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CHAIR'S REPORT

2016 was a complex and challenging year for Bangarra. The national tour of *OUR land people stories* was a huge success, but it was tempered with the knowledge that we were without our brother and songman David Page, who passed away in April. His music informed our identity, and was the heartbeat of many of Bangarra's iconic works. It was unsurprising that more than 1,500 people came to the Queensland Performing Arts Centre in Brisbane to celebrate his life and achievements across music, stage and film.

We feel David's absence every day, but I am so proud of how we pulled together and supported each other during this difficult and sad time. This speaks not only of the company's professionalism, but its values and caring nature.

There has been no other year in my memory where the light and shade of the human experience has been so stark, both within Bangarra and the wider world. We are, on the surface, a politically neutral organisation, yet the art we create is a powerful act of reconciliation. On our sold-out tour of *OUR land people stories* to Perth, *The West Australian* perfectly encapsulated why Bangarra's work is more important than ever: "This is not just brilliant artmaking, in an era of resurgent Hansonism, it's essential viewing for any thoughtful Australian."

Keeping Bangarra relevant is our fearless leader, Stephen Page, who marked 25 years as Artistic Director in 2016. His new work, *Nyapanyapa*, inspired by the life and paintings of acclaimed visual artist Nyapanyapa Yunupingu, did not disappoint. It was a beautiful coming together of many art forms, with dance, language, art and song woven in a tapestry that spoke to the richness of our land and stories. It was wonderful to see him acknowledged with two major awards for his commitment to the arts, culture and social justice: the JC Williamson Award® at the Helpmanns in Sydney in July, and a Lifetime Achievement Award at the NAIDOC Awards in Darwin in August.

Stephen is largely responsible for encouraging the rich pool of diverse talent within Bangarra. Three dancers – Beau Dean Riley Smith, Daniel Riley and Jasmin Sheppard – choreographed two mesmerising works for the *OUR land people stories* program with *Miyagan* and *Macq*. We also saw a restaging of Frances Rings' stirring ode to Country with *Terrain*, which we performed in Western Sydney and regionally in Western and South Australia.

This inter-generational sharing of knowledge is so important to the longevity of our company. Of Australia's 27 Major Performing Arts



organisations, we are the only one with cultural origins in this land. Our work is not a reproduction from Europe or North America; rather our repertoire translates traditional Aboriginal and Torres Strait Islander stories into an accessible, contemporary form.

Because of this, Bangarra has a fragility that no other arts company in Australia has. Unlike other arts organisations, we cannot embark on an international recruitment campaign for our artists. Instead, we recruit from some of the most disadvantaged sections of Australian society and work with many Aboriginal and Torres Strait Islander communities who are living below the poverty line. With the responsibility of being Australia's cultural carrier, we must nurture the next generation of cultural leaders and invest in leaving a legacy of meaningful relationships with the Aboriginal and Torres Strait Islander communities who inspire the positive experiences that we create for the stage.

This is why I am so proud that Bangarra has committed to investing in a dedicated intake of new dancers through the Russell Page Gradate Program; has invested in a Dancer Further Education Fund; reached thousands of Aboriginal and Torres Strait Islander youth through Rekindling and other outreach programs; and has delivered cultural workshops both in Australia and internationally.

These vital initiatives are made possible by our national funding bodies, generous donors, trusts and foundations, and committed corporate partners – on behalf of us all at Bangarra, thank you for backing our vision. I would also like to thank my fellow Board members for bringing their vast expertise to ensure Bangarra's long-term sustainability, and for their empathy and kindness in the face of adversity. I must also thank Philippe Magid for his outstanding leadership, focus and compassion.

Bangarra are in such high demand because there is always a need for society to experience art that helps us change the way we see the world. We have an endless supply of stories in which to do so.

Michael McDaniel Chair, Bangarra Dance Theatre

"This intergenerational sharing of knowledge is so important to the longevity of our company."

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ARTISTIC DIRECTOR'S REPORT

Within Bangarra, and many Aboriginal and Torres Strait Islander lives, there is a confronting duality: the balance of ancient and contemporary, Country and urban, saltwater and freshwater, success and sadness.

I joined Bangarra in 1991 with my brothers Russell and David, alongside foundation member Djakapurra Munyarryun. With Russell entrancing audiences with his dancing, David in the studio creating his incredible soundscapes, Djakapurra bringing his invaluable cultural knowledge and myself as the choreographer and storyteller, this wonderful artistic language emerged, weaving traditional song and dance in a new way. Together, we planted the seed that has grown into the Bangarra of today.

Russell left us in 2002 and David joined his spirit in April 2016. I miss them both awfully as family and artists. David was not just a big brother; he was a mentor and pioneer in his field. He was truly one of a kind. Our people attend too many funerals; say too many goodbyes; and are burdened by too much sorry business.

But despite this, the Bangarra family has stayed strong. Our resilience stems from our connection to the land, our ancestors and our stories. I never doubted that we would be able to create something worthy of David's legacy. Stepping into the studio and immersing myself in the world of the incredible visual artist Nyapanyapa Yunupingu was healing. Seeing our dancers and staff support each other was medicinal. Going back to Country, and being welcomed on the Arabunna peoples' land when we went on regional tour with Frances Rings' soul-soothing *Terrain*, was cathartic.

Our dancers, who are transcendent in their embodiment of our sacred land, were acknowledged for their incredible work in 2016, taking home a collective four Helpmann Awards and three Australian Dance Awards. I am so proud of this ensemble for not only their talent but also their integrity and generosity in everything that they do. They have a wonderful respect for each other and it's such a special quality.

Congratulations to my fellow choreographers on the *OUR land people stories* bill: Jasmin Sheppard who pulled no punches with *Macq*, and cousins Daniel Riley and Beau Dean Riley Smith with the magical *Miyagan*. Their workload was intense as they were creating works – overseeing elements such as choreography, music, sets and costumes – and dancing in the entire program. Both works were invaluably guided by cultural consultants Frances Bodkin, Diane McNaboe and Lynette Riley.

Thank you to composers Steve Francis and Paul Mac for taking David's knowledge and moulding it into new soundscapes. Thank you to Jacob Nash, Jennifer Irwin and Matt Cox for the sets, costume and lighting triptych, creating the visual worlds to enrich our storytelling.

Thank you to Nyapanyapa Yunupingu and Will Stubbs and all at the Buku-Larrnggay Mulka Arts Centre for collaborating with us on *Nyapanyapa*, a truly special work to mark my 25th year with the company.

Our Rehearsal Director Anton managed our extensive rehearsal periods seamlessly. His positive energy and respect for the dancers made a difficult year easier. The Safe Dance program, under his stewardship, kept our dancers strong and in peak physical condition. It was a great achievement to have no major injuries throughout the year despite our rigorous schedule.

Thank you to the production team, who manage to bump us in and out of all kinds of venues with a minimum of fuss. A huge thank you to our Manager, Community Engagement Libby Collins. Libby does much of the cultural groundwork for our regional and remote visits, and it was thanks to her that we were able to take the company to the Tiwi Islands for the first time. She is our go-to woman for all things regarding cultural protocol and is such an asset to Bangarra.

This year would not have been possible without the support of many. Thank you to Michael McDaniel and Philippe Magid for keeping the wheels turning when I needed to be in the studio; to the Board for protecting, growing and believing in what we do without reservation; and to the entire management and administrative teams, who are more family than colleagues.

Our culture and our stories are more important than ever. It's a privilege to be part of Bangarra's songline as we encourage and nuture the next generation of storytellers.

Stephen Page Artistic Director, Bangarra Dance Theatre

"Our resilience stems from our connection to the land, our ancestors and our stories"



EXECUTIVE DIRECTOR'S REPORT

There are very few organisations that truly live by their values. Bangarra is one that does, in all aspects of its work. I am so proud that during a year of significant upheaval, the company demonstrated the strength of community that we all work so hard to promote across the country. We all feel David's loss deeply and will continue to support Stephen, the dancers, staff and the Page family in a long healing process.

Looking back at the year as a whole, the company performed strongly both artistically and financially. We reduced our reliance on core Government funding down to 38%. This was achieved via an increase in box office income – driven by the strength of our programming and our growing sophistication in data-driven and digital marketing – and an increase in development income, a direct result of our strategy to grow contributed income.

We began the year on Country with our annual cultural exchange program, visiting North East Arnhem Land and the Tiwi Islands where we performed, held cultural workshops, screened *Spear* and researched elements of the national tour. As part of a new partnership with OzHarvest, we delivered a nutritious feed for over 450 community members at Yirrkala with the long-term goal of creating positive change in health and nutrition within these communities.

Our first performances of the year followed with a short season of *Terrain* at Riverside Parramatta, a venue we will return to biannually. This served as a prelude to taking this work back to Country later in the year to Western and South Australia.

I travelled with Djakapurra Munyarryun and dancers Deborah Brown and Waangenga Blanco to China in April, with Bangarra the only Australian performing arts company invited to perform as part of a major trade mission led by Prime Minster Turnbull, further strengthening our reputation as the nation's cultural carrier.

We performed in Sydney, Perth, Canberra, Brisbane and Melbourne on the *OUR land people stories* national tour, with a national audience of almost 34,000 people. Our Perth season sold out, audiences in Melbourne were our strongest ever and all other cities performed well, with audience and critical feedback overwhelmingly positive. Congratulations to Stephen Page, Jasmin Sheppard, Daniel Riley and Beau Dean Riley Smith and all the creatives for an extraordinary program.

On the world stage, we were invited to perform at the prestigious Fall for Dance Festival in New York in September, before heading to Paris



for a week-long residency at the Musée du Quai Branly - Jacques Chirac in early October. Both engagements were well received and continued our tradition of sharing Aboriginal and Torres Strait Islander culture globally.

Closer to home, we are working closely with the NSW Government during the significant redevelopment of the Walsh Bay Arts Precinct. Our focus remains on securing alternative premises while this project moves forward. We also launched our new website, a prudent investment in bettering our customer relations management (CRM) capabilities, including the ability to sell tickets directly to our audiences. There was a remarkable 30% growth across all social media platforms since December 2015, with strong and positive public engagement.

We began a number of exciting new partnerships in 2016: with Lendlease, KPMG, Herbert Smith Freehills and the Victorian Government through Creative Victoria, who supported delivery of our youth outreach program Rekindling in regional Victoria. We look forward to growing and developing these partnerships into the future.

We also delivered exciting initiatives with thanks to existing relationships with Qantas, Boral and the Commonwealth Bank of Australia - major partners who believe in our mission to create inspiring experiences that change society.

A large group of wonderful donors and a number of trusts and foundations generously supported a range of programs and initiatives off the stage across the country. I acknowledge the incredible support of the Annamila Foundation, Balnaves Foundation, Colonial Foundation, John T Reid Charitable Trusts, Sherry-Hogan Foundation and Tim Fairfax Family Foundation. We also thank the Crown Resorts Foundation and Packer Family Foundation for their continued support of Bangarra.

Thank you to our core funding bodies: the Australian Government through the Australia Council for the Arts and the NSW Government through Arts NSW for recognising the importance of telling Aboriginal and Torres Strait Islander stories.

I am in awe of our world-class dance ensemble
I never tire of seeing them perform as they
continually offer a new perspective on identity,
Country, history and kinship. Thank you to my
passionate team who work tirelessly behind the
scenes to support and promote Stephen's vision.

Thank you to Michael McDaniel, the Bangarra Board and Stephen Page for their leadership, strength and guidance.

Philippe Magid
Executive Director, Bangarra Dance Theatre

"I am in awe of our world-class dance ensemble – I never tire of seeing them perform as they continually offer a new perspective on identity, Country, history and kinship."



ROY DAVID PAGE

1961 - 2016

"David Page, who imbues the dance with a sense of wonder, of earth & sky takes us into the clouds and back down again, showing us the world through eyes we might forget to use: the ones that see the natural world, the one we came from"

AUSSIE THEATRE ON OF EARTH & SKY, 2010

In April, we lost one of our most senior cultural leaders. David was a son, brother, uncle and cousin to the Nunukul and Munaldjali clans. He was also a foundation member of Bangarra Dance Theatre alongside his brothers Stephen and Russell.

David's life and legacy was celebrated in a public ceremony at the Queensland Performing Arts Centre's Concert Hall in his hometown of Brisbane on May 9, attended by over 1,500 family, friends, community and colleagues.

David was the musical heartbeat of Bangarra, composing scores for 27 of the company's 35 major works. He invented a pioneering modern soundtrack that embodied traditional language, song and instrumentation with the sounds of electronica, hip-hop, classical and nature, defining the Bangarra sound that would fill the theatre and

leave audiences reverberating with hauntingly beautiful melodies. David had an innate talent for giving voice to Country and to land that could awaken emotions from deep within.

Yet his legacy at Bangarra is just one fragment of a rich tapestry of art he wove across multiple forms. David's early fame arose from his backyard performances with his family as the eighth of twelve siblings growing up in Mt Gravatt in Brisbane. This led to his teenage singing career as Little Davey Page, where he became the first Australian to be signed to the famous Motown label. Atlantic Records.

