



NAISDA DANCE COLLEGE
ANNUAL REPORT 2015

YADAH GAYI - GU
DARKINJUNG NGURA
WELCOME TO
DARKINJUNG LAND

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.



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OUR VISION FOR NAISDA

NAISDA is a dynamic cultural organisation that creates and celebrates Aboriginal and Torres Strait Islander knowledge and wisdom through excellence and innovation in dance and performing arts education and training.

OUR UNDERLYING PRINCIPLES

We are shaped by and respond to:

- Needs and aspirations of today's Aboriginal and Torres Strait Islander youth and communities across Australia; and
- Celebrating diversity, while fostering belonging and relatedness in an artistic environment that nourishes community inside and outside.

Central to these are our:

- Relationship with our communities across Australia
- Provision of dynamic, relevant and excellence in our training programs
- Provision of quality facilities
- Recruitment of highly skilled and experienced staff
- Sound leadership and governance to fulfil the vision, sustainability and outcomes of the organisation.

NAISDA VALUES

- Cultural Integrity and Continuity
- Pursuit of Excellence
- Wisdom and Respect
- Creativity
- Rigour



FROM THE CHAIR

NAISDA has been a consistent presence in the Australian cultural landscape for nearly forty years. As we prepare to celebrate the 40th Anniversary in 2016 and re-energise those connections forged over four decades, I would like to take a moment to reflect on the achievements of the past year.

In 2015 NAISDA and other member organisations of the Federal Government's Arts8 Roundtable, signed agreements extending the current four-year funding cycle to a six-year agreement. This is the first time in NAISDA's history that a funding agreement of this length has been in place. It gives the organisation unprecedented opportunity to plan more strategically and with a greater confidence for the longer term. It also signals that the Federal Government supports the NAISDA vision and capacity-building that results from our activities – both directly and indirectly. On behalf of the Board I wish to extend our most sincere thanks to the Federal Government for the extended funding which forms the backbone of the NAISDA business operations.

The effectiveness of the NAISDA training program can be measured in many ways.

Those who had the opportunity to experience NAISDA's end of year show at Carriageworks – KAMU – were not left in any doubt about the quality of the artistic and cultural program – which was so evident on the stage.

Recent Diploma graduates from NAISDA have all been able to move to their chosen career paths through the training received at NAISDA – whether that is as a member of Bangarra Dance Theatre, independent artist or performer, teaching, to further studies or to employment in the areas of production or community cultural development.

For our current DAs, the measures also include an improved retention rate – 81.25% – an improvement of almost 10% on the 2014 figure and through the overall average attendance rate of 93.33% – the highest rate by a significant margin since NAISDA moved to the Mt Penang Parklands in 2007.

These are statistics that we are all very proud of – and all governments should be mindful of the NAISDA contribution to Closing The Gap.

I would like to personally thank the many contributors to NAISDA's achievements over the past year – staff, cultural tutors, teachers, the Executive, my fellow Board Directors, the Foundation Directors, members of the Board of Studies, our wonderful Homestay families and our many sponsors, donors, volunteers, supporters, collaborators and government agencies, who enable us to make a difference to so many lives and communities.

I would like to particularly acknowledge the bequest through the Harris Family, to establish the Joanne Harris Scholarship Fund, and the work that is achieved through the Jawun program.

We are deeply indebted to them all.

I am very much looking forward to 2016 and having the opportunity to celebrate our 40th Anniversary with other members of the NAISDA family.

Until then.



NYUNGGAI WARREN MUNDINE

Chairman, NAISDA Ltd



NAISDA DANCE COLLEGE VISION

TO CHALLENGE OUR DEVELOPING ARTISTS TO LEARN, CREATE, ASPIRE, SO AS TO BE THE ARTISTS AND CULTURAL LEADERS OF TOMORROW.

Core principles include a commitment to:

- The provision of a learning environment that culturally affirms, supports and contributes to the artistic, intellectual and performance skills of our Developing Artists.
- Explore, facilitate and grow Aboriginal and Torres Strait Islander people's sense of identity through dance and culture in a nurturing challenging and inspiring educational environment.

Key messages:

- Nourish our future artists, expanding their technique and practice with a greater sense of culture, innovation, justice and humanity.
- Grow creative, informed and reflective practice in an environment of listening, collaboration and respect.
- Partner with Indigenous communities empowering them through performative expressions of Australian Aboriginal and Torres Strait Islander cultures.
- Partner international arts, educational and Indigenous organisations to facilitate understanding and to grow international Indigenous arts perspectives.

Overarching goal for Decade 2015-2025

- Become a self-accrediting degree-granting institution by 2025.

EXECUTIVE DIRECTOR'S REPORT

2015 heralded another outstanding year for NAISDA and for our DAs, a year filled with creativity, ambition and dance.

With five Diploma DAs leading the way, joined by 43 DAs looking to forge a career through the learning of dance and culture that they in turn can pass on.

In this fast-paced world of instant gratification it was a joy to see so many NAISDA DAs committed and diligent in their studies, realising that the attainment of a career in the arts takes time and commitment.

