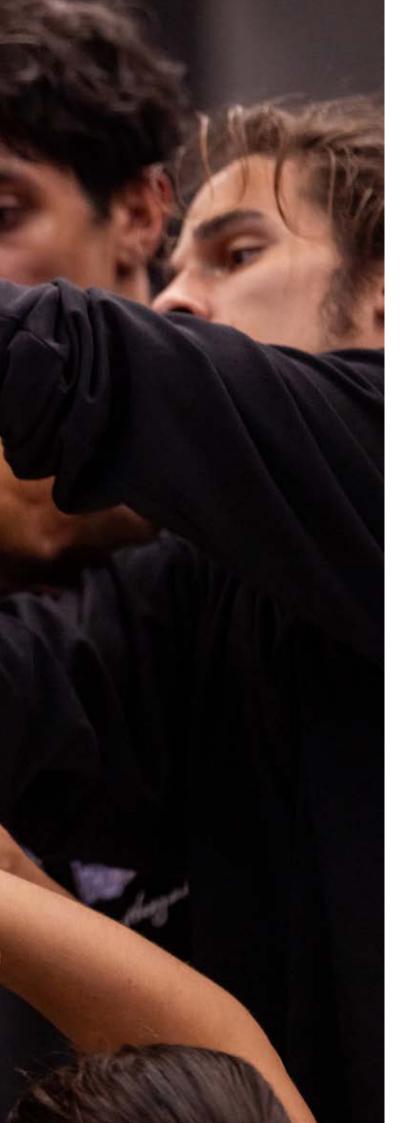
Dance The ATRE AUSTRALIA

2024 Annual Report

Front cover: Daniel Mateo, *Horizon* Photo: Daniel Boud

Above: Janaya Lamb in rehearsals for *The Light Inside* Photo: Dan<mark>iel</mark> Boud



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Aboriginal and Torres Strait Islander readers are advised that this publication contains the names of people who have passed away.

Patrons_

Board of Directors_____

Bangarra Dance Theatre pays respect to and acknowledges the Traditional Custodians of the Land on which our Company calls home, the Gadigal People of the Eora Nation.

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Chair's Report



In 2024, Bangarra maintained our deep commitment to our purpose to nurture the transmission of stories, knowledge, history, and experiences of our First Peoples to drive change and create a lasting impact.

In October, we had the opportunity to reconnect with dedicated advocates from our past 35 years during an event honouring alumni from our Board of Directors.

Uncle Rob Bryant, one of our founding members, travelled from Grafton to share stories about Bangarra's early days. This event, along with other activities aimed at reconnecting with supporters and friends from our past, serves as a reminder of what Bangarra represents and continues to strive for: bringing First Nations stories to the stage.

We were delighted to host Her Excellency the Honourable Ms Sam Mostyn AC, The Governor-General of the Commonwealth of Australia at our performance of *Horizon* at the Canberra Theatre Centre on 18 July 2024. We are also deeply honoured that she accepted our invitation to be the Patron of Bangarra Dance Theatre.

2024 was the first full year of our co-leadership model with Executive Director Louise Ingram and Artistic Director Frances Rings jointly implementing our strategic plan and steering Bangarra to achieve our purpose. Their combined expertise and wisdom, and commitment to our vision makes for a powerful and highly effective leadership team. My thanks to both Louise and Frances for an extremely successful year from an artistic, financial, and cultural perspective.

Louise was appointed to the Board of Directors in April. We also welcomed Sally Scales and Sara McKerihan as new members and appointed Roslyn Munday as Company Secretary. Sara McKerihan brings strong financial management skills from her experience in senior banking roles in both the USA and Australia. Sally Scales is an artist and a proud Pitjantjatjara woman from the far west of the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands in remote South Australia. I would like to express my gratitude to all the Board Directors for their collective wisdom, knowledge, skills, and ongoing commitment to Bangarra's values.

I would also like to extend my thanks to our generous donors, foundations, corporate partners and state and federal government funders whose support allows us to continue our cultural obligation to Country and Community.

Phillipa McDermott Chair

Courtney Radford in *The Light Inside* Photo: Daniel Boud

Artistic Director's Report



We started 2024 with a sense of excitement for the year ahead – a new model of leadership with Executive Director Louise Ingram by my side as Co-CEO, sharing a deep respect and understanding of the important contribution Bangarra makes to society.

Our Values of cultural exchange and collaboration were a central theme in 2024, welcoming Torres Strait Islander Songman and Cultural Tutor Dujon Niue for a residency. Our dancers enjoyed a week immersed in Torres Strait Islander culture and engaged in song, dance, prop-making and language sessions.

Our visit to Ceduna as part of Return to Country was a highlight, allowing us to reconnect with the community and visit significant sites. I have many memorable moments from those few days, but what stands out the most is the pride and joy the community expressed watching our performance of *Yuldea* – their story they so generously entrusted to us. I believe this experience will resonate with everyone, both on and off stage, for a long time.

We are proud of *Horizon*, our double bill that toured the country, in many ways. The first act *Kulka*, choreographed by Sani Townson, emerged from *Dance Clan* in 2023 highlighting this program's importance in creating the artistic voices of the future. *The Light Inside*, co-created by Moss Te Ururangi Patterson, CEO and Artistic Director of the New Zealand Dance Company and our own alumna Deborah Brown, is a cross-cultural collaboration that puts us at the forefront of promoting diverse Indigenous storytelling.

I am proud of the role Bangarra plays in nurturing the next generation. In 2024, Dance Clan brings a new dawn for Indigenous storytelling presenting three new choreographers: Lillian Banks, Kallum Goolagong and Daniel Mateo as the new artistic voices for the company. We are proud Dance Clan also features a dance film titled Brown Boys choreographed by Daniel Mateo and co-directed by Cass Eipper-Mortimer.

Our Russell Page Graduate Program continues to provide career pathways for dancers and we were thrilled to welcome Donta Whitham and Holly Faulds (Youth Program Team) to Bangarra.

Our commitment to the next generation goes beyond Bangarra's borders, providing support to the students of Sydney Dance Company's Pre-Professional Year course.

Our heartfelt gratitude goes to three of our dancers departing Bangarra: Kiarn Doyle, Lucy May and Brad Smith. They have demonstrated remarkable talent and deep respect for the responsibility of carrying the stories of First Nations people that resonate deeply with audiences and communities across the country.

I also extend my deep gratitude to each of the dancers whose spirit, energy and hard work delivers breathtaking performances. The dedication and commitment of our production crew is outstanding and I am grateful for the respect you give our stories.

Finally, thank you to everyone involved in this journey—from our Bangarra team to the families who support us. This collaborative effort reflects the essence of community in dance.

Together, we are not just creators; we are storytellers who contribute to a society that values culture and expression.

Frances Rings Artistic Director and Co-CEO

Executive Director's Report



2024 was a successful year, working alongside Artistic Director and Co-CEO Frances Rings to achieve artistic, organisational and cultural ambitions expressed in our vision.

60,894 people attended our live performances throughout Australia with a further 1,446,492 people watching Bangarra online. *Horizon*, the first ever collaboration with an international First Nations artist Moss Te Ururangi Patterson, was well received across the country.

Our first-ever dedicated work for children, *Waru – journey of the small turtle* finished its four-year journey with a total of over 25,000 audience members and Best Production for Children at the Sydney Theatre Awards. Having learned much from *Waru*, we are developing a new work for children to premiere in 2025.

In 2024, Bangarra achieved an Operating Net Result of (\$90,986). An extraordinary bequest and investment income delivered a strong overall Net Result of \$1.4 million.

Our financial health allows us to continue supporting young Aboriginal and Torres Strait Islander people in carrying on our knowledge and storytelling traditions. Investing in young people helps preserve our heritage and strengthens our connection to Country and Kin. This commitment drives our Youth and Education program, Cultural Immersion and Preservation initiatives, and First Nations Employment Pathways, supported by dedicated donors, foundations, and corporate partners.

