindling) | - | 1,500 |
| Grant - Destination NSW (Vivid) | 10,000 | 10,506 |
| Sponsorship - in cash | 411,050 | 392,410 |
| Sponsorship - in kind | 81,568 | 278,004 |
| Donation - Individual | 233,644 | 203,846 |
| Donation - Fundraising | 140,000 | 132,032 |
| Donation - Foundation | 679,818 | 597,892 |

8. Cash and cash equivalents

| | | |
|--|------------------|------------------|
| Cash at Bank (Travellers card) | 12,684 | 166,692 |
| Short Term Deposits (Reserve Incentive Funding Scheme) | 221,703 | 214,413 |
| Short Term Deposits (Others) | 1,392,012 | 950,740 |
| | 1,626,399 | 1,331,845 |

NOTES TO THE FINANCIAL STATEMENTS

for the year ended 31 December 2015

| | 2015 | 2014 |
|-----------------------|--------|---------|
| | \$ | \$ |
| 9. Receivables | | |
| Trade Debtors | 50,997 | 135,663 |
| Other Debtors | - | 250,800 |
| Advance to Staff | 34,475 | 35,165 |
| | 85,472 | 421,628 |

10. Plant and Equipment

| | | |
|--------------------------------|-----------|-----------|
| Plant and Equipment – Cost | 469,045 | 245,384 |
| Less: Accumulated Depreciation | (220,459) | (153,700) |
| Leasehold Improvement – Cost | 196,773 | 196,773 |
| Less: Accumulated Depreciation | (113,625) | (84,109) |
| Assets – work in progress | 43,592 | 82,356 |
| | 375,326 | 286,704 |

11. Trade and other payables

| | | |
|-----------------|----------|----------|
| Trade Creditors | 54,053 | 123,573 |
| Accruals | 304,216 | 237,295 |
| Net GST | (15,092) | (38,276) |
| | 343,177 | 322,592 |

12. Employee benefits

Current

| | | |
|----------------------------|---------|--------|
| Provision for Annual Leave | 107,302 | 84,355 |
| | 107,302 | 84,355 |

Non current

| | | |
|----------------------------------|---------|---------|
| Provision for Long Service Leave | 168,520 | 141,149 |
| | 168,520 | 141,149 |

13. Accumulated funds

| | | |
|--|---------|---------|
| Accumulated funds at the beginning of financial year | 722,550 | 643,816 |
| Net surplus for the year | 8,240 | 78,734 |
| Accumulated funds at the end of financial year | 730,790 | 722,550 |

for the year ended 31 December 2015

| | 2015 | 2014 |
|--|---------|---------|
| | \$ | \$ |
| 14. Reserves | | |
| General Operating Reserve - (14a) | 76,698 | 120,000 |
| Export Development Reserve | 15,200 | 40,200 |
| Reserve Incentive Funding Scheme - (14b) | 221,703 | 214,413 |
| | 313,601 | 374,613 |

14a General Operating Provision

Corroboree Sydney was an Indigenous festival, operating under the auspice of Bangarra Dance Theatre with a three-year investment (2013-15) from Destination NSW.

2013, the first year of the project had an operating deficit of \$62,141

2014, the second year of project had an operating surplus of \$12,360

2015, the final year of the project had an operating surplus of \$6,479

The net deficit of \$43,302 is not recoverable since Corroboree Sydney was unable to continue, hence the deficit has been adjusted against the General Operating Reserve.

14b Reserve Incentive Funding Scheme

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

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

The funds consist of short-term deposits of \$214,413 and accrued interest of \$7,290.

