



# 2012

A N N U A L R E P O R T  
N A I S D A D A N C E C O L L E G E

YADAH GAYI -  
GU DARKINJUNG NGURA



W E L C O M E T O  
D A R K I N J U N G L A N D

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This report may contain the names or images of people who are now deceased.  
Some Aboriginal and Torres Strait Islander communities may be distressed by seeing  
the name, or image of a community member who has passed away.

# OUR VISION FOR NAISDA

To create and sustain a unique, world class, cultural organization providing excellence in Australian Aboriginal and Torres Strait Island dance and performing arts education and training; and preparing its developing artists to be enterprising, to engage in lifelong learning, and to lead fulfilling lives.

# OUR UNDERLYING PRINCIPLES

We are informed by and respond to needs and aspirations as identified by our constituent members and by the Aboriginal and Torres Strait Islander communities across Australia.

Our underlying principles include a commitment to the provision of a learning space that culturally affirms and supports our developing artists as well as contributing to their development of intellectual and performance skills.

## Central to this is our...

- **relationship with our traditional communities**
- **provision of dynamic, relevant and responsive training programs**
- **provision of quality facilities**
- **recruitment of highly skilled and experienced staff**
- **sound leadership and governance to maximize the outcomes of the organisation.**



# FROM THE CHAIR

2012 has been one of great achievement for NAISDA.

After more than 35 years, the Arts Minister, Simon Crean, opened NAISDA's permanent home. It was an amazing day with the founder, Carole Johnson and early teachers including Ronne Arnold, Eugene Casey and Dorothy Hall in attendance. The memories of the long and difficult journey to a proper home made the day emotional and unforgettable.

The college has first class facilities, wonderful buildings offering our Developing Artists access to amenities they have never had before. Some would express surprise that it has taken so long for one of Australia's leading cultural institutions to find a permanent home.

For nearly four decades NAISDA has been providing opportunities and career pathways for young Aboriginal and Torres Strait Islander peoples. And their success rate continues to be extraordinary.

Thanks to the combined efforts of the teachers and staff, two more NAISDA alumni have been accepted into Bangarra Dance Theatre. This brings the number to four over the last two years and it is a remarkable achievement that demonstrates the quality of the training these young people receive.

At a 2012 NAIDOC event in Melbourne a young Indigenous woman said that there had never been a better time to be Indigenous. She was referring to the opportunities that are available to so many of our young people.

Historically we know that the opportunities that our young people have were not always available. NAISDA's continuing success is a symbol of Aboriginal and Torres Strait islander peoples' determination to grow, express, learn and maintain their cultural roots.

In the 2011 census it was recorded that 35.9 per cent of the Indigenous population is age 15 and younger. As a nation it is vital that we make a commitment to ensuring that the opportunities continue to be made available and we challenge our young people to take them.

A mature Australia recognises that the arts are a vital part of the community and this has been acknowledged by the Australian government in the creation of the Australian Roundtable for Arts Training Excellence of which NAISDA is a member.

In spite of the consistently high level of achievement on a professional and administrative level, NAISDA is not receiving the financial level of assistance we require from both State and Federal Governments.

NAISDA continues to grow in numbers with improved attendance and retention. We also need the capacity to grow our infrastructure, and that also means funding. It is a testament to the reputation Kim Walker has built up for NAISDA that such high quality teachers are working here, but the reality is without a commitment of continued investment in the resources and facilities available to students the success and achievement we have celebrated will not continue.

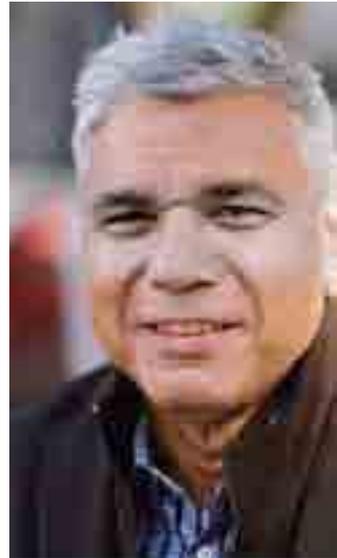
Once again our Community Dance Practice courses have been put on hold because we cannot afford to implement them despite hundreds of hours already spent developing the curriculum and despite the identified need in communities across the country.

In our submission to the National Cultural Policy discussion paper I said:

"...the first goal "...protects and supports Indigenous culture." The discussion paper says this will be reached if (note not **when**) "Australia's Indigenous arts and culture are supported and developed in ways that recognise their importance as one of the world's most enduring cultures."

It is hard to see how this Goal can be reached if important cultural institutions like NAISDA are not funded to an appropriate level."

One of my greatest pleasures is to watch the work of the Developing Artists at NAISDA and to talk to them about their hopes and dreams. They are wonderful young Aboriginal and Torres Strait Islander people, role models for their community and inspiring to me. For this reason we will continue to work for the future of NAISDA and the future celebration of our culture.



Chairman NAISDA Ltd,  
Dr Warren Mundine

A handwritten signature in black ink, appearing to read 'Warren Mundine'.

Warren Mundine

# EXECUTIVE DIRECTOR'S REPORT

As 2012 comes to an end, I reflect on the five years I have now spent as Executive Director of NAISDA. From a difficult beginning, NAISDA now has rebuilt its proud reputation and is consistently delivering high quality teaching, deepening its cultural relationships with communities and working with outstanding young artists and brilliant teachers. NAISDA has always been one of my greatest passions and I completed the circle when I returned as Executive Director and I am now privileged to help create the Indigenous Artists of the next generation.

A restructure in 2010 saw the creation of the position of General Manager. In this position Debra Schleger works tirelessly and without her contribution over the last three years NAISDA would not be the vibrant organization it is, with high levels of administrative management, reporting and compliance. This, along with a committed staff is creating the NAISDA of today and into the future.

There is still much to do, but we are unwavering in our commitment to quality and rigour in our courses and best practice in our overall management plan.

I thank NAISDA's staff and teachers who have contributed so much to NAISDA's success over the years, and to the Chair and Board for the unstinting support they give to the organisation.

2012 began with the arrival of more than 40 Developing Artists, the first young people to study in our wonderful new facility. The studios and DA facilities are first class and include three new studios, one refurbished studio, a fully fitted Pilates studio, a physio room, a computer room, refurbished office spaces, storage for props and costumes and a common room for the Developing Artists. Finally our own home, after 35 years!

The calibre of NAISDA's Developing Artists accepting offers reflects NAISDA's commitment to the highest quality training and a robust audition process. This in turn is reflected in our retention rates which are consistently rising with average attendance now well in excess of 85%.

The formal opening of our new building took place on March 29 with the Minister for the Arts, the Hon. Simon Crean unveiling the plaque. A smoking ceremony for the building was conducted by Darkinjung Elder and NAISDA graduate, Kevin "Gavi" Duncan. Among the performances during the opening ceremony was a moving tribute to NAISDA's founder, Carole Y. Johnson.

The Graduation Ceremony for the class of 2011 was also held that day with keynote speaker (and NAISDA alumni) Sean Choolburra entertaining the large crowd of family and friends. A highlight of the Graduation Ceremony was the live broadcast of the entire event by 92.5 ABC Central Coast.

At both the Opening and Graduation Ceremonies we were privileged to have our beloved Cultural Tutors, Heather Mitjanga Burarrwanga and Tony Mudalyun Ganambarr, perform Datiwuy Dances for the audiences with the DAs.

Three Developing Artists, Anthony Mayor, Amy Minchin and Nicola Sabatino, received their Diplomas of Careers in Dance with Amy Minchin also being awarded the prestigious Chairman's Award for Excellence.

We were delighted when Patrick Thaiday chose NAISDA for his first major directorial role since leaving Bangarra. Patrick's end of year performance Morning Star was a stunning success with all the Developing Artists' technical ability on show. Patrick's engagement with the students, showcasing their creativity was a highlight. Patrick's work, comprising the entire first half of the show, flowed from the experiences he had when he joined the Cultural Residency on Elcho Island. He beautifully encapsulated the Morning Star story using both cultural and contemporary mediums as he worked with Central Coast composer Yantra de Vilder who created hauntingly beautiful music that complemented the themes of the piece.

Mention must also be made of the skill and creativity of the Developing Artists who choreographed works in the second half of Morning Star. For young artists their work was extraordinary.





NAISDA continued to receive project support from Arts NSW with further funding made available for the ConnectEd junior workshop program and for Vicki van Hout's Contemporary Indigenous Dance Technique project. We thank them for their continued support. The ConnectEd program is having concrete effect with three young people now studying full time after their experience with the workshops.

We are very pleased to be part of Jawun's Central Coast initiative that led to NAISDA receiving the services of three extremely experienced secondees to consult with the Executive on occupational health and safety and marketing issues. We hope that we can continue to benefit from this relationship in the coming years as the work of the secondees could not possibly be afforded by NAISDA.

In October NAISDA performed at an event at Parliament House to celebrate the Australian Roundtable for Arts Training Excellence. Four Developing Artists performed with Elder Mrs Matilda House who gave the Welcome to Country. At the event, Mr Crean said, "...these institutions represent a strong future for performing arts in Australia, and play an invaluable role fostering excellence in the arts, and contribution to Australia's thriving creative economy."

It is pleasing that a side effect of NAISDA's increasing reputation is the number of external organisations who want to work with us. We continue our work with Musica Viva, developing a schools' program with our cultural tutors. We are building a strong partnership with the South Coast through the Shoalhaven Shire Council and the Bundanon Trust. We have entered into an MOU with Carriageworks in Redfern that will enhance our capacity to perform in the important Sydney market.

A major event in the year was the Ausdance Australian Youth Dance Festival that was held over the Easter period with more than 200 young dancers using the facilities at Mt Penang Parklands including our new studios. It was an artistic and logistic triumph and a tribute to the organisers.

