

A full-page photograph of two dancers in traditional-style costumes. The dancer in the foreground is a man with a beard, wearing a wide-brimmed hat and a red jacket over a black shirt, in a dynamic pose. The dancer behind him is also in a red jacket and black skirt, with one arm raised. The background is dark, and the floor is a light, reflective surface.

bangarra

DANCE THEATRE  
AUSTRALIA

2017  
ANNUAL  
REPORT



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## CHAIR'S REPORT



2017 was a momentous year for Bangarra. The landmark production *Bennelong* commanded the attention of the nation and elevated the company to a whole new level.

I'd like to congratulate our leader, Stephen Page, on being appointed an Officer of the Order of Australia (AO) for services to the performing arts and contemporary dance, and for presenting Indigenous arts to the world. Despite mixed feelings about receiving the Commonwealth honour, Stephen accepted the accolade in celebration of the strength of First Nations Peoples. It fills us with pride to see Stephen receive significant recognition for his exceptional contribution to Indigenous storytelling over the last 28 years. He was also awarded the esteemed Australia Council Award for Dance, in acknowledgement of his outstanding and sustained contribution to Australian dance.


Stephen and the wider creative team must be congratulated on the masterpiece that is *Bennelong*. The monumental narrative work tells the remarkable story of Woollarawarre Bennelong, a senior man of the Eora, from the Port Jackson area in Sydney, who became an intermediary between his clan and the colonialists. The world premiere season was performed to a record-breaking 39,000 people nationally, received standing ovations every night in its 60-show national tour, and was embraced by audiences and reviewers across Australia. *Bennelong* is regarded by many as the strongest and most compelling work to have emerged from Bangarra in its almost 30-year history.

I congratulate Executive Director, Philippe Magid, and the whole Bangarra team on fantastic box office results; a continued increase in development income; and an extraordinary work culture – we are all striving towards an important focus and exciting future.

Off the stage, Bangarra has committed to a range of new initiatives aimed at supporting the development of future cultural leaders, which is vital to the success and longevity of the company. The David Page Music Fellowship was launched in memory of the musical heartbeat of the company, David Page, who passed away in April 2016. Our first Music Fellow, Tristan Field, developed the composition and production skills needed to create new scores for Bangarra under the mentorship of acclaimed composer Steve Francis.

The continued success of the Russell Page Graduate Program saw two young dancers, Ryan Pearson and Baden Hitchcock, join the company for 12 months of professional experience and training.

***“Bennelong  
is regarded  
by many as the  
strongest and  
most compelling  
work to have  
emerged from  
Bangarra”***







The pair gained invaluable experience performing in the world premiere of *Benneelong* and overseas, as part of the 2017 international tour.

Thanks to the dedication of the Youth Programs Team led by Sidney Saltner, the Rekindling youth outreach program continues to inspire pride, kinship and strength in young Aboriginal and Torres Strait Islanders through intensive dance residencies. After five successful years, this powerful program is in great demand in regional and remote communities across Australia.

We remain committed to giving back to the people and communities that inspire our stories. Because of the generous support of The Balnaves Foundation, the company increased access to Bangarra performances for Aboriginal and Torres Strait Islanders in 2017.

As we approach our 30th anniversary in 2019, we have been working on a vision to build a home for the enormous amount of artistic and cultural knowledge that has been gathered and cared for by Bangarra – a home that can be

accessed by all. Knowledge Ground is a new digital platform which is now in development, with thanks to generous support from the Australia Council for the Arts and the John T Reid Charitable Trusts. Once complete, Knowledge Ground will offer an innovative solution to widen access to Aboriginal and Torres Strait Islander arts and culture for all Australians.

Bangarra could not achieve such extraordinary impact, both on and off the stage, without our national funding bodies, generous donors, trusts and foundations, and committed corporate partners by our side. On behalf of everyone at Bangarra, thank you for believing in our vision and investing in our future.

Finally, and importantly, I would like to acknowledge and thank my fellow Board members for their expertise, energy and determination, which ensures Bangarra's long term sustainability and evolution.

**Michael McDaniel**  
**Chair, Bangarra Dance Theatre**



## ARTISTIC DIRECTOR'S REPORT

2017 was one of the most rewarding, and overwhelming of my years with Bangarra. Through both positive and trying times, we moved forward as a clan in the memory of my brother David and created some of our most challenging and fulfilling work.

Our regional tour of Frances Rings' *Terrain* made for an invigorating beginning to the year, with full houses and appreciative audiences across Victoria and into Tasmania. Regional touring is an intrinsic part of what we do and is made all the more gratifying when the theatres are full and new audiences discover the importance of our work. *Terrain* is inspired by the timeless beauty of Kati Thanda (Lake Eyre) in South Australia and explores the relationship of the Arabunna people to Country. A special thank you to local Elder Uncle Reg Dodd, his family and the Arabunna community, who shared their stories with Frances and helped her shape this incredible work.

I am humbled when I reflect on the monumental success of *Bennelong*. I extend my deepest thanks to the extraordinary creative team who helped to realise my vision and our 18-strong ensemble, who captivated our audience with their grace and strength throughout the season. Woollarawarre Bennelong was the first lead role for Beau Dean Riley Smith. His transformation and growth as a dancer through the season was incredible. It was an absolute pleasure to collaborate with the entire company of dancers on the creation of *Bennelong*. Additional thanks to Elma Kris and Daniel Riley who brought a special energy to the creative process.

There are two people who assisted me enormously in shaping *Bennelong* – Muruwari/Eora man and Cultural Consultant Matthew Doyle, who was invaluable in sharing his peoples' stories and re-awakening the song of Bennelong; and Dramaturg Alana Valentine, who was instrumental in drawing out and carefully curating the spirit and structure of this world and the characters who inhabited it.

Taking works back to Country is a vital part of Bangarra's cultural creation life cycle. Our repertoire is inspired by our land and our people. In August, we were privileged to return to the Torres Strait Islands, bringing the 2015 work *I.B.I.S.* back to Country. The experience was extra special for the choreographers, Bangarra dancers Deborah Brown and Waangenga Blanco, who returned to the places where their families originate, to perform the work on Thursday Island and deliver workshops on Mer Island. I'd like to extend my deepest thanks to our Cultural Consultants for their ongoing counsel and support: Bangarra Founding Member Pinau Ghee, who, together with Auntie Betty Tekahika, shared song and

***“As a clan, we moved forward in the memory of my brother David and created some of our most challenging and fulfilling work”***

stories in Meriam Mer, and to Peggy Misi and William Satrick, who shared their knowledge, stories and song in Kalaw Lagaw Ya. Spending time with the Elders and communities that inspire our work allows us to maintain connections with our cultural traditions, while deepening our artistry and sense of identity. Thank you to Julie Kantor through the Annamila Foundation for their support, which made it possible for us to develop this important work and bring it home.

Sharing some of our most complex works with audiences in Copenhagen, Bonn and Berlin was the perfect way to mark our 25<sup>th</sup> international tour. Our time in Germany was transformative. The dancers were treated like royalty, with an extraordinary number of curtain calls and standing ovations. Thank you to Beau Dean Riley Smith and Daniel Riley for sharing their Wiradjuri kinship story *Miyagan* with us all, to Jasmin Sheppard for her extraordinary and powerful work *Macq*, and a profound thank you to Nyapanyapa Yunupingu for her generosity and trust.

Our experience overseas was enriched through cultural workshops held in Denmark, attended by Greenlander Inuit youth. These sessions sparked new intercultural dialogue and exchange, while deepening our own pride in our rich Aboriginal and Torres Strait Islander cultures.

We finished the year with a new triple bill, *ONES COUNTRY – the spine of our stories*, at Carriageworks. I'd like to thank Djakapurra Munyarryun for sharing his cultural stories for *Ngathu*; Elma Kris and Nicola Sabatino for collaborating to create *Whistler*; and Kaine Sultan-Babji for his first choreographic work for Bangarra, *Place*.

The success we enjoyed in 2017 would not have been possible without the invaluable support of Michael and Philippe who continually drive Bangarra forward and provide me with the space to create. Thank you to our Board for their steadfast guardianship and to the entire management and administrative teams, who complete our clan.

I am so proud of our talented and hardworking dancers, who are transcendent in their embodiment of our sacred land. I thank them for

their respect, generosity and belief in what we can achieve together. At the end of 2017, we said goodbye to three of our extraordinary dancers as they took their next step in their creative journey. Deborah Brown, Leonard Mickelo and Nicola Sabatino have each made a unique and powerful contribution to the spirit of the company and will always be part of the Bangarra family.

Thank you to composer Steve Francis for building on David's legacy and gifting us with mesmerising new soundscapes, and to Jacob Nash, Jennifer Irwin, Nick Schlieper, Karen Norris and Matt Cox for their unparalleled creative energy and the magnificent sets, costume and lighting that enrich our storytelling.

Thanks to our Rehearsal Director Anton for his passion, knowledge and care. Our rigorous rehearsal periods ran smoothly, and our Safe Dance program has been taken to new levels – ensuring the wellbeing of our dancers, no matter where in the world we happen to be. Thank you also to our Company Manager Lachlan Bell, for his dedication and care and for ensuring the effortless delivery of our complex touring schedule.

Our efficient Production Team who take us from one side of the globe to the other, bumping us in and out of all kinds of venues without a hitch – thank you.

Thank you to our Manager, Community Engagement Libby Collins for her guidance and leadership on all things pertaining to cultural protocol and her unwavering dedication to increasing Bangarra's reach and contribution in regional and remote areas.

Thank you to the drive, dedication and passion of Sidney Saltner, Patrick Thaiday and Chantal Kerr, who have developed and nurtured Bangarra's nationally recognised Rekindling program over the last five years.

It's a privilege to be part of Bangarra's songline as we approach our 30-year anniversary and continue to pave the way for the next generation of storytellers.

**Stephen Page**  
**Artistic Director, Bangarra Dance Theatre**



## EXECUTIVE DIRECTOR'S REPORT



2017 was a game-changing year for Bangarra, with the company delivering the strongest artistic and financial results since its establishment.

I would like to congratulate Stephen and the creative team on a truly remarkable year on the stage.


Our regional tour of *Terrain* across Victoria and down into Hobart in Tasmania generated one of the strongest results in the company's history, with 78% paid capacity. This success echoes our growing audience and stronger connection with Aboriginal and Torres Strait Islander community members in Melbourne and the success of the Rekindling youth outreach program in Victoria. The Victorian Government has shown Bangarra strong support in recent years, and we thank them for helping us to deepen our footprint across the state.

The world premiere season of *Bennelong* was performed to more than 39,000 people nationally, with ticket sales surpassing all previous seasons, topping the previous attendance record held by the 2014 tour of *Patyegarang* by more than 3,000 total attendees. *Bennelong* produced a paid capacity of 87% nationally and 94% in Sydney. This result makes *Bennelong* the most successful production in the history of Bangarra.

In February, we were invited by the Australian Government to speak and perform at the Future Dreaming, a cultural event presented by the Australian Permanent Missions to the United Nations in Geneva. I delivered an address which spoke about Bangarra's aim to shine a light on the unacceptably wide gap in health and life expectancy between Indigenous and non-Indigenous Australians. Starting a global conversation about this issue is essential to address the many social inequalities experienced by Aboriginal and Torres Strait Islander people and we were pleased to be provided with the opportunity to do so at Future Dreaming.

International touring is an essential part of our role as ambassadors for Aboriginal and Torres Strait Islander cultures. In 2017, we delivered a milestone 25<sup>th</sup> international tour to Copenhagen, Bonn and Berlin, made possible by support from the Australian Government through the Department of Foreign Affairs and Trade. Our performances abroad play an important role in international diplomacy, and the company has performed in almost 70 cities in the past 28 years. The attendance of the German President at the performance in Berlin is testament to the very real power of these tours. He acknowledged that his exposure to Bangarra in Berlin, a week prior to his first official

***"The achievements  
of Stephen and  
our world-class  
dance ensemble  
never ceases to  
amaze me"***



visit to Australia in his capacity as the President of Germany, was a powerful way for him to learn about the history and vibrancy of Australia's First Peoples.

We finished the year with a 10-show run of *ONES COUNTRY – the spine of our stories* at Carriageworks, which included new works by senior dancer and choreographer Elma Kris, emerging choreographers Nicola Sabatino and Kaine Sultan-Babij, and founding member of Bangarra, Djakapurra Munyarryun. This season was an important opportunity to provide our choreographers with an opportunity to create, while reaching a different audience in Sydney.

We have reduced our reliance on our core government grant as a Major Performing Arts (MPA) company. This funding now makes up 34% of our total income, down from 50% in 2014. Bangarra's Board set this KPI as a goal for us to achieve by 2020 and we have exceeded it, three years ahead of schedule. Bangarra's Director of Development Kitty Walker works across the business, guiding the company's strategy and has been influential in this result. In addition, our Director of Marketing Kate Scott brought a new sense of energy to our marketing approach in 2017, which had a clear impact on our box office success. Congratulations to Kate and Kitty and their respective teams.

After 20 years at our home on Pier 4/5 in Walsh Bay, plans are in motion for Bangarra's temporary relocation to International Towers at Barangaroo in 2018, during the construction phase of the NSW Government's major redevelopment of the Walsh Bay Arts Precinct. We are extremely grateful to International Towers for accommodating us in their award-winning premises, which will include a dance studio for rehearsals and office space for administration.