In 2024 we reviewed our Youth and Education Programs, working with an external consultant to develop a new integrated strategy. We continued implementation of our Workforce and Wellbeing strategy, upgrading our safety reporting system and extending our Safe Dance Program to ensure comprehensive and wholistic care for dancers and production staff.

We secured a two-week season at the Joan Sutherland Theatre, a notable achievement in obtaining access to one of the major theatres of the Sydney Opera House.

We also established a Cultural Advisory Council to ensure that Bangarra's activities align with community values and protocols and updated our Indigenous Cultural and Intellectual Property policy.

A significant highlight of 2024 was our continued efforts in building Bangarra's community connections. We focused on reconnecting with Bangarra alumni and nurturing our network of donors, foundations, and corporate partners who share our vision and values. In 2024, we welcomed new corporate partners—Aesop, Accenture, and Wesfarmers—into our supportive community.

As I reflect on my first twelve months as Co-CEO alongside Frances Rings, I am reminded of the honour of working within this leadership model. Our collaboration, mutual respect, and shared vision and strategy enhance our capability to move the company forward and seize its many opportunities.

I would like to thank Frances, the Board, and the Executive team for their sustained commitment and dedication over the past year. Bangarra's administration and production teams are passionate and hardworking. The Youth and Education program teams are making life-changing connections with First Nations young people across the country, and our incredible dancers uplift our hearts with their artistry.

Louise Ingram Executive Director and Co-CEO We are Bangarra Dance Theatre. We are a company of professional Aboriginal and Torres Strait Islander performers.

We are storytellers. We are fire makers.

As one of Australia's leading performing arts companies, we share our culture with Communities and audiences across Australia and the world.

Bangarra Dancers Photo: Daniel Boud

Company Profile

We are contemporary dancers, drawing on 65,000 years of culture. We create powerful works of theatre with dance, music, poetry and design. We tell the stories of our Elders, create works on Country and return the works we create to the place they were made.

Each of our dancers is a professionally trained, dynamic artist with a proud Aboriginal and/or Torres Strait Islander background. Together, they represent the best of Australian talent. We have been making our indelible marks on the Australian theatre landscape for 35 years. We were born in 1989 from the energy of NAISDA (National Aboriginal Islander Skills Development Association) founder Carole Y. Johnson, Rob Bryant, Cheryl Stone and NAISDA graduates in their pursuit to create a professional First Nations dance theatre company.

Stephen Page, Artistic Director for more than 30 years, is a creative icon. His vision and tenacity have made Bangarra one of the most successful Indigenous performing arts companies in Australia. His exceptional contribution to First Nations arts and the national cultural landscape will be felt for generations to come.

Today, Artistic Director and Co-CEO Frances Rings and Executive Director and Co-CEO Louise Ingram lead the company in our mission to promote awareness and understanding of our cultures. Every year, we tour a world premiere work across the nation. We are at home performing on Country, in tiny venues in regional centres and on Australia's most iconic stages. Through our Youth programs and professional pathways, we support First Nations Youth and Storytellers to deepen their connection to culture and create a bright future. We are for the hundreds of First Nations Communities across Australia—and for anyone who wants to be a part of our story.

Our Purpose

'we are fire, we are kin, we are Country'

"The fire ignites us, the spear directs us, the digging stick grounds us, a coolamon of knowledge is passed and compels us to aspire to our cultural obligation to Community and Country."

Frances Rings, Artistic Director and Co-CEO

We, Bangarra, are ignited by our obligation to Country and Community, to nurture the transmission of Story, knowledge, history and experiences of our First Peoples to effect change and create lasting impact.

Bangarra's name, pronounced 'Bung-garra', was a gift from the Wiradjuri people and means 'to make fire'.

Bangarra Values

RECIPROCITY & MUTUAL OBLIGATION

Our relationships with Aboriginal and Torres Strait Islander communities are our most precious resource/inspiration, that inspire and set the foundation of our work. With this comes the responsibility to give back to our communities.

CULTURAL EXCHANGE & COLLABORATION

We facilitate cultural exchange to share story and perspectives to foster mutual understanding, embrace diverse communities and encourage inclusion.

CULTURAL PROTOCOLS

We uphold the integrity of cultural storytelling by abiding by Aboriginal and Torres Strait Islander protocols.

CARE FOR COUNTRY

To integrate sustainable practices across all our activities and to care for country for future generations and the thriving of our culture.

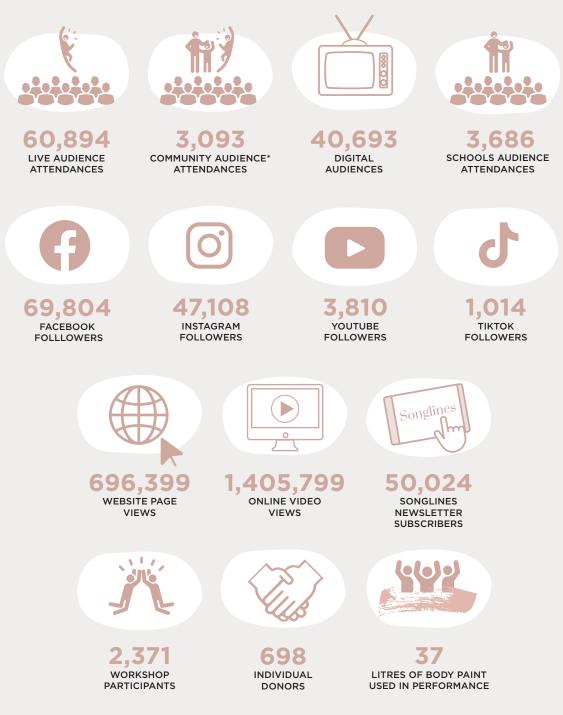
KINSHIP & RESPECT

We are committed to supporting and nurturing the Bangarra clan by providing a safe and healthy work environment that is respectful and empowering.

RESILIENCE

We acknowledge 65,000 years of Aboriginal and Torres Strait Islander cultural life and the vital role we play to shift societal attitudes, to promote understanding and create positive change.

A Year in Review



*Community tickets across Bangarra's National and Regional tours are made possible through the generous support of The Balnaves Foundation.

Bangarra Experiences



16 TOTAL PERFORMANCES

6,225

VENUE/DATES

Darkinjung Country Art House Wyong 1 - 2 March

Yuin Nation Shoalhaven Entertainment Centre 6 March

Wiradjuri Country Griffith Regional Theatre 9 March

Wagga Wagga Civic Theatre 13 March

Dubbo Regional Theatre 16 March

Kamilaroi Country Capitol Theatre, Tamworth 20 March

Barngarla Country Middleback Arts Centre, Whyalla 1 October

Nukunu Country Northern Festival Centre, Port Pirie 4 October

Erawirung Country Chaffey Theatre, Renmark 9 October

Boandik Country Sir Robert Helpmann Theatre, Mount Gambier 12 October

"Yuldea is an embodiment of harmony between story, vision and being" ARTS HUB

Yuldea

After a highly successful national tour in 2023, *Yuldea*, Frances Rings' first work as Artistic Director, toured regional centres in New South Wales and South Australia.

The story of the A<u>n</u>angu people of the Great Victorian Desert resonated strongly in regional centres, and workshops with local schools and dance groups provided the platform to strengthen ties with Country and Community.

Yuldea explores the moment when traditional life collided with the industrial ambition of a growing nation. In 1917, the two halves of the Transcontinental Railway met at the precious water soak on the edge of the Nullarbor, known as Yuldi Kapi, draining all water from this sacred site. This was followed by the dark impact of atomic testing at Maralinga, which forced the Anangu people to leave their desert homelands, where they had lived for millennia.

Memories, like the Anangu people, became scattered and displaced from their home. Over time, remnants of colonial progress disappeared, swallowed by sand.

Yuldea honors the A<u>n</u>angu people's endurance and determination to preserve their knowledge systems of land and sky, as well as their eternal bonds of kinship between people and place.

