





CONTENTS

CHAIR'S REPORT	4
ARTISTIC DIRECTOR'S REPORT	6
INTERIM EXECUTIVE DIRECTOR'S REPORT	8
COMPANY PROFILE	12
ON STAGE	14
AWARDS	28
RUSSELL PAGE GRADUATE PROGRAM	30
SAFE DANCE	31
YOUTH & OUTREACH PROGRAMS	32
COMMUNITY ENGAGEMENT	42
MEDIA	50
COLLABORATIVE PROJECTS	54
THE COMPANY	56
PARTNERS	60
PATRONS	62
BOARD OF DIRECTORS	64
GOVERNANCE	74
DIRECTORS' REPORT	81
FINANCIAL REPORT	87

CHAIR'S REPORT



“I have however been struck by the spirit of achievement and sense of optimism which pervades this company and I believe this is informed by the success of the 30th anniversary program”

I was honoured to accept the invitation to take on the role of Acting Chair of Bangarra's Board of Directors in December. It is therefore a small prism through which I view the achievements of this company over the past year.

I have however been struck by the spirit of achievement and sense of optimism which pervades this company and I believe this is informed by the success of the 30th anniversary program and the ambitious touring schedule over the past twelve months. It is also influenced by the creative leadership of Artistic Director Stephen Page, who speaks in this report of the opportunities of what he describes as the company's next 'next cycle' as we enter its fourth decade of creative evolution.

I want to honour the role and contribution of the former Chair, Professor Michael McDaniel, his Deputy Chair Robynne Quiggin and the other Directors who contributed their knowledge and expertise to the governance of the company throughout the year. Michael provided leadership of the Board over a period of eight years – five of which as Chair – and I pay tribute to his passion for the company and his deeply thoughtful understanding of the place of culture in our community, and the unique contribution Bangarra makes to it.

I welcome new Board Director's John Harvey, Nadine McDonald-Dowd and Lynn Ralph who've joined us as we move into this next cycle. I look forward to working with them in the next chapter of creative storytelling that is the cornerstone of the company's 'brand'.

I welcome the appointment of Lissa Twomey as Executive Director. Lissa will take up her role in March 2020 and comes to Bangarra from her previous role as Executive Director, Major Performing Arts and National Engagement at the Australia Council for the Arts. She has worked for more than 20 years in the arts industry in the UK, Australia and New Zealand and previous roles include Festival Director of the New Zealand International Arts Festival and Associate Director of Sydney Festival. Along with my fellow Board Directors I look forward to working with Lissa to realise her ambitious plans for the company.

I also acknowledge the contribution of the Interim Executive Director Tony Grybowski, who took on the role in July whilst the recruitment process for a permanent appointment was undertaken. Tony's term has been marked by the completion of an impressive and proactive Health Check review, the outcomes of which are described later on in this Report. This timely document will be an invaluable resource for both the Board and the Executive Director as we review and refine our strategies for Bangarra's next chapter.

Also like to thank Philippe Magid, our previous Executive Director, for all his work over the past five years.

Oral traditions are at the heart of Indigenous creative expression. We are storytellers, preserving and sustaining collective histories, spiritual narratives and cultural practices. What sets Bangarra apart is the unique way in which those stories are brought to life, through partnerships founded on Country and ultimately validated by community.

I remember first coming to know of Bangarra in 1994 when we were part of a consortium of Aboriginal organisations called 'Tullagulla'. The group was going to make up Sydney's first Aboriginal cultural centre and Bangarra performed for Prince Charles in the old Bond Store in Walsh Bay, which was to be their new home. From that day on I was mesmerised by their energy, songs, stories and strength.

I would never have thought then that twenty six years later I would be the Chair of such a wonderful and vibrant company. I have been to so many performances over the years I can't really think of one that I loved more than another. Perhaps the one that resonates most is *Dubboo - life of a songman*, the tribute to our dear brother David Page who was also a personal friend and Countryman. This was a very special night, and it was a privilege to be there to help celebrate a wonderful life.

We have very ambitious targets for our capital campaign as we return to the Wharf and the new spaces will be a fitting tribute to both our past thirty years and our next decades to come and an exciting platform for the company's 'next cycle'.

The Board is excited to be a part of the next cycle and looks forward to moving back to the Wharf and witnessing the dynamic touring program over the next three years.

I acknowledge the ongoing support of the Australian and NSW Governments, and International Towers for continuing to provide a temporary home for the company, and the many private companies and individuals who support us.

This Annual Report is submitted during challenging times for communities across the world, as we respond to the COVID-19 pandemic. Its impact on the arts and cultural sectors is profound. The full impact of the pandemic on the company's operations is not yet possible to predict as noted in the Financial Reports. The Board is undertaking stringent measures to protect Bangarra Dance Theatre and ensure the safety and well being of its staff and dancers. As we emerge from the greatest challenge in this company's history, the arts and particularly the work of Bangarra will play a vital role in recovery for our communities and our nation.

Phillipa McDermott
Chair, Bangarra Dance Theatre



ARTISTIC DIRECTOR'S REPORT



The company spent almost half the year touring, and I pay tribute to the Dancers and our touring teams for the passion, commitment and resilience that made each chapter of the anniversary program such a success.

Anniversaries provide us with a moment to reflect, acknowledge and pay respects to where we have come from, whilst also providing an opportunity to look to the future and the path ahead. In 2019, Bangarra's 30th anniversary year, we saw one cultural creative cycle naturally come to an end, and the seeds of the next cycle begin to germinate.

It was a year which began with the arrival of five new dancers, a new generation of artists to join our existing, world-class ensemble and together take up the mantle of cultural responsibility and to carry our stories forward.

We also welcomed back to the company, Choreographer and former Bangarra Dancer, Frances Rings, in the role of Associate Artistic Director. I'm so grateful to have this incredible creative partnership with Frances, whose core values of respect and care for Country are reflected in everything she does and the work that she brings to the stage. In acknowledgement of Frances' contribution to the company over the course of the last 30 years, I felt that it was fitting to program her 2004 work *Unaipon* as part of *Bangarra: 30 years of sixty five thousand*. It was a great privilege to return to Raukkan in South Australia, to reconnect with the Unaipon family, Ngarrindjeri Elders and the community, and to be granted their permission to bring this story – inspired by the remarkable life of David Unaipon, the great Ngarrindjeri inventor, philosopher, writer and storyteller – back to the stage.

The second work in our national touring program was *Stamping Ground*, the 1983 work by Czech Choreographer, Jiří Kylián, which I first encountered as a student at NAISDA. In 1980, Jiří attended a corroboree on Groote Eylandt on the lands of the Anindilyakwa people. The experience left a deep impression, inspiring a work that spoke to the different traditions of Indigenous and European cultural dance practices, and the underlying ontological questions of human experience. Reciprocity and mutual obligation underpin all of Bangarra's work and a core part of our practice is returning works back to the Country and the communities that inspired them. Jiří and I had a beautiful exchange in which we spoke about the symbolic significance of Bangarra performing this work and through that, bringing this work back to Country. A special thank you to Assistant of the Choreographer Roslyn Anderson who has cared for the work since 1983. We were fortunate to have her bring the story back on country and share her wealth of knowledge with our Dancers. I would also like to acknowledge and thank Bangarra's Education Consultant, Shane Carroll, for her incredible work in helping to bring *Stamping Ground* to the stage.

The program concluded with *to make fire*, a collection of pieces from previous Bangarra works: *Mathinna* (2008), *About* (2011), *ID* (2011) and *Rush* (2002). I saw *to make fire* not as a 'best of' program, but rather an opportunity to reawaken these stories from Country, and to gift them back to our mother creation spirit of 65,000 years. I am so grateful that we included the beautiful piece 'Hope' from *Rush*, as it features the vocals of my friend and sister, proud Wangkatjungka woman, Ningali Lawford-Wolf. Ningali was an artist who refused to be defined or limited by other people's preconceptions. She pushed me creatively and inspired me to see the world in new ways. She was a cultural leader who stood with a foot in both worlds, and maintained her connections to Country, language, and clan. The power of Ningali's spirit – her generous, creative, passionate spirit – forged new paths for those who followed behind and I know that her legacy will continue to inspire generations to come.

2019 was one of the most ambitious in the company's thirty-year history, *Bangarra: 30 years of sixty five thousand* toured to every state and territory, and we revived our 2017 Helpmann Award-winning work *Bennelong*, in order to perform it regionally throughout Victoria, the Northern Territory and

Queensland. The remarkable story of Woollarawarre Bennelong is one that resonates deeply still today. Bennelong is in all of us, his story is reflective of our contemporary black existence and asks important questions around how we navigate these two distinct worlds, and of how we honour, connect to, and practise culture whilst also having to respond to western systems.

Touring overseas allows us to ask these questions as part of a global conversation. It provides a platform for us to showcase Aboriginal and Torres Strait Islander cultures and to share with non-Indigenous audiences our traditional philosophies of respect and reciprocity, kinship and care for Country that speak to the urgent issues of our time. It also provides us with valuable opportunities to connect with other First Nations cultures, and to share and exchange knowledge and cultural practices.

In October – November, we travelled to Canada and the United States, delivering sold out and highly acclaimed performances of *Spirit* and *Nyapanyapa* in Vancouver, Montreal, Brantford, Toronto, Ottawa and Chicago. Whilst in Turtle Island, we were grateful to be invited to spend time on Six Nations of the Grand River First Nations Reserve. This cultural residency was one of the most immersive cultural exchange experiences in Bangarra's history on an international scale. The company delivered a series of workshops at Six Nations for adults and children in the local community. The Bangarra dancers spent time with Santee Smith and Kaha:wi Dance Theatre and had the opportunity to learn traditional dance from Traditional Owners Cam Hill Sr and his sons. It was an incredible opportunity to witness and participate in such a meaningful exchange and to build and strengthen relationships with other First Nations peoples, artists and organisations.

In tandem with the main company's touring program, our Youth Program Team, led by Sidney Saltner, delivered our Rekindling program in communities in New South Wales, Queensland and the Northern Territory. Bangarra's Youth Program Team are professional teaching artists, and they work in partnership with Elders and communities to provide a framework for the community to utilise, leaving as a legacy the tools to be able to maintain and strengthen the connections and cultural capital created as a result of the program. Dance provides an embodied connection to culture, and our Rekindling program is an accessible and engaging platform for community Elders and youth to share stories, exchange knowledge, express culture and to create contemporary ceremonial experiences.

We concluded the year with *Knowledge Ground: 30 years of sixty five thousand*, a free, immersive experience at Carriageworks, co-curated by myself and Bangarra's Head of Design, Jacob Nash, which explored the many worlds and influences that have breathed life into our creative practice. A special thank you to Jake

for his creative vision and to our Director, Technical & Production, John Colvin, for his technical guidance and expertise in helping us to deliver such a powerful experience. In tandem with the installation, we also launched our free online digital archive, Knowledge Ground, which will provide both a permanent record of the repertoire developed by the company over the past 30 years, and also be a resource through which people will be able to learn about the stories, songlines and Country behind the works presented on stage.

The company spent almost half the year touring, and I pay tribute to the Dancers and our touring teams for the passion, commitment and resilience that made each chapter of the anniversary program such a success. I would like to thank our Rehearsal Director Daniel Roberts for caring and maintaining our dancers. He looks after our stories and the support he provides to Frances and I is most appreciated. I also want to thank our talented creative clan who I work so closely with in order to bring these stories to the stage – Frances Rings, Jacob Nash, Steve Francis, Jennifer Irwin, Nick Schlieper, Alana Valentine, as well as the other gifted Bangarra Creatives and Cultural Consultants who have all contributed to our 2019 program: Dave Bergman, Damian Cooper, Matt Cox, Trudy Dalglish, Matthew Doyle, Peter England, Lola Greeno, Emma Howell, Elma Kris, Paul Mac, Kathy Balngayngu Marika, John Matkovic, Vicki Matson Green, Joseph Mercurio, Djakapurra Munyarryun, Karen Norris, Chris Twyman, Gabriela Tylesova, Bernadette Walong-Sene and Nyapanyapa Yunupingu. I would also like to acknowledge my brothers David and Russell, who continue to inspire us and whose spirit can be felt in everything we do.

After eight transformative years with Bangarra, we farewelled Chair Michael McDaniel. Michael's tenure was exemplified by a leadership style true to his deeply held belief in Yindyamarra – a Wiradjuri word meaning to respect, to be gentle and to do slowly – principles which underpin the guiding values of the company. I sincerely thank Michael and the entire Board for their service and dedication to Bangarra. Welcome to Phillipa McDermott, who came on as Acting Chair, and to new Board Directors, John Harvey, Nadine McDonald-Dowd and Lynn Ralph. We also farewelled Executive Director, Philippe Magid, and I would like to thank him for his significant contribution to the company over the past five years. Thank you also to Tony Grybowski, who came on board as Interim Executive Director, and has made a valuable contribution to the company during the short time he has been with us.

I look forward to working with the new Board and our new Executive Director, Lissa Twomey, as we return to our stomping ground at Walsh Bay in 2020.

Stephen Page
Artistic Director, Bangarra Dance Theatre

INTERIM EXECUTIVE DIRECTOR'S REPORT



“There is no similar performing arts company in Australia – one that creates all of its repertoire, and achieves this in unique creative partnerships with communities.”

It has been deeply rewarding to lead Bangarra through the second half of its anniversary year.

I'm in awe of the warmth and affection evident in the way audiences and the wider community respond to the company's work. There is no similar performing arts company in Australia – one that creates all of its repertoire, and achieves this in unique creative partnerships with communities. This symbiotic relationship imbues Bangarra's works with an authenticity and power to connect with remarkably diverse audiences.

Bangarra undertook its most ambitious touring program to date, in order to celebrate the anniversary year, achieving record attendances and critical acclaim. The year's concluding event, *Knowledge Ground: 30 years of sixty five thousand* at Carriageworks marked an important milestone in the company's history, by establishing a digital creative archive which will serve both as a record of the company's creative evolution and as inspiration for its future creative leaders.

The impressive achievements recorded in this Annual Report coincide with a period of significant change for the company. The Chair's Report records the transition of leadership at the Board level, and I acknowledge the leadership of the former Executive Director Philippe Magid, who left the role in June to take up a rewarding appointment overseas. Philippe's five year term saw significant growth and maturity in the company's creative endeavours, a strong philanthropic legacy and the agreement for the return to impressive new facilities at the refurbished Walsh Bay Arts Precinct.

A focus of my six months with the company has been to support Philippe's legacy and to establish a framework for the new Board and Executive Director to lead the company through its next cycle and into a new decade.

At its September meeting the Board agreed to an organisational Health Check, a proactive initiative to take stock of a range of aspects of Bangarra's operations, and designed to maximise the company's operational effectiveness and align them to best practice in the cultural sector. The review focused on human resources, policies and procedures, strategy, business planning and operational performance. Its focus was on activity which supports the company's creative endeavour, and not on the structure and delivery of these core activities.

Bangarra's most important asset is its people, and the Workplace Climate Survey undertaken as part of the Health Check demonstrated that the company has a deeply committed and engaged staff, proud to be part of the Bangarra 'brand'. The Survey highlighted some aspects of the workplace which will benefit from reforms that will be implemented in 2020.

Despite the artistic success and recognition achieved in this anniversary year, the company recorded an operating deficit for the first time in its history. The challenge for the company as it moves into its next cycle and returns to its Walsh Bay home will be to achieve operating surpluses whilst taking advantage of opportunities to expand the breadth and scale of the company's operations.

I note however the impressive achievements of our Return to the Wharf campaign, launched to coincide with *Knowledge Ground: 30 years of sixty five thousand* in December. Significant commitments have been recorded which is a testament to the strength of the company's reputation and its unique contribution to Australia's cultural landscape.

It has been a privilege to share in Bangarra's planning for 2020 and beyond. I am confident that the creative endeavour that is so deeply embedded in the culture of the organisation lays the foundations for an exciting next cycle. I look forward to supporting incoming Executive Director Lissa Twomey as she takes on the leadership of the dedicated, talented and passionate team that is the Bangarra clan.

Tony Grybowski
Interim Executive Director, Bangarra Dance Theatre







COMPANY PROFILE

STORYTELLERS. MUSIC MAKERS. VISIONARY DANCE THEATRE CREATORS.

With a dance technique forged from 65,000 years of culture, embodied with contemporary movement, we create works on Country, learning from and listening to the stories that our people share with us.

We hold a great responsibility in providing a platform for the knowledge that runs through this landscape – telling stories that provoke us politically and spiritually.

It is this unbreakable connection to our land and people that makes us unique and it is our continued ambition to awaken our audiences to connect with the spirit of our Country.

As a clan of dynamic artists, each with a proud Aboriginal and/or Torres Strait Islander heritage, we represent the pinnacle of Australian dance. Each year we share our stories with more than 50,000 people in capital cities, remote locations, regional centres, and internationally.

We are leaders in a global movement of First Nations peoples, each giving voice to timeless stories by drawing diverse audiences together with the power of our art form.

We are Bangarra, and we are a vital part of this nation's cultural consciousness.



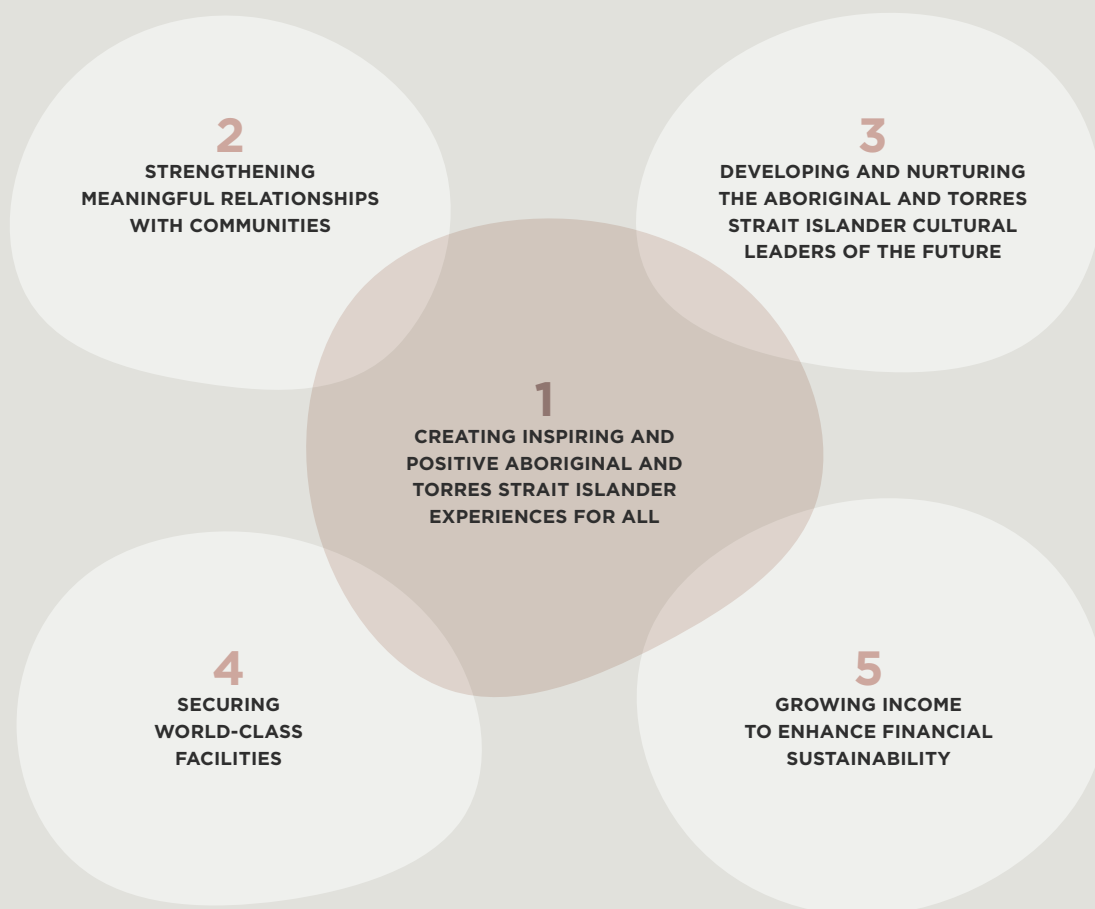


THE 2019-21 STRATEGIC PLAN



‘BANGARRA STANDING STRONG 2021’ SETS OUT THE GOALS AND STRATEGIES TO GUIDE THE COMPANY’S DEVELOPMENT IN THE YEARS LEADING TO 2021.