As we know NAISDA is not just an elite training college, it is an organisation that is mindful of Indigenous history and the role the college can play in overcoming the injustices that have been perpetuated on the Aboriginal and Torres Strait Islander culture since European settlement. This means a wholistic approach to developing our DAs as artists and leaders of the next generation.

“ Our training program remained exceptionally strong this year with many artists/ teachers joining NAISDA for the first time.

This wholistic support in the development of Aboriginal and Torres Strait Islander communities has been acknowledged throughout Australia and the world and is critical to the success of what NAISDA has achieved over 2015.

Our training program remained exceptionally strong this year with many artists/ teachers joining NAISDA for the first time. They joined a committed cohort whose passion in passing on their creative and technical skills to the DAs is acknowledged.

NAISDA's pathway to becoming a Horton based training college is further progressed with Master of the Lester Horton Technique Iquail Shaheed. Iquail joined us once again for seven weeks to further embed the technique at NAISDA. The Horton technique training continued to enhance the progression in the DAs technical strength, ability and discipline.

Tanja Liedtke choreographic workshops run through the legacy of the late artist gave so much to the DA's ability to be critical and creative dance makers. It is an honour that we can keep Tanja's creative legacy alive through these workshops.

2015 marked the end of a three year partnership with the Bundanon Trust and the Transmit program. We thank them for their commitment to the development of the South Coast young people and we hope to have further partnerships in the future.

We continued our partnerships with Arts NSW, Carriageworks, Campbelltown Arts Centre, Musica Viva, Birrang and The Song Room. 2015 also saw the first Board meeting of the Barang Regional Alliance (www.barang.com.au) a collaborative partnership with six local Aboriginal organisations. This is an incredibly important alliance with our local Central Coast Indigenous organisations to have one voice to cut through the inertia of government processes. This relationship has already proved very successful for NAISDA with several outcomes attributed to this relationship including securing funding through Aboriginal strategic funding, being a successful tender to Smart and Skilled (Department Education and Communities NSW) and a grant from the Department of Aboriginal Affairs NSW towards the 40th celebrations in 2016.

NAISDA continued to evolve as a training organisation balancing the complexities of delivery of a Registered Training Organisation compliance with our artistic and cultural endeavours and responsibilities. This year under the guidance of the Chair of the Board of Studies, Associate Professor Dr Nerida Blair, the members completed the task of rewriting the curriculum framework for registration in 2016. A strategic decision was made to delay the implementation to 2017 as 2016 will be a full year of celebrations with the 40th anniversary of NAISDA.

Our DAs received wonderful performing opportunities throughout the year under the creative guidance of Artistic Coordinator Jasmine Gulash. One of the highlights being the opening of Barangaroo in Sydney.

Frances Rings returned to NAISDA as the director for the end of year production KAMU. Frances' vision is inspiring and takes both the DAs and audience on a journey of discovery across culture and today's contemporary issues in the Aboriginal and Torres Strait Islander community.

This year Frances mentored some of our upcoming Aboriginal and Torres Strait Islander choreographers and worked alongside NAISDA graduate Dujon Newie creating wonderful complex songs and dances from Moa Island in the Torres Strait. The show was once again held at Carriageworks solidifying an ongoing wonderful partnership between the two organisations.

This year we also shared the space with Bangarra Dance Theatre who held their revival season of Ochres in the adjoining theatre. This was a wonderful experience for both organisations, and in particular the sharing between the Bangarra dancers and NAISDA DAs. A special thank you also goes to Carriageworks CEO Lisa Havilah and all the staff at Carriageworks for their tireless professionalism and commitment to NAISDA and Aboriginal and Torres Strait Islander cultures.

NAISDA's secondment program continues to be a critical induction to the professional world of dance for our diploma DAs. This year's secondments were completed at Bangarra, The Hugh Jackman show From Broadway to Oz, Jo Clancy Wagana Dances tour to Scotland. Sydney Dance Pre-Professional workshops. We also congratulate Diploma DAs Nadia Martich who secured a place at WAAPA for a Degree in Dance and Glory Tuohy-Daniell who is on a one year traineeship with Bangarra.

Finally, I wish to thank all our staff, teachers and the Boards of NAISDA, the Board of Studies and the NAISDA Foundation for their continued commitment to developing tomorrow's Aboriginal and Torres Strait Islander artists and their passion and professionalism for continuing to build NAISDA as the foremost Aboriginal and Torres Strait Islander dance training college in Australia.



KIM WALKER
Executive Director/Head of Dance

GENERAL MANAGER'S REPORT

In 2015 NAISDA continued to build the solid foundation that supports the growth and development of the organisation and its broad range of programs.

After eighteen months of negotiations, the NAISDA Enterprise Agreement was endorsed and submitted to the Fair Work Commission. The Agreement contains significantly improved classification, remuneration and achievement and development provisions for both permanent and sessional training staff. The first cycle of the Achievement & Development Scheme was completed with permanent staff, embedding it in the annual NAISDA operational calendar.

“ There were a number of major development achievements during the year that laid the groundwork for the realisation of NAISDA's long-term goals.