We also send thanks to our fantastic major corporate partners – Boral, Lendlease and Qantas – who we thoroughly enjoy working with to deliver on our mission of creating inspiring experiences that change society. And we welcome a new sponsor in BAI Communications who bring a great energy to the partnership and share so many of our values.

We are incredibly fortunate to have the support of a large group of donors and a number of trusts and foundations who financially backed a range of programs and initiatives off the stage during 2017. I acknowledge the generous support of the Annamila Foundation, The Balnaves Foundation, Colonial Foundation, Crown Resorts Foundation, Lord Mayor's Charitable Foundation, Packer Family Foundation, The Sherry-Hogan Foundation and Tim Fairfax Family Foundation.

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

The achievements of Stephen and our world-class dance ensemble never ceases to amaze me as they continue to use their unique dance language to open new dialogues on matters of Country, history, identity and kinship.

Thank you to the dedication of our passionate team, who realise and promote Stephen's vision. We have an incredible culture at Bangarra, and I am proud to work with such a talented and diverse group of individuals.

Thank you to our Chief Financial Officer, Ashwin Rathod for the successful implementation of new accounting and payroll software, and seamlessly managing our annual audit process conducted by one of our Community Partners, KPMG. And to Michael, the entire Bangarra Board and Stephen – thank you as always for your continued guidance and leadership.

**Philippe Magid**  
**Executive Director, Bangarra Dance Theatre**



## COMPANY PROFILE



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

Led by Artistic Director Stephen Page, 2017 marked our 28<sup>th</sup> year but our dance technique is forged from more than 65,000 years of culture, embodied with contemporary movement. The company's dancers are professionally trained, dynamic artists who represent the pinnacle of Australian dance. Each has a proud Aboriginal and/or Torres Strait Islander background, from various locations across the country.

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

It is this inherent connection to our land and people that makes us unique and enjoyed by audiences from remote Australian regional centres to 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 *Bennelong's* touring roster are education programs, workshops and special performances and projects, planting the seeds for the next generation of performers and storytellers.

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







A woman with reddish-brown hair, wearing a sleeveless dress with a yellow and black pattern, is sitting on a large, weathered log. She is looking down and to her left. The background is dark and moody, with a large, textured log running horizontally across the frame. The lighting is warm and focused on the woman and the log she is sitting on.

# ON STAGE

***“Extraordinarily powerful... a benchmark in  
Australian dance creativity. It sums up yesterday,  
today and perhaps tomorrow”***

THE SYDNEY MORNING HERALD



**60**

TOTAL PERFORMANCES



**36,621**

PAID CAPACITY



**39,242**

TOTAL ATTENDANCE

## NATIONAL TOUR

# BENNELONG



The world premiere season, *Bennelong*, was Bangarra's most successful production to date. The 2017 national tour was performed to more than 39,000 people and sales surpassed the previous attendance record held by the 2014 tour of *Patyegarang* by more than 3,000 total attendees.

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

It was a duality that cost him dearly on both sides. Never quite belonging to his new tribe, and earning suspicion from the old, Bennelong paid the price of first contact by being exiled from

both communities. With extraordinary curiosity and diplomacy, Bennelong led his community to survive a clash of cultures and left a legacy that reverberates through contemporary life.

*Bennelong* celebrated the continuation of life and culture through Bangarra's unique Australian dance language and the power, artistry and passion of the country's most outstanding dancers.

More than two centuries after his death, telling his extraordinary story and sharing his journey is a powerful reminder that there is still a long way for us to go before we can say we're at a place of true equality.

The work showcased outstanding Australian creative talent with exquisite design by Jacob Nash (sets), Jennifer Irwin (costumes) and Nick Schlieper (lighting), and a moving and inventive score by composer Steve Francis.



MARIANN JAGO-BASSINGTHWAIGHTE VIA FACEBOOK

"This performance changed me (opening night, Melbourne). Thank you for your lyricism and your courage. You dance across time and tell stories that bring the revolution. honoured to have witnessed."



SHIREE PILKINTON VIA FACEBOOK

"I just want EVERYONE to see this performance. A very real chapter of Australian history performed in such a powerful and captivating way. *Bennelong* was another example of incredible grace, physicality, and memorable storytelling all rolled into one performance."

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### **BENNELONG**

#### **Choreography**

Stephen Page with the Bangarra dancers

#### **Music**

Steve Francis

#### **Dramaturg**

Alana Valentine

#### **Set Design**

Jacob Nash

#### **Costume Design**

Jennifer Irwin

#### **Lighting Design**

Nick Schlieper

#### **Rehearsal Director**

Anton

#### **Cultural Consultant**

Matthew Doyle

#### **Associate Lighting**

**Designer (Canberra and Brisbane)**

Sian James-Holland

#### **SYDNEY /**

**29 JUNE - 29 JULY**

Sydney Opera House

#### **CANBERRA /**

**3 - 5 AUGUST**

Canberra Theatre Centre

#### **BRISBANE /**

**25 AUGUST - 2 SEPTEMBER**

Queensland Performing Arts Centre

#### **MELBOURNE /**

**7 - 16 SEPTEMBER**

Arts Centre Melbourne

## INTERNATIONAL TOUR

# OUR LAND PEOPLE STORIES & SPIRIT

The company travelled to Europe to perform a total of six shows in Copenhagen, Bonn and Berlin, as part of the milestone 25<sup>th</sup> international tour.

Audiences in Copenhagen saw *Spirit*, a mixed bill of Bangarra's best repertoire; while audiences in Bonn saw *Spirit* alongside Jasmin Sheppard's powerful *Macq*. In Berlin the awe-inspiring triple bill *OUR land people stories*, featuring Stephen Page's *Nyapanyapa*, Sheppard's *Macq* and Daniel Riley and Beau Dean Riley Smith's kinship story *Miyagan*, was presented as part of the Australian Government's *Australia now* program.

The company was also fortunate enough to lead activities designed to deepen local engagement and understanding of Aboriginal and Torres Strait Islander dance and culture through workshops including dance and culture workshops with Greenlander Inuit youth, and professional dance masterclasses.

Promoting intercultural dialogue and exchange is at the core of Bangarra and over the past 28 years the company has reached almost 70 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.*

### COPENHAGEN, DENMARK / 18 - 19 OCTOBER

*Spirit*, DR Koncerthuset

### BONN, GERMANY / 22 OCTOBER

*Spirit & Macq*, Theater Bonn

### BERLIN, GERMANY / 26 - 28 OCTOBER

*OUR land people stories*, Berliner Festspiele



#### RACHEL FINDEIS VIA INSTAGRAM (BERLIN)

"You deserved nothing short of a standing ovation for how you performed this story... absolutely incredible... we need you so much."



#### SHIREE PILKINTON VIA FACEBOOK

"I was so enthralled with the premiere in Berlin, I returned on Saturday to be even more inspired and transported."

#### *SPIRIT* (2017)

##### **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

#### *OUR land people stories* (2016)

##### **MACQ** (2013)

##### **Choreography**

Jasmin Sheppard

##### **Music**

David Page

##### **Set Design**

Jacob Nash

##### **Costume Design**

Jennifer Irwin

##### **Lighting Design**

Matt Cox

##### **Cultural Consultant**

Frances Bodkin

#### *MIYAGAN* (2016)

##### **Choreography**

Beau Dean Riley Smith  
and Daniel Riley

##### **Music**

Paul Mac

##### **Set Design**

Jacob Nash

##### **Costume Design**

Jennifer Irwin

##### **Lighting Design**

Matt Cox

##### **Cultural Consultants**

Diane McNaboe,  
Lynette Riley

#### *NYAPANYAPA* (2016)

##### **Choreography**

Stephen Page

##### **Music**

Steve Francis

##### **Set Design**

Jacob Nash

##### **Costume Design**

Jennifer Irwin

##### **Lighting Design**

Matt Cox

##### **Cultural Consultant**

Nyapanyapa Yunupingu



*"Thank you for a wonderful, wonderful performance  
tonight, in Copenhagen! I enjoyed every breath!"*

HELENA EDMAN VIA FACEBOOK (COPENHAGEN)



**6**

PERFORMANCES



**4,374**

TOTAL ATTENDANCE

## REGIONAL TOUR

# TERRAIN

***"Frances Rings' choreography is as rich as her concept.  
It's also some of the most detailed, original and challenging  
dance attempted by Bangarra in its history"***

THE SYDNEY MORNING HERALD

Bangarra began the year with an 11-show tour of Frances Rings' award-winning *Terrain* across regional Victoria and Tasmania from February to March.

This tour followed the world premiere season of *Terrain* in 2012 and the regional tour of *Terrain* in October and November 2016 to nine regional centres in Western and Southern Australia.

*Terrain* explores the relationship of the Arabunna people to Country and how landscape becomes a second skin, inspired by the timeless beauty of Australia's inland sea: Kati Thanda (Lake Eyre) in South Australia.

Choreographer Frances Rings explores the fundamental connection between Aboriginal people and land – how our land looks after us, how we connect with its spirit, and how we regard its future.

As part of this tour, the company hosted dance and educational workshops 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.

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

Bangarra's 2017 regional tour was assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.



ANITA TAYLOR VIA FACEBOOK

"Fantastic performance. My jaw dropped from the get go and I was mesmerised the entire time. I cannot recommend this show highly enough! Go go go!"



MAUREEN KERSHAW VIA FACEBOOK

"Absolutely brilliant, the best show."

### VICTORIA

**BALLARAT /  
11 FEBRUARY**

Her Majesty's Theatre,

**BENDIGO /  
15 FEBRUARY**

Ulumbarra Theatre

**MILDURA /  
18 FEBRUARY**

Mildura Arts Centre

### TASMANIA

**HOBART /  
23 - 25 FEBRUARY**

Theatre Royal,

**GEELONG /  
2 - 4 MARCH**

Performing Arts  
Centre

**SHEPPARTON /  
8 MARCH**

Westside Performing  
Arts Centre

### 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





11

PERFORMANCES



5,374

PAID CAPACITY



5,793

TOTAL ATTENDANCE



**10**

PERFORMANCES



**3,551**

PAID CAPACITY



**4,326**

TOTAL ATTENDANCE

# ONES COUNTRY - THE SPINE OF OUR STORIES

*"ONES COUNTRY is a mesmerizing journey...  
It's contemporary Australian dance at its best"*

THE DAILY TELEGRAPH

Bangarra concluded the year with a 10-show run of *ONES COUNTRY - the spine of our stories* at Carriageworks.

The triple bill presented three new works: *Ngathu* choreographed by respected Yolngu songman from Dhalinybuy in North East Arnhem Land, Djakapurra Munyarryun with Stephen Page and the Bangarra ensemble; *Place* by dancer Kaine Sultan-Babij; and *Whistler* by dancers Elma Kris and Nicola Sabatino.

Djakapurra's *Ngathu* is inspired by the ngathu (cycad) nut that only appears for a fleeting moment before the wet season.

Kaine presented his first choreographic work for Bangarra, *Place*, drawing on his personal experience exploring what it means to be black and gay in today's world.

Proud Torres Strait Islander women Elma and Nicola collaborated to create *Whistler*, a story inspired by the sacred call of the dugong and its significance to their people.

More than 220 people accessed Community tickets to *ONES COUNTRY* thanks to the support of The Balnaves Foundation.



LOUISE TAYLOR VIA FACEBOOK

"What a wonderful performance last night. I particularly liked 'Whistler'. Big thank you to all the dancers, choreographers and the other Bangarra team members who contributed to the beauty and grace on display."



KATHY COLLER VIA INSTAGRAM

"Just adored it. My first time to see Bangarra live. Loved every aspect. WOW!!!!!"

**SYDNEY, /**  
**24 NOVEMBER —**  
**2 DECEMBER**  
Carriageworks

**NGATHU**  
**Choreography**  
Djakapurra Munyarryun  
with Stephen Page and  
the Bangarra ensemble

**Original Music**  
Steve Francis  
**Traditional Songs**  
Djakapurra Munyarryun

**Ngathu story  
and voice**  
Kathy Munyarryun  
**Set Design**  
Jacob Nash  
**Costume Design**  
Jennifer Irwin  
**Lighting Design**  
Matt Cox

**PLACE**  
**Choreography**  
Kaine Sultan-Babij  
**Original Music**  
Steve Francis  
**Set Design**  
Jacob Nash

**Costume Design**  
Jennifer Irwin  
**Lighting Design**  
Matt Cox

**WHISTLER**  
**Choreography**  
Elma Kris and Nicola  
Sabatino  
**Original Music**  
Steve Francis  
**Language Stories**  
Peggy Misi  
**Inspired by** The late  
Adhi Ephraim Bani,  
Warupaw Uu 'Echo of  
Drums'

**Whistler Song by**  
Elma Kris, Peggy Misi  
and Nicola Sabatino  
**Vocal performers**  
Peggy Misi, Nicola  
Sabatino, Yolande  
Brown, Luke Currie  
Richardson & the  
Bangarra ensemble  
**Set Design**  
Jacob Nash  
**Costume Design**  
Jennifer Irwin  
**Lighting Design**  
Matt Cox

# AWARDS

## STEPHEN PAGE

### **Officer of the Order of Australia (AO)**

For distinguished service to the performing arts and contemporary dance, through enriching Australia's cultural environment, and by presenting Aboriginal and Torres Strait Islander arts to the world

**Australia Council Dance Award**

## BANGARRA DANCE THEATRE

### **Outstanding Ensemble by a Company for *OUR land people stories***

Australian Dance Awards

### **Best Regional Touring Production for *Terrain***

Helpmann Awards

### **Strengthening Culture Award for Rekindling**

Victoria's Local Aboriginal Networks  
Community Awards

### **Nominated for Best Dance Production**

***OUR land people stories***

Helpmann Awards

## JENNIFER IRWIN

### **Services to Dance**

Australian Dance Awards

## ELMA KRIS

### **Nominated for Best Female Dancer in a Ballet, Dance or Physical Theatre Production for *Nyapanyapa***

Helpmann Awards





## RUSSELL PAGE GRADUATE PROGRAM

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

Biripi, Minang, Bulang and Baladgung man Ryan Pearson and Saibai man Baden Hitchcock, both from New South Wales, joined the company at the beginning of 2017 and spent the year being mentored by senior dancers and artistic staff, learning Bangarra repertoire and gaining professional experience dancing on stages across Australia, and internationally in Denmark and Germany.