This period of his life was then translated into a highly successful one-man show, *Page 8*, which he starred in to great acclaim both here and internationally. *Page 8* was directed by Stephen in one of their many collaborations.

"David Page's melodic, computerised synthesis of classical and indigenous instruments, with the soaring chanting of local language, has defined and driven Bangarra's signature"

THE DAILY REVIEW ON PATYEGARANG, 2014

"David Page's music, clean and enveloping, seems to dance around Rings' choreography. They take turns at leading one another."

THE AUSTRALIAN ON TERRAIN, 2012

"David Page's compositions; always so listenable and nourishing in their own right."

CRIKEY ON WARAMUK - IN THE DARK NIGHT, 2012

"The score for this piece by the highly respected David Page was magnificent. It left spaces on the stage as well as filled them"

AUSTRALIAN STAGE ONLINE ON SHEOAK, 2015

His musical gifts were fostered studying saxophone, voice, composition and song at the Centre for Aboriginal Studies in Music (CASM), located within the Elder Conservatorium of Music at Adelaide University. This classical training gave David the foundation for composing and traditional song connections.

In 2000, David contributed music to the Opening Ceremonies of the Sydney Olympic Games, and he was a prolific contributor to numerous scores for television, film and theatre. Among his film score credits were 2006's *Kanyini*, 2007's *Hush*, 2009's *Jacob* and 2015's *Spear*.

He was also a talented actor, with his first leading role in Queensland Theatre Company's The Sunshine Club in 1999. He also performed in Belvoir's Yibiyung in 2008 and 2009's The Man from Mukinupin, Sydney Theatre Company's Bloodland in 2012, Queensland Theatre
Company's Mother Courage in 2013 and Black
Diggers in 2014 as well as Country Song at QPAC
in 2015. His film acting roles included playing
Kenny in Warwick Thornton's short film Green
Bush in 2005 and a hilarious turn as drag queen
Regina in Richard Frankland's 2009 comedy
Stone Bros.

Among his many award wins and nominations, David was the recipient of two Helpmann Awards for Best Original Score (*Mathinna* 2008 and *Belong* 2011 with Steve Francis), a Green Room Award for *Page* 8, four Deadly Awards for sound and an ARIA nomination.

All performances of *OUR land people stories* were dedicated to David. He was honoured with an Australian Dance Award for his Services to Dance in September 2016.



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, 2016 marked our 27th year. Our dance technique is forged from over 40,000 years of culture, embodied with contemporary movement. The company's dancers are professionally trained, dynamic artists who represent the pinnacle of Australian dance. Each has a proud Aboriginal and/or Torres Strait Islander background, from various locations across the country.

Our relationships with Aboriginal and Torres Strait Islander communities are the heart of Bangarra, with our repertoire created on Country and stories gathered from respected community Elders. It is this inherent connection to our land and people that makes us unique and enjoyed by audiences from remote Australian regional centres to 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.





NATIONAL TOUR

OUR LAND PEOPLE STORIES

OUR land people stories was a diverse and poignant collection of dance stories, threading a songline from the yesteryear of brutal colonial Sydney, to the artistic inner heart of North East Arnhem Land, and snaking through a powerful kinship journey on Talbragar mission in northern New South Wales. This season performed to almost 34,000 people nationally including a sold-out Perth season and Bangarra's strongest box office result in Melbourne to date.

Featuring world premiere works by Artistic Director Stephen Page (Nyapanyapa), Daniel Riley and Beau Dean Riley Smith (collaborating on Miyagan), and a restaging of 2013's Macg by dancer Jasmin Sheppard, this triple bill was a masterclass in storytelling.

Page's work Nyapanyapa was inspired by the life story and paintings of internationally acclaimed visual artist Nyapanyapa Yunupingu, and marked his 23rd choreographic work for the company. Blending a compelling narrative portrait of the artist herself (danced to critical acclaim by senior dancer Elma Kris) with playful and mystical imaginings of animals, bush apples and giant puppets to great effect, Page once again demonstrated why he is such a formidable creative force in the global dance landscape.

Choreographer Jasmin Sheppard created Macg in 2013 as part of Bangarra's emerging choreographers series Dance Clan 3 where its mainstage potential was first realised. Macq explores the 1816 March of Macquarie - a historical chapter that decimated Sydney's Aboriginal community. Passionate and political, it's a work that resonates deeply in the current world climate.

First time choreographer Beau Dean Riley Smith teamed up with his cousin Daniel Riley to create Miyagan, meaning "our family" in Wiradjuri language. Related by a great-great grandfather, the Riley's got to know each other - and their family history - while dancing together at Bangarra. Miyagan explores the Aboriginal kinship system (the complex familial ties between clans) and their meaning to communities and to their own family tree.

The bill was also a showcase of Australian creative talent. Jacob Nash (sets), Jennifer Irwin (costumes) and Matt Cox (lighting) created stunning designs for all three works, and a trio of composers -Steve Francis (*Nyapanyapa*), David Page (*Macq*) and Paul Mac (Miyagan) - delivered scores of stand-alone brilliance.



31,672

PAID CAPACITY

"My girls and I were blown away by this amazing performance. It is a must see

"Last night was my first night seeing Bangarra live. I was transfixed! The music was

hypnotic and so beautiful. The dancers were incredible - so fluid, soft and strong."

33,772

TOTAL ATTENDANCE

"a celebration of the resilient human spirit and the healing power of art" ABC ARTS

NYAPANYAPA

Choreography

Stephen Page

Music

Steve Francis

Set Design Jacob Nash

Costume Design Jennifer Irwin

Lighting Design

Matt Cox

Cultural Consultant

Nyapanyapa Yunupingu

MACQ

Choreography

Jasmin Sheppard Music

David Page

Set Design Jacob Nash

Costume Design Jennifer Irwin

Lighting Design Matt Cox

Cultural Consultant

Frances Bodkin

MIYAGAN

Choreography

and Daniel Riley

Music Paul Mac

Set Design Jacob Nash

Costume Design Jennifer Irwin

Lighting Design Matt Cox

Cultural Consultant Diane McNaboe. Lynette Riley

SYDNEY /

10 JUNE - 9 JULY Beau Dean Riley Smith Sydney Opera House

PERTH / 20 - 23 JULY

State Theatre Centre of Western Australia

CANBERRA / 28 - 30 JULY

Canberra Theatre Centre

BRISBANE / 12 - 20 AUGUST

Queensland Performing

Arts Centre MELBOURNE /

1 - 10 SEPTEMBER

Arts Centre Melbourne

TOTAL PERFORMANCES

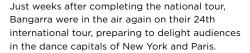
for ALL Australians" "

LINDA FAIRBAIRN VIA FACEBOOK

BETH PORTER VIA FACEBOOK

INTERNATIONAL TOUR

SPIRIT AND OCHRES



Bangarra were the only Australian company invited to perform at the prestigious 13th annual Fall for Dance Festival at New York City Center. The company last performed in New York for a stand-alone season in 2008, at the Brooklyn Academy of Music and most recently in 2012, performing at the Lincoln Center in collaboration with The Australian Ballet.

New York audiences are some of the most sophisticated and knowledgeable in the world – and some of the hardest to impress. Yet the *Spirit* program, which includes excerpts of Bangarra's most iconic works, drove audiences to standing ovations. The company were also fortunate enough to hold workshops for 45 high school students at Marble Hill College for International Students in the Bronx, where enthusiastic students were keen to discover more about Aboriginal culture and dance.

After this short engagement, Bangarra flew to Paris for a week-long residency at Musée du quai Branly - Jacques Chirac, known for its unique collection comprised of thousands of works from Indigenous cultures. The company staged five performances of its seminal work Ochres and screenings of Stephen Page's directorial debut Spear were also held at the venue to deepen audiences' understanding of Bangarra's repertoire.

Promoting intercultural dialogue and exchange is at the core of Bangarra and over the past 27 years the company have reached over 60 cities. This activity not only serves to share our culture on the global stage, but also provides vital professional development for our artists.



Australian Government

Department of Foreign Affairs and Trade

This tour was made possible by support from the Australian Government, through the Department of Foreign Affairs and Trade.

SPIRIT

Choreography

Stephen Page, Bernadette Walong-Sene

Cultural Consultants

Djakapurra Munyarryun, Kathy Balngayngu Marika, Jensen Warusam, Issac Waia **Music**

David Page and Steve Francis

Costume Design

Jennifer Irwin

OCHRES

Choreography

Stephen Page, Bernadette Walong-Sene

Music

David Page

Cultural Consultant

Djakapurra

Munyarryun **Costume Design**Jennifer Irwin

Original Lighting

DesignJoseph Mercurio

Set Design

Jacob Nash

NEW YORK / 30 SEPTEMBER - 1 OCTOBER

SPIRIT

Fall For Dance Festival

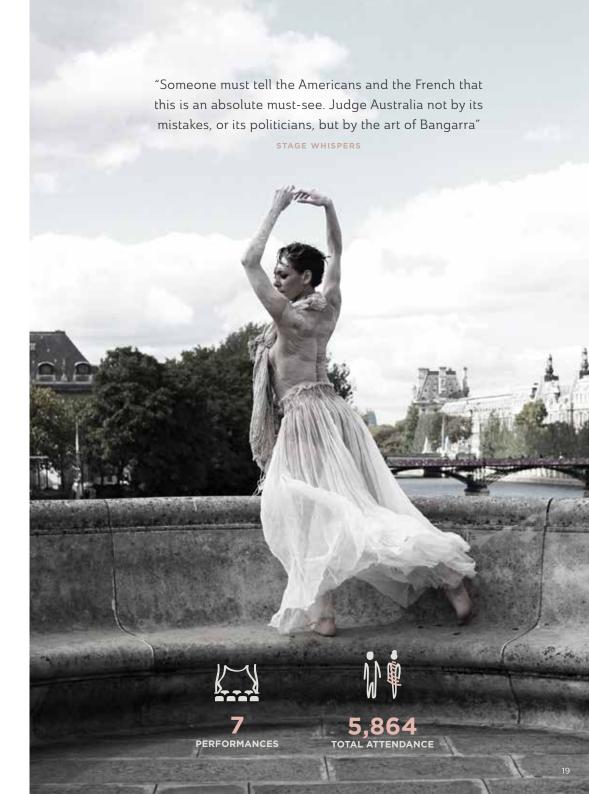
New York City Center

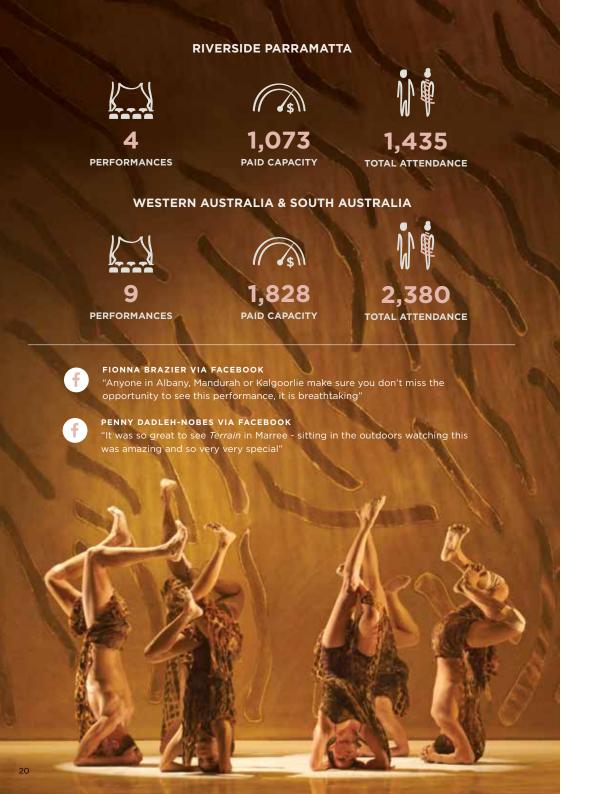
PARIS / 5 - 8 OCTOBER

OCHRES

Musée du quai Branly -

Branly -Jacques Chirac





REGIONAL TOUR

TERRAIN



"★★★★ an eloquent essay on our country from an Indigenous point of view"

THE SYDNEY MORNING HERALD

Bangarra began the year with a four-show engagement of Frances Rings' award-winning *Terrain* at Riverside Theatres Parramatta. It was the first time the company had performed in Western Sydney since 2010 and we plan to perform here biannually to grow audiences in this region.

It was also an opportunity to hold the company's first Community Night of the year, attracting almost 300 people. Community Nights are our way of saying thank you to the people who inspire our stories, and ensure these performances are accessible to all.

This season served as a prelude to the full-length regional tour of *Terrain* in October and November to nine regional centres in Western and Southern Australia.

As part of this tour, Bangarra visited the regional town of Marree in South Australia, a short distance from Kati Thanda - Lake Eyre, where they spent time on Country and performed a free community performance attended by members of the Arabunna community.

The company also hosted dance and educational workshops while on regional tour to connect local youth with culture and deepen their engagement with the company.

Bangarra's relationships with Aboriginal and Torres Strait Islander communities are the foundation blocks of the organisation. Being able to transport contemporary works back to their original roots is at the core of Bangarra's creative process and is an invigorating journey for the dancers and artistic team.