Despite an uncertain start to the year in relation to selected State and Federal funding, funding was received from the Federal Governments' Indigenous Advancement Strategy and the NSW Governments' Aboriginal Training Programs. This funding supplemented NAISDA's core funding from the Federal Ministry For The Arts and, coupled with prudent budget management, has enabled the delivery of a balanced budget for the year. The full details of the audited financial report can be found later in this document.

There were a number of major development achievements during the year that laid the groundwork for the realisation of NAISDA's long-term goals. The most important is the bequest that will be utilised to establish the Joanne Harris Scholarship Fund. This is discussed in detail elsewhere in this report. In addition, scholarships from Zonta and the Bouddi Society provide valuable support for our DAs to complete their studies.

With the invaluable assistance of a Jawun secondee, Investment Policies for NAISDA Ltd and the NAISDA Foundation have been developed and endorsed by both Boards. This is a crucial step for both organisations in the long-term goal of developing a permanent home for NAISDA within the International Indigenous arts precinct - Naya Wa Yugali.

NAISDA is a registered training organisation within the vocational education and training (VET) sector which is regulated by the Australian Skills Quality Authority (ASQA). NAISDA is required to comply with the Standards for Registered Training Organisations (RTOs) 2015. As such NAISDA applies a continuous improvement approach to its administrative operations. In 2015 reviews of the organisation's policies and procedures, file and

data management software systems, work health & safety and information technology infrastructure were completed. Improvements to NAISDA's IT infrastructure and Developing Artist data management system were implemented with the assistance of a Jawun secondee, and projects to review and update the NAISDA policy and procedure framework and the upgrade of the corporate file management system were commenced.

NAISDA's DA accommodation services were responsive to the changing demands of the cohort for the year. Twelve percent of NAISDA DAs were independent in 2015. The remainder of the student body was accommodated in on-site accommodation (65%) or the Homestay Program (23 %). In mid-2015 NAISDA was able to lease an additional cottage in the Mt Penang Parklands for accommodation, assisting with short term demand and longer term requirements. The Homestay Program accommodates Developing Artists who are under eighteen and/or those who require additional support. NAISDA wishes to thank the outstanding contribution of our Homestay families in 2015. They make dreams a reality for many of our young people.

To everyone who made a contribution during the year - a big thank you. We look forward to catching up with you in 2016 to celebrate NAISDA's 40th Anniversary!



DEBRA SCHLEGER
General Manager



NAISDA BOARDS

NAISDA LIMITED BOARD

Chair	Nyunggai Warren Mundine
Deputy Chair	Sean Gordon
Board Secretary	Robyn Heras*
Directors	Elizabeth Butcher AM* Sharon Burnett* Gail Mabo (<i>untill April 2015</i>)
Ex Officio	Kim Walker Debra Schleger (<i>Company Secretary</i>) Jasmine Gulash (<i>Staff Representative</i>) Nadia Martich (<i>Developing Artist Representative</i>)

BOARD BUILDING SUB-COMMITTEE

Sean Gordon
Geoffrey Leeson
Kim Walker
Debra Schleger

BOARD OF STUDIES

Chair	Dr Nerida Blair
Board Members	Shane Carroll* Jo Clancy Christine Evans Jane Koch* Pam Williams* Brooke Collins-Gearing
Ex Officio	Kim Walker Debra Schleger Raymond D. Blanco

*Indicates non-Indigenous Directors

STAFF

EXECUTIVE

Executive Director/ Head of Dance	Kim Walker
General Manager	Debra Schleger
Executive Assistant	Christine Hammond

ADMINISTRATION

Human Resources Co-ordinator	Sue Gosson
Accounts Officer	Lois Magann
Business Support Officer	Meaghan Bonser
Communications Officer	Sheree Foley (<i>untill November 2015</i>) Karen Bluff
Facilities Officer	Casey Bource
Reception	Paul Tibbles (<i>until August 2015</i>)
Operations Co-ordinator	Noel Borger
Bus Driver	

TRAINING

Artistic Co-ordinator	Jasmine Gulash
Cultural & Dance Co-ordinator	Raymond D. Blanco
Academic Co-ordinator	Jane Austin
Course Coordinator	Elizabeth Bailey (<i>untill May 2015</i>)
Academic & Compliance Support Officer	Michelle Wollaston (<i>from August 2015</i>)
Developing Artist Support Officer	Michelle Ellis (<i>from August 2015</i>) Tim Selwyn (<i>untill May 2015</i>) Sylvia Blanco (<i>untill April 2015</i>)
Trainer/Unit Manager	Pamela Williams



CULTURAL TUTORS

Dennis Newie

Moa Island, Central Torres Strait Islands
Far North Queensland

Christal Ware

Moa Island, Central Torres Strait Islands
Far North Queensland

Sani Townson

Badu Island, Central Torres Strait Islands
Far North Queensland

Raymond D. Blanco

Mer Island & Erub Island, Eastern Torres Strait
& Pajinka/Wik Aboriginal Nations of NPA
Far North Queensland