A generous group of donors contributed funds towards the employment of the two Graduate Program dancers in 2017, while the Sherry-Hogan Foundation provided a matched funding grant of \$50,000. This vital funding contributed to the costs of their salaries, involvement in Bangarra's Safe Dance and wellbeing programs, and the cost of touring and mentoring. Especially pleasing was the strong renewal rate of donors in 2017, who had also contributed to the Graduate Program in 2015 and 2016. These repeat and increased donations illustrate the community's belief in the importance and viability of this initiative.

The Graduate Program is named after the late Russell Page, brother to Stephen and David, 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.

Glory Tuohy-Daniell and Tyrel Dulvarie, 2016 Program recipients, and Yolanda Lowatta (2015) have gone from strength to strength since joining Bangarra. A testament to the Program's success at fostering young talent, Tyrel performed two shows in the major role of *Bennelong* during the widely acclaimed 2017 Sydney season, while Yolanda took home a Helpmann Award in her first year with the company.

Bangarra is committed to raising funds to support the Russell Page Graduate Program, to ensure the continued development of emerging Aboriginal and Torres Strait Islander creative talent.





## SAFE DANCE

In 2017, Bangarra further bolstered the successful Safe Dance program with new appointments, investment in new technology and streamlined care and reporting processes.

Now in its fourth year, the Safe Dance program is delivered with the support of a medical team and pilates, yoga and dance teachers.

In May, Tamara Salkavich joined us as Head Physiotherapist and, together with Rehearsal Director Anton, has been instrumental in streamlining online injury reporting and data collection through the use of iPads, which allow her to access real-time information from the company from anywhere at any time. Tamara also introduced PhysiTrack, a personalised online rehabilitation and prevention program to manage each dancers' wellbeing remotely.

Bangarra completed a successful six-month, free trial of the NormaTec Pulse Recovery System, which assists in faster recovery between workouts by reducing muscle soreness and improving circulation. The company has now purchased four NormaTec units.

Under the guidance of Rehearsal Director Anton, the company implemented a warm-up program of yoga and mat pilates and completed a year-long trial of a new warm-down program, which has now been incorporated into the schedule. Bangarra is

now one of the only companies in the world that pays dancers to warm-up and warm-down.

Pilates teachers in each state continue to ensure the dancers' practice continues while on tour and four dancers guide classes as part of the Safe Dance program, giving them each vital professional development opportunities.


Bangarra continued to provide access to counselling services to all staff in 2017 as part of its commitment to mental health wellbeing.

The company entered into a partnership with the University of Technology Sydney for a ground-breaking research collaboration, to be rolled out in 2018. The project will examine the physiological and psychological factors associated with injury and illness in Aboriginal and Torres Strait Islander professional contemporary dancers. Dancers will be monitored over 12 months with data collected via an app and quarterly physiological measurements. The aim of the project is to reduce the rate of injury, improve wellbeing and increase career longevity.

We would like to thank Tamara Salkavich and the Safe Dance team for their expertise: Marko Becejski, Dr James Lawrence, Dr Grace Bryant, Professor Ngiare Brown, Annie Jeffries, Anton, Lachlan Bell and Philippe Magid.





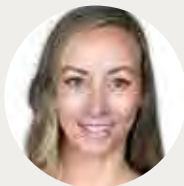


# YOUTH & OUTREACH PROGRAMS

## YOUTH PROGRAMS TEAM



**SIDNEY SALTNER**  
Youth Program Director



**CHANTAL KERR**  
Youth Program Leader



**PATRICK THAIDAY**  
Youth Program Leader

**Bangarra's Youth Program Team has more than 30 years of combined performance and education experience between them.**

## REKINDLING



# REKINDLING



10

regional  
and remote  
locations  
visited

143

new  
Rekindling  
participants

110

additional kids  
participated in  
revisits to the  
communities  
Rekindling was  
delivered to  
in 2016

55

workshops  
held across  
10 locations

850+

community  
members  
attended the  
final Gathering  
performances  
across three  
locations

16

former  
participants  
going on to  
study courses at  
national dance  
institutions

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*"It was fantastic to see many of the students achieve a sense of success and pride after the community performance. The students are proud of what they did and have a bigger self-belief after succeeding so well in something they didn't think they could do... I believe their cultural knowledge and respect has increased."*

TEACHER,  
WARRNAMBOOL, VIC

*"I love dancing and sharing my stories. I feel better when I can share my emotions through movement. I would really love to study dance in the future. It is my dream to dance."*

OSEYAHN MONCK-O'MEARA,  
REKINDLING PARTICIPANT  
BROOME, WA

---

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

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

Since inception, Rekindling has been delivered in 25 communities across five states with more than 450 students completing the program.

Bangarra's Rekindling program is entirely supported by philanthropic trusts, foundations and a generous group of individual donors to Bangarra. In 2017, Rekindling was supported by the Colonial Foundation, the Lord Mayor's Charitable Foundation, Patterson Pearce Foundation, Tim Fairfax Family Foundation and the Victorian Government.



## 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 eighth year.

Aboriginal students from NSW Public Schools are invited to participate in workshops hosted by Bangarra's Youth Program Team in Sydney and regional areas to learn Bangarra repertoire. These workshops develop dance skills and foster cultural pride, leadership and confidence, while highlighting career pathways in performing arts.

Enthusiastic students with potential were identified from the workshops to join the 2017 NSW Public Schools Aboriginal Dance Company. These students attended workshops in Sydney at

least once or twice a term and performed in the State Dance Festival and the Schools Spectacular.

Overall, 254 students from the Aboriginal Dance Ensemble and the NSW Public Schools Aboriginal Dance Company participated in the 2017 Schools Spectacular, which was held over two days on 24 and 25 November at The Qudos Bank Arena and televised on the Seven Network nationally.



## CREATIVE GENERATION

*Creative Generation - State Schools Onstage* (CGEN) is Queensland's largest youth performing arts event, giving students, teachers and school communities the opportunity to be involved in a professionally produced, award-winning arena spectacular.

More than 1,800 Kindergarten to Year 12 students from 120 state schools throughout Queensland took part in the vibrant display of talent at the Brisbane Convention and Exhibition Centre (BCEC) on 14-15 July. Student performers were invited to connect and engage with youth from across the Commonwealth by sharing their dreams, ahead of the 2018 Commonwealth Games.

The annual event gives students the chance to acquire new skills by working with some of Australia's leading performers in a world-class venue and has been a valuable stepping stone

in the performing arts careers of many young performers. CGEN was televised nationally on Network Ten on Saturday, 14 October.

2017 was the fourth year of partnership between Bangarra and 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 2017 their work was entitled *Our Languages Matter* and featured 126 students, a 63% increase on the number of students from the previous year.

Bangarra's Youth Program Team would like to thank Bob Smith, Michaela Williams, Amber Ballangarry and all Department of Education staff for their assistance and support during our time in Brisbane.





## EDUCATION

In 2017, Bangarra significantly increased its engagement with the education sector through a range of workshops, schools' performances and the distribution of teaching resources.

In October, Bangarra's 2012 work *Terrain* was chosen as a compulsory work to be studied as part of the New South Wales Higher School Certificate (HSC) Dance (Appreciation) course from 2019 to 2021. The impact of having a Bangarra work as part of HSC study has proven to be extremely valuable in creating an opportunity for teachers and students to uncover the layers of research and development that inform each Bangarra work. The company will work with representatives from the education sector to develop special events and resources to support teachers and students.

### SCHOOLS' PERFORMANCES

1,043 students attended three dedicated schools' performances in 2017.

The *ONES COUNTRY* schools' show at Carriageworks in November was well attended and included a group of students from the Royal Institute for Deaf and Blind Children, who were attending Bangarra for the first time.

The schools' performances featured a school-friendly 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.

Bangarra's Workplace Giving Program was able to support a number of disadvantaged school students in Sydney, Melbourne and some regional centres, with access to Bangarra tickets and transport.





## EDUCATION RESOURCES

Bangarra has a suite of six online e-resources for primary and secondary students, with two additional resources in development. These resources are used widely in Australia and overseas by thousands of teachers and students and are aligned to the Australian Curriculum.

Bangarra's e-resources are accessible to people with hearing and/or vision impairment through audio descriptions and closed captions.

Schools make up the largest customer sector for the company's three DVD titles: *Mathinna*, *Patyegarang* and *Terrain*. As these titles are now available through streaming platforms Clickview and Kanopy Streaming, we are seeing steady growth in knowledge and appreciation of the company and its work among schools.

Bangarra's library of study guides for each production continue to be in high demand for use in the classroom and as curriculum support tools.

## WINHANGA-RRA – TEACHERS' PROFESSIONAL LEARNING

Bangarra has expanded its Teachers' Professional Learning program, Winhanga-rra (Wiradjuri for hear, think, listen) into five events. In 2017, 56 teachers travelled to the Bangarra studios for a one-day intensive workshop, focussing on community engagement in the context of education, and Aboriginal and Torres Strait Islander contemporary creative processes. These workshops have proven to be extremely valuable to teachers as they develop their skills and practices in working with Indigenous content in the curriculum.

The company's education team continues to receive hundreds of requests for support from students and teachers from across Australia and we are seeing growing international appetite to learn about Australia's First Nations Peoples through our performances overseas and our online education resources.

*"Truly a wonderful day and very well spent with bright, fascinating and creative minds who all resonate passion in their approach to inclusive and culturally centred education"*

WINHANGA-RRA PARTICIPANT 2017

# WORKSHOP SUMMARY



LOCATION

WORKSHOPS

PARTICIPANTS

## BANGARRA DANCE ENSEMBLE

### RETURN TO COUNTRY

Thursday Island, QLD	9	171
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### INTERNATIONAL TOUR

Copenhagen, Denmark	1	26
Berlin, Germany	2	38

### REGIONAL TOUR

Ballarat, VIC	2	38
Bendigo, VIC	2	34
Mildura, VIC	2	29
Hobart, TAS	3	55
Geelong, VIC	3	43
Shepparton, VIC	3	51

## YOUTH AND OUTREACH PROGRAM

AIME's Got Game, NSW	1	1
Arts Unit NSW - regional workshops	12	844
NSW Public Schools Aboriginal Dance Company - State Dance Festival and Schools Spectacular	21	64
Creative Generation, QLD	16	126
Winhanga-rra, NSW	5	56

## REKINDLING NEW COMMUNITIES

Townsville (QLD)	13	34
Warrnambool (VIC)	13	38
Grafton (NSW)	13	23
Docker River (NT)	5	22
Pukatja (SA)	6	26

## REKINDLING REVISITS

Broome (WA)	1	29
Yarrabah (QLD)	1	33
Djarragun (QLD)	1	13
Heywood (VIC)	1	20
Horsham (VIC)	1	15

<b>TOTAL</b>	<b>137</b>	<b>1829</b>
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A photograph of a group of children in a schoolyard. In the foreground, the back of a child's head with curly hair is visible, wearing a blue shirt with "State" and "TO ACHIEVE" printed on it. To the right, another child is wearing a red shirt with "Thursday Island" printed on it. In the background, a group of children are gathered, and a smiling boy is looking towards the camera. The background features a light blue building with windows and a blue metal railing.

# COMMUNITY ENGAGEMENT





## RETURN TO COUNTRY AND CULTURAL EXCHANGE

Our cultural exchanges are at the heart of Bangarra. Not only do they connect us with the communities who inspire our repertoire, they provide a much-needed spiritual rejuvenation for our dancers and creatives. These opportunities provide our Bangarra clan with the chance to learn from and share with our communities and Elders on Country, and to give back, by providing workshops and bringing our performances back to the land and people who inspired them.

A highlight of 2017 was returning the 2015 work *I.B.I.S.*, which was created by dancers Deborah Brown and Waangenga Blanco, to Country on a special visit to the Torres Strait Islands in August. The Company travelled to Thursday Island and a selection of dancers travelled Mer Island to spend time with the communities who inspired the work.

