

A photograph of four Bangarra dancers in traditional Indigenous Australian patterns, performing a contemporary dance. The dancers are in dynamic poses, with one male dancer in the center holding a female dancer. The background is a warm, textured wall with vertical, wavy lines. The lighting is dramatic, highlighting the dancers' forms and the intricate patterns of their clothing.

bangarra

**Annual  
Report  
2012**

Bangarra  
Dance  
Theatre  
Australia



# Boral & Bangarra

Celebrating 10 years  
in partnership

BORAL





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Image: *Kati Thanda* (Lake Eyre)  
photo by Jacob Nash

**Bangarra Dance Theatre Australia's vision is to:**

Respect and rekindle the links between traditional Aboriginal and Torres Strait Islander cultures of Australia and new forms of contemporary artistic expression;

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



**Back L - R:** Luke Currie-Richardson, Tara Robertson, Jhuny-Boy Borja, Yolande Brown, Waangenga Blanco

**Middle L - R:** Daniel Riley McKinley, Deborah Brown, Kaine Sultan-Babij, Ella Havelka, Tara Gower

**Front L - R:** Elma Kris, Travis De Vries, Jasmin Sheppard, Leonard Mickelo

Bangarra Dance Theatre would like to pay our respects and acknowledge the traditional custodians of this land. Bangarra also wishes to acknowledge the traditional Indigenous peoples whose customs and cultures inspire our work.



# Company Profile

As Australia's leading Indigenous performing arts organisation, Bangarra Dance Theatre fulfills a dual role of creative producer and cultural agent.

Bangarra's key objectives are to contribute to improving the lives of Indigenous Australians and to tell their stories through innovative world-class dance theatre. Presenting over 100 performances each year, Bangarra tours extensively to capital cities, regional and remote centres across Australia, and internationally.

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

Under the leadership of Stephen Page as Artistic Director since 1991, Bangarra is committed to developing the next generation of Indigenous storytellers through mentoring and training creative young people. As an exemplary employer of Indigenous people, Bangarra has supported the professional development of over 100 artists since inception in 1989. In formalising the company's employment practices, a new Indigenous Employment Program has, since 2011, enabled five young Indigenous trainees to join Bangarra for a year of professional experience and completion of formal education in the performing arts.

Commencing in 2013, the new *Rekindling* Youth Program will build on Bangarra's 20 years of experience working with young people. By reinvesting this knowledge and expertise, *Rekindling* aims to inspire young people in their role as future caretakers of their culture.

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

With studios at Sydney's Walsh Bay, the fourteen member dance ensemble originates from across Australia representing numerous Aboriginal and Torres Strait Islander nations. Bangarra is chaired by Larissa Behrendt, a leading Aboriginal lawyer, writer and academic and receives funds from the Australia Council for the Arts, the Commonwealth Government's arts funding authority and from the NSW Government through Arts NSW.

Bangarra has a loyal cohort of corporate partners in BHP Billiton, Qantas, Boral, Commonwealth Bank of Australia and SBS. A growing number of patrons, in particular, the Annamila Foundation, George Hicks Foundation, Tim Fairfax Family Foundation and Vincent Fairfax Family Foundation provide philanthropic support that helps to secure the company for future generations.

*Intricate and hypnotic, Terrain  
manages to be breathtaking -  
even mindblowing.*

**Chris Boyd**

The Australian  
2 July 2012



# Chair's Report

— Larissa Behrendt

This year has seen the significant success born of hard work, cultural integrity and artistic brilliance.

Chairing the board of Bangarra Dance Theatre continues to be a great privilege. We are achieving artistically and culturally with the creation of new works through high quality dance theatre productions. Our fourteen dancers gave 123 live performances and reached an audience of over 80,000, communicating the stories and experiences of Aboriginal and Torres Strait Island peoples. Our company remains proud that 70% of our staff is Indigenous. Their overseas touring couldn't have been a greater contrast: from New York to Mongolia.

I would like to congratulate our Artistic Director, Stephen Page, for his leadership and vision. He has had a phenomenal year and made a contribution not just to our company but to the broader Australian community. I would like to acknowledge his mentorship and artistic stewardship. Stephen continues to have a phenomenal impact on Australian performing arts. His involvement in the critically acclaimed theatre production of *The Secret River* builds on the ground-breaking work in last year's *Bloodland*. This year has also seen Stephen challenge himself creatively by directing his first short film *Sand*. His new work for 2013, *Blak*, is much anticipated.

The Artist-in-Residence Program has increased the creative dynamics of the company and continues to broaden the company's vision. It is wonderful to have Frances Rings, David Page, Jacob Nash, Kathy Marika and Hetti Perkins so close to the company all year round and is an acknowledgement of their roles as senior cultural and artistic leaders. The collegiality that has been fostered has been an important cornerstone to the establishment of a new Indigenous cultural festival that has been led by Stephen, Hetti and Bangarra board member, Michael McDaniel.

Our new work in 2012, *Terrain*, was an artistic achievement, critically acclaimed and enjoyed by audiences. The collaboration and engagement with Lake Eyre enriched not just the work but the whole company. It was a milestone in the career of choreographer, Frances Rings and it has been a delight to watch her grow from our star dancer into one of our leading creative forces.






Our education program continues to expand and I am very excited that we will see *Rekindling* launch in communities around New South Wales during 2013. Of particular delight is the way the program has allowed us to keep retired senior dancers, Sidney Saltner and Patrick Thaiday, involved in the company in significant ways.

I would like to thank our Executive Director, Catherine Baldwin, who has continued to make significant improvements to the company and really built upon our previous foundations to provide the company with a new level of professionalism and improved resources. She has allowed us to also have further ambitions for what the company can achieve.

I would like to express thanks to a long-term member of the Bangarra team, Catherine Goss who has been the Rehearsal Director with the company for 6 years and worked with Stephen to help him achieve his artistic vision. We wish her every success in her future endeavours.

The board has expanded this year with the additions of Nicola Kaldor and Nicky Andrews. As more is expected of board members on not-for-profits, particularly in the arts field, we have decided that a larger more diverse board will add value. Certainly, to date, our new board members have proved this to be the case. I would also like to thank Lynn Ralph for chairing the board's Audit and Finance Committee.

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

A person is captured in a dynamic, mid-air pose, wearing an elaborate costume made of numerous large, light-colored, pointed leaves or petals. The costume covers the head, neck, shoulders, and legs. The person's arms are extended upwards and outwards, and their legs are spread wide in a star-like shape. The background is dark and textured, and the lighting is warm, highlighting the costume's details.

*The feeling of wholeness about Terrain is a credit to everyone involved. Reg Dodd's cultural advice must be one of its chief ingredients. Jennifer Irwin's costume designs range widely and attractively.*

**Jill Sykes**

Sydney Morning Herald  
20 July 2012





*of earth & sky is visually compelling throughout, with each element of performance working seamlessly to reaffirm that Bangarra is still a force to be reckoned with on the national and international dance scenes.*

**Philippa Bird**  
What's On Sydney  
3 April 2012



# Executive Director's Report

— Catherine Baldwin

Bangarra's work is imbued with the essence of Australia's Aboriginal and Torres Strait Islander cultures, with the story-telling of this country and our experiences of contemporary life.

With such a strong commitment to authenticity, it is essential Bangarra has the necessary human and financial resources to continue to invest in its rich cultural foundations. Over recent years we have worked hard to secure additional funding for our artists, to further explore their cultural identity and to strengthen their connections with traditional Indigenous communities.

The remarkable artistic orientation of Bangarra, means the company is sought after nationally and internationally as the quintessential expression of Australian culture. Our Artistic Director Stephen Page is frequently consulted for advice on cultural sensibilities and for his ability to connect over 40,000 years of continuous Indigenous cultural practice with today's artistic community.

In 2012 our fourteen dancers delivered four separate productions, two from previous years and two newly commissioned making them one of the worlds most productive ensembles. So a big thank you to all of our dancers and to our production team for their outstanding achievements in 2012.

The benefits of our collaboration with The Australian Ballet for their 50th anniversary were the opportunities for professional development for all involved, extending our company's audience and earning additional performance fees that ensured a small operating surplus at year's end. However, for one ensemble to manage this rate of performance, and without the benefit of second casts, is simply unsustainable.

Our Artist-in-Residence Program, now in its second year, resulted in a seamless collaboration of dance, music, design and story-telling in Frances Ring's stunningly beautiful new work *Terrain*. For all the challenges of having a hot house of creative spirits under one roof, credit goes to Stephen Page for his vision and generosity in nurturing other story-tellers and creating the environment in which they can hone and share their artistic talents. Our audiences clearly appreciate the richness and diversity of creative voices within Bangarra.



Our long held ambition for an educational program that would focus on nurturing the creative spirits of Indigenous young people was realised during 2012 with the philanthropic funding provided by the George Hicks Foundation, Vincent Fairfax Family Foundation and Tim Fairfax Family Foundation and we thank them for their understanding of our uniquely crafted *Rekindling* Youth Program.

We supported Sidney Saltner through a successful career transition from dancer to manager and leader as our new Youth Program Director. The *Rekindling* Youth Program has also captured the post-performance talents of Bangarra artists Patrick Thaiday, Jhunoy-Borja, Chantal Kerr and Katina Olsen. I am personally committed to enabling this type of career transition for our artists and am also proud that in our administration we have the benefit of the skills and perspectives of these former professional dancers.

The insightful support provided by the Annamila Foundation has built a crucial safety net for our Artists-in-Residence Program and cultural exchange activities with remote Indigenous communities. Previously tacked onto regional tours, Bangarra can now plan and maintain deep engagement on a regular basis with those Aboriginal and Torres Strait Islander communities that so significantly inform our work. Additionally, we have been blessed during 2012 with a cohort of loyal private donors who involve themselves in behind-the-scenes activities to support our company - we thank them for their support and enthusiasm.

Significantly, the Major Performing Arts Board of the Australia Council has provided project funding for our philanthropy position, and our Chair Larissa Behrendt and I were awarded places on the Artsupport organised Philanthropy Study Tour to New York in March. One of our learnings was the intrinsic value of theatre tickets as a means of support for our work and this has led to the innovation of turning our Sydney opening night into a fundraising Gala.

Our corporate partners BHP Billiton, Boral and Qantas have increased their commitments to Bangarra especially for our training, touring and outreach programs, in addition to their core contribution to our new dance theatre productions. In particular, we were delighted by another successful residency as part of our BHP Billiton partnership,

this year with local Aboriginal communities in the Lake Eyre region. The NSW Government through ArtsNSW significantly increased our core funding which enabled improved outcomes from our Safe Dance initiative and increased traineeships under our Indigenous Employment Program, both now in their second years.

Renovations to our offices, greenroom and function space have been symbolic of a more professional approach to our overall operations. We continue to advocate for improved facilities especially our dance studios which are now sub-standard. We've contributed to the Walsh Bay redevelopment plans and to initiatives for the creation of a national Indigenous cultural centre at Barangaroo.

During 2012 we advanced two key projects directed at sharing our resources and helping to build capacity within the broader Aboriginal and Torres Strait Islander artistic community. The *Birrang* program for NSW Aboriginal dance artists rolls out during 2013 with project funding from Arts NSW, and our collaboration with eight cultural institutions and Destination NSW on *Corroboree* will result in a ten day Indigenous arts and cultural festival in November 2013.

I would like to thank Bangarra's Chair Larissa Behrendt for her valuable insights and advice during the year and for the support from our board as we build and secure the Company's infrastructure. It has been challenging and satisfying to be in a position to support Stephen Page's vision as Artistic Director and to personally assist the development of all artists associated with Bangarra.

There have been many valuable contributions from all staff members but I would especially like to recognise Michael O'Rourke who gave us two wonderful years of service and Amy Hammond whose energetic contribution as Cultural Program and Company Manager continues to resonate.

The women in our administration had an opportunity to spend time learning traditional weaving with Kathy Marika and I hope we can have other such experiences as a point of connection to the cultural heart of the Company.

Bangarra's daily inspiration comes from our dancers and creative artists who we thank for bringing their passion and cultural sensibilities to the intricate and somewhat magical process of realising the dream of Bangarra.