15. Notes to the Cash Flow Statement

(a) Reconciliation of cash and cash equivalents

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

| | | |
|--|-----------|-----------|
| Petty cash | 1,570 | 930 |
| General cheque account | 9,114 | 6,684 |
| General cheque account - Corroboree Sydney | - | 73,657 |
| Net saver account | 1,000 | 85,421 |
| Deductible Gift Receipt (DGR) account | 1,000 | - |
| Term Deposits including Reserve Incentive Funding Scheme | 1,613,715 | 1,165,153 |
| Cash and cash equivalents | 1,626,399 | 1,331,845 |

NOTES TO THE FINANCIAL STATEMENTS

for the year ended 31 December 2015

| | 2015 | 2014 |
|---|-----------|-----------|
| | \$ | \$ |
| b) Reconciliation of surplus to net cash provided by/ (used in) operating activities | | |
| Surplus before income tax | 8,240 | 78,734 |
| Items treated as financing: | | |
| Interest received | (46,468) | (68,676) |
| Adjustments for: | | |
| Depreciation | 96,275 | 77,535 |
| Changes in operating assets and liabilities: | | |
| Decrease/(Increase) in Prepayment | (31,289) | 164,870 |
| Decrease/(Increase) in Corroboree Sydney | 49,781 | 12,360 |
| Increase/(Decrease) in Creditors | 20,585 | 66,324 |
| Increase/(Decrease) in ATO Liability | 82,124 | (75,920) |
| Increase/(Decrease) in Income Received in Advance | 10,397 | (199,224) |
| Decrease/(Increase) in Debtors | 336,156 | (86,907) |
| Increase/(Decrease) in Accruals | (100,107) | 53,809 |
| Net Cash flow from operating activities | 425,694 | 22,905 |

16. Related parties

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

- Michael McDaniel, Chair
- Robynne Quiggin, Deputy Chair
- Anna Bligh
- Ngiare Brown, *Appointed in August 2015*
- Teresa Handicott
- Nicola Kaldor
- Nicky Lester
- Tom Mosby, *Appointed in February 2016*
- Stephen Page
- Gregory Phillips
- Rajiv Viswanathan

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



To the Members of Bangarra Dance Theatre Australia Limited

Report on the financial report

We have audited the accompanying financial report of Bangarra Dance Theatre Australia Limited (the "Company"), which comprises the statement of financial position as at 31 December 2015, the statement of comprehensive income, statement of changes in funds and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information and the directors' declaration of the Company.

Directors' responsibility for the financial report

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

Auditor's responsibility

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

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

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

Business Advisory Services

Financial Planning Services

Taxation Solutions

Superannuation Strategies

Box 2089 GPO

Sydney NSW 2001 Australia

1st Floor 379 Kent St

Sydney NSW 2000 Australia

Telephone (02) 9262 4077

Facsimile (02) 9262 4096

Email advice@pwpartners.com.au

Web Site www.pwpartners.com.au

BRENT S McLAUGHLAN

F.C.A.

CA – Financial Planning Specialist

LEWIS C WATERS

F.C.A.

CA – Financial Planning Specialist

MARK T KENNEDY

B.Bus F.C.A. A.C.I.S.

CA – Financial Planning Specialist

for the year ended 31 December 2015



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

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

Independence

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

Auditor's opinion

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

- a) Giving a true and fair view of the Company's financial position as at 31 December 2015 and of its performance for the year ended on that date; and
- b) Complying with Australian Accounting Standards and the Corporations Regulations 2001.

**PETER WALKER PARTNERS
Chartered Accountants**

Brent McLauchlan, FCA
Partner
Sydney, 15 March 2016

Business Advisory Services
Financial Planning Services
Taxation Solutions
Superannuation Strategies

Box 2089 GPO
Sydney NSW 2001 Australia
1st Floor 379 Kent St
Sydney NSW 2000 Australia
Telephone (02) 9262 4077
Facsimile (02) 9262 4096
Email
advice@pwpartners.com.au
Web Site
www.pwpartners.com.au

BRENT S McLAUCHLAN
F.C.A.
CA – Financial Planning
Specialist

LEWIS C WATERS
F.C.A.
CA – Financial Planning
Specialist

MARK T KENNEDY
B.Bus F.C.A. A.C.I.S.
CA – Financial Planning
Specialist

BANGARRA. **INSPIRING AUSTRALIA.**

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

commbank.com.au/indigenous

CommonwealthBank



Boral & Bangarra

the partnership keeps building



Proudly supporting
Bangarra Dance Theatre



BANGARRA DANCE THEATRE AUSTRALIA

ABN 96 003 814 006

Pier 4, 15 Hickson Rd
Walsh Bay, NSW 2000

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



@bangarradancetheatre #bangarra



/bangarra



@bangarradance



/bangarradancetheatre