Yuldea features original music by Leon Rodgers and guest composers, multi-award-winning duo, Electric Fields (Zaachariaha Fielding and Michael Ross). Designers Elizabeth Gadsby (Set), Jennifer Irwin (Costume) and Karen Norris (Lighting) create a desert world on stage.

Choreographer Frances Rings Set Designer Elizabeth Gadsby Costume Designer Jennifer Irwin Lighting Designer Karen Norris Composer Leon Rodgers Guest Composers Electric Fields Mirning Cultural Consultant Clem Lawrie Yalata Cultural Consultant Kumanara Smart (dec.) Cultural Astronomer Karlie Noon Cultural Authority Representatives from the Yalata Anangu Aboriginal Community Council Aerial and Acrobatic Creative Consultant Joshua Thomson



62 TOTAL PERFORMANCES

37,107 TOTAL ATTENDANCE

VENUE/DATES

Gadigal Country Sydney Opera House 11 June - 13 July

Ngunnawal Country Canberra Theatre Centre 18 - 20 July

Meanjin Queensland Performing Arts Centre 7 - 17 August

Wurundjeri Country Arts Centre Melbourne 28 August - 7 September

Horizon

Horizon was Bangarra's first mainstage cross-cultural collaboration with two works honouring the choreographers' mother countries and the spirit that calls them home.

Leading Māori choreographer and Arts Laureate Moss Te Ururangi Patterson joined beloved Bangarra alumna Deborah Brown to create *The Light Inside*. This work explores the cultural forces that bind us together, across oceans and eons, and the resilience of the First Peoples of the Oceania region.

Brown is a proud descendent of the Wakaid Clan and Meriam people in the Torres Strait and has heritage from far across the seas in Scotland. She carries strength and resilience from her ancestors. Patterson, born near Lake Taupō, is a proud mokopuna (grandson) of the Ngāti Tūwharetoa tribe, and describes his sense of home as something alive, a fire inside, that he carries like a beating heart.

To open the work, Saibailayg (Saibai Islander) Sani Townson expanded his acclaimed work *Kulka*, which debuted in *Dance Clan* in 2023, to make a thrilling opening piece, paying homage to Sani's grandfather and his Torres Strait heritage.

Horizon opened at the Sydney Opera House in June 2024, followed by a national tour to receptive audiences in Brisbane, Melbourne, and Canberra.

THE LIGHT INSIDE

KULKA

Choreography Deborah Brown and Moss Te Ururangi Patterson with Bangarra Dance Theatre dancers Composition Steve Francis and Brendon Boney Set Design Elizabeth Gadsby Costume Design Jennifer Irwin Lighting Design Karen Norris Associate Set Designer Shana O'Brien Choreography Sani Townson with Bangarra Dance Theatre dancers Composition Amy Flannery Set Design Elizabeth Gadsby Costume Design Clair Parker Lighting Design Karen Norris AV Design David Bergman Associate Set Designer Shana O'Brien

"Bangarra, as a company, is a cultural gift and *Horizon* beats like a collective heart. It is not to be missed." **ВАСНТВАСК**



35 Total performances

15,716 TOTAL ATTENDANCE

VENUE/DATES

Meanjin Queensland Performing Arts Centre 26 - 29 June

Taribelang Bunda, Gooreng, Guran, Bailai Country Moncreiff Entertainment Centre 25 September

Giabal, Jarrowair Country Empire Theatre, Toowoomba 28 September

Gadigal Country Sydney Opera House 9 - 10 October

Bunuring Country Bunjil Place, Narre Warren 14 October

Djaara Country Ulumbarra Theatre, Bendigo 17 - 18 October

Kombumerri Country HOTA: Gold Coast 23 October

Tulmur Ipswich Civic Centre 25 October

Bailai, Gurang, Gooreng, Taribelang Bunda Country Gladstone Entertainment Convention Centre 29 October

Darumbal Country Pilbeam Theatre, Rockhampton 31 October - 1 November

Ngunnawal Country Canberra Theatre Centre 7 - 9 November

Waru – journey of the small turtle

Waru - journey of the small turtle is Bangarra's first dedicated work for children.

In 2024, the production returned to captivate fresh audiences with the adventures of Waru, a small green turtle that embarks on her journey back to her ancestral grounds in the Torres Strait.

Waru premiered in the newly renovated Studio Theatre in September 2022, then embarked on an extensive tour in 2023. In 2024, the production traveled along the east coast again, providing teachers, parents, and caregivers with a meaningful way to engage in conversations about climate change, environmental stewardship, and the traditional cultural values of respect and reciprocity.

Waru is a contemporary saltwater Lagaw Kazil (Island Children) story of survival and discovery, inspired by the totemic system of the green turtle. *Waru* is created by former Artistic Director and multi award-winning choreographer Stephen Page, together with his son Hunter Page-Lochard (ABC TV's *Playschool, Spear, ABC TV's Cleverman*), and Bangarra alumni dancers and choreographers Sani Townson and Elma Kris.

Director Stephen Page Cultural Creatives Sani Townson and Elma Kris Writer Hunter Page-Lochard Composers Steve Francis and David Page Featured Songs by Helen Anu, Leonora Adidi and Peggy Misi Set and Costume Design Jacob Nash Lighting Design Matt Cox Language Consultant Leonora Adidi Aka Malu – Storyteller Elma Kris Performer Aba Bero

"Exceptional storytelling, joyful dance, stunning costume and set design" AUSTRALIAN STAGE



16 TOTAL PERFORMANCES

1,846 TOTAL ATTENDANCE

VENUE/DATES

Gadigal Country Studio Theatre at Bangarra, 29 November - 14 December

"From stunning dance pieces inspired by natural phenomena, to a poetic meditation on Blak boyhood, Bangarra showcases tremendous talents." TIMEOUT

Dance Clan

Dance Clan is a coveted opportunity for three of our most compelling artists to discover, nurture and express their creative voice, with the support of their elders and peers. Each step they make crafts a new Songline for Bangarra, a path to follow into the future.

For over 25 years, *Dance Clan* has fostered the talents of a new generation of Bangarra storytellers, designers, dancers, and choreographers. In 2024, three of our artists told their own stories, developing two original dance works and one dance film.

Metamorphosis, choreographed by Kallum Goolagong explores the themes of transformation, based on Kallum's own life experiences. Lillian Banks' new work *Yawuru Buru* explores identity, belonging, and the enduring ties to culture and home. Daniel Mateo choreographed and starred in a dance film, *Brown Boys*, co-directed by Cass Mortimer Eipper.

Current and former David Page fellows James Howard, Leon Rodgers, and Amelia Thompson composed the score for each piece under the mentorship of composers Brendon Boney and Steve Francis. Set designer Annaliese McCarthy created the design elements of the show under the guidance of designer Elizabeth Gadsby. Choreographers were mentored by independent artists Raghav Handa and Bangarra alumna Jasmin Sheppard, with lighting design by Matt Cox. Also joining the creative team were Director of Photography Liam Brennan and Producer Michaela Le.

METAMORPHOSIS

Choreographer Kallum Goolagong Composer James Howard Set Designer Annaliese McCarthy Lighting Designer Matt Cox Costume Design Consultant Elizabeth Gadsby Singer Olivia Foa'i Rehearsal Director Rikki Mason Set Construction Alex Stuart

BROWN BOYS

Choreographer Daniel Mateo Directors Daniel Mateo, Cass Mortimer Eipper Composer Leon Rodgers Set & Costume Designer Elizabeth Gadsby Producer Michaela Le Production Manager Cat Studley Director of Photography Liam Brennar 1st AC Christian Barbeitos 2nd AC Lars Forsingdal Steadicam Max McLachlan Gaffer Matthew Willis LX Assist Craig Knight Kev Grip Jonathon Scott Grip Assist Oskar Sienknecht

Set Construction Joanna Grenke Set Construction & Art Direction Alex Stuart Stage/Runner Ashley King Runner Nico Bruni CG Tom Spires Colourist Marcus FriedInader

YAWURU BURU

Choreographer Lillian Banks Composer Amelia Thompson Set Designer Annaliese McCarthy Lighting Designer Matt Cox Costume Design Consultant Elizabeth Gadsby Costume Print Design Maxine Charlie Rehearsal Director Rikki Mason Set Construction Alex Stuart

Cultural Immersion and Preservation

Donta Whitham, Maddison Paluch & Frances Rings in Ceduna Photo: Morgan Sette

Return to Country



CEDUNA SEPTEMBER 2024

Bangarra holds a deep reverence for the timeless stories it conveys, evidenced in the intricate life cycle of its artistic works.