A special thanks to Uncle Reg Dodd, his family and the Arabunna community who shared their stories and inspired Frances' creative journey.

Bangarra's 2016 regional tour was assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.

WESTERN AUSTRALIA

Albany Entertainment Centre

/ 19 October

Mandurah Performing Arts Centre / 22 October

Queens Park Theatre, Geraldton / 26 October

Goldfield Arts Centre, Kalgoorlie / 29 October

SOUTH AUSTRALIA

Marree

/ 4 November

/ 8 November

Middleback Theatre, Whyalla

Northern Festival Theatre, Port Pirie / 11 November

Sir Robert Helpmann Theatre, Mt Gambier

/ 15 November
Chaffey Theatre,
Renmark

/ 19 November

RIVERSIDE PARRAMATTA / 3 - 5 MARCH

TERRAIN

Artistic Director Stephen Page

Choreographer

Frances Rings

- - -

Music

David Page

Set Designer

Jacob Nash

Costume Design
Jennifer Irwin

Lighting Design

Karen Norris

Cultural Consultant

Uncle Reg Dodd

AWARDS

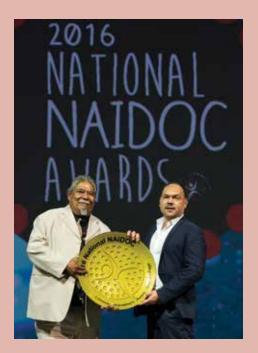
STEPHEN PAGE

JC Williamson Award® Helpmann Awards

Lifetime Achievement AwardNAIDOC Awards

ROY DAVID PAGE

Services to Dance Australian Dance Awards



The Page brothers were both honoured with a trio of prestigious awards in 2016 for their contribution to the arts, culture and social justice.

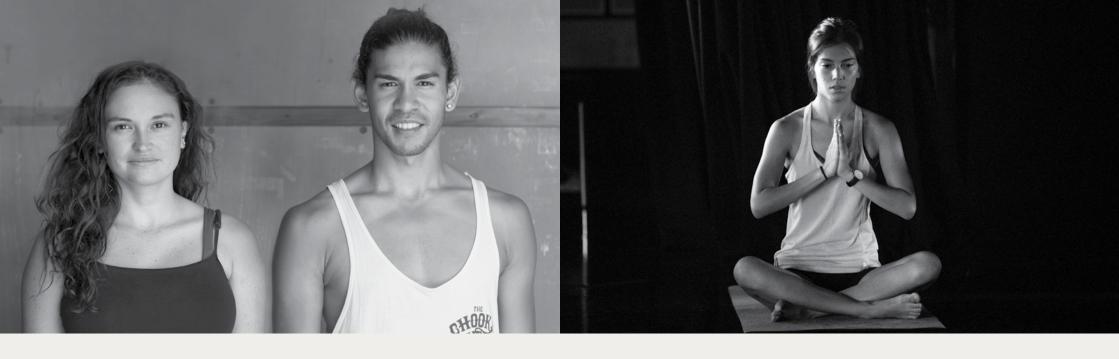
Stephen was awarded the JC Williamson Award® by Andrew Kay AM, Live Performace Australia President, on June 29 on stage at the Sydney Opera House surrounded by the Bangarra dancers. He then officially accepted the Award from his son Hunter Page-Lochard at the Helpmann Awards in Sydney on July 26 in front of hundreds of peers and colleagues.

The JC Williamson Award® is bestowed on an individual who has made a truly outstanding contribution to the enrichment of Australia's live performance culture and shaped the future of the industry for the better. Previous recipients of the JC Williamson Award® include Paul Kelly, Dr Jimmy Little AO, John Bell AO OBE, Barry Humphries AO CBE and Dame Joan Sutherland OM AC DBE.

Stephen was honoured with a Lifetime Achievement Award at the NAIDOC Awards in Darwin in August. In a passionate speech that was televised on NITV and shared widely on social media, Stephen emphasised the importance of Bangarra's role in communicating stories and reconciliation.

Roy David Page was posthumously awarded an Australian Dance Award for Services to Dance at a ceremony in Perth in September. This award acknowledges outstanding service by professionals who have collaborated with the dance sector over more than two decades in a dance-related field. It recognised David's body of work earning broad national and international recognition for his pioneering Bangarra compositions, blending traditional language and instrumentation with the electronic.





RUSSELL PAGE GRADUATE PROGRAM

Bangarra continued its commitment to developing the next generation of cultural leaders by accepting two young dancers into the Russell Page Graduate Program.

Glory Tuohy-Daniell and Tyrel Dulvarie, (pictured) both from Queensland, joined the company at the beginning of 2016. They spent the year being mentored by senior dancers, learning Bangarra repertoire and having the opportunity to dance on stages from Parramatta to Paris.

Donors contributed more than \$60,000 to support the employment of the two Graduate Program dancers, while matched funding of \$50,000 from the Sherry-Hogan Foundation took the total pool of funds raised to more than \$110,000. This in part funded the dancers' salaries, involvement in Bangarra's Safe Dance and wellbeing programs, and the cost of touring and mentoring. Especially pleasing has been the strong renewal rate of donors in their support of the program, with repeat and increased donations illustrating their belief in its viability.

The Graduate Program (formerly known as a 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. Russell was a passionate advocate of passing down knowledge and sharing his skills with the younger dancers, a legacy that lives on through the current dance ensemble.

Yolanda Lowatta, the 2015 Program recipient, has gone from strength to strength since joining Bangarra. Her performance in *Sheoak* from the *lore* double bill was widely acclaimed, and she took home the Helpmann Award for Best Female Dancer in a Dance or Physical Theatre work, demonstrating the Program's success at spotting young rising stars.

Bangarra has made a commitment to raise funds to support the Graduate Program, to ensure the development of emerging Aboriginal and Torres Strait Islander creative talent.

SAFE DANCE

Bangarra is pleased to report that there were no major dancer injuries in 2016, a testament to the success of the Safe Dance program and ongoing care from the entire medical team and pilates, yoga and dance teachers.

Adopting a streamlined approach that includes analysising dancers' daily workloads and responding to them via increased massage, physiotherapy and pilates, has reaped rewards. The dance ensemble is not only less injury-prone, but stronger, more flexible and confident, with audiences enjoying the full cohort of artists without absences caused by injury.

Under the guidance of Rehearsal Director Anton, a longer and more varied dance program was introduced. The dancers now train for an hour and half in the morning before rehearsal, with a mat pilates or yoga warm-up followed by an hour of a ballet or contemporary technique class. A 15-minute warm down is compulsory and professionally quided to ensure dancers

adequately stretch, and ice baths have become common practice.

A need for more consistent physiotherapy and massage was identified, resulting in two of the Sydney Safe Dance team travelling with the company to Melbourne at the end of a busy tour, and accompanying the dancers on regional tour as a preventative measure.

Pilates teachers in each state are now engaged to ensure the dancers' practice continues on the road. Four dancers – Tara Gower (mat pilates), Jasmin Sheppard (yoga), Daniel Riley and Tara Robertson (dance) also guide classes as part of the Safe Dance program, giving them vital professional development opportunities.

We would like to thank the Safe Dance panel for their expertise: Marko Becejski, Dr James Lawrence, Dr Grace Bryant, Professor Ngiare Brown, Ashlea Mary Cohen and Annie Jeffries.



REKINDLING





SIDNEY SALTNER
Director



CHANTAL KERR Youth Program Leader



PATRICK THAIDAY
Youth Program Leader



154

NEW REKINDLING PARTICIPANTS FORMER
PARTICIPANTS GOING
ON TO COURSES AT
NATIONAL DANCE
INSTITUTIONS

950

COMMUNITY
MEMBERS ATTENDING
THE FINAL GATHERING
PERFORMANCES ACROSS
FOUR LOCATIONS

51

KIDS PARTICIPATED IN REVISITS FROM THE 2015 REKINDLING PROGRAM IN BRISBANE, DUBBO, ADELAIDE AND MACKAY



"I think it's the best program I've supported with Aboriginal and Torres Strait Islander students. Seeing the students' growth in confidence, natural dance and performance, learning traditional stories and connection to Country just amazes me and it should be shared with the whole community"

KOORIE ENGAGEMENT SUPPORT OFFICER, DEPARTMENT OF EDUCATION, HORSHAM, VIC

"Just letting you know I have some exciting news – I've accepted an offer in Queensland University of Technology's Fine Arts Dance program. Thank you so much for your support and guidance. Without Rekindling I probably wouldn't have pursued dance"

OLIVIA ADAMS, QUEENSLAND REKINDLING PARTICIPANT

Bangarra launched the Rekindling program in 2013. Its vision is to inspire pride, kinship and a sense of strength in young Aboriginal and Torres Strait Islanders through a series of dance residencies with secondary school-aged students.

Participants research and gather stories with guidance from Elders within their communities, developing skills to produce thought provoking performances and community events.

Since its inception, Rekindling has been delivered in 20 communities across five states with almost 300 students completing the program.

Bangarra's 2016 Rekindling program was supported by the Victorian Government.

Rekindling was also generously supported by The Colonial Foundation, Patterson Pearce Foundation, Tim Fairfax Family Foundation and Bangarra's private donors.



NSW PUBLIC SCHOOLS ABORIGINAL DANCE COMPANY

This highly successful partnership between the Arts Unit of New South Wales, Department of Education and Communities and Bangarra is now in its seventh year.

Aboriginal students from NSW Public Schools are invited to participate in workshops that are delivered both in Sydney and regional areas. Students learn Bangarra repertoire from the Youth Program team, fostering the development of dance skills, cultural pride, leadership and confidence and highlighting career pathways in the arts and dance

Students with potential and enthusiasm were identified from the workshops to join the 2016 NSW Public Schools Aboriginal Dance Company.

This involves commitment to attend workshops in Sydney at least once a term and performing in the State Dance Festival and the *Schools Spectacular*. Such was the level of interest that there were two ensembles created, with 51 students in total.

Overall, there were 326 students from the Aboriginal Dance Ensemble and the NSW Public Schools Aboriginal Dance Company that participated in the 2016 Schools Spectacular. This performance was the largest in the event's 33-year history, held over two days on 24 and 25 November at Qudos Bank Arena, Sydney Olympic Park. The Schools Spectacular was televised on the Seven Network nationally.

"They were amazing. My granddaughter dances with the NSW Public Schools Aboriginal Dance Company. Made my heart swell with so much pride to see so many dancers; they all dance with so much emotion and connection"

WENDY DOHERTY VIA FACEBOOK

CREATIVE GENERATION

Creative Generation - State Schools Onstage
(CGEN) is Queensland's largest youth performing arts event at the Brisbane Convention and Exhibition Centre with four performances in July. More than 1700 students from Prep to Year 12 represent state schools from across Queensland.

CGEN aims to mentor and foster the next generation of performers and provides opportunities for them to work with and learn from professional artists. This annual entertainment event has launched the professional careers of many students who have gone on to star in theatre, television and musical productions. This event was televised nationally on Network Ten.

2016 was our third year of partnering with the Queensland Government's Department of Education and Training (South East region) to mentor Aboriginal and Torres Strait Islander secondary school students. The Youth Program team works with the students and Elders to share stories and create their own dance piece; in 2016 their work was entitled *Songlines to Our Nation* and featured 80 students, a 45% increase on the number of students from the previous year.

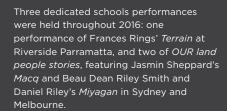
The Youth Program team would like to thank everyone involved with Creative Generation for their assistance and support during their time in Brisbane.

"It's been amazing working with you all. You have taught me something different and I will remember this experience forever!"

BRITNEY MAAS VIA INSTAGRAM



SCHOOLS PERFORMANCES



These performances featured a schoolfriendly start time, a running time of 60 minutes, and the opportunity to engage with the choreographers and dancers with a Q&A session following the performance.



TOTAL STUDENTS

EDUCATION

In 2016 the company extended its reach and engagement with students and teachers around the nation and internationally through a range of online platforms and partnership initiatives. This is in addition to bringing the live Bangarra experience through the schools show programs as part of the national tour.

The company also engaged with students regionally through discount tickets and the establishment of a new internal Workplace Giving program. This initiative was supported by 16 Bangarra staff, and enabled 164 young Aboriginal students and community members to see Bangarra perform at no cost. Tickets were also provided to a group of young refugee students in Western Sydney.

WINHANGA-RRA - TEACHERS' PROFESSIONAL LEARNING

Bangarra has developed winhanga-rra (Wiradjuri language for hear, think, listen) – a new professional learning program for teachers in primary and secondary schools. The program is run as a one day workshop that focuses on cultural engagement, storytelling and contemporary dance, providing teachers with information and guidance for engaging with Aboriginal and Torres Strait Islander culture in the classroom through contemporary dance theatre practices. Workshops were led former dancer Yolande Brown, Manager, Community Engagement Libby Collins and Youth Program Director Sidney Saltner to 26 participants across two workshops.

ONLINE EDUCATION RESOURCES

Our six online education resources continue to be widely used in schools, generating over 15,000 page views in 2016. With comprehensive notes, curriculum links, film clips and activities these resources provide valuable classroom support for curriculum, particular important for students and teachers in regional and remote areas. They're also fully accessible for hearing and sight-impaired students.