FIVE GOALS PROVIDE THE FRAMEWORK TO GUIDE ACTIVITY. THESE ARE:



IN 2019 SIGNIFICANT PROGRESS WAS MADE IN REALISING THE GOALS OF THE STRATEGIC PLAN. THESE ARE OUTLINED BELOW.

ON PAGES 72 TO 77 IS A SUMMARY OF OUTCOMES AGAINST THE KEY PERFORMANCE INDICATORS (KPIs) INCLUDED IN THE PLAN.

INITIATIVES		GOAL ALIGNMENT
AUSTRALIAN TOURING PROGRAM	The national program of <i>Bangarra: 30 years of sixty five thousand</i> toured to 8 capital cities across Australia, while the regional program took <i>Bennelong</i> to Northern Territory, Victoria and Queensland for 13 performances.	1 + 2
INTERNATIONAL TOURING PROGRAM	The ambitious international tour included performances of <i>Spirit</i> and <i>Nyapanyapa</i> in a number of locations in Canada the US.	1 + 2
REKINDLING	Rekindling delivered 59 workshops in 2019, across seven locations in Queensland and New South Wales to 106 new Rekindlers and 38 revisited participants from 2018. The Rekindlers from these new communities performed for 690 of their community members.	1 + 2 + 3 Further information is provided at the Rekindling page
RUSSELL PAGE GRADUATE PROGRAM	The program delivered valuable training, development, touring and onstage opportunities to two participants this year, Kallum Goolagong and Gusta Mara.	3 Further information is provided at the RGP page
KNOWLEDGE GROUND	A comprehensive digital archive launched at Carriageworks in December, at our first-ever installation <i>Knowledge Ground: 30 years of sixty five thousand</i> .	1 + 2 + 3 Further information is provided at the Knowledge Ground page
DOCUMENTARY FILM PROJECT ON BANGARRA'S 30TH ANNIVERSARY	Bangarra worked with In Films on <i>Firestarter: The Story of Bangarra</i> - a film which documents this pivotal anniversary year through Stephen Page's eyes.	1 Further information is provided at the Collaborative Projects page
DANCER FURTHER EDUCATION PROGRAM	Former Senior Dancer Yolande Brown has continued work as Coordinator of the digital archive site Knowledge Ground, as well as presenting workshops as part of the Winhanga-rra Teachers' Professional Learning Program.	3 Further information is provided at the Education & Knowledge Ground page
CREATIVE FELLOWSHIPS	A focus in the next cycle needs to be in the maintenance of the other creative fellowships and investment in cultural leaders.	3
DAVID PAGE MUSIC FELLOWSHIPS	A focus in the next cycle needs to be in the maintenance of the David Page Music Fellowship and investment in cultural leaders.	3
INDIGENOUS PRODUCTION TRAINEESHIP	After a successful production traineeship in 2018, Stephanie Storr stepped into the role of Production Technician & Assistant Stage Manager in 2019.	3
COMMUNITY NIGHTS	We celebrated community performances of <i>Bangarra: 30 years of sixty five thousand</i> with 1956 community members across Sydney, Brisbane and Melbourne.	1 + 2 Further information is provided at the Community Nights page
WILAY PROGRAM	The Wilay program subsidised access to Frances Rings' <i>Unaipon</i> , for 2417 Aboriginal and Torres Strait Islander students.	2 Further information is provided at the Wilay page
WINHANGA-RRR WORKSHOPS FOR TEACHERS	The Teachers' Professional Learning Program Winhanga-rra delivered 8 workshops across Australia.	1 Further information is provided at the Education page
LIVE STREAMING TO ABORIGINAL AND TORRES STRAIT ISLANDER COMMUNITIES	We partnered with Sydney Opera House to live stream a performance of <i>Unaipon</i> on Facebook.	1 + 2 Further information is provided at the Community Engagement and Collaborative Projects pages





ON STAGE



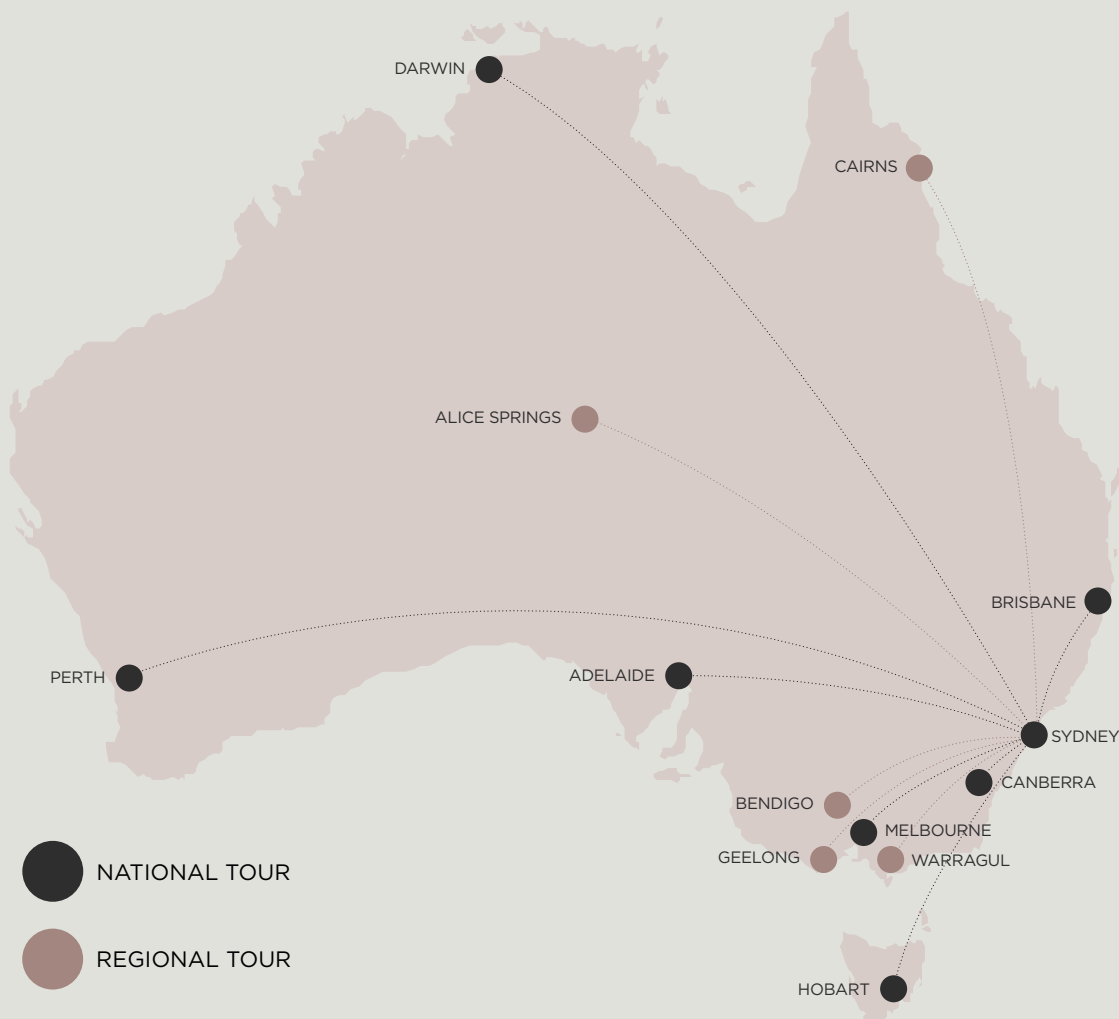
30 YEARS OF 65,000

FOR 30 YEARS, BANGARRA HAS BEEN SHOWCASING THE RICHNESS AND DIVERSITY OF FIRST NATIONS HISTORIES AND CULTURES, CELEBRATING OUR STORIES WITH A FOOT IN EACH WORLD.

We are always listening to the spirits of this timeless place, connecting to Country, and learning from the Elders and Cultural Custodians of this land.

This connection has allowed us to build relationships across Australia, and to engage in cultural creation cycles with songmen and women, knowledge keepers and Indigenous artists who have entrusted us with their sacred stories.

Our 30th year was our most ambitious on record – a year of enormous success and major milestones.





“There aren’t many dance companies in the world that can truly be described as peerless, but the territory that Bangarra Dance Theatre has occupied for the last 30 years as Australia’s leading Indigenous dance company is entirely its own. The company is one of the true wonders of Australian culture.”

TIMEOUT



AUSTRALIAN TOUR

30 YEARS OF SIXTY FIVE THOUSAND

Bangarra: 30 years of sixty five thousand was Bangarra's landmark 30th anniversary season. This diverse program of three contemporary works displayed passionate storytelling, rich artistry and deep community connections that have been at the heart of the company's mission since it was founded in 1989. The program looked back on seminal works from the last thirty years, while paying homage to our 65,000 years of heritage.

Bangarra: 30 years of sixty five thousand opened with Frances Rings' *Unaipon*, commissioned by Stephen Page in 2004 when he was Artistic Director of the Adelaide Festival. It was Rings' first major work and explores the life and legacy of Ngarrindjeri man, David Unaipon, inventor, philosopher, writer and storyteller.

In early 2019, Frances traveled back to the traditional lands of the Ngarrindjeri people to reconnect with the Unaipon family. This was an integral part of the restaging process as the long interval from its premiere has meant the Unaipon estate is now overseen by a younger generation of emerging Elders. The consultations reflect our respect for and commitment to Indigenous Cultural and Intellectual Property rights protocols.

Unaipon begins with Tyrel Dulvarie as Unaipon gliding across the stage on a hidden platform as the audience hears Unaipon philosophise on our existence in the universe, his words woven through a sound score by the late David Page. Further sections illustrate the connection between traditional weaving craft and string games, representing the passing on of knowledge and exploring Unaipon's passion for science and his respect for religions of all cultures.

The second work of the program was *Stamping Ground*, created by Czech Choreographer and former Artistic Director of Nederlands Dans Theater, Jiří Kylián. In 1980, Kylián attended a large corroboree on Groote Eylandt in the Gulf of Carpentaria. The gathering was organised by a consortium of international organisations in collaboration with the local communities and was attended by a thousand Indigenous men, women and children. Kylián was deeply affected by what he witnessed on Groote Eylandt, and in 1983 created *Stamping Ground* as a response to the experience.

Stamping Ground's inclusion in Bangarra's 30th anniversary season enabled the return of the work to the culture that gave it breath. Roslyn Anderson, Kylián's Assistant during the creation of *Stamping Ground* traveled to Sydney to restage the work for Bangarra. This was the first time Bangarra performed a work by a non-Indigenous choreographer, and the first time it performed something not commissioned for the company.

The performance concluded with *to make fire*, an eclectic compilation of works from Bangarra's past repertoire, drawn together by Artistic Director Stephen Page. *to make fire* started with the opening scene from *Mathinna* (2008) – the character-driven dance work about a Tasmanian Aboriginal girl who was stolen from her family and adopted by colonists.

Also included was Elma Kris' *About* (2011), which explored the cultures, stories, and connections of the Torres Strait Islands. 'Clan' looked toward the future with hope, and a passion for continuing to share stories and culture that date back 65,000 years.

74

TOTAL PERFORMANCES

42,493

PAID ATTENDANCE

45,670

TOTAL ATTENDANCE

SYDNEY | 13 JUNE – 13 JULY

Sydney Opera House

CANBERRA | 18 – 20 JULY

Canberra Theatre Centre

PERTH | 31 JULY – 3 AUGUST

State Theatre Centre of WA

DARWIN | 17 AUGUST

Darwin Entertainment Centre

BRISBANE | 23 – 31 AUGUST

Queensland Performing Arts Centre

MELBOURNE | 6 – 15 SEPTEMBER

Arts Centre Melbourne

ADELAIDE | 19 – 21 SEPTEMBER

Adelaide Festival Centre

HOBART | 3 – 5 OCTOBER

Theatre Royal Hobart

CREDITS

30 YEARS OF SIXTY FIVE THOUSAND

UNAIPON

Choreography Frances Rings

Music David Page

Set Design Peter England

Costume Design Jennifer Irwin

Lighting Design Nick Schlieper

Cultural Consultants Family of David Unaipon, Kym Harold Kropinyeri, Judith Kropinyeri, Elaine Kropinyeri, Corrina Kartinyeri, Donna Smith

STAMPING GROUND

Choreography Jiří Kylián

Assistant to the Choreographer Roslyn Anderson

Music Carlos Chávez

Set Design Jiří Kylián

Costume Design Heidi de Raad

Lighting Concept Jiří Kylián

Lighting Realisation Joop Caboort

Lighting Redesign Kees Tjebbes

Remount Director Roslyn Anderson

TO MAKE FIRE

Choreography Stephen Page, Elma Kris

Music David Page and Steve Francis

Set Design Jacob Nash and Peter England

Lighting Design Nick Schlieper

Costume Design Jennifer Irwin

Cultural Consultants Vicki-Laine Green, Lola Greeno, Peggy Misi, William Satrick, Kathy Marika, Djakapurra Munyarryun

REGIONAL TOUR

BENNELONG

The 2019 Regional Tour presented *Bennelong*, that was originally premiered in 2017, and toured Victoria, the Northern Territory and Queensland.

Bennelong is one of Bangarra's most lauded productions, having been awarded a total of seven Helpmann Awards including 'Best New Australian Work'. Dancer Beau Dean Riley Smith was the recipient of both the Helpmann Award for 'Best Male Dancer' and Australian Dance Award for 'Outstanding Performance' in 2018 for his captivating lead role of Woollarawarre Bennelong. The work has been described as "a benchmark in Australian dance creativity".

Bennelong's story is told in 16 fluid scenes by Stephen Page in consultation with Dramaturg Alana Valentine, and Cultural Consultant Matthew Doyle. From his birth to his lonely death the narrative captures a man caught between worlds, finding himself an outsider, never quite accepted by either.

Kidnapped under the orders of King George III from his home in 1789, Bennelong spent six months in captivity before escaping his shackles. But his was a complex relationship with the British. Bennelong formed a close friendship with Governor Arthur Phillip, became proficient in English, and acted as a mediator between the settlers and his own tribe. In 1792 he was invited to visit London, alongside another Aboriginal man, Yemmerawanye. Only Bennelong returned back to Australian soil, straddling both white and black worlds, he found himself a stranger to his people, never quite accepted.

The work echoes Bangarra's 2014 production *Patyegarang*, which is also about first contact with the Eora nation.

Steve Francis' soundscape combines voiceover, song, music by Haydn, Rule Britannia, old racist sea shanties, additional music and lyrics in language by Matthew Doyle, the sounds of wind, country and sea, and contemporary electronic sound effects in a striking blend of 21st and 18th centuries.

The tour's premiere performance in Bendigo was attended by several international producers, who are considering it for inclusion within Bangarra's planned 2021 European tour.

Bangarra's 2019 Regional Tour was supported by the Australian Government, Playing Australia program and our regional touring partner, Boral.

13

TOTAL PERFORMANCES

5935

PAID ATTENDANCE

6490

TOTAL ATTENDANCE

VICTORIA

BENDIGO | 15 - 16 FEBRUARY

Ulumbarra Theatre

GEELONG | 21 - 23 FEBRUARY

Geelong Performing Arts Centre

WARRAGUL | 2 MARCH

West Gippsland Arts Centre

NORTHERN TERRITORY

ALICE SPRINGS | 7 - 9 MARCH

Araluen Arts Centre

QUEENSLAND

CAIRNS | 15 - 16 MARCH

Cairns Performing Arts Centre

CREDITS

BENNELONG

Artistic Director Stephen Page

Choreography Stephen Page

Music Steve Francis

Set Design Jacob Nash

Costume Design Jennifer Irwin

Lighting Design Nick Schlieper

Cultural Consultant Matthew Doyle

Dramaturgy Alana Valentine



INTERNATIONAL TOUR

SPIRIT & NYAPANYAPA

In October and November Bangarra travelled to Canada and the United States to present the company's 27th International Tour. The ambitious tour of Canada included performances in Brantford, Montreal, Ottawa, Toronto and Vancouver, as well as an inter-cultural residency at Six Nations of the Grand River; the country's largest First Nations reserve.

The program featured *Spirit*; a series of eight vignettes showcasing the company's best repertoire in a powerful celebration of culture drawn from its 30-year history. *Spirit* has also been performed on previous international tours to audience and critical acclaim in India, Denmark, Germany, the United States, Turkey, Vietnam, Mongolia and China.

Audiences in Ottawa also experienced Stephen Page's *Nyapanyapa*, where senior dancer Elma Kris performed as a guest artist in the title role for which she received a Helpmann Award nomination for Best Female Dancer in 2016.

To complete the tour, the company performed in Chicago for the first time at the Harris Theater for Music and Dance, known for its world-class programming and work as a cultural anchor in the United States.

Complementing our onstage performances, the company delivered some of the largest First Nations community engagement experiences in its thirty year history. Through an immersive cultural residency at Six Nations in Canada, the company shared Aboriginal and Torres Strait Islander knowledge, stories, dance, language and song with Indigenous students from numerous local schools. The program included a series of talks by Bangarra's Frances Rings and Jacob Nash, in which they shared knowledge and insights of their creative processes, along with a series of professional skills workshops from Bangarra's production team.

Community workshops and masterclasses were delivered at other cities included in the Canadian tour. In Brantford, Canada, Bangarra's dancers shared an opportunity to learn and collaborate with the Kaha:wi Dance Theatre company, which is celebrated for thought provoking performances created through Indigenous knowledge, process and methodology.

The tour built on Bangarra's significant work with remote Indigenous communities in India in 2018, and previously with native peoples in Greenland and Samiland, Norway, Sweden and Finland, and helped build international awareness and understanding of the rich cultural history of Aboriginal and Torres Strait Islander communities.

This significant tour was made possible through the support of our generous Guya patron and friend Linda Herd, and the Department of Foreign Affairs and Trade.

15

TOTAL PERFORMANCES

11,084

TOTAL ATTENDANCE

CANADA

VANCOUVER | 25 - 26 OCTOBER

Spirit

MONTREAL | 29 OCTOBER

Spirit

BRANTFORD | 1 NOVEMBER

Spirit

TORONTO | 9 - 10 NOVEMBER

Spirit

OTTAWA | 15 - 16 NOVEMBER

Spirit & Nyapanyapa

UNITED STATES

CHICAGO | 22 - 23 NOVEMBER

Spirit & Nyapanyapa

CREDITS

SPIRIT

Choreography Stephen Page and Bernadette Walong-Sene

Traditional Choreography and Music Djakapurra Munyarryun

Music David Page and Steve Francis

Costume Design Jennifer Irwin

Lighting Design Nick Schlieper, Karen Norris, Joseph Mercurio, Trudy Dalglish and Matt Cox

NYAPANYAPA

Choreography Stephen Page

Music Steve Francis

Set Design Jacob Nash

Costume Design Jennifer Irwin

Lighting Design Matt Cox

Cultural Consultant Nyapanyapa Yunupingu

“This is a company to see again: the wondrous athleticism of the dancers, the gorgeous and masterful choreography, the connection to a culture we do not often see, all make this a truly noteworthy company not to be missed if they pass this way again.”