From the initial conversations on Country to the rich exploration of knowledge and narratives, new creations like *Yuldea* gently emerge and evolve.

The Return to Country performance embodies Bangarra's core value of reciprocity, returning the stories to the Community, fostering a sense of belonging and connection.

For us, the Return to Country is a sacred ritual. It is an experience cherished by dancers, staff members, and supporters alike. It is an essential component of the artistic life cycle—a moment where the work is interwoven with people and Country.

In September 2024, the our dancers, along with staff and donors, traveled to Ceduna, receiving a warm welcome from Uncle Gavin Peel, a respected Wirangu leader. The visit included a delicious lunch featuring traditional bush food, which was meticulously prepared by Warren Miller, CEO of Spinifex Group. Warren had hunted and gathered an array of local delicacies, including succulent oysters, wombat, and bush turkey, all cooked using age-old methods. Our dancers conducted afternoon workshops in schools and youth organisations, reaching out to the nearby communities of Koonibba Mission, Penong, and Yalata. Community leaders invited us to explore sacred cultural sites like Blue Lake, Pink Lake, and Cactus Beach.

A visit to the arts and language centre and Koonibba Mission provided an opportunity to swap stories with local artists and community members deepening their understanding of the culture and stories.

Before the evening's performance, the Bangarra visitors enjoyed a relaxed community barbecue, deepening connections and friendships.

The evening performance of *Yuldea* played to a full house in the community hall, and this Return to Country left behind lasting ties with both Community and Country.



Workplace Giving Program

Since the inception of Bangarra's Workplace Giving Program (WPG) in 2016, we have contributed approximately \$37,500 to support First Nations communities.

While our annual contributions may be modest compared to those of larger corporations, we find immense satisfaction in the genuine commitment that our dancers and staff show towards this initiative.

Through our program, we have been able to lend a helping hand during flood emergencies, facilitate touring of cultural performances, provide valuable resources to community schools and sent essential goods to remote areas. We've also made other meaningful contributions like gifting a guitar to one of our talented artists and a fridge to a family on Thursday Island. In 2024 alone, we distributed \$2,198 to ensure that children from several remote communities could attend Bangarra performances. Additionally, we proudly supported the Arpaka Dance Company from the Torres Strait Islands in their journey to FestPAC in Honolulu.

Our ongoing connections with Communities allow us to truly understand their needs, and in 2024, we were able to support families in the Fitzroy and Yalata communities during their time of grief related to Sorry Business. We are grateful for the opportunity to stand beside these Communities and offer our support.



Youth and Engagement Programs

Sidney Saltner with students in Shepparton Photo: Tiffany Parker

Rekindling

Rekindling is Bangarra's flagship youth program that strengthens bonds between generations in Communities, sharing stories and knowledge, expressing culture, and creating contemporary ceremonial experiences.

Since its inception in 2013, Rekindling has reached more than 2,000 young people in Communities, and its links to the Australian Curriculum include the development of intercultural understanding, critical and creative thinking, literacy, and ethical understanding.

Rekindling works with communities over several years, building strong relationships with Elders and Community leaders. In 2024, the Youth Program team returned to Horsham in regional Victoria, the Brisbane Murri School, and Mackay in Queensland. Bangarra's return visits allow Community members to prepare for specific events, and in 2024 both the Brisbane Murri School and a newly formed dance group in Horsham were preparing for NAIDOC performances.

In 2024 Rekindling delivered three programs in new communities on Gubbi Gubbi/Kubi Kubi (Sunshine Coast) country in Queensland, Yorta Yorta (Shepparton) in Victoria and Kariyarra, Ngarla, and Njamal country (Port Hedland, West Australia). The Port Hedland program was adapted to deliver workshops to respond to the needs of the local community.

THE ARTS UNIT

We continued to deliver our NSW Public School program in conjunction with the Department of Education NSW The Arts Unit delivering online and face-to-face workshops, as well as specific programs supporting education performance initiatives such as the Schools Spectacular.

The face-to-face and online workshops were delivered to more than 100 schools with 894 students participating. Throughout the year, 19 students who demonstrated potential, were invited to participate in the Associate Program, a 3-day workshop program.

25 students from across the state were selected to participate in the 2024 NSW Public School Aboriginal Dance Company as part of the State Dance Festival performing *Dingo* and *Hunting and Gathering* from *Skin* (2000).

Students also performed at Schools Spectacular at Qudos Bank Arena Sydney Olympic Park, dancing in two pieces: *Somewhere Deep* and *Yirimi Gundir. Somewhere Deep* was a collaborative piece and the first time we combined Indigenous students with non-Indigenous students and was also featured in the Welcome to Country. This was viewed by millions of people on TV and over 70,000 live audience members.



Education

The most recent update to the Australian Curriculum has significantly enhanced the teaching and learning of Aboriginal and Torres Strait Islander Histories and Cultures.

Bangarra has continued to support the curriculum review implementation by providing online resources, study guides, and teachers professional development.

Winhanga-rra (hear, think, listen - Wiradjuri language), developed and refined over nine years, was offered as in-studio and online ChoreoLabs and workshops to teachers across Australia.

We expanded our classroom resources library, with a new resource based on the 2022 production of *SandSong* set to be released in early 2025.

Bangarra presented at various education conferences and engaged with educators and students across the sector – from early learning to university.

Following five years on the NSW HSC Dance syllabus, the work *Terrain* (Ch. Frances Rings) will be replaced by *Yuldea* (Ch. Frances Rings) in 2025. Additionally, Bangarra has five titles on education streaming platform ClickView, providing regular royalty payments to the Company and our artists.

SCHOOL SHOWS

Bangarra works are recommended across all state curricula in various subject areas, and schools shows consistently sell out well before the season opens. In 2024, approximately 3,000 tickets were sold to school students.

Our Wilay program provides the opportunity for First Nations students to attend performances as a group, strengthening our connection to the next generation. Our dedicated performance in Sydney for Aboriginal and Torres Straight Islander students, followed by a post-show meet and greet with the dancers, is one of the most joyous events of the year.

Facilitated by individuals who communicated with heart, humility, and plenty of joy, ChoreoLab provided space for participants to come together and engage in mindful and authentic dance-making based on our collective life experiences. What a game-changer. Ranjini Ganapathy, Brisbane Choreo Lab participant, 2024



Workshop Summary







COMMUNITY 25 473 WORKSHOPS PARTICIPANTS





REKINDLING 29 776 WORKSHOPS PARTICIPANTS



Accessibility

In 2024, we continued our commitment to inclusiveness expanding our disability inclusion programs to touring and the workplace.

Audio Described performances were offered in Sydney, Canberra, Brisbane, Melbourne, and the South Australian regional tour for audience members with visual impairment or sensory disabilities.

The *Horizon* pre-recorded audio description included over 200 text segments integrated into the soundtrack. Patrons also received pre-show notes that were available in an accessible document format as well as a vocal recording. Additionally, performances featured a post-show tactile session led by members of the production and costume team.

For the first time, Bangarra created and delivered live audio description for the tour of *Waru – journey of the small turtle* delivered in Canberra, Brisbane and Ipswich.

Thank you for bringing Horizon to Canberra. Most especially you need to know of the wonderful impact Bangarra had in adding to our experience. I have a visual impairment. We were set up with AV and background audio notes prior to the performance. After the performance we met backstage staff who discussed the performance and let us see/feel some of the costumes and props. As a result, we had a significantly enhanced and delightful experience. Julia Mulligan, 2024. An Easy-Read program for *Yuldea* enabled individuals with intellectual disabilities to access information about the cultural stories and artists involved in the production.