In August we partnered with *Clickview*, an educational streaming service that enables content sharing to primary, secondary and TAFE students in Australia and New Zealand. Students can view the works on classroom computers and personal devices through their schools' subscription. Three Bangarra productions - *Mathinna*, *Patyegarang* and *Terrain* - are currently available to stream.

We are also seeing DVD sales of these titles complement online learning in schools.

The website upgrade also resulted in a spike in schools enquries and it's estimated that Bangarra received approximately 500 enquiries from teachers and students throughout 2016.

WORKSHOP SUMMARY









32

LOCATION

WORKSHOPS PARTICIPANTS

BANGARRA DANCE ENSEMBLE

RET	LIDN	TO	\sim	IN	ITD	v
RE I	UKIN		COL	יוע	IIK	1

Yirrkala, NT	2	50
Melville Island, Tiwi Islands NT	1	12
Bathurst Island, Tiwi Islands NT	9	341
Datriarst Island, Tiwi Islands 141		341

INTERNATIONAL TOUR

New York	2	/5
Paris	N/A*	N/A*
REGIONAL TOUR		
Mandurah WA	2	77

REGIONAL TOUR		
Mandurah, WA	2	37
Geraldton, WA	2	30
Kalgoorlie, WA	1	14
Marree, SA	2	38
Whyalla, SA	3	57
Port Pirie, SA	1	17
Mt Gambier SA	2	48

YOUTH PROGRAM TEAM

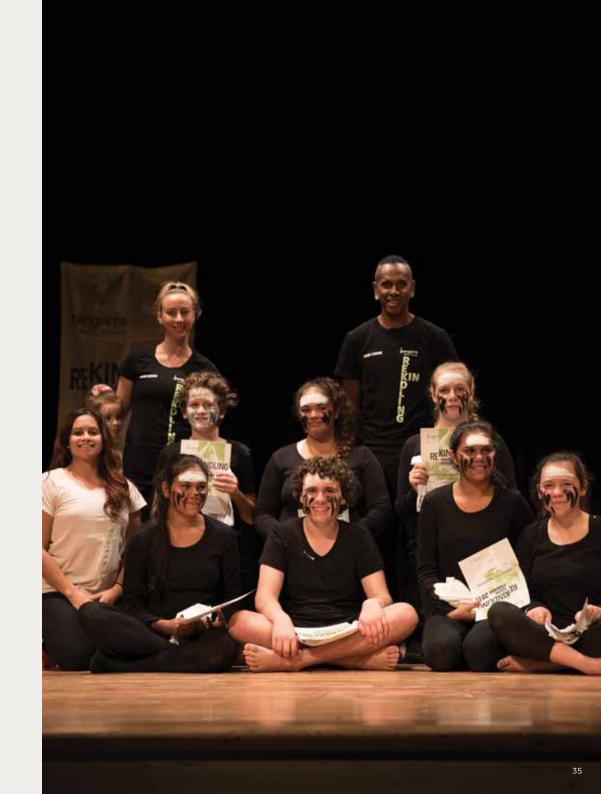
Renmark, SA

AIME's Got Game, NSW	3	7
Beyond Empathy, NSW	30	6
Arts Unit NSW - regional workshops	11	480
NSW Public Schools Aboriginal Dance Company - State Dance Festival and Schools Spectacular	32	326
Creative Generation, QLD	16	80
Winhanga-rra, NSW	2	26

REKINDLING NEW COMMUNITIES

Broome, WA	13	23
Yarrabah/Djarragun, QLD	19	82
Horsham, VIC	13	34
Heywood, VIC	13	15

TOTAL	185	1,881
Brisbane, QLD	1	10
Adelaide, SA	1	8
Mackay, QLD	1	12
Dubbo, NSW	1	21
REKINDLING REVISITS		







RETURN TO COUNTRY AND CULTURAL EXCHANGE

Our cultural exchanges are one of the highlights of our year. Not only do they connect us with the communities who inspire our repertoire, they provide a much-needed spiritual recharge for our dancers and creatives. They're also an opportunity for our Bangarra clan to practice cultural reciprocity through the sharing of knowledge and stories.

Our year began with a Return to Country visit to North East Arnhem Land and the Tiwi Islands in February. The dance ensemble, along with Stephen Page and Philippe Magid, travelled to Dhalinybuy where exchange activities included hunting and gathering with local Elders, workshops with Dhalinybuy kids and a pop-up cinema that screened Stephen's film *Spear*. This was particularly special as the film featured three community members in lead roles.

The group was then met by our Board in Yirrkala to launch a healthy eating partnership with OzHarvest. Before a performance to a crowd of 450 locals, the OzHarvest team led by Wild Kitchen chef Clayton Donovan, shared information on how to prepare a nutritious meal simply that was then served to all community members who attend the performance. Produce was sourced locally by our own songman, Djakapurra Munyarryun and his family, with OzHarvest's principal partner Woolworths providing additional fresh food.

Led by Manager, Community Engagement and proud Tiwi woman Libby Collins, the dancers then headed to the company's first-ever visit to the Tiwi Islands. They were greeted with a welcome song and dance by the local Tiwi mob. and cultural activities included pandanus

weaving, fishing and learning language through singing and dancing. Workshops were held at two schools on Bathurst Island - Murrupurtiyanuwu Catholic School and Xavier Catholic College - and were very popular, with the majority of students in both schools in attendance. At the request of the community Elders we also held an impromptu performance, which was reciprocated with the students then performing their traditional dances for Bangarra, in a true display of shared knowledge and culture.

The group also travelled across the Apsley Strait to Melville Island to hold workshops at the Tiwi College: a small, isolated school of 60 students. Tiwi College is located at Pickataramoor, created to house the school at a site that is central to the Tiwi Islands three main communities.

In November, the company had the privilege of taking Frances Rings' stunning work *Terrain* back to Country in regional South Australia. Set at the picturesque Kati Thanda - Lake Eyre in South Australia, Rings created the work in 2012 in consultation with Arabunna Elder Uncle Reg Dodd. Bangarra held a Community performance for 60 people in the remote of Marree on 4 November. The dancers also visited the expansive salt lake with Uncle Reg and his family and were able to connect with the place that inspired Rings' acclaimed choreography.





CULTURAL CONSULTANTS

We are indebted to the cultural consultants who so generously share their ancestral stories with us to care take and shape for the stage. In 2016, we worked closely with six cultural consultants who enriched our storytelling:

Nyapanyapa Yunupingu - *Nyapanyapa,* OUR land people stories national tour

Aunty Frances Bodkin - Macq,

OUR land people stories national tour

Aunty Diane McNaboe and Aunty Lynette Riley - Miyagan, OUR land people stories national tour

Uncle Reg Dodd - *Terrain*, regional tour; and

Djakapurra Munyarryun - *Ochres*, international tour.

Stephen and Bangarra's Head of Design Jacob Nash visited Nyapanyapa in her workspace in Yirrkala. They observed her painting, her relationships and importance within the community, forming the basis of Stephen's story and Jacob's set design. Thank you to Will Stubbs and Merrkiyawuy Ganambarr from the Buku-Larrnggay Mulka Art Centre who were integral in helping make this work a reality.

Dancers Daniel Riley and Beau Dean Riley Smith travelled to Talbragar Mission in Dubbo in March to meet with Aunty Diane and Aunty Lynette and hear stories about life on the mission in the early 1900s, where *Miyagan* was set.

Aunty Frances Bodkin was a primary historical source for dancer Jasmin Sheppard in 2013 when she first created *Macq*. The inclusion of the work in the 2016 program coincided with the 200 year anniversary of the Appin Massacre. Jasmin and the dancers attended a memorial event to mark this milestone in April, giving the work an even deeper resonance.

We are grateful to Djakapurra Munyarryun for being one of our most influential cultural leaders and educators. One of the highlights of the year was seeing him perform on Country in North East Arnhem Land with the dance ensemble, and international audiences were transfixed as he sung in his powerful Yolngu language on international engagements in China, New York and Paris. Djakapurra also featured on the soundtrack to *Nyapanyapa*, and his shared knowledge continues to inspire and empower Bangarra's work.

COMMUNITY OUTREACH





1,975
COMMUNITY
NIGHT TICKETS



474
WILAY
(ABORIGINAL AND
TORRES STRAIT
ISLANDER YOUTH
TICKETS)



273
STUDENTS
ATTENDED
A REGIONAL
WORKSHOP



27
STUDENTS ATTENDED
AN ANNUAL BANGARRA
DANCE EXPERIENCE
(WITH THE CATHY FREEMAN
FOUNDATION)

ABORIGINAL AND TORRES STRAIT ISLANDER EMPLOYMENT AND WORK EXPERIENCE PROGRAM



65%
ABORIGINAL AND
TORRES STRAIT
ISLANDER STAFF



19

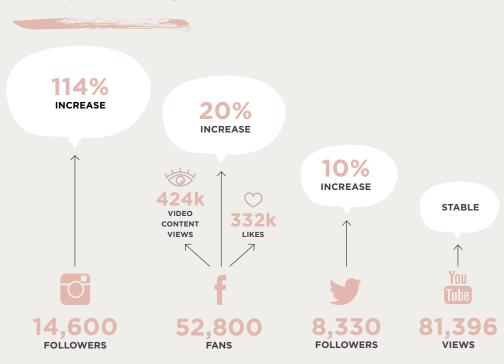
YOUNG ABORIGINAL FUTURE CULTURAL LEADERS MENTORED THROUGH INTERNSHIPS, WORK EXPERIENCE PLACEMENTS AND THE RUSSELL PAGE GRADUATE PROGRAM

"Visits to Bangarra have been a highlight of the Cathy Freeman Foundation Horizons Program in Sydney for several years now. The students are enthralled watching the performers rehearse and love hearing their stories. The fact that many of the students have family or community connections with the individual dancers makes them amazing role-models showing the students how they can chase their dreams too, whether it be in dance or another field"

LACHLAN PRESTON, PROGRAMS MANAGER, CATHY FREEMAN FOUNDATION



NEW & TRADITIONAL MEDIA



ANNUAL GROWTH / 2016





21,604
SONGLINES SUBSCRIBERS



MEDIA



602
PRINT ARTICLES



331
ONLINE ARTICLES



505
TV SEGMENTS



693
RADIO INTERVIEWS



EORA - THE LAND, VIVID SYDNEY FESTIVAL



THE VIVID SYDNEY FESTIVAL WAS ATTENDED BY 2.31 MILLION PEOPLE

For the third year running, Bangarra illuminated the southern pylon of the iconic Sydney Harbour Bridge with a four minute video projection.

EORA - The land, created by Stephen Page and Head of Design Jacob Nash, gave Vivid visitors an insight into the connection between Country and the Eora peoples of NSW by exploring the vital relationship shared between the Traditional Owners of NSW land with its flora and fauna.

Animation and digital technology were employed to project Page and Nash's vision directly onto the ochre-covered bodies of Bangarra dancers Deborah Brown and Daniel Riley, their bodies representing the land as it lives and breathes.

The waratah flower and the black cockatoo inspired this breathtaking work. Bangarra worked with editor Simon Njoo, post production company Blackbird and the Royal Botanic Gardens to create this stunning visual tableau, with music composed by Steve Francis.

It was visible from 6pm - midnight nightly for the duration of Vivid Sydney (from 27 May until 18 June), and attended by 2.31 million visitors, the festival's biggest attendance yet. Vivid Sydney is the world's largest festival of light, music and ideas, owned and managed by Destination NSW, the NSW Government's tourism and major events agency.



OZHARVEST CEO COOKOFF

7 MARCH

As part of Bangarra's health and nutrition partnership with OzHarvest, Bangarra dancers performed Reborn from Frances Rings' Terrain at this fundraising event held at Barangaroo. Bangarra Executive Director Philippe Magid was one of the CEOs helping raise money to cook and serve a feast for people in need.

VISA PERFORMANCE

11 MARCH

VISA invited senior banking colleagues from across the world to our Walsh Bay studios as part of a multiday event and watched our dancers perform Red Brick and Spinifex from Frances Rings' Terrain.

AUSTRADE AUSTRALIA IN CHINA WEEK GALA

14 APRIL

Senior dancers Deborah Brown and Waangenga Blanco, along with cultural consultant Djakapurra Munyarryun, travelled to Shanghai as the only Australian performing artists to perform at this large-scale trade event. Government and business leaders, including Prime Minister Turnbull, were part of the influential audience.

COMMONWEALTH BANK OF **AUSTRALIA PERFORMANCE**

14 JULY

Long time Bangarra corporate partner Commonwealth Bank held an event at our Walsh Bay studios to celebrate the launch of their Elevate Reconciliation Action Plan. Guests were treated to a performance of Beau Dean Riley Smith and Daniel Riley's production of Miyagan from OUR land people stories.

BAI PERFORMANCE

4 AUGUST

BAI Communications farewelled long-time Chair Gerry Moriarty and launched their new brand identity to key industry colleagues and partners with an event at our Walsh Bay studios. Bangarra performed Miyagan to the appreciative audience.