CHICAGO TRIBUNE



AWARDS



BANGARRA DANCE THEATRE

Best Regional Touring Production
for *Bennelong*
Helpmann Awards

ELMA KRIS

Artist of the Year
NAIDOC Awards

WAANGENGA BLANCO

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

PROFESSOR MICHAEL MCDANIEL

Scholar of the Year
NAIDOC Awards

STEVE FRANCIS

Nominated for Best Sound Design
for *Dark Emu*
Helpmann Awards

JENNIFER IRWIN

Nominated for Best Costume Design
for *Dark Emu*
Helpmann Awards







SAFE DANCE

In 2019 Bangarra continued to maintain its Safe Dance Program. Pilates sessions are available to the dancers year round whether they be on tour or at the Sydney studio. Four times a week a Pilates instructor comes in for an hour before the dancers' class time.

A physiotherapy treatment schedule was also maintained both on tour and at the Sydney studio. While in Sydney the dancers can access up to ten hours of physiotherapy each week, the dancers also have a twenty five minute massage available to them each week.

The dancers' injury trends and training levels were monitored using Cliniko, an online portal which the physiotherapists, massage therapists and Pilates instructors all have access to cross reference each other's treatment notes and to be sure each is following a unified treatment plan for the dancers. This became particularly valuable during the National Tour. In each city the dancers had access to a different treatment team, which in turn made information available to the next team, by using Cliniko. This information has proved to be invaluable as the company enters the rehearsal period for the 2020 program.

2019 was a stellar year for the dancers. At the end of 2018 the company farewelled some much-loved dancers who had made their mark on the company over many years.

Their departure opened up new opportunities for other dancers to join the ensemble and for others to step up to more senior roles. Five new dancers were welcomed into the company in 2019: Kassidy Waters, Courtney Radford, Jye Uren, Gusta Mara and Kallum Goolagong (the latter two the Russell Page Graduates for 2019).

Each new Dancer brought a different level of experience, training and knowledge to the studio, which in turn inspired the existing company members to share, grow and learn.

The year commenced with a Regional Tour of *Bennelong*. The established dancers took the lead in teaching the choreography while also managing the challenge of moving into the roles left vacant by the departing dancers.

The *Bangarra: 30 years of sixty five thousand* program called for a varied movement vocabulary for the dancers to embrace, and its development focused heavily on equal amounts of classical and contemporary training. Head Physiotherapist, Michelle Wong who started in her position at the start of 2019, kept an eye on the dancer's fitness and injury management throughout the sometimes gruelling rehearsal process.



RUSSELL PAGE GRADUATE PROGRAM

The Russell Page Graduate Program provides valuable training, development, touring and onstage opportunities for dance graduates to develop as professional artists. 2019 marked the fifth year of this important initiative, furthering the commitment to the development of emerging Aboriginal and Torres Strait Islander creative talent.

This year the program welcomed Kallum Goolagong, a Wiradjuri and Darkinjung man, and Gusta Mara, an Angamudthi, Atembiya, Goba, Argun and Wagadthagum man into the company as Graduate Program recipients.

Kallum and Gusta made their debut in February for Bangarra's Regional Tour of our highly acclaimed production *Bennelong*. Mentored by senior Dancers and artistic staff, each enjoyed the opportunity to gain professional experience performing as part of the anniversary tour of *Bangarra: 30 years of sixty five thousand*, and internationally in the US and Canada.

Named after the late Russell Page – brother to Stephen and David Page, and Founding Member of Bangarra – who passed in 2002, the Graduate Program was established to build on his legacy and passion for sharing knowledge with younger dancers.

Employment of the 2019 Graduate Program dancers was made possible through the generosity of individual donors and The Sherry-Hogan Foundation, which renewed their generous support. The donations covered the Graduates' salaries, the costs involved with touring and mentoring and the involvement in Bangarra's Safe Dance and wellbeing programs.

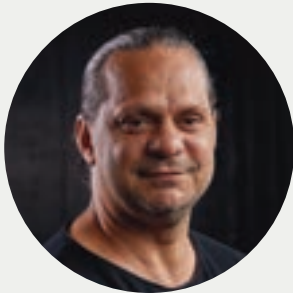
The Russell Page Graduate Program has helped launch the careers of nine dancers to date – eight of whom are still dancing with the company.



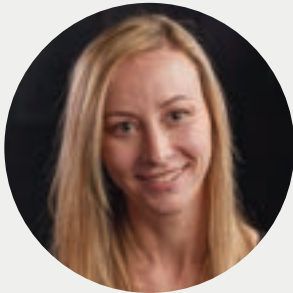
The image shows two young women in a gallery setting, performing a traditional dance. They are wearing black short-sleeved shirts and have their hair pulled back. They are holding large, gourd-like instruments and using sticks to play them. The background features abstract art on the walls. The text "YOUTH & OUTREACH PROGRAMS" is overlaid in white, bold, sans-serif font, with a thick, textured orange brushstroke underneath it.

YOUTH & OUTREACH PROGRAMS

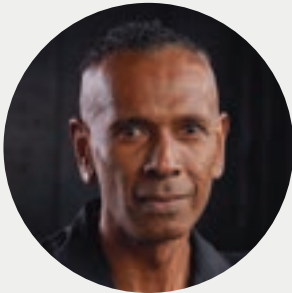
YOUTH PROGRAM TEAM



SIDNEY SALTNER
Director



CHANTAL KERR
Youth Program Leader



PATRICK THAIDAY
Youth Program Leader

REKINDLING



REKINDLING



Since 2013 Rekindling has engaged with over 850 youth from 33 communities across Australia. 59 workshops were delivered in 2019 at seven locations. New communities included in the program included Cherbourg, Rockhampton and the Northern Peninsula Area in Queensland and La Perouse/Matraville in NSW.

Dance provides an embodied connection to culture and is an accessible and engaging platform for both community Elders and youth. It's a space to share stories, exchange knowledge, express culture, and create contemporary ceremonial experiences. The program provides a framework for the community to utilise, strengthening bonds between generations, and supporting the maintenance of cultural practices.

Rekindling has also identified links to the Australian Curriculum's general capabilities framework, through the development of skills such as intercultural understanding, critical and creative thinking, literacy, personal and social capabilities, and ethical understanding.

After successfully delivering the program for seven years, it was recognised the program would benefit from more formal measurement and evaluation of its impact. In 2019 Bangarra established a strategic corporate partnership with Ernst and Young to independently measure the social impact of Rekindling.

From November 2019 Ernst and Young attended gatherings with the Rekindling team, and conducted interviews and observations, which will culminate in a detailed report to be delivered by December 2020.

The program relies on the support of a group of individual donors, philanthropic trusts, foundations and contribution from the company. In 2019, Rekindling was supported by the Colonial Foundation, Estate late James Simpson Love, Linnell/Hughes Trust, Lord Mayor's Charitable Foundation through the Eldon & Anne Foote Trust, Macquarie Group Foundation, The Marian and E.H. Flack Trust, Patterson Pearce Foundation and the Tim Fairfax Family Foundation.

“I liked reconnecting to the land and to the stories of the way our people have lived for thousands of years. I also enjoyed yarning and meeting new people including the Bangarra mob.”

REKINDLING PARTICIPANT, ROCKHAMPTON QLD

“This was a fantastic experience for all students and something that will stay with myself and the students for the rest of our lives.”

AIMEE DOLMAN - TEACHER, CHARLEVILLE QLD

7

LOCATIONS VISITED

106

REKINDLING PARTICIPANTS
IN NEW COMMUNITIES

59

WORKSHOPS

690

COMMUNITY MEMBERS ATTENDED
THE FINAL GATHERING
PERFORMANCES



THE ARTS UNIT - NEW SOUTH WALES

Now in its tenth year, Bangarra continued its successful partnership with The Arts Unit, a part of the New South Wales Department of Education, which brought together 721 students from 99 schools across the state to participate in the Regional NSW Secondary Schools Aboriginal Dance Workshops program.

Throughout the year, students from NSW Public Schools were invited to participate in twelve regional workshops, in a bid to give access to a high-quality dance experience for young Aboriginal and Torres Strait Islander public school students in more remote parts of the state.

Led by Bangarra's Youth Program Team, students were taught Bangarra repertoire and were able to develop dance skills and foster cultural pride, leadership and confidence through these workshops.

In 2019, 29 students formed the NSW Public Schools Aboriginal Dance Company, and performed in the State Dance Festival. To commemorate Bangarra's anniversary year the group performed excerpts from *Unaipon* as part of the week-long festival that took place from 9 to 13 September at Sydney's Seymour Centre. The State Dance Festival brought together more than 1,500 students from Kindergarten to Year 12.

196 students from 28 schools across the state performed at the annual Schools Spectacular performance, presented by the NSW Department of Education. The large-scale event was held over two days on 22 and 23 of November at The Qudos Bank Arena and was televised nationally on 7 December via the Seven Network.



CREATIVE GENERATION - QUEENSLAND

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

In 2019, Bangarra enjoyed its sixth year partnering with the Queensland Government’s Department of Education and Training Queensland to mentor Aboriginal and Torres Strait Islander secondary school students through CGEN. The Youth Program Team worked with youth and Elders from the Cherbourg and Murgon communities to share stories and create their own dance piece, with twelve students from one school taking part in 2019.

More than 1500 participants were involved in the annual event at the Brisbane Convention & Exhibition Centre (BCEC) on 19 and 20 July. Students acquired new skills, while gaining experience performing on an arena stage and further developing their professional skills as young artists in the performing arts industry. CGEN was televised nationally through both Network Ten and Eleven.



EDUCATION



In 2019, Bangarra experienced its highest ever rate of engagement with the education audience. Over 2700 students attended school and Wilay performances in Sydney, Melbourne, Brisbane, and Adelaide, and many more attended general public performances on both the Regional and Australian Tours.

An innovative partnership with the Sydney Opera House enabled Bangarra's first audio-described and AUSLAN-interpreted performance. The work chosen for this fully accessible performance was Frances Rings' *Unaipon*, and Frances was also the describer for the work. This performance was attended by a group of students and teachers from the Royal Institute for Deaf and Blind Children, and was a highlight of the year for the whole company.

Bangarra's teacher professional learning program, Winhanga-rra (hear, think, listen) was delivered to full capacity. In the workshops, teachers explored processes and practices for engagement with Aboriginal and Torres Strait Islander cultures through dance theatre in an educational context. Winhanga-rra workshops were delivered in Sydney, Brisbane, Canberra, Perth, Adelaide and Melbourne to 160 teachers, representing a participation increase of more than 100% on the previous year.

Frances Rings' 2012 production, *Terrain* is listed as a prescribed text for NSW Higher School Certificate Dance (Appreciation). In 2019, Bangarra delivered two focussed workshops to Year 12 students and teachers, both in Western Sydney.

The eResources library attracted the highest per annum number of views, (18,000) and the take up of digital streaming of the four available full-length works increased in comparison to previous years. Requests continue to be received for conference presentations and curriculum consultation and over 1000 free study guides were distributed to teachers and students. Bangarra currently responds to over 500 requests from students for support with essays and assignments annually.

Consistent feedback indicates Bangarra's resources are considered benchmarks for excellence, and highly valued for their quality and accessibility.

Education is seen as a significant area of potential growth for Bangarra. The Australian Curriculum is underpinned by three cross-curricula priorities that are present in all subject/learning areas. One of the three priorities is Aboriginal and Torres Strait Islander histories and cultures. This represents a significant shift in what and how the current generation of students learn about Indigenous histories, cultures and people, preparing the ground for future generations to un-learn embedded bias toward black Australia, and build awareness and respect of First Nations peoples.

A Bangarra Education Advisory Group is proposed, to enable professional advice from senior Aboriginal and/or Torres Strait Islander educators with professional experience in teaching both students and pre-service teachers as well as curriculum development. A twice-yearly session would be framed as a discussion to share challenges and seek guidance, to communicate perceived achievements and receive feedback and advice.

WORKSHOP SUMMARY

148

TOTAL WORKSHOPS

2,190

TOTAL PARTICIPANTS

LOCATION

WORKSHOPS PARTICIPANTS

ON COUNTRY

Derby, WA	3	50
Broome, WA	5	81

AUSTRALIAN TOUR

NAISDA Dance College, NSW	1	10
QL2 Dance, ACT	1	30
Western Australian Academy of Performing Arts, WA	1	42
Darwin High School, NT	1	30
Aboriginal Centre for the Performing Arts, QLD	1	30
Melbourne Indigenous Transition School, VIC	1	23
Restless Dance Theatre, SA	1	12

INTERNATIONAL

Community Workshop - Vancouver, Canada	1	8
Arts Umbrella - Vancouver, Canada	1	22
The School for the Contemporary Arts Simon Fraser University - Vancouver, Canada	1	11
Dance à la Carte - Montreal, Canada	1	8
Mixed Group - Montreal, Canada	1	21
Mixed Group - Toronto, Canada	1	10
Community Workshop - Six Nations, Canada	1	20
Jamieson & JC Hill Elementary School - Six Nations, Canada	1	117
IL Thomas Elementary School - Six Nations, Canada	1	45
Emily C. General Elementary School - Six Nations, Canada	1	43
The Chicago High School for the Arts - Chicago, USA	1	28

REGIONAL TOUR

Bendigo, VIC	2	29
Geelong, VIC	3	59
Warragul, VIC	2	42
Alice Springs, NT	2	35
Cairns, QLD	3	70

YOUTH AND OUTREACH PROGRAMS

The Arts Unit, Regional NSW	12	721
Creative Generation, QLD	4	12
Schools Spectacular, NSW	9	204
NSW Public Schools Aboriginal Dance Company, NSW	11	29
Art IRL: Teen Takeover, ACT	4	8
Winhanga-rra, various locations	8	158
Terrain Workshops, NSW	2	42

REKINDLING NEW COMMUNITIES

Rockhampton, QLD	13	24
Matrville/La Perouse, NSW	13	22
Northern Peninsula Area, QLD	13	22
Cherbourg, QLD	13	14

REKINDLING REVISITS

Darwin, NT	1	16
Charleville, QLD	5	9
Thursday Island, QLD	1	13







COMMUNITY ENGAGEMENT

ON COUNTRY

Connections to Country are at the heart of Bangarra's work; they inspire productions, fuel creative practices, and nourish the company spiritually and emotionally. On Country visits provide opportunities to strengthen existing bonds and forge new relationships with communities across the country through mutually-beneficial cultural exchanges.

As Australia's premier Aboriginal and Torres Strait Islander dance company, Bangarra has a responsibility to promote First Nations storytelling, and to work respectfully and reciprocally with communities in a cycle of cultural and creative exchange. While these experiences on Country are brief, their impacts are long lasting, as they embed the seeds for future collaborations, feeding into the creative lifecycle at the heart of our cultural foundation.

This year's visit to Mowanjum, Western Australia and satellite workshops in Broome and Derby were a highlight of 2019, as well as an important step in strengthening connections in the Kimberley region.

The residency was an opportunity for our Dancers to revive physically, emotionally, and spiritually through cultural activities with the local community, after a huge year of touring. For our three Yawuru Dancers – Tara Gower, Rika Hamaguchi, and Lillian Banks – this was also a special opportunity to connect with family and Country, and to engage and inspire the next generation of Kimberley artists.

In partnership with Mowanjum Aboriginal Art & Culture Centre, the Dancers participated in a cultural exchange with community Elders, who took them on a guided tour of significant sites in the region, including Kunumudj (Boab Prison Tree) and the Munkajarra wetlands. Members of the Mowanjum community shared their local stories and dances with the company, and showed the elaborate traditional dress specific to the region. The Dancers were also honoured to be able to learn about the Wandjina, and their significance to the local community.

As a gift to the community for welcoming us to their Country, the Dancers staged *to make fire* in a special outdoor performance on the Art Centre verandah, providing the opportunity for Elders, artists, and community members to experience Bangarra in a uniquely intimate setting.

During their time in the Kimberley, the company facilitated a number of successful workshops in Mowanjum, Broome, and Derby, connecting with the next generation of First Nations storytellers in some of Australia's most remote locations. The Dancers worked with young people with varying levels of experience, teaching Bangarra repertoire and sharing the stories that inspired our work through a curated program designed to create meaningful opportunities for engagement.

The company acknowledges the Mowanjum Aboriginal Art & Culture Centre, and the communities of Mowanjum, Derby, and Broome for sharing their stories, and for welcoming us onto their Country.

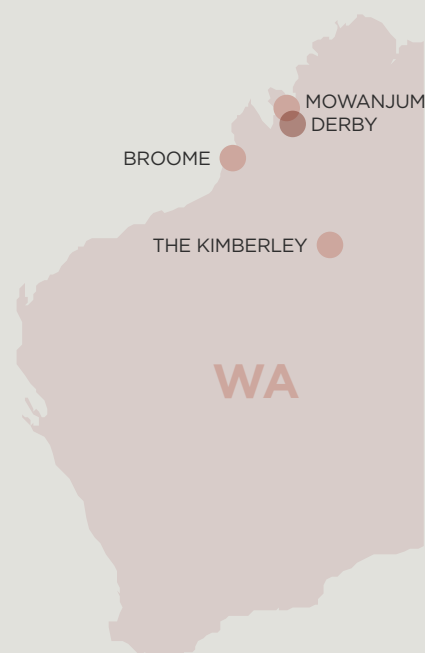
Bangarra's work on Country in 2019 was generously supported by the Annamila Foundation.

8

WORKSHOPS

131

PARTICIPANTS





COMMUNITY TICKETING



Community Ticketing allows Bangarra to bring community together, and to celebrate stories with those who share histories and cultures. Community Nights are at the core of the community engagement strategy, providing subsidised tickets for the first showing of major works for Aboriginal and Torres Strait Islander people and those who work for Indigenous organisations. With the continued support of The Balnaves Foundation, we were able to provide accessibly priced tickets to 1,956 people in Sydney, Brisbane, and Melbourne. In 2019, Bangarra was proud to offer community price tickets on all stops of our *Bangarra: 30 years of sixty five thousand tour*, increasing accessibility for 586 people across the country.

The Wilay program enables Aboriginal and Torres Strait Islander school students to access a dedicated matinee performance of mainstage works at a discounted price. In 2019 the company welcomed 2417 Indigenous children to Wilay performances, including ten past participants in the Rekindling program. After enjoying a performance of Frances Rings' *Unaipon*, these students were able to participate in lively 'In Conversation' sessions with Stephen Page, Frances Rings, and the Dancers; in some locations, students were brought on stage and taught repertoire from the show. The Besen Family Foundation supported the program in Melbourne, providing access for 182 Aboriginal and Torres Strait Islander young people from as far afield as Bendigo, Langwarrin, Healesville, and Finley, NSW.

Wilay is the Wiradjuri word for brushtail possum. We acknowledge and thank Uncle Stan Grant Senior for sharing his language with us, and for giving this name for this impactful program.

Community Ticketing Initiatives enable the company to commit to the maintenance of Indigenous storytelling, and to pass stories to the next generation. For the Dancers, it's an important opportunity to share world-class performances with their communities, and to give back to the people who've creatively and cultural supported their growth as artists.

1,956

COMMUNITY NIGHT TICKETS

417

WILAY (ABORIGINAL AND TORRES
STRAIT ISLANDER YOUTH TICKETS)

“Our students were mesmerised by the performance. One moment I will never forget was they way they spontaneously started dancing as we waited outside the theatre afterwards! Many of their parents/guardians have contacted me to say how appreciative they are for the children to have had this experience. For some of these students I dare say it has been life-changing knowing that career opportunities like this could exist for them in the future. Thank you, thank you, thank you!!!”

TEACHER, WILAY SYDNEY



INTERNATIONAL CULTURAL EXCHANGE



International cultural exchange opportunities allow the company to engage with Indigenous peoples around the world; learning, sharing, and creating, in collaborative and reciprocal ways. They provide a safe and supportive space where international and intercultural First Nations relationships can grow, and where connections can be formed with those whose histories and life experiences are similar to our own.

In November, Bangarra participated in a landmark cultural residency at Six Nations of the Grand River; Canada's largest First Nations reserve. This exchange was one of the largest international community engagement experiences in Bangarra's 30-year history, and a truly memorable experience for the whole team.

Over the two-day period, the company shared Aboriginal and Torres Strait Islander knowledge, stories, dance, language and song with Indigenous students from numerous local schools and community groups. In turn, Bangarra took part in a series of workshops with local knowledge keepers, learning about the role of song and dance in keeping culture alive, and preserving ancestral ties.