In July 2024, we embarked on a 12-month partnership with Sydney Dance Company and the Australian Government's National Disability Recruitment Coordinator (NDRC) through the Job Access programs. This partnership aims to improve employment opportunities at Bangarra for people with disabilities.

The partnership focuses on developing strategies to ensure barrier-free employment prospects for people with disabilities and build disability confidence throughout the organisation.

In October 2024, a Disability Awareness Training session was held, with over 40 employees from both Bangarra and Sydney Dance Company participating in an enlightening and inspiring workshop led by Claudia Stevenson from the NDRC.

In 2024, we hosted Bria McCarthy, a young theatre maker, as an intern through Accessible Arts NSW's NEXT LEVEL initiative. Bria spent time with administration staff and observed Bangarra's creative processes building her skills and developing professional networks.



First Nations Employment Pathways

2024 Russell Page Graduate Recipient Donta Whitham Photo: Daniel Boud



David Page Music Fellowship

Roy David Page (dec.), a proud Munaldjali and Nunukal man left an extraordinary legacy in Bangarra's world of storytelling, his musical landscapes and sound scores resonating in iconic performances.

The David Page Music Fellowship honours his legacy, offering an opportunity for the voices of young artists to be amplified, creating original works for our performances.

The 2024 David Page Music Fellows are Amelia Thompson, a proud Gamillaroi woman and Jaadwa man James Howard. Amelia and James worked under the guidance of mentors Steve Francis and Brendon Boney to compose original pieces for *Dance Clan* 2024.

Amelia Thompson's evocative score set the soundscape for Lillian Banks' *Yawru Buru*, which premiered as part of the production. Meanwhile, James Howard collaborated closely with dancer Kallum Goolagong on his choreographic debut, also featured in *Dance Clan* 2024.

The David Page Music Fellowship is generously supported by the late Robert Albert AO and Elizabeth Albert.



Russell Page Graduate Program

The Russell Page Graduate Program, established in 2015, is central to our commitment to nurturing young artists.

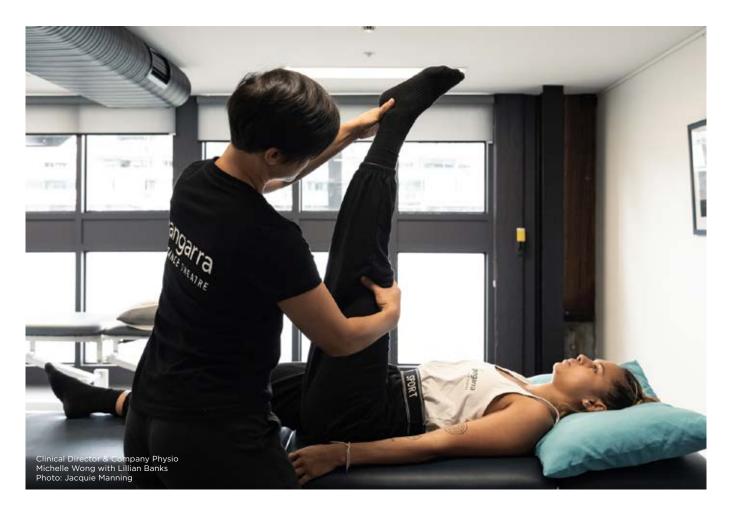
Over the past nine years, eighteen young artists have been immersed in Bangarra, learning our ways both on and off-stage.

In 2024, we welcomed Donta Whitham as our Russell Page Graduate and Holly Faulds as the recipient of the Russell Page Fellowship for the Youth Program.

Donta Whitham, a descendant of the South Sea Islands with connections to Ambrym Island, joined Bangarra after training at the Ministry of Dance in Naarm. In addition to his rehearsal and performance duties, Donta participated in Pilates, dance, and strength and conditioning sessions, while also leading dance workshops and masterclasses across the country.

Holly Faulds, a proud Wiradjuri and Dharawal woman from Dubbo, NSW, fully engaged in our flagship Youth Program, Rekindling. Her exceptional contributions and dedication to culture and dance resulted in her securing a full-time contract with the Youth Program team for 2025.

We sincerely thank the Sherry-Hogan Foundation, Canny Quine Foundation, The Ross Trust, and our generous donors for their ongoing support of this program.



Safe Dance Program

Bangarra's Safe Dance Program (SDP) is designed to enhance the health and well-being of dancers.

Managed by Clinical Director Michelle Wong and Director of Artistic Operations Daniel Roberts, the program focuses on preventing injuries, building physical resilience, and promoting longevity in a dancer's career.

The SDP includes a variety of services such as Pilates, massage therapy, physiotherapy, performance coaching, sports nutrition, gym-based strength and conditioning exercises, and counselling. Additionally, the program offers medical support from a doctor who specialises in Aboriginal and Torres Strait Islander health and the performing arts.

In 2024, the Safe Dance Program maintained a focus on strength training for dancers and the Production Team. Key achievements included the development of dancespecific procedures for concussion management and recovery modalities with an emphasis on mind and body.

The SDP worked closely with Russell Page Graduate Donta Whitham to develop skills and tools for selfmanaging his body while gradually and sustainably increasing his workload. By the end of the year, Donta was successfully covering key roles and making significant contributions to the company.

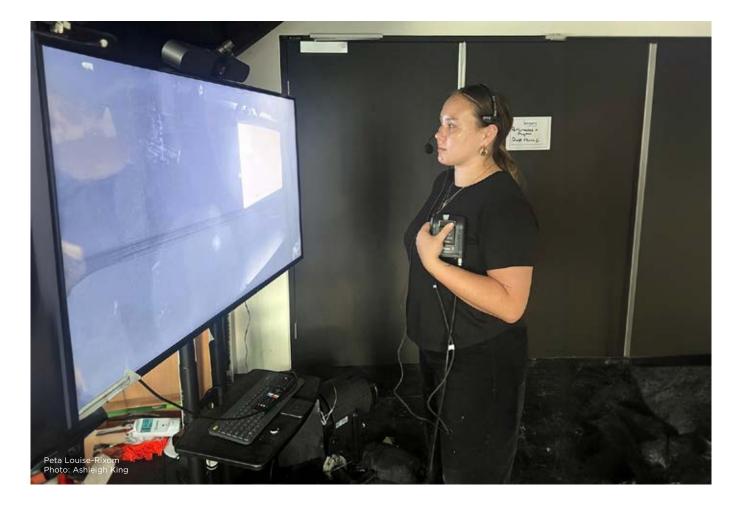
Indigenous Staff Development Program

The Indigenous Staff Development Fund was established to provide Bangarra staff members with opportunities for professional development, both within the arts sector and beyond.

In 2024, Rikki Mason and Courtney Radford both accessed the Indigenous Staff Development Fund to pursue unique opportunities that would broaden their skills and perspectives.

Rikki utilised the fund to travel to Canada for a residency at the Banff Centre for Arts and Creativity. This experience not only enriched his artistic practice but also exposed him to new cultural influences and ways of thinking. Meanwhile, Courtney used the fund to study for a real estate license, which allowed her to develop professional skills in a completely different field.

The fund is an invaluable resource, enabling Indigenous staff to gain meaningful experiences outside their regular work. It helps them explore different industries from new perspectives, ultimately bringing fresh ideas back to their communities and workplaces.



First Nations Production Trainee

Bangarra is dedicated to creating opportunities for First Nations creatives in both our artistic and operational areas. This commitment aligns with our core values of Reciprocity and Mutual Obligation, providing a culturally safe and accessible pathway for the next generation of Aboriginal and Torres Strait Islander arts workers.

In 2024, we welcomed Peta-Louise Rixom as the First Nations Production Trainee.

Born on Awabakal Country, Peta-Louise was raised on Darkinjung Land and is a proud descendant of the Eora people from the East Coast of NSW. Peta-Louise joined us on a 12-month contract in May 2024, after graduating from NAISDA Dance College, where she earned an Advanced Diploma of Professional Dance for Aboriginal and Torres Strait Islander Peoples.