Led by Bangarra's Manager of Community Engagement, Libby Collins, exchange activities included dance workshops with local schools on Thursday Island for more than 150 young people and a cultural day with *I.B.I.S.* consultant and Thursday Island local Elder Aunty Betty Tekahika at the Gab Titui Cultural Centre. Four Bangarra dancers also travelled to Mer Island to hold

workshops with the school and connect with the community.

Dancers Elma Kris and Nicola Sabatino also used the residency to research their 2017 work *Whistler*, which was performed as part of the *ONES COUNTRY - the spine of our stories* season at Carriageworks in Sydney in November.

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

In October, Bangarra performed a three-city European tour, featuring six performances and dance and culture workshops in Copenhagen, and Berlin to deepen international engagement and understanding of Aboriginal and Torres Strait Islander culture. The company worked with more than 60 workshop participants across the international tour.

In 2017, Bangarra entered a new, three-year partnership with The Balnaves Foundation to offer accessible tickets for Community Night performances in Sydney, Brisbane and Melbourne, which saw 2,110 Aboriginal and Torres Strait Islander community members attend performances through this partnership.











## CULTURAL CONSULTANTS



Bangarra has a commitment to continuing to tell our stories with the guidance of our people. We are indebted to the Cultural Consultants who so generously share their ancestral stories with us, to caretake and shape for the stage. In 2017, we worked closely with three Cultural Consultants on new works to enrich our storytelling and preserve cultural integrity:

***Bennelong*** – national tour  
Matthew Doyle

***ONES COUNTRY*** – Carriageworks season

***Ngathu*** – Djakapurra Munyarryun

***Whistler*** – Peggy Misi

We value the contribution by these consultants on previous works performed in 2017:

***Spirit*** (excerpts) – international tour  
Djakapurra Munyarryun

***Macq*** – international tour  
Aunty Frances Bodkin

***Terrain*** – regional tour  
Uncle Reg Dodd

***Miyagan*** – international tour  
Diane McNaboe, Lynette Riley

***Nyapanyapa*** – international tour  
Nyapanyapa Yunupingu

## COMMUNITY OUTREACH



**2,110**  
COMMUNITY  
NIGHT TICKETS



**816**  
WILAY  
(ABORIGINAL AND  
TORRES STRAIT  
ISLANDER YOUTH  
TICKETS)



**269**  
REGIONAL  
WORKSHOP  
PARTICIPANTS

In 2017, the company's regional tour travelled through Victoria in Bendigo, Ballarat, Geelong, Mildura, Shepparton, and to Hobart, Tasmania.

The company hosted workshops in all locations on the regional tour - connecting with almost 270 young people.

The company also hosted post-show Meet and Greets in each community on the regional tour, with over 100 community members and organisations. Among them were the Evonne Goolagong Foundation and the Geelong Football Club.

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## ABORIGINAL AND TORRES STRAIT ISLANDER EMPLOYMENT AND WORK EXPERIENCE PROGRAM

In 2017, we welcomed work experience students from NAISDA Dance College and the Aboriginal Centre for Performing Arts who spent a week in the studio with the dancers and creative teams during the development of *Benneelong*.



**66%**  
ABORIGINAL AND  
TORRES STRAIT  
ISLANDER STAFF



**11**  
FUTURE CULTURAL LEADERS MENTORED  
THROUGH INTERNSHIPS, WORK EXPERIENCE  
PLACEMENTS AND THE RUSSELL PAGE  
GRADUATE PROGRAM







# MEDIA

## MEDIA

**34.6%**  
INCREASE



**19,651**  
INSTAGRAM  
FOLLOWERS



**26M\***  
PASSENGERS VIEWED THE  
2017 QANTAS SAFETY VIDEO,  
FEATURING BANGARRA\* (\*approx.)

**45%**  
INCREASE



**31,265**  
SONGLINES SUBSCRIBERS  
45% INCREASE

**5%**  
INCREASE



**55,481**  
FACEBOOK  
FOLLOWERS

**5.3%**  
INCREASE



**8,776**  
TWITTER  
FOLLOWERS

**34%**  
INCREASE



**122,476**  
VIEWS

**132%**  
INCREASE



**1.2M**  
WEBSITE PAGE VIEWS



**404**  
PRINT ARTICLES



**260**  
ONLINE ARTICLES



**281**  
TV SEGMENTS



**281**  
RADIO SEGMENTS



## **EORA – BENNELONG, VIVID SYDNEY FESTIVAL**

### **VIVID SYDNEY FESTIVAL WAS ATTENDED BY 2.33 MILLION PEOPLE**

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

*EORA – Bennelong*, created by Stephen Page and Head of Design Jacob Nash, honoured one of Australia's most mythologised and celebrated individuals from the days of first contact: Woollarawarre Bennelong.

The captivating illumination, installed opposite Bennelong Point, featured Bangarra dancers Beau Dean Riley Smith, Luke Currie Richardson and Rikki Mason using contemporary movement to unveil the character of this audacious and intrepid Aboriginal man.

Vivid visitors were offered an insight into the life of Bennelong the man – one of the first Aboriginal people to be taken from his clan and introduced to European ways.

Bangarra worked with Director of Photographer Simon Morris, Editor Simon Njoo and post-production company Blackbird to create this stunning visual display, with music composed by Steve Francis.

The projection was visible from 6pm to 11pm nightly throughout Vivid Sydney (from 26 May to 17 June), which was attended by a record-breaking 2.33 million visitors. Vivid Sydney is the world's largest festival of light, music and ideas, and is owned, managed and produced by Destination NSW, the NSW Government's tourism and major events agency.

# COLLABORATIVE PROJECTS



## **WELCOME TO THE FUTURE**

### **NIDA Cultural Leadership Panel**

24 JANUARY

Stephen Page participated in a one-day forum as part of NIDA's Cultural Leadership program, in which selected guest speakers from across the arts and social sciences were invited to speak on the future of creativity and culture. The panel was facilitated by Deputy Chair of the Australia Council, Robyn Archer, and NIDA CEO, Kate Cherry.

## **QANTAS LEADERSHIP EVENT**

1 FEBRUARY

Stephen Page was invited by Bangarra's official airline partner, Qantas, to be a guest speaker as part of its 2017 series of residential leadership sessions.

## **FUTURE DREAMING**

28 FEBRUARY

Bangarra was invited by the Australian Government to perform at Future Dreaming, a Celebration of Indigenous Culture and Innovation in Australia presented by the Australian Permanent Missions to the United Nations and the World Trade Organisation and the Australian Consulate-General at the World Intellectual Property Organization in Geneva. Senior dancers Elma Kris and Waangenga Blanco, and cultural consultant Djakapurra Munyarryun performed *Spirit* and Executive Director Philippe Magid delivered an address about the strength and resilience of Aboriginal and Torres Strait Islander cultures and social inequality.

## **BORAL FAMILY EVENT**

8 JULY

Boral hosted an event for staff and their families at the Sydney Opera House where guests viewed a matinee performance of *Bennelong* and gained insights from Jacob Nash and Stephen Page into the creative process behind the production.

## **BANGARRA IN CONVERSATION: BENNELONG**

6 JULY

As part of NAIDOC Week celebrations, Bangarra hosted and streamed a post-show discussion with the *Bennelong* creative team on Facebook, live from the Sydney Opera House. Chaired by Shelley Reys AO, the talk featured Stephen Page, cultural consultant Matthew Doyle, and dancers Beau Dean Riley Smith, Daniel Riley and Elma Kris, and offered audiences a deeper understanding of *Bennelong* and its cultural and historical context.

## **MACQUARIE BANK POST-SHOW EVENT**

25 JULY

Following an evening performance of *Bennelong* at the Sydney Opera House, Macquarie Bank hosted a dinner for clients and senior staff. They were joined by Bangarra's Deputy Chair, Robynne Quiggin, Stephen Page, Philippe Magid, Jacob Nash and dancers Beau Dean Riley Smith, Elma Kris, Deborah Brown, Daniel Riley, Luke Currie-Richardson and Yolanda Lowatta for a special Q&A session.

## **QUEENSLAND UNIVERSITY OF TECHNOLOGY RECONCILIATION Q&A**

28 AUGUST

As part of Queensland University of Technology's (QUT) 2017 Reconciliation program of events, Stephen Page was invited to take part in a live Q&A with Dr Sandra Phillips at the QUT Gardens Theatre Foyer in Brisbane.

## **WORLD HEALTH ORGANISATION INTERNATIONAL CONFERENCE**

9 OCTOBER

Senior dancers Elma Kris, Deborah Brown and Daniel Riley performed a segment of Stephen Page's *Ochres (White)* at the Opening Ceremony of the World Health Organisation (WHO) International Conference at Brisbane City Hall.



#### **INTERNATIONAL BAR ASSOCIATION**

8 OCTOBER

Bangarra dancers Jasmin Sheppard, Kaine Sultan-Babij, Rikki Mason, Luke Currie-Richardson, Beau Dean Riley Smith, Leonard Mickelo and Tyrel Dulvarie performed repertoire from Frances Rings' Helpmann Award winning *Terrain (Shield and Reborn)* at the International Bar Association at Sydney ICC.

#### **SPEAR SCREENING AND FORUM WITH STEPHEN PAGE AND JACOB NASH**

24 OCTOBER

As part of the Australian Government's year-long *Australia now* program showcasing Australian culture in Germany, Stephen Page's directorial debut feature film *SPEAR* was screened at Kino Movimiento and Kino Central in Berlin on 14-24 October. Following the final screening, Stephen and Production Designer Jacob Nash, took part in a post-screening Q&A.

#### **PURPOSE DRIVEN CREATIVITY - BOSTON CONSULTING GROUP**

23 NOVEMBER

Bangarra was invited to contribute to a panel discussion during Boston Consulting Group's Purpose Driven Creativity event at the OzHarvest Warehouse in Alexandria. Our Knowledge Ground Coordinator and former senior dancer, Yolande Brown, spoke about the purpose of dance as a means of communicating important messages and stories, the process of choreographing a work, and finding personal purpose through dance.

#### **FOREIGN POLICY WHITE PAPER**

At the end of 2017, Stephen Page participated in a case study for the Australian government's Foreign Policy White Paper. Bangarra and the Department of Foreign Affairs and Trade (DFAT) have been partners in promoting Aboriginal and Torres Strait Islander culture, excellence and cultural exchange overseas for decades and this was an opportunity to reflect upon the value of this partnership.





A group of indigenous people, likely from the Amazon, are captured in a dynamic dance performance. They are wearing elaborate costumes made of feathers and animal skins. The scene is set in a dark, forest-like environment with a reflective floor. The text "THE COMPANY" is overlaid in white, bold, sans-serif font, with a horizontal brushstroke underneath it.

# THE COMPANY

## DANCERS



**Elma Kris**



**Deborah Brown**



**Waangenga Blanco**



**Tara Gower**



**Leonard Mickelo**



**Daniel Riley**



**Jasmin Sheppard**



**Tara Robertson**



**Kaine Sultan-Babij**



**Luke Currie-Richardson**



**Nicola Sabatino**  
(from July 2017)



**Beau Dean Riley Smith**



**Rikki Mason**



**Yolanda Lowatta**



**Rika Hamaguchi**



**Glory Tuohy-Daniell**



**Tyrel Dulvarie**



**Baden Hitchcock**



**Ryan Pearson**

**RUSSELL PAGE GRADUATE  
PROGRAM DANCERS**

# STAFF



## EXECUTIVE

### Artistic Director

Stephen Page

### Executive Director

Philippe Magid

### Executive Assistant

Angela Band (until June 2017)

### Executive Administrator

Laura Hough (from June 2017)

## ARTISTIC

### Head of Design

Jacob Nash

### Rehearsal Director

Anton

### Cultural Consultant

Djakapurra Munyarryun

## ADMINISTRATION

### Chief Financial Officer/

### Company Secretary

Ashwin Rathod

### Finance & Operations Coordinator

Elizabeth Timbery

### Office & Youth Program Administrator

Lucinda Vitek

## DEVELOPMENT

### Development Director

Kitty Walker

### Patrons Manager

Sally Walker

### Development Manager

Anna Shapiro  
(from September 2017)

## COMMUNITY

### Community Engagement Manager

Libby Collins

## EDUCATION & YOUTH PROGRAM

### Youth Program Director

Sidney Saltner

### Youth Program Leader

Chantal Kerr

### Youth Program Leader

Patrick Thaiday

### Education Consultant

Shane Carroll

## MARKETING & COMMUNICATIONS

### Director, Marketing & Communications

Kate Scott

### Media & Communications Manager

Sarah Shields  
(from November 2017)

Nicole Lovelock  
(until October 2017)

Anna Shapiro  
(until April 2017)

### CRM Manager

Carola Dillon  
(until March 2017)

### Customer Experience & Insights Manager

Sarah Whelan  
(from March 2017)

### Filmmaker & Photographer

Tiffany Parker

### Marketing & Digital Coordinator

Sophie Raper  
(from October 2017)

Sarah Colson  
(May – October 2017)

Victoria Ngu  
(until May 2017)

### Knowledge Ground Coordinator

Yolande Brown

## PRODUCTION

### Redevelopment & Touring Manager

Phoebe Collier

### Production Manager

Kayne Johnson

### Company Manager

Lachlan Bell

### Stage Manager

Matthew Schubach

### Head Electrician

Steve Hendy

### Head of Wardrobe

Monica Smith

### Production Assistant

Emjay Matthews

### Production Trainee

Maddison-Lee Paluch

### Head of Sound and AV

Andy Lysle (National and  
International touring)

## DAVID PAGE MUSIC FELLOW

Tristan Field

# PARTNERS

## GOVERNMENT PARTNERS



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

Bangarra Dance Theatre is supported by the NSW Government through Create NSW.