Such residencies allow Bangarra to contribute to global conversations about Indigenous peoples and their place in a contemporary world, and to reflect on new ways forward for Indigenous peoples globally. Connecting with likeminded contemporary Indigenous artists offers a broader global perspective on how First Nations peoples around the world communicate their experiences with both Indigenous and non-Indigenous audiences, and about the issues that afflict their communities.

The company acknowledges the Six Nations community for hosting Bangarra on their lands, and for allowing us to learn about their histories and cultures. Bangarra would like to thank Linda Herd, our Guya donor and friend for her generous support of this tour.

11

INTERNATIONAL WORKSHOPS

333

PARTICIPANTS

“Experiences like these are rare and profound. As First Nations people, the opportunity to share space and art with others who have similar histories is incredibly powerful, especially for our younger generation. It confirms and validates the importance of their role as Indigenous storytellers and the bigger role for the company as cultural ambassadors.”

FRANCES RINGS, ASSOCIATE ARTISTIC DIRECTOR







MEDIA

KNOWLEDGE GROUND



DIGITAL ARCHIVE PLATFORM

Knowledge Ground is a bespoke digital platform, developed from 2016 by Bangarra Dance Theatre. Its purpose is to showcase the company's thirty years of repertoire and increase access to Aboriginal and Torres Strait Islander arts and culture for all Australians.

Knowledge Ground shares stories of social inspiration, ecological importance, concepts of creation, historical perspectives and the diverse sense of inspiration that is innate in every production the company has produced throughout its history.

People from across the globe, including the First Nations communities and company alumni who have worked on these Bangarra productions, can explore not only the choreographic details, set design, costume design, lighting plots and music design for each production, but also the unique cultural aspects of the songlines, language groups and pathways of storytelling behind each work.

For new artists joining Bangarra, this project offers a powerful professional development into the company's history. It will also provide emerging Indigenous artists with space to explore the multi-layered history of Bangarra's repertoire.

The Knowledge Ground digital archive can be accessed at www.bangarra-knowledgeground.com.au

The project team was led by Knowledge Ground Coordinator Yolande Brown, a former Bangarra Dancer and Choreographer. Yolande worked with an archivist to catalogue Bangarra's extensive array of archives including administrative documents, ephemera, images and audiovisual files. A selection of over 17,500 archives were digitised for inhouse accessibility and curation into Knowledge Ground. Melbourne-based company Northmost was appointed to build and design the site architecture.

Curation of the site involved building out the Bangarra productions content including image galleries, tours and cast information, footage excerpts, artist interviews and behind-the-scenes insights into the build and life of these productions. Profiles of Bangarra alumni were built, including Cultural Consultants, Creatives and Dance Artists. This involved reaching out to over 200 alumni, gathering information and yarning with the Bangarra extended family to create articles detailing the alumni experience – cultural, creative and theatrical.

Funding for the project was provided by the Australia Council Catalyst Fund and by the John T Reid Charitable Trust.

KNOWLEDGE GROUND: 30 YEARS OF SIXTY FIVE THOUSAND

The launch of Bangarra's new Knowledge Ground platform coincided with the immersive installation experience at Carriageworks, *Knowledge Ground: 30 years of sixty five thousand*.

Co-curated by Jacob Nash and Stephen Page, Bangarra's creative history was interpreted through six thematic worlds – History, Country, Social issues, Costume, Soundscape and Homelands.

The installation experience included set pieces, audio, video, photographs and interviews with choreographers. It featured a selection of costumes designed for productions since the 1990's by Jennifer Irwin and a spectacular soundscape drawn from the legacy of songman Roy David Page. The Elders who have guided the development of works through to the Rekindling participants – the next generation of cultural leaders – were recognised in the 'Homelands' section of the installation.

A suite of iPads were set up within the immersive installation, to introduce people to this digital Bangarra world and enable them to engage with the new site.

The immersive installation will be adapted for incorporation into the public areas of Bangarra's Walsh Bay home. It will be a dramatic and informative introduction to the company for the diverse audiences expected to use the new facility.



COLLABORATIVE PROJECTS



AUDIO-DESCRIBED AND AUSLAN-INTERPRETED PERFORMANCE AT SYDNEY OPERA HOUSE

18 JUNE

Bangarra worked with the Royal Institute for Deaf and Blind Children and Sydney Opera House's accessibility team to deliver the company's first audio-described and AUSLAN-interpreted performance. Thirteen students and teachers with a range of hearing, sight and mobility impairments enjoyed a performance of Frances Rings' *Unaipon* and post-show 'In Conversation' session. Dancers and production staff facilitated a pre-show tactile session, showing the group a selection of props and costumes and painting some gapan on their skin.

NAIDOC AWARDS

6 JULY

Former Chair, Professor Michael McDaniel, and Senior Bangarra Dancer and Choreographer, Elma Kris, were both honoured at the NAIDOC Awards. Michael received NAIDOC's 2019 Scholar of the Year Award in recognition of his work in the academic community and for advancing Aboriginal and Torres Strait Islander student participation in the tertiary sector. Elma received NAIDOC's 2019 Artist of the Year Award in recognition of her artistic leadership and significant contribution to our cultural landscape.

NAIDOC LIVE STREAM

7 - 14 JULY

As part of Bangarra's contribution to NAIDOC Week, the company partnered with Sydney Opera House to live stream a performance of *Unaipon* on Facebook. This was the first time Bangarra live streamed a performance on social media, which was a special opportunity for us to share the work with a global audience. Within a week of being available to view online, the performance had attracted 13,000 views.

HELPMANN AWARDS PERFORMANCE

15 JULY

Bangarra was invited to perform at the Helpmann Awards Ceremony, presented live from the Arts Centre Melbourne and broadcast nationally and internationally on the ABC. It was an honour to be given this opportunity to share Bangarra's work with the ABC's audience, and to promote the production in anticipation of plans to tour *Bennelong* regionally in 2020. The company performed 'Rejection' from *Bennelong*, a production which had won six Helpmann awards in 2017 and which won the award for 'Best Regional Touring Production' in the 2019 Award.

TESSITURA LEARNING AND COMMUNITY CONFERENCE

28 JULY - 1 AUGUST

Development Manager, Chloe Gordon, represented Bangarra at the Tessitura Learning & Community Conference in Chicago, attended by over 400 arts and cultural organisations from around the world. Whilst in Chicago, Chloe delivered a talk on community engagement.

MOWANJUM ABORIGINAL ART & CULTURE CENTRE

5 - 9 AUGUST

Whilst on Mowanjum Country Bangarra was hosted by Mowanjum Aboriginal Art & Culture Centre and had the privilege of connecting with local community members, and the opportunity to listen to stories, and learn some traditional Wandjina dances. The dancers performed a small showing of *to make fire* on the Art Centre verandah and the day concluded with a community BBQ.

QPAC FOYER ACTIVATION

22 - 31 AUGUST

To celebrate Bangarra's 21-year partnership with QPAC, the two organisations worked together to present a front of house exhibition, curated by Wakka Wakka/Kalkadoon Curator Amanda Hayman from Blaklash, to coincide with Bangarra's Brisbane season.

MACQUARIE GROUP: 2019 LEGAL AND GOVERNANCE SPRING EVENT

26 SEPTEMBER

Artistic Director Stephen Page joined UNSW Pro Vice-Chancellor Indigenous and Professor of Law, Professor Megan Davis, and Macquarie Group's Executive Director - Legal Counsel, David Robb, at Macquarie Bank for its annual Legal and Governance Spring Event. Open to staff and their guests, the event opened with a performance and Welcome to Country by Matthew Doyle and was followed by a thought-provoking discussion about the Uluru Statement from the Heart and the values that underpin Bangarra's work.

THE FIELD MUSEUM LUNCHEON TALK

19 NOVEMBER

As part of Bangarra's performance season at the Harris Theater in Chicago, Stephen Page and senior Bangarra Artist, Elma Kris, participated in a panel discussion at Chicago's Field Museum. Moderated by Harris Theater President and CEO Patricia Barretto, together with Field Museum Regenstein Curator of Pacific Anthropology John Terrell, the talk explored questions around traditional and contemporary storytelling, the rich history of Aboriginal and Torres Strait Islander artmaking, and the important role that Bangarra plays as ambassadors for Aboriginal and Torres Strait Islander cultures on the world stage.

BESYDNEY GLOBAL AMBASSADORS DINNER

26 NOVEMBER

BESydney held its annual Gala Dinner at the International Convention Centre in Sydney. The event celebrated BESydney's 50th anniversary, and the 10th anniversary of its Global Ambassador Program. To open the evening, former Bangarra dancer Deborah Brown performed 'Coolamun' solo from *Artefact* for an audience of 300 business and community leaders.

STORY FACTORY

MAY - NOVEMBER

Bangarra lent its support to the Story Factory in Parramatta which ignited a project called 'Art Write Light' to encourage students to form a positive attitude to reading and writing. Former Bangarra dancer Kaine Sultan-Babij was the lead artist on this impactful project which spanned six months and culminated in a performance by Kaine at Story Factory in Parramatta.

NATIONAL GALLERY OF AUSTRALIA - ART IRL: TEEN TAKEOVER

30 NOVEMBER - 7 DECEMBER

The National Gallery of Australia engaged the Bangarra Youth Program Team to offer young Aboriginal and Torres Strait Islander creatives the opportunity to participate in a free intensive program. In collaboration with local Elders, Bangarra's Youth Program Team guided participants through a series of workshops, developing their contemporary dance skills and supporting them in connecting to culture. The workshops culminated in a work-in-development performance for family, community and friends.

PERFORMING ARTS ADVOCACY FORUM

4 DECEMBER

Interim Executive Director, Tony Grybowski, attended the Performing Arts Advocacy Forum, an exploratory and focused conversation regarding the shared advocacy objectives of the performing arts sector in the future.

PARTNERSHIP WITH THE NATIONAL INDIGENOUS CULINARY INSTITUTE

7 DECEMBER

Bangarra partnered with the National Indigenous Culinary Institute for the first time for 'Ceremony' - an exclusive event within the *Knowledge Ground: 30 years of sixty five thousand* installation. NICI chefs designed a menu inspired by the repertoire performed at the event - using ingredients such as saltbush, warrigal greens, oysters, pepperberry, kangaroo and Wongi plum, this was a beautiful way for all elements of the evening to speak to Country and reflect the core elements of fire, earth, air and water.

FIRESTARTER: THE STORY OF BANGARRA

In 2019, Bangarra worked with In Films, to document the pivotal anniversary year. *Firestarter* will tell the story of Bangarra Dance Theatre through Stephen Page's eyes - the story of how 26-year-old Stephen, together with his brothers David and Russell Page, took on the company in its infancy and worked to build the company from a little-known Indigenous dance group to one the nation's most powerful cultural institutions. In this film, a combination of intimate observational material, candid interviews and a treasure trove of personal and company archive will reveal a story of triumph against all the odds.

MEDIA



28,119

INSTAGRAM FOLLOWERS
12.29% INCREASE



4.77%

INCREASE TOTAL FOLLOWERS
ACROSS DIGITAL PLATFORMS (on 2018)



42, 391

SONGLINES SUBSCRIBERS
1% INCREASE



57,744

FACEBOOK
FOLLOWERS
1.51% INCREASE



8,886

TWITTER
FOLLOWERS
0.1% DECREASE



112,462

VIEWS



724, 500

WEBSITE PAGE VIEWS



319

PRINT ARTICLES



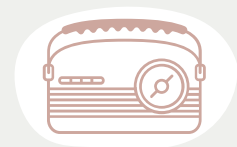
446

ONLINE ARTICLES



303

TV SEGMENTS



682

RADIO SEGMENTS

MEDIA OVERVIEW



2019 offered a special opportunity to reflect on Bangarra's past successes and strengthen the position of the brand by highlighting achievements, with strategic media coverage across the year.

Bangarra was featured extensively across local, national and international media, including television, radio, print, magazines and online, resulting in a 33% increase in media coverage from 2018.

2019 AUSTRALIAN TOUR

To support the company's most ambitious tour yet, emphasis was placed on launching the *Bangarra: 30 years of sixty five thousand* tour to the media ahead of the Sydney opening. The publicity campaign resulted in widespread national and metropolitan coverage across the country and all tour locations, encompassing television, radio, print and online media.

Coverage highlights included feature pieces with ABC TV News Breakfast, Koori Mail, Limelight Magazine, SBS and NITV, ABC Radio National Conversations Program, 7:30, Time Out, The Sydney Morning Herald, The Weekend Australian, The Australian Financial Review, Radio 3AW, The Guardian and The Herald Sun.

2019 INTERNATIONAL TOUR

Bangarra's tour to Canada and USA offered a wealth of opportunity to showcase the company's work via an international media platform.

The publicity team worked closely with international venue publicists to drive media coverage to support all venues and encourage reviews from high profile media in all locations. Media highlights included coverage in The Toronto Globe and Mail, The Daily Herald Tribune, The Georgia Straight, Vancouver Sun and Chicago Tribune.

The program received stellar reviews across the tour, with Vancouver Presents calling *Spirit* "A spiritual experience", and Third Coast Review offering "the wondrous athleticism of the dancers, the gorgeous and masterful choreography, the connection to a culture we do not often see, all make this a truly noteworthy company".

KNOWLEDGE GROUND

The inception of Bangarra's first installation work, *Knowledge Ground: 30 years of sixty five thousand*, and the launch of the Knowledge Ground digital platform at the end of 2019 offered a final opportunity to reflect on the company's successes over the past thirty years, and to also extend media reach outside of the traditional performing arts outlets.

Extensive media coverage was achieved, including The Guardian, Koori Mail, Broadsheet Sydney, ABC News, Sydney Morning Herald, and NITV News.

As part of the Knowledge Ground campaign, a feature shoot was organised with Vogue Australia. The full company was photographed at sunset, in costume on the rocks at Sydney's Little Bay. The stunning photos and accompanying feature story were published as a six-page spread in Vogue Australia's 60th anniversary issue, and the shoot was featured in the documentary *Vogue Australia: Sixty Years Through the Lens*.





THE COMPANY

PEOPLE



In mid-2019, a part time Human Resources Manager was employed for the first time. This has enabled an improvement to the quality and standard of Human Resources procedures that was recognised as a priority in the Health Check review described in the Interim Executive Director's report. The Manager's role will be increased in 2020 to two and half days per week.

WORKPLACE CLIMATE SURVEY

A workplace survey has not previously been undertaken across the company. A survey of all staff (excluding the dancers) was undertaken in November 2019. This was developed by an independent consultant, and modelled on a similar survey developed by the NSW Public Service Commission, which is completed annually by public servants in that state.

KEY FINDINGS OF THE SURVEY ARE AS FOLLOWS:

- 33 responses were received, representing a 100% participation rate.
- The survey revealed a highly committed and engaged workforce. 100% of those responding said they were proud to tell others they work with Bangarra Dance Theatre, whilst 91% understand what is expected of them to do well in their role, and 73% are satisfied with their job.
- 78% of those responding indicated they receive help and support from other members of their team.
- Staff made further additional comments relating to employment arrangements, and access to 'time off in lieu' arrangements, administration systems and the physical workplace environment.
- The survey also provides interesting insights into the Bangarra staff profile. 69% of staff have been in their current role for less than two years, 57% of staff are in the 25-34 age group, and 76% of those responding to the Survey indicated a likelihood to continue to work for Bangarra for less than two more years.

52

PERMANENT EMPLOYEES

75%

OF PERMANENT EMPLOYEES WORK ON A FULL-TIME BASIS

67%

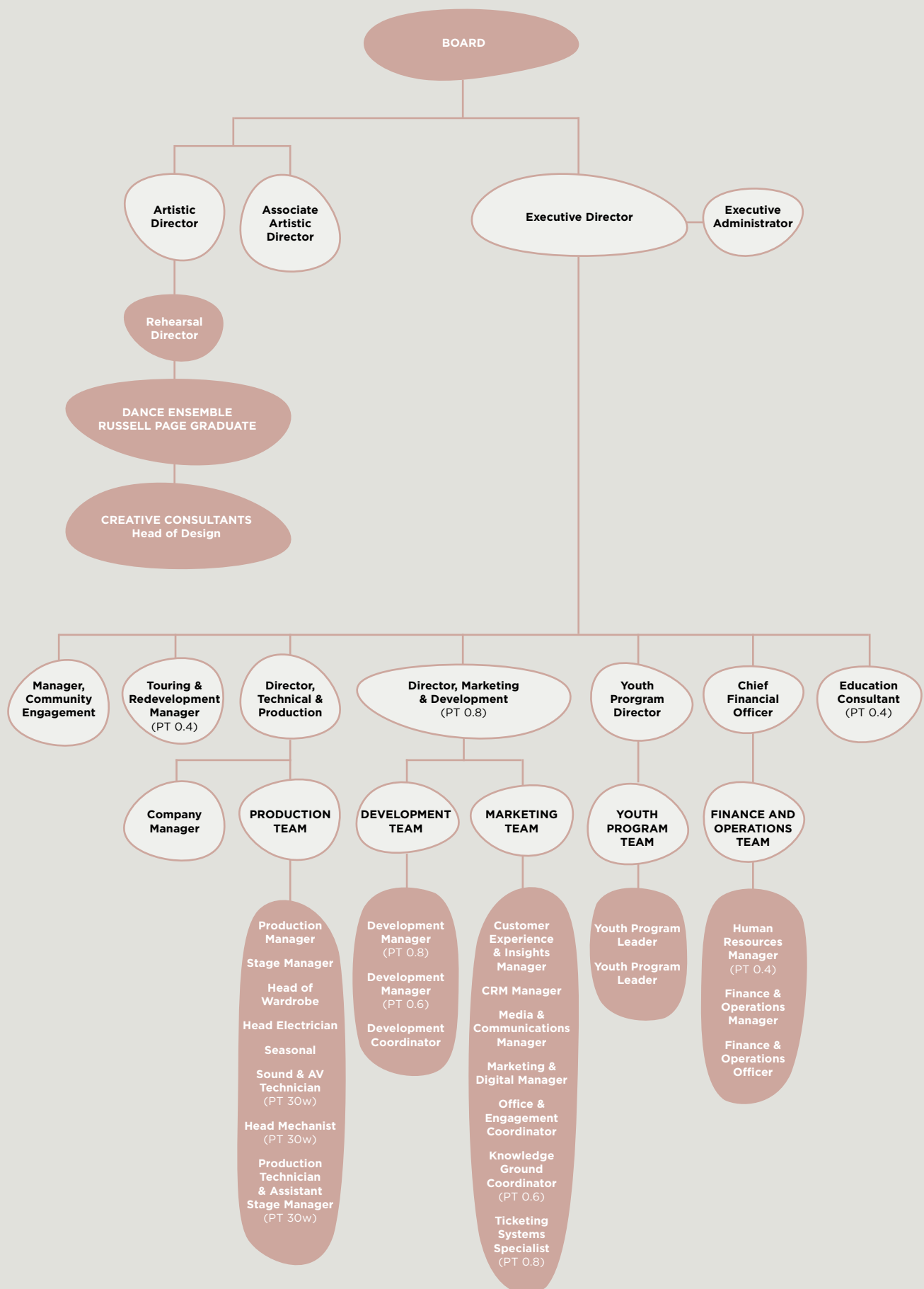
OF THE WORKFORCE ARE EMPLOYED AS CONTRACTORS

63%

OF PERMANENT EMPLOYEES ARE FEMALE, WITH 37% MALE

54%

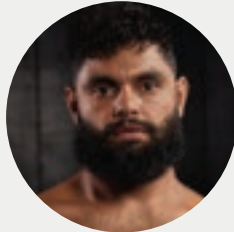
OF THE MANAGEMENT, ADMINISTRATION AND TECHNICAL STAFF ARE OF INDIGENOUS BACKGROUND