*65 minutes of astonishing  
power and engagement.*

**Michael Cathcart** ABC Radio  
National, 5 July 2012





*If there's any way for people to glimpse the true spirit of our myriad cultures, it would be through the arts. Art is a medicine; it can heal us, unite us, strengthen us, challenge us and inspire us, it feeds our bodies and our imaginations.*

**Stephen Page**

Keynote Address, Australian  
Performing Arts Market (APAM)  
2012



# Artistic Director's Report

— Stephen Page

Working with The Australian Ballet again was a wonderful journey for the dancers and opportunity for them all to observe, share and exchange each other's dance language and experiences, enhancing their professional development.

We hit the ground running in 2012, simultaneously remounting two repertoire works for the *of earth & sky* regional tour, commencing the choreographic development for Frances Rings' new work *Terrain* and preparing for our third collaboration with The Australian Ballet in their 50th Anniversary program *Infinity*.

*Warumuk – in the dark night* was my first creation story for The Australian Ballet building on the creative and cultural involvement of Bangarra Artist-in-Residence Jacob Nash in set design, my brother David for the music score and Kathy Balngayngu Marika and Yolngu families from North East Arnhem Land who shared their stories of the night sky. Long-time Bangarra associate Jennifer Irwin created the stunning costumes and our Head Electrician Pádraig Ó Súilleabháin made his debut as Lighting Designer. An important part of my role is nurturing creative development so it was exciting for Pádraig to be part of this process.

*Warumuk – in the dark night* performed seasons at the Arts Centre Melbourne, Sydney Opera House and at Lincoln Centre, New York. To be in such a prestigious artistic environment was a great honour and a rare opportunity for our artists to work on that scale, and dancing with the New York City Ballet Orchestra was an absolute highlight for all of us.

On 25 April, at the final performance of *Warumuk – in the dark night* in Sydney, we said farewell to Patrick Thaiday, as he performed with the Company for the last time. Patrick had a long and successful ten year career with Bangarra. An iconic and extraordinary performer, his passion for and commitment to Indigenous dance has been a driving force within the Company and he is a point of inspiration for the younger dancers. It is great, that after a well deserved break Patrick has returned to Bangarra in a different role, working on our new *Rekindling Youth* Program.

Whilst we were busy with *Warumuk – in the dark night*, creative and choreographic development for *Terrain* was taking place. Inspired by *Kati Thanda* (Lake Eyre), *Terrain* is Frances Rings' sixth work and first full-length work for Bangarra. The creative team and Bangarra's Cultural Program and Company Manager Amy Hammond conducted research



trips to *Kati Thanda* with Arabunna Elder Reginald Dodd who shared his stories of the land and Arabunna people, which informed what proved to be one of the largest scale productions for Bangarra.

Frances created the work as a technically contemporary and classically informed production, pushing the boundaries for Bangarra and challenging the dancers, giving them opportunities to embrace her unique dance vocabulary. I am proud to watch Fran's audience grow and see the artistic maturity of her work standing on its own during our national tour to Melbourne, Sydney, Wollongong, Canberra, Adelaide and Brisbane.

I would especially like to thank Artistic Assistant and Rehearsal Director Catherine Goss for supporting Frances throughout the *Terrain* rehearsal and performance period, maintaining the integrity of the work and being a mainstay for the artistic staff in my absence. This enabled me to work on the production of *Bloodland* with the Sydney Theatre Company for performances in Sydney, Adelaide and Brisbane.

At the last performance of *Terrain*, we were sad to farewell dancer Ella Havelka following her acceptance of an invitation from The Australian Ballet to join the company, making her the first Indigenous dancer to join their ranks. I believe Ella is one of this country's greatest young talents and as she continues her journey as a Wiradjuri woman and an Australian dance artist we wish her every success as she trades kneepads for pointe shoes!

We accepted an invitation from The Arts Council of Mongolia to perform in Ulaanbaatar at the State Opera and Ballet Theatre in celebration of 40 years of Australian and Mongolian relations. The tour marked our first trip to Eastern Europe and was a great opportunity for cultural exchange and for us to share *Spirit* with a country that holds a strong respect for their Indigenous heritage and celebrates its evolution through dance. As part of this cultural exchange we conducted workshops of traditional and contemporary Bangarra repertoire with local students led by our Cultural Consultant Kathy Balngayngu Marika.

Our dancers performed *of earth & sky* in a short season of six shows at Glen Street Theatre, Frenchs Forest in March and then toured the production to regional centres in WA and NSW in September and October. It was great to get back to WA and we

were welcomed to country by the Binjareb people of the Pinjarra region near Mandurah. Our NSW regional tour allowed us to 'return to country' with Daniel Riley McKinley's *Riley* inspired by the *cloud* series of acclaimed Wiradjuri photographer, the late Michael Riley.

The final performance of the regional tour in Port Macquarie was also the final performance for Jhuný Boy-Borja. Jhuný's artistry has always reflected his dedication, loyalty and respect for the cultural significance of what Bangarra stands for over his ten years as a dancer with the Company. We also said farewell to Travis De Vries, as he explores more of the world of dance and who we hope to see return to Bangarra and share his experiences.

As 2012 came to a close we were sad to say goodbye to Catherine Goss. Cathie's passion and care for the Company's philosophy was constantly present in her support for my artistic vision and I thank her for her investment in our dancers' development.

Congratulations to our amazing dancers who performed a record 123 shows in 2012 and I thank them for their passion, fire, commitment and loyalty. Thank you to our dedicated production team, ably lead by Phoebe Collier, for always being the first people in the theatre and the last to leave.

To our artists-in-residence, Kathy Balngayngu Marika, Jacob Nash, David Page, Hetti Perkins and Frances Rings, thank you for your cultural and creative leadership and the artistic contribution you make to the Company by extending Bangarra's reach into the community.

Finally, thank you to Catherine Baldwin, our proficient management team and to our Chair Larissa Behrendt and the Board of Directors for believing in the spirit and vision of Bangarra.



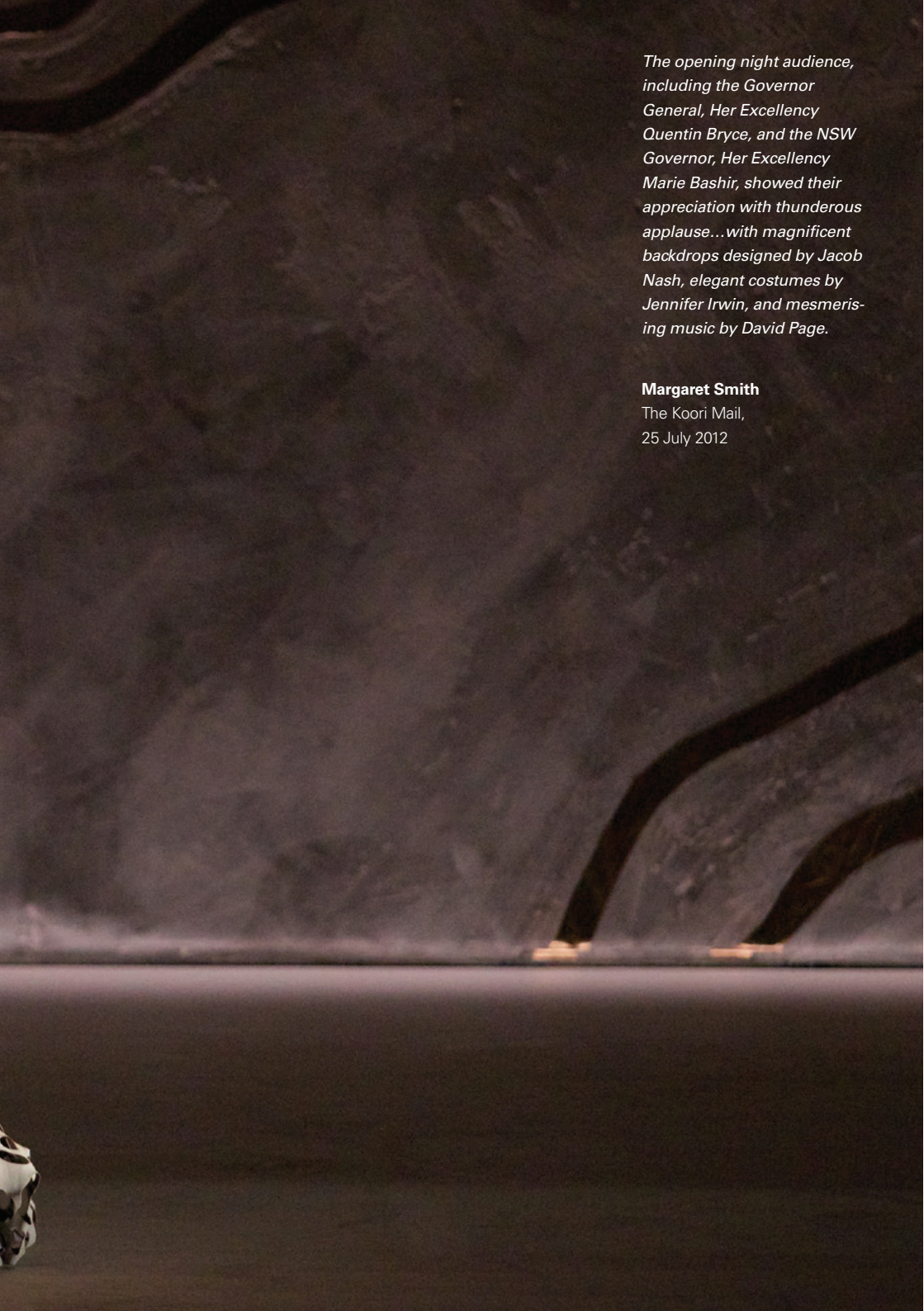
*It is hard not to be inspired every time you have the pleasure of  
seeing these dancers tell their stories*

**Jordan Vincent**  
The Age, 2 July 2012









*The opening night audience, including the Governor General, Her Excellency Quentin Bryce, and the NSW Governor, Her Excellency Marie Bashir, showed their appreciation with thunderous applause...with magnificent backdrops designed by Jacob Nash, elegant costumes by Jennifer Irwin, and mesmerising music by David Page.*

**Margaret Smith**

The Koori Mail,  
25 July 2012



# 2012 Touring Program



## Collaborations

***Warumuk – in the dark night* part of The Australian Ballet program *Infinity* in 2012: Melbourne 24 February – 6 March, Sydney 5 – 25 April, New York 12 - 13 June.**

2012 commenced with Artistic Director Stephen Page choreographing the new work *Warumuk – in the dark night* for The Australian Ballet's 50th anniversary celebration program *Infinity*. Stephen choreographed for fourteen dancers from each company who brought energy and enthusiasm to the distinctive aesthetic of Bangarra's form of contemporary dance. *Warumuk – in the dark night* was inspired by Yolngu myths and the myriad of creation stories within the constellations of stars – the milky way, the shooting stars, the seven sisters, the tides of the moon and the drama of the lunar eclipse. It was a new experience to share our long association with Aboriginal families of North East Arnhem Land, their stories and culture with the artists of The Australian Ballet. Bangarra's Artist-in-Resident Jacob Nash designed the sets and our Resident Composer David Page created a musical score for orchestra together with a vivid soundscape incorporating Yolngu language. Jennifer Irwin created costumes and our Head Electrician Pádraig Ó Súilleabháin had his debut as Lighting Designer.

*Warumuk – in the dark night* was performed in Melbourne, Sydney and New York with 36 shows to a total audience of over 50,000.

***Bloodland* in association with the Sydney Theatre Company produced in 2011, touring in 2012: Adelaide 8 – 11 March, Brisbane 14 – 18 March.**

Bangarra's association with Sydney Theatre Company (STC) for the 2011 premiere season of *Bloodland* in Sydney carried over into 2012 with tours to Adelaide and Brisbane. *Bloodland* had already proved to be a ground-breaking theatre production based on stories from Aboriginal communities in North East Arnhem Land told substantially in Yolngu language. Artistic Director Stephen Page had worked with Cultural Consultant Kathy Balngayngu Marika and writer Wayne Blair to develop this original and challenging piece of theatre. Bangarra provided company management and ongoing support for the twelve Aboriginal performers involved for the 2012 tour, on a fee for service arrangement with the STC.