In addition to a fine end of year production, the year finished on a high note with two graduates, Beau Dean Smith and Nicola Sabatino, gaining entry to Bangarra Dance Theatre. This is a great achievement and is a testament to the hard work of both these young dancers.

In 2011 we were very fortunate to begin a relationship with the Tanja Liedtke Foundation through Shane Carroll. These workshops continued in 2012. NAISDA is blessed to have Tanja's dancers come to NAISDA and pass on Tanja's unique relationship to creating. The workshops give our DAs skills in creativity, direction and choreographic structure as well as the ability to trust their own instincts when creating.

As NAISDA continues to grow we must look to the next five years as the opportunity to further grow our numbers and facilities. The Board's vision of moving to Mt Penang must be realised. We are in a place where we can expand our numbers and more importantly look to build accommodation and wholistic support for up to one hundred DAs that is culturally appropriate. We must also look to raise the level and technical dance ability of our DA cohort so that our graduates are ready for any major contemporary company in Australia and overseas.

For these goals to be achieved we must secure more support from the Federal and State Governments, create a vibrant foundation and philanthropic giving program and secure ongoing corporate sponsorship so that their goals and our goals in closing the gap for Aboriginal and Torres Strait Islander young artists are achieved and surpassed.

With vision and support all this and more can be achieved at the very special place that is NAISDA.

**Kim Walker**  
Executive Director & Head of Dance

# GENERAL MANAGER'S REPORT

This report marks the important first-year milestone in the new NAISDA facilities. It is a moment to reflect on the growth in the organization during that time and measure the distance travelled towards achieving NAISDA's long term goals.

A lot of 'investments' have been made in the new facilities – by the Federal government, the NSW State Government, the NAISDA Board; our supporting communities, supporters and sponsors; the NAISDA staff and the ever-growing NAISDA DA cohort. By all accounts we can say there has been a great return on those investments – some of it yet unrealized.

Not only have the facilities provided a wonderful new learning and training environment, they have also acted as a catalyst for improving systems, performance and opportunities in the wider support environment for our DAs.

The graduation ceremony for the year of 2012 will see a 20% increase in graduation numbers.

This is an outstanding result – particularly when considered in light of the paucity of operating funds that continues to be the status quo – despite NAISDA's best efforts to secure additional funding. As we move into a new training year our biggest challenge continues to be the conversion of verbal support from the Federal Government into a dedicated funding increase so that we can help realize more career pathways for our Aboriginal and Torres Strait Islander developing artists and enable them to make life-empowering changes in their communities and contribute to the broader cultural landscape.

## WHOLISTIC SUPPORT PROGRAM

NAISDA provides a large number of support services to help all DAs achieve their goals and successfully complete their courses. These range from provision of accommodation options, injury management, wholistic health and medical programs, counseling, tutoring, language, literacy and numeracy support, assistance with Abstudy, transport and life skills programs. In 2012 the position of Developing Artist Support Officer became full time (previously permanent part-time) due to the increased demand for assistance due to the improved retention rates.

## ACCOMMODATION

### Homestay

During 2012 the NAISDA Homestay Program expanded to provide supportive accommodation with Central Coast families for ten DAs. To support the development of the program and tighten up links to the community, the accreditation, management and administration processes have been reviewed and improved. NAISDA deeply appreciates the generosity and support that the families provide for our DAs.

### On-site Cottages

Due to the increasing demand for DA accommodation, NAISDA leased an additional cottage in the Mt Penang Parklands from the Central Coast Regional Development Corporation. This brings the number of on-site cottages utilized for DA accommodation to seven. Building works to four of the cottages funded in part by the NSW Heritage Office were delayed due to the withdrawal of other in-kind support for the project. The works – now anticipated to be completed in 2013 – will provide much-needed upgrades of the building fabric, services and facilities in the cottages.

## BUILDING RE-DEVELOPMENT

NAISDA completed its first full year in the redeveloped training and administration facilities in 2012. The new facilities have had a very positive effect on the morale of both staff and DAs. Technically and aesthetically, the buildings are performing very well. The redevelopment was officially opened on 29 March 2012 by the Hon Simon Crean MP.

Practical completion of Building 32 was achieved on 25 June 2012. Shortly thereafter, the builder St Hilliers entered into voluntary administration. As a consequence, the defects rectification work was significantly delayed while the full impact of the situation was investigated and alternate contractual arrangements developed to complete the outstanding works. The outstanding rectification works will be completed in the first half of 2013.

## OCCUPATIONAL HEALTH & SAFETY

New work health and safety (WHS) laws commenced in New South Wales on 1 January 2012. NAISDA has trained staff and reviewed policies and procedures in accordance with the requirements of the WHS laws.

## HUMAN RESOURCES

The NAISDA family was significantly depleted in 2012 with the passing of two staff members Uncle Percy Jackonia, Cultural Tutor, and Karen McCann, Course Administrator.





## ENTERPRISE AGREEMENT

The NAISDA Enterprise Agreement 2011 – 2014 was approved by Fair Work Australia on 14th December 2012. The bargaining for the Agreement with the National Tertiary Education Industry Union, had been lengthy and robust and NAISDA is particularly proud of the endorsed provisions for Aboriginal and Torres Strait Islander Identified and Designated positions.

## ASQA COMPLIANCE

NAISDA successfully completed its Change Of Scope Registration with the Australian Skills Quality Authority (ASQA) for the following accredited courses on 28 March 2012:

**91532NSW Certificate IV in Professional Dance Performance**

**91534NSW Diploma of Professional Dance Performance**

In addition NAISDA successfully completed its re-registration as a registered training organization (RTO) on the 20th April 2012.

## BUILDING CAPACITY

NAISDA acknowledges the leadership of the Darkinjung Local Aboriginal Land Council, which it has worked with in a collaborative capacity to broker corporate support through the JAWUN partnership program.

Through the JAWUN model, NAISDA has received in-kind support from three secondees who have variously reviewed NAISDA's marketing capabilities, Occupational Health & Safety requirements and produced financial projections and risk assessment in relation to increasing DA numbers.

## GOVERNANCE

During 2012 we farewelled Arabella Douglas from the NAISDA Board.

A handwritten signature in black ink, which appears to read 'Debra Schleger'. The signature is written in a cursive, flowing style.

**Debra Schleger**  
General Manager

# NAISDA BOARD OF DIRECTORS

**Chair**  
**Deputy Chair**  
**Board Secretary**

Warren Mundine  
Rick Shapter  
Robyn Heras\*

## MEMBERS

Elizabeth Butcher\*  
Dawn Casey  
Gail Mabo  
Sharon Burnett\*  
Sean Gordon

## EX OFFICIO

Kim Walker  
Debra Schleger  
Jasmine Gulash  
Thomas Kelly

\*Indicates non indigenous member

# STAFF

## EXECUTIVE

**Executive Director**  
**General Manager**  
**Executive Assistant**  
**Executive Assistant**

Kim Walker  
Debra Schleger  
Sally McGrath  
Susanne Coster  
(from 20th August)

## ADMINISTRATION

**Human Resources Officer**  
**Accounts Officer**  
**Marketing Manager**  
**Receptionist**  
**Facilities Officer/Driver**  
**Facilities Officer**

Sue Gosson  
Lois Magann  
Jennifer Dakers  
Meaghan Bonser  
Brett Parker  
Karen Bluff

## TRAINING DEPARTMENT

**Dance Coordinator**  
**Artistic Coordinator**  
**Course Administrator**

Raymond Blanco  
Jasmine Gulash  
Karen McCann  
(January, dec.)  
Karen George  
(August)  
Elizabeth Bailey  
Jane Austin  
Percy Jacksonia (dec.)

**Academic Coordinator**  
**Cultural Tutor**  
**Developing Artist**  
**Support Officer**

Stuart McMinn  
Nathan Bramston  
(from 28 August)

## ARTIST IN RESIDENCE

Frances Rings  
Morgan Lewis – “Morganics”

## CULTURAL DANCE

Heather Mitjangba  
Burarrwanga  
Tony Mudalyun Ganambarr  
Sedrick Waia  
Isaac Waia  
Jensen Warusam

Elcho Island, Arnhem land  
Elcho Island, Arnhem land  
Saibai Island, Torres Strait  
Saibai Island, Torres Strait  
Saibai Island, Torres Strait

Elsie Waia  
Sani Townson  
Glenda Aragu

Saibai Island, Torres Strait  
Badu Island – Sydney based  
Saibai Island – Sydney based

## SESSIONAL TEACHERS

**Contemporary**  
**Indigenous Dance**  
**Contemporary**

Vicki van Hout  
Joshua Thomson  
Joel Thomas

**Tanja Liedtke Workshops**

Craig Bary  
Kristina Chan  
Amelia McQueen  
Lisa Griffiths

**Australian Dance Theatre**  
**Workshops & Masterclasses**

Jessika Hesketh  
Tara Soh

**Ballet**

Francoise Angenieux  
Chenoa De Vries  
Joel Thomas  
Josef Brown (Partnering)

**Body & Mind**

Victoria Gilbert-Smith (Pilates)  
Craig Gilbert-Smith (Yoga)  
Jo Clancy (Life Skills &  
Arts Communication)

**Contemporary Urban**

Pam Williams (Jazz)  
Morganics (Hip Hop)

**Capoeira**

Fabiano Bilia

**Cultural Studies**

Raymond D. Blanco  
Luke Pearson

**Drama**

Rob Preston

**Physical Theatre**

Kathryn Puie  
Jesse Rowles  
Lil Tulloch

**Singing**

Ashlea George

**Music**

Dorian Mode  
Heath Jeffreys

**External Dance Assessors**

Craig Bary  
Shane Carroll

## END OF YEAR SHOW

**Artistic Director**

Jasmine Gulash

**Stage Manager**

Loretta Foster

**Lighting Designer**

Alex Stoner

**Costume Design Act I**

Roslyn Garlick

**Costume Coordinators Act II**

Peta Strachan and Jasmine  
Gulash

**Volunteer ASM**

Hugh Austin, VET students  
Penelope Wills & Andrew Crowe

**Front of House volunteers**

VET students from Brisbane  
Waters High School

**NAISDA Backstage Staff**

Raymond Blanco, Kasabad  
Warusam, Rikki Naiobah

**Residency Photographs**

Robyn Heras & Debra Schleger

**Rehearsal & Performance**  
**Photographs**

Branco Gaica



# PERCY JACKONIA

**21ST JANUARY 1956 - 31ST AUGUST 2012**

Percy's enrolment in NAISDA's forerunner Aboriginal Islander Skills Development Scheme, Careers in Dance, in 1981 made him one of the sixth generation of dancers to come through the college. This led him on a lifelong journey that revolved around his love for dance, culture, family and song – a born performer, his move into the Dance industry was a natural progression for the man who became a leader in the maintenance and preservation of Torres Strait Island Culture in Sydney.