CURRENT DANCERS



TARA
GOWER



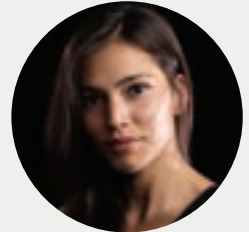
BEAU DEAN
RILEY SMITH



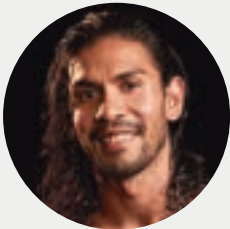
NICOLA
SABATINO



RIKKI
MASON



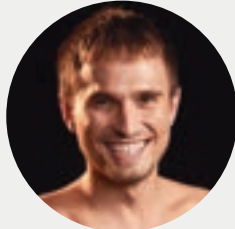
RIKA
HAMAGUCHI



TYREL
DULVARIE



GLORY
TUOHY-DANIELL



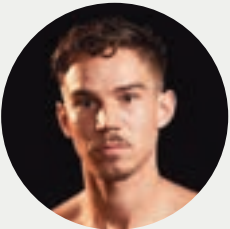
BADEN
HITCHCOCK



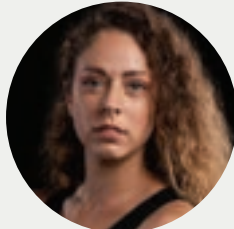
RYAN
PEARSON



LILLIAN
BANKS



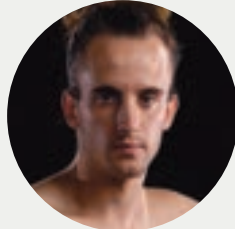
BRADLEY
SMITH



COURTNEY
RADFORD



KASSIDY
WATERS

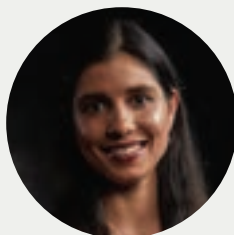


JYE
UREN

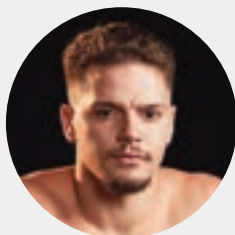
GUEST ARTISTS



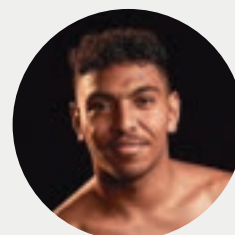
ELMA KRIS



ELLA
HAVELKA



KALLUM
GOOLAGONG



GUSTA
MARA

RUSSELL PAGE GRADUATES

STAFF



EXECUTIVE

Interim Executive Director

Tony Grybowski (June 2019 – March 2020)

Executive Director

Philippe Magid (Until June 2019)

Artistic Director

Stephen Page

Associate Artistic Director

Frances Rings

Executive Administrator

Laura Hough

ARTISTIC

Head of Design

Jacob Nash

Rehearsal Director

Daniel Roberts

PRODUCTION

Director, Technical & Production

John Colvin

Redevelopment & Touring Manager

Phoebe Collier

Production Manager

Catherine Studley

Company Manager

Cloudia Elder

Stage Manager

Lillian Hannah U

Head Electrician

Ryan Shuker

Head of Wardrobe

Monica Smith

FOH Sound & AV Operator

Emjay Matthews

Head Mechanist

Dave Tongs

Production Assistant & Assistant Stage Manager

Stephanie Storr Clark

COMMUNITY

Manager, Community Engagement

Libby Collins

EDUCATION & YOUTH PROGRAM

Youth Program Director

Sidney Saltner

Youth Program Leader

Chantal Kerr

Youth Program Leader

Patrick Thaiday

Education Consultant

Shane Carroll

DEVELOPMENT

Director, Marketing & Development

Sarah Hunt

Development Manager

Chloe Gordon

Development Manager

Anna Shapiro

Development Coordinator

Jacob Williams

Capital Campaign Director

Kitty Walker

Development Assistant

Amber Poppelaars (until June 2019)

MARKETING

Customer Experience & Insights Manager

Sarah Whelan (On Parental Leave from June 2019)

CRM Manager

Thida Kyaw (Parental Leave cover from May 2019)

Media & Communications Manager

Jess Keirle (until May 2019)

Marketing & Digital Manager

Sophie Raper

Office & Engagement Coordinator

Ivana Radix

Knowledge Ground Coordinator

Yolande Brown

Ticketing Systems Specialist

Emily Windsor

ADMINISTRATION

Chief Financial Officer/Company Secretary

Ashwin Rathod

Finance & Operations Manager

Elizabeth Timbery Tierney (on Parental Leave)

Human Resources Manager






Natsai Mutema (from June 2019)

Finance & Operations Officer




Sunil Timilsina (Parental Leave cover)

PARTNERS

GOVERNMENT PARTNERS

  <p>Bangarra Dance Theatre is assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.</p>	 <p>Bangarra Dance Theatre is supported by the NSW Government through Create NSW.</p>	 <p>Bangarra's Bendigo residency is supported by the Victorian Government through Creative Victoria.</p>	 <p>Bangarra's 2019 international touring footprint is proudly supported by the Australian Government through the Department of Foreign Affairs and Trade.</p>
--	--	--	---

CORPORATE PARTNERS

		<p>Regional Touring Partner</p> 	 <p>Building a better working world</p>	
---	---	---	--	---

OFFICIAL AIRLINE



PHILANTHROPIC PARTNERS

	<p>Community Nights Partner</p> 			 <p>Funded by Lord Mayor's Charitable Foundation through the Eldon & Anne Foote Trust.</p>
			 <p>Rekindling in regional Queensland</p>	

COMMUNITY PARTNERS

30 YEARS OF SIXTY FIVE THOUSAND
AND KNOWLEDGE GROUND MEDIA PARTNER





PATRONS

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

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

DHULUBANG – SPIRIT GIFTS

We gratefully acknowledge those who have supported Bangarra through a gift in their Will.

Marena Manzoufas
Sally Anne Nicholson

DHULUBANG – SPIRIT CIRCLE

We gratefully acknowledge those who have made the visionary gesture of including Bangarra in their Will.

Anonymous (2)
Margo Garnon-Williams
Linda Herd
Roger Hewitt
Nicola Kaldor
Belinda Kendall-White
Yvonne Langley-Walsh
Mary McMenamin
Keith & Marguerite Mobbs

Lynn Ralph
Eric Roussac
Anne Therese Roussac-Hoyne
Stephen Scrogings
Anna Viale
Kelvin Widdows
Jan Williams

GUYA – FISH (\$50,000+)

Linda Herd*** +

BILAWI – SHEOAK (\$20,000-\$49,999)

Robert Albert AO & Libby Albert** +
Krystyna Campbell-Pretty*
Canny Quine Foundation*
Nelson Estrella & Phil Rounsevell
Marion Heathcote & Brian Burfitt** +
LL Group Holdings*
Patterson Pearce Foundation** +

WIINY – FIRE (\$10,000-\$19,999)

Charlie's Cookies
Heather Drew*
Jane & Russell Kift*
David Robb*
The Ross Trust
Penelope Seidler AM*
Sisyphus Foundation** +
Turnbull Foundation
The Wiggles

BARGAN – BOOMERANG (\$5,000-\$9,999)

Anonymous (2)
Stephen & Sophie Allen
Susan Bear
R Clay
Jenny Durack
Helen Eager & Christopher Hodges*
Belinda Gibson*
Adam Haddow
Alex Harvey
Michael Herring

Edwina Kearney
Lace Tree
Mary Reemst
Scovell Gardner Family
Kristy-Lee Seaton
Jane Thorn
Shemara Wikramanayake

BIRRIMAL – BUSH (\$1,000-\$4,999)

Anonymous (13)
Annette Adair*
James & Belinda Allen*
David Ashley
Damaris Bairstow & Robin Hutcherson
Graham Baker
Shane Batchelor
Mike Bowen*
Susan Burnett*
Alison & John Cameron*
Thomas Catalanotto
Sally Crawford*
Judith Davoren
Susanne de Ferranti
Jane & Robert Diamond

EBD Architects
 Dianne & Terry Finnegan
 Gemalla Endowment
 Lisa George
 J.P. Griffins+
 John Griffiths
 & Beth Jackson
 Catherine Hamber+
 Ben Harlow
 Cheryl Hatch
 Wendy Haynes
 Roger Hewitt+
 HLA Management Pty Ltd
 Kaye Hocking+
 Dan & Rosemary Howard+
 S James
 David Jonas & Desmon
 Du Plessis
 John Keane
 Jessica Keath
 Kestin Family Foundation
 Ilse King+
 Gabrielle Kuiper
 Yvonne Langley-Walsh
 Geoff & Catherine
 Lawrence+
 Elizabeth Loftus+
 Mark Loveday
 Jill Maddox & Ian Evans+
 Lyn & Graham Maloney+
 Helen McCormack
 Margaret Moreton
 C J Moss
 Cynthia Nadai
 Stephen & Joanne Norrish+
 Tony O'Regan
 The Osborn Family
 Timothy & Eva Pascoe
 Gary Payne
 Ian & Diana Plater+
 Lynn Ralph+
 Elizabeth Ramsden+
 Jill Redmyre+
 Kerry Reid
 & Alan Croker
 Keith Richards
 Cherie Ross+
 Joan Ross
 Angela Rutherford

Leisa Sargent
 Jane Schlensky
 The Schmidts
 Gerlinde Scholz
 & Richard Leonard
 Chris Shipway
 & Tahn O'Brien
 Gary Singer
 & Geoffrey Smith
 Ed & Teresa Skok
 Judi & Paul Taylor
 Sue Terry & Len Whyte
 Chris & Cheryl Thomas
 Stuart Thomas
 Mike Thompson+
 Dominic Thurn+
 Francois Tibi
 Meredith Verge
 Sara Watts
 David & Faith Weisbrot+
 Josephine Wolanski

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

Anonymous (12)
 David Allworth
 Minnie Biggs
 Jennifer Bourke
 Sarah Brasch+
 Ray Carless & Jill Keyte
 Elizabeth Carpenter
 Kristin Fedorow
 Diane Grady+
 Anna & Richard Green
 Des Griffin AM
 & Janette Griffin
 Shirley Handicott
 Teresa Handicott+
 Donna Harpham
 Jenny Jobst
 Helen Johnston
 Les & Jane Johnston
 Jana Juanas+
 Barbara Kelly
 Ann Landrigan
 Kate & Andrew Lister
 Marian Magee
 & David Castillo

Lou McIntosh
 Liz Morell
 Rebelle Moriarty
 Mara Moustafine & Andrew
 Jakubowicz
 Mei-Guin Ng
 James O'May
 & Margaret Hawke+
 Donna O'Sullivan
 Maria Pate
 J & N Paterson
 Yvette Peterson
 Penelope Price
 Alex Oonagh Redmond+
 Robin Rodgers
 Jenny Schwarz+
 SE Rentals Pty Ltd
 Libby Skilling
 Jann Skinner
 South Burnett
 Regional Council
 Christine Thomson
 JS & NS Turnbull+
 Vera Vargassoff+
 Misho Vasiljevich
 Christine & Paul Wand AM+

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

*We gratefully acknowledge
 those donors whose gifts
 to Bangarra over many
 years total:*

** more than \$50,000*

*** more than \$100,000*

**** more than \$300,000*

*We also express our
 gratitude to those
 individuals across all
 donation levels who have
 supported Bangarra for the
 past five or more years.
 They are represented here
 with a + and also include:*

Anonymous (8)
 Frances Baxter
 Rebecca Blythman
 Doreen Cheong

Min Li Chong
 Kerry Comerford
 Linda D'Bras
 Lynne de Jong
 Ellen Langdon
 Nikki Main
 Lucy Mariani
 Josephine Maxwell
 Ruth McColl
 Lillian Melick
 Lynne Merrett
 Glenn Moore
 Robyn Morris
 Sue O'Brien
 Cecile Paris
 Beverley Phillips
 Theresa Reed
 Judith Russell
 Suzanne Salvano
 Carl Solomon
 Deb Stow
 John Warwick
 Sarah Whelan
 & Nick Dongas
 Margaret Young

FOUNDATIONS

Annamila
 The Balnaves Foundation
 Colonial Foundation
 Crown Resorts Foundation
 Eldon & Anne Foote Trust
 Linnell/Hughes Trust
 Estate Late James Simpson
 Love
 Macquarie Group
 Foundation
 The Marian & E.H. Flack
 Trust
 Packer Family Foundation
 The Sherry-Hogan
 Foundation
 Tim Fairfax Family
 Foundation



A group of three people (two men and one woman) are running in a dark space. The background is filled with glowing, abstract, hand-drawn patterns in a golden-yellow color, resembling a complex network or a stylized map. The lighting is dramatic, with strong highlights on the runners and the patterns.

GOVERNANCE

BOARD OF DIRECTORS



PHILLIPA MCDERMOTT, ACTING CHAIR **(from November 2019)**

Phillipa McDermott is a Wakka Wakka and Mununjali woman from the North Coast of NSW and is Head of Indigenous Employment at the Australian Broadcasting Corporation.

Phillipa is acknowledged as an influential senior leader in the fields of employment, media and the arts. Her work encompasses complex decision-making and high-level strategic planning, governance and change management, HR and workforce planning. Phillipa achieves corporate goals and aims, whilst maintaining oversight of the core outcomes and fine details through a cultural lens. Phillipa's board memberships include current board member of the Australian Indigenous Leadership Centre and Ramsgate Out of School Hours Care. She was the previous Chairperson of Gadigal Information Service and Koori Radio, Co-Chair of Corroboree Sydney, Chairperson of Tullagulla Inc, and has previously sat on the NSW Anti-Discrimination Board and on the Boards of NAISDA, First Hands Solutions, The Lloyd McDermott Rugby Development Team and Media Ring.

MICHAEL MCDANIEL, CHAIR **(until October 2019)**

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

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

Michael is a member of the National Aboriginal and Torres Strait Islander Higher Education Consortium (NATSIHEC) and the World Indigenous Peoples' Higher Education Consortium (WINHEC).

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

TOM MOSBY, ACTING CHAIR **(October 2019 – December 2019)**

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

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

Tom is currently chair of the Board of Directors of the Cairns Indigenous Art Fair.

ROBYNNE QUIGGIN, DEPUTY CHAIR **(until October 2019)**

Robynne Quiggin is a Professor of Practice and Director Indigenous Strategy at the Business School and Law Facility of the University of Technology Sydney. She is descended from the Wiradjuri people of central western New South Wales and has family connections in the New South Wales towns of Euabalong, Lake Cargelligo and Condobolin.

Robynne is Chair of the Aboriginal Housing Office, NSW Board, chairs Westpac's Indigenous Advisory Committee and is a member of Westpac's Sustainability Council.

Robynne practiced as a solicitor from 2000 – 2013, running her own legal and consulting firm for seven years. She specialised in legal and cultural issues for Aboriginal peoples and Torres Strait Islanders.

In 2013 Robynne was recognised in the AFR/Westpac's 100 Women of Influence awards.

ANNA BLIGH AC

Anna Bligh AC was the 37th Premier of Queensland from 2007 to 2012, and was the first woman to be appointed Premier of Queensland.

Her previous roles include Deputy Premier, Treasurer, and Minister for Finance, State Development, Trade and Innovation, Minister for Infrastructure and Queensland's first female Education Minister, with additional responsibilities for the Arts portfolio.

Anna received a Companion in the General Division of the Order of Australia award in the 2017 Australia Day Honours list.

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

STEPHEN BRADY AO CVO (until October 2019)

Board member of The Ethics Centre, National Gallery of Australia and the Australian Strategic Policy Institute, and Director of the European-Australian Business Council. Adjunct Professor, International Relations at Bond University. Awarded the Commander of the Légion d'Honneur by the French Government in 2017.

Former Australian Ambassador to France, the Kingdoms of the Netherlands, Sweden, Denmark, Norway and the Republics of Finland, Estonia, Latvia, Lithuania and Iceland. Former Official Secretary and Chief of Staff to the Governor-General of Australia.

NGIARE BROWN (until December 2019)

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

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

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

TERESA HANDICOTT (until December 2019)

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

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

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

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

JOHN HARVEY

John Harvey is of Torres Strait Islander (Saibai Island) and English descent and is a producer, director and writer working in theatre and film. He has over 2 decades experience working in the arts and community cultural development sector. John currently runs his own independent Indigenous production company, Brown Cabs, based on the Sunshine Coast in Queensland. Prior to this, he spent the 13 years in Melbourne working across stage and screen. John produced Stephen Page's debut feature film 'SPEAR', collaborating with Bangarra Dance Theatre, and 'Sand', directed by Stephen as part of the omnibus feature film 'The Turning'. John was also the producer of the ABC TV series 'The Warriors'.

He co-wrote 'Black Ties' with Ilbjerri Theatre and Te Rēhia Theatre Company, and 'The Return' - a major work for Malthouse Theatre. Through his company Brown Cabs, John continues to work with a range of Aboriginal and Torres Strait Islander storytellers to tell their stories on screen and stage.

BOARD OF DIRECTORS



NADINE MCDONALD-DOWD

Nadine McDonald-Dowd is a proud Yuwibara woman. She is Executive Producer at Queensland Performing Arts Centre and a Board Member of the Aboriginal Art Company. Nadine was formerly the Artistic Director of Kooemba Jdarra Indigenous Performing Arts Company from 2001 to 2004. She first joined Kooemba in 1996 facilitating workshops in youth detention centres and schools on theatre, music, reconciliation and performance. In 1998, Nadine performed as the nurse in Jimmy Chi's National Tour of Corrugation Road. Previously, Nadine has been a Director on the Boards of the Queensland Theatre Company, Queensland Government's Premier's Indigenous Advisory Board and Q150 Advisory Committee, and the Aboriginal Centre for the Performing Arts. Nadine was a Senior Producer with Major Brisbane Festivals in 2010, was the Manager of the kuril dhagun, State Library of Queensland from 2006 – 2015, and Creative Producer for the Commonwealth Games Arts and Cultural Festival 2018.

STEPHEN PAGE AO

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

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

Stephen directed the chapter 'Sand' in the feature film *The Turning* (2013) and was Artistic Associate for Sydney Theatre Company's production of *The Secret River* as part of Sydney Festival in 2013. He also choreographed the feature films *Bran Nue Dae* (2009) and *The Sapphires* (2011). His first full-length film *Spear* premiered at the Toronto International Film Festival before screening at various arts festivals around Australia in early 2016.

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

LYNN RALPH, BA, MBA, SFFINSIA(LIFE)

Over the past 40 years, Lynn has worked in leadership roles across the public, private and not-for-profit sectors. In an executive capacity she has held a wide range of positions - from Deputy Chairman of the Australian Securities and Investments Commission, to CEO of the Financial Services Council, to CEO at the Sydney Dance Company. She founded and ran a successful consulting firm, Cameron Ralph Pty Ltd, which assists boards to improve their effectiveness. She is currently a Member of the Superannuation Complaints Tribunal. Her director career commenced over 30 years ago, when she joined the board of the NRMA. Since then she has served on 20 different boards, and chaired 5 of them, including BT Financial Group's superannuation funds, Centennial Park and Moore Park Trust, the AMP Foundation, and the Private Health Insurance Administration Council. She was the first female to join the board of the Sydney Swans. She is co-founder of the MS Angels, a businesswomen's charity group. Prior to retiring from full time work, Ms Ralph was a Fellow of the Australian Institute of Company Directors and a Senior Fellow (Life) of the Financial Services Institute of Australasia.

RAJIV VISWANATHAN (until December 2019)

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

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

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

GOVERNANCE



CORPORATE GOVERNANCE

Bangarra continued to address a range of corporate governance matters throughout 2019, in accordance with the Essential Governance Practice Principles as published by the Australia Council for the Arts.

1. LAY SOLID FOUNDATIONS FOR MANAGEMENT AND OVERSIGHT

At the conclusion of 2018, our Strategic Plan was updated and endorsed by the Board. This document continues to serve the Board well for vision-setting and value-driven decision-making. The Board conducts an annual review and audit of the company's Risk Register that is used to evaluate every risk in the business.