Bangarra's 2017 delivery of Rekindling in Victoria was supported by the Victorian Government.



**Australian Government**

**Department of Foreign Affairs and Trade**

Bangarra's 2017 international tour to Denmark and Germany was supported by the Department of Foreign Affairs and Trade.

## CORPORATE PARTNERS



**bai communications**



## OFFICIAL AIRLINE



# PARTNERS



## PHILANTHROPIC PARTNERS

Annamila



Community  
Nights Partner



Colonial Foundation



PACKER FAMILY  
FOUNDATION



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## COMMUNITY PARTNERS



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## NATIONAL TOURING 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 thank the following patrons for their generous contributions to the company in 2017.

### **DHULUBANG (SPIRIT) PLANNED GIVING**

Anonymous  
Margo Garnon-Williams  
Nicola Kaldor  
Keith and Marguerite  
Mobbs  
Lynn Ralph  
Neil Roussac  
Anne Roussac-Hayne  
Stephen Scrogings

### **BILAWI (SHEOAK) (\$20,000 & ABOVE)**

Robert Albert AO and  
Libby Albert  
Marion Heathcote and  
Brian Burfitt  
Linda Herd  
Laini Liberman  
Patterson Pearce  
Foundation  
Philip Vita  
Sisyphus Foundation

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

Dusseldorp Forum  
Goodridge Foundation  
Jane and Russell Kift  
Macquarie Group  
The Page Family  
Fiona Stanley  
The Wiggles

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

Anonymous  
Larissa Behrendt and  
Michael Lavarch  
R Clay  
Heather Drew  
Alissar Gazal  
Belinda Gibson  
Robert Hansen and  
Annabelle Farnsworth  
Nicola Kaldor  
Edwina Kearney  
Lyn and Graham  
Maloney  
Michael McDaniel and  
Paul Galea  
Stephen Page  
RANT Clothing  
Lynn Ralph  
Ashwin Rathod  
Anne Roussac-Hayne  
Jenny Schwarz  
The Scovell Gardner  
Family  
Penelope Seidler AM  
Victoria Taylor

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

Anonymous  
Annette Adair  
James and Belinda  
Allen  
Damaris Bairstow and  
Robin Hutcherson  
Baker Family  
Shane Batchelor  
Mike Bowen  
Susan Burnett  
Alison Cameron  
Kerry Comerford  
Sally Crawford  
Alan Croker and Kerry  
Reid  
Judith Davoren  
Jane and Robert  
Diamond  
Nick Dongas and Sarah  
Whelan  
Trish Dutton  
Helen Eager and  
Christopher Hodges  
Diane Grady  
Joanne Griffiths  
Catherine Hamber



Teresa Handicott  
 Ben Harlow  
 Wendy Haynes  
 Gary Hearst  
 Roger Hewitt  
 Rosemary and Dan  
 Howard  
 Andrea Hull  
 SG James  
 David Jonas and  
 Desmon Du Plessis  
 Peter Jopling and Sam  
 Mandeng  
 Michael and Silvia  
 Kantor  
 John Keane  
 Leonie Kelleher  
 Belinda Kendall-White  
 Lisa Kinter  
 Gabrielle Kuiper  
 Geoff and Cathi  
 Lawrence  
 Elizabeth H Loftus  
 Heather Maclean  
 Jill Maddox and Ian  
 Evans  
 Tim and Caroline  
 McFarlane  
 Lou and Malcolm  
 McIntosh  
 Margaret Moreton  
 Roslyn Morgan  
 Jo Moss  
 Cynthia Nadai  
 Stephen and Joanne  
 Norrish  
 Sasa Nouata  
 Antony O'Regan  
 Mark and Lucy Osborn  
 Marion Pascoe

Timothy and Eva  
 Pascoe  
 Gary Payne  
 Ian and Diana Plater  
 Elizabeth Ramsden  
 Jill Redmyre  
 David Robb  
 Cherie Ross and Chris  
 Smith  
 Angela Rutherford  
 Jane Schlensky  
 Gary Singer and  
 Geoffrey Smith  
 Jenny Solomon  
 Naum Tered  
 Sue Terry and Len  
 Whyte  
 Wai-Hong Tham  
 Chris and Cheryl  
 Thomas  
 Michael Thompson  
 Dominic Thurn  
 Jane Uebergang  
 Derek Watt and Cathy  
 Brown-Watt  
 Sara Watts  
 David and Faith  
 Weisbrot

## **GARRABARI (CORROBORREE) (\$500-\$999)**

Anonymous  
 Damian Azzopardi  
 Kirsty Bennett  
 Mark Blumer  
 Danielle Bond  
 Susie Bond  
 Sarah Brasch

Brennan Jenkin Family  
 Ray Carless  
 Bob Cleland  
 Sally and Drew  
 Cratchley  
 Linda D'Bras  
 Mari Davis  
 Rhonda Fadden  
 Jo Glass  
 J Gordon  
 Richard and Anna  
 Green  
 Donna Harpham  
 Lesley Hitchens  
 Kaye Hocking  
 Beth Jackson  
 Jana Juanas  
 Jackie Kearney  
 Yvonne Langley  
 Mariette Maclurcan  
 Ellen Macqueen  
 Nikki Main  
 Helen McCormack  
 Michael Moran  
 Liz Morell  
 Tom Mosby and Tony  
 Ellwood  
 Barbara Nowak-Rowe  
 James O'May and  
 Margaret Hawke  
 Oonagh Redmond  
 Bridget Sack  
 Chris Shipway and Tahn  
 O'Brien  
 Jann Skinner  
 Stuart Thomas  
 NS & JS Turnbull  
 Paul and Christine  
 Wand  
 Susanne Weress  
 Janine Williams

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





# GOVERNANCE



# GOVERNANCE

## CORPORATE GOVERNANCE

Bangarra continued to address a range of corporate governance matters throughout 2017, in accordance with the Essential Governance Practice Principles as published by the Australia Council for the Arts.

### 1. LAY SOLID FOUNDATIONS FOR MANAGEMENT AND OVERSIGHT

At the conclusion of 2017, our Strategic Plan and Values continue to serve the Board well for vision-setting and decision-making. The Board conducts an annual review of the company's Risk Register that is used to evaluate every risk in the business. New in 2017, was the introduction of a risk review against all Risk Register headings at every Board meeting. This ensures the Board are regularly aware of any challenges that face the company, enabling forward planning to avoid any unnecessary risks. The Board also takes part in an annual strategic planning day. A key part of the strategic planning agenda is to review the past year; our successes, where we can improve, and future challenges the business may face.

### 2. STRUCTURE THE BOARD TO ADD VALUE

The Nominations, Remunerations, Cultural Values and Community Engagement, and Audit and Risk Committees are working well within their specific remits. The Audit and Risk Committee meets six times per year, with the other Committees called upon as needed. As part of our commitment to diversity, Bangarra's Board is majority Aboriginal and Torres Strait Islander and 55% female. Bangarra views its Board as an organism, a group of highly talented, passionate and connected peoples. As such, individuals are appointed with the right values fit; people who hold a similar world view even though they may be from diverse cultural backgrounds. These individuals have an immense passion for Bangarra, for Aboriginal and Torres Strait Islander people, and for our objectives and vision.

### 3. ACT ETHICALLY AND RESPONSIBLY

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

### 4. ENSURE DIVERSITY

Our Aboriginal and Torres Strait Islander employment level remains stable at 66%. Two new Aboriginal and Torres Strait Islander Graduate Program dancers joined the company in 2017, and 11 work placements were conducted within the company. Our Board has majority 55% Aboriginal and Torres Strait Islander representation,

including the Chair and Deputy Chair. Our hiring process is inclusive of race, gender and sexuality. Changes were made to the Company Constitution in 2017 to reflect and more strongly outline our commitment for a majority Indigenous Board, which sets the tone for the leadership of the organisation.

### 5. SAFEGUARD INTEGRITY IN ALL REPORTING

2017 marks our second audit with our Community Partner, KPMG. We continue to remain committed to transparency during this process, with great leadership from our Chair of the Audit and Risk Committee.

### 6. ENGAGE WITH STAKEHOLDERS

Relationships with our most important stakeholder group, Aboriginal and Torres Strait Islander communities, continue to strengthen through the work of our Manager, Community Engagement, who travels with the company's Youth Program Team regionally, to further develop and connect us with local youth, community and health services. Our auditors, KPMG, review every current contract and all reporting with our terrific legal partner, Gilbert + Tobin. We continue to publish our annual reports on our website after our Annual General Meeting, which captures our governance procedures. We send our Songlines e-newsletter on a monthly basis to a database of more than 31,000 people, and have a strongly engaged online community of more than 83,000.

### 7. RECOGNISE AND MANAGE RISK

Our Audit and Risk Committee remains focused on identifying and mitigating any potential artistic, financial, legal, reputational and operational risks. Any major risk is brought to the Audit and Risk Committee meeting to be discussed and addressed in order to ensure risks are never allowed to interrupt business operations.

### 8. REMUNERATE FAIRLY AND RESPONSIBLY

Our Remunerations Committee remains active and dedicated to ensuring remuneration is set fairly and by industry standards. The Board, through this Committee, reviews the Artistic Director Stephen Page and Executive Director Philippe Magid annually, and monitors salary benchmarking research. Stephen and Philippe maintain oversight of all staff appointments, and are committed to ensuring competitive salaries in order to hire and retain high quality staff. Staff turnover has been minimal in 2017 as we look to hire and retain the best talent possible, with a range of benefits including generous parental leave and flexible workplace arrangements.

# KPIs



Outcome	Mechanism	Measure	2017 TARGET	2017 RESULT	Notes
<b>ARTFORM</b>	<b>RECOGNISED AS A CONTEMPORARY DANCE COMPANY THAT DISPLAYS INNOVATION, ADVENTURE AND EXCELLENCE</b>				
Developing and implementing a measureable artistic vibrancy assessment process	Quality and excellence of repertoire; Audience engagement and satisfaction	Audience surveys Media reviews Social media feedback	>85% positive	96% positive	
Commissioning and presenting new work at the forefront of artistic practice including Australian work independently and/or as co-pros	Commissioning new Australian works of a high standard	Number of Australian works	1	4	Bennelong / Ngathu / Whistler / Place
Contributing to the cultural vibrancy of NSW through the development and presentation of high quality arts programs and cultural practice	Collaborations with Vivid Sydney and Destination NSW  Presenting a second Sydney season	Number of projects	1	1	Target is 50% of venue capacity
		Number of performances	8	10	
		Total paid attendance	3,970	3,551	
		Paid capacity	50%	47%	
On the world stage	Overseas performances	Number of performances	3	7	Copenhagen, Bonn, Berlin and Geneva
Reflecting Aboriginal and Torres Strait Islander cultures and stories	Telling Aboriginal and Torres Strait Islander stories	Number of new Aboriginal and Torres Strait Islander works	2	4	Bennelong / Ngathu / Whistler / Place

# KPIs

Outcome	Mechanism	Measure	2017 TARGET	2017 RESULT	Notes
<b>SECTOR DEVELOPMENT</b>					
Supporting and developing connections and collaborations with individual artists and the small to medium sector	Employment of Aboriginal and/ or Torres Strait Islander artists as part of our Artists-in-Residence program	No. of artists employed	4	2	<i>Bangarra's Artists-in-Residence program concluded at the end of 2016. The company continues to invest in the creative development of A+TSI artists.</i>
	Collaboration with NAISDA Dance College	No. of projects	2	9	<i>3 one week secondments spots during 2017, 2 weeks of class placements – students joined company class during SOH season, 1 workshop at SOH during Bennelong season</i>
	Collaboration with a dramaturg	No. of projects	1	1	
	Collaboration with Torres Strait Islander cultural consultant	No. of projects	0	1	<i>Alana Valentine for Bennelong Cultural consultant Peggy Misi worked with Elma Kris and Nicola Sabatino on Whistler</i>
Demonstrating commitment to nurturing and development of artists at various stages of career	No. of dancers creating new work	No. of choreographic commissions	1	4	<i>Nicola Sabatino, Elma Kris, Leonard Mickelo, Djakapurra Munyarryun</i>
	Creation of Graduate Program	No. of trainee dancers	>2	2	
	Non-dance Fellowships: production/music/sets/costume	No. of Fellowships	1	2	<i>David Page Music Fellow and Production Trainee</i>
Development of Aboriginal and Torres Strait Islander leaders	Work experience and secondments	No. of work experience and secondments	3	9	<i>2 work experience 7 secondments</i>
Development of Aboriginal and Torres Strait Islander Board members	Nominations and Remunerations Committees	Percentage of Aboriginal and Torres Strait Islander Board members	>51%	55%	<i>6 of 11 Board members</i>