JONATHAN JONES' BARRANGAL DYARA (SKIN AND BONES)

15 / 17 / 22 SEPTEMBER

For the 32nd Kaldor Public Art Project, Wiradjuri/ Kamilaroi artist Jonathan Jones presented a vast sculptural installation stretching across 20,000 square-metres that transformed the Royal Botanic Garden Sydney for two weeks. Stephen Page choreographed a one-off piece especially for the installation.

BOSTON CONSULTING GROUP PERFORMANCE

23 NOVEMBER

Bangarra performed Red Brick, Shields, Reborn and Spinifex from Frances Rings' Terrain at a major event held by Boston Consulting Group for clients and emerging leaders. Stephen Page was also invited to speak at the event.

NAISDA 40th ANNIVERSARY

24 NOVEMBER

To celebrate the 40th anniversary of NAISDA (National Aboriginal and Islander Skills Development Association), Bangarra performed in their Circle of Cultures program at Carriageworks. NAISDA has helped foster the career of many of Bangarra's past alumni including Stephen Page - and current crop of dancers.



DANCERS





Elma Kris



Yolande Brown*



Deborah Brown



Waangenga Blanco



Tara Gower

Beau Dean Riley Smith

52



Leonard Mickelo



Daniel Riley



Jasmin Sheppard



Tara Robertson



Kaine Sultan-Babij



Luke Currie-Richardson



Nicola Sabatino**



Rikki Mason



Yolanda Lowatta



Rika Hamaguchi

GRADUATE PROGRAM DANCERS



Glory Tuohy-Daniell



Tyrel Dulvarie

STAFF



EXECUTIVE

Artistic Director Stephen Page

Executive Director Philippe Magid

Executive Assistant Angela Band

ARTISTIC

Music Director Late David Page (until April 2016)

Head of Design Jacob Nash

Rehearsal Director Anton

Cultural Consultant Djakapurra Munyarryun

ADMINISTRATION

Manager, Finance & Operations / Company Secretary Ashwin Rathod

Finance & Operations Coordinator

Elizabeth Timbery Tierney

Office & Youth Program Administrator

Georgia Thorne (until February 2016)

Lucinda Vitek (from April 2016)

Strategic Relations Manager Kitty Walker

Development Coordinator Sally Walker

COMMUNITY

Manager, Community Engagement Libby Collins

YOUTH PROGRAMS

Youth Program Director Sidney Saltner

Youth Program Leader Chantal Kerr

Youth Program Leader Patrick Thaiday

Education Consultant Shane Carroll

MARKETING & COMMUNICATIONS

Director, Marketing & Communications Nathalie Vallejo (on maternity leave from December 2016)

Kate Scott (maternity cover from December 2016)

Media & Communications Manager

Nicole Lovelock (on maternity leave from July 2016)

Anna Shapiro (maternity cover from June 2016

Marketing Coordinator Victoria Ngu

CRM Manager Carola Dillon

Videographer Tiffany Parker

Digital Media Coordinator Jhuny-Boy Borja

PRODUCTION

Redevelopment and **Touring Manager** Phoebe Collier (on maternity leave until

Acting Production Manager/Head Mechanist

Kayne Johnson

September 2016)

Company Manager Lachlan Bell

Stage Manager Matthew Schubach

Head Electrician Steve Hendy

(from February 2016)

Production Trainee

Tristan Field (April - December 2016)

Wardrobe & **Dresser Coordinator**

Monica Smith (from February 2016)

AV Technician

Andy Lysle (April - September 2016)

PARTNERS

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.



Bangarra's 2016 delivery of Rekindling in Victoria was supported by the Victorian Government.



Department of Foreign Affairs and Trade

Bangarra's 2016 international tour to New York City and Paris was supported by the Department of Foreign Affairs and Trade.

CORPORATE PARTNERS







OFFICIAL AIRLINE



PHILANTHROPIC PARTNERS

Annamila

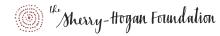














COMMUNITY PARTNERS









PATRONS

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

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

GUYA (\$50,000 & ABOVE)

Sisyphus Foundation

BILAWI (\$20,000-\$49,999)

Herbert Smith Freehills Linda Herd Patterson Pearce Foundation

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

Marion Heathcote and Brian Burfitt Jill Redmyre Fiona Stanley

BARGAN (\$5.000-\$9.999)

Anonymous Robert Albert Larissa Behrendt and Michael Lavarch Alissar Gazal Robert Hansen and Annabelle Farnsworth Edwina Kearney
Jane and Russell Kift
Philippe Magid and
Tracy Bialek
Lyn and Graham
Maloney
Michael McDaniel and
Paul Galea
Ngaire Millener
RANT Clothing
Ashwin Rathod
The Scovell Gardner
Family
Victoria Taylor
Wai-Hong Tham

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

Anonymous Annette Adair James and Belinda Allen Damian Azzopardi Damaris Bairstow and Robin Hutcherson Shane Batchelor Mike Bowen Susan Burnett Alison Cameron Rosemarie Clay Kerry Comerford Jane and Robert Diamond Heather Drew H Eager C Hodges Rhonda L Fadden Trish Fanning

Belinda Gibson
Diane Grady
Joanne Griffiths
S & C Hamber
Teresa Handicott
Ben Harlow
Roger Hewitt
Daniel Hickie
Jana Juanas
Nicola Kaldor
Craig and Patrice
Laslett

Catherine and Geoff Lawrence Elizabeth Loftus Heather Maclean Jill Maddox and Ian Evans

Tom Mosby and
Tony Ellwood
Carole Moss
Cynthia Nadai
Stephen and
Joanne Norrish
Michael O'Rourke

Mark and Lucy Osborn Ian and Diana Plater Lynn Ralph Elizabeth Ramsden

Elizabeth Ramsden David Robb Cherie Ross and Chris Smith Angela Rutherford Jenny Schwarz

Penelope Seidler Gary Singer and Geoffrey Smith Jann Skinner Sue Terry

Peter and

Maree Thomas
Michael Thompson
Dominic Thurn
Jane Uebergang
Rajiv Viswanathan
Derek Watt
Ellen Waugh
David and Faith

GARRABARI (\$500-\$999)

Weisbrot

Sarah Whelan

Sharvn Wilson

Anonymous Paula Bennett Minnie Biggs Jennifer Bourke Sarah Brasch Sally Cratchley Linda D'Bras Ian and Carol Dance Mari Davis Fiona Dewar **Evolution Pilates** and MG Pilates Des and Janette Griffin Jim and Janet Hassell Wendy Haynes Liane Heinke Kaye Hocking Shirley Hough Rosemary and Dan Howard David Jonas and Desmon Du Plessis

Harry Kestin

Mariette Maclurcan Neil and Ellen Macqueen Nicola Main Susan McConaghy Peter McManus Deepa Nesarajah Anne Maree Newbery Barbara Nowak-Rowe James O'May and Margaret Hawke Marion Pascoe Denise Quay Oonagh Redmond Steven Richardson Julianne Schultz Andrew Shannon Chris Shipway and Tahn O'Brien Claudia Sloan Stuart Thomas Elizabeth Timbery Tierney Noel and Jenny Turnbull Susan-Lee Walker Paul and Christine Wand Susanne Weress Gary Westbrook Janine Williams

NARUWIN (\$100-\$499)

Anonymous
Sue Adcroft-Pitt
Julie Ager
Jill and Riccardo
Aldrovandi
Alma May Arbuckle
Lorelei Bache
Susan Baggs
David and Nancy Bailin
Katherine Bakos
Melissa Ball
Caroline Baum

Cecily Bisshop Chris Blakev Miriam Blignault Rebecca Blythman Catherine Brown Helen Butler Catherine Campbell Chris Camping Jacquelin Capell Tanya Carswell Janie Carter ML Chong Myriam Conrie Ro Cook Heather Cooper Maureen Copeland Sally Crawford Sandra Cregan Craig and Robyn Cunningham Linda Curnow Rebecca Dal Pra Carola Dillon Ruth Dunn Naomi Edwards Robyn Elliott Rosie Elsass Leslev Evans Marilyn Anne Forbes Bradley Freeman Helen Gilbert Joan Gillespie Jill Glenny Sally L Glover Nora Goodridge Katrina Greenaway Ruth Hamlyn-Harris Ross Hanrahan Lesley Harland Lawrie Harrison **Guy Hewer** Robbie Horn Sylvia Hrovatin Stuart James

Frances Baxter

Anne Beaumont

Frennie Beytagh

David Biggs

Robin Jenkins Xing Jin Les Johnston Lisa Johnston Ilse King Amv Kitts Jo Knights Helen and Michael Kolawole Kerry Laidlaw David Fran Lambie Ellen and Peggy Langdon Robyn Lateef Jane Laws Kym Lester M Lindsev Napier Rose Lipstine Andrew Lloyd-James Alison Lockhart Ardelle Lohan Catherine Long Amanda Lopez Clare Maguire Louise Marcroft Josephine Maxwell Helen McCormack Colin McEown Betty Meehan Lillian Melick Lynne Merrett Joanna Miles Jo Miley Jannette Miller Glenn Moore Brian Mooy Barry Moran Helen Nicholson Sally Nicholson Margaret Norington Nick O'Brien and Shirley Green Sue O'Brien Cecile Paris Ann Parker Virginia Parker

Francisca Pena Marian Pettit **Beverley Phillips** Matt Potter **Gerard Powell** Diane Prichard Vanessa Ratard Aswin Ratheesh Kate Ravich Theressa Reed Judith Rees Mary Reicher Lorraine Richards Julia Rochelli Stephen Rodgers-Wilson Gillian Rubinstein Lynne Saunder Pamela Sayers Roz Searle Gabielle Sheridan Leila Shunnar Angela Skandarajah Sony/ATV Music **Publishing** Jennifer Spitzer Sally Stockbridge **Deborah Stow** Paul Strasser Nikkita Terry Shirley Treloar Peter Vail Anthony Van Daalen Ilaria Vanni Vera Vargassoff Eva Venables Kitty Walker Rosemary Walls Gerald Whitcomb Alison White Jane Wilson Julie Yeend Joyce Yong

Bangarra Dance Theatre also thanks the many generous donors of less than \$100 who support our vision, too many to list here.

Timothy Pascoe

Syrie Payne



GOVERNANCE

CORPORATE GOVERNANCE

Bangarra continued to address a range of corporate governance matters throughout 2016, in accordance with the Essential Governance Practice Principles as published by the Australia Council for the Arts.

1. LAY SOLID FOUNDATIONS FOR MANAGEMENT AND OVERSIGHT

Our Strategic Plan and Values – both signed off in 2015 - continue to guide executive decision-making. The Board evaluates the company's Risk Register every Board meeting as a standing agenda item. This ensures that we're aware of any current challenges swiftly, and are able to plan ahead to avoid any unnecessary risks. This process means we are constantly tracking our performance and allowing time for internal reflection. The Board also takes part in an annual strategic planning day to recap on the past year; our successes, where we can improve, and future challenges the business may face. It's also an opportunity for the Board to track the company's progress in achieving our strategic goals.

2. STRUCTURE THE BOARD TO ADD VALUE

After a period of renewal, the Board is cohesive and stable. The Nomination Committee, Remuneration Committee and the Audit and Risk Committee are working well within their specific remits. The Board remains committed to ensuring the company achieves its philanthropic goals.

3. ACT ETHICALLY AND RESPONSIBLY

We have a clear set of eight Values which continues to guide all decision-making, in matters relating to staff, community and business. After the traumatic events of April when we lost a beloved member of the Bangarra family, Chair Michael McDaniel, alongside Executive Director Philippe Magid, took the lead to ensure that all staff were supported with regular visits and mental health check-ins. Professional onsite counselling was offered on an ongoing basis.

4. ENSURE DIVERSITY

Our Aboriginal and Torres Strait Islander employment level remains steady at just under 65%. We added two Aboriginal Graduate Program dancers in 2016, and 17 work placements within the company. Our Board has majority 55% Aboriginal and Torres Strait Islander representation, including Chair and Deputy Chair. Our hiring process is inclusive of race, gender and sexuality.

5. SAFEGUARD INTEGRITY IN ALL REPORTING

2016 will be our first audit with new firm KPMG. We continue to remain accountable and transparent during this process, with oversight from our Audit and Risk Committee.

6. ENGAGE WITH STAKEHOLDERS

Relationships with our most important stakeholder group - Aboriginal and Torres Strait Islander communities continue to strengthen through the work of our Manager, Community Engagement, who travels with the Youth & Outreach team regionally and with the company on regional tour to connect us with local youth, community and health services. This ensures our visits have the most reach and positive impact as possible. In October 2016, we launched our new website featuring easily accessible rich content for local audiences, community, teachers, students and international visitors. We continue to publish our annual reports online after our Annual General Meeting annually, which captures our governance procedures. We send our Songlines e-newsletter monthly to a database of over 20,000 people, and have a strongly engaged online community of over 75,000.

7. RECOGNISE AND MANAGE RISK

Our Audit and Risk Committee remains focussed on identifying and mitigating any potential artistic, financial, legal, reputational and operational risks. We're confident that this process is succeeding, with two major risks resolved and mitigated in 2016 without causing interruption to business operations.