2. STRUCTURE THE BOARD TO ADD VALUE

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

3. ACT ETHICALLY AND RESPONSIBLY

All decisions were driven by the set of values outlined in our Strategic Plan 2019-2021 and our commitment to developing the culture of the organisation and staff. We continue to deliver the successful Safe Dance program, within which we offer mental health support to monitor and manage staff wellbeing. Our values-driven approach extends to every relationship and partnership, and includes a robust approach to managing community relationships ethically and responsibly.

4. ENSURE DIVERSITY

Our Aboriginal and Torres Strait Islander employment level remains stable at 54%. Two new future culture leaders joined the company as Russell Page Graduate Program dancers in 2019, and work placements were provided within the company. Our Board has majority (62%) Aboriginal and Torres Strait Islander representation, including the Chair and Deputy Chair. Our hiring process is inclusive of race, gender and sexuality, as reflected in our Company Constitution, which strongly outlines our commitment for a majority Indigenous Board, and sets the tone for the leadership of the organisation.

5. SAFEGUARD INTEGRITY IN ALL REPORTING

2019 marks our fourth audit with our Community Partner, KPMG. We continue to remain committed to transparency during this process. The Audit and Risk Committee has met regularly to ensure appropriate financial accountability and management of Bangarra's finances in accordance with Australian Accounting Standards and best practice principles.

6. ENGAGE WITH STAKEHOLDERS

Relationships with our most important stakeholder group, Aboriginal and Torres Strait Islander communities, continue to strengthen through the work of our Manager, Community Engagement, who travels with the company's Youth Program Team regionally and on regional tour, to further develop and connect us with local youth, community and health services. Our auditors, KPMG, review every current contract and all reporting with our legal partner, Gilbert + Tobin. We continue to publish our annual reports on our website after our Annual General Meeting, which captures our governance procedures. We send our Songlines eNewsletter on a monthly basis to a growing database of more than 30,000 people, and continually work to increase our strongly engaged online community of more than 130,000.

7. RECOGNISE AND MANAGE RISK

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

8. REMUNERATE FAIRLY AND RESPONSIBLY

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

KPIs

OUTCOME	MECHANISM	MEASURE	2019	NOTES
ARTFORM DEVELOPMENT	RECOGNISED AS A LEADER THAT INCREASINGLY PUSHES THE BOUNDARIES OF INNOVATION, ADVENTURE AND EXCELLENCE			
Bangarra creates new Australian works that reflect our country's diversity by sharing stories of Australia's First Peoples	Commissioning	Commission new Australian work	-	Our 30th anniversary National Tour program was a curated collection of existing works
	Programming	Program Australian work	12	Regional: <i>Bennelong</i> National: <i>Unaipon</i> + sections of: <i>Mathinna</i> , <i>Belong</i> , <i>Rush</i> , <i>ID</i> International: <i>Nyapanyapa</i> + sections from <i>Corroboree</i> , <i>Ochres</i> , <i>Skin</i> , <i>Bush</i> , <i>Walkabout</i>
Bangarra pushes the boundaries of artistic excellence, experimentation and risk taking by collaborating with artists and partners	External artist/organisation collaboration	Collaborate with artists/organisations outside of Bangarra's in-house creative team	5	Nick Schlieper, Jennifer Irwin, Steve Francis, Matt Cox, Kylian Productions (please note that this does not include creatives who have been commissioned for works premiering in future years)
	Non-theatre project collaboration	Collaborate on projects outside of the traditional Bangarra theatre footprint	4	Qantas Centenary Film <i>Knowledge Ground: 30 years of sixty five thousand</i> Sydney Story Factory <i>Firestarter: A Story of Bangarra</i>
Bangarra grows the profile of Indigenous arts and artists across Australia	National programming	Number of locations	14	Regional Tour: Bendigo, Geelong, Warragul, Alice Springs, Cairns National Tour: Sydney, Canberra, Perth, Darwin, Brisbane, Melbourne, Adelaide, Hobart On Country: Mowanjumb
	National media coverage of Bangarra's work	Number of Australian media items generated	1,600	Given the rapidly changing media landscape, this measurement of media coverage may change.
Bangarra showcases the strength of Aboriginal and Torres Strait Islander arts and cultures on the international stage	International programming	Number of international locations programmed	7	Canada / US - Vancouver, Montreal, Brantford, Toronto, Ottawa, Chicago Cultural Exchange: Six Nations
ACCESS AND ENGAGEMENT	ENSURES MORE AUSTRALIANS HAVE ACCESS TO AND ENGAGEMENT WITH THE ARTS, WITH A DEMONSTRATED COMMITMENT TO ENSURING GREATER DIVERSITY IN AUDIENCES			
Bangarra develops audiences on a national scale, reaching the diverse spectrum of Australian society	Grow national audiences	Number of performances (mainstage + festival footprint)	67	30th anniversary programming in 2019
		Total paid attendance (mainstage + festival footprint)	38,902	30th anniversary programming in 2019
		Total paid capacity (mainstage + festival footprint)	85%	
	Grow regional audiences	Number of regional performances	13	30th anniversary programming in 2019
		Total regional paid attendance	5,935	
		Total regional paid capacity	68%	

KPIs

OUTCOME	MECHANISM	MEASURE	2019	NOTES
ACCESS AND ENGAGEMENT	ENSURES MORE AUSTRALIANS HAVE ACCESS TO AND ENGAGEMENT WITH THE ARTS, WITH A DEMONSTRATED COMMITMENT TO ENSURING GREATER DIVERSITY IN AUDIENCES			
	Grow Aboriginal and Torres Strait Islander audiences	Number of dedicated performances for Aboriginal and Torres Strait Islander community members	5	Community Nights and Wilay
		Total Aboriginal and Torres Strait Islander attendance	2,622	Community Nights and Wilay
Bangarra drives deeper engagement with, and understanding of, Aboriginal & Torres Strait Islander arts through national community engagement	Program Aboriginal and Torres Strait Islander works	Number of Aboriginal and Torres Strait Islander stories shared	5	
	Pre- and post-show discussion programming	Number of pre- and post-show Q&A's, discussions, and 'In Conversation' sessions	15	
	Regional workshops	Number of regional tour workshops	10	
		Number of regional tour workshop participants	274	
	Schools' performances	Number of dedicated schools' performances with accompanying post-show 'In Conversation' sessions	4	
		Total number of students who attended schools' performances	2,152	
	Knowledge Ground Digital Platform	Number of Bangarra production profiles live on site	79	
	Creation and sharing of Aboriginal and Torres Strait Islander artistic content/ learning resources	Number of posts created and shared across social media	537	
		Average engagement per organic post on social media	347	
		Number of hard copy national tour programs distributed	30,000	
		Number of education eResource views	11,433	

KPIs

OUTCOME	MECHANISM	MEASURE	2019	NOTES
ACCESS AND ENGAGEMENT	ENSURES MORE AUSTRALIANS HAVE ACCESS TO AND ENGAGEMENT WITH THE ARTS, WITH A DEMONSTRATED COMMITMENT TO ENSURING GREATER DIVERSITY IN AUDIENCES			
		Number of digital study guides distributed	740	
		Number of schools/universities subscribed to Bangarra performances on education streaming services	Over 1200	
Bangarra strengthens artistic experiences for Aboriginal and Torres Strait Islander children	Partnership with The Arts Unit NSW – NSW Public Schools Aboriginal Dance Company	Number of locations	12	
		Number of participants	721	
	Partnership with CGEN – Creative Generation State Schools Onstage	Number of participants	12	
	Delivery of Rekindling program	Number of new communities	4	
		Number of revisit communities	3	One less revisit in 2019 due to Commonwealth Games involvement in 2018
		Total number of participants (new communities)	82	
		Number of participants who complete the full program	51	New communities for 2019
		Number of revisit participants	38	
	Wilay program (discount tickets for Aboriginal and Torres Strait Islander students)	Number of Wilay tickets distributed	656	
Bangarra provides free artistic experiences for Aboriginal and Torres Strait Islander people through its employee-funded Workplace Giving Program	Access to performances through Bangarra's Workplace Giving Program	Number of Workplace Giving Program tickets accessed by Aboriginal and Torres Strait Islander people	60	
Bangarra provides free artistic experiences for refugee and migrant communities through its employee-funded Workplace Giving Program	Access to performances through Bangarra's Workplace Giving Program	Number of Workplace Giving Program tickets accessed by refugees and/or migrants to Australia	25	
Bangarra provides free artistic experiences people with disability through its employee-funded Workplace Giving Program	Access to performances through Bangarra's Workplace Giving Program	Number of Workplace Giving Program tickets accessed by people with disability	25	

KPIs

OUTCOME	MECHANISM	MEASURE	2019	NOTES
ACCESS AND ENGAGEMENT	ENSURES MORE AUSTRALIANS HAVE ACCESS TO AND ENGAGEMENT WITH THE ARTS, WITH A DEMONSTRATED COMMITMENT TO ENSURING GREATER DIVERSITY IN AUDIENCES			
Bangarra drives long-term positive outcomes for communities and partners, through deepening reciprocal relationships, two-way learning and empowering others to do the same.	Delivery of Rekindling program	Number of Elders engaged in the program	21	
		Number of community organisations engaged in the program	26	
		Number of philanthropic/funding partners engaged in the program	8	
	Return to Country/On Country program	Number of communities Bangarra works with On Country	3	In 2019 our On Country experience was different to previous years and took place in Mowanjum WA The company performed an intimate showing to 50 community member of Mowanjum at the Arts Centre
		Number of performances delivered On Country	1	
		Number of On Country workshops delivered	8	
		Number of participants in On Country workshops	131	
	Curriculum based learning for primary and secondary school teachers in bringing Aboriginal and Torres Strait Islander arts and culture into the classroom	Number of Winhanga-rra workshops delivered	8	
		Number of teachers taking part in Winhanga-rra workshops	158	
Bangarra embraces digital innovation to increase access to new and more diverse audiences	Knowledge Ground digital platform	Number of views	10,000 per month	To diversify income streams and to increase earned revenue, in order to deliver
	New technology partnerships	Number of projects	1	
	Streaming of performances	Number of performances streamed	1	
		Estimated audience reached	50,000 views	

KPIs

OUTCOME	MECHANISM	MEASURE	2019	NOTES
SECTOR DEVELOPMENT	RECOGNISED AS A LEADER THAT DRIVES THE GROWTH OF THE SECTOR, WITH A DEMONSTRATED COMMITMENT TO NURTURING AUSTRALIAN ARTISTS			
Bangarra supports capacity of the broader sector by providing opportunities for tertiary institutions delivering dance/Indigenous subjects to collaborate with one of Australia's leading Aboriginal and Torres Strait Islander performing arts companies	Collaboration with tertiary training institutions	Number of partnerships	6	
Bangarra invests in the development of Aboriginal and Torres Strait Islander artists, arts workers, and cultural leaders at various stages of their careers	Emerging choreographers	Number of dancers creating new works	-	No Bangarra dancers creating new work in 2019 as 30th anniversary retrospective programming
	Russell Page Graduate Program for graduate dancers	Number of recent dance graduates employed through the Graduate Program	2	
	David Page Music Fellowship	Number of emerging composers employed through the Fellowship	-	
	Creative Fellowships	Number of creative artists (costume, set or lighting) employed through a Creative fellowship	-	Due to Opera House closing down RTO facility in 2017 we employed our 2018 production trainee (Stephanie Storr) as production technician in 2019 and continued employment into 2020.
	Production Traineeship	Number of Indigenous Production Trainees employed	-	
	Marketing Traineeships	Number of Indigenous Marketing Trainees employed	-	
	Dancer Further Education Program	Number of mid-senior-level Bangarra dancers funded for professional development	1	

KPIs

OUTCOME	MECHANISM	MEASURE	2019	NOTES
GOVERNANCE AND FINANCIAL	DEMONSTRATES BEST PRACTICE IN STRONG GOVERNANCE AND FINANCIAL MANAGEMENT			
Bangarra increases diversity at a Board level with a commitment to being Indigenous led and majority Indigenous	Indigenous Board appointments made with potential for future Chairpersonship	Bangarra's Chair and Deputy Chair are of Aboriginal and/or Torres Strait Islander descent	Indigenous Chair and Deputy Chair leading the Board	
	Nominations committee works with Bangarra's (Indigenous) Chair and Deputy Chair to cultivate and nurture Indigenous members	Percentage of Aboriginal and/or Torres Strait Islander Board members	64%	
Bangarra increases the long-term financial resilience and sustainability of the organisation	Diversify and grow the company's revenue base	% of income from private donations and corporate partnerships	37%	This working includes bequests received in 2019
		% of income from investment revenue	1%	
		% of income from performance revenue (ticket sales and fees)	25%	
	Reduce reliance on core MPA grant	% of income from core MPA grant	30%	
		% of income from Gov't project grant	6%	
	Maintain reserves	Financial analysis	19%	
	Maintain operating margin	Financial analysis	7%	
	Positive working capital	Financial analysis	0.6:1	
	Maintain adequate liquidity	Financial analysis	37 days	

DIRECTORS' REPORT



The Directors present their report together with the financial report of Bangarra Dance Theatre Australia Ltd. ("the Company") for the year ended 31 December 2019 and the Auditor's report thereon.

DIRECTORS

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

Phillipa McDermott, Chair

Phillipa McDermott is Head of Indigenous Employment at the Australian Broadcasting Corporation. Acknowledged as influential senior leader in the fields of employment, media and the Arts. Appointed in November 2019 as Acting Chair and appointed Chair in April 2020.

Michael McDaniel, Chair (until October 2019)

Professor Michael McDaniel is Pro Vice-Chancellor (Indigenous Leadership and Engagement) and Director of Jumbunna Institute for Indigenous Education and Research at the University of Technology Sydney.

Appointed in November 2011. Michael was appointed Deputy Chair in 2011 and became Chair in October 2014 until leaving in October 2019.

Tom Mosby, Acting Chair (until December 2019)

Chief Executive Officer of the Koorie Heritage Trust, Melbourne. Appointed in February 2016. Tom was appointed Acting Chair from October 2019 until December 2019.

Robynne Quiggin, Deputy Chair (until October 2019)

Professor of Practice and Director Indigenous Strategy at the Business School and Law Facility of the University of Technology Sydney. Appointed in October 2013. Robynne was appointed Deputy Chair in October 2014 until leaving in October 2019.

Anna Bligh AC (until February 2020)

CEO of the Australian Banking Association and Non-Executive Director of Medibank Private. Member of the Bangarra Board from February 2013 to February 2020.

Stephen Brady AO CVO (until October 2019)

Board member of The Ethics Centre, National Gallery of Australia and the Australian Strategic Policy Institute, and Director of the European-Australian Business Council. Member of the Bangarra Board from February 2019 to November 2019.

Ngiare Brown (until December 2019)

Senior Aboriginal medical practitioner and founder of Ngaoara. Founding member of the Australia Indigenous Doctors' Association (AIDA); founding member of the Pacific Region

Indigenous Doctors' Congress (PRIDoC). Member of the Bangarra Board from August 2015 to December 2019.

Teresa Handicott (until December 2019)

Former Partner and Chair of Corrs Chambers Westgarth. Chairman of PWR Holdings Limited and Peak Services Holdings Pty Ltd and a Director of Downer EDI Limited. Member of the Bangarra Board from June 2013 to December 2019.

John Harvey

Operates independent Indigenous production company Brown Cabs based in Queensland. Appointed in November 2019.

Nadine McDonald-Dowd

Executive Producer at Queensland Performing Arts Centre and a Board Member of the Aboriginal Art Company. Appointed in December 2019.

Stephen Page AO

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

Lynn Ralph, BA, MBA, SFFinsia (Life)

Lynn has worked in leadership roles across the public, private and not-for-profit sectors. In an executive capacity she has held a wide range of positions - from Deputy Chairman of the Australian Securities and Investments Commission, to CEO of the Financial Services Council, to CEO at the Sydney Dance Company. Appointed in March 2020.

Rajiv Viswanathan (until December 2019)

Chief Executive Officer of Indigenous Business Australia (IBA). Appointed in December 2014 and Chaired the Audit and Risk Committee until leaving in December 2019.

SHORT AND LONG-TERM OBJECTIVES

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

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

THE COMPANY'S STRATEGY FOR ACHIEVING THESE OBJECTIVES INCLUDE:

- Presenting dance theatre productions in capital cities and regional towns across Australia
- Committing resources to cultural exchanges, and on Country experiences with traditional Aboriginal and Torres Strait Islander communities
- Performing internationally as cultural ambassadors
- Developing Aboriginal and Torres Strait Islander artists and arts practitioners through employment opportunities, such as the Russell Page Graduate Program, Creative Fellowships and the David Page Music Fellowship
- Supporting mid-career and senior dancers with career development and training opportunities to transition from onstage careers to a life beyond the stage, through the establishment of the Dancer Further Education Fund and the creation of the Secondary Ensemble
- Providing training and a career development pathway for an Aboriginal and/or Torres Strait Islander candidate within the technical and production department, through the Indigenous Production Traineeship
- Conducting workshops and youth programs for Aboriginal and Torres Strait Islander young people
- Creating engaging digital and social media content to extend the reach of Bangarra outside of theatres
- Strengthening connections with audiences from Aboriginal and Torres Strait Islander communities through Community Nights and the Wilay Program
- Broadening audience reach by live streaming to schools and remote communities in Australia
- Sharing the creative and cultural context of Bangarra's 31 works of repertoire through the digital archival platform Knowledge Ground
- Maintaining governance and operational excellence through securing the best personnel, nurturing and developing leadership via strategic partnerships and funding opportunities

ACTIVITIES AND ACHIEVEMENTS

THE COMPANY'S ACTIVITIES AND ACHIEVEMENTS FOR THE YEAR 2019 WERE:

- Touring *Bangarra: 30 years of sixty five thousand* nationally to all major cities across Australia at major performing arts venues in eight locations.
- The national tour featured three works to celebrate Bangarra's 30th Anniversary: *Unaipon*, *Stamping Ground* and *to make fire*, a collection of excerpts from previous Bangarra works.
- Performing Jiří Kylián's *Stamping Ground* – our first performance of a work by a non-Indigenous choreographer.
- Touring *Bennelong* regionally and conducting workshops at major performing arts venues in seven locations across VIC, NT and QLD.
- Growing earned income through a number of successful philanthropic campaigns.
- A partnership with Mowanjum Aboriginal Art and Culture Centre, saw Bangarra engage with community Elders in a cultural exchange to visit significant sites in the region, including Kunumudj and the Munkajarra wetlands.
- Touring internationally to Canada and the US for five weeks, embarking on some of our largest First Nations community engagement experiences in our 30-year history.
- Audiences in Ottawa and Chicago experienced Stephen Page's *Nyapanyapa*, where senior dancer Elma Kris performed as a guest artist in the title role.
- Connecting with more than 140 Aboriginal and Torres Strait Islander teenagers through our Rekindling youth outreach program.
- Premiering our new digital content platform, Knowledge Ground, that houses 30 years of Bangarra's creative stories, content and process.
- Experiencing the highest education engagement and participation level in the company's history through Wilay performances, Winhanga-rra and Terrain workshops.
- Delivering community engagement workshops in a number of regional and metropolitan centers.