# KPIs

Outcome	Mechanism	Measure	2017 TARGET	2017 RESULT	Notes
<b>ACCESS</b>					
Presenting an annual season of performances in Sydney	Performances at the Sydney Opera House	No. of performances	29	34	
		Total paid attendance	12,400	17,267	
		Paid capacity	82%	94%	
		No. of performances	8	10	
	Presenting a second Sydney season	Total paid attendance	3,970	3,551	
		Paid capacity	50%	47%	Target is 50% venue capacity
Development of audiences that reflect the diversity of the company's marketplace	Performances nationally	No. of performances	30	26	Bennelong - Canberra, Brisbane and Melbourne
		Total paid attendance	16,500	19,354	
		Paid capacity	75%	83%	
	Performances regionally	No. of performances	13	11	Terrain - Ballarat (1), Bendigo (1), Mildura (1), Hobart (3), Geelong (4), Shepparton (1)
		Paid capacity	60%	78%	
	Community Night performances - (SYD/MEL)	No. of performances	2	2	
		No. of attendees	820	1,051	
	Community Night Performances (BRIS)	No. of performances	N/A	1	Note: Brisbane was delivered as well in 2017
		No. of attendees	N/A	845	
Undertaking education and learning activities within schools and/or the wider community as agreed	Delivery of Rekindling program	No. of communities	8	10	5 new communities and revisits of 5 previous 2016 communities
		No. of participants	110	253	
		Contact hours	240	285	
	Delivery of Wilay and Schools performances	No. of events	6	4	1 Wilay (Sydney), 1 Schools Performance (Sydney), 1 Wilay/Schools Performance combined (Melbourne), 1 Wilay/Schools Performance combined (Carriageworks)
		No. of participants	550	1,839	
		Contact hours	12	6	

## KPIs

Outcome	Mechanism	Measure	2017 TARGET	2017 RESULT	Notes
Developing and presenting high quality and innovative programs and projects that demonstrate leadership and deepening connections with NSW communities in Western Sydney and regional NSW	Season at Riverside Parramatta (bi-annual)	No. of performances	0	0	
		Paid capacity	0	0%	
	Partnership with Arts Unit NSW – NSW Public Schools Aboriginal Dance Company	No. of workshops	10	12	
		No. of participants	750	844	
		Contact hours	150	184	
Access and engagement through digital platforms	Social media channels	Average engagement per item across all platforms (Facebook, Instagram, Twitter, YouTube)	2,773	2,398	
	Streaming a performance into communities	No. of performances streamed	1	0	<i>While there was no live streaming of a performance in 2017, Bangarra delivered a live Facebook stream of its NAIDOC Week post-show Q&amp;A from the Sydney Opera House. The video has clocked 11,871 views on SOH and 4,265 on Bangarra's page in catch-up views</i>

## KPIs

Outcome	Mechanism	Measure	2017 TARGET	2017 RESULT	Notes
<b>FINANCIAL AND GOVERNANCE</b>					
Diversifying and growing the company's revenue base	Increase private sector income	% of total income	31%	22%	Total income increased by 12% in 2017, mainly due to a record-breaking performance income increase of \$600K. While private sector income continued to grow by 4% in 2017, it was near impossible to meet the % of total income target due to the large overall income growth.
	Reduce reliance on government funding	% of total income	42%	34% (core MPA grant) 45% (total govt funding)	
Adopting entrepreneurial and innovative approaches to support viability	Innovative partnerships with aligned organisations	No. of new partnerships	1	2	BAI Communications and The Balnaves Foundation
Maintaining reserves	Financial analysis	Benchmark 20% reserves	16%	13%	Reserves maintained in line with past results
Maintaining operating margin	Financial analysis	Surplus divided by income as %	0.03%	0.28%	
Working Capital	Financial analysis	Maintain positive working capital	2:1	1.2:1	Bangarra's Board improved investment strategy has slightly reduced our working capital ratio - splitting available funds into short, medium and long term investment funds
Maintaining adequate liquidity	Financial analysis	Cash and short term investments cover anticipated expenses over period	>60 days	55 days	
Having strong governance and management capabilities in accordance with Essential Governance Practices for Arts Organisations guidelines	Annual internal Board performances reviews with members/ ED/AD	Feedback on effectiveness, collegiality and enthusiasm	>75% positive	>75% positive	
	Regular contact with Australia Council	No. of communications	4	4	
	Timely lodgement of Annual Report	Delivery of Annual Report	By 30 April	By 11 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, surveying creatives and performers, independent expert research, benchmarking activity, community focus groups and providing regular artistic reports to the board.

# BOARD OF DIRECTORS



## MICHAEL McDANIEL, CHAIR



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

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

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

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

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

## ROBYNNE QUIGGIN, DEPUTY CHAIR



Robynne is a Professor at the Institute for Public Policy and Governance at the University of Technology Sydney. 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 Chair of the Aboriginal Housing Office NSW Board, a Trustee of the Australian Museum, chairs Westpac's Indigenous Advisory Committee and is a member of Westpac's Sustainability Council.

From 2015 to 2017 she was Deputy Aboriginal and Torres Strait Islander Social Justice Commissioner at the Australian Human Rights Commission. 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 to 2013, running her own legal and consulting firm for seven years. She specialised in legal and cultural issues for Aboriginal and Torres Strait Islander peoples, 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 Islander peoples, including a previous period at the Australian Human Rights Commission, and has participated in a number of United Nations human rights and biodiversity forums.

Robynne has lectured in law and Aboriginal and Torres Strait Islander issues at the University of Technology, Sydney, Macquarie University



# BOARD OF DIRECTORS



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

In 2013 Robynne was recognised in the in the not-for-profit category of the Australian Financial Review and Westpac's 100 Women of Influence awards. Robynne joined Bangarra's Board in October 2013 and was appointed Deputy Chair in October 2014.

## ANNA BLIGH AC



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

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

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

In recognition of her eminent service to the Parliament of Queensland, particularly as Premier, as well as to infrastructure development, education reform, and being an advocate for the role of women in public life and work in the

not-for-profit sector, Anna received a Companion in the General Division of the Order of Australia award in the 2017 Australia Day Honours list.

Anna is the CEO of the Australian Banking Association and former Chief Executive Officer of the YWCA NSW. She is a non-Executive Director of Medibank Private.

Anna joined the Bangarra Board in February 2013.

## NGIARE BROWN



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

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

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

# BOARD OF DIRECTORS



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

Ngiaire joined Bangarra's Board in August 2015.

## TERESA HANDICOTT



Teresa spent over 30 years practising 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, which she chairs. She is also Chairman of LGE Holding Pty Ltd, trading as Peak Services, the commercial arm of the Local Government Association of Queensland.

Teresa is a member of the Sunshine Coast Council Economic Futures Board and 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), a Senior Fellow of Finsia and a Graduate of the AICD.

Teresa's previous positions include Member of Queensland University of Technology Council, Member of the Takeovers Panel, Associate

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

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

Nicola is currently 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 2012.

## NICKY LESTER



Nicky is a partner of global law firm Hogan Lovells and one of the firm's launch partners for its Australian practice.

## BOARD OF DIRECTORS



Nicky is a banking and finance specialist with more than 20 years' experience. She has a broad practice and extensive experience. 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.

### TOM MOSBY



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

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

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

### STEPHEN PAGE



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

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

Stephen directed the chapter *Sand* in the feature film *The Turning* and was Artistic Associate for Sydney Theatre Company's production of *The Secret River* as part of Sydney Festival. He also choreographed the feature films *Bran Nue Dae* (2009) and *The Sapphires* (2011). His first full-length film *SPEAR* premiered at the Toronto International Film Festival before screening at various arts festivals around Australia in early 2016.

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

In 2016, Stephen received both the 2016 NAIDOC Lifetime Achievement Award and JC Williamson Award, and he premiered *Nyapanyapa*, his 23rd work for Bangarra, as part of the *OUR land people stories* triple bill.

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

# BOARD OF DIRECTORS



## 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 20 years' work 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 joined the Bangarra Board in January 2011.

## RAJIV VISWANATHAN



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

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

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

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

# BOARD OF DIRECTORS



## AUDIT & RISK COMMITTEE



Rajiv Viswanathan – Chair  
Michael McDaniel  
Robynne Quiggin  
Stephen Page

## SAFE DANCE PANEL



Marko Becejski  
Professor Ngiare Brown  
Dr Grace Bryant  
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 2017 and the Auditors' report thereon.

## DIRECTORS



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

### **MICHAEL MCDANIEL, CHAIR**

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

### **ROBYNNE QUIGGIN, DEPUTY CHAIR**

Professor, Institute for Public Policy and Governance, University of Technology Sydney. Chair of the Aboriginal Housing Office NSW Board, and Trustee of the Australian Museum. Appointed in October 2013 and appointed Deputy Chair in October 2014.

### **ANNA BLIGH AC**

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

### **NGIARE BROWN**

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

### **TERESA HANDICOTT**

Former Partner and Chair of Corrs Chambers Westgarth. Chairman of PWR Holdings Limited and Peak Services and a Director of Downer EDI Limited. 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. Board Member and Trustee 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 Associate Professor of Aboriginal Health. Board member of the Annamila Foundation. Appointed in October 2011.

### **RAJIV VISWANATHAN**

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

# DIRECTORS' REPORT

## SHORT AND LONG TERM OBJECTIVES

### THE COMPANY'S SHORT AND LONG TERM OBJECTIVES ARE:

To create inspiring experiences that change society, by

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

### THE COMPANY'S STRATEGY FOR ACHIEVING THESE OBJECTIVES INCLUDE:

- Presenting dance theatre productions in capital cities and regional towns across Australia
- Committing resources to cultural exchange and on Country experiences with 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 Islander peoples 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, and
- 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 2017 WERE:

- Creating and presenting four new works: *Bennelong* and the triple bill season *ONES COUNTRY – the spine of our stories*
- Touring *Terrain* regionally at major performing arts venues in six locations across Victoria and Tasmania
- Growing earned income through a number of successful philanthropic campaigns
- Engaging six Cultural Consultants to enrich our storytelling and preserve cultural integrity
- Returning the 2015 work *I.B./S.* to the Torres Strait Islander communities who inspired its creation
- Performing a three-city European tour, featuring six performances and dance and culture workshops in Copenhagen, Bonn and Berlin to deepen international engagement and understanding of Aboriginal and Torres Strait Islander culture
- Commenced the build of a new digital content platform, Knowledge Ground, to house 30 years of Bangarra's creative process (launching 2019)
- Creating a major digital projection as part of Sydney's acclaimed Vivid Sydney festival, and
- Delivering youth engagement programs and workshops in a number of regional and metropolitan centres.

# DIRECTORS' REPORT

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

- Extraordinary audience engagement in theatres – more than 54,000 people experienced Bangarra across Australia and overseas in 2017
- Best-ever attendance during seasons in Sydney, Brisbane, Melbourne and Canberra with paid attendance in Sydney averaging 94% and 87% nationally
- Philanthropic income increased by 5% relative to 2016
- Began a new, three-year corporate partnership with BAI Communications, with values and vision that align to Bangarra
- Secured a new, three-year partnership with The Balnaves Foundation to offer accessible tickets for Community Night performances in Sydney, Brisbane and Melbourne to increase access to Bangarra for more than 2,000 Aboriginal and Torres Strait Islander community members
- Achieved an average attendance capacity of 93% overseas – 100% Bonn, 91% Berlin and 94% Copenhagen
- Total followers across various digital platforms increased by 59.3% and engagements increased by 31.3% relative to 2016
- Media coverage reached \$9.8 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 by formalising a mental health focus with thanks to philanthropic support directed specifically to this area, and
- Maintained Indigenous employment levels at 66% 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 2017 Annual Report. Criteria for assessment incorporates:

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

## MEETINGS OF DIRECTORS HELD DURING THE FINANCIAL YEAR

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

# DIRECTORS' REPORT

## MEMBERS' GUARANTEE

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

## AUDITOR'S INDEPENDENCE DECLARATION

The Auditor's Independence Declaration under *Australian Charities and Not-for-profits Commission Act 2012* is set out on page 79 and forms part of the Directors' Report for the year ended 31 December 2017.

This report is made in accordance with a resolution of the Board of Directors of the Company on 28 March 2018.



Director  
**MICHAEL McDANIEL**



Director  
**RAJIV VISWANATHAN**

Dated at Sydney day of 28 March 2018

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



**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 2017 there have been:

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

A stylized, handwritten signature of the KPMG firm, appearing as 'KPMG' in a dark, ink-like font.

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**KPMG**

A handwritten signature of Tracey Driver, consisting of a stylized 'T' followed by a cursive 'D' and 'R'.

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**TRACEY DRIVER**

Partner  
Sydney  
28 March 2018

BANGARRA DANCE THEATRE AUSTRALIA LIMITED  
**DIRECTORS' DECLARATION**

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:
  - i. giving a true and fair view in all material respects of the Company's financial position as at 31 December 2017 and of its performance, for the financial year ended on that date; and
- ii. complying with Australian Accounting Standards and the *Australian Charities and Not-for-profits Commission Regulation 2013*; and
- b) there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become payable;

Declaration in respect of the Fundraising Appeals.