*Bloodland* was performed in Adelaide and Brisbane in 2012 to a total audience of 3,849.

## National Tour

***Terrain* produced by Bangarra Dance Theatre in 2012: Sydney, Melbourne, Wollongong, Adelaide, Canberra and Brisbane 29 June – 7 October.**

Described as a hymn to country, *Terrain* was Bangarra's new work in 2012 choreographed by Artist-in-Residence Frances Rings. Exploring her contemporary choreographic language, Frances transported audiences through dance, music and design to *Kati Thanda* (Lake Eyre) the place of Australia's inland sea, one of the few untouched natural waterways in the world. With cultural guidance from Arabunna Elder Reginald Dodd, Frances was inspired by the relationship of Indigenous people to country and how landscape becomes a second skin. Artistic Director Stephen Page supported the creative process to produce a powerful blend of music by Resident Composer David Page, set designs by Resident Designer Jacob Nash, costumes by Jennifer Irwin and lighting designs by Karen Norris.

*Terrain* was performed in Melbourne, Sydney, Wollongong, Adelaide, Canberra and Brisbane for a total of 62 performances reaching an audience of 30,015.

## International Tour

***Spirit* produced by Bangarra Dance Theatre in 2011, touring in 2012: State Opera and Ballet Theatre, Ulaanbaatar, Mongolia 19 – 23 September.**



By invitation from the Arts Council of Mongolia and with funding from Rio Tinto, Bangarra performed in Mongolia's capital city Ulaanbaatar to audiences of invited guests and general public. In a collection of short pieces from Bangarra's iconic repertoire, *Spirit* was extremely well received for its expression of Australia's traditional and contemporary Indigenous cultures. Celebrating the 40 years of diplomatic relations between Australia and Mongolia, Bangarra's visit also included workshops with Mongolian performing artists from the local music and dance college who found an immediate connection with our grounded, spiritual form of dance theatre.

*Spirit* was performed in Ulaanbaatar, Mongolia for 2 performances to a total audience of over 900.

## Regional Tour

***of earth & sky* produced by Bangarra Dance Theatre in 2010, touring in 2012: Western Australia and New South Wales 28 March – 1 April, 30 October – 2 December.**

*of earth & sky* was produced by Bangarra in 2010 for the company's national tour. In a fusion of dance and visual art, the program has two distinct works: *Artefact* choreographed by Resident Choreographer Frances Rings; *Riley* choreographed by dancer Daniel Riley McKinley in his first dance theatre work. *Artefact* breathed life into Aboriginal objects that represented a continuum of practices dating back thousands of years and *Riley* celebrated the life and work of the late Michael Riley, an acclaimed Aboriginal photographer and filmmaker. Significantly, Bangarra's 2012 regional tour enabled the company to take *Riley* back to Wiradjuri country, the land and culture that had inspired Michael Riley's *cloud* series of photographs.

*The of earth & sky* regional tour incorporated 17 shows in Mandurah, Geraldton, Bunbury, Albany in Western Australia and Frenchs Forrest, Bathurst, Orange, Albury, Wagga, Dubbo and Port Macquarie in New South Wales reaching a total audience of 6,798.

# Bangarra Programs and Activities

## Programs

### Artists-in-Residence

Our artists-in-residence have predominantly focused on cultural exchange and creative development during 2012.

**Kathy Balngayngu Marika** consulted as a cultural advisor on *Warumuk – in the dark night* for Stephen Page’s contribution to The Australian Ballet’s 50th Anniversary program *Infinity*. She performed in *Bloodland* for Sydney Theatre Company in association with Bangarra at the Adelaide Festival of the Arts and at QPAC in Brisbane before performing in *Spirit* with Bangarra in Mongolia. Kathy, a practicing painter and traditional weaver, conducted workshops at: Aboriginal Centre for the Performing Arts in Brisbane, Aboriginal Medical Service, National Centre for Indigenous Excellence, National Aboriginal Sporting Chance Academy in Sydney and the Aboriginal Cultural Showcase in Tamworth.

**Jacob Nash** spent 2012 on a “journey of discovery” creating the sets for *Terrain* and actively developing his skills in digital media. Having worked on four Bangarra productions as designer including set design for *Warumuk – in the dark night* for The Australian Ballet, Jake has developed what is now recognised as a distinctive design language. Jake contributed his photographic, filming and editing skills to Bangarra’s digital media program giving audiences and patrons unprecedented opportunities to experience off stage activities. Beyond Bangarra, Jake has designed sets and participated in photographic shoots for the Australian Indigenous Fashion Week.

**David Page** composed two original scores for Bangarra during 2012, *Terrain* and *Warumuk – in the dark night*. David combined the sounds of traditional language, song and soundscape with orchestral music for *Warumuk – in the dark night*, working closely with Jessica Wells who orchestrated the music for live performance by the Australian Opera & Ballet Orchestra and the New York City Ballet Orchestra. Inspired by his time ‘on country’ at Lake Eyre and talking with Arabunna elder Reginald Dodd, David composed a haunting and dramatic



soundscape for his collaboration on *Terrain* with choreographer Frances Rings.

**Hetti Perkins’s** first year as Artist-in-Residence has enabled her to focus on a number of projects drawing on her curating, consulting and producing experience. Hetti assisted NITV/SBS with a documentary series, contributed to a book about Sydney, worked with the City of Sydney on the Eora Journey and developed scripts for ‘art+soul II’ for ABC TV. The wider arts perspective that Hetti brings to Bangarra has been valuable especially in the development of a new Indigenous festival *Corroboree*, in partnership with nine cultural and arts organisations in Sydney.

**Frances Rings** had a successful year as choreographer for *Terrain* her first full-length work for Bangarra that toured nationally from June to October. Frances’ 2010 work *Artefact* received the prestigious Greenroom Betty Pounder Award for Choreography and was part of Bangarra’s *of earth & sky* regional tour to WA and NSW. Her 2011 work *Breathe* choreographed for Leigh Warren and Dancers was featured in the 2012 Edinburgh Festival of Arts. To complete a busy year, Frances conducted a week of master classes for dance students at the Victorian College of the Arts, culminating in a studio performance of Bangarra repertoire.





## Cultural Exchange

Bangarra's creative and cultural processes have been carefully forged over the last two decades. Our dedication to observing cultural protocols and processes that respect, maintain and strengthen our relationships with a number of traditional communities has been fundamental to Bangarra's artistic output. Based on continuous engagement with remote communities, and through a cycle of contact, learning and sharing, their traditional stories, customs, songs and dances have been woven into our performances.

The wooden boards used as a makeshift stage for Bangarra's 2011 residency in Yirrkala, North East Arnhem Land were collected by the Buku-Larrnggay Mulka Art Centre and painted by local artists. Although Yirrkala artists are renowned for using only natural materials, in this case these board had effectively been sanctified by Bangarra thus becoming the 'canvasses' for an extraordinary

artists Frances Rings, Jacob Nash and David Page who had spent time with Uncle Reg 'on country' during the creative development process for *Terrain*. Having performed *Terrain* on its national tour, it was inspiring for our dancers to connect with this land and the Arabunna people.

Another important cultural exchange was the 'return to country' for Daniel Riley McKinley's work *Riley* which was inspired by the *cloud* series of photographs by the late Michael Riley. Bangarra's performance in Dubbo NSW gave the Riley family and the Wiradjuri clans from western NSW an opportunity to appreciate and share Michael's and Daniel's contributions to Aboriginal culture.

Our 'return to country' practice ensures that our community relationships, developed over many years, are maintained and continue to inform the integrity of our work. We especially thank Julie Kantor and her Annamila Foundation for being the chief patron for our Artists-in-Residence Program and cultural exchange activities.



collection of Aboriginal artworks. A number of these works have been purchased for the Gilbert + Tobin Contemporary Indigenous Art Collection in Sydney.

In September 2012 our dancers spent time with Arabunna Elder Reginald Dodd, travelling along the legendary Oodnadatta Track exploring the ancient, natural wonders of the *Kati Thanda* (Lake Eyre) Basin. They followed in the footsteps of creative

# Bangarra Programs and Activities



## Community Outreach

Through our partnership with BHP Billiton for the Community Outreach Program, Bangarra conducted eight dance, music and cultural workshops for school students during the *Terrain* capital cities tour and twenty-seven workshops in regional centres across WA and NSW. A community residency took place in Maree and Roxby Downs near Lake Eyre in South Australia where our dancers spent time with Indigenous young people, their parents and community elders. Over two days, 6 workshops for 60 students culminated in a community performance for peers, teachers, families and BHP Billiton staff. The Community Outreach Program also coordinated free attendance at Koori Kids' performances of *Terrain* in Sydney and Wollongong.



## Indigenous Employment

Over recent years we have introduced an Indigenous Employment Program focused on bringing Aboriginal and Torres Strait Islander people into the company's creative, production and administration

areas. Currently 70% of our 40 staff are Indigenous and we are committed to increasing the number of traineeships on offer to Indigenous young people.

In April 2012, Assistant Stage Manager Louana Sainsbury successfully completed her Bangarra traineeship and Certificate III and was immediately employed in a new role of Indigenous Producer with Belvoir St Theatre and Urban Theatre Projects. Following their traineeships in 2011, Travis De Vries and Kaine Sultan-Babij, were employed full-time as dancers with Bangarra. New trainees, Majentah Matthews in production and Luke Currie-Richardson in performance joined Bangarra in 2012.

In 2012 we celebrated the 10th anniversary of our partnership with Boral and received an additional commitment to support traineeships for the next generation of Indigenous theatre practitioners as part of our Indigenous Employment Program.



## Safe Dance

Bangarra's Safe Dance Program has improved the company's capacity to take a coordinated approach to the prevention and care of injuries amongst our performers. Thanks to funding from Arts NSW, and our private patrons, we were able to employ on-site physiotherapy services, purchase exercise equipment and provide regular remedial massage for our dancers who are our most precious assets. Our Safe Dance Panel of medical professionals provides ongoing advice and support and we would like to thank Ken Crichton (Chairman), Laura Hillenius, Grace Bryant, Peter Green, and Ross Partington for their generous commitment to this Program.



### Rekindling

Bangarra launched its new *Rekindling* Youth Program with the benefit of the skills and experience of recently retired Bangarra dancer Sidney Saltner. Appointed as Youth Program Director, Sidney successfully made the career transition from dancer to manager and demonstrated his fine leadership in the realisation of this important education initiative. Supported by our education consultant Shane Carroll and Community Liaison Coordinator Helen Anu, the *Rekindling* Youth Program will be fully operational in 2013.

Reconnaissance visits to regional communities in NSW took place in the latter part of 2012 involving meetings with local elders, schools and community groups in preparation for the *Rekindling* Youth Program in Wellington, Moree, Kempsey and Blacktown.

Drawing on Bangarra's 20 years of working with school students, *Rekindling* reinvests cultural and creative knowledge and expertise into communities so that young people develop life-long skills of story-telling through the performing arts. Our thanks to philanthropic partners the George Hicks Foundation, Vincent Fairfax Family Foundation and Tim Fairfax Family Foundation and a number of individual donors for their invaluable support for *Rekindling*.

## Activities

### Koori Kids Days

During 2012 young people from 27 school and community groups from around Australia visited Bangarra's studios at Walsh Bay in Sydney to learn about Bangarra's history, to see the company's performances on DVD and to spend time with our artists and staff.

Koori Kids' performances of *Terrain* were made available to Indigenous students at the Sydney Opera House on 15 August and the Illawarra Performing Arts Centre, Wollongong on 24 August. In Sydney over 250 primary and high school children from 15 schools attended the performance, met with Bangarra's artists and participated in a Q&A session. Over 100 students attended the Koori Kids' performance in Wollongong with all students receiving a Bangarra poster and theatre program. Our dancers enjoyed their interactions with young people and in turn become important role models for these students. Our thanks to BHP Billiton for supporting this access program and assisting us in delivering these experiences for Aboriginal and Torres Strait Islander young people.



### Work Experience

Bangarra hosted 11 students (5 of Aboriginal and/or Torres Strait Islander descent) for work experience with the company in production and management. Each student spent a week learning various aspects of our operations including lighting, sound and audio visual, stage management, production management, costume and prop building or in



# Bangarra Programs and Activities

administration, marketing and publicity. The program gave students, aspiring to careers in the performing arts, opportunities to observe and participate in the creation of Bangarra's work, and our dancers' training and performance regime.