As part of her traineeship, Peta-Louise completed Certificate III in Live Production and Technical Services at NIDA while gaining practical experience across Bangarra's productions. During the pre-production phase of *Horizon*, Peta-Louise rotated through all production departments – including Lighting, Staging, Costume, Sound/AV, and Stage Management, gaining valuable insight into the various components of the production team. Peta-Louise has also worked on touring productions, our emerging artists showcase *Dance Clan*, and participated in the Return to Country of *Yuldea*. Throughout her traineeship, she has demonstrated exceptional adaptability and commitment. Her hands-on contributions, formal training, and on-tour experience demonstrate her readiness for a promising future in the industry.

We extend our gratitude to the Une Parkinson Foundation for the generous support of our First Nations Production Trainee.

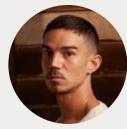
"My time at Bangarra has been an incredible journey. One of the most rewarding aspects of this traineeship has been the opportunity to explore different departments within the Production team. From operating lighting and sound to learning rigging techniques, I have gained valuable hands-on experience across multiple facets of production. "

"The highlight of my journey has been the Return to Country in Ceduna. Visiting the Country where the story originates and connecting with the community that holds its essence was both humbling and inspiring."

Dancers



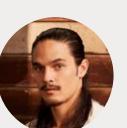
LILLIAN BANKS



BRADLEY SMITH



COURTNEY RADFORD





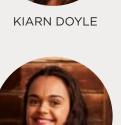
KALLUM GOOLAGONG



KASSIDY WATERS



JYE UREN



JANAYA LAMB





DANIEL MATEO



CHANTELLE LEE LOCKHART



AMBERLILLY GORDON



LUCY MAY



JAMES BOYD



DONTA WHITHAM



In rehearsal for *Horizon* Photo: Daniel Boud

Staff



EXECUTIVE

Artistic Director & Co-CEO Frances Rings

Executive Director & Co-CEO Louise Ingram

Executive Assistant Natasha Cudilla

ARTISTIC

Rehearsal Director Daniel Roberts (to May)

Juliette Barton (June to September)

Rehearsal Associate Rikki Mason (from October)

Artistic Operations Director Cloudia Elder (to May, then Parental Leave)

Daniel Roberts (from June)

Director of Programming Phoebe Collier

Clinical Director Michelle Wong

Community Engagement Manager Raquel Kerdel

First Nations Emerging Producer Intern Aroha Pehi (from September)

PRODUCTION

Director, Technical and Production John Colvin

Production Manager Catherine Studley

Stage Manager Rose Jenkins

Head Electrician Lucy Mitchell

Head of Wardrobe Jessica Hodgkinson

Indigenous Production Trainee Peta-Louise Rixom (from May)

EDUCATION & YOUTH PROGRAMS

Youth Programs Director Sidney Saltner

Youth Programs Coordinator Sani Townson

Youth Programs Team Tutor Amy Weatherall

Youth Programs Russell Page Graduate Holly Faulds

Youth Programs & Education Coordinator Chantal Kerr

Education & Accessibility Consultant Shane Carroll

DEVELOPMENT

Development Director Anna Matthews

Philanthropy Manager Freya McGahey (to April)

Gemma Frayne (from April)

Corporate & Government Affairs Manager Lola Pinder

Philanthropy Officer Alia Saire (from March)

Corporate & Government Affairs Officer Jaimee-lee Camkin (from August)

Fundraising & Events Coordinator Lakaree Smith (to June, then Parental Leave) MARKETING

Marketing & Communications Director John Quertermous

Marketing Manager Erin Repp (to September)

Kye Maurer (from November)

Ticketing & CRM Manager Kieran Dennis

Brand and Pathways Manager Sophie Raper (Parental Leave, then from February)

Marketing Coordinator Gisella Mandaglio

Ticketing & Admin Coordinator Melody Duan

Venue Manager Moira Kennedy

ADMINISTRATION

Chief Financial Officer & Company Secretary Roslyn Munday (from March)

Finance & Operations Manager Aileen Feighery (to February)

Grace O'Malley (Parental Leave, then from March)

Human Resources Manager Atul Joshi

Accounts Assistant Tess Scully (from May)

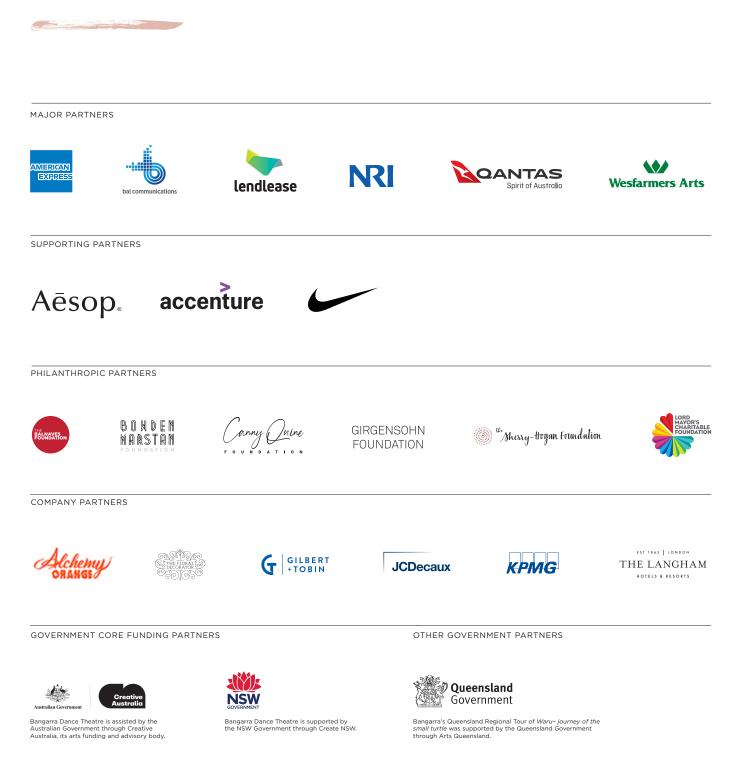


Daniel Mateo and Lillian Banks, *Horizon* Photo: Daniel Boud

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Thank you to our 2024 Partners



Patrons

In consultation with Wiradjuri Elders, we have taken inspiration from the word 'Bangarra' – a Wiradjuri word meaning 'to make fire' to describe the levels of donor support. This use of Wiradjuri language is part of Bangarra's ongoing commitment to the survival of Aboriginal and Torres Strait Islander languages. Bangarra Dance Theatre would like to thank the following patrons for their generous contributions to the company.

FOUNDATIONS

The Angela Wright Bennett Foundation Aranday Foundation Canny Quine Foundation Girgensohn Foundation Harry Kestin Foundation James N Kirby Foundation Lord Mayor's **Charitable Foundation** (through the Eldon & Anne Foote Trust) MJW Foundation Sherry-Hogan Foundation The Balnaves Foundation The Bowden Marstan Foundation The Knights Family Jabula Foundation The Myer Foundation The Ross Trust Todd Family Foundation Une Parkinson Foundation Yulgilbar Foundation

GUYA - FISH

Pronounced: Goo-Ya (\$50,000 & Over)

Anonymous (2) Canny Quine Foundation Hooper Shaw Foundation Josephine Wolanski Nelson Estrella & Phil Rounsevell Patterson Pearce Foundation

BILAWI - SHEOAK Pronounced: Be-Lawi (\$20,000 - \$49,999)

Alison Jacob & Douglas Bridge Belinda Kendall-White Dr Leigh Deves Dr Lyndell Fraser Jenny Durack Krystyna Campbell Pretty Marion Heathcote & Brian Burfitt Perpetual Foundation -The John Edgar Fawaz Charitable Endowment Sisvphus Foundation The Fred P Archer Charitable Trust **Turnbull Foundation**

WIINY - FIRE Pronounced: Ween (\$10,000 - \$19,999)