SESSIONAL TRAINERS ARTISTS IN RESIDENCE

Penelope Mullen

Joel Bray

Frances Rings

ABORIGINAL AND TORRES STRAIT ISLANDER CULTURAL ARTS PROGRAM

Raymond D. Blanco

Jasmine Gulash

Monica Stevens

Sani Townson

BALLET

Françoise Angenieux

Tim Farrar

BODY AND MIND CARE

Tamika Walker

Gabriella Fidelis-Ferreira

Victoria Gilbert-Smith (*Semester 1*)

CONTEMPORARY DANCE PROGRAM

Craig Bary

Ian RT Colless

Matt Cornell

Chima Olujie

Joshua Thomson

HORTON MASTERCLASSES

Iquail Shaheed

Chima Olujie

Françoise Angenieux

Georgette Sofatzis

CONTEMPORARY URBAN DANCE PROGRAM

Pamela Williams

Yvette Maher

Karl Shore

Neani Timori

Alexa Pobje

Juliette Verne

Georgette Sofatzis

TANJA LIEDTKE WORKSHOPS

Amelia McQueen

Kristina Chan

DRAMA

Matt Cornell

Joshua Thomson

Kirk Page

INDIGENOUS STUDIES

Raymond D. Blanco

Ian RT Colless

Monica Stevens

MUSIC

Dorian Mode

Heath Jeffrey

PERFORMING ARTS STUDIES/LIFE SKILLS

Jo Clancy

PHYSICAL THEATRE

Karl Shore

Yvette Maher

PERFORMANCE AND PRODUCTION

Jasmine Gulash

Raymond D. Blanco

Karen Norris

Loretta Foster

END OF YEAR SHOW

Director	Frances Rings
Creative Producer	Jasmine Gulash
Production Manager	Melinda Colvin
Stage Manager	Tara Ridley
Lighting Designer	Karen Norris
Av Design	Jhuny Boy Borja
Costume Design	Nicola Read Act 1 Peta Strachan Act 2
Publicist	Emma Collison
Marketing & Events Management	Brilliant Logic
Art Design	Scott Clement
Audio Master	Rod McCormack
Voice Coach	Ashley George
Dramaturg	Kirk Page
Assistant Stage Manager	Casey Natty

YEAR IN REVIEW

TO BEGIN...

In 2015 we welcomed 48 students into NAISDA to further their studies or begin training for a career in the arts industry. The Developing Artists (DAs as we call them) joined us from a range of regional cities and remote communities around Australia.

- NAISDA's new website www.naisda.com.au goes live around the world. Staff return to prepare for the year.
- Graduates Rika Hamaguchi and Kyle Shilling join Bangarra on traineeships, Casey Natty joins Sydney Dance Pre-Professional year, Hans Ahwang begins international fashion career and dancing with Mirramu.
- Ses Bero receives funding through the work of Senator Deborah O'Neill, philanthropic organisation *Small Things Matter* and *The Sans Hospital*.

- Our DAs took part in the Mardi Gras Parade for the first time in many years and we thank Gavin Ivey and DA Glory Tuohy-Daniel for making this a special and fun event for all. Ryan Pearson was also a featured artist on SBS for the parade.
- NAISDA performs at the St. Patrick's Day parade.
- We were joined by our Horton Master Iquail Shaheed from New York for more intensive Horton. Iquail was also joined by the NAISDA teachers to continue the classes upon his return to New York.
- NAISDA alumni Joel Bray comes to NAISDA as Artist in Residence to start work on a piece for the End of Year Show.

- Training continues with our Cultural Residency at NAISDA with our wonderful tutors from Wug Village (St Paul's) Moa Island.
- Dujon Niue, Christal Ware and Mathaio Newie created new dances specifically for NAISDA.
- We continued our eight year relationship with Campbelltown Arts Centre and students from the area with a show choreographed by Monica Stevens and Thomas E.S Kelly.
- Our Tanya Liedtke workshops were once again provided by Christina Chan and Amelia Mc Queen.
- Casey Natty and Rika Hamaguchi created a work for the Central Coast Dance Festival.
- Performance in Sydney for the Supply Nations Dinner.
- NSW Minister for Aboriginal Affairs, Leslie Williams and Member for Terrigal, Adam Crouch visit NAISDA.
- NAISDA DA receives scholarship through Zonta Central Coast.

JAN

FEB

MAR

APR

MAY

JUN

- NAISDA DAs return for a year of learning, growing and performance.
- Federal Minister Alan Tudge visits NAISDA.

- Another memorable graduation completed the term with the largest Diploma cohort for many years. A total of 55 qualifications were presented on the day.
- 12 students graduated from the Certificate II course with 11 receiving a Statement of Attainment. 12 graduated the Certificate III course and three received a Statement of Attainment. Six graduated the Certificate IV course with two receiving a Statement of Attainment and five Diploma graduates.
- NAISDA's Awards for Excellence were awarded to Cassidy Waters, Natasha Rogers, Casey Natty, Rika Hamaguchi, Kyle Shilling and Hans Ahwang.
- The Chairpersons Award, presented for excellence over four years at NAISDA, was awarded to Rika Hamaguchi.