As a student Percy became the TSI 'go to person' and this was a responsibility he took on seriously. A founding member of Bangarra, Percy influenced people across all barriers and boundaries. Percy's dedication back to the organization that is now known as NAISDA Dance College, was simple. NAISDA gave him the freedom to express himself and afforded him so many opportunities that he would never have had if not for his move to dance – and in keeping with his cultural heritage, he gave back and kept doors open for the younger generation.

His dedication to Dance and the Performing Arts was acknowledged at the Australian Dance Awards, 2012. NAISDA presented Percy with the Inaugural Life Member Award in 2012, an honour we know he cherished even through his sickness in acceptance. Percy's funeral was held in Cairns on 14th September, 2012 with a Sydney Memorial Service at Bangarra Studios on the 28th September.



# THE NAISDA AWARDS

2012 saw the introduction of the NAISDA awards. The NAISDA awards are given to DAs who have shown exceptional achievement in their studies as well as having an excellent general attitude in dance and academic performance. They must also be active in contributing to the NAISDA. A NAISDA DA can receive a NAISDA award in each subject that is in their year of study.

The awards are High Distinction (HD) and Distinction (D).

**To receive a Distinction the DA must:**

1. Have over 90% attendance in the relevant unit of study
2. Receive a D in assessment by external assessors or the teacher.

**To receive a High Distinction the DA must:**

1. Have over 95% in the relevant unit of study
2. Receive a HD in assessment by external assessors or the teacher.

The NAISDA Awards are a way of acknowledging beyond the Competent and Not Yet Competent framework of the VET sector. It is also acknowledging our DAs' pursuit of excellence, passion and creativity for culture and the arts.

The NAISDA Awards will complement the Chairman's Award, introduced in 2011 in Recognition of a Positive Contribution to College Life and Highly Distinguished Artistic and Academic Performance. The Inaugural NAISDA Awards will be announced at the Graduation for the Class of 2012.

## NATIONALLY ACCREDITED COURSES

NAISDA is a nationally registered Training Organisation (RTO), within the Vocational Education and Training (VET) sector and operates within the principles and standards set out by The Australian Skills Quality Authority (ASQA). NAISDA delivers nationally accredited courses from Certificate II to Diploma level.

Through this delivery NAISDA is committed to the provision of learning space that culturally affirms and supports DAs while advancing their intellectual and performance skills leading to a professional career in the arts unsurpassed by other Indigenous organisations.

While NAISDA's history and reputation with remote Aboriginal & Torres Strait Islander communities remains the solid basis integral to the NAISDA learning experience (NAISDA cultural residency program), we acknowledge and recognise that today's DAs are a different generation.

NAISDA's evolution continues with the inclusion of contemporary dance styles and music that have become the anthems for today's generation. While some may seem foreign, they remain a form of communication for Aboriginal & Torres Strait Islander Youth that we as responsible providers and trainers must acknowledge. Coupled with our strong base in culture, NAISDA helps build visions and realise dreams.

NAISDA Dance College is responsible for the planning, delivery and assessment of all courses within its scope of registration. It also develops and manages DA support programmes, marketing, communications and external performances and events.

The Careers in Dance Curriculum is delivered on an annual basis for each of the four levels of qualification (i.e. Certificates II, III, IV and Diploma).

The programme is delivered over four terms which make up two semesters.

**91533NSW Certificate II in Careers in Dance**

**91536NSW Certificate III in Careers in Dance**

**91532NSW Certificate IV in Professional Dance Performance**

**91534NSW Diploma of Professional Dance Performance**



# STATISTICS

Over the past four years NAISDA has consistently worked to improve our Developing Artists retention and attendance. Overall the indicators show a marked improvement in attendance and the DAs commitment to their studies. While retention remains an area that could further improve, the rigour that has been instilled through the college has seen the quality indicators rise dramatically. This is most evident in the artistic and technical skills displayed in the mid year and end of year shows.

	2007	2008	2009	2010	2011	2012
Previous Year Students	14	15	14	19	20	21
Returning Students						1
New Students	26	17	17	19	18	19
Initial Intake	40	32	31	38	38	41
Withdrawn	20	13	9	11	3	2
Deferred	4		2	5	6	10
EOY Completions	16	19	20	22	29	29
Certificate II	15	13	9	10	11	11
Certificate III	12	10	13	5	10	8
Certificate IV	8	3	8	3	4	7
Diploma	5	6	1	4	3	2
Average Attendance	74.43%	84.73%	79.76%	90.75%	83.19%	84.31%

	Certificate II Careers in Dance	Certificate III Careers in Dance	Certificate IV Careers in Dance	Diploma Careers in Dance	Totals
Enrolment - start of 2012	18	12	8	3	41
Aboriginal	16	7	7	2	32
Torres Strait Islander	1	4	1	0	6
Aboriginal & Torres Strait Islander	1	1	0	1	3
Enrolment - end of 2012	12	8	7	2	29
Origin of DAs	QLD - 1 NSW - 12 NT - 3 SA - 1 VIC - 1	QLD - 6 NSW - 4 NT - 1 WA - 1	QLD - 5 NSW - 1 SA - 2	NSW - 1 SA - 1 WA - 1	QLD - 12 NSW - 18 NT - 4 WA - 2 SA - 4
Male / Female	M - 5 F - 13	M - 7 F - 5	M - 1 F - 7	M - 3 F - 0	M - 16 F - 25



## BUILDING OPENING

March 29th 2012 was a landmark day for NAISDA with the opening of our new studio complex here at Mt Penang Parklands. After a smoking ceremony at the complex's fire circle by Darkingjung's Kevin "Gavi" Duncan, the building was officially opened by the Minister for the Arts, the Hon. Simon Crean MP, proceeding as part of an exciting program of dancing and speeches. Performers included Diploma DAs Beau Dean Smith and Tom Kelly in a Vicki van Hout choreographed tribute to Carole Johnson, NAISDA's Founder.

Others in the audience included early teachers including Dr Eugene Casey, Ronne Arnold and Dorothy Hall as well as a large crowd of NAISDA graduates and supporters. All parts of the campus were open and the guests enjoyed seeing the new facilities as well as the audio-visual displays in many areas.

# GRADUATION YEAR OF 2011

The Class of 2011 Graduation Ceremony followed the opening of NAISDA's new facilities on March 29 and saw 26 DAs receive awards including the Diploma of Careers in Dance to Anthony Mayor, Amy Minchin and Nicola Sabatino.

Comedian and former NAISDA student Sean Choolburra entertained the large crowd of family and friends with his reminiscences of his time as a student and reminded the audience of how basic the conditions used to be compared with the magnificent studios and facilities in the new building.

The cultural tutors Heather Mitjangba Burarrwanga and Tony Mudalyun Ganambarr performed Datiwuy Dances prior to the presentations which were made by Sean Choolburra and the federal member for Robertson, Deb O'Neill.

The Diplomas were presented by our Cultural Tutors. Anthony Mayor spoke for the diploma graduates before his sister Tiharny danced a tribute to the graduates. As is now traditional the ceremonies culminated in the presentation of the Chairman's Award which this year went to Diploma graduate Amy Minchin.

Graduates were:

## 91533NSW CERTIFICATE II IN CAREERS IN DANCE

**Hans Ah Wang, Czack Bero, Sheridan Blair, Janelle Egan, Rika Hamaguchi, Danielle Idai-Jawai, Casey Natty, Kyle Shilling, Glory Tuohy-Daniell, Jillibb Waia. Statement of Attainment Kati Tsilifidis**

## 91536NSW CERTIFICATE III IN CAREERS IN DANCE

**Alexandra Barlow, Mikayla Down, Shae Duncan, Jasmyne Mehrton-Johnson, Caleena Sansbury, Taree Sansbury, Kasabad Warusam, Eloise Yunkaporta, Timeika Slockee, Statement of Attainment Rhys De La Cruz**

## 91295NSW CERTIFICATE IV IN CAREERS IN DANCE

**April Cunningham, Thomas Kelly, Damien Ralphs, Beau Dean Smith. Statement of Attainment Rodney Beattie**

## 91294NSW DIPLOMA IN CAREERS IN DANCE

**Anthony Mayor, Amy Minchin, Nicola Sabatino**

# SECONDMENTS 2012

Secondments for our Diploma DAs are an important step in their development and transition into the performing arts sector. Our philosophy is that all secondments are not just visits to companies and observations. Whenever we can we place the DA with a project that they can be a part of from start to finish.

We also attempt to place the DAs through their suggestions and the Training Department's industry expertise with the appropriate company that will enhance their skills and offers the possibility of future work. 2012 saw all three Diploma Level DAs undertake a number of secondments around the country with two gaining placements internationally.