Anonymous Aniek A Baten Gary Singer & Geoffrey Smith Helen Eager & Christopher Hodges Patagorang Foundation Perpetual Foundation - Bridge Business College Gift Account Russell & Jane Kift Scovell Gardner Family Sue Sheldrick Sue Terry & Len Whyte The Clark Family Foundation Victoria Taylor

BARGAN -BOOMERANG Pronounced: Bark-Arn (\$5,000 - \$9,999)

Anonymous Danny & Kathleen Gilbert Edwina Kearney Elizabeth Ramsden & Philip Ramsden Energetiks Jennifer Thurstun Joan Ross Joanna Collins AM Margaret Moreton Meredith Brooks Penelope Seidler AM Peter & Roz Owens Gerlinde Scholz & Richard Leonard Shane Carroll Stella Ginsberg & Rod Clarke Stephen & Sophie Allen

BIRRIMAL – BUSH Pronounced: Bi-Rr-Mal (\$1,000 – \$4,999)

Anonymous (12) Alasdair Murrie-West Alison & John Cameron Anna Bligh Annette Adair Boncal Family Foundation Bruce Trethowan Caffrey Blair Foundation Catherine & Geoff Lawrence Chervl Hatch **Christine Mullen** Classa Martinuzzi Cynthia Nadai Danielle Kavanagh

Patrons

David Robb Debbie Belnick **Denise Hellier** Dexter Dunphy AM **Diana Ashley** Diana Bosworth Dominic Thurn Donna O'Sullivan Dr Trish Richardson **FBD** Architects Elizabeth H Loftus Elizabeth Mildwater & Stuart Schaefer Fiona & Peter Murray Fiona Findlay Gary & Sally Ann Payne Gavle Tollifson Gemalla Endowment at APS Foundation Heather Cole Heather Drew Helen Bauer & Helen Lynch AM **HLA Management** Ian Plater J.P. Griffins Jacqueline Tosi James & Belinda Allen James Martin Jan Williams Janet Berwick Jann Skinner Jenny Schwarz Jill Keyte & Ray Carless Jill Maddox & Ian Evans Jill Redmyre Jo Moss John Keane Joshua Gordon Carr JS & NS Turnbull Judi & Paul Taylor Katarina Cvitkovic Katrina & David Whitham Kaye Hocking Keith Richards Kelvin Widdows

Kerry Reid & Alan Croker Kristen Walker Lekki Maze Margot McDonald Maria Pate Marian Hegarty Marian Magee & David Castillo Mark Blumer Matthew Johnson Mike Thompson & lan Kelly Ms. Lynne M. Saunder Narina Dahms Nerida Bewick Patrick Sze Tho Paul Lam-Po-Tang Paul Sugars Perpetual Foundation - Cara Endowment Peter & Lillian Armitage Peter Wise Prof. Fiona Stanley Robert & Carmel Clark Robert J. Furley **Robin Rodgers Rosamund Palmer** S M Burnett Sally Crawford Sandra McCullagh & Nieces Sara Watts SG James Silver Harris Simpsons Solicitors Stephen & Joanne Norrish Sue & Alan Cameron AO Susan Bear Susanne de Ferranti Teresa Handicott The Cowell Mirisklavos Foundation Tony Ward & Gail Ryan Trudie Harriman Wendy Haynes

Yvonne Langley-Walsh

GARRABARI -CORROBOREE Pronounced: Gar-Ra-Bri (\$500 - \$999)

Anonymous (9) A O Redmond Ana Eugenia Castro Angela Jaeschke Anne Reeves Anneke Vandertol Anthony Paull Belinda Gibson & Jim Murphy Bronwyn McColl Catherine Hamber Chris & Kristin Pensabene Chris Shipway & Than O'Brien Craig & Patrice Laslett Dahni Houseman Desmond & Janette Griffin Don & Leslie Parsonage Elizabeth Carpenter Fi Mcqueen Frennie Beytagh Hunter Vallev Grammar School Isabel Dupuy Jane & Les Johnston Jane Barnes Janelle Christofis Janice Adie Jenny Williams Joshua Duke Judy Watts Julie Eisenberg Kate Williams Lesley Greig Louise Ingram Mara Moustafine & Andrew Jakubowicz Meredith Verge Michael Deutscher

Gerard Harnan & Kelly West Mr. Peter Wolfe Ms Christine Kitch Pien Frissel Richard & Anna Green Rosemary & Dan Howard Rosemary Oxer **Rosemary Walls** Sarah McIntyre Sophie Keating Stefan Mystkowski Stuart Thomas Tamara Cirkel Toby Duffy Vera Vargassoff Yvette Peterson

DHULUBANG GIFTS

Gratefully acknowledging those who have supported Bangarra through a gift in their Will.

Camilla Ah Kin Carol Cruikshank Ellen Margaret Waugh OAM Elizabeth Roberts Marena Manzoufas Sally Nicholson Shirley Warland

DHULUBANG CIRCLE

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

Anonymous (15) Anna Viale Anne Bruce Anne Roussac-Hoyne & Neil Roussac Daniel Story Daphne Kavassilas Helen McCormack Jan Williams Jane Maher Jane Packham Janet Stevenson Keith & Marguerite Mobbs Kellie McGregor Linda Herd Lynn Ralph Margo Garnon-Williams Mary McMenamin Monika Gaede Nicola Kaldor Ronja Sen Ruth Jelley Samantha May Jones Shona Lee Silver Harris Stephen Scrogings Teresa Handicott Tonia Marsh Victoria James Yvonne Langley-Walsh

Board of Directors

PHILLIPA MCDERMOTT (CHAIR) (April 2020 - present)

Phillipa is a Wakka Wakka and Mununjali woman. Phillipa is a committed public advocate and champion for diversifying workforces, the arts and media to best reflect contemporary Australia. With over 30 years' experience in media, arts and employment, Phillipa provides strategic thought leadership and direction to develop and drive corporate strategies, change and inclusion. Phillipa's goal is for an Australia that acknowledges and embraces our shared history and culture to build authentic, purposeful relationships with First Nations Peoples.

Executive Manager Indigenous Centre of Excellence CBA, Board member Lloyd McDermott Rugby Development Team and NSW Treasury First Nations Advisory Committee.

JOSHUA DUKE (DEPUTY CHAIR) (October 2021 – present)

A proud Dunghutti man, Josh has over ten years' experience providing commercial advisory services to a wide range of clients across Australia including Federal Government, listed and non-listed entities. Josh is a highly accomplished Fellow of Chartered Accountants Australia and New Zealand (CA ANZ) that was the recipient of the 2021 ACT Young Chartered Accountant of the Year award and the Indigenous Leaders Program Scholarship through the Australian Institute of Company Directors. Josh is currently a Director within Deloitte's consulting business.

Josh is also a Graduate of the Australian Institute of Company Directors and currently holds and has held a number of directorships including the Y Canberra and Chairs its Audit, Finance and Risk Committee, Inaugural Chairman of the Aboriginal and Torres Strait Islander Panel for CA ANZ, Treasurer – Ausdance ACT, Deputy Chairman – ACT Young Chartered Accountants' Committee.

RICHARD ECCLES

(August 2020 - February 2025)

Richard is a company director and consultant, with a background in senior Government positions. In addition to his role with Bangarra, he is a director of a number of companies including the Copyright Agency Ltd and the Public Interest Journalism Initiative. He is Chair of the Canberra Health Services Strategic Advisory Committee. He provides advisory services to a range of bodies including the National Gallery of Australia and the Department of Education.

Prior to 2020 Richard enjoyed a 30-year career in the Australian Public Service, including ten years in Deputy Secretary positions in a number of portfolios, including the Department of the Prime Minister and Cabinet, the Department of Health and Aged Care, and the Department of Communications and the Arts.

JOHN HARVEY (November 2019 - present)

John is a writer, director, and producer in theatre and film and the Creative Director of Brown Cabs.

John's theatre writing credits include: *The Return*, receiving the 2023 Victorian Premier's Literary Award for Drama; *Heart is a Wasteland; Black Ties* and he directed *A Little Piece of Heaven*.