- We were visited by international First Nations guest Justin Many Fingers from Canada and all the DAs and teachers created work for the NAISDA Mid-year Show.
- The Mid-year Show sees 1,184 young people and audience members come to NAISDA to appreciate a show full of passion and creative flair.
- The Diploma DAs run the Midyear Show in the production department. This performance marks the first showing of the Ian RT Colless work *To Close the Gap?*

- Penny Mullins joins NAISDA for the first time to create a work for the End of Year Show.
- NAISDA performs at NAIDOC events around the Central Coast.
- Partnership with Bundanon begins in the South Coast, creating a show with Poet Candy Royal and Peta Strachan.
- Musical Viva Tour of Datiwuy Dreaming begins its tour of Western Australia.
- Cultural exchange between the Edogawa Youth Wing from Edogawa Japan, NAISDA, Gosford City Council, Margaret Hardy and Narara Valley High School students at NAISDA.
- NSW Minister for Aboriginal Affairs Leslie Williams and Member for Terrigal, Adam Crouch present NAISDA with a \$25,000 grant towards NAISDA's 40th Year Celebrations to be held in 2016.

- Assessment time at NAISDA with guests coming in to assess, pass on skills and inspire the DAs.
- 2015 Birrang Creative Residency takes place at NAISDA.
- NAISDA performs at the Official Cultural Opening of Barangaroo Precinct.

- Dujon Niue joins us again to create work for the End of Year Show.
- NAISDA's new Enterprise Agreement is lodged at the Fair Work Commission.
- Works created for the End of Year Show by Ian RT Colless, Joel Bray, Penny Mullins.
- Jordan O'Davis accepts a position as a dancer for the upcoming Hugh Jackman show "Broadway to Oz".

JUL

AUG

SEP

OCT

NOV

DEC

- All NAISDA DAs and some staff tour to St Paul's Maa Island for the NAISDA external Cultural Residency.
- NAISDA dance camp Garabara Ngurra is held at NAISDA for 30 young people from across NSW, funded through Arts NSW.

- Frances Rings begins rehearsals for the End of Year Show *KAMU*, her second season as Director.
- NAISDA signs off on new Achievement and Development scheme for staff.
- Datiwuy Dreaming tours South East Queensland.

- NAISDA auditions held at NAISDA for 2016 student intake.
- NAISDA Board of Studies signs off on 2017 new curriculum.



JOANNE HARRIS SCHOLARSHIP FUND

Professor The Honourable Dame Marie Bashir AD, CVO unveiled NAISDA Dance College's new scholarship program, the Joanne Harris Scholarship Fund, to a room of special guests on Thursday 26 November, 2015.

The scholarship program, available to NAISDA Developing Artists, will have a 'whole of career approach' and provide funding in the areas of: early talent identification, tertiary studies support for NAISDA Developing Artists, recognising talented and committed Developing Artists and transition to early career support.

In addition, there will be an annual recognition of teaching excellence for a NAISDA teacher, in honour of Joanne Harris' lifelong commitment to dance.

Joanne bequeathed a substantial amount from her estate to be used for the betterment and education of Aboriginal people, with a preference given to young Aboriginal women. The executor of the estate, her brother Chris Harris, has focused on the area of dance education as the logical field of endeavour to honour his sister's wishes.

Joanne spent her life studying, teaching and performing dance and the Joanne Harris Scholarship Fund will be established in honour of her magnificent vision, foresight and leadership.

The substantial bequest will provide an immeasurable positive influence for the NAISDA Developing Artists, who already have a proven history of becoming leaders in Australia's cultural life.

The scholarship program will be launched in 2016 to coincide with NAISDA's 40th anniversary.

'There are only two lasting bequests we can hope to give our children. One of these is roots, the other, wings.' The Joanne Harris Scholarship Fund will provide our future Aboriginal and Torres Strait Islander cultural leaders with the opportunity to fly.



STATISTICS

The programme for each qualification is delivered simultaneously over four terms.

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

	2007	2008	2009	2010	2011	2012	2013	2014	2015
Previous Year	14	15	14	19	20	21	25	31	30
Returning Students						1	3	1	
New Students	26	17	17	19	18	19	22	25	18
Initial Intake	40	32	31	38	38	41	50	57	48
Withdrawn	20	13	9	11	3	2	4	11	9
Deferred	4		2	5	6	10	8	8	0
EOY Completions	16	19	20	22	29	29	36	38	39
Certificate II	15	13	9	10	11	11	16	13	12
Certificate III	12	10	13	5	10	8	8	12	11
Certificate IV	8	3	8	3	4	7	7	7	11
Diploma	5	6	1	4	3	2	5	6	5
Average Attendance	74.43%	84.73%	79.76%	90.75%	83.19%	84.31%	90.96%	90%	93.33%