## THOMAS E. S. KELLY

<b>Australian Dance Theatre (ADT)</b>	23rd – 29th July 2012
<b>DanceNorth</b>	30th July – 12th August 2012
<b>Okareka Dance Company, New Zealand</b>	31st August – 9th October

## BEAU DEAN SMITH

<b>Blakdance Event – Tammi Gisselle</b>	21st May – 9th June 2012
<b>Tour – Vicky Van Hout – “Briywant”</b>	23rd July – 13th August 2012

Beau Dean Smith and Thomas E. S. Kelly also undertook secondments with Bangarra during the year. Here they attended classes with the Bangarra dancers as well as learning repertoire during Bangarra rehearsals.

## DAMIEN RALPHS

<b>International Tour – Marrugeku Company</b>	6th – 30th April 2012
<b>Jacob Boehme – Opening Hamer Hall</b>	21st – 29th July 2012



# CULTURAL RESIDENCY

## ELCHO ISLAND, GALIWIN'KU, DHAMBALA HOMELAND 2012

### **Cultural Residency Dates: Saturday 15th September to 22nd September 2012**

The residency was conducted at Elcho Island, North East Arnhem Land.

In September 2012, DAs and three NAISDA staff travelled to Elcho Island in North East Arnhem Land, to continue cultural learning with some family members of the Datiwuy clan. Attending were 29 Developing Artists from Certificate II, Certificate III and Certificate IV. The NAISDA staff were Kim Walker, Debra Schleger and Jasmine Gulash.

Additional participants included Vicki Van Hout (CIDT), Patrick Thaiday (End of Year Show Director), NAISDA Board Member Robyn Heras, Mary Rudd (videographer) and Beau Dean Smith, Diploma DA and Choreographer.

Patrick was invited to attend as part of a cultural and artistic development to gain an insight into the NAISDA and Yolgnu relationship. His attendance on the residency was inspiration for his directorial debut with NAISDA Dance College, the 2012 end of year show, 'Morning Star'.

Dhambala Homeland elder, Richard Gandhuwuy and Margaret Munyarryun (Dhorrpuy) graciously allowed NAISDA permission to conduct this year's residency at their homeland. Dhambala is a very small community about a five minute drive from the main town of Galiwini'ku, situated on the south western side of the island.

Elder Richard Gandhuwuy gave instruction on the sacredness of the Dhambala area and discussed how the land, sea and all the environmental elements are intricately connected to the people of that place.

This area is strong in stories, the main one being that of the Djankawu sisters (ancestral creators). They came ashore and created the freshwater springs that bubble up through the saltwater. The springs there are in the most amazing rock formations that peek out at the high tide and are completely exposed at low tide. This is when you can drink from the freshwater springs.

Travel to Elcho Island in a group has developed a strong relationship with the Yolgnu community on Elcho Island for over the past five years.

There were only two DAs who had visited Elcho Island previously and this advantage gave them the experience to seize every opportunity to engage with community members. They also kept a keen eye out for their less experienced friends as the experiences can be breathtaking.

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"The privilege of travelling to Yolgnu country and working with the community is one that is central to the experience of learning at NAISDA. It transforms our DAs and the experience lives with them forever."

**EXECUTIVE DIRECTOR KIM WALKER**

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## PERFORMANCES AND PRODUCTIONS

### 16TH MAY - 5 LANDS WALK LAUNCH @ TERRIGAL

DAs Janelle Egan and Jillibb Waia performed to a live orchestral arrangement of Gavi Duncan's *Naiyi Nayawa* with Chris Bearman conducting the Central Coast Conservatorium Ensemble and Gavi on the day.

### 21ST MAY – INDIGENOUS SCHOLARSHIP PRESENTATION @ NEWCASTLE UNIVERSITY

Six DAs presented Torres Strait Island Dance from Saibai Island, for the guests and students at Wollotuka, Newcastle Campus as part of their Scholarship program.

### 29TH MAY – CIVIC RECEPTION FOR RECONCILIATION WEEK GOSFORD REGIONAL COUNCIL

Six DAs attended the reception and performed dances from Datiwuy clan (Elcho Island).

Uncle Bob Randall was in attendance, and the DAs were lucky enough to meet and be photographed with him. This was a great moment in history as Uncle Bob was influential in NAISDA's humble beginnings back in the 70's.

### 6TH JUNE – NSW ORIGIN LEGENDS 'BLUE TIE BALL'

This performance was requested by CEO Chris Anderson and David Peachey to give weight to their Indigenous employment program which they presented during the evening.

### 23RD JUNE – 5 LANDS WALK @ NORTH AVOCA BEACH

NAISDA DAs performed Torres Strait dances at the North Avoca stage in celebration of the annual 5 Lands Walk.



### 26TH TO 28TH JUNE – MID YEAR SHOWING “GENERATION Y’

Direction by Diploma DA Thomas E S Kelly. NAISDA DAs presented an energetic production of musical theatre which highlighted the many talents of the current DAs, a collaboration with well known Hip Hop artist Morganics, cultural dances from NE Arnhem Land and contemporary pieces choreographed by Taree Sansbury, Beau Dean Smith and Tom Kelly.

All these divergent elements were brought together by the tenacity of first time director Tom Kelly. Tom created Generation Y following research on the Gen Y phenomenon, looking to dispel or support the myths of this generation.

### 17TH JULY – REGIONAL EDUCATION NAIDOC CELEBRATION @ HUNTER PERFORMING ARTS HIGH SCHOOL

**Cert III:** Sheridan Blair, Janelle Egan, Kyle Shilling, Jillibb Waia, Phillip Walford, **Cert II:** Jordan O’Davis. The DAs performed duets to Gavi Duncan’s Naiyi Nayawa. This was a significant performance for Jordan as a former student of HPA High School.

### 6TH – 8TH DECEMBER END OF YEAR PRODUCTION ‘MORNING STAR’

See the Morning Star Program on pages 20 and 21.

### WORKSHOPS

**24th May – Workshop @ St Edwards College, East Gosford** Fifty art and drama students from St Edwards, attended a dance workshop, which had them body rocking, popping and stomping rhythms of the Torres Strait for two hours.

**29th May / 30th May – Workshops @ Parramatta Riverside** As part of the Riverside Education program, NAISDA Certificate III DAs conducted two five hour workshops with Indigenous students from Ashcroft High School, and Mackellar Girls College. Over the two days the participants were taught Torres Strait island dances and Hip Hop moves. This was a great success and resulted in one of the schools attending the mid year show.



# CONNECTED 2012



The NAISDA ConnectEd NSW High Schools Aboriginal Dance Camp 2012 was held from Sunday 26th August to Friday 31st August at the National Centre for Indigenous Excellence (NCIE) in Redfern, Sydney.

The Camp was facilitated by Jo Clancy with assistance from Katina Olsen and NAISDA Developing Artist Casey Natty. Thirty six young people (8 males and 28 females) participated.

## SELECTION PROCESS

This year NAISDA selected most of the Camp participants through Talent Identification workshops delivered in Broken Hill, Alstonville, the Central West (including Bathurst, Cowra, Condobolin and Yass), Newcastle and the South Coast, as well as through continued relationships with the schools and communities from the 2011 Camp. Four young participants from the 2011 Camp who were identified as potential NAISDA students were invited back to the 2012 Camp and two of these participants will audition for NAISDA in September this year and one will audition next year after completing Year 12.

All of the young people at this years Camp were commended for their commitment to engaging in workshops, their respect for Teachers, Mentors and each other and their regard for sharing and learning culture.

## CAMP PROGRAM

It is important for NSW Aboriginal dance to be shared with the young NSW participants during the Camp and this year Matthew Doyle, Peta Strachan and Rayma Johnson taught the young people six of their dances – *Welcome*, *Smoking*, *Spirit*, *Lyrebird*, *Crow* and *Mermaid*. The participants performed the Aboriginal, Torres Strait Island, hip hop and contemporary Aboriginal dance they learnt during the workshops on the last day of the Camp to parents, friends, community members and NAISDA staff at the Aboriginal Dance Theatre Redfern.

This year the Camp included an excursion to NAISDA. The Camp participants and Teachers were able to watch the NAISDA DAs in a ballet class and a jazz class. NAISDA DAs then shared 'AIDT' sit down dance with the young people and talked about life as a DA at NAISDA. Feedback from the young people and the Teachers was that this was a great experience to watch how hard you have to work in class, to see how beautiful the NAISDA campus is and to give their bodies a rest from the first two days of the Camp!

After the NAISDA visit Participants and Teachers took the train to Circular Quay and walked to the Opera House to see Brazilian Hip Hop show *Correria Agwa*. This was another highlight of the Camp as many of the young people had never seen the Harbour Bridge or the Opera House or a live dance performance. The NCIE is a great venue for the Camp because all workshops can be delivered on site and it is close to Redfern train station for excursions. The NCIE accommodation was clean, warm and comfortable and the meals were nutritious and plentiful.

## TEACHERS AND MENTORS

Teachers / Mentors on site for the week this year were; Jo Clancy, NAISDA Coordinator, Katina Olsen, NAISDA Assistant Coordinator, Casey Natty, NAISDA DA, Heather Blakely, Condobolin Youth Worker, Cassandra Bennett, Cowra High School, Colleen Probert, Broken Hill High School, Ron Simpson, Yass High School, Bob Buffington, Yass High School, Rachel Varela, Alstonville High School, Jonathan Hill, Vincentia High School and Tammy Gordan, Hunter School of the Performing Arts.