8. REMUNERATE FAIRLY AND RESPONSIBLY

Our Remuneration Committee's role is to ensure remuneration is set by fairly and by industry standards. We continue to increase salaries above CPI annually, and look to colleague organisations to benchmark salaries. Staff turnover has been minimal in 2016 as we look to hire and retain the best talent possible with a range of benefits, including maternity leave and flexible workplace arrangements.

KPIs

Outcome	Mechanism	Measure	2016 Target	Result	Notes		
ARTFORM	RECOGNISED AS A CONTEMPORARY DANCE COMPANY THAT DISPLAYS INNOVATION, ADVENTURE AND EXCELLENCE						
Developing and implementing a measureable artistic vibrancy assessment process	Quality and excellence of repertoire; Audience engagement and satisfaction	Audience surveys Media reviews Social media feedback	>85% positive	98% positive			
Commissioning and presenting new work at the forefront of artistic practice including Australian work independently and/or as co-pros	Commissioning new Australian works of a high standard	Number of Australian work	3	2	*Third work Macq was a restaging from our choreographic development program DanceClan 3 in 2013		
Contributing to the cultural vibrancy of NSW	Collaborations with Vivid and Destination NSW	Number of projects	1	1	1		
through the development and presentation of high quality arts	Presenting a second Sydney season	Number of performances	3	10	*We chose not to present a stand alone second Sydney season		
programs and cultural practice		Total paid attendance	N/A	N/A	in 2016 so we could support NAISDA's 40th anniversary celebration,		
		Paid capacity	N/A	N/A	instead being part of their program. Our stand alone season will go ahead in 2017 *NAISDA did not release these figures due to confidentiality.		
On the world stage	Overseas performances	Number of performances	3	8	New York 2 / Paris 5 / China 1		
Reflecting Aboriginal and Torres Strait Islander culture and stories	Telling Aboriginal and Torres Strait Islander stories	Number of new Aboriginal and Torres Strait Islander works	3	2	*Third work Macq was a restaging from our choreographic development program DanceClan 3 in 2013		

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KPIs KPIs

Outcome	Mechanism	Measure	2016 Target	Result	Notes
SECTOR DEVELOPMENT					
Supporting and developing connections and collaborations with individual artists and the small to medium	Employment of Aboriginal and/ or Torres Strait Islander artists as part of our Artists- in-Residence program	Number of artists employed	4	3	*Jacob Nash, Djakapurra Munyarryun, David Page (d. April 2016) The Artists-in-Residence program concluded at the end of 2016.
sector	Collaboration with NAISDA	Number of projects	3	4	* 2 x week long secondments from
	Collaboration with North East Arnhem Land artist Nyapanyapa Yunupingu	Number of projects	1	1	NAISDA students; Elma Kris restaging a work for their 40th celebration; senior dancers performing in the same program
	Collaboration with a dramaturg	Number of projects	0	О	* as part of our triennial KPIs, we never planned to utilise these roles
	Collaboration with Torres Strait Islander cultural consultant	Number of projects	0	0	to damse these roles
Demonstrating commitment to nurturing and	Number of dancers creating new work	Number of choreographic commissions	2	2	
development of artists at various stages of career	Creation of Graduate Program	Number of trainee dancers	>2	2	
otages or cares.	Non-dance Fellowships: production/music/ sets/costume	Number of Fellowships	1	1	
Development of Aboriginal and Torres Strait Islander leaders	Work experience and placements	Number of placements	3	17	*7 work experience, 10 placements via Rekindling
Development of Aboriginal and Torres Strait Islander Board members	Nomination and Remuneration Committee	Percentage of Aboriginal and Torres Strait Islander Board members	>51%	55%	6 of 11 Board members
ACCESS					
Presenting an annual season of	Performances at the Sydney Opera House	Number of performances	29	29	
performances in Sydney	nouse	Total paid attendance	11,900	12,405	
		Paid capacity	77%	79%	

Outcome	Mechanism	Measure	2016 Target	Result	Notes
Development of audiences	Performances nationally	Number of performances	30	30	
that reflect the diversity of the company's		Total paid attendance	16,000	19,267	
marketplace		Paid capacity	73%	82%	
	Performances regionally	Number of performances	13	9	
		Paid capacity	60%	38%	*While paid capacity appears low, venues were large for a regional tour and audiences were positive and receptive in both states visited.
	Community Night performances -	Number of performances	2	2	
	Aboriginal and Torres Strait Islander (SYD/MEL)	Number of attendees	730	939	
Undertaking education and learning activities	Delivery of Rekindling program	Number of communities	8	8	4 new communities/ revisits of 4 previous 2015 communities
within schools and/or the wider community as		Number of participants	100	154	
agreed		Contact hours	240	260	
	Delivery of Koori Kid's Days and Schools performances	Number of events	6	5	2 Koori(e) Kids' Days (Sydney and Melbourne) / 3 school events (Parramatta/ Sydney/Melbourne)
		Number of participants	500	2,024	
		Contact hours	12	10	
Developing and presenting	Season at Riverside	Number of performances	4	4	
high quality and innovative programs and projects that demonstrate leadership and deepening connections with NSW communities	Parramatta (bi-annual)	Paid capacity	70%	50%	*Bangarra have not performed in Parramatta since 2010. Our biannual audience development strategy for Western Sydney will hopefully produce an increase in 2018 and beyond.
in Western Sydney and regional NSW	Partnership with Arts Unit NSW - NSW Public Schools Aboriginal	Number of workshops Number of	10 700	43 806	
	Dance Company	participants			
		Contact hours	150	204	

KPIs

Outcome	Mechanism	Measure	2016 Target	Result	Notes
Access and engagement through digital platforms	Social media channels	Average engagement per item across all platforms (Facebook, Instagram, Twitter, YouTube)	2,521	2,156	* Figure has decreased slightly due to lower YouTube engagement and higher video content views on Facebook
	Streaming a performance into communities	Number of performances streamed	1	1	*Due to technology restrictions remotely, we instead screened Spear in the community of Dhalinybuy in North East Arnhem Land
FINANCIAL AND G	OVERNANCE				
Diversifying and growing	Increase private sector income	% of total income	29%	23%	
the company's revenue base	Reduce reliance on government funding	% of total income	44%	38% (core MPA grant)	
				42% (total gov funding)	
Adopting entrepreneurial and innovative approaches to support viability	Innovative partnerships with aligned organisations	Number of new partnerships	1	4	
Maintaining reserves	Financial analysis	Benchmark 20% reserves	15%	14%	
Maintaining operating margin	Financial analysis	Surplus divided by income as %	0.03%	0.73%	
Working Capital	Financial analysis	Maintain positive working capital	2:1%	2:1%	
Maintaining adequate liquidity	Financial analysis	Cash and short term investments cover anticipated expenses over period	>60 days	112 days	
Having strong governance and management capabilities in accordance	Annual internal Board performances reviews with members/ ED/AD	Feedback on effectiveness, collegiality and enthusiasm	>75% positive	>75% positive	
with Essential Governance Practices for Arts Organisations	Regular contact with Australia Council	Number of communications	4	4	
guidelines	Timely lodgement of Annual Report	Delivery of Annual Report	By 30 April	By 30 April	



ARTISTIC VIBRANCY

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

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

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

BOARD OF DIRECTORS

MICHAEL McDANIEL, CHAIR

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

Michael is currently Pro-Vice-Chancellor Indigenous (Leadership and Engagement) and Director, Jumbunna Indigenous House of Learning at the University of Technology Sydney where he is also a Professor of Indigenous Education.

He has previously held similar leadership roles at both Western Sydney University and Macquarie University as well as part time lectureships at the Australian Catholic University and the University of Sydney.

Michael has held a number of Federal and State Government appointments having been a member of the Federal Minister for Education's Aboriginal and Torres Strait Islander Advisory Council, the National Native Title Tribunal, the NSW Mental Health Review Tribunal, the NSW Administrative Appeals Tribunal and the NSW Guardianship Tribunal. He has also been a Commissioner with the NSW Land and Environment Court.

Michael is also a Board Director with the Museum of Contemporary Art (Australia) and the Australian Major Performing Arts Group (AMPAG) and chairs Sydney Living Museums' Aboriginal Advisory Committee. He is a former Board Director with the National Aboriginal and Islander Skills Development Association (NAISDA) Dance College.

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

Robynne is Deputy Aboriginal and Torres Strait Islander Social Justice Commissioner at the Australian Human Rights Commission. She is descended from the Wiradjuri people of central western NSW and has family connections in the NSW towns of Euabalong, Lake Cargelligo and Condobolin. Robynne is also a Trustee of the Australian Museum and chairs Westpac's Indigenous Advisory Committee and is a member of Westpac's Sustainability Council. She has previously served on the boards of the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS), the Arts Law Centre of Australia and Gadigal Information Services (incorporating Koori Radio).

Robynne practiced as a solicitor from 2000 – 2013, running her own legal and consulting firm for seven years. She specialised in legal and cultural issues for Aboriginal peoples and Torres Strait Islanders, including consumer and copyright law, wills, 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 inaugural CEO of the Australian Indigenous Governance Institute (AIGI) in 2013, Robynne was Senior Manager of ASIC's Indigenous Outreach Program, assisting Aboriginal and Torres Strait Islander consumers to resolve issues with providers of financial services including banking, credit, insurance and superannuation, as well as raising awareness with industry about cultural and regulatory issues for Aboriginal and Torres Strait Islanders.

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

NICKY LESTER

Nicky is a partner of global law firm Hogan Lovells and one of the firm's launch partners for its Australian practice, which commenced operations on 1 July 2015.

Nicky leads Hogan Lovells' finance practice in Australia. She has a broad practice. Nicky has extensive experience advising arrangers, issuers, trustees and swap counterparties on Australian and global securitisation and debt capital markets transactions. She also advises corporate, issuer and borrower clients across numerous sectors (including real estate, financial services and healthcare) on their full suite of financing options - from secured and unsecured bank deals to debt capital markets and structured transactions. In addition, Nicky supports clients on complex regulatory issues. She regularly advises domestic and international clients on financial services and banking regulation in Australia.

Immediately prior to joining Hogan Lovells in Australia, Nicky was head of the banking and finance practice and a partner for more than 10 years at Allens. 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 received an AC, Companion in the General Division of the Order of Australia award in the 2017 Australia Day Honours list, in recognition of her eminent service to the Parliament of Queensland, particularly as Premier, to infrastructure development and education reform, as an advocate for the role of women in public life and to the not for profit 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.

STEPHEN PAGE

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 Dance Theatre and has developed a signature body of 23 works.

Stephen continues to reinvent Indigenous storytelling both within Bangarra and through collaborations with other performing arts companies. Notably, directing the Indigenous sections for the 2000 Sydney Olympic Games Opening and Closing Ceremonies.

Stephen directed the chapter Sand in the feature film The Turning in 2012 and was Artistic Associate for Sydney Theatre Company's production of The Secret River as part of the Sydney Festival. He also choreographed the

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BOARD OF DIRECTORS

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feature films *Bran Nue Dae* (2009) and *The Sapphires* (2011). His first full-length film *Spear* premiered at the Toronto International Film Festival before screening at various arts festivals around Australia in early 2016.

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

In 2016, Stephen celebrated his 25th year as Artistic Director of Bangarra Dance Theatre, receiving both the 2016 NAIDOC Lifetime Achievement Award and JC Williamson Award. 2016 also saw Stephen premiere *Nyapanyapa*, his 23rd work for Bangarra, as part of the *OUR land people stories* triple bill.

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 companies Downer EDI Limited and PWR Holdings Limited. She is also 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 and the Sunshine Coast Council Economic Futures Board. 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 Bangarra's Board in June 2013 and chairs the Remuneration Committee.

NICOLA KALDOR

Nicola graduated from Brown University in the United States with a degree in History of Art and Architecture and has a strong background in merchandising, design and marketing. Nicola worked extensively in New York with retail fashion companies including Victoria's Secret, Brooks Brothers and Ann Taylor. Upon returning to Australia in 2003 she worked as a retail and marketing consultant and past clients include Sheridan, General Pants & Co and Sportscraft.

Since leaving the commercial sector in 2014, Nicola has consulted with a number of non-profit initiatives (Folo Collective, Sydney Story Factory and Global Diginty Day) to support young people in academic and creative pursuits. Nicola is currently contracted with Variety The Children's Charity as the Major Donor Manager after completing a Special Projects Contract at Variety in 2016. Nicola joined the Bangarra Board in May 2012.

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 twenty years 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 Chief Executive Officer of ABSTARR Consulting, and an Associate Professor and Research Fellow at The Baker Heart and Diabetes Institute. He is also on the Board of the Annamila Foundation. He joined the Bangarra Board in January 2011.

RAJIV VISWANATHAN

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

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

Rajiv has a longstanding interest in working for better outcomes for Aboriginal and Torres Strait Islander peoples, including pro bono policy and advocacy work with key community organisations.

Rajiv joined the Bangarra Board in December 2014 and Chairs the Audit & Risk Committee.