Appendix – Developing Artists Statistics	Enrolment at start of Term 1 2015	Aboriginal	Torres Strait Islander	Aboriginal and Torres Strait Islander	Enrolment at the end of Term 4 2015	State of origin	Male/Female
Certificate II in Careers in Dance	18	13	4	1	12	QLD 7 • NSW 8 VIC 1 • WA 0 SA 0 • NT 2	M 7 F 11
Certificate III in Careers in Dance	14	12	1	1	11	QLD 4 • NSW 7 VIC 1 • WA 1 SA 0 • NT 1	M 5 F 9
Certificate IV in Professional Dance Performance (from 2012)	11	9	1	1	11	QLD 3 • NSW 7 VIC 0 • WA 0 SA 0 • NT 1	M 5 F 6
Diploma in Professional Dance Performance (from 2012)	5	4	1		5	QLD 1 • NSW 3 VIC 0 • WA 0 SA 0 • NT 1	M 0 F 5
Total	48	38	7	3	39	QLD 15 • NSW 25 VIC 2 • WA 1 SA 0 • NT 5	M 17 F 31



GRADUATION YEAR OF 2014

Once again a moving, energetic and passionate Graduation ceremony was held at NAISDA with dignitaries coming from as far away as the Northern Territory to celebrate the Developing Artists' achievements.

NAISDA presented 63 Awards including the coveted Chairman's and NAISDA Awards to 39 Developing Artists. These included full qualifications from Certificate II to Diploma, Statements of Attainment and NAISDA Awards. Graduating DAs for their Diploma of Professional Dance Performance were Hans Ahwang, Czack Ses Bero, Rika Hamaguchi, Casey Natty, Kyle Shilling and Phillip Walford.

The ceremony honoured NAISDA's graduating Developing Artists with cultural performances from Moa Island in the Torres Strait whilst providing a perfect opportunity to celebrate the accomplishments of the College's Developing Artists.

Guests were stirred by an inspirational speech from our keynote speaker - NAISDA graduate and Bangarra Artistic Director Stephen Page. He is now one of Australia's leading Indigenous Artistic Directors.

Official guests in attendance were Chairperson of NAISDA Ltd Nyunggai Warren Mundine, Senator Deborah O'Neill, Chair of Darkinjung Local Aboriginal Land Council Joshua Toomey and Sean Gordon CEO of Darkinjung Local Aboriginal Land Council and NAISDA Deputy Chair.

CERTIFICATE II CAREERS IN DANCE GRADUATES

Lillian Banks, Aba Bero, Jacinta Braun, Diane Chaloner, Brianna Gill, Coleen Jerrard, Mendia Kermond, Shana

O'Brien, Katlind Pita, Bradley Smith, Jye Uren, Taro Miller-Koncz, Dan Pearson, Myah Peters, Kaupa Pitt, Jesse Shilling, Sharna Smith, Troy Wilson.

Statement of Attainment: Aimee McMaster, Bryson Alum, Tahlia Bamblett, Aaron Dumas.

CERTIFICATE III CAREERS IN DANCE GRADUATES

Ayesha Blanco, Johnathon Brown, Hayley Cruickshanks, Lydia Gebadi, Michaela Jefferies, Ryan Pearson, Steven Quinlan, Natasha Rogers, Glen Thomas, Wendilyn Torres, Cassidy Waters, Soleil White.

Statement of Attainment: Jye Jackson, Janie Panton-Roberts, Jack Sheppard.

CERTIFICATE IV IN PROFESSIONAL DANCE PERFORMANCE

Janelle Egan, Nadia Martich, Jordan O'Davis, Robert Page, Berthalia Reuben, Glory Tuohy-Daniell.

Statement of Attainment: Tyrone Simpkins, Toni Lord.

PRESENTATION OF DIPLOMA OF PROFESSIONAL DANCE PERFORMANCE

Hans Ahwang, Czack Ses Bero, Rika Hamaguchi, Casey Natty, Kyle Shilling, Phillip Walford.



NAISDA AWARDS

In addition to the qualifications issued, this year NAISDA presented NAISDA Awards to outstanding DAs who met the following criteria:

- Attendance (90-95% for each unit of study)
- Positive and committed attitude
- Dance and Academic performance
- Contribution to NAISDA culture
- Contribution as a leader in the DA student cohort

NAISDA Awards for the 2014 academic year were presented to the following DAs:

CERTIFICATE III

Kassidy Waters, Natasha Rogers.

DIPLOMA

Casey Natty, Rika Hamaguchi, Kyle Shilling, Hans Ahwang.

CHAIRMAN'S AWARD

The Chairman's Award was presented to Rika Hamaguchi in recognition of positive contribution to college life and highly distinguished artistic and academic performance.

SECONDMENTS 2015

A critical element in our DAs' preparation for their careers is our Secondments program. Secondments allow our DAs to be part of a body of work that inspires them, gives them industry contacts and opportunities that can lead to work in the future. These can last between two weeks and two months and can also cover work with several organisations.



Janelle Egan: Bangarra Dance Theatre, **Nadia Martich:** Wagana Aboriginal Dance Tour of Scotland, **Glory Tuohy-Daniell:** Bangarra Dance Theatre, **Berthalia Reuben:** Bundanon, **Jordan O'Davis:** Hugh Jackman Broadway to Oz Tour Feature Dancer

Name: Adam Dehi
 Trika Derrickullam
 ...in the coast of Queensland in
 the Northern region which is neigh-
 boring to the Darwin region
 ...lungfish
 ...the traditional language has
 died out so they have adopted
 other local languages - Gubbi Gubbi
 and Waka Waka languages
 ...they call the Gwetta river, south of
 they don't use landmarks/ towns
 ...the coast they had everything
 ...and gathering and then
 ...mailei, cytel...