## PARTICIPANT FEEDBACK

"I loved all the styles of dancing but the Torres Strait Island dance was a winner." – **Synitta Adams, Broken Hill High School**

"The choreography was amazing and so were the Teachers. They were helpful and nice and made me feel welcome. These opportunities have made me consider going to NAISDA in the future." – **Kerri-Anne Cutmore, Cowra High School**

"Going to the NAISDA Camp gave me so much confidence. I enjoyed every bit and I will never forget it." – **Brianna Elbourne-Gordan, Cowra High School**

## SUPERVISOR FEEDBACK

"So many new experiences for our remote community students from Broken Hill. They made new friends, enjoyed the Opera House performance, loved all the dance workshops (especially the Torres Strait Island dance) and were thrilled to stay in Sydney. It was truly an experience of a lifetime and we thank you so much." – **Colleen Probert, Broken Hill High School**

"Ngindu Murambang Mundang Guwa – Very Good Work. The NAISDA Dance Camp is such a great week for our young people (and us Teachers) to learn about dance and culture. All of the young people this year should be congratulated on their behaviour and the respect they showed all week" – **Ron Simpson, Yass High School**

"Thank you so much! What an inspirational week for me and my students. So deadly..." – **Tammy Gordan, Hunter School of the Performing Arts.**

# ACT ONE

## freshWATER

### WELCOME TO COUNTRY

**Freshwater; Cultural Tutors:** Tony Mudalyun Ganambarr, Heather Mitjangba Burarrwanga and DA Casey Natty

### TRADITIONAL DATIWUY DANCES; FRESHWATER SONGLINE PROCESSION

**BANUMBIRR:** Morning Star, **MOKUY:** Spirit, **DHUDU:** Message Bird, **BONBA:** Butterfly, **GUDURR'KU:** Brolga

**Cultural Tutors:** Manikay - Peter Gitjurrwala Ganambarr, Yidaki - Jonathon Remu Ganambarr, NAISDA Ensemble **Choreographer:** Patrick Thaiday

### SPECIES I

*The creation of a "New Spirit" is revealed in the form of Baru - the saltwater crocodile. The female hatchlings are the first to be awakened. One remains motionless. (Breeding and raising of salties occur in freshwater.)*

**Music:** Yantra de Vilder **Cast:** Glory Tuohy-Daniell, Jillibb Waia, Rininya Johnson, Jordan O'Davis, Nadia Martich, Toni Lord

### SPECIES II

*As the rain stops and the weather clears, the male baru is the last to surface. This piece refers to identity – birthright, skin name, clan and totem within Aboriginal culture.*

**Music:** Yantra de Vilder **Cast:** Casey Natty

### ENCOUNTERS I

*The lone baru comes across a float of crocodiles in new territory. This touches on the complexities of cultural law, kinship and the association between clans, knowledge and power.*

**Cast:** Beau Dean Smith, Thomas E. S. Kelly, Hans Ahwang, Kyle Shilling, Phil Walford, Tyrone Simpkins

### ENCOUNTERS II

*The Gudurrk'u (brolga) comes to the wetlands to feed.*

**Cast:** Czack Bero, Taree Sansbury, Caleena Sansbury, Shae Duncan, Jasmyne Mehrton-Johnson, Rika Hamaguchi

### PREY

*The flock of birds begin feeding unaware of the baru in the surrounding waters, making the birds the prey.*

**Music:** Yantra de Vilder **Cast:** Beau Dean Smith, Thomas E. S. Kelly, Taree Sansbury, Shae Duncan

### SANCTUARY

*The Jabiru flies back into the wetlands sensing the loss of others.*

**Cast:** Rika Hamaguchi

### ENCOUNTERS III

*The male baru is captivated by the beauty of the Jabiru.*

**Music:** Yantra de Vilder **Cast:** Casey Natty, Rika Hamaguchi

### OFFERING

*The two species take on human form, a sacred union is made between the two as clans come together to offer thanks to the creation and ancestral spirits.*

**Music:** Yantra de Vilder, Vocal: Noelene Marika **Cast:** NAISDA Ensemble

### INTERVAL



NAISDA DAN  
MOR  
ST  
NEW DA

# ACT TWO salt WATER

# 2

## S.A.L.T.

*Social Aboriginal Links Today – Projection.*

## LEGACY

*A tribute to NAISDA's founder, Carole Y Johnson.*

**Concept and Poem:** Vicki van Hout

**Choreographer/performer:** Beau Dean Smith **Narrator:** Czack Bero

## NOW

*Today we uphold the legacy of Carole Johnson. We now join the countless names of those that came before, of those we aspire to become and we become history as we imprint ourselves on the continuing greatness that is NAISDA.*

**Choreographer:** Beau Dean Smith **Music:** Elias Constantopedos "Rave" from Briwyant national tour 2012 **Text:** Vicki van Hout **Cast:** Diploma, Certificate IV, Cert III, Cert II

## CONVERGENCE

*Energy is what powers all life: when too much energy converges in one place, the result can be unpredictable.*

**Choreographer:** Thomas E. S. Kelly **Music Composition:** Noisia – 'Machine Gun' (Amon Tobin/B. Frenzy remix) **Cast:** Beau Dean Smith, Caleena Sansbury, Shae Duncan, Taree Sansbury, Phil Walford

## SOCIAL SCIENCE

*The study of three women born into different social classes - watching them, observing their characters blossom with the choices they make, right or wrong, these choices influenced by their class.*

**Choreographer:** Beau Dean Smith **Music:** Dinah Washington 'This Bitter Earth' **Cast:** Jasmyne Mehrton-Johnson, Eloise Yunkaporta, Glory Tuohy-Daniell

## KORROBORI

*The story of the ancestral spirit woman who came from the morning star. When there was only water, Korrobori put her hands into the sea and lifted the land up, creating the mountains and valleys.*

**Choreography:** Peta Strachan and Rayma Johnson **Music:** Matthew Doyle, Peta Strachan, Rayma Johnson, **Music Edit:** Vicki van Hout and Rhimi Johnson-Page **Cast:** Certificate II **Music:** Matthew Doyle, Peta Strachan, Rayma Johnson

## TRIO FROM VAST

**Choreography:** Graeme Murphy AM **Remount:** Kim Walker **Music:** Barry Conyngham **Cast:** Thomas E. Kelly, Beau Dean Smith, Glory Tuohy-Daniell

## COMMUNITY PHONE

**Choreography:** Vicki Van Hout **Music:** The Clash 'Radio Clash' **Cast:** Thomas E. S. Kelly, Beau Dean Smith, Jasmyne Mehrton-Johnson, Taree Sansbury, Eloise Yunkaporta, Caleena Sansbury, Shae Duncan, Kasabad Warusam

## SOLO – I AM

**Choreography/Performer:** Thomas E. S. Kelly  
**Music Composition/Text:** Thomas E. S. Kelly

## TRADITIONAL DATIWUY DANCES; SALTWATER SONGLINE

WUKUN: Cloud, WALTJAN: Rain, NGAPALAWAL: Pigeon, WUDUKU: Floating Log, NGURULA: Seagull

CE PRESENTS

# WINNING STAR

Y. NEW SPIRIT. NEW LIFE



## MUSICA VIVA IN SCHOOLS

Work continued on developing this important program with the Teachers' Education Kit being finalised during the year. This involved the meticulous creation of a range of interactive teaching resources presented in a unique format on a USB. The kit looks at language and the relationship between song, dance and movement.

Once created this show *Datiwuy Dreaming* will be available to schools around Australia as part of *Musica Viva* touring program. The show will debut in 2013 with pilot performances at several schools on the Central Coast followed by tours in the Sydney area before touring to Western Australia.

# C I D T

Vicki van Hout's CIDT program continues its ground breaking work and we look forward to an exciting completed program that will be an important building block for Indigenous dancers well into the future.

Vicki joined the DAs on Residency at Elcho Island as part of her research to support her Contemporary Indigenous Dance Technique project (see page 14).

*"Participating in cultural residency in Galiwinku afforded me the opportunity to revisit country and people in situ, as they (Yolngu) have and continue to greatly influence my dance practice. I was able to embody/revisit the dance now as a mature artist, to make a comparative observation of the way in which my body remembers certain steps and postures and to question the choreographic choices (development of vocabulary) I have made, in terms of relevance and priority, based on that understanding. This residency was crucial to the ongoing development of the CIDT (Contemporary indigenous Dance technique) as was the previous residency to Saibai Island in the Torres Strait in 2011."*

**- Vicki van Hout**

Vicki also presented her findings so far at a lecture as part of the National Youth Dance Festival at NAISDA. This lecture was very well received and it was evident how complex the project is in the development of this technique.

An exciting outcome of the work this year was also Vicki's new work 'Community Phone' created for the NAISDA end of year production 'Morning Star'.





# NAISDA LIMITED

(A COMPANY LIMITED BY GUARANTEE)  
ABN: 19 177 937 206

# FINANCIAL REPORT

FOR THE YEAR ENDED 31 DECEMBER 2012

**NAISDA LIMITED  
(A COMPANY LIMITED BY GUARANTEE)  
ABN: 19 177 937 206**

**INDEPENDENT AUDITOR'S REPORT  
TO THE MEMBER OF  
NAISDA LIMITED**

**Report on the Financial Report**

I have audited the accompanying financial report of Naisda Limited (the company) which comprises the statement of financial position as at 31 December 2012, the income statement, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information and the director's declaration.

*Director's Responsibility for the Financial Report*

The director of the company is responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards and the financial reporting requirements of the company's constitution and for such internal control as the director determines is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error. In Note 1, the director also states, in accordance with Accounting Standard AASB 101: 'Presentation of Financial Statements', that the financial statements comply with International Financial Reporting Standards (IFRS).

*Auditor's Responsibility*

My responsibility is to express an opinion on the financial report based on the audit. I conducted the audit in accordance with Australian Auditing Standards. Those standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the company's preparation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the director, as well as evaluating the overall presentation of the financial report.

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

**NAISDA LIMITED  
(A COMPANY LIMITED BY GUARANTEE)  
ABN: 19 177 937 206**

**INDEPENDENT AUDITOR'S REPORT  
TO THE MEMBER OF  
NAISDA LIMITED**

*Auditor's Opinion*

In my opinion:

- a. The financial report of Naisda Limited is in accordance with the company's constitution including:
  - (i) giving a true and fair view of the company's financial position as at 31 December 2012 and of its performance for the year ended on that date; and
  - (ii) complying with Australian Accounting Standards (including the Australian Accounting Interpretations) and the company's constitution.
- b. The financial report also complies with International Financial Reporting Standards as disclosed in Note 1.