NGIARE BROWN

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

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

Ngiare is a founding member and was Foundation CEO of the Australian Indigenous Doctors' Association (AIDA); a founding member of the Pacific Region Indigenous Doctors' Congress (PRIDoC); and a member of the International Indigenous Genomics

BOARD OF DIRECTORS

BOARD OF DIRECTORS

Alliance. She has served as a Director on a number of national Boards, including the Social Inclusion Board (Cth Government) and Australian Indigenous Mentoring Experience (AIME). In addition to her position on the Bangarra Board, Ngiare currently serves as a Director or Advisor to organisations such as The Australian Research Alliance for Children and Youth (ARACY) and the National Centre for Indigenous Genomics.

Ngiare has recently established Ngaoara, a notfor-profit dedicated to Aboriginal children and adolescents. The work of Ngaoara will address culturally relevant approaches to childhood health and wellbeing, and support communities to develop strength based approaches to breaking intergenerational cycles of trauma and disparity. Ngiare joined Bangarra's Board in August 2015.

TOM MOSBY

Tom is a Torres Strait Islander from the Central and Eastern Islands of the Torres Strait.

He holds an undergraduate degree of Bachelor of Applied Science in the Conservation of Cultural Materials and a Graduate degree of Bachelor of Laws.

As a conservator, Tom worked for the Art Gallery of Western Australia before moving to Melbourne and taking up a role with the National Gallery of Victoria in 1989. Tom was also the lead curator on the first national survey exhibition of contemporary Torres Strait material art and culture launched at the Cairns Regional Gallery in 1997. In 2011, Tom was part of the project management team for The Torres Strait Islands, A Celebration, an unprecedented cross art form collaboration between the lead cultural agencies in Brisbane (the Queensland Art Gallery and Gallery of Modern Art, the State Library of Queensland, the Queensland Museum and the Queensland Performing Arts Centre).

Tom also has 10 years legal practice experience including Senior Associate roles in Melbourne and Brisbane.

Tom appeared in Season 1 of Masterchef Australia following which, he took up a role at the State Library of Queensland as the Executive Manager, Indigenous Research and Projects. As part of that role, Tom was responsible for conceptualising, developing and implementing a range of innovative Indigenous programs and projects including implementing in 2010 the black&write! Indigenous Writing and Editing Project comprising the kuril dhagun Indigenous Writing Fellowships and kuril dhagun Indigenous Editing Mentorships. black&write! has a national reach and is the first of its kind in Australia. It was developed to foster a significant Indigenous writing community particularly Indigenous fiction. Since its inception, there have been seven Writing Fellowships awarded for a range of writing, all of which have been published through a partnership with Magabala Books.

Tom is currently CEO of the Koorie Heritage Trust in Melbourne, a not-for-profit Aboriginal arts and cultural organisation which celebrated its 30th birthday in 2015.

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

AUDIT & RISK COMMITTEE

Rajiv Viswanathan, Chair Michael McDaniel Robynne Quiggin Stephen Page

NOMINATIONS COMMITTEE

Michael McDaniel, Chair Seconded membership as may occasionally be required

REMUNERATIONS COMMITTEE

Teresa Handicott, Chair Michael McDaniel Robynne Quiggin Nicky Lester

SAFE DANCE PANEL

Marko Becejski Professor Ngiare Brown Dr Grace Bryant Ashlea Mary Cohen Annie Jeffries Dr James Lawrence

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 2016 and the Auditors' report thereon.

DIRECTORS

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

MICHAEL McDANIEL, CHAIR

Pro-Vice-Chancellor Indigenous (Leadership and 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

Deputy Aboriginal and Torres Strait Islander Social Justice Commissioner, Australian Human Rights Commission. Chair of Westpac's Indigenous Advisory 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 and founder of Ngaoara, a not-for-profit dedicated to Aboriginal children and adolescents. Founding member and Foundation Chief Executive Officer of the Australian Indigenous Doctors' Association (AIDA). Appointed in August 2015.

TERESA HANDICOTT

Former Partner and Chair of Corrs Chambers Westgarth. Member of the Queensland University of Technology (QUT) Council and a director of ASX listed companies Downder EDI Limited and PWR Holdings. Appointed in June 2013.

NICOLA KALDOR

Major Donor Manager at Variety The Children's Charity. Appointed in May 2012.

NICKY LESTER

Partner 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 and Chair of Cairns Indigenous Art Fair. Appointed in February 2016.

STEPHEN PAGE

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

GREGORY PHILLIPS

Chief Executive Officer of ABSTARR Consulting, and an Associate Professor and Research Fellow at the Baker Heart and Disease Institute. Board member of the Annamila Foundation. Appointed in January 2011.

RAJIV VISWANATHAN

Acting Chief Executive Officer 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 Aboriginal and Torres Strait Islander cultural leaders of the future
- Securing world-class facilities
- Growing income to enhance financial sustainability

DIRECTORS' REPORT DIRECTORS' REPORT

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 2016 WERE:

 Creating and presenting two new works and remounting one existing work with the triple bill OUR land people stories at major performing arts venues in five locations across Australia, including four weeks at the Sydney Opera House

- Engaging six cultural consultants to enrich our storytelling and preserve cultural integrity
- Developing audiences in Western Sydney via a season of Terrain at Riverside Parramatta
- Touring the production of *Terrain* regionally across nine locations in WA and SA
- Growing earned income through targeted philanthropic campaigns
- Being the only Australian dance company invited to perform at the prestigious Fall for Dance Festival in New York
- Performing a week-long residency at the Musée du quai Branly - Jacques Chirac in Paris
- Launching a brand-new website to increase online engagement further
- Developing a range of merchandise as part of the OUR land people stories program
- Collaborating with external artists on the delivery of EORA - The Land, a digital projection as part of the Vivid Sydney festival
- Delivering youth engagement programs and workshops in a number of regional and metropolitan centres

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

- Strong audience engagement both in theatres and across digital platforms - more than 43,000 people experienced the Company across the country and overseas
- We reduced our reliance on core Government funding down to 38%.
- Philanthropic income increased by 20% relative to 2015
- Two new corporate sponsorships signed (Lendlease, KPMG) and new relationships forged with State Governments (Creative Victoria)
- · Achieving full capacity audiences overseas

- Audience reach on and across various digital platforms increased by 30% relative to 2015
- Media coverage reached \$10 million in advertising equivalent value
- Several lines of merchandise sold out, demonstrating that audiences want to engage more deeply with Bangarra
- Continued to build on our successful Safe Dance Program, with no major dancer injury claims
- Our Indigenous employment remains stable at 65% of total staff

PERFORMANCE MEASURES

The Company measures performance through the establishment and monitoring of benchmarks and performance against Key Performance Indicators as reported in the 2016 Annual Report. Criteria for assessment incorporates:

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

MEETINGS OF DIRECTORS HELD DURING THE FINANCIAL YEAR

Name of the Directors	Meetings held while a Director	Meetings attended while a Director
Michael McDaniel, Chair	6	5
Robynne Quiggin, Deputy Chair	6	6
Anna Bligh	6	4
Ngiare Brown	6	5
Teresa Handicott	6	6
Nicola Kaldor	6	5
Nicky Lester	6	3
Tom Mosby (appointed February 2016)	5	4
Stephen Page	6	5
Gregory Phillips	6	6
Rajiv Viswanathan	6	6

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DIRECTORS' REPORT

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



MEMBERS' GUARANTEE

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

AUDITOR'S INDEPENDENCE DECLARATION

The Auditor's Independence Declaration under *Australian Charities and Not-for-profits Commission Act 2012* is set out on page 79 and forms part of the Directors' Report for the year ended 31 December 2016.

This report is made in accordance with a resolution of the Board of Directors of the Company on 31 March 2017.

Director

MICHAEL McDANIEL

Director

RAJIV VISWANATHAN

Dated at Sydney day of 31 March 2017

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

To the Directors of Bangarra Dance Theatre Australia Limited

I declare that, to the best of my knowledge and belief, in relation to the audit for the financial year ended 31 December 2016 there have been:

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

KPMG

TRACEY DRIVER

Partner Sydney

31 March 2017

FOR THE YEAR ENDED 31 DECEMBER 2016

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

- a) the financial statements and notes that are set out on pages 81 to 92, are in accordance with the *Australian Charities and Not-for-profits Commission Act 2012*, including:
 - giving a true and fair view in all material respects of the Company's financial position as at 31 December 2016 and of its performance, for the financial year ended on that date; and
 - ii. complying with Australian Accounting Standards and the Australian Charities and Not-for-profits Commission Regulation 2013; and
- b) there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become payable.

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

Director

MICHAEL McDANIEL

Director

RAJIV VISWANATHAN

Dated at Sydney day of 31 March 2017

	Note	2016	2015
		\$	\$
Revenue			
Performance Income		1,641,401	1,659,644
Australia Council MPA Core Grant		2,442,375	2,403,912
Australia Council - Project Funding		325,144	173,102
Arts NSW - Core Grant		548,016	534,649
Arts NSW - Project Funding		-	185,278
Arts NSW - Rent in kind		338,784	338,784
Government Funding - Other		285,702	10,000
Sponsorships		560,045	492,618
Donations		1,269,565	1,053,462
Activity & Services Income		323,616	254,67
Interest Income		45,295	46,468
Other Income	4	115,621	204,797
		7,895,564	7,357,385
Expenditure			
Staff Expenses	5	4,554,828	4,526,930
Production and Touring Expenses		1,839,213	1,627,143
Marketing Expenses		350,516	345,634
Development Expenses		113,212	123,598
Depreciation and Amortisation		137,276	96,275
Occupancy Expenses	6	405,984	405,984
Administration Expenses		437,033	223,58
		7,838,062	7,349,145
Net Surplus for the year		57,502	8,240
Other Comprehensive Income		-	

The above Statement of Comprehensive Income should be read in conjunction with accompanying notes 1 to 17.

AS AT 31 DECEMBER 2016

	Note	2016	2015
		\$	\$
Current assets			
Cash and cash equivalent	8	2,414,480	1,626,399
Receivables	9	67,489	85,472
Prepayments		62,367	62,983
		2,544,336	1,774,854
Non current assets			
Plant and Equipment	10	424,275	375,326
		424,275	375,326
Total assets		2,968,611	2,150,180
Current liabilities			
Trade and other payables	11	287,856	343,177
Government Grants Received in Advance		984,133	323,156
Other Income Received in Advance		222,020	163,634
Employee benefits	12	134,425	107,302
		1,628,434	937,269
Non current liabilities			
Employee benefits	12	247,482	168,520
		247,482	168,520
Total liabilities		1,875,916	1,105,789
Net assets		1,092,695	1,044,391
Funds			
Accumulated funds	13	788,292	730,790
Reserves	14	304,403	313,601
		1,092,695	1,044,391
Total funds		1,092,695	1,044,391

	Accumulated Funds	General Operating Reserve	Export Development Reserve	Reserve Incentive Funding Scheme	Total Funds
	\$	\$	\$	\$	\$
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
Balance at 1 January 2016	730,790	76,698	15,200	221,703	1,044,391
Surplus for the year	57,502	-	-	-	57,502
Other comprehensive income	-	-	-	-	-
Total comprehensive income for the year	57,502	-	-	-	57,502
Transferred to reserve	-	-	-	6,002	6,002
Utilised during the year	-	-	(15,200)	-	(15,200)
Balance at 31 December 2016	788,292	76,698	-	227,705	1,092,695

The above Statement of Financial Position should be read in conjunction with accompanying notes 1 to 17.

The above Statement of Change in Funds should be read in conjunction with accompanying notes 1 to 17.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2016

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 DECEMBER 2016

	Note	2016	2015
		\$	\$
Cash flows from operating activities			
Receipts from Customers, Government and Donors		8,572,415	7,664,121
Payments to Suppliers and Employees		(7,649,406)	(6,992,205)
Payments Corroboree Sydney		-	6,479
Payments to ATO *		-	(252,701)
	15(b)	923,009	425,694
Cash flows from investing activities			
Interest Received		45,295	46,468
Payments for Plant and Equipment		(186,225)	(184,898)
		(140,930)	(138,430)
Cash flows from financing activities			
Transferred to Reserve		6,002	7,290
		6,002	7,290
Net increase in cash and cash equivalents		788,081	294,554
Cash and cash equivalents at the beginning of financial year		1,626,399	1,331,845
Cash and cash equivalents at the end of financial year	15(a)	2,414,480	1,626,399

^{*} Prior year represents payment to the ATO for GST. In the current year GST has been included in the Receipts from Customers and Payments to Suppliers.

The above Statement of Cash Flows should be read in conjunction with accompanying notes 1 to 17.

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 Board (AASB) and other authoritative pronouncements of the Australian Accounting Standards the estimate is revised if the Board and the Australian Charities and Not-for-profits Commission Act 2012.

The financial statements were authorised for issue by the Company's Board of Directors on 31 March 2017

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 The accounting policies set 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 revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

e. Going Concern

The financial report has been prepared on a going concern basis, which contemplates continuity of normal business activities and realisation of assets and settlement of liabilities in the ordinary course of business.