CULTURAL RESIDENCY

ST PAUL'S (WUG) VILLAGE MOA ISLAND

Welcomed on Moa Island by the Traditional Owners of Kubin Village, NAISDA Developing Artists were then accompanied to St Paul's (Wug) Village to commence their Cultural Residency.

NAISDA's long and extensive relationship with these communities continues to offer DAs the opportunity to live with families and gain a deeper insight into community life.

Activities were broadened this time to include, coconut oil making, preparation and cooking for feasting, as well as the continued learning in the art of weaving, beading, fishing, dancing, song and other activities. This allowed us to include other community members and reveal more stories and experiences along with renewing the existing familial ties enjoyed by NAISDA.

A major highlight of the residency, was the relaxing of some processes and the spirited acceptance of a new vision led by Cultural Tutor, Dujon Niue and his team of teachers, Angela Torenbeek, Christal Ware and Wally Kris.

At the final performance night, NAISDA was welcomed by the religious community leaders on church grounds. The DAs paraded through the streets drumming and singing, breaking with tradition and dancing their joy at being reunited with the community.

We were joined by St Paul's dancers and for the first time dancers from Kubin Village, the home of the traditional owners of Moa Island.

The success of this Residency is evident not only in the DAs' learning, but more in the acceptance by the St Paul's community of a new vision, coupled with original dances and song led by Dujon Niue.

RAYMOND D. BLANCO



*Tradition never changes,
 but tradition chan*

It is really difficult trying to bring our culture back when there are people on the side trying to tell us how we should be doing it



Coming to NAASDA has been an amazing and eye-opening experience. I grew up in my country without knowing I had ancestral connections of that land. I grasped basic understanding of the life at the Catholic Primary school I attended, which was at a boarding school in Sydney - far from home.

A common question that was asked at my high school was "What is it about Australia? I've always been slightly fascinated by the history and treatment of all First Peoples which was why I never thought it of Irish heritage, and my mother was of mostly European descent. So it seemed odd to say I was of that ethnicity - except that while my mother discovered we were of indigenous heritage I remember suspicion at all. Although my skin is fair like a true Irish boy, I know that some part of me was something more than a foreigner - I'm always told - I'm also the one being invaded. I'm talking about my

NAASDA is a very multicultural place. Some don't have lived in their countries and know a lot about their roots, others know their own but don't know their country and know basic their relations and basic information. We are a diverse group of people and it has been in great teaching about their own about my own at the same time. It is a place rich with culture, their sharing knowledge and information, and also a lot of the time find some similarities, and no matter how long I stay - even if I leave tomorrow - I know that I will always know that I've learnt so much about a part of me - I didn't know for a while majority of my life so far and indigenous Australians as a whole.

ges

NAISDA YOUTH PROGRAMS

In addition to its rigorous nationally recognised qualifications NAISDA is committed to engaging the youth of Australia, by giving opportunities through workshops in Arts, Culture and Dance.

The NAISDA youth program looks to give all students who engage in the programs a sense of affirmation in themselves and their culture. These programs are also designed to give an overview to the possibilities of dance as a career option through study at NAISDA.

These programs which sit outside our regular training funding are supported by like-minded organisations and funding bodies.

For the 2015 Youth Program, NAISDA delivered four separate programs over the year.

GARABARA NGURRA

2015 marks the 7th annual camp that has been held through NAISDA Dance College with the funding assistance of Arts NSW. This program now sits as a major element in the NAISDA calendar as well as significant Indigenous dance event for schools across NSW.

Over the years many communities from across NSW (South Coast, Northern NSW, Western NSW, Western Suburbs, and Blue Mountains) have benefited from the camp. For the past 5 years NAISDA has employed Independent Indigenous Dance Artist Jo Clancy to be the Camp Director. This has proved to be critical to the camp's success. Her connections with the communities across NSW with her own work have proved invaluable in attracting young people to the camp as well as her trust with teachers and Elders in these communities.

Garabara Ngurra (Dance Camp in Darug). 2015 saw 30 new participants selected through Jo and NAISDA. NAISDA also communicates with Bangarra Dance Theatre and the NSW schools Aboriginal Dance group as to suitable participants.

This year the camp returned to NAISDA after several years at NCIE in Redfern. This allowed the participants a closer connection with the DAs of NAISDA who they worked alongside for the week. The camp is also a chance for the NAISDA DAs to extend their teaching skills.