**Kenneth George Howes  
Chartered Accountant**



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**Company Auditor No. 3445**

**EAST GOSFORD**

**Dated: 18 March 2013**

**NAISDA LIMITED**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**ABN: 19 177 937 206**

**INCOME STATEMENT**  
**FOR THE YEAR ENDED 31 DECEMBER 2012**

	Note	2012 \$	2011 \$
Revenue	2	2,332,636	2,362,215
Employee benefits expense		(1,055,629)	(953,168)
Depreciation and amortisation expenses		(31,451)	(81,293)
Finance costs		(10)	(133)
Other expenses		<u>(1,118,093)</u>	<u>(1,304,189)</u>
<b>Profit before income tax expense</b>	<b>3</b>	127,453	23,432
Income tax expense		<u>-</u>	<u>-</u>
<b>Profit for the year</b>		<u><u>127,453</u></u>	<u><u>23,432</u></u>
Profit attributable to member of the company		<u><u>127,453</u></u>	<u><u>23,432</u></u>

The accompanying notes form part of these financial statements.

These statements should be read in conjunction with the attached compilation report.

**NAISDA LIMITED**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**ABN: 19 177 937 206**

**STATEMENT OF FINANCIAL POSITION**  
**AS AT 31 DECEMBER 2012**

	Note	2012 \$	2011 \$
<b>ASSETS</b>			
<b>CURRENT ASSETS</b>			
Cash and cash equivalents	5	976,438	1,388,278
Trade and other receivables	6	<u>793,442</u>	<u>206,181</u>
<b>TOTAL CURRENT ASSETS</b>		<u>1,769,880</u>	<u>1,594,459</u>
<b>NON-CURRENT ASSETS</b>			
Property, plant and equipment	7	<u>166,134</u>	<u>197,836</u>
<b>TOTAL NON-CURRENT ASSETS</b>		<u>166,134</u>	<u>197,836</u>
<b>TOTAL ASSETS</b>		<u>1,936,014</u>	<u>1,792,295</u>
<b>LIABILITIES</b>			
<b>CURRENT LIABILITIES</b>			
Trade and other payables	8	162,578	192,593
Borrowings	9	5,655	12,360
Provisions	10	112,315	95,202
Unexpended grants and donations	11	<u>337,478</u>	<u>301,605</u>
<b>TOTAL CURRENT LIABILITIES</b>		<u>618,026</u>	<u>601,760</u>
<b>TOTAL LIABILITIES</b>		<u>618,026</u>	<u>601,760</u>
<b>NET ASSETS</b>		<u>1,317,988</u>	<u>1,190,535</u>
<b>EQUITY</b>			
Retained earnings		<u>1,317,988</u>	<u>1,190,535</u>
<b>TOTAL EQUITY</b>		<u>1,317,988</u>	<u>1,190,535</u>

The accompanying notes form part of these financial statements.

These statements should be read in conjunction with the attached compilation report.

**NAVSDA LIMITED  
(A COMPANY LIMITED BY GUARANTEE)  
ABN: 19 177 937 206**

**STATEMENT OF CHANGES IN EQUITY  
AS AT 31 DECEMBER 2012**

	Retained Earnings \$	Total \$
<b>Balance at 1 January 2011</b>		
<b>Comprehensive Income</b>		
Profit attributable to the member of the company	1,167,103	1,167,103
<b>Total comprehensive income for the year attributable to the member of the company</b>	<u>23,432</u>	<u>23,432</u>
<b>Balance at 31 December 2011</b>		
<b>Balance at 1 January 2012</b>		
<b>Comprehensive Income</b>		
Profit attributable to the member of the company	1,190,535	1,190,535
<b>Total comprehensive income for the year attributable to the member of the company</b>	<u>127,453</u>	<u>127,453</u>
<b>Balance at 31 December 2012</b>		
	<u>1,317,988</u>	<u>1,317,988</u>

The accompanying notes form part of these financial statements.  
These statements should be read in conjunction with the attached compliance report.

**NAISDA LIMITED**  
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**STATEMENT OF CASH FLOWS**  
**FOR THE YEAR ENDED 31 DECEMBER 2012**

	2012	2011
	\$	\$
<b>Cash flows from operating activities</b>		
Receipts from clients and others	1,631,645	2,429,164
Payments to suppliers & employees	(2,085,200)	(2,175,688)
Interest received	47,679	47,651
Interest paid	-	-
Income taxes paid	-	-
	-	-
<b>Net cash provided by operating activities</b>	<u>(405,875)</u>	<u>301,127</u>
<b>Cash flows from investing activities</b>		
Loan repayments received	-	1,165
Payments for plant, equipment & vehicles	(5,964)	(2,166)
Proceeds from the sale of plant, equipment	-	3,000
Proceeds from the sale of shares	-	-
	-	-
<b>Net cash provided by investing activities</b>	<u>(5,964)</u>	<u>1,999</u>
<b>Cash flows from financing activities</b>		
Repayment of finance leases	-	(3,438)
<b>Net cash provided by financing activities</b>	-	(3,438)
Net increase in cash held	(411,839)	299,689
Cash at beginning of financial year	1,388,278	1,088,588
Effects of exchange rates on cash holdings	-	-
	-	-
Cash at end of financial year	<u>976,438</u>	<u>1,388,278</u>
<b>Reconciliation of Cash</b>		
Cash on Hand	514	506
Bank Accounts & Bank Investments	975,925	1,387,772
	<u>976,438</u>	<u>1,388,278</u>

The accompanying notes form part of these financial statements.

This report should be read in conjunction with the attached compilation report.

**NAISDA LIMITED**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**ABN: 19 177 937 206**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2012**

The financial statements cover Naisda Limited as an individual entity. Naisda Limited is a company limited by guarantee, incorporated and domiciled in Australia.

**1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES**

**Basis of Preparation**

The financial statements are general purpose financial statements that have been prepared in accordance with Australian Accounting Standards (including Australian Accounting Interpretations) of the Australian Accounting Standards Board (AASB) and the Corporations Act 2001. The entity is a for-profit entity for financial reporting purposes under Australian Accounting Standards.

Australian Accounting Standards set out accounting policies that the AASB has concluded would result in financial statements containing relevant and reliable information about transactions, events and conditions. Compliance with Australian Accounting Standards ensures that the financial statements and notes also comply with International Financial Reporting Standards (IFRS). Material accounting policies adopted in the preparation of these financial statements are presented below and have been consistently applied unless otherwise stated.

The financial statements, except for cash flow information, have been prepared on an accruals basis and are based on historical costs, modified, where applicable, by the measurement at fair value of selected non-current assets, financial assets and financial liabilities. The amounts presented in the financial statements have been rounded to the nearest dollar.

**(a) Income Tax**

As the reporting entity is a not for profit entity it is exempt from income tax

**(b) Property, Plant and Equipment**

Each class of property, plant and equipment is carried at cost or fair value as indicated less, where applicable, any accumulated depreciation and impairment losses.

These notes should be read in conjunction with the attached compilation report.

**NAISDA LIMITED**  
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**ABN: 19 177 937 206**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2012**

**Property**

Freehold land and buildings are carried at their fair value (being the amount for which an asset could be exchanged between knowledgeable willing parties in an arm's length transaction), based on periodic, but at least triennial, valuations by independent valuers, less accumulated depreciation for buildings.

Increases in the carrying amount arising on revaluation of land and buildings are credited to a revaluation surplus in equity. Decreases that offset previous increases of the same asset are recognised against revaluation surplus directly in equity; all other decreases are recognised in profit or loss.

Each year the difference between depreciation based on the revalued carrying amount of the asset charged to the statement of comprehensive income and depreciation based on the asset's original cost is transferred from the revaluation surplus to retained earnings.

Any accumulated depreciation at the date of revaluation is eliminated against the gross carrying amount of the asset and the net amount related to the revalued amount of the asset.

**Plant and Equipment**

Plant and equipment are measured on the cost basis and are therefore carried at cost less accumulated depreciation and any accumulated impairment losses. In the event the carrying amount of plant and equipment is greater than its estimated recoverable amount, the carrying amount is written down immediately to its estimated recoverable amount and impairment losses recognised either in profit or loss or as a revaluation decrease if the impairment losses relate to a revalued asset. A formal assessment of recoverable amount is made when impairment indicators are present.

Subsequent costs are included in the asset's carrying amount or recognised as a separate asset, as appropriate, only when it is probable that future economic benefits associated with the item will flow to the company and the cost of the item can be measured reliably. All other repairs and maintenance are recognised as expenses in the statement of comprehensive income during the financial period in which they are incurred.

**Depreciation**

The depreciable amount of property, plant and equipment (excluding freehold land) is depreciated on a straight-line basis. Depreciation commences from the time the asset is available for its intended use.

These notes should be read in conjunction with the attached compilation report.

**NAISDA LIMITED**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**ABN: 19 177 937 206**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2012**

**(c) Financial Instruments**

**Initial recognition and measurement**

Financial assets and financial liabilities are recognised when the entity becomes a party to the contractual provisions of the instrument. For financial assets, this is equivalent to the date that the company commits itself to either purchase or sell the asset (i.e. trade date accounting is adopted).

Financial instruments are initially measured at fair value plus transactions costs, where the instrument is classified 'at fair value through profit or loss' in which case transactions costs are expensed to profit or loss immediately.

**Classification and subsequent measurement**

Financial instruments are subsequently measured at fair value, amortised cost using the effective interest method or cost. Where available, quoted prices in an active market are used to determine fair value. In other circumstances, valuation techniques are adopted.

Amortised cost is calculated as the amount at which the financial asset or financial liability is measured at initial recognition less principal repayments and any reduction for impairment, and adjusted for any cumulative amortisation of the difference between that initial amount and the maturity amount calculated using the effective interest method.