In film his writing and directing credits include: *Katele*, winning the 2023 Flickerfest Best Australian Short Film; *Still We Rise*; *Kutcha's Koorioke*; *Water*; *Out of Range* and award winning docu-series, *Off Country*. John produced Stephen Page's film *Spear* (Toronto International Film Festival) and Page's Sand for omnibus film *The Turning* (Berlinale); *The Warriors*; and several Indigenous short films.

John was commissioned by ACMI to create multi-channel video installation, *Canopy* along with a public art mural based on the work for Metro Tunnel. He created the video component for Ricardo Idagi's Telstra Award (New Media) winning work *Upi Mop Le.*

Previously, John has worked with: Ilbijerri Theatre; Access Arts; Kooemba Jdarra Indigenous Performing Arts; Ngaanyatjarra Pitjantjatjarra Yankunytjatjara (NPY) Women's Council; and Queensland Aboriginal and Islander Health Council. He also served as a Board Member of the Australia Council's Community Cultural Development Board.

LOUISE INGRAM (April 2024 - present)

Louise Ingram has over 30 years' financial management and corporate governance experience, specialising in not-for-profit cultural organisations. Louise is currently Executive Director and Co-CEO at Bangarra Dance Theatre and was previously Financial Controller at the Sydney Opera House. Earlier career experience includes 14 years with Australian Design Centre including as Associate Director, several commercial businesses and PwC (Audit). A Graduate of the Australian Institute of Company Directors, Louise is a Board member of the Australian Design Centre and Chair of the Finance Audit and Risk Committee.

NADINE MCDONALD-DOWD (December 2019 - February 2025)

Nadine McDonald Dowd is a proud Yuwi woman.

Nadine was formerly the Artistic Director of Kooemba Jdarra Indigenous Performing Arts Company from 2001 to 2004. 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, Creative Producer for the Commonwealth Games Arts and Cultural Festival 2018, Executive Producer at Queensland Performing Arts Centre 2018-2021, First Nations Creative Development Officer for Sunshine Coast Council and currently works closely with First Nations Artists in supporting and nurturing the next generations of storytellers.

SARA MCKERIHAN

(December 2024 - present)

Sara McKerihan was recently Vice Chair of Markets and Securities Service for Australia and New Zealand, for Citi, relocating from New York to Sydney in 2020. She focused on growing the bank's strategic relationships with key Australian/New Zealand clients.

Prior to that Sara was in the Global Client and Relationship Management Group, based in New York, working with Citi's senior management and coverage teams to deliver best-in-class services to the most important global clients.

Sara initially joined Salomon Brothers in London and played a key role in forming the specialist European Government Group. In 1999 she was appointed Head of Fixed Income Sales for Asia Pacific and relocated to Hong Kong. She was also made a member of the Asia Pacific Management Team. In 2002 she relocated to New York.

Sara has a Bachelor's Degree in Commerce from Newcastle University and graduated from the Development Program for Managers from the University of New South Wales. She also serves on the boards of the American Australian Association and the Australian International Screen Foundation (NYC), and formerly on the boards of the American Friends of the National Gallery of Australia, and 100 Women in Finance.

JEMIMA MYER (February 2023 - present)

Born and educated in Narrm (Melbourne), Jemima Myer is a teacher based in Garramilla, Darwin. She is a graduate of the University of Melbourne where she studied Linguistics and Australian Indigenous Studies. The topic of her honours thesis was bilingual education in Indigenous communities. She also completed a Master's degree in Primary Teaching at Charles Darwin University, where she lived and worked in communities across the Northern Territory.

Jemima is Co-Convenor of the Mental Health Committee at The Myer Foundation. She is also the representative of The Myer Foundation at Mannifera, a grant-making collective of philanthropic organisations focused on supporting organisations working towards strengthening our democracy and building a fairer economy. Jemima has served the community sector in roles including policy, language, education and the arts.

IAN ROBERTS (August 2020 - present)

lan Roberts is currently the Deputy Chair of the Annamila First Nations Foundation.

lan is a novelist and freelance writer. His most recent work, *The Celestials*, was *The Age* and *Sydney Morning Herald* Fiction Pick of the Week in November 2023.

Previously lan served as CEO of the Harold Mitchell Foundation, General Manager of the Melbourne Festival, General Manager of the Geelong Performing Arts Centre, and as Interim CEO of Arts Centre Melbourne in 2014.

lan's board appointments have included terms as Chair of the Victorian Australia Day Committee, Deputy Chair of the Melbourne International Film Festival, and as Deputy Chair of the Australian Centre for Contemporary Art. Ian has also served as a Board Director of Arts Centre Melbourne and a member of the Major Performing Arts Board of the Australia Council for the Arts.

FRANCES RINGS (February 2023 – present)

Frances Rings is a descendant of the Wirangu and Mirning Tribes from the West Coast of South Australia. She became Artistic Director of Bangarra Dance Theatre in 2023, after Stephen Page stepped down from the role after 33 years. She also leads the company as Co-CEO alongside Louise Ingram.

Frances made her main stage choreographic debut with Bangarra with the work *Rations (Walkabout,* 2022) and received outstanding critical acclaim. Frances has followed this by creating or co-creating a further eight works for the company: *Bush* (2003, co-choreographed with Stephen Page), *Unaipon* (2004), X300 (2007), *Artefact* (2010), *Terrain* (2012), *Sheoak* (2015), *SandSong* (2021, co-choreographed with Stephen Page) and *Yuldea* (2023).

Terrain is currently listed on the NSW Higher School Certificate Dance, as compulsory study for Appreciation (Dance).

In 2004, Bulletin Magazine named Frances in their Smart 100, following the world premiere of her work *Unaipon* at The Adelaide Festival of the Arts. Frances has choreographed works for many of Australia's leading dance companies including West Australian Ballet and Tasdance, as well as continuing a successful independent career. Frances has also danced in works by many of Australia's leading choreographers and companies including Meryl Tankard, Leigh Warren and Legs on the Wall.

Internationally, Frances has been fortunate to establish important intercultural relationships with both Kahawi Dance Theatre in Six Nations, Turtle Island (Canada) and Atamira Dance Company in Auckland, Aotearoa (New Zealand), where she was invited as guest collaborator and performer for their production *MITIMITI* choreographed by Jack Gray in 2015. In 2018, she was commissioned to create a new work for Atamira as part of their triple-bill, *Kotahi*.

Frances was appointed Head of Creative Studies at NAISDA Dance College from 2016-2019, and has directed five NAISDA end-of-year productions between 2014-2018: Your Skin, My Skin (2014), Kamu (2015), From Sand to Stage (2016) Restoration (2017), and Storyplace (2018). She was Associate Artistic Director of Bangarra Dance Theatre from 2019-2022.

Frances has received multiple awards for her work including six Helpmann Awards (2003, 2010, 2013, 2016, 2017), a Deadly Award (2003), Australian Dance Award (2004) and a Green Room Award (2011).

SALLY SCALES

(December 2024 - present)

Sally Scales is a Pitjantjatjara woman from Pipalyatjara in the far west of the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands in remote South Australia.

She was elected as Chairperson of the APY Executive Board Council in 2019 and was the second woman to hold the position.

Ms Scales has worked with the APY Art Centre Collective since 2013 in cultural liaison, elder support and spokesperson roles. She is part of the youth leadership team for the Uluru Statement reform, having been involved in the Referendum Council's Constitution regional dialogues in Ross River, Adelaide and the national convention in Uluru in 2017. Since then Ms Scales has been involved with the Uluru Dialogue leadership.

In 2020, she turned her focus to her artistic practice and held her first exhibition at the APY Gallery Adelaide in March 2021. It was a sell out exhibition.

Ms Scales is an independent elected board member of the Australian Children's Television Foundation and a board member on the Alinytjara Wilurara Landscape Board.

Ms Scales is Chair of the First Nations Advisory Group at the National Gallery Australia.



American Express is committed to building strong relationships with First Nations businesses, networks and communities. BAI Communications is proud to support Bangarra in showcasing our country's rich cultural heritage and inspiring future generations



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