## NSW Public Schools' Aboriginal Dance Company

Former Bangarra dancers, Sidney Saltner and Sani Ray Townson, mentored 22 students from 13 different schools for the NSW Public Schools' Aboriginal Dance Company, a partnership between Bangarra and the NSW Education Department's Arts Unit. Focused on the development of talented Indigenous dance students, participants were chosen from a workshop program delivered by Bangarra in 9 regions for over 230 students across NSW. The NSW Public Schools' Aboriginal Dance Company worked intensively on Bangarra repertoire and spent time with our dancers in our studios at Walsh Bay and at the National Centre for Indigenous Excellence in Redfern. They took part in the Vibe Alive Festival, a two day national youth festival of music, dance, sport and art promoting Aboriginal and Torres Strait Islander cultures and received 1st and 2nd place in the High School division. These talented students also performed at the NSW Public Schools State Dance Festival in September and were joined by another 230 Indigenous students performing a Bangarra dance for the NSW Schools Spectacular at the Sydney Entertainment Centre in November.

## Community Night Performances

Special community night performances of *Terrain* were held for Aboriginal and Torres Strait Islander audiences at the Arts Centre Melbourne on 28 June, Sydney Opera House on 17 July and IPAC Wollongong on 23 August. These Community Night performances were, as always, a highlight on the Bangarra calendar with an abundance of energy and enthusiasm for our dancers. In 2012, Bangarra hosted a total of 1,160 people at these performances.



## Reception at NSW Government House

Her Excellency Professor Marie Bashir, AC CVO, Governor of NSW hosted a reception for Bangarra at Government House on Wednesday 24 October. It was an honour to receive Her Excellency's warm words of encouragement for our work and praise for Bangarra's contribution to Australian culture. In reply, our Chair Larissa Behrendt acknowledged our gratitude to Her Excellency for her support of Bangarra and her leadership in Indigenous affairs. For Bangarra this evening was one of the rare and special occasions where our dancers, artists-in-residence, staff, board, patrons and associates were able to gather to celebrate the Company's achievements.

### Occasional Performances

Bangarra is frequently invited to perform for government, business and community events although our busy schedule limited the number of occasional performances for 2012:

- **Thursday 15 March, Taste of Excellence**  
NCIE Gala Dinner, Sydney NSW – ‘Museum’ from *Artefact* (2010)
- **Friday 18 May, Australian Publishers Association**  
for the Australian Industry Book Awards, Ivy Room, Sydney NSW – ‘Moth’ from *Bush* (2003)
- **Tuesday 10 July, Jack Morton for Microsoft’s Image Cup**  
Sydney Convention Centre, NSW – ‘Black’ from *Ochres* (1995)
- **Tuesday 21 August, MCI Australia International Council on Archives Congress**  
Brisbane Convention Centre, QLD – ‘Moth’ from *Bush* (2003)
- **Tuesday 27 November, BHP Billiton Partnership Performance**  
Zinc Melbourne, VIC – ‘Cocoon’ from *Fish* (1997)

### Awards

- **Stephen Page, Artist of the Year**  
NAIDOC Award
- **Stephen Page, Best Choreography in a Dance or Physical Theatre work**  
‘ID’ from *Belong*, Helpmann Award
- **David Page and Steve Francis, Best Original Score**  
*Belong*, Helpmann Award
- **Bangarra, Outstanding Performance by a Company**  
*Belong*, Australian Dance Award
- **Jennifer Irwin, Best Costume Design**  
*Warumuk – in the dark night*, Australian Production Design

### Guild Awards

- **Jacob Nash, Set Design**  
*Terrain*, ArtsHub People’s Choice Award - Emerging Artist
- **Jennifer Irwin, Costume Design**  
*Terrain*, ArtsHub People’s Choice Award - Contribution to the Australian arts community by an individual

### Award Nominations

- **Daniel Riley McKinley, Dancer of the Year**  
Deadly Award\*
- **Jacob Nash, Best Design (Set)**  
*Belong*, Green Room Award
- **Waangenga Blanco, Best Male Dancer in a Dance or Physical Theatre work**  
*Belong*, Helpmann Award
- **Bangarra, Best Dance Ensemble**  
*Belong*, Green Room Award

\*Congratulations to Janet Munyarryun, Bangarra founding member who won this award.







# Bangarra Programs and Activities

## Wharf venue

Bangarra has contributed to the master plan for the re-development of the arts precinct at Walsh Bay and secured a commitment from Arts NSW to the extension and renovation of the company's premises on Pier 4/5. This year, with the support of our patrons and philanthropic foundations, we renovated our function room at the end of the Pier. With its stunning harbour views, the Bangarra Room has become a space to share for special occasions, creative ventures and as a venue for external hire.

We provide regular access to the Bangarra Room, studio theatre and rehearsal studio at the Wharf for arts organisations, community groups, government agencies, and for business and private functions.

## Major venue users during 2012:

- 16th Street - acting masterclasses with Larry Moss
- Barking Gecko Theatre Company - workshops *Storm Boy*
- Bell Shakespeare - youth drama workshop
- Bell Shakespeare - schools play rehearsals
- Black Swan State Theatre - auditions *Death of a Salesman*
- Brown Cab Productions - filming
- Critical Stages - creative development
- DanceBarn - performances
- EvolveDance - rehearsals & performance
- Force Majeure - rehearsals *Never Did Me Any Harm*
- James Marshall - filming
- Larissa Behrendt - book launch
- National Centre for Indigenous Excellence - planning day
- NSW Education Dept. - Arts Unit - NSW Public Schools' Aboriginal Dance Company rehearsals
- QANTAS - Reconciliation Action Plan launch
- Saturday Disney - television segment
- SBS - masterclass by the Forsyth Company
- SHIFT Communications - branding workshops
- Showqueen Productions - rehearsals
- Simmer on the Bay - various events
- Stephenson Mansell Group - planning day
- Sydney Dance Company - rehearsals & auditions

- Sydney Theatre Company - rehearsals
- Sydney Writers Festival - annual festival programming
- Vincent Fairfax Family Foundation - workshop
- WAAAPA - dance auditions
- Working Management - rehearsals *Tannie*

## Digital Media

2012 has been a successful year of connecting with our audience and engaging with our communities with 65 video projects completed and distributed across multiple broadcast platforms. Our digital audience reach has increased by 35% on YouTube with total views of 52,993 as at November. The release dates for our videos were strategically scheduled to support the *Terrain* marketing and publicity plan. This resulted in the 'Landform' video being featured on the Sydney Morning Herald site for 2 weeks. Hyperlinks in print and online articles also resulted in a 'behind the scenes video' receiving 8,236 views – our most popular.

The development of internal facilities also allowed for the documentation of our cultural and community outreach programs, giving our audience and our stakeholders new ways to deepen their understanding of the company's activities and purpose.

Our social media reach increased with 3,111 new likes on our Facebook page and two of our dancers Daniel Riley McKinley and Jasmin Sheppard writing the Dancers' Blog for the Bangarra website. The Dancers' Blog enables our artists to share their experiences in performance and on tour, providing incredible insights into their lives as professional dancers.

## Social Media

### Facebook – official page

- Average number of unique viewers per post – 1,877
- Average engaged users (those who have clicked on) per post – 123
- Average post virality – 13%
- Total 'likes' at end of 2012 – 9,566

### YouTube – official channel

- Number of video uploads – 38
- Number of video views – 42, 698
- Number of subscribers to the official channel – 89

### **YouTube – other**

- Queensland Performing Arts Centre – 1 video, 72 views
- Canberra Theatre Centre – 2 videos, 253 views
- Illawarra Performing Arts Centre – 2 videos, 414 views
- Adelaide Festival Centre – 1 video, 277 views
- Total other video uploads – 6
- Total other video views – 1,016

### **Songlines monthly e-newsletter**

- Total Subscribers at the end of 2012 – 17,123

### **Website**

- Total visits since new website was launched (Feb 2012) – 77, 542
- Total unique visits (first time visits) – 47, 947
- Page views – 222, 302
- Most visitors to visit the website come from Australia followed by USA, UK and Germany

### **Requests**

Throughout 2012 Bangarra received numerous requests for information about the company from a range of government agencies, businesses, education institutions, students, cultural and community organisations and individuals.

Photographs, audio-visual and promotional material, research information and face-to-face interviews were supplied by Bangarra. The company contributed to books including Lonely Planet Sydney Guide (pocket edition), Aboriginal Studies Press (introduction to Aboriginal and Torres Strait Islander peoples) and Simply Literacy (education book for Grade 6). Requests also resulted in workshops, work experience placements, site visits, and fundraising support for like minded organisations.

### **Media**

Media coverage in 2012 included newsprint, magazines, online, radio and television appearances, across mainstream, specialist and Indigenous media. For *Terrain*, there were 273 print articles, 126 online articles, 11 television segments, and 24 radio interviews. Many of these features were syndicated nationally.

For the *of earth & sky* regional tour there were 45 combined print and online articles, 11 radio interviews and 2 appearances on regional television. In addition there were 263 general Bangarra news articles highlighting the company, and in particular the Community Outreach Program.

There were also three film documentaries that Bangarra's artists appeared in: Elma Kris in *The Clouds Have Stories* (by Daniel Marsden), Stephen Page in *Creative Minds* (STUDIO) and Jacob Nash in *Bells Colour Theory* (SBS / NITV).

### **Check the Facts**

- 'Bangarra' means 'to make fire' in the Wiradjuri language of NSW
- Bangarra's artists represent 24 Aboriginal and Torres Strait Islander nations
- Nearly 100 Aboriginal or Torres Strait Islander dancers have performed with Bangarra over the last 23 years
- Bangarra has performed to over half a million people across Australia and around the world over the last 10 years
- In 2012 Bangarra performed 123 shows in 19 different cities across Australia and the world
- Around 100 litres of gapan (body paint) is used on a national tour
- In 2012, 1,200 litres of paint was used to create the *Terrain* backdrops, and each of the cloths weighed approximately 100kg
- The costumes for *Terrain* were created from a number of different materials including sticks, air-conditioning filters, laser cut leather, lycra, wig hair, sunray pleated silk and twine
- During the *Terrain* national tour this year, our dancers spent 62 hours on stage performing to audiences across Australia

# 2012 Performance Summary

Venue	Dates	No. of Perfs	Paid	Total Attendance
NATIONAL TOUR - <i>TERRAIN</i>				
Arts Centre Melbourne*	Jun 28 - Jul 7	9	5,480	6,015
Sydney Opera House*	Jul 18 - Aug 18	32	12,142	12,934
Illawarra Performing Arts Centre, Wollongong*	Aug 24 - 25	5	1,570	1,725
Her Majesty's Theatre, Adelaide	Aug 29 - Sept 1	6	2,531	2,973
Canberra Theatre Centre	Sept 13 - 15	4	2,346	2,692
Queensland Performing Arts Centre, Brisbane	Oct 3 - 7	6	3,161	3,676
<b>Summary</b>		<b>62</b>	<b>27,230</b>	<b>30,015</b>

\*Includes Community Night & Koori Kids Day performances as paid attendance

## REGIONAL TOUR - *OF EARTH & SKY*

Glen Street Theatre, Frenchs Forest	Mar 28 - Apr 1	6	1,749	2,002
Mandurah Performing Arts Centre	Oct 31	1	186	321
Queens Park Theatre, Geraldton	Nov 3	1	220	267
Bunbury Regional Entertainment Centre	Nov 7	1	238	316
Albany Entertainment Centre	Nov 10	1	389	503
Bathurst Memorial Entertainment Centre	Nov 15	1	356	450
Orange Civic Centre	Nov 17	1	398	414
Albury Entertainment Centre	Nov 21	1	489	593
Wagga Wagga Civic Theatre	Nov 24	1	318	423
Dubbo Regional Theatre	Nov 28	1	335	348
Glasshouse Theatre, Port Macquarie	Dec 1 - 2	2	1,135	1,161
<b>Summary</b>		<b>17</b>	<b>5,813</b>	<b>6,798</b>