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**FOR THE YEAR ENDED 31 DECEMBER 2012**

The effective interest method is used to allocate interest income or interest expense over the relevant period and is equivalent to the rate that exactly discounts estimated future cash payments or receipts (including fees, transaction cost and other premiums or discounts) through the expected life (or when this cannot be reliably predicted, the contractual term) of the financial instrument to the net carrying amount of the financial asset or financial liability. Revisions to expected future net cash flows will necessitate an adjustment to the carrying value with a consequential recognition of an income or expense item in profit or loss.

Fair value is determined based on current bid prices for all quoted investments. Valuation techniques are applied to determine the fair value for all unlisted securities, including recent arm's length transactions, reference to similar instruments and option pricing models.

The company does not designate any interests in subsidiaries, associates or joint venture entities as being subject to the requirements of accounting standards specifically applicable to financial instruments.

*(i) Financial assets at fair value through profit or loss*

Financial assets are classified at 'fair value through profit or loss' when they are either held for trading for the purpose of short-term profit taking, derivatives not held for hedging purposes, or when they are designated as such to avoid an accounting mismatch or to enable performance evaluation where a group of financial assets is managed by key management personnel on a fair value basis in accordance with a documented risk management or investment strategy. Such assets are subsequently measured at fair value with changes in carrying value being included in profit or loss.

*(ii) Loans and receivables*

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market and are subsequently measured at amortised cost. Gains or losses are recognised in profit or loss through the amortisation process and when the financial asset is derecognised.

*(iii) Held-to-maturity investments*

Held-to-maturity investments are non-derivative financial assets that have fixed maturities and fixed or determinable payments, and it is the company's intention to hold these investments to maturity. They are subsequently measured at amortised cost.

Gains or losses are recognised in profit or loss through the amortisation process and when the financial asset is derecognised.

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**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2012**

*(iv) Available-for-sale investments*

Available-for-sale investments are non-derivative financial assets that are either not capable of being classified into other categories of financial assets due to their nature or they are designated as such by management. They comprise investments in the equity of other entities where there is neither a fixed maturity nor fixed or determinable payments.

They are subsequently measured at fair value with any re-measurements other than impairment losses and foreign exchange gains and losses recognised in other comprehensive income. When the financial asset is derecognised, the cumulative gain or loss pertaining to that asset previously recognised in other comprehensive income is reclassified into profit or loss.

Available-for-sale financial assets are classified as non-current assets when they are expected to be sold within 12 months after the end of the reporting period. All other available-for-sale financial assets are classified as current assets.

*(v) Financial liabilities*

Non-derivative financial liabilities other than financial guarantees are subsequently measured at amortised cost. Gains or losses are recognised in profit or loss through the amortisation process and when the financial liability is derecognised.

**Impairment**

At the end of each reporting period, the company assesses whether there is objective evidence that a financial asset has been impaired. A financial asset or a group of financial assets is deemed to be impaired if, and only if, there is objective evidence of impairment as a result of one or more events (a 'loss event') having occurred, which has an impact on the estimated future cash flows of the financial asset(s).

In the case of available-for-sale financial assets, a significant or prolonged decline in the market value of the instrument is considered to constitute a loss event. Impairment losses are recognised in profit or loss immediately. Also, any cumulative decline in fair value previously recognised in other comprehensive income is reclassified to profit or loss at this point.

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**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2012**

In the case of financial assets carried at amortised cost, loss events may include: indications that the debtors or a group of debtors are experiencing significant financial difficulty, default or delinquency in interest or principal payments; indications that they will enter bankruptcy or other financial reorganisation; and changes in arrears or economic conditions that correlate with defaults.

For financial assets carried at amortised cost (including loans and receivables), a separate allowance account is used to reduce the carrying amount of financial assets impaired by credit losses. After having taken all possible measures of recovery, if management establishes that the carrying amount cannot be recovered by any means, at that point the written-off amounts are charged to the allowance account or the carrying amount of impaired financial assets is reduced directly if no impairment amount was previously recognised in the allowance account.

When the terms of financial assets that would otherwise have been past due or impaired have been renegotiated, the company recognises the impairment for such financial assets by taking into account the original terms as if the terms have not been renegotiated so that the loss events that have occurred are duly considered.

**(d) Impairment of assets**

At the end of each reporting period, the company assesses whether there is any indication that an asset may be impaired. The assessment will include considering external sources of information and internal sources of information, including dividends received from subsidiaries, associates or jointly controlled entities deemed to be out of pre-acquisition profits. If such an indication exists, an impairment test is carried out on the asset by comparing the recoverable amount of the asset, being the higher of the asset's fair value less costs to sell and value in use to the asset's carrying amount. Any excess of the asset's carrying amount over its recoverable amount is recognised immediately in profit or loss, unless the asset is carried at a revalued amount in accordance with another Standard (e.g. in accordance with the revaluation model in AASB 116). Any impairment loss of a revalued asset is treated as a revaluation decrease in accordance with that other Standard.

Where it is not possible to estimate the recoverable amount of an individual asset, the company estimates the recoverable amount of the cash-generating unit to which the asset belongs.

Impairment testing is performed annually for goodwill and intangible assets with indefinite lives.

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**NAISDA LIMITED**  
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**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2012**

**(e) Employee Benefits**

Provision is made for the company's liability for employee benefits arising from services rendered by employees to the end of the reporting period. Employee benefits that are expected to be settled within one year have been measured at the amounts expected to be paid when the liability is settled. 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. In determining the liability, consideration is given to employee wage increases and the probability that the employee may not satisfy any vesting requirements. Those cash flows are discounted using market yields on national government bonds with terms to maturity that match the expected timing of cash flows.

**(f) Provisions**

Provisions are recognised when the company has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured.

Provisions are measured using the best estimate of the amounts required to settle the obligation at the end of the reporting period.

**(g) Government Grants**

Government grants are recognised at fair value where there is reasonable assurance that the grant will be received and all grant conditions will be met. Grants relating to expense items are recognised as income over the periods necessary to match the grant to the costs they are compensating. Grants relating to assets are credited to deferred income at fair value and are credited to income over the expected useful life of the asset on a straight-line basis.

**(h) Cash and Cash Equivalents**

Cash and cash equivalents include cash on hand, deposits held at call with banks, other short-term highly liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities on the statement of financial position.

These notes should be read in conjunction with the attached compilation report.

**NAISDA LIMITED**  
**(A COMPANY LIMITED BY GUARANTEE)**  
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**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2012**

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**NAISDA LIMITED**  
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**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2012**

**(i) Revenue and Other Income**

Revenue is measured at the fair value of the consideration received or receivable after taking into account any trade discounts and volume rebates allowed. Any consideration deferred is treated as the provision of finance and is discounted as a rate of interest that is generally accepted in the market for similar arrangements. The difference between the amount initially recognised and the amount ultimately received is interest revenue.

Revenue recognition relating to the provision of a service is determined with reference to the stage of completion of the transaction at the end of the reporting period and where outcome of the contract can be estimated reliably. Stage of completion is determined with reference to the services performed to date as a percentage of total anticipated services to be performed. Where the outcome cannot be estimated reliably, revenue is recognised only to the extent that related expenditure is recoverable.

All revenue is stated net of the amount of goods and services tax (GST).

**(j) Borrowing Costs**

Borrowing costs directly attributable to the acquisition, construction or production of assets that necessarily take a substantial period of time to prepare for their intended use or sale, are added to the cost of those assets, until such time as the assets are substantially ready for their intended use or sale.

All other borrowing costs are recognised in the income statement in the period in which they are incurred.

**(k) Goods and Services Tax (GST)**

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO).

Receivables and payables are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the ATO is included with other receivables or payables in the statement of financial position.

**(l) Comparative Figures**

When required by Accounting Standards, comparative figures have been adjusted to conform to changes in presentation for the current year.

**(m) Critical Accounting Estimates and Judgements**

The directors evaluate estimates and judgements incorporated into the financial statements based on historical knowledge and best available current information. Estimates assume a reasonable expectation of future events and are based on current trends and economic data, obtained both externally and within the company.

These notes should be read in conjunction with the attached compilation report.

**NAISDA LIMITED**  
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**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2012**

	Note	2012 \$	2011 \$
<b>2. REVENUE AND OTHER INCOME</b>			
Grants Received			
NSW Department of Education & Training		180,860	37,923
Department of Education, Science & Training		121,961	155,070
NSW Department of Arts, Sport & Recreation		5,842	77,925
Abstudy		133,472	111,913
DEWHA		1,388,000	1,429,300
Rent Subsidy		53,328	80,004
DEEWR		62,486	177,427
Grants State Non-Recurrent		9,388	72,724
OFTA Capital Grant		38,846	-
NSW Department of Trade & Investment		65,000	-
Donations, Sponsorship & Bequests		69,426	19,403
Other Income		63,692	82,404
Interest Received		47,679	47,651
Memberships Received		1,136	1,500
Rent		91,521	68,970
Total Revenue		2,332,636	2,362,215
<b>3. PROFIT FOR THE YEAR</b>			
Profit from continuing operations includes the following specific expenses:			
Net loss on disposal of non-current assets:			
Property, plant and equipment		6,214	10,145
Employee benefits expense:			
Superannuation Contributions		82,542	77,615
<b>4. AUDITOR'S REMUNERATION</b>			
Auditors Remuneration		18,500	17,000
<b>5. CASH AND CASH EQUIVALENTS</b>			
Cash on Hand		514	506
Cash At Bank		975,924	1,387,772
		976,438	1,388,278
<b>6. TRADE AND OTHER RECEIVABLES</b>			
<b>CURRENT</b>			
Trade Debtors		793,442	206,181

These notes should be read in conjunction with the attached compilation report.