- a) the financial report gives a true and fair view of all income and expenditure of fundraising appeal activities as at 31 December 2017; and
- b) the balance sheet gives a true and fair view of the state of affairs with respect of fundraising appeal activities as at 31 December 2017; and
- c) the provision of the *Charitable Fundraising Act (NSW) 1991* and Regulations and the conditions attached to the authority have been complied with for the financial year ended 31 December 2017; and
- d) the internal controls exercised by the Company are appropriate and effective in accounting for all income received and applied from fundraising appeals.

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



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Director  
**MICHAEL McDANIEL**



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Director  
**RAJIV VISWANATHAN**

Dated at Sydney day of 28 March 2018



BANGARRA DANCE THEATRE AUSTRALIA LIMITED

**STATEMENT OF COMPREHENSIVE INCOME**

for the year ended 31 December 2017

	Note	2017 \$	2016 \$
<b>Revenue</b>			
Performance Income		2,262,284	1,641,401
Australia Council MPA Core Grant		2,476,568	2,442,375
Australia Council Project Funding		393,068	325,144
Create NSW MPA Core Grant		548,016	548,016
Create NSW Rent in Kind		338,784	338,784
Government Funding – Other		624,860	285,702
Sponsorships		593,923	560,045
Donations		1,333,128	1,269,565
Activity & Services Income		223,918	323,616
Interest Received	4	54,820	45,295
Other Income	5	48,002	115,621
		<b>8,897,371</b>	<b>7,895,564</b>
<b>Expenditure</b>			
Staff Expenses	6	5,009,244	4,554,828
Production and Touring Expenses		2,207,062	1,839,213
Marketing Expenses		515,105	350,516
Development Expenses		92,689	113,212
Depreciation and Amortisation		170,889	137,276
Occupancy Expenses	7	406,867	405,984
Administration Expenses		470,360	437,033
		<b>8,872,216</b>	<b>7,838,062</b>
<b>Net Surplus for the year</b>		<b>25,155</b>	<b>57,502</b>
<b>Other Comprehensive Income</b>			
Other Comprehensive Income		-	-
<b>Total Comprehensive Income for the year</b>		<b>25,155</b>	<b>57,502</b>

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

BANGARRA DANCE THEATRE AUSTRALIA LIMITED

**STATEMENT OF FINANCIAL POSITION**

As at 31 December 2017

	<b>Note</b>	<b>2017</b>	<b>2016</b>
		\$	\$
<b>Current assets</b>			
Cash and cash equivalents	9	1,333,678	2,414,480
Trade and other receivables	10	116,028	67,489
Prepayments		134,620	62,367
		<b>1,584,326</b>	<b>2,544,336</b>
<b>Non current assets</b>			
Investments	11	841,649	-
Plant and Equipment	13	365,617	424,275
		<b>1,207,266</b>	<b>424,275</b>
<b>Total assets</b>		<b>2,791,592</b>	<b>2,968,611</b>
<b>Current liabilities</b>			
Trade and other payables	14	436,204	287,856
Government Grants Received in Advance		519,801	984,133
Other Income Received in Advance		236,815	222,020
Employee benefits	15	196,240	134,425
		<b>1,389,060</b>	<b>1,628,434</b>
<b>Non current liabilities</b>			
Employee benefits	15	281,582	247,482
		<b>281,582</b>	<b>247,482</b>
<b>Total liabilities</b>		<b>1,670,642</b>	<b>1,875,916</b>
<b>Net assets</b>		<b>1,120,950</b>	<b>1,092,695</b>
<b>Funds</b>			
Accumulated funds	16	813,447	788,292
Reserves	17	307,503	304,403
		<b>1,120,950</b>	<b>1,092,695</b>
<b>Total funds</b>		<b>1,120,950</b>	<b>1,092,695</b>

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

**STATEMENT OF CHANGES IN FUNDS**

for the year ended 31 December 2017

	Accumulated Funds	General Operating Reserve	Export Development Reserve	Reserve Incentive Funding Scheme	Total Funds
	\$	\$	\$	\$	\$
<b>Balance at 1 January 2016</b>	<b>730,790</b>	<b>76,698</b>	<b>15,200</b>	<b>221,703</b>	<b>1,044,391</b>
Surplus for the year	57,502	-	-	-	57,502
Other comprehensive income	-	-	-	-	-
<b>Total comprehensive income for the year</b>	<b>57,502</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>57,502</b>
Transferred to reserve	-	-	-	6,002	6,002
Utilised during the year	-	-	(15,200)	-	(15,200)
<b>Balance at 31 December 2016</b>	<b>788,292</b>	<b>76,698</b>	<b>-</b>	<b>227,705</b>	<b>1,092,695</b>
<b>Balance at 1 January 2017</b>	<b>788,292</b>	<b>76,698</b>	<b>-</b>	<b>227,705</b>	<b>1,092,695</b>
Surplus for the year	25,155	-	-	-	25,155
Other comprehensive income	-	-	-	-	-
<b>Total comprehensive income for the year</b>	<b>25,155</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>25,155</b>
Transferred to reserve	-	-	-	3,100	3,100
Utilised during the year	-	-	-	-	-
<b>Balance at 31 December 2017</b>	<b>813,447</b>	<b>76,698</b>	<b>-</b>	<b>230,805</b>	<b>1,120,950</b>

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

**STATEMENT OF CASH FLOWS**

for the year ended 31 December 2017

	<b>Note</b>	<b>2017</b>	<b>2016</b>
		\$	\$
<b>Cash flows from operating activities</b>			
Receipts from Customers, Government and Donors		8,313,523	8,572,415
Payments to Suppliers and Employees		(8,498,365)	(7,649,406)
	18(b)	<b>(184,842)</b>	<b>923,009</b>
<b>Cash flows from investing activities</b>			
Interest Received		28,734	45,295
Payment for Investments		(815,563)	-
Payments for Plant and Equipment		(112,231)	(186,225)
		<b>(899,060)</b>	<b>(140,930)</b>
<b>Cash flows from financing activities</b>			
Transferred to Reserve		3,100	6,002
		<b>3,100</b>	<b>6,002</b>
<b>Net increase in cash and cash equivalents</b>		<b>(1,080,802)</b>	<b>788,081</b>
<b>Cash and cash equivalents at the beginning of financial year</b>		<b>2,414,480</b>	<b>1,626,399</b>
<b>Cash and cash equivalents at the end of financial year</b>	18(a)	<b>1,333,678</b>	<b>2,414,480</b>

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

## 1. REPORTING ENTITY

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

## 2. BASIS OF PREPARATION

### a. Statement of compliance

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

The financial statements were authorised for issue by the Company's Board of Directors on 28 March 2018.

### b. Basis of measurement

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

### c. Functional and presentation currency

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

### d. Use of estimates and judgements

The preparation of financial statements requires management to make judgements, estimates and assumptions that affect the application of policies and

reported amounts of assets and liabilities, income and expenses.

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

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

### e. Going Concern

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

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

### a. Income tax

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

### b. Plant, equipment and leasehold improvements

### i. Owned Assets

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

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

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

### ii. Subsequent Costs

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

### iii. Depreciation

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

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

### c. Trade and other receivables

Trade receivables are recognised at original invoice amounts less

BANGARRA DANCE THEATRE AUSTRALIA LIMITED

## NOTES TO THE FINANCIAL STATEMENT

for the year ended 31 December 2017

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

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

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

#### d. Impairment of Assets

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

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

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

recoverable amount is estimated in accordance with the following.

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

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

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

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

#### e. Revenue

Revenue is recognised and measured at the fair value of the consideration received or receivable net of the amount of goods and services tax (GST) payable to the ATO to the extent it is probable that the economic

benefits will flow to the Company and the revenue can be reliably measured.

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

##### i. Box office

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

##### ii. Sponsorships and government grants in cash

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

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

##### iii. Sponsorship in kind

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

##### iv. Interest income

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

##### v. Donations and bequests

The Company has been granted Deductible Gift Recipient (DGR) under *Subdivision 30-BA of Income Tax Assessment Act 1997* effective from July 2000. Donations and bequests are recognised as revenue when received. A separate bank account is maintained for all the donations received.

**f. Goods and services tax**

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

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

**g. Trade and other payables**

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

**h. Employee benefits**

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

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

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

when the liability is settled, plus related on-costs. Other employee benefits payable later than one year have been measured at the present value of the estimated future cash outflows to be made for those benefits.

**i. Cash and cash equivalents**

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

**j. Financial instruments**

**i. Non-derivative financial assets**

The Company has the following non-derivative financial assets: trade and other receivables and cash and cash equivalents, held to maturity deposits and investments.

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

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

**ii. Non-derivative financial liabilities**

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

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

**iii. Offsetting of financial assets and liabilities**

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

**k. Fundraising appeals**

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

**l. New 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 2018, and have not been applied in preparing these financial statements. None of these are expected to have a significant effect on the financial statements of the Company.



BANGARRA DANCE THEATRE AUSTRALIA LIMITED

**NOTES TO THE FINANCIAL STATEMENT**

for the year ended 31 December 2017

	2017 \$	2016 \$
<b>4. Interest Received</b>		
Interest income	28,734	45,295
Movement in fair value of investments	26,086	-
	54,820	45,295
<b>5. Other Income</b>		
Transfer from Export Development Reserve	-	15,200
Expenses reimbursement received	47,752	100,171
Sundry Income	250	250
	48,002	115,621
<b>6. Staff Expenses</b>		
Performers Wages	1,378,451	1,274,545
Creative Artists Wages	969,100	897,039
Production and Technical Wages	574,900	503,199
Marketing and Development Wages	813,307	756,417
Management and Admin Wages	585,368	573,497
Allowances and On Costs	688,118	550,131
	5,009,244	4,554,828
<b>7. Occupancy Expenses</b>		
Rent in cash	68,083	67,200
Rent in kind (subsidised by Create NSW)	338,784	338,784
	406,867	405,984
<b>8. Net surplus from ordinary activities</b>		
Surplus from ordinary activities has been determined after:		
(a) Expenses		
Depreciation on Plant and Equipment	170,889	137,276
Remuneration of Auditor - Audit fee (in kind)	40,000	40,000
Remuneration of Auditor - Non Audit fee (in kind)	30,950	-
Employee Expenses	5,009,244	4,554,828
Rent including in kind	406,867	405,984
(b) Significant Revenue		
The following significant revenue items are relevant on explaining the financial performance		
Grant - Australia Council MPA Core	2,476,568	2,442,375
Grant - Australia Council (David Page Life Celebration)	-	30,000
Grant - Australia Council (Career Development Grant)	7,044	-
Grant - Australia Council (Playing Australia)	214,474	295,144
Grant - Australia Council (Catalyst)	171,550	-
Grant - Create NSW MPA Core Grant	548,016	548,016
Grant - Create NSW (Rent in kind)	338,784	338,784
Grant - Creative Victoria (Rekindling)	100,000	87,462
Grant - Department of Foreign Affairs & Trade (International tour)	506,360	132,540
Grant - Destination NSW (Vivid Sydney)	18,500	16,300
Grant - Department of Communications & the Arts, ILAP (Ochres)	-	44,000

BANGARRA DANCE THEATRE AUSTRALIA LIMITED  
**NOTES TO THE FINANCIAL STATEMENTS**  
for the year ended 31 December 2017

	<b>2017</b>	<b>2016</b>
	\$	\$
Grant - Shire of Broome Council (Rekindling)	-	5,400
Sponsorship - in cash	340,000	359,486
Sponsorship - in kind	253,923	200,559
Donation - Individual	544,202	447,970
Donation - Foundation	788,926	821,595

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

**9. Cash and cash equivalents**

Cash at Bank	67,423	15,769
Investment cash account	334,437	-
Short Term Deposits (Reserve Incentive Funding Scheme)	230,805	227,705
Short Term Deposits (Other)	150,000	2,171,006
Call Deposits	551,013	-
	<b>1,333,678</b>	<b>2,414,480</b>

Interest on cash at bank is earned at prevailing market rates. The interest rate as at 31 December 2017 was:

Short Term Deposits - 2.50% (2016: 2.70%).

Call deposits - 0.8% (2016: N/A).

Sensitivity Analysis;

A change of 100 basis points in interest rates would have increased or decreased the Company's profit by \$13,337 (2016: \$24,145).

**10. Trade and other receivables**

Trade Debtors	18,565	44,635
Advance to Staff	5,432	22,854
Other Receivables	2,424	-
GST Receivable	89,607	-
	<b>116,028</b>	<b>67,489</b>

**11. Investments**

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

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

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

Total investment with Macquarie is \$1,326,086 as at 31 December 2017, of which \$484,437 reported in Cash and cash equivalents (refer note 9) and \$841,649 invested as Managed Funds and Bonds as shown below.

BANGARRA DANCE THEATRE AUSTRALIA LIMITED

**NOTES TO THE FINANCIAL STATEMENT**

for the year ended 31 December 2017

	2017 \$	2016 \$
<b>Non current investments</b>		
Managed funds	584,002	-
Bonds	257,647	-
	841,649	-

Fair value measurements recognised in the statement of comprehensive income and amounted to \$26,086 in 2017 (refer to note 4).

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

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

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

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

All financial instruments above are classified as Level 1.