Location	Dates	No. of Perfs	Paid	Total Attendance
INTERNATIONAL TOUR - <i>SPIRIT</i>				
State Opera & Ballet Theatre, Ulaanbaatar, Mongolia	Sept 19 - 24	2		900
<b>Summary</b>		<b>2</b>		<b>900</b>

Venue	Dates	No. of Perfs	Paid	Attendance
MAINSTAGE & INTERNATIONAL TOUR - INFINITY ( <i>WARUMUK - IN THE DARK NIGHT</i> )				
Arts Centre Melbourne	Feb 24 - Mar 6	13	18,994	20,754
Sydney Opera House	Apr 5 - 25	21	25,199	26,577
Lincoln Centre, New York	Jun 12 - 13	2		2,925
<b>Summary</b>		<b>36</b>	<b>44,193</b>	<b>50,256</b>

#### ADDITIONAL PERFORMANCES

Taste of Excellence, NCIE Gala Dinner, Sydney, NSW	Mar 15	1		300
Australian Publishers Association for the Australian Industry Book Awards, Ivy Room, Sydney, NSW	May 18	1		400
Jack Morton for Microsoft's Image Cup, Sydney Convention Centre, NSW	Jul 10	1		1,500
MCI Australia International Council on Archives Congress, Brisbane Convention Centre, QLD	Aug 21	1		1,500
BHP Billiton Partnership Performance, Zinc Melbourne, VIC	Nov 27	1		220
<b>Summary</b>		<b>5</b>		<b>3,920</b>

# 2012 Performance Summary

Type / Location	No of Workshops	Total Attendance
<b>Dance &amp; Cultural Youth Workshops (Including BHP Billiton Community Outreach Workshops)</b>		
Sydney, NSW	3	42
Bathurst, NSW	3	54
Albury, NSW	3	90
Wagga Wagga, NSW	2	40
Dubbo, NSW	3	60
Port Macquarie, NSW	3	60
Melbourne, VIC	2	27
Adelaide, SA	2	10
Marree / Roxby Downs, SA	6	180
Mandurah, WA	3	80
Geraldton, WA	3	60
Bunbury, WA	3	80
Albany, WA	3	25
<b>Weaving Workshops</b>		
NASCA, Redfern, NSW	1	30
ACPA, Brisbane, QLD	2	25
Tamworth Country Music Festival Aboriginal Showcase, QLD	1	54
<b>Dance Masterclass</b>		
Ulaanbaatar, Mongolia	2	60
VCA, Melbourne	10	200
<b>Summary</b>	<b>55</b>	<b>1,177</b>

*'Simply  
exquisite'*

**Elissa Blake**  
Sun Herald, 22 July 2012



# The Company

## Management

<b>Executive Director</b>	Catherine Baldwin
<b>Manager, Finance &amp; Operations</b>	Ashwin Rathod
<b>Business Manager</b>	Michael O'Rourke
<b>Manager, Marketing &amp; Communications</b>	Nathalie Vallejo (maternity leave April – October)
<b>Manager, Philanthropy &amp; Government Relations</b>	Nicholas Hartley (to June)
<b>Cultural Program &amp; Company Manager</b>	Amy Hammond
<b>Digital Media &amp; Publicity Coordinator</b>	Carolyn Hammer
<b>Marketing &amp; Communications Coordinator</b>	Sarah Whelan
<b>Development &amp; Communications Coordinator</b>	Ellen Watts
<b>Administration Coordinator</b>	Helen Anu
<b>Finance &amp; Operations Coordinator</b>	Georgia Shepherd (from July)
<b>Youth Program Director</b>	Sidney Saltner
<b>Youth Program Consultant</b>	Shane Batchelor (from June)

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## Artistic

<b>Artistic Director</b>	Stephen Page
<b>Artistic Assistant &amp; Rehearsal Director</b>	Catherine Goss
<b>Dancers</b>	Elma Kris
	Yolande Brown
	Patrick Thaiday (to April)
	Deborah Brown
	Jhuny-Boy Borja
	Waangenga Blanco
	Tara Gower
	Leonard Mickelo
	Daniel Riley McKinley
	Jasmin Sheppard
	Ella Havelka (to October)
	Tara Robertson
	Travis De Vries
	Kaine Sultan-Babij
	Luke Currie-Richardson (from April)

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### Artists-in-Residence

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

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### Production

<b>Production Manager</b>	Phoebe Collier
<b>Head Mechanist</b>	Kayne Johnson
<b>Head Electrician</b>	Pádraig Ó Súilleabháin
<b>Stage Manager</b>	Kate Williams (to April)
<b>Stage Manager</b>	Debbie Whiteley (from May)
<b>ASM &amp; Wardrobe</b>	Emma Howell (February – March)
<b>ASM &amp; Wardrobe</b>	Milada Adams (June – December)
<b>Assistant Stage Manager Trainee</b>	Louana Sainsbury (to April)
<b>Production Trainee</b>	Majentah Matthews (from May)
<b>AV Technician</b>	Declan McMonagle (March)
<b>AV Technician</b>	Andy Lysle (March, October – December)

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### Warumuk – in the dark night Creatives

<b>Choreographer</b>	Stephen Page
<b>Cultural Advisor</b>	Kathy Balngayngu Marika
<b>Composer</b>	David Page
<b>Orchestration</b>	Jessica Wells
<b>Set Designer</b>	Jacob Nash
<b>Costume Designer</b>	Jennifer Irwin
<b>Lighting Designer</b>	Pádraig Ó Súilleabháin
<b>Sound Designer</b>	Bob Scott

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### Terrain Creatives

<b>Choreographer</b>	Frances Rings
<b>Cultural Advisor</b>	Reginald Dodd
<b>Composer</b>	David Page
<b>Set Designer</b>	Jacob Nash
<b>Costume Designer</b>	Jennifer Irwin
<b>Lighting Designer</b>	Karen Norris

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### Of earth & sky Creatives

<b>Choreographers</b>	Frances Rings ( <i>Artefact</i> ) Daniel Riley McKinley ( <i>Riley</i> )
<b>Cultural Advisors</b>	Kathy Balngayngu Marika & Michael Riley Foundation
<b>Composer</b>	David Page
<b>Set Designer</b>	Jacob Nash
<b>Costume Designer</b>	Gabriela Tylesova
<b>Lighting Designer</b>	Damien Cooper
<b>Associate Lighting Designer</b>	Matt Cox
<b>Artefact AV Designer</b>	Declan McMonagle

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### Spirit Creatives

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

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# Bangarra Dance Theatre Partners

## Government Partners



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



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

## Production Partners



## Official Airline



## Media Partners



## Community Partners



## PHILANTHROPIC PARTNERS

**Annamila Foundation**

**Vincent Fairfax Family Foundation**

**George Hicks Foundation**

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[bangarra.com.au](http://bangarra.com.au)

[facebook.com/bangarra](https://facebook.com/bangarra)

[youtube.com/bangarradancetheatre](https://youtube.com/bangarradancetheatre)

[twitter.com/BangarraDance](https://twitter.com/BangarraDance)

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# Patrons

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

## **Gapu Clan (water) \$10,000+**

Belinda Gibson  
Bill & Kate Guy  
Brian Burfitt & Marion Heathcote  
Linda Herd  
Sisyphus Foundation Ltd  
Tim Fairfax Family Foundation  
Anonymous x 2

## **Djalkiri Clan (earth) \$5,000+**

Deborah Whitford – School of Harmonic Studies  
Dr Annabelle Farnsworth & Robert Hansen  
Dr Patricia Fanning  
Michael Lavarch AO & Larissa Behrendt  
Rosemary Hannah  
Sherry – Hogan Foundation  
Victoria Taylor  
Anonymous

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## **Wata Clan (wind) \$1,000+**

Aaron Beach  
Alan Cameron AO  
Anita & Luca Belgiorno-Nettis  
David & Faith Weisbrot  
Diane Grady  
Dominic Thurn  
Elizabeth Phegan  
Ellen Waugh  
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Mike Thompson  
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Peter McManus  
Philip Maxwell & Jane Tham  
Rhonda Fadden  
RTG & AK Green  
Sherina Bahk  
Susie Bond  
Yvetter Forrester  
Anonymous x 9



# Governance Report

## Report against Best Practice Governance Guidelines:

### Corporate Governance

Bangarra has addressed a range of corporate governance matters during 2012 in accordance with the Essential Governance Practice Principles published by the Australia Council for the Arts.

#### 1. Lay solid foundations for management and oversight

The Board's strategic planning day resulted in setting the direction for management to produce a five-year Business Plan 2013-17 as required of all major performing arts companies by the federal and state arts funding agencies. Progress was assessed by management against these strategic objectives and reported to each Board meeting.

#### 2. Structure the Board to add value

A number of new appointments have been made to ensure the company has a diverse and broadly experienced Board of Directors. During the year an Audit & Finance Committee was established to assist the Board with financial reporting, external audit, risk management and corporate compliance. A central focus for the Board has been the maintenance and development of the company's philanthropy program.

#### 3. Promote ethical and responsible decision making

The Board's Charter guides Bangarra's governance by outlining the role and responsibilities of Directors and the decision-making process. As part of the current revision of the company's Constitution, the Board Charter will also be reviewed. Effective and timely reporting was received from management and ensured high levels of trust and confidence between the Board and staff.

#### 4. Safeguard integrity in financial reporting

The Board received regular financial management reports from management, approved annual budgets and material variations, and significant capital expenditure. A major focus for 2012 was advocacy for improved base funding from federal and state governments.

#### 5. Recognise and manage risk

The Audit & Finance Committee has commenced a process for reviewing and drafting policies and procedures across all of the company's operations and functions to ensure clarity, consistency and compliance by staff and service providers.

#### 6. Encourage enhanced performance

The Chair conducted a skills and expertise audit with the Board of Directors to ensure there was a range of experience and resources available to the company. Each Board Director was encouraged to set KPIs for their contribution to the company over the forthcoming year.

#### 7. Remunerate fairly and responsibly

By year's end and based on the outcome of performance reviews, remuneration for management was increased to bring salaries closer to sector benchmarks, albeit subject to securing new funds. A key priority for the company continues to be improved remuneration for the dancers.

#### 8. Recognise the legitimate interests of stakeholders

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

# KPIs

Key Performance Indicators	Measure	Target	Result
<b>Artform</b>			
Artistic quality and excellence of craft	Media, peer, audience response	> 75%	80-90% positive and highly favourable
Artform Curation	New productions	30%	30% new work
Reflecting Australian culture	Telling Australian stories, Engagement with traditional communities	100% 2	100% Australian content 2 Indigenous community residencies
<b>Access</b>			
Maximise access for audiences	Number of performances, attendances, percentage of Indigenous audiences, young people	70	123 performances
		36,500	91,889 audience
		3-5% 3-5%	up to 16% Indigenous up to 20% young people
Access and engagement through education programs	Schools & youth workshops, contact hours	20 30 hrs	82 workshops 110 hrs
Interconnections with other companies	Number of artistic collaborations	1	3 : The Australian Ballet <i>Waramuk - in the dark night</i> , Sydney Theatre Company <i>Bloodland</i> , <i>The Secret River</i>
Opportunities for artists & arts workers	Artists employed, Indigenous traineeships	4	5 artists-in-residence
		2	2 trainees
Sharing of resources	Venue and equipment usage	20	14 venue users
		5	5 equipment hires
Promotion of contemporary Indigenous culture	Talks, conferences, presentations	6	11 presentations
<b>Financial</b>			
Financial security	Percentage of reserves	18%	19% reserves
Working capital ratio	Current assets /liabilities	2.4	2.07 working capital
Operating margin	Surplus /(deficit)	0.3%	0.88% surplus
Self-sufficiency	Government funding vs other sources	46%	47% govt funding

# 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 consider in this process are quality and excellence of craft, audience engagement and stimulation, development of artists, curation and development of artform and relevance to the community. The channels used by the Company to measure artistic vibrancy include reflection by staff and board members, artists and feedback from peers and audiences.