DIRECTORS' REPORT



These activities, along with many more, enabled the Company to achieve strong results across all areas of the business:

- Expanding audience engagement in theatres – more than 60,000 people experienced Bangarra across Australia and overseas in 2019
- Thousand achieved paid attendance averaging 83% nationally, with sold out seasons in Perth and Adelaide
- Received our first major bequest of \$1.6million. This generous gift became the foundation of the first Bangarra Endowment, named Yuriyaw (Wiradjuri for 'water hole')
- Began a new corporate partnership with Ernst & Young
- Established a new three-year partnership with BAI Communications from 2020 to 2023
- Renewed our partnership with The Balnaves Foundation for 2020-2022, to offer accessible tickets to Aboriginal and Torres Strait Islander community members across our national and regional tours
- Macquarie Group Foundation became supporters of our youth outreach program Rekindling
- Achieved an average attendance capacity of 66% overseas – 61% in Canada and 88% in Chicago
- Total followers across various digital platforms increased by 14% relative to 2018
- Media coverage in excess of \$6.7 million in advertising equivalent value
- Continued with the care of our unique Safe Dance Program through new technologies and practices, found sustainable and innovative ways to maintain the dancers' physical and mental health while on the road all with the goal of producing the best quality performances across Australia and North America.
- 54% of total employees are Aboriginal and/or Torres Strait Islander descent

PERFORMANCE MEASURES

The Company measures performance through the establishment and monitoring of benchmarks and performance against Key Performance Indicators as reported in the 2019 Annual Report. Criteria for assessment incorporates:

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

SUBSEQUENT EVENTS

On 11 March 2020, the World Health Organization declared the Coronavirus outbreak to be a pandemic in recognition of its rapid spread across the globe, with over 150 countries now affected, placing significant uncertainty over the future economic position of the Company.

For the Company's 31 December 2019 financial statements, the Coronavirus outbreak and the related impacts are considered non-adjusting events. Consequently, there is no impact on the recognition and measurement of assets and liabilities. Due to the uncertainty of the outcome of the current events, the Company cannot reasonably estimate the impact these events will have on the Company's financial position, results of operations or cash flows in the future.

MEETINGS OF DIRECTORS HELD DURING THE FINANCIAL YEAR

	Meetings held while a Director	Meetings attended while a Director
Michael McDaniel	4	3
Tom Mosby	6	5
Phillipa McDermott	-	-
Robynne Quiggin	4	3
Anna Bligh AC	6	5
Stephen Brady	5	6
Ngiare Brown	6	4
Teresa Handicott	6	5
John Harvey	-	-
Nadine McDonald-Dowd	-	-
Stephen Page AO	6	4
Lynn Ralph	-	-
Rajiv Viswanathan	6	6

AUDIT & RISK COMMITTEE

Rajiv Viswanathan – Chair (to December 2019)
 Nadine McDonald-Dowd – Chair (from December 2019)
 Phillipa McDermott (from December 2019)
 Michael McDaniel (to October 2019)
 Robynne Quiggin (to October 2019)
 Stephen Page

SAFE DANCE PANEL

Tony Grybowski – Chair (from June 2019)
 Philippe Magid – Chair (to June 2019)
 Stephen Page
 Ngiare Brown (until December 2019)
 Grace Bryant
 James Lawrence
 Michelle Wong
 Jeremy Hunt
 Annie Jefferies
 Daniel Roberts
 Cloudia Elder

COMPANY SECRETARY

Ashwin Rathod

DIRECTORS' REPORT



MEMBERS' GUARANTEE



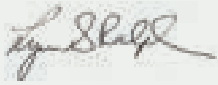
Bangarra Dance Theatre Australia Ltd. is a public company Ltd. by guarantee. In accordance with the Company's constitution, each member is liable to contribute \$10 in the event that the Company is wound up.

AUDITOR'S INDEPENDENCE DECLARATION

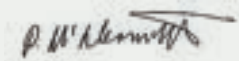


The Auditor's Independence Declaration under *Australian Charities and Not-for-profits Commission Act 2012* is set out on page 8 and forms part of the Directors' Report for the year ended 31 December 2019.

This report is made in accordance with a resolution of the Board of Directors of the Company on 20 April 2020.



Director
LYNN RALPH



Director
PHILLIPA MCDERMOTT

Dated at Sydney day of 20 April 2020



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

To: the directors of Bangarra Dance Theatre Australia Limited

I declare that, to the best of my knowledge and belief, in relation to the audit for the financial year ended 31 December 2019 there have been:

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

KPMG

Tracey Driver
Partner
Sydney
20 April 2020

DIRECTORS' DECLARATION

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

Declaration in respect of the Financial Report.

- a) the financial statements and notes that are set out on pages 85 to 101, are in accordance with the *Australian Charities and Not-for-profits Commission Act 2012*, including:
 - i. giving a true and fair view in all material respects of the Company's financial position as at 31 December 2019 and of its performance, for the financial year ended on that date; and
 - ii. complying with Australian Accounting Standards and the *Australian Charities and Not-for-profits Commission Regulation 2013*; and
- b) there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become payable.

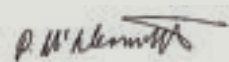
Declaration in respect of the Fundraising Appeals.

- a) the financial report gives a true and fair view of all income and expenditure of fundraising appeal activities for the financial year ended 31 December 2019;
- b) the balance sheet gives a true and fair view of the state of affairs with respect of fundraising appeal activities as at 31 December 2019;
- c) the provision of the *Charitable Fundraising Act (NSW) 1991* and Regulations and the conditions attached to the authority have been complied with for the financial year ended 31 December 2019; and
- d) the internal controls exercised by the Company are appropriate and effective in accounting for all income received and applied from fundraising appeals.

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



Director
LYNN RALPH



Director
PHILLIPA MCDERMOTT

Dated at Sydney day of 20 April 2020

STATEMENT OF COMPREHENSIVE INCOME

for the year ended 31 December 2019

	Note	2019	2018
		\$	\$
Revenue			
Performance Income		2,403,384	2,345,860
Australia Council MPA Core Grant		2,551,420	2,511,240
Australia Council Project Funding		461,469	439,014
Create NSW MPA Core Grant		557,880	557,880
Government Funding - Other		200,218	479,379
Donations		1,511,302	1,702,210
Bequest		1,600,000	57,000
Sponsorships		686,395	697,173
Rent in kind		-	338,784
Activity & Services Income		136,842	148,426
Interest Received	4	127,320	7,310
Other Income	5	86,880	200
		10,323,110	9,284,476
Expenditure			
Staff Expenses	6	5,462,050	5,194,161
Production and Touring Expenses		2,765,513	2,261,720
Marketing Expenses		447,488	443,490
Development Expenses		157,798	77,584
Depreciation and Amortisation		226,135	184,515
Occupancy Expenses	7	151,718	407,750
Administration Expenses		398,768	704,767
Interest Expenses	14	5,860	-
		9,615,330	9,273,987
Net surplus for the year		707,780	10,489
Other Comprehensive Income		-	-
Total Comprehensive Income for the year		707,780	10,489

The above Statement of Comprehensive Income should be read in conjunction with accompanying notes 1 to 23.

STATEMENT OF FINANCIAL POSITION

As at 31 December 2019

	Note	2019	2018
		\$	\$
Current assets			
Cash and cash equivalents	9	968,954	486,725
Trade and other receivables	10	159,442	326,230
Prepayments		157,535	57,221
		1,285,931	870,176
Non current assets			
Investments	11	2,331,154	1,055,176
Plant and Equipment	13	237,056	282,327
Right of use - Lease Assets	14	123,245	-
		2,691,455	1,337,503
Total assets		3,977,386	2,207,679
Current liabilities			
Trade and other payables	15	251,250	295,975
Lease Liabilities	14	65,762	-
Government Grants Received in Advance		1,174,337	297,200
Other Income Received in Advance		142,299	6,210
Employee benefits	16	365,804	397,072
		1,999,452	996,457
Non current liabilities			
Employee benefits	16	95,796	71,791
Lease liabilities	14	34,462	-
		130,258	71,791
Total liabilities		2,129,710	1,068,248
Net assets		1,847,676	1,139,431
Funds			
Accumulated funds	17	1,111,716	823,936
Reserves - Unrestricted	18	76,698	76,698
Reserves - Restricted	18	659,262	238,797
		1,847,676	1,139,431
Total funds		1,847,676	1,139,431

The above Statement of Financial Position should be read in conjunction with accompanying notes 1 to 23.

STATEMENT OF CHANGES IN FUNDS

for the year ended 31 December 2019

	Accumulated Funds	General Operating Reserve	Russel Page Graduate Program Reserve	Reserves Incentive Funding Scheme	Total Funds
	\$	\$	\$	\$	
Balance at 1 January 2018	813,448	76,698	-	230,805	1,120,951
Surplus for the year	10,488	-	-	-	10,488
Total comprehensive income for the year	10,488	-	-	-	10,488
Transferred to reserve	-	-	-	7,992	7,992
Balance at 31 December 2018	823,936	76,698	-	238,797	1,139,431
Balance at 1 January 2019	823,936	76,698	-	238,797	1,139,431
Deficit for the year	707,780	-	-	-	707,780
Total comprehensive income for the year	707,780	-	-	-	707,780
Transferred to reserve	(480,000)	-	480,000	465	465
Transferred to reserve	60,000	-	(60,000)	-	-
Balance at 31 December 2019	1,111,716	76,698	420,000	239,262	1,847,676

The above Statement of Change in Funds should be read in conjunction with accompanying notes 1 to 23.

STATEMENT OF CASH FLOWS

for the year ended 31 December 2019

	Note	2019	2018
		\$	\$
Cash flows from operating activities			
Receipts from Customers, Government and Donors		11,099,409	7,941,892
Payments to Suppliers and Employees		(9,256,945)	(8,489,395)
	19(b)	1,842,464	(547,503)
Cash flows from investing activities			
Interest Received		4,839	6,325
Payment for Investments		(1,154,106)	(212,542)
Lease payments		(101,000)	-
Payments for Plant and Equipment		(113,724)	(101,225)
Receipt from disposal of plant and equipment		2,682	-
		(1,361,309)	(307,442)
Cash flows from financing activities			
Transferred to Reserve		1,074	7,992
		1,074	7,992
Net decrease in cash and cash equivalents		482,229	(846,953)
Cash and cash equivalents at the beginning of financial year		486,725	1,333,678
Cash and cash equivalents at the end of financial year	19(a)	968,954	486,725

The above Statement of Cash Flows should be read in conjunction with accompanying notes 1 to 23.

NOTES TO THE FINANCIAL STATEMENTS

for the year ended 31 December 2019

1.REPORTING ENTITY

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

2.BASIS OF PREPARATION**a. Statement of compliance**

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

The financial statements were authorised for issue by the Company's Board of Directors on 6 April 2020.

b. Basis of measurement

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

c. Functional and presentation currency

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

d. Use of estimates and judgements

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

These estimates and associated assumptions are based on historical experience and various other factors that are believed to be reasonable

under the circumstances, the results of which form the basis of making the judgements about carrying values of assets and liabilities that are not readily apparent from other sources. Actual results may differ from these estimates.

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

e. Going Concern

As at 31 December 2019, the Company's net current liability position is \$696,831 (31 December 2018: net current liability position of \$126,281). Included in the current liability is \$1,316,636 (31 December 2018: \$303,410) of Government Grants and other income received in advance which will be recognised as income in the next reporting period, with no further associated cash outflows from the Company anticipated.

As set out in Note 23 Subsequent events, the COVID-19 pandemic has created uncertainty in relation to the future economic position and cash flows of the Company. Judgements about the future are based on information available at the date of this report. Subsequent events may result in outcomes that are inconsistent with judgements that were reasonable at the time they were made. The consequence of the COVID-19 pandemic is that the performance venues that Bangarra would utilise for the season of performances are currently closed at the direction of relevant Governments. It is unknown when these venues will open again. Therefore, Bangarra is currently undertaking organisational restructuring, budget planning and cash flow forecasting to adjust for this inability to present performances.

Notwithstanding the impacts of COVID-19, the financial report has been prepared on a going concern basis, which contemplates continuity of normal trading activities, following the end of the current restrictions, and the realisation of assets and settlement of liabilities in the normal course of business. The Company's continued existence is ultimately dependent on continued government support and its ability to resume normal operations, which the directors have assumed to be from November 2020.

Key assumptions regarding cash flows and Bangarra's ability to continue as a going concern are:

- the Company will perform at the Sydney Festival in January 2021 and the 2021 season will proceed;
- the Company's investments will be sufficient to meet any cash flow deficiency over the forecast period;
- there will be continued support from State and Federal Governments, major sponsors and donors; and
- the planned cost savings and restructuring measures that the Company has implemented will be sufficient to reduce spending to a level to maintain positive cash and investment balances.

The directors believe that the Company will continue to fulfil all obligations as and when they fall due for the foreseeable future, being at least twelve months from the date of signing these financial statements, and hence, the Company's financial statements have been prepared on a going concern basis.

3.SIGNIFICANT ACCOUNTING POLICIES

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

NOTES TO THE FINANCIAL STATEMENT

for the year ended 31 December 2019

a. Income tax

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

b. Plant, equipment and leasehold improvements

i. Owned Assets

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

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

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

ii. Subsequent Costs

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

iii. Depreciation

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

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

c. Trade and other receivables

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.

NOTES TO THE FINANCIAL STATEMENTS

for the year ended 31 December 2019

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

i. Box office

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

ii. Sponsorships and government grants in cash

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

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

iii. Sponsorship in kind

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

iv. Interest income

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

v. Donations and bequests

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

f. Goods and services tax

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

the asset or as part of the expense.

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

g. Trade and other payables

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

h. Employee benefits

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

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

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

i. Cash and cash equivalents

For the purposes of the cash flow statement, cash and cash equivalents includes cash on hand and at the bank, deposits held at call with

financial institutions, other short term highly liquid investments with maturities of three months or less, that are readily convertible to known amounts of cash and which are subject to an insignificant risk of change of value.

j. Financial instruments**i. Non-derivative financial assets**

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

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

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

ii. Non-derivative financial liabilities

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

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

iii. Offsetting of financial assets and liabilities

Financial assets and liabilities are offset and the net amount presented in the statement of financial position when, and only when, the Company has a legal right to offset the amounts

NOTES TO THE FINANCIAL STATEMENT

for the year ended 31 December 2019

and intends either to settle on a net basis or to realise the asset and settle the liability simultaneously.

k. Fundraising appeals

The Company holds an authority to fundraise for charitable purposes under the provisions of Section 13A of the *NSW Charitable Fundraising Act 1997*. The details of fundraising appeals conducted are disclosed in Note 19.

l. Lease

The Company has applied AASB 16 Leases using the modified retrospective approach and therefore the comparative information has not been restated and continues to be reported under AASB 117 and AASB interpretation 4. The details of accounting policies under AASB 117 and AASB Interpretation 4 are disclosed separately if they are different from those under AASB 16 and the impact of changes are disclosed below:

At inception of a contract, the Company assesses whether a contract is, or contains, a lease. A contract is, or contains, a lease if the contract conveys the right to control the use of an identified asset for the period of time in exchange of consideration. To assess whether a contract conveys the right to control the use of an identified asset, the Company assesses whether:

- the contract involves the use of an identified asset - this may be specified explicitly or implicitly, and should be physically distinct or represent substantially all of the capacity of a physically distinct asset, if the supplier has a substantive substitution right, then the asset is not identified;
- the Company has the right to obtain substantially all of the economic benefits from use of the asset throughout the period of use; and
- the Company has the right to direct the use of the asset. The Company has this right when it has the decision-making rights that are most relevant to changing how and

for what purpose the asset is used. In rare case where the decision about how and for what purpose the asset is used is predetermined, the Company has the right to direct the use of the asset if either:

- the Company has the right to operate the asset; or
- the Company designed the asset in a way that predetermines how and for what purpose it will be used.

The right-of-use asset is subsequently depreciated using the straight-line method from the commencement date to the earlier of the end of the useful life of the right-of-use asset or the end of the lease term. The estimated useful lives of right-of-use assets are determined on the same basis as those of property and equipment. In addition, the right-of-use asset is periodically reduced by impairment losses, if any, and adjusted for certain remeasurements of the lease liability.

The Company adopted the relief under *AASB 2018-8 Amendments to Australian Accounting Standards - Right-of-Use Assets of Not-for-Profit Entities* in measuring the right-of-use asset at cost, rather than, fair value with the impact on revenue recognised under *AASB 1058*.

The lease liability is initially measured at the present value of the lease payments that are not paid at the commencement date, discounted using the interest rate implicit in the lease or, if the rate cannot be readily determined the Company incremental borrowing rate. Generally, the Company uses its incremental borrowing rate as the discount rate.

Lease payments included in the measurement of the lease liability comprise the following:

- fixed payments, including in-substance fixed payments;
- variable lease payments that depend on an index or a rate, initially measured using the index or rate as at the commencement date;

- amount expected to be payable under a residual value guarantee; and
- the exercise price under a purchase option that the Company is reasonably certain to exercise, lease payment in an optional renewal period if the Company is reasonably certain to exercise an extension option, and penalties for early termination of a lease unless the Company is reasonably certain not to terminate early.

The lease liability is measured at amortised cost using the effective interest method. It is remeasured when there is a change in future lease payments arising from a change in an index or rate, if there is a change in the Company's estimate or the amount expected to be payable under a residual value guarantee or if the Company changes its assessment of whether it will exercise a purchase, extension or termination option.

When the lease liability is remeasured in this way, a corresponding adjustment is made to the carrying amount of the right-of-use asset, or is record in statement of comprehensive income if the carrying amount of the right-of-use asset has been reduced to zero.

Short-term leases and leases of low-value assets

The Company has elected not to recognise right-of-use assets and lease liabilities for short-term leases of machinery that have a lease term of 12 months or less and leases of low-value assets, including IT equipment. The Company recognise the lease payments associated with these leases as an expense on a straight-line basis over the lease term.

m. New accounting standards and interpretations adopted

A number of new standards, amendments to standards and interpretations are effective for annual periods beginning after 1 January 2019.

NOTES TO THE FINANCIAL STATEMENTS

for the year ended 31 December 2019

i. AASB 16 Leases

Except for the changes below, the Company has consistently applied the accounting policies to all period presented in these financial statements.

The Company applied AASB 16 with a date of initial application of 1 January 2019. As a result, the Company has changed its accounting policy for lease contracts as detailed below.

A. Definition of a lease

Previously, the Company determined at contract inception whether an arrangement is or contains a lease under AASB Interpretation 4. Under AASB 16, the Company assesses whether a contract is or contains a lease based on the definition of a lease, as explained in Note 3(l).

B. As a lessee

As a lessee, the Company previously classified leases as operating or finance leases based on its assessment of whether the lease transferred significantly all of the risks and rewards incidental to ownership of the underlying asset to the Company. Under AASB 16, the Company recognises right-of-use assets and lease liabilities for most leases – i.e. these leases are on-balance sheet.

The Company decided to apply recognition exemptions to short-term leases of machinery and leases of IT equipment (see Note 1(A)). For leases of other assets, which were classified as operating under AASB 117, the Company recognised right-of-use assets and lease liabilities.

C. Leases classified as operating leases under AASB 117

At transition, lease liabilities were measured at the present value of the remaining lease payments, discounted at the Company's incremental borrowing rate as at 1 January 2019. Right-of-use assets are measured at an amount equal to the lease liability, adjusted by the amount of any

prepaid or accrued lease payments – the Company applied this approach to all other leases.

The Company used the following practical expedients when applying AASB 16 to leases previously classified as operating leases under AASB 117.

- Applied a single discount rate to a portfolio of leases with similar characteristics.
- Adjusted the right-of-use assets by the amount of AASB 137 onerous contract provision immediately before the date of initial application, as an alternative to an impairment review.
- Applied the exemption not to recognise right-of-use assets and liabilities for leases with less than 12 months of lease term.
- Excluded initial direct costs from measuring the right-of-use asset at the date of initial application
- Used hindsight when determining the lease term if the contract contains options to extend or terminate the lease.

ii. AASB 15 Revenue from Contracts with Customers

AASB 15 Revenue from contracts with customers (AASB 15) provides a revised revenue recognition framework and replaces AASB 118 Revenue from 1 January 2019. It applies to income transactions, including NFP entities.

AASB 15 follows a five-step model to determine the timing and amount of revenue to recognise. Revenue may be recognised over time, in a manner that best reflects the entity's performance, or at a point in time, when control of the good or service is transferred to the customer.

The adoption of AASB 15 did not have a material material impact on the Company's accounting policies.

iii. AASB 1058 Income of Not-for-Profit Entities

AASB 1058 introduces new income recognition requirements for not-for-profit (NFP) entities. NFP entities will assess whether AASB 1058 or another standard (such as AASB 15) is applicable depending on the nature of the arrangement. The adoption of AASB 1058 did not have a material material impact on the Company's accounting policies.