## 12. Financial Instruments

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

Credit risk:

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

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

Liquidity risk:

Liquidity risk is the risk that the Company will not be able to meet its financial obligations as they fall due. The Company's approach to managing liquidity is to ensure as far as possible, that it will always have sufficient liquidity to meet its liabilities when due, under both normal and stressed conditions, without incurring unacceptable losses or risking damage to the Company's reputation.

The Company reviews cash flow forecasts formally on a regular basis. The contracted cash flows of the Company as at 31 December 2017 are \$136,716 (2016: \$85,395).

Fair values:

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

Interest rate risk

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

## 13. Plant and Equipment

Plant and Equipment - Cost Opening Balance	600,561	469,045
Add: Additions during the year	210,532	131,516
	811,093	600,561
Less: Accumulated Depreciation Opening Balance	(328,220)	(220,459)
Less: Depreciation for the year	(143,555)	(107,761)
Plant and Equipment - Written Down Value	339,318	272,341
Leasehold Improvement - Cost Opening Balance	196,773	196,773
Less: Accumulated Depreciation Opening Balance	(143,140)	(113,625)

BANGARRA DANCE THEATRE AUSTRALIA LIMITED  
**NOTES TO THE FINANCIAL STATEMENTS**  
for the year ended 31 December 2017

	<b>2017</b>	<b>2016</b>
	<b>\$</b>	<b>\$</b>
Less: Depreciation for the year	(27,334)	(29,515)
Leasehold Improvement - Written Down Value	26,299	53,633
Assets - work in progress	-	98,301
	365,617	424,275

**14. Trade and other payables**

Trade Creditors	136,716	85,395
Accruals	299,488	166,175
GST Payable	-	36,286
	436,204	287,856

**15. Employee benefits**

Current		
Provision for Annual Leave	196,240	134,425
	196,240	134,425
Non current		
Provision for Long Service Leave	281,582	247,482
	281,582	247,482

**16. Accumulated funds**

Accumulated funds at the beginning of financial year	788,292	730,790
Net surplus for the year	25,155	57,502
Accumulated funds at the end of financial year	813,447	788,292

**17. Reserves**

Reserve Incentive Funding Scheme*	230,805	227,705
General Operating Reserve	76,698	76,698
	307,503	304,403

\*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, Create NSW and the Company.

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

The funds consist of short-term deposits of \$227,705 and accrued interest of \$3,100.

**18. Notes to the Cash Flow Statement**

*(a) Reconciliation of cash and cash equivalents*

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

General cheque account	31,021	13,769
Net saver account	-	1,000
Deductible Gift Receipt (DGR) account	36,402	1,000
At Call account	551,013	-
Investment Cash account	334,437	-
Term Deposits including Reserve Incentive Funding Scheme	380,805	2,398,711
Cash and cash equivalents	1,333,678	2,414,480

BANGARRA DANCE THEATRE AUSTRALIA LIMITED

**NOTES TO THE FINANCIAL STATEMENT**

for the year ended 31 December 2017

(b) Reconciliation of surplus to net cash provided by/(used in) operating activities		
Surplus before income tax	25,155	57,502
Items treated as investing:		
Interest received	(28,734)	(45,295)
Movement in fair value of investments	(26,086)	-
Non cash reserve transfer from Export Development Reserve	-	(15,200)
Adjustments for: Depreciation	170,889	137,276
Changes in operating assets & liabilities:		
(Increase)/Decrease in Prepayments	(72,253)	616
Increase/(Decrease) in Trade and Other Payables	148,348	(55,321)
(Decrease)/Increase in Income Received in Advance	(449,537)	719,363
(Increase)/Decrease in Debtors	(48,539)	17,983
Increase in Employee Benefits	95,915	106,085
Net Cash from operating activities	(184,842)	923,009

**19. Results of Fundraising Appeals**

Fundraising Appeals (Donation only)

Gross proceeds	1,333,128	1,269,565
Less: Direct cost	147,915	128,662
Net surplus	1,185,213	1,140,903

**20. 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 AC
- Ngiare Brown
- Teresa Handicott
- Nicola Kaldor
- Nicky Lester
- Tom Mosby
- 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 \$504,913 (2016 \$538,235).

**21. 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

To the members of Bangarra Dance Theatre Australia Limited

## Report on the audit of the Financial Report

### Opinion

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

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

- i. giving a true and fair view of the Company's financial position as at 31 December 2017, and of its financial performance and its cash flows for the year ended on that date; and
- ii. complying with *Australian Accounting Standards* and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

The *Financial Report* comprises:

- i. Statement of financial position as at 31 December 2017;
- ii. Statement of comprehensive income, Statement of changes in funds, and Statement of cash flows for the year then ended;
- iii. Notes including a summary of significant accounting policies;
- iv. Directors' declaration of the Company; and
- v. Declaration by the Directors' in respect of fundraising appeals of the Company.

### Basis for opinion

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

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

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

### Other information

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

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

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

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

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



## Responsibilities of the Directors for the Financial Report

The Directors are responsible for:

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

## Auditor's responsibilities for the audit of the Financial Report

Our objective is:

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

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

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

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

We also:

- i. Identify and assess the risks of material misstatement of the Financial Report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- ii. Obtain an understanding of internal control relevant to the Audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the registered Company's internal control.
- iii. Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Directors.
- iv. Conclude on the appropriateness of the Directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the 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.

- v. Evaluate the overall presentation, structure and content of the Financial Report, including the disclosures, and whether the Financial Report represents the underlying transactions and events in a manner that achieves fair presentation.

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

In addition we have:

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

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

#### Report on Other Legal and Regulatory Requirements

#### Opinion pursuant to the Charitable Fundraising Act (NSW) 1991

In our opinion:

- i.i. the Financial Report gives a true and fair view of the Company's financial result of fundraising appeal activities for the financial year ended 31 December 2017;
- ii. the Financial Report has been properly drawn up, and the associated records have been properly kept for the period from 1 January 2017 to 31 December 2017, in accordance with the *Charitable Fundraising Act (NSW) 1991* and Regulations;
- iii. money received as a result of fundraising appeal activities conducted during the period from 1 January 2017 to 31 December 2017 has been properly accounted for and applied in accordance with the *Charitable Fundraising Act (NSW) 1991* and Regulations; and
- iv. there are reasonable grounds to believe that the Company will be able to pay its debts as and when they fall due.

**KPMG**

**TRACEY DRIVER**

Partner

Sydney

28 March 2018

# IMAGE CREDITS



## Cover

Beau Dean Riley Smith, *Bennelong*, photo by Daniel Boud

## Inside cover

Bangarra dance ensemble, *Bennelong*, photo by Daniel Boud

## Page 4

Michael McDaniel headshot, photo by Tiffany Parker

## Page 5

Jasmin Sheppard, *Ngathu* from *ONES COUNTRY - the spine of our stories*, photo by Daniel Boud

## Page 6

Stephen Page headshot, photo by Tiffany Parker

## Page 8

Philippe Magid headshot, photo by Tiffany Parker

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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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Bangarra dance ensemble, photo by Tiffany Parker

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Bangarra dance ensemble, *Bennelong*, photo by Daniel Boud

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Luke Currie Richardson & Beau Dean Riley Smith, *Nyapanyapa* from *OUR land people stories*, photo by Edward Mulvihill

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Daniel Riley, *Terrain*, photo by Greg Barrett

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Tyrel Dulvarie, *Place* from *ONES COUNTRY - the spine of our stories*, photo by Daniel Boud

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Jasmin Sheppard & Jennifer Irwin, photo by Tiffany Parker

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Baden Hitchcock & Ryan Pearson, photo by Tiffany Parker

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Kaine Sultan-Babij, photo by Tiffany Parker

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Creative Generation, photo by Atmosphere Photography

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

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

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Creative Generation, photo by Atmosphere Photography

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Winhanga-rra workshop, photo by Tiffany Parker

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Shane Carroll & Elma Kris, Winhanga-rra workshop, photo by Tiffany Parker

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Waangenga Blanco, Rikki Mason, Bangarra Dance ensemble, *Bennelong*, photo by Vishal Pandey

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Jasmin Sheppard, workshop at Thursday Island Primary - Waybeni Buway Ngurpay Mudh, photo by Tiffany Parker

## Page 38

Bangarra dance ensemble & Betty Tekahika at the Gab Titui Cultural Centre on Thursday Island, photo by Tiffany Parker

## Page 39

Student from Thursday Island Primary - Waybeni Buway Ngurpay Mudh taking part in workshop with Bangarra, photo by Tiffany Parker

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Elma Kris, *Bennelong*, photo Daniel Boud

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Betty Tekahika & Tara Robertson, *I.B.I.S* Culture Day, photo by Tiffany Parker

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Daniel Riley & Deborah Brown, still from the 2017 Qantas Safety Video

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*EORA - BENNELONG* Vivid Sydney, photo Tiffany Parker

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Yolande Brown, film still from *SPEAR*

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Bangarra dance ensemble, *Bennelong*, photo by Daniel Boud

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Dancer headshots by Tiffany Parker

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Leonard Mickelo & Yolanda Lowatta, *I.B.I.S* rehearsal, photo by Tiffany Parker

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Beau Dean Riley Smith, *Bennelong*, photo by Daniel Boud

## Page 67

Baden Hitchcock, *Bennelong*, photo by Tiffany Parker

## Page 72/73

Deborah Brown & Beau Dean Riley Smith, *Bennelong*, photo by Daniel Boud



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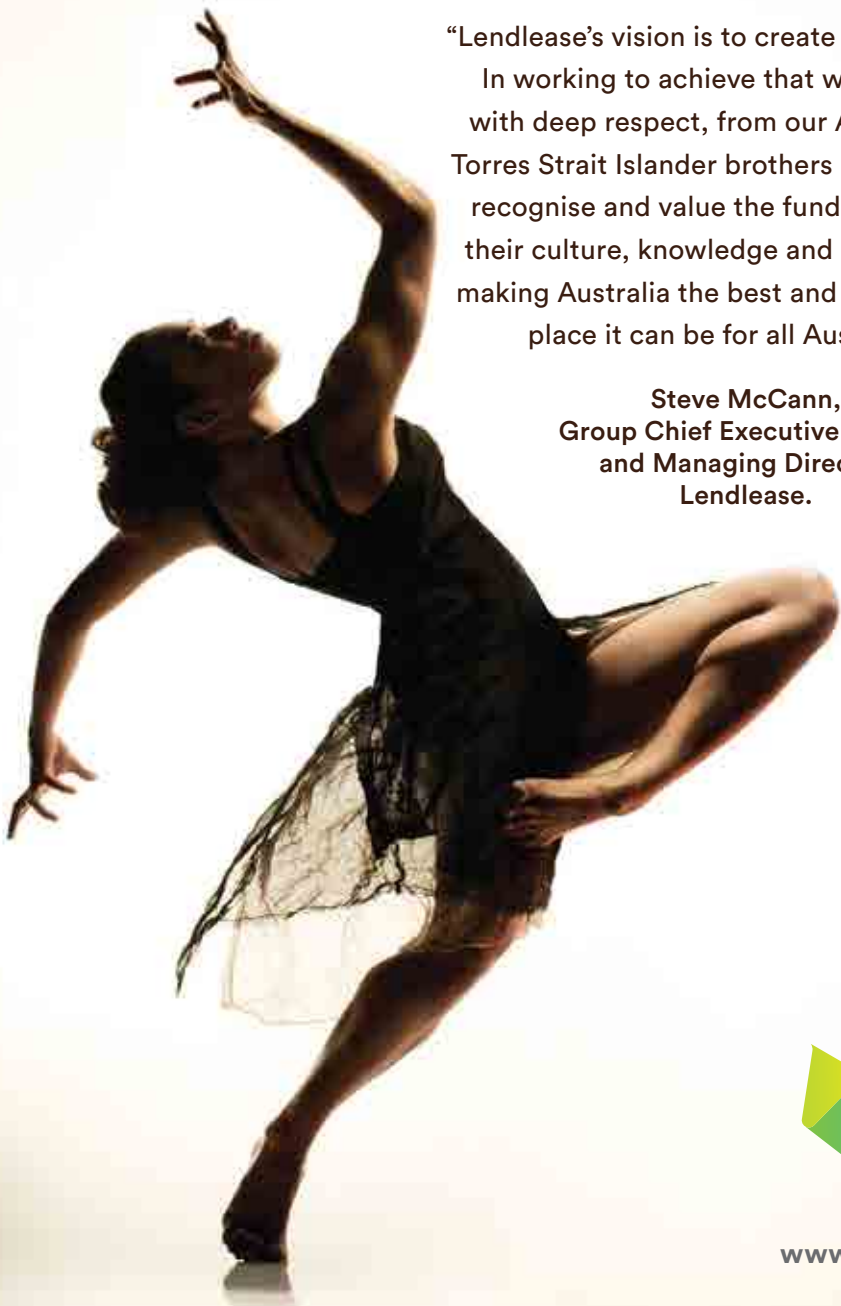


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**Steve McCann,  
Group Chief Executive Officer  
and Managing Director,  
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ABN 96 003 814 006


Pier 4, 15 Hickson Rd  
Walsh Bay, NSW 2000

Phone +61 2 9251 5333  
Fax +61 2 9251 5266  
Email [bangarra@bangarra.com.au](mailto:bangarra@bangarra.com.au)

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