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

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## Image Credits

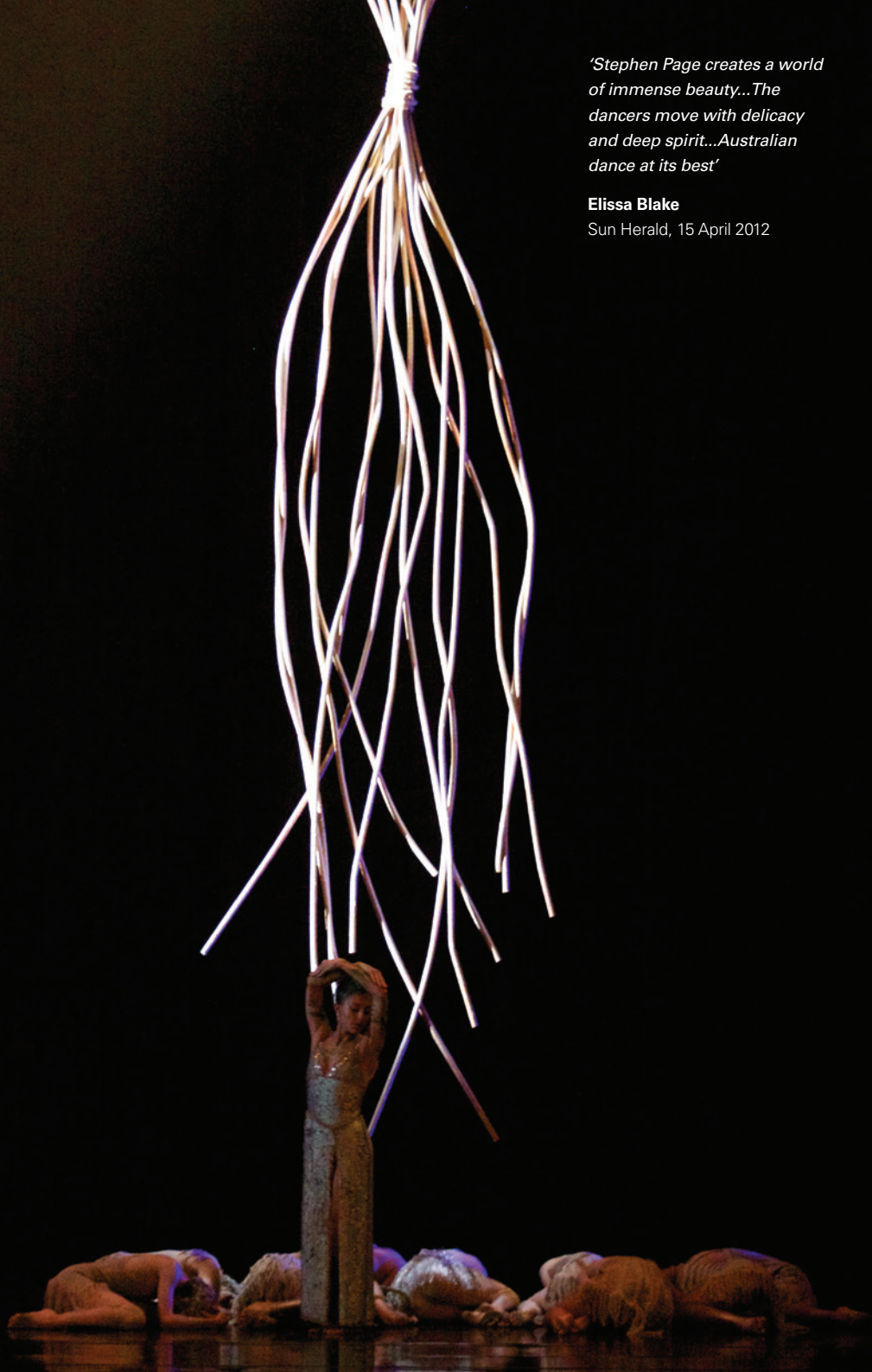
Front Cover:	Bangarra ensemble, <i>Terrain</i> , photo by Greg Barrett
Company Profile page 2:	photo by Greg Barrett
Page 4:	Ella Havelka, <i>Terrain</i> , photo by Greg Barrett
Page 5:	Larissa Behrendt, photo by Johnathan David Photography
Page 7:	Daniel Riley McKinley, <i>Terrain</i> , photo by Greg Barrett
Page 8:	Bangarra ensemble, <i>of earth &amp; sky</i> , photo by Andy Solo
Page 9:	Catherine Baldwin, photo by Andy Solo
Page 11:	Bangarra ensemble, <i>Terrain</i> , photo by Greg Barrett
Page 12:	Bangarra & The Australian Ballet dancers, <i>Warumuk - in the dark night</i> , photo by Greg Barrett
Page 13:	Stephen Page, photo by Greg Barrett
Page 15:	Kathy Balngayngu Marika, <i>Spirit</i> , photo by Roger Stonehouse
Page 16:	Ella Havelka, <i>Terrain</i> , photo by Greg Barrett
Page 18:	Male ensemble, <i>Warumuk - in the dark night</i> rehearsals, photo by Lynette Wills
Page 19:	Kathy Balngayngu Marika, Mongolia 2012
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Page 23 (top):	..Sidney Saltner & the 2012 NSW Public Schools Aboriginal Dance Company, photo by Anna Warr
Page 23 (bottom):	Marree Aboriginal School
Page 24 (left):	Bangarra Production Crew, <i>of earth &amp; sky</i> regional tour 2012
Page 24 (right):	Jhuny-Boy Borja, Sidney Saltner, Her Excellency Professor Marie Bashir AC CVO & David Page at the Governors Reception 2012
Pages 26 & 27:	Bangarra artists, <i>Kati Thanda</i> (Lake Eyre) 2012
Page 33:	Deborah Brown & Leonard Mickelo, <i>Terrain</i> , photo by Greg Barrett
Page 41:	Bangarra & The Australian Ballet dancers, <i>Warumuk - in the dark night</i> , photo by Greg Barrett
Page 62:	Male ensemble, <i>Terrain</i> 2012, photo by Greg Barrett
Back Cover:	<i>Warumuk - in the dark night</i> set design, photo by Greg Barrett



*'Stephen Page creates a world  
of immense beauty...The  
dancers move with delicacy  
and deep spirit...Australian  
dance at its best'*

**Elissa Blake**

Sun Herald, 15 April 2012



# Board of Directors

## **Larissa Behrendt, Chair**

Professor Larissa Behrendt is a Eualeyai / Kamillaroi woman and the Professor of Law and Director of Research at the Jumbunna Indigenous House of Learning at the University of Technology, Sydney. Larissa is also admitted to the Supreme Court of the ACT and NSW as a barrister. A graduate with a Bachelor of Laws and Bachelor of Jurisprudence from the University of New South Wales, Larissa was the first Aboriginal Australian to graduate from Harvard Law School when she gained her Master of Laws and Senior Doctorate of Jurisprudence. She is a member of the Academy of Social Sciences of Australia and the Australian Academy of Law and is currently on the Cooperative Research Centres (CRC) Committee. Larissa is a Commissioner at the Land and Environment Court and the Alternate Chair of the Serious Offenders Review Board. An award-winning novelist, Larissa is a Board Member of the Museum of Contemporary Art and the Ambassador of the Gawura Aboriginal campus at St Andrew's Cathedral School. Larissa was awarded 2009 NAIDOC Person of the Year and 2011 NSW Australian of the Year. She joined the Bangarra Board in 2005 and was appointed Chair in December 2010.

*Cultural and legal expertise*

## **Nicky Andrews**

Nicky is a Partner and Joint Practice Group Leader of the Banking & Finance Department for the prominent legal firm Allens. Nicky specialises in property finance, securitisation and structured finance and combines strong technical skills with a commercial, deal-driven approach to transactions. This combination has driven the breadth in her practice, in acting for listed and unlisted property trusts, corporate borrowers and banks alike. Her clients include Westpac, NAB, Goodman Group, DEXUS and Investa. Nicky is a Board Member of the Westpac Foundation and joined the Bangarra Board in May 2012.

*Financial and legal expertise*

## **Tanya Hosch**

Tanya is the Deputy Campaign Director for Recognise – the project to raise community awareness and support for constitutional change

to recognise Aboriginal and Torres Strait Islander people in the Australian Constitution. Tanya has been in advocacy and consulting roles with the aim of increasing philanthropic investment into Indigenous development and was an integral member of the team responsible for the model design and establishment of the National Congress for Australia's First Peoples. Tanya worked with a steering committee to establish the Australian Indigenous Governance Institute and is the Deputy Chair of the National Aboriginal and Torres Strait Islander Health Equality Council. Tanya also provides support to Dr Lowitja O'Donoghue through her role with the Lowitja Institute for Aboriginal and Torres Strait Islander health research. Tanya sits on the boards of The Australian Centre for Social Innovation, the Australian Indigenous Governance Institute and the national board of the Red Cross. Tanya joined the Bangarra Board in January 2011.

*Cultural and philanthropic expertise*

## **Nicola Kaldor**

Nicola graduated from Brown University in the US with a degree in History of Art and Architecture and has a strong background in merchandising and design. Nicola worked extensively in New York with retail fashion companies including Victoria's Secret, Brooks Brothers and Ann Taylor. She currently works as a design and retail consultant in Sydney with past clients including Sheridan, General Pants & Co and Sportscraft. Nicola is a mentor to young Australian designers and has provided leadership in a number of non-profit initiatives to raise funds to support young people in academic and creative pursuits.

*Business and philanthropic expertise*

## **Michael McDaniel**

Michael is an Indigenous Australian and a member of the Kalari Clan of the Wiradjuri Nation. He is a highly experienced and nationally accredited mediator and has considerable experience in private and public sector consultation and project managing relating to Indigenous affairs. He is a Professor of Indigenous Education and Director of Jumbunna Indigenous House of Learning at the University of Technology, Sydney and has previously held similar

roles at both The University of Western Sydney and Macquarie University as well as part time lectureships at the Australian Catholic University and the University of Sydney. He is a member of the National Aboriginal and Torres Strait Islander Higher Education Network and the Australian Government's Aboriginal and Torres Strait Islander Higher Education Council (ATSHEC). Michael joined the Bangarra Board in November 2011.

*Cultural and educational expertise*

### **Stephen Page**

Stephen is a descendant of the Nunukul people and the Munaljali Clan of the Yugambeh nation from South East Queensland. He is the Artistic Director of Bangarra Dance Theatre and a national Indigenous leader. He is a graduate of the National Aboriginal & Islander Dance School, and formerly a performer with the Sydney Dance Company. Amongst his directing credits are the Olympics Handover Ceremony in 1996 and the Indigenous components of the Opening and Closing Ceremonies for the 2000 Sydney Olympic Games. He directed the 2004 Adelaide Festival of the Arts, *Page 8* for Belvoir and was choreographer on the feature films *Bran Nue Dae* and *The Sapphires*. Stephen has created an extraordinary body of dance theatre works for Bangarra over the past twenty one years for which he has won numerous awards. In 2009 he received the award for NSW Australian of the Year and the NAIDOC Award for Artist of the Year in 2012. Stephen joined the Bangarra Board in 1998.

*Cultural and artistic expertise*

### **Gregory Phillips**

Gregory is a descendant from the Waanyi and Jaru Aboriginal people. He is a medical anthropologist and has developed an accredited Indigenous health curriculum for all medical schools in Australia and New Zealand. He has worked in a variety of fields – education, youth work, native title and land councils, alcohol and drugs, sexual health, healing and addictions recovery. In 2000, he co-founded the National Indigenous Youth Movement of Australia, and later became its Chairperson. He established the Aboriginal and Torres Strait Islander Healing

Foundation Ltd (2009) in the wake of the federal apology to Indigenous Australians, and has advised federal ministers on Indigenous health inequality. Gregory is currently a senior lecturer in Aboriginal Health in the Faculty of Medicine, Nursing and Health Sciences at Monash University. Gregory joined the Bangarra Board in November 2011.

*Cultural and social expertise*

### **Lynn Ralph**

Lynn has worked in the financial services sector for over 25 years, specialising in funds management and insurance. Previously she held the positions of Deputy Chairman of the Australian Securities and Investments Commission, was CEO, Investment & Financial Services Association (now the Financial Services Council). Lynn was co-founder of Cameron Ralph Pty Ltd, a firm which assists boards to improve their effectiveness. Lynn is currently Commissioner of the Private Health Insurance Administration Council; Chairman of BT Funds Management, a Director of Sydney Swans Limited, and The Sydney Institute. She is a Fellow of the Australian Institute of Company Directors and a Senior Fellow of the Financial Services Institute of Australasia. Lynn joined the Bangarra Board in January 2011.