NOTES TO THE FINANCIAL STATEMENTS

for the year ended 31 December 2019

	2019	2018
	\$	\$
4. Interest Received		
Interest income	4,839	6,325
Movement in fair value of investments	122,481	985
	127,320	7,310

5. Other Income		
Expenses reimbursement received	86,655	-
Sundry Income	225	200
	86,880	200

6. Staff Expenses		
Performers Wages	1,272,149	1,392,790
Creative Artists Wages	1,030,698	935,552
Production and Technical Wages	842,020	732,046
Marketing and Development Wages	870,284	880,138
Management and Admin Wages	751,381	616,943
Allowances and On costs	695,518	636,692
	5,462,050	5,194,161

7. Occupancy Expenses		
Rent in cash	151,718	68,966
Rent in kind	-	338,784
	151,718	407,750

8. Net surplus from ordinary activities

Surplus from ordinary activities has been determined after:

(a) Expenses

Depreciation and Amortisation	226,135	184,515
Remuneration of Auditor - Audit fee (in kind)	43,100	43,100
Remuneration of Auditor - Non-audit fee (in kind)	-	10,000
Employee expenses	5,462,050	5,194,161
Occupancy expenses*	151,718	407,750

* 2018 includes \$338,784 rent in kind

(b) Significant Revenue

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

Grant - Australia Council MPA Core	2,551,420	2,511,240
Grant - Australia Council (Career Development Grant)	-	83,513
Grant - Australia Council (Playing Australia)	324,269	227,426
Grant - Australia Council (Catalyst)	137,200	128,075
Grant - Create NSW MPA Core	557,880	557,880
Grant - Create NSW (Performing Arts Touring)	-	72,952
Grant - Create NSW (Wharf Redevelopment)	123,750	35,000
Grant - Create NSW (Dancer Further Education)	1,468	-
Grant - Creative Victoria (Rekindling)	50,000	10,000
Grant - Department of Foreign Affairs and Trade (International tour)	25,000	235,561
Grant - Department of Communication and Arts (International tour)	-	105,865
Grant - Destination NSW (Vivid Sydney)	-	20,000

NOTES TO THE FINANCIAL STATEMENTS

for the year ended 31 December 2019

	2019	2018
	\$	\$
8. Net surplus from ordinary activities (continued)		
Rent in kind**	-	338,784
Sponsorship - in cash	410,000	364,091
Sponsorship - in kind	276,395	333,082
Donation - Individual	734,232	706,210
Donation - Bequest	1,600,000	57,000
Donation - Foundation	777,070	996,000

**In kind revenue is the fair value of the contributions received or receivable. In kind revenue and a corresponding in-kind expense are recognised during the current financial year in accordance with AASB 1058 *Income from Not-for-Profit Entities*.

9. Cash and cash equivalents

Cash at bank	46,175	10,186
Investment cash account	17,789	66,895
Short term deposits (Other)	150,000	150,000
Call deposits	754,990	259,644
	<u>968,954</u>	<u>486,725</u>

Interest on cash at bank is earned at prevailing market rates. The interest rate as at 31 December 2019 was:

Short Term Deposits – 1.65% (2018: 2.61%).

Call deposits – 0.05% (2018: 0.8%).

Sensitivity Analysis.

A change of 100 basis points in interest rates would have increased or decreased the Company's profit by \$9,690 (2018: \$4,867).

10. Trade and other receivables

Trade Debtors	9,322	5,129
Advance to Staff	120	20,607
Short Term Deposits (Reserve Incentive Funding Scheme)	-	238,797
Term Deposit receivable	150,000	55,000
GST Receivable	-	6,697
	<u>159,442</u>	<u>326,230</u>

11. Investments

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

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

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

NOTES TO THE FINANCIAL STATEMENTS

for the year ended 31 December 2019

	2019	2018
	\$	\$
11. Investments (continued)		
Total investment with Macquarie is \$2,648,943 as at 31 December 2019, of which \$167,789 reported in Cash and cash equivalents (refer note 9), \$150,000 in Trade and other receivable (refer note 10) and \$2,331,154 invested as Managed Funds and Bonds as shown below.		
Non-current investments		
Managed funds	1,541,544	743,298
Managed funds - Reserve Incentive Funding Scheme	239,262	-
Bonds	550,348	311,878
Total Financial Assets	2,331,154	1,055,176

Fair value measurements recognised in the statement of comprehensive income and amounted to \$122,481 in 2019 (refer to note 4).

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

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

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

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

All financial instruments above are classified as Level 1.

12. Financial Instruments

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

Credit risk:

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

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

Liquidity risk:

Liquidity risk is the risk that the Company will not be able to meet its financial obligations as they fall due. The Company's approach to managing liquidity is to ensure as far as possible, that it will always have sufficient liquidity to meet its liabilities when due, under both normal and stressed conditions, without incurring unacceptable losses or risking damage to the Company's reputation. The Company reviews cash flow forecasts formally on a regular basis. The contracted cash flows of the Company as at 31 December 2019 are \$200,281 (2018: \$111,293).

NOTES TO THE FINANCIAL STATEMENTS

for the year ended 31 December 2019

	2019	2018
	\$	\$

Fair values:

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

Interest rate risk:

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

13. Plant and Equipment

Plant and Equipment - Cost Opening Balance	938,745	811,093
Add: Transfer from Leasehold Improvement	-	26,427
Add: Additions during the year	113,724	101,225
Less: Disposal during the year	(7,425)	-
	1,045,044	938,745
Less: Accumulated Depreciation Opening Balance	(656,418)	(471,775)
Add: Transfer from Leasehold Improvement	-	(14,866)
Less: Depreciation for the year	(154,016)	(169,777)
Less: Disposal for the year	2,446	-
Plant and Equipment - Written Down Value	237,056	282,327

14. Lease**Right of use Assets**

Balance at 1 January 2019	66,763	
Additions during the year	128,601	
Depreciation for the year	(72,119)	
Balance at 31 December 2019	123,245	

Lease liabilities

Maturity analysis - contractual undiscounted cash flows

Less than one year	68,678	-
One to five years	37,000	-
More than five years	-	-
Total undiscounted lease liabilities	105,678	-

Lease liabilities included in the statement of financial position at 31 December

Current	65,762	-
Non-Current	34,462	-
Total lease liabilities	100,224	-

Amounts recognised in statement of comprehensive income

Amortisation	72,119	-
Interest on lease liabilities	5,860	-
Expenses relating to short-term lease	82,500	-
Expenses relating to lease of low-value assets	1,488	-
Total cash outflow for leases	161,967	-

Amounts recognised in statement of cash flows

Lease payments	184,988	-
Total cash outflow for leases	184,988	-

NOTES TO THE FINANCIAL STATEMENTS

for the year ended 31 December 2019

	2019	2018
	\$	\$
15. Trade and other payables		
Trade creditors	200,281	111,293
Accruals	14,337	184,682
GST payable	36,632	-
	<u>251,250</u>	<u>295,975</u>
16. Employee Benefits		
Current		
Provision for Annual Leave	234,035	257,865
Provision for Long Service Leave	131,769	139,207
	<u>365,804</u>	<u>397,072</u>
Non current		
Provision for Long Service Leave	95,796	71,791
	<u>95,796</u>	<u>71,791</u>
17. Accumulated funds		
Accumulated funds at the beginning of financial year	823,936	813,447
Net surplus for the year	707,780	10,489
Less: Transfer to Russell Page graduate Program	(480,000)	-
Add: Utilised for Russell Page graduate Program	60,000	-
Accumulated funds at the end of financial year	<u>1,111,716</u>	<u>823,936</u>
18. Reserves		
Unrestricted reserve		
General operating reserve	76,698	76,698
	<u>76,698</u>	<u>76,698</u>
Restricted reserve		
Reserve incentive funding scheme*	239,262	238,797
Russell Page graduate program reserve	480,000	-
Less: Utilised for Russell Page graduate program reserve	(60,000)	-
	<u>659,262</u>	<u>238,797</u>
	<u>735,960</u>	<u>315,495</u>

***Reserve incentive funding scheme**

The funds received under the Reserve Incentive Funding Scheme Agreement (\$88,000), together with the Company's contribution (\$44,000), are held in escrow for a period of 15 years, which was matured on 2 April 2019. As per the terms and conditions of the Reserve Incentive Funding Scheme Agreement between the Australia Council, Create NSW the Company, the funds remain restricted until Company reach 20% of its annual costs as reserves.

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

The funds managed by Macquarie Wealth Management (Macquarie) of \$238,797 and accrued interest of \$465 (refer note 11).

NOTES TO THE FINANCIAL STATEMENTS

for the year ended 31 December 2019

	2019	2018
	\$	\$
19. Notes to the Cash Flow Statement		
(a) Reconciliation of cash and cash equivalents		
Cash and cash equivalents at the end of the financial year as shown in the Statement of Cash Flows are reconciled to the related items in the Statements of Financial Position as follows:		
General cheque account	46,081	9,192
Deductible gift receipt (DGR) account	94	994
At call account	754,990	259,644
Investment cash account	17,789	66,895
Term deposits	150,000	150,000
Cash and cash equivalents	968,954	486,725

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

Surplus before income tax	707,780	10,489
Adjustment for:		
Interest received	(4,839)	(6,325)
Movement in fair value of investments	(122,481)	(985)
Depreciation and amortisation	226,135	184,515
Interest expenses	5,860	-
Loss on disposal of Plant and Equipment	2,297	-
Changes in operating assets and liabilities:		
(Increase)/Decrease in prepayments	(100,314)	77,399
(Decrease) in trade and other payables	(44,725)	(140,229)
Increase/(Decrease) in income received in advance	1,013,226	(453,206)
Decrease/(Increase) in debtors	166,788	(210,202)
(Decrease) in employee benefits	(7,263)	(8,959)
Net Cash used in operating activities	1,842,464	(547,503)

20. Results of Fundraising Appeals

Fundraising appeals (donation only)		
Gross proceeds	1,511,302	1,759,210
Less: direct cost	(239,302)	(175,077)
Net surplus	1,272,000	1,584,133

21. Contingent liability

Wharf tenancy (lease)	1,079,029	1,000,000
Total contingent liability	1,079,029	1,000,000

An agreement for the sublease of premises Part Wharf 4/5, Walsh Bay Arts Precinct Sydney was signed with the Department of Planning and Environment. The lease commences from the target completion date of the redevelopment of the Wash Bay Arts Precinct. The completion date is forecasted to be November 2020.

The total liability for the Company is to pay a sum of \$1,079,029 as tenant works over the 10 years commencing from 2020.

NOTES TO THE FINANCIAL STATEMENTS

for the year ended 31 December 2019

22. Related parties

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

- Phillipa McDermott, Chair (from Nov 2019)
- Michael McDaniel – Chair (until Oct 2019)
- Robynne Quiggin – Deputy Chair (until Oct 2019)
- Anna Bligh (until Feb 2020)
- Ngiare Brown (until Dec 2019)
- Teresa Handicott (until Dec 2019)
- John Harvey (from Nov 2019)
- Nadine McDonald-Dowd (from Dec 2019)
- Tom Mosby (until Dec 2019)
- Stephen Brady (until Oct 2019)
- Stephen Page AO
- Lynn Ralph (from Mar 2020)
- Rajiv Viswanathan (until Dec 2019)

No Director received remuneration for their services as Directors of the Company for which no fee is received. Payments made by the Company to key management personnel, including a Director, for their contributions as employees of the Company amounted to \$526,705 (2018 \$525,561).

23. Subsequent events

On 11 March 2020, the World Health Organization declared the Coronavirus outbreak to be a pandemic in recognition of its rapid spread across the globe, with over 150 countries now affected. Many governments are taking increasingly stringent steps to help contain or delay the spread of the virus. Currently, there is a significant increase in economic uncertainty which is, for example, evidenced by more volatile asset prices and currency exchange rates.

For the Company's 31 December 2019 financial statements, the Coronavirus outbreak and the related impacts are considered non-adjusting events. Consequently, there is no impact on the recognition and measurement of assets and liabilities. Due to the uncertainty of the outcome of the current events, the Company cannot reasonably estimate the impact these events will have on the Company's financial position, results of operations or cash flows in the future.

At the time of signing the company's investments were worth \$2,155,166 compared to \$2,331,154 at 31 December 2019.

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



Independent Auditor's Report

To the members of Bangarra Dance Theatre Australia Ltd.

Report on the audit of the Financial Report

Opinion

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

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

- i. giving a true and fair view of the Company's financial position as at 31 December 2019, and of its financial performance and its cash flows for the year ended on that date; and
- ii. complying with *Australian Accounting Standards - Reduced Disclosure Requirements* and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

The **Financial Report** comprises:

- i. Statement of financial position as at 31 December 2019;
- ii. Statement of comprehensive income, Statement of changes in funds, and Statement of cash flows for the year ended;
- iii. Notes including a summary of significant accounting policies;
- iv. Directors' declaration of the Company; and
- v. Declaration by the Directors' in respect of fundraising appeals of the Company.

Basis for opinion

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

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

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



Other information

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

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

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

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

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

Responsibilities of the Directors for the Financial Report

The Directors are responsible for:

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

Auditor's responsibilities for the audit of the Financial Report

Our objective is:

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

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

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

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



We also:

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

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

In addition we have:

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

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



Report on Other Legal and Regulatory Requirements

Opinion pursuant to the Charitable Fundraising Act (NSW) 1991

In our opinion:

- i. the Financial Report gives a true and fair view of the Company's financial result of fundraising appeal activities for the financial year ended 31 December 2019;
- ii. the Financial Report has been properly drawn up, and the associated records have been properly kept for the period from 1 January 2019 to 31 December 2019, in accordance with the Charitable Fundraising Act (NSW) 1991 and Regulations;
- iii. money received as a result of fundraising appeal activities conducted during the period from 1 January 2019 to 31 December 2019 has been properly accounted for and applied in accordance with the Charitable Fundraising Act (NSW) 1991 and Regulations; and
- iv. there are reasonable grounds to believe that the Company will be able to pay its debts as and when they fall due.

KPMG

Tracey Driver

Partner

Sydney

20 April 2020

IMAGE CREDITS

COVER

Ryan Pearson, Kallum Goolagong, Courtney Radford, Nicola Sabatino, Lillian Banks and Rikki Mason, photo credit Levon Baird for Vogue Australia

INSIDE COVER

Bangarra Dance Theatre Ensemble with Stephen Page, Djakapurra Munyarryun, Jacob Nash and Frances Rings, photo credit Daniel Boud

PAGE 4

Phillipa McDermott headshot, photo credit Daniel Boud

PAGE 5

Rika Hamaguchi, *Unaipon*, photo credit Daniel Boud

PAGE 6

Stephen Page headshot, photo credit Jamie James

PAGE 8

Tony Grybowski, photo credit Simon Bernhardt

PAGE 9

Tyrel Dulvarie, *to make fire*, photo credit Daniel Boud

PAGE 10 & 11

Ryan Pearson, Rikki Mason, Beau Dean Riley Smith, Tyrel Dulvarie and Baden Hitchcock, *to make fire*, photo credit Daniel Boud

PAGE 12 & 13

Bangarra Dance Theatre Ensemble, photo credit Daniel Boud

PAGE 16 & 17

Rikki Mason and Baden Hitchcock, *Unaipon*, photo credit Daniel Boud

PAGE 19

Tyrel Dulvarie, Beau Dean Riley Smith, Kallum Goolagong and Ryan Pearson, photo credit Levon Baird for Vogue Australia

PAGE 20

Tyrel Dulvarie and Rika Hamaguchi, *Bangarra: 30 years of sixty five thousand*, photo credit Daniel Boud

PAGE 23

Bangarra Dance Theatre Ensemble, *Bennelong*, photo credit Vishal Pandey

PAGE 25

Nicola Sabatino, *Spirit*, photo credit Lisa Tomasetti

PAGE 26 & 27

Baden Hitchcock, Rikki Mason, Beau Dean Riley Smith, 2019 Helpmann Awards Red Carpet Arrivals, photo credit Wire Images 2019

PAGE 28

France Rings and Bangarra Dance Theatre Ensemble, photo credit Lisa Tomasetti

PAGE 29

Lillian Banks, Bradley Smith, Baden Hitchcock, Kallum Goolagong, Gusta Mara, Glory Tuohy-Daniell, Ryan Pearson and Tyrel Dulvarie, photo credit James Green

PAGE 30 & 31

Creative Generation participants, photo credit Welcome To The Fold

PAGE 32

Sidney Saltner, Chantal Kerr and Patrick Thaiday, photo credit Daniel Boud

PAGE 34

The Arts Unit participants, photo credit The Arts Unit

PAGE 36

Winhanga-rra participants, photo credit Jhuny-Boy Borja

PAGE 39

Yolande Brown, photo credit Jhuny-Boy Borja

PAGE 40 & 41

Bangarra Dance Theatre Ensemble at Mowanjum Aboriginal Art & Culture Centre, photo credit Jacob Nash

PAGE 43

Bangarra Dance Theatre Ensemble, *to make fire* at Mowanjum Aboriginal Art & Culture Centre, photo credit Jacob Nash

PAGE 45

Students at Bangarra's Wilay performance, photo credit Carmen Sylvia

PAGE 47

Tyrel Dulvarie, photo credit Lisa Tomasetti

PAGE 48 & 49

Yolande Brown, Jacob Nash and Stephen Page, photo credit Daniel Boud

PAGE 51

Dancers: Elma Kris, Rika Hamaguchi & Tyrel Dulvarie. Photographers: Daniel Boud and Jacob Nash. Image created by: Jacob Nash

PAGE 56 & 67

Bangarra Full Company, photo credit Daniel Boud

PAGE 60

Bangarra Dancer Headshots, photo credit Daniel Boud

PAGE 64

Courtney Radford and Rika Hamaguchi, photo credit Jhuny-Boy Borja

PAGE 66 & 67

Tyrel Dulvarie and Bangarra Dance Theatre Ensemble, photo credit Daniel Boud

PAGE 108

Tyrel Dulvarie, photo credit Daniel Boud

PAGE 109

Tyrel Dulvarie, photo credit Daniel Boud

PAGE 110

Tyrel Dulvarie, photo credit Daniel Boud

#mymoneymatters

The time for change has already begun.

INVEST TODAY. PROTECT TOMORROW.



australianethical
super | managed funds

Copyright© 2020 Australian Ethical Investment Ltd (ABN 47 003 188 930, AFSL 229949). This information is general information only and does not take into account your individual investment objectives, financial situation or needs. Consider whether it is appropriate for you and if you need to seek independent advice. Visit our website australianethical.com.au for more information.



Showcasing Australian culture

At BAI Communications, we're dedicated to connecting communities.

The strength of our partnership is defined by our shared passion of connecting people in metropolitan, regional and remote communities.

We are proud to be a Bangarra partner, helping to elevate our country's rich national identity and inspire the next generation of Australians.

baicommunications.com

Australia | Canada | Hong Kong | UK | USA



bai communications

BORAL & BANGARRA



Build something great™

Boral has proudly partnered with Bangarra
for more than 15 years.



**Lendlease
proudly
supports
Bangarra
to tell our
nation's
stories.**



www.lendlease.com

qantas.com/100

CELEBRATING

100 

YEARS AND RECOGNISING 65,000



'Wirriyarra' Qantas uniform textile artwork reproduced with permission of Balarinji

**BANGARRA DANCE
THEATRE AUSTRALIA**

ABN 96 003 814 006

Tower Three, International Towers
300 Barangaroo Avenue
Barangaroo NSW 2000

Phone +61 2 9251 5333

Email bangarra@bangarra.com.au



@bangarradancetheatre #bangarra



/bangarra



@bangarradance



/bangarradancetheatre

Annual Report Coordinator
Elizabeth Timbery Tierney

Annual Report Writer
Peter Morton

Annual Report Designer
Jasmin Tulk Graphic Design