3. SIGNIFICANT **ACCOUNTING POLICIES**

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

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2016

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2016

if it is probable that the future economic benefits embodied within the item will flow to the Company and the cost of the item can be measured reliably. All other costs are recognised in the Statement of Comprehensive Income as an expense as incurred.

iii. Depreciation

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

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

c. Trade and other receivables

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 nonfinancial 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 f. Goods and services tax revenue is recognised:

i. Box office

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

ii. Sponsorships and government grants in cash

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

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

iii. Sponsorship in kind

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.

Revenue, expenses and assets are recognised net of the amount of GST, except where the and salaries, annual leave and amount of GST incurred is not recoverable from the taxation authority. In these circumstances, been measured at the amounts 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 i. Cash and cash equivalents 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 Sponsorships in kind are brought 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.

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 long service leave which will be settled within one year, have 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.

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.

i. 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 2017, and have not been applied in preparing these financial statements. None of these are expected to have a Contributions made to employee significant effect on the financial statements of the Company.

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FOR THE YEAR ENDED 31 DECEMBER 2016

BANGARRA DANCE THEATRE AUSTRALIA LIMITED NOTES TO THE FINANCIAL STATEMENTS

OTES TO THE THANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2016

NOTES TO THE FINANCIAL STATEMENTS

	2016	2015
	\$	\$
4. Other Income		
Insurance Claim received	-	27,642
Transfer from Export Development Reserve	15,200	25,000
Expenses reimbursement received	100,171	152,155
Sundry Income	250	-
	115,621	204,797
5. Staff Expenses		
Performers Wages	1,274,545	1,119,754
Creative Artists Wages	897,039	985,547
Production and Technical Wages	503,199	487,158
Marketing and Development Wages	756,417	795,697
Management and Admin Wages	573,497	580,241
Allowances and On Costs	550,131	558,533
	4,554,828	4,526,930
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 from ordinary activities		
Surplus from ordinary activities has been determined after:		
(a) Expenses		
Depreciation on Plant and Equipment	137,276	96,275
Remuneration of Auditor (2016 Sponsorship in-kind KPMG)	40,000	8,200
Employee Expenses	4,554,828	4,526,930
Rent including in kind	405,984	405,984

	2016	2015
	\$	\$
(b) Significant Revenue		
The following significant revenue items are relevant on explaining the financial performance		
Grant - Australia Council MPA Core	2,442,375	2,403,912
Grant - Australia Council (David Page Life Celebration)	30,000	-
Grant - Australia Council (Engaging Objects)	-	27,699
Grant - Australia Council (Playing Australia)	295,144	145,403
Grant - Arts NSW Core	548,016	534,649
Grant - Arts NSW (Aboriginal Dance Initiative - Birrang)	-	50,000
Grant - Arts NSW (Performing Arts Touring)	-	135,278
Grant - Arts NSW (Rent in kind)	338,784	338,784
Grant - Creative Victoria (Rekindling)	87,462	-
Grant - Department of Foreign Affairs and Trade	132,540	-
Grant - Destination NSW (Vivid)	16,300	10,000
Grant - (ILAP) Department of Communications and the Arts (Ochres)	44,000	-
Grant - Shire of Broome Council (Rekindling)	5,400	-
Sponsorship - in cash	359,486	411,050
Sponsorship - in kind	200,559	81,568
Donation - Individual	447,970	233,644
Donation - Fundraising	-	140,000
Donation - Foundation	821,595	679,818
Value in kind services: Bangarra has a long value-in-kind relat financial value is not attributed.	cionship with Gilbert + Tob	in, to which a
8. Cash and cash equivalents		

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BANGARRA DANCE THEATRE AUSTRALIA LIMITED NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2016

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2016

	2016	2015
	\$	\$
9. Receivables		
Trade Debtors	44,635	50,997
Advance to Staff	22,854	34,475
	67,489	85,472
10. Plant and Equipment		
Plant and Equipment - Cost Opening Balance	469,045	245,383
Add: Additions during the year	131,516	223,662
	600,561	469,045
Less: Accumulated Depreciation Opening Balance	(220,459)	(153,699)
Less: Depreciation for the year	(107,761)	(66,760)
Plant and Equipment - Written Down Value	272,341	248,586
Leasehold Improvement - Cost Opening Balance	196,773	196,773
Less: Accumulated Depreciation Opening Balance	(113,625)	(84,110)
Less: Depreciation for the year	(29,515)	(29,515)
Leasehold Improvement - Written Down Value	53,633	83,148
Assets - work in progress	98,301	43,592
	424,275	375,326
11. Trade and other payables		
Trade Creditors	85,395	54,053
Accruals	166,175	304,216
Net GST	36,286	(15,092)
	287,856	343,177
12. Employee benefits		
Current		
Provision for Annual Leave	134,425	107,302
	134,425	107,302
Non current		
Provision for Long Service Leave	247,482	168,520

2016	2015
\$	\$
730,790	722,550
57,502	8,240
788,292	730,790
	\$ 730,790 57,502

14. Reserves

Reserve Incentive Funding Scheme*	227,705	221,703
General Operating Reserve	76,698	76,698
Export Development Reserve	-	15,200
	304,403	313,601

^{*}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 \$221,703 and accrued interest of \$6,002.

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 (Travellers Card)	-	1,570
General cheque account	13,769	9,114
Net saver account	1,000	1,000
Deductible Gift Receipt (DGR) account	1,000	1,000
Term Deposits including Reserve Incentive Funding Scheme	2,398,711	1,613,715
Cash and cash equivalents	2,414,480	1,626,399

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2016

	2016	2015
	\$	\$
(b) Reconciliation of surplus to net cash provided by/ (used in) operating activities		
Surplus before income tax	57,502	8,240
Items treated as investing:		
Interest received	(45,295)	(46,468)
Non cash reserve transfer from Export Development Reserve	(15,200)	-
Adjustments for: Depreciation	137,276	96,275
Changes in operating assets & liabilities:		
Decrease/(Increase) in Prepayments	616	(31,289)
Increase/(Decrease) in Corroboree Sydney	-	49,781
Increase/(Decrease) in Trade and Other Payables	(55,321)	20,585
Increase/(Decrease) in ATO Liability		82,124
Increase/(Decrease) in Income Received in Advance	719,363	10,397
Decrease/(Increase) in Debtors	17,983	336,156
Increase/(Decrease) in Employee Benefits	106,085	(100,107)
Net Cash from operating activities	923,009	425,694

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
- · 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 as Directors of the Company for which no fee is received. Payments made by the Company to key management personnel, including a Director, for their contributions as employees of the Company amounted to \$538,235 (2015 \$442,957).

17. Subsequent events

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

INDEPENDENT AUDITOR'S REPORT

FOR THE YEAR ENDED 31 DECEMBER 2016



Independent Auditor's Report

To the members of Bangarra Dance Theatre Australia Limited

Opinion

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

True and fair view

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

- giving a true and fair view of the Company's financial position as at 31 December 2016, and of its financial performance and its cash flows for the year ended on that date; and
- (ii) complying with Australian Accounting Standards and the Australian Charities and Not-for-profits Commission Regulation 2013.

The Financial Report comprises:

- (i) Statement of financial position as at 31 December 2016;
- (ii) Statement of comprehensive income, Statement of changes in funds, and Statement of cash flows for the year then ended:
- (iii) Notes including a summary of significant accounting policies; and
- (iv) Directors' declaration of the Company.

Basis for opinion

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

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

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

FOR THE YEAR ENDED 31 DECEMBER 2016

FOR THE YEAR ENDED 31 DECEMBER 2016



Other information

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

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

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

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

Responsibilities of the Directors for the Financial Report

The Directors are responsible for:

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

Auditor's responsibilities for the audit of the Financial Report

Our objective is:

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

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

Liability limited by a scheme approved under

Professional Standards Legislation.



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

Undertaking an audit in accordance with *Australian Auditing Standards*, means exercising professional judgment and maintaining professional skepticism.

Our responsibilities include:

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

KPMG

TRACEY DRIVER

Partner Sydney 31 March 2017

IMAGE CREDITS

Cover

Deborah Brown, Miyagan from OUR land people stories, Photo by Vishal Pandey

Inside cover

Yolanda Lowatta, Photo by Edward Mulvihill

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Michael McDaniel headshot. Photo by Tiffany Parker

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Luke Currie-Richardson and Beau Dean Rilev Smith, Nyapanyapa from OUR land people stories, Photo by Edward Mulvihill

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Stephen Page headshot, Photo by Tiffany Parker

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Deborah Brown. Terrain, Photo by Zan Wimberley

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Philippe Magid headshot, Photo by Tiffany Parker

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Bangarra dance ensemble, Nyapanyapa from OUR land people stories, Photo by Vishal Pandey

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Roy David Page headshot, Photo by Greg Barrett

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Bangarra dance ensemble, Photo by Tiffany Parker

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Stephen Page, Photo by Tiffany Parker

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Kaine Sultan-Babii. Luke Currie-Richardson, Rika Hamaguchi, Waangenga Blanco, Terrain, Photo by Zan Wimberley

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Bangarra ensemble, Miyagan from OUR land people stories, Photo by Tiffany Parker

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Deborah Brown, Paris. Photo by Jean-Charles Gesquiere

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Bangarra ensemble, Terrain, Photo by Zan Wimberley

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Stephen Page, Photo provided courtesy of NAIDOC Awards

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Yolanda Lowatta and Elma Kris, Sheoak from lore, Photo by Greg Barrett

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Glory Tuohy-Daniel and Tyrel Dulvarie, Photo by Tiffany Parker

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Rika Hamaguchi, Photo by Tiffany Parker

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Rekindling Broome participants. Photo by Jhuny Boy-Borja

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Sidney Saltner, Chantal Kerr and Patrick Thaiday headshots, Photos by Tiffany Parker and Greg Barrett

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Rekindling Gathering Broome, Photo by Jhuny Boy-Borja

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NSW Public Schools Aboriginal Dance Company in the Schools Spectacular, Photo by Anna Warr

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Creative Generations, Photo by Zoom Productions

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Bangarra ensemble at Sydney schools performance, Photo by Tiffany Parker

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Rekindling Heywood. Photo by Jhuny Boy-Borja

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Waangenga Blanco, Photo by Tiffany Parker

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Bangarra ensemble with Tiwi women, Photo by Tiffany Parker

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Michael McDaniel, Photo by Tiffany Parker

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Bangarra ensemble, Photo by Tiffany Parker

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Deborah Brown, Photo by Tiffany Parker

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Nyapanyapa Yunupingu and Stephen Page, Photo by Tiffany Parker

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Luke Currie-Richardson, Photo by Tiffany Parker

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Daniel Riley, Photo by Tiffany Parker

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Bangarra ensemble, Photo by Peter Greig

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Bangarra ensemble, Terrain, Photo by Zan Wimberlev

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Dancer headshots by Tiffany Parker

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Rikki Mason and Daniel Riley, Photo by Tiffany Parker

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Elma Kris, Nyapanyapa from OUR land people stories, Photo by Tiffany Parker

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Bangarra Dance Ensemble. Maca. OUR land people stories, Photo by Vishal Pandey

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Deborah Brown. Elma Kris & Jasmin Sheppard, Miyagan, OUR land people stories Bangarra, Photo by Edward Mulvihil



and Perth to London non-stop from March 2018.

Find out more at qantas.com/dreamliner

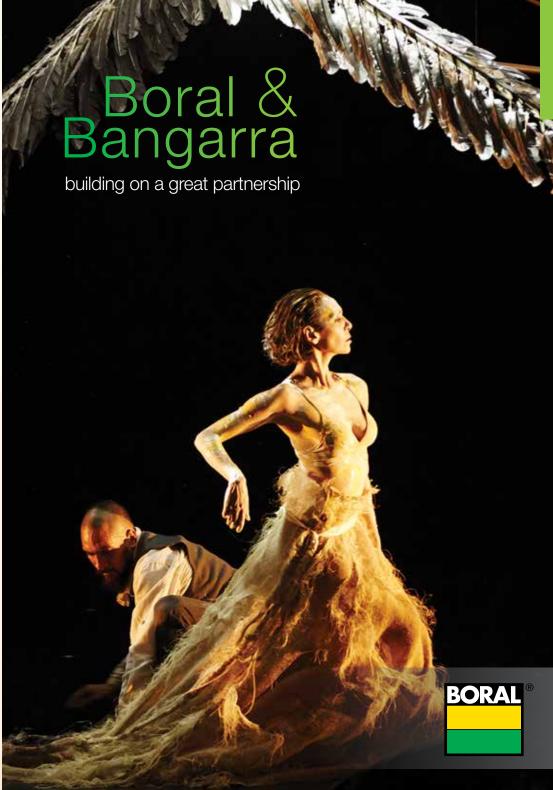


Lendlease is proudly supporting Bangarra to create lasting memories.

"Lendlease's vision is to create the best places. In working to achieve that we must learn, with deep respect, from our Aboriginal and Torres Strait Islander brothers and sisters, and recognise and value the fundamental place their culture, knowledge and history have in making Australia the best and most equitable place it can be for all Australians."

Steve McCann,
Group Chief Executive Officer
and Managing Director,
Lendlease.





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