**NAISDA LIMITED**  
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**ABN: 19 177 937 206**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2012**

	Note	2012 \$	2011 \$
<b>7. PROPERTY, PLANT AND EQUIPMENT</b>			
Leasehold Improvements at Cost		260,780	260,780
Less Accumulated Depreciation		<u>(260,686)</u>	<u>(260,376)</u>
Total land and buildings		<u>94</u>	<u>404</u>
Plant And Equipment		80,732	137,464
Less Accumulated Depreciation		<u>(38,395)</u>	<u>(78,845)</u>
		<u>42,337</u>	<u>58,619</u>
Motor Vehicles		144,247	144,247
Less Accumulated Depreciation		<u>(62,182)</u>	<u>(54,684)</u>
		<u>82,065</u>	<u>89,563</u>
Office Furniture And Equipment		84,059	78,095
Less Accumulated Depreciation		<u>(54,168)</u>	<u>(46,890)</u>
		<u>29,891</u>	<u>31,205</u>
Leased Motor Vehicles		50,389	50,389
Less Accumulated Depreciation		<u>(38,642)</u>	<u>(32,344)</u>
		<u>11,747</u>	<u>18,045</u>
Total plant and equipment		<u>166,040</u>	<u>197,432</u>
<b>Total property, plant and equipment</b>		<u>166,134</u>	<u>197,836</u>
(a) Movement in carrying amounts			
For disclosure on movement in carrying amounts please refer to note 14(a) in the end of this financial report.			
<b>8. TRADE AND OTHER PAYABLES</b>			
<b>CURRENT</b>			
Trade Creditors		64,156	53,752
Other Creditors and Accruals		<u>98,422</u>	<u>138,841</u>
		<u>162,578</u>	<u>192,593</u>
<b>9. BORROWINGS</b>			
<b>CURRENT</b>			
Mastercard		<u>5,655</u>	<u>12,360</u>

These notes should be read in conjunction with the attached compilation report.

**NAISDA LIMITED**  
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**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER 2012**

	Note	2012 \$	2011 \$
<b>10. PROVISIONS</b>			
Provision for Holiday Pay		93,427	76,441
Provision for Long Service Leave		18,888	18,761
		112,315	95,202
<b>Analysis of Total Provisions</b>			
Current		112,315	95,202
<b>11. UNEXPENDED GRANTS AND DONATIONS</b>			
<b>CURRENT</b>			
Unexpended Donation		132,985	132,985
<b>Unexpended Grant</b>			
Lease Subsidy		-	53,328
CIDT Grant		30,074	39,462
Arts NSW Capital Grant		74,500	5,842
DEEWR		7,502	69,988
GIA OFTA		92,417	-
		337,478	301,605
<b>12. COMPANY DETAILS</b>			
The registered office of the company is:			
Naisda Limited			
5/31 The Avenue Mt Penang Parklands			
Kariong NSW 2250			
The principal place of business is:			
Naisda Limited			
5/31 The Avenue Mt Penang Parklands			
Kariong NSW 2250			

These notes should be read in conjunction with the attached compilation report.

**NAISDA LIMITED**  
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**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER, 2012**

**13. SCHEDULE OF OPERATING LEASES**

Property Leased	Commencing date	Terminating date	Term	Lease payments			Significant leasing arrangements	
				Year 1	Year 2 to 5	Year 6 to lease end	Option to renew	Option to purchase
<b>Mount Penning Parklands:</b>								
Building 32*	15/06/2012	14/06/2020	16 years	9,233	36,930	101,558	For a period of 8 years with an further option of 8 years	N/A
Cottages 1, 3, 4, 6, 7 & 8**	01/09/2009	31/08/2013	4 years	91,000	273,000	N/A	7 options of 4 years each	N/A
Building 31 and 26*	15/06/2012	14/06/2016	4 years	127,090	381,270	N/A	7 options of 4 years each	N/A

\* Lease subject to CPI increase upon anniversary

\*\* Lease subject to CPI increase + 1% upon anniversary

These notes should be read in conjunction with the attached completion report.

**NAISDA LIMITED**  
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**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 DECEMBER, 2012**

**14. (a) MOVEMENT IN CARRYING AMOUNTS**

Movements in carrying amounts for each class of property, plant and equipment

	Leasehold Improvements at Cost	Plant And Equipment	Motor Vehicles	Office Furniture And Equipment	Leased Motor Vehicles	Totals
	\$	\$	\$	\$	\$	\$
Opening Balance	403	59,619	89,562	31,206	18,046	197,836
Additions During Year				5,964		5,964
Gain on Sale						
Loss on Sale						
Loss on Disposal		(6,214)				(6,214)
Depreciation for Year	(310)	(19,057)	(7,497)	(7,279)	(6,299)	(31,451)
Closing Balance	93	42,338	82,065	29,891	11,747	166,134

These notes should be read in conjunction with the attached compilation report.

**NAISDA LIMITED  
(A COMPANY LIMITED BY GUARANTEE)  
ABN: 19 177 937 206**

**DIRECTOR'S REPORT**

**Board Report**

The Board of Directors submit the Financial Report of NAISDA Limited for the financial year ended 31 December 2012.

**Board Directors**

The names of Board Directors during the year ended 31 December 2012 are:

**Chair (from 28 May 2010)**

**Warren Stephen Mundine**

Director since 2005; 2 meetings attended of a possible 6 in 2012

**Deputy Chair (from 28 May 2010, previously Chair)**

**Richard Shapter**

Director since 2004; 5 meetings attended of a possible 6 in 2012

**Board Secretary (from 28 May 2010, previously Deputy Chair)**

**Robyn Heras**

Director since 2003; 5 meetings attended of a possible 6 in 2012

**Elizabeth Butcher AM**

Director since 2008; 5 meetings attended of a possible 6 in 2012

**Dawn Casey**

Director since 2009; 5 meetings attended of a possible 6 in 2012

**Gail Mabo**

Director since 2009; Interstate Director; 0 meetings attended of a possible 6 in 2012

**Sean Gordon**

Director since 29 April 2011; 3 meetings attended of a possible 6 in 2012

**Sharon Burnett**

Director since 26 August 2011; 3 meetings attended of a possible 6 in 2012

**Arabella Douglas (resigned from Board 25 May 2012)**

Director since 26 August 2011; 0 meetings attended of a possible 2 in 2012

**NAISDA LIMITED**  
**(A COMPANY LIMITED BY GUARANTEE)**  
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**DIRECTOR'S REPORT**

**PRINCIPAL ACTIVITIES**

The principal activities of the company during the financial year were to provide excellence in Indigenous dance and performing arts education and training, preparing its students to be enterprising, engage in lifelong learning, and lead fulfilling lives.

In addition to the regular course delivery, student accommodation and support activities, community outreach and corporate governance requirements, NAISDA achieved a number of major milestones:

Re-registration for NAISDA Dance College's Change Of Scope by the Australian Skills Quality Authority (ASQA) for the delivery of the following accredited courses:

91532NSW Certificate IV in Professional Dance Performance

91534NSW Diploma of Professional Dance Performance

Re-registration as a registered training organization by the Australian Skills Quality Authority (ASQA)

Substantial completion and official opening of the NAISDA Dance College Building Redevelopment Project in the Mt Penang Parklands funded through the Federal Government (Office For The Arts)

Substantial completion of the major information technology upgrade funded through the VET Infrastructure Upgrade for Indigenous People program (DEEWR /DET)

Completion of the bargaining for the NAISDA Enterprise Agreement 2011-2014r and approval by fair Work Australia

**SIGNIFICANT CHANGES**

There was no significant change in the nature of these activities during the year.

**OPERATING RESULTS**

The surplus from ordinary activities for the 2012 year was \$127,453 compared to a surplus for the 2011 year of \$23,432.

No matters or circumstances have arisen since the end of the financial year which significantly affected or may significantly affect the operations of the company, the results of those operations, or the state of affairs of the company in future financial years.

**NAISDA LIMITED  
(A COMPANY LIMITED BY GUARANTEE)  
ABN: 19 177 937 206**

**DIRECTOR'S REPORT**

**DIVIDENDS**

The Company's constitution prohibits the payment of dividends to members. Consequently no dividends have been paid or intend to be paid.

**OTHER MATTERS**

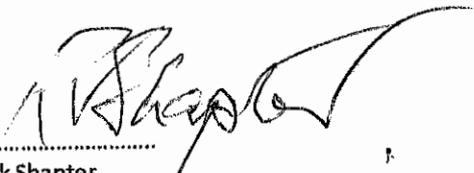
No indemnities have been given or insurance premiums paid, during or since the end of the financial year, for any person who is or has been an officer or auditor of the company. No person has applied for leave of court to bring proceedings on behalf of the company or intervene in any proceedings to which the company is a party for the purpose of taking responsibility on behalf of the company for all or part of those proceedings.

The company was not a party to any such proceedings during the year.

**AUDITOR'S INDEPENDENCE DECLARATION**

The auditor has presented to the Board a statement dated 26<sup>th</sup> February 2013 declaring his independence in relation to the conduct of the audit.

Signed in accordance with the resolution of the Members of the Board.

  
.....  
Rick Shapter

  
.....  
Robyn Heras

Dated 18/3/13

**NAISDA LIMITED**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**ABN: 19 177 937 206**

**DIRECTOR'S DECLARATION**

In accordance with a resolution of the directors of NAISDA Limited, a company limited by guarantee. I state that:

In the opinion of the directors:

- (a) the financial statements and notes of the company are in accordance with the Corporations Act 2001, including:
  - (i) giving a true and fair view of the company's financial position as at 30 June 2012 and of their performance for the year ended on that date; and
  - (ii) complying with Accounting Standards in Australia and Corporations Regulations 2001;
  
- (b) there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

This declaration is made in accordance with a resolution of the director:

Director

  
Rick Shapter

Director

  
Robyn Heras

Dated:

18/3/2013



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Australian Government  
Department of Regional Australia,  
Local Government, Arts and Sport



Australian Government  
Department of Industry, Innovation,  
Science, Research and Tertiary Education



Trade &  
Investment  
Arts NSW



Education &  
Communities