*Strategic and financial expertise*

### **Paul Wand AM**

Paul is the Principal and the Managing Director of Wand Associates, which was established in 2000. After a long and successful career in the mining and extractive industries in a number of very senior positions, Paul took early retirement in 2000. Paul co-founded the Indigenous Affinity Group in both Melbourne and Sydney and has chosen to continue consulting, working as a change agent in this field for the mutual benefit of communities and organisations. His work with Aboriginal communities was recognised by the University of Wollongong, his alma mater, when he was awarded the inaugural Chancellor's Award for Community Service by Alumnus in October 2007. In June 2009 Paul was appointed as a Member of the Order of Australia (AM). Paul joined the Bangarra Board in January 2011.

*Business and cultural expertise*

# 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 2012 and the Auditors' report thereon.

## Directors

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

### Larissa Behrendt

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

### Nicolette Andrews

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

### Tanya Hosch

Deputy Campaign Director for Recognise. Appointed in January 2011.

### Nicola Kaldor

Design and retail consultant. Appointed in May 2012.

### Michael McDaniel

Professor of Indigenous Education and Director of Jumbunna Indigenous House of Learning at the University of Technology, Sydney. Appointed in November 2011.

### Stephen Page

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

### Gregory Phillips

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

### Lynn Ralph

Co-founder of Cameron Ralph Pty Ltd, Commissioner of the Private Health Insurance Administration Council, Chairman of BT Funds Management, Director of Sydney Swans Limited, and the Sydney Institute. Appointed in January 2011.

### Paul Wand AM

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

## Principal Activity

The principal activity of the Company is the production of contemporary Aboriginal and Torres Strait Islander dance theatre for presentation throughout Australia and internationally.

## Performance Measurement

The net surplus of the Company for the financial year 2012 was \$49,087. The Company is exempt from income tax.

## Meetings of Directors held during the financial year

Director's Meetings	Meetings held while a Director	Meetings attended while a Director
Larissa Behrendt	6	6
Nicolette Andrews (from 28 May 2012)	3	2
Tanya Hosch	6	3
Nicola Kaldor (from 28 May 2012)	3	3
Michael McDaniel	6	4
Stephen Page	6	5
Gregory Phillips	6	4
Lynn Ralph	6	6
Paul Wand AM	6	4



## Membership and liability

The Company is limited by guarantee and without share capital. Members are entitled to vote on any resolution put in general meetings. In accordance with the constitution of the Company, Members, in the event that the Company is wound up, undertake to contribute up to the time they are a Member an amount not exceeding \$10.00 each.

## Auditor's independence declaration

The auditor's independence declaration under section 307C is set out on page 45 and forms part of the Directors' Report for the year ended 31 December 2012.

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



Director

**LARISSA BEHRENDT**

Sydney, 18th day of March, 2013



Director

**LYNN RALPH**

## Auditor's independence declaration To the Directors of Bangarra Dance Theatre Australia Limited

In accordance with the requirements of section 307C of the Corporations Act 2001, as lead auditor for the audit of Bangarra Dance Theatre Australia Limited for the year ended 31 December 2012, I declare that, to the best of my knowledge and belief, there have been:

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

PETER WALKER PARTNERS



**BRENT McLAUHLAN, FCA**

Sydney, 18th day of March, 2013

# Directors' Declaration

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

- a) the accompanying financial statements and notes that are set out on pages 57-61, are in accordance with the Corporations Act 2001, including:
  - i. giving a true and fair view of the Company's financial position as at 31 December 2012 and its performance as represented by the results of its operations and cash flows for the financial period ended on that date; and
  - ii. are in accordance with the Corporations Act 2001 and comply with Accounting Standards, the Corporations Regulations 2001 and other mandatory professional reporting requirements; and
- b) at the date of this declaration there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become payable and due.

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



Director

**LARISSA BEHRENDT**

Sydney, 18th day of March, 2013



Director

**LYNN RALPH**

# Statement of Comprehensive Income for the year ended 31 December 2012

<b>Revenue</b>	<b>2012 (\$)</b>	<b>2011 (\$)</b>
Performance Income	1,517,028	1,414,623
Australia Council MPAB Annual Grant	1,668,372	1,632,458
Australia Council - Special Grant	120,000	168,000
Arts NSW	384,649	181,384
Arts NSW - Special Grant	150,000	184,950
Government Funding - Other	338,784	126,917
Sponsorships	717,500	445,955
Donations	452,527	440,584
Activity & Services Income	74,691	67,444
Interest Received	92,419	107,335
Other Income	-	53,709
Reimbursement 'Bloodland' Expenses <sup>4</sup>	61,909	185,700
	<b>5,577,879</b>	<b>5,009,059</b>
<b>Expenditure</b>		
Staff Expenses <sup>5</sup>	3,124,787	2,845,765
Production and Touring Costs	1,052,897	1,130,974
<i>Bloodland</i> Expenses <sup>4</sup>	62,932	195,082
Marketing Expenses	579,757	387,972
Development Costs	70,397	116,528
Depreciation and amortisation	55,875	55,952
Occupancy expenses <sup>6</sup>	406,006	67,249
Administration Costs	176,141	208,530
	<b>5,528,792</b>	<b>5,008,052</b>
<b>Net surplus for the year</b>	<b>49,087</b>	<b>1,007</b>
Other comprehensive income	-	-
<b>Total comprehensive income for the year</b>	<b>49,087</b>	<b>1,007</b>

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

# Statement of Financial Position

## As at 31 December 2012

<b>Current assets</b>	<b>2012 (\$)</b>	<b>2011 (\$) (Restated)</b>
Cash <sup>8</sup>	1,729,592	1,482,632
Receivables <sup>9</sup>	75,609	13,921
Prepayments	66,803	76,271
	<b>1,872,004</b>	<b>1,572,824</b>
<b>Non current assets</b>		
Plant and equipment <sup>10</sup>	186,682	221,724
	<b>186,682</b>	<b>221,724</b>
<b>Total assets</b>	<b>2,058,686</b>	<b>1,794,548</b>
<b>Current liabilities</b>		
Trade and other payables <sup>11</sup>	275,223	279,690
Government grants received in advance	205,000	270,000
Other income received in advance	351,583	199,567
Employee benefits <sup>12</sup>	72,805	70,317
	<b>904,611</b>	<b>819,574</b>
<b>Non current liabilities</b>		
Employee benefits <sup>12</sup>	98,890	85,536
	<b>98,890</b>	<b>85,536</b>
<b>Total liabilities</b>	<b>1,003,501</b>	<b>905,110</b>
<b>Net assets</b>	<b>1,055,185</b>	<b>889,438</b>
<b>Funds</b>		
Accumulated funds <sup>13</sup>	619,652	580,960
Reserves <sup>14</sup>	435,533	308,478
<b>Total funds</b>	<b>1,055,185</b>	<b>889,438</b>

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



# Statement of Changes in Funds for the year ended 31 December 2012

	Accumulated Funds	General Operating Reserve	Export Development Reserve	Reserves Incentive Funding Scheme	Total Funds
Balance at 1 January 2011 (as reported)	680,431	120,000	-	88,000	888,431
Prior year adjustment <sup>17</sup>	-88,784	-	-	88,784	-
<b>Balance at 1 January 2011 (restated)</b>	<b>591,647</b>	<b>120,000</b>	<b>-</b>	<b>176,784</b>	<b>888,431</b>
Surplus for the year	1,007	-	-	-	1,007
Other comprehensive income	-	-	-	-	-
<b>Total comprehensive income for the year</b>	<b>1,007</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>1,007</b>
Transferred to reserve	-11,694			11,694	-
<b>Balance at 31 December 2011 (restated)</b>	<b>580,960</b>	<b>120,000</b>	<b>-</b>	<b>188,478</b>	<b>889,438</b>
<b>Balance at 1 January 2012</b>	<b>580,960</b>	<b>120,000</b>	<b>-</b>	<b>188,478</b>	<b>889,438</b>
Surplus for the year	49,087	-	-	-	49,087
Other comprehensive income	-	-	-	-	-
<b>Total comprehensive income for the year</b>	<b>49,087</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>49,087</b>
Transferred to reserve	-10,395	-	116,660	10,395	116,660
<b>Balance at 31 December 2012</b>	<b>619,652</b>	<b>120,000</b>	<b>116,660</b>	<b>198,873</b>	<b>1,055,185</b>

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

# Statement of Cash Flows

## for the year ended 31 December 2012

<b>Cash flows from operating activities</b>	<b>2012 (\$)</b>	<b>2011 (\$)</b>
Receipts from Customers, Government and Donors	5,510,788	5,211,204
Payments to Suppliers and Employees	-5,280,066	-4,968,684
Payments to ATO	-172,008	-143,919
	<b>58,714<sup>15</sup></b>	<b>98,601</b>
<b>Cash flows from investing activities</b>		
Interest Received	92,419	107,335
Payments for Property, Plant & Equipment	-20,833	-157,808
	<b>71,586</b>	<b>-50,473</b>
<b>Cash flows from financing activities</b>		
Transferred to reserve	116,660	-
	<b>116,660</b>	<b>-</b>
<b>Net increase in cash and cash equivalents</b>	<b>246,960</b>	<b>48,128</b>
<b>Cash and cash equivalents at the beginning of financial year</b>	<b>1,482,632</b>	<b>1,434,504</b>
<b>Cash and cash equivalents at the end of financial year</b>	<b>1,729,592</b>	<b>1,482,632</b>

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

# Notes to the Financial Statements for the year ended 31 December 2012

## 1. Reporting Entity

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

## 2. Basis of Preparation

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### a) Statement of compliance

The financial statements are general purpose financial statements that have been prepared in accordance with Australian Accounting Standards including Australian Interpretations adopted by the Australian Accounting Standards Board and the Corporations Act 2001. Due to the application of Australian specific provisions contained only within the Australian Accounting Standards, these statements are not necessarily compliant with International Accounting Standards with respect to grants and impairment of assets.

The financial statements were authorised for issue by the Company's Board of Directors on 20 February 2012.

### b) Basis of measurement

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

### c) Functional and presentation currency

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

### d) Use of estimates and judgements

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

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

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

periods if the revision affects both current and future periods.

## 3. Significant Accounting Policies

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

### a) Income tax

The Company has been granted charity status by the Australian Taxation Office (ATO) as per section 50-145 of the Income Tax Assessment Act 1997. Therefore the entity is exempt from income tax and accordingly no provision has been made for income tax expenses.

### b) Plant, equipment and leasehold improvements

#### i. Owned Assets

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

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

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

# Notes to the Financial Statements for the year ended 31 December 2012

## ii. Subsequent Costs.

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

## iii. Depreciation.

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

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

## c) Trade and other receivables

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

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

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

## d) Impairment of Assets

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

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

The carrying amounts of non-financial assets, other than

inventories, are reviewed at each reporting date to determine whether there is any indication of impairment. If any such indication exists, the asset's recoverable amount is estimated in accordance with the following.

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

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

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



occurring after the impairment loss was recognised.

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

#### **e) Revenue**

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

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

##### **i. Box office**

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

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

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

Any funding not spent on the

planned activities agreed by both parties are carried forward to the subsequent year as an advance.

##### **iii. Sponsorship in kind**

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

##### **iv. Interest received**

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

##### **v. Donations and bequests**

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

#### **f) Goods and services tax**

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

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

asset or liability in the statement of financial position.

#### **g) Trade and other payables**

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

#### **h) Employee benefits**

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

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

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

# Notes to the Financial Statements for the year ended 31 December 2012

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

## i) Cash and cash equivalents

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

## j) New standards and interpretations not yet adopted

A number of new standards, amendments to standards and interpretations are effective for annual periods beginning after 1 January 2012, 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, except for AASB 9 Financial Instruments, which becomes mandatory for the Company's 2016 financial statements and could change the classification and measurement of financial assets. The Company does not plan to adopt this standard early and the extent of the impact has not been determined.

## 4. Bloodland

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

5. Staff Expenses	2012 (\$)	2011 (\$)
Performer / Dancer Wages	820,424	821,377
Creative Wages	740,345	446,360
Production & Technical Wages	457,522	470,093
Marketing & Development Wages	355,764	320,609
Management & Admin Wages	412,189	499,742
Allowances & On costs	338,543	287,584
	<b>3,124,787</b>	<b>2,845,765</b>

## 6. Occupancy expenses

Rent in cash	67,222	67,249
Rent in kind	338,784	-
	<b>406,006</b>	<b>67,249</b>

Rent in kind (subsidised by Arts NSW) reporting started in 2012.

7. Net surplus before income tax	2012 (\$)	2011 (\$)
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Surplus from ordinary activities before income tax expenses has been determined after

**a) Expenses**

Depreciation Plant & Equipment	55,875	55,952
Remuneration of Auditor	6,200	3,449
Employee Expenses	3,124,787	2,845,765
Rent (refer to note 6)	406,006	67,249

**b) Significant Revenue**

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

Grant - Australia Council Annual Grant - MPAB	1,668,372	1,632,458
Grant - Australia Council (Philanthropy position)	80,000	80,000
Grant - Australia Council (Digital Media)	40,000	-
Grant - Australia Council (Indigenous Mentorship Trainee)	-	40,000
Grant - Australia Council (Young & Emerging Artists)	-	20,000
Grant - Australia Council (Geek in Residence)	-	25,000
Grant - Australia Council (Mentoring)	-	3,000

*Significant Revenue cont'd next page*

# Notes to the Financial Statements for the year ended 31 December 2012

<b>b) Significant Revenue cont'd</b>	<b>2012 (\$)</b>	<b>2011 (\$)</b>
Grant - Arts NSW	384,649	181,384
Grant - Arts NSW (Safe Dance Project)	50,000	50,000
Grant - Arts NSW (Indigeneous Employment Program)	100,000	100,000
Grant - Arts NSW (ConnectEd Arts - Outreach)	-	30,000
Grant - Arts NSW (ConnectEd Arts - Access)		4,950
Grant - Arts NSW (refer to note 6)	338,784	-
Grant - Dept of Innovation, Industry, Science & Research	-	16,918
Grant - Destination NSW	-	20,000
Grant - Communities NSW	-	70,000
Grant - City of Sydney	-	20,000
Sponsorship - in cash	380,000	330,955
Sponsorship - in kind	337,500	115,000
Donation - Individuals	187,053	157,584
Donation - Foundations	265,474	283,000



8. Cash assets	2012 (\$)	2011 (\$)
Cash at Bank	329,743	579,277
Short Term Deposit (Reserve Incentive Funding Scheme)	198,873	188,478
Short Term Deposits (other)	1,200,976	714,877
	<b>1,729,592</b>	<b>1,482,632</b>

9. Receivables	(Restated)	
Trade Debtors	76,419	15,121
Advance to Staff	-810	-1,200
	<b>75,609</b>	<b>13,921</b>

#### 10. Plant & Equipment

Plant & Equipment - Cost	275,265	256,558
Less: Accumulated Depreciation	-187,536	-151,510
Leasehold Improvement - Cost	134,190	132,064
Less: Leasehold Improvement Depreciation	-35,237	-15,388
	<b>186,682</b>	<b>221,724</b>

#### Leasehold Improvement

Leasehold Improvement increased by a net \$1,112, as a result of the renovation of the function room at the Company's premises. The net cost was reduced by a donation by the FIL Foundation of \$135,520 towards the project.

# Notes to the Financial Statements for the year ended 31 December 2012

11. Trade and other payables	2012 (\$)	2011 (\$)
Trade Creditors	40,519	109,233
Accruals	220,680	153,070
Net GST	14,024	17,387
	<b>275,223</b>	<b>279,690</b>

## 12. Employee benefits

### Current

Provision for Annual Leave	47,887	45,270
Provision for Sick Leave	24,918	25,047
	<b>72,805</b>	<b>70,317</b>

### Non current

Provision for Long Service Leave	98,890	85,536
	<b>98,890</b>	<b>85,536</b>

## 13. Accumulated funds

Accumulated funds at the beginning of financial year	580,960	591,647
Current year's earnings	49,087	1,007
Transferred to reserve	-10,395	-11,694
Accumulated funds at the end of financial year	619,652	580,960

## 14. Reserves

Reserve Incentive Funding Scheme	198,873	188,478
General Operating Provision	120,000	120,000
Export Development Reserve	116,660	-
	<b>435,533</b>	<b>308,478</b>

### Reserves 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 Reserves Incentive Funding Scheme Agreement between the Australia Council, Arts NSW and the Company.

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

The funds consist of short-term deposits of \$188,478 and accrued interest of \$10,395.

15. Notes to the Cash Flow Statement	2012 (\$)	2011 (\$)
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**a) Reconciliation of cash and cash equivalents**

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

Petty Cash	-	1,000
General cheque account	324,168	198,339
Commonwealth net saver account	5,575	379,938
Term Deposits including Reserve Incentive Scheme	1,399,849	903,355

<b>Cash at bank and on hand</b>	<b>1,729,592</b>	<b>1,482,632</b>
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**b) Reconciliation of surplus to net cash provided by/(used in) operating activities**

Surplus before income tax	49,087	1,007
Items treated as financing:		
Interest received	-92,419	-107,335
Adjustments for:		
Depreciation	55,875	55,952
Changes in operating assets & liabilities		
Decrease/(Increase) in Prepayment	9,468	-38,487
Increase/(Decrease) in Creditors	-1,104	-51,779
Increase/(Decrease) in ATO Liability	-3,363	42,036
Increase/(Decrease) in Income Received in Advance	87,016	170,543
Decrease/(Increase) in Debtors	-61,688	-5,063
Increase/(Decrease) in Accruals	15,842	24,322
Increase/(Decrease) in Employment Expenses	-	7,405

<b>Net Cash from operating activities</b>	<b>58,714</b>	<b>98,601</b>
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# Notes to the Financial Statements

## for the year ended 31 December 2012

### 16. Related parties

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

Larissa Behrendt - Chair

Nicolette Andrews  
(appointed 28 May 2012)

Tanya Hosch

Nicola Kaldor  
(appointed 28 May 2012)

Michael McDaniel

Stephen Page

Gregory Phillips

Lynn Ralph

Paul Wand AM

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

the balance of the reserve. Total interest earned since commencement of the reserve to 31 December 2010 is as follows:

Year	\$
2006	10,311
2007	7,862
2008	5,987
2009	8,417
2010	12,207
Total	44,784

The accumulated effect of (a) and (b) above \$88,874 has adjusted with 2011 opening balance of accumulated funds and added to the balance of reserve incentive scheme as prior year adjustment.

Respective numbers of 2011 in the balance sheet, statement of changes in funds and notes have been restated accordingly.

### 17. Prior year adjustment

During the year 2012 the Board of Directors have identified that:

a) The contribution of the company towards Reserve Incentive Funding Scheme \$44,000 (as explained in note 8) has not been transferred from accumulated funds balance to the reserve.

b) Total interest earned \$44,784 from the investments of the Reserve Incentive Funding Scheme has not been added to



## Independent auditor's report To the Members of Bangarra Dance Theatre Australia Limited

### Report on the financial report

We have audited the accompanying financial report of Bangarra Dance Theatre Australia Limited (the "Company"), which comprises the statement of financial position as at 31 December 2012, the statement of comprehensive income, statement of changes in funds and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information and the directors' declaration of the company.

### Directors' responsibility for the financial report

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

### Auditor's responsibility

Our responsibility is to express an opinion on the financial report based on our audit. We conducted our audit in accordance with Australian Auditing Standards

which require us to comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

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

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

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

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

### Independence

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

### Auditor's opinion

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

- a) giving a true and fair view of the Company's financial position as at 31 December 2012 and of its performance for the year ended on that date; and
- b) complying with Australian Accounting Standards and the Corporations Regulations 2001.

PETER WALKER PARTNERS  
Chartered Accountants



Brent McLauchlan FCA  
Partner

Sydney, 18th day of March, 2013

*Terrain traces the seasons and moods of Lake Eyre in episodes that also mirror moments of Indigenous struggle, identity-making and inheritance.*

**Susan Bendall**

Dance Australia, 3 July 2012





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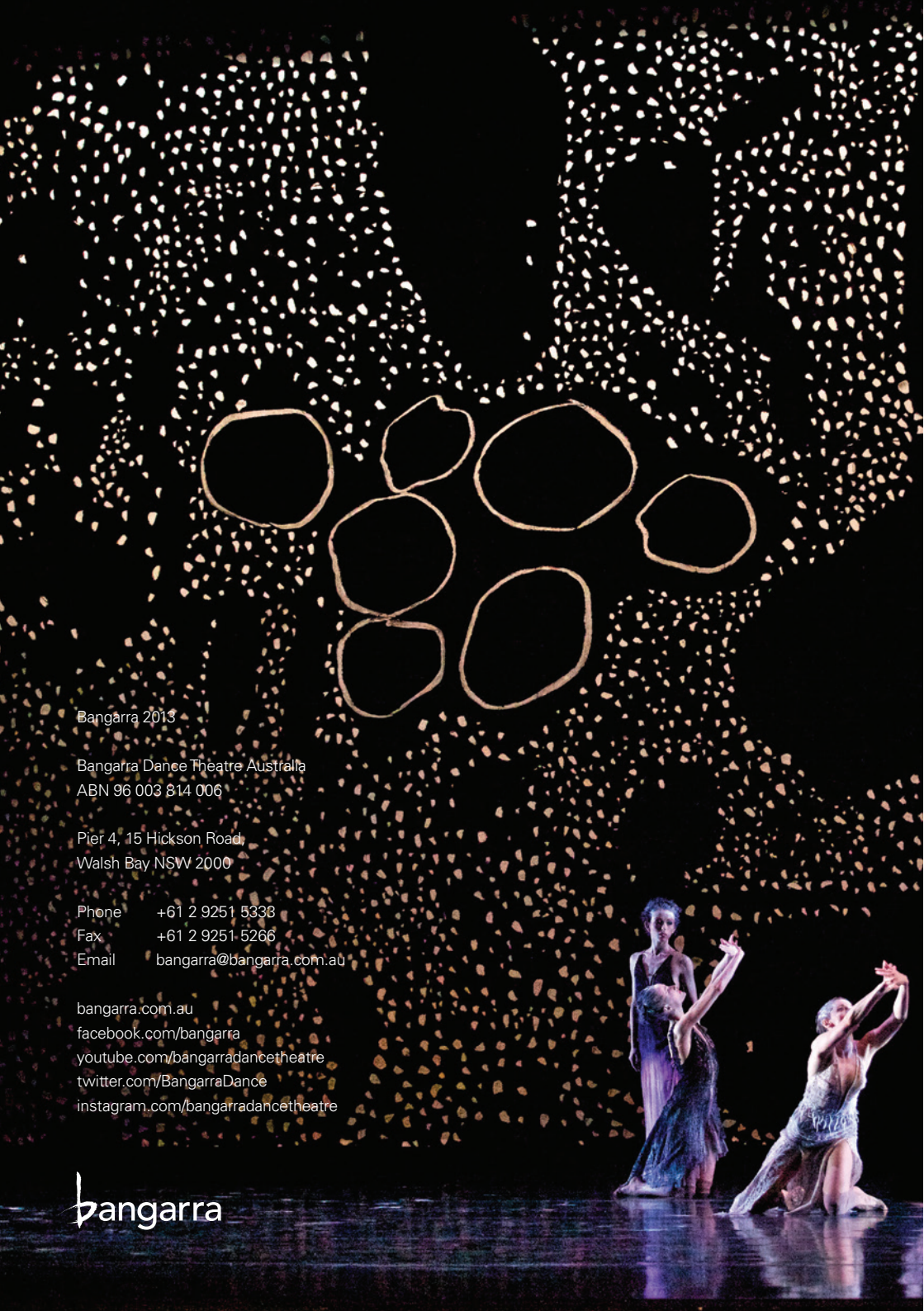
The people  
The chatter  
The silence  
The spotlight  
The performance  
The applause  
The smiles

Proud supporter of  
Bangarra Dance Theatre.

Enjoy the journey







Bangarra 2013

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