Through Garabara Ngurra over 330 participants have attended the camp. Currently NAISDA has 9 DAs studying at NAISDA

TRANSMIT 2015

This marked the final year of a partnership with the Bundanon Trust in the South Coast of NSW. Transmit is a project for young people from the South Coast to engage, learn, and create a project with a performance outcome. The project has also been a wonderful learning experience for NAISDA Diploma DAs as several have engaged in Transmit as part of their secondments as



teachers, performers and creators. Transmit also employs professional arts workers from Sydney, local Indigenous artists and NAISDA graduates to impart their experience to create an evening of culture, dance and poetry. This project would not be possible without the strong support of the Bundanon trust and its associated funding sources. NAISDA acknowledges the wonderful work on this year by Peta Strachan, Candy Royal, Berthalia Ruben, Djarrkula Yunupingu, local schools and artists under the producing eye of Regina Heilmann.

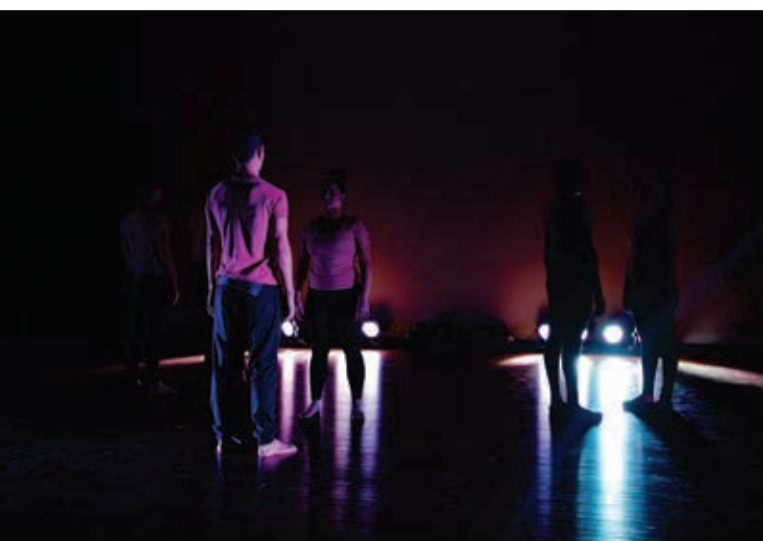
CAMPBELLTOWN ARTS CENTRE

NAISDA's long standing on-going relationship with the Campbelltown Arts Centre, entered its 9th year in 2015.

This project over the years has brought together wonderful Indigenous artists and NAISDA DAs to work with the young people from local high schools in the Western Suburbs. The project has grown over the years but always focuses on the stories of the area and the issues facing young people today. In 2015 Indigenous dance Artists Monica Stevens with NAISDA graduate Thomas E.S Kelly were the NAISDA artists who created the work. The show had two performances at Campbelltown Arts Centre for community and family.

CENTRAL COAST DANCE FESTIVAL

This festival saw Certificate IV DAs Cassidy Waters and Nadia Martich create a short work for the festival with local Aboriginal and non Aboriginal dancers. The work was the opening to the festival and was performed at Laycock St Theatre with over 150 other young dancers.



WORKSHOPS

Throughout 2015 NAISDA also held many workshops which included;

JUNE

Certificate IV conducted a 2 hour workshop with students from Cunnamulla. These students attended the Mid-year show. Some participants had also engaged with the Bangarra Rekindling program.

JULY

NAIDOC Week Gosford City Council
Kibble Park

PERFORMANCES

MARCH

St Patrick's Day Family Parade
Hyde Park Sydney
Audience: over 3000

MAY

World Indigenous Nations Higher Education Consortium
Wollutuka Institute Ourimbah Campus
Audience: 600

Sorry Day
CC Steiner School Ourimbah
Audience: 200

Supply Nation Awards Dinner
Darling Harbour
Audience: 1500

JULY

NAIDOC Opening Ceremony
Gosford City Council Kibble Park
Audience: 500

NAIDOC NSW Health Screen Day
Gosford Showground
Audience: 1000

SEPTEMBER

Barangaroo Cultural Precinct Opening
Audience: 3000

DECEMBER

WESTPAC Barangaroo Office Opening
Audience: 300

KAMU

Directed by renowned Indigenous Choreographer Frances Rings, NAISDA's 2015 graduating season *KAMU*, brought to Carriageworks a triumphant work inspired by the land, sea and people of the Moa Island in the Torres Strait.

KAMU is the Kala Lagaw Ya word meaning Mangrove flower, a plant important to the health and protection of the land and marine ecology in the Torres Strait Islands. Anchored on land but able to exist in both fresh and salt water, this unique plant is a fertile source of nutrients, sustaining a rich and abundant biodiversity of aquatic life.

Like children, mangrove seeds stay attached to their parent, growing until they are ready to detach and make their salt-water journey onwards.

"At NAISDA, we find many parallels with *KAMU* and the significant and complex relationships it has with its surrounding environment."

"Much like the flower, NAISDA's Developing Artists have travelled far to fulfil their goals in a sheltered environment that nurtures and develops their creative and cultural learnings. Beyond this they are challenged, pushed to new limits and encouraged to seek out new direction in Indigenous artistic practice both at home and abroad." Frances Rings

KAMU featured works from nationally and internationally recognised choreographers including Ian RT Colless, Sani Townson, Penelope Mullen, Dujon Niue, Raymond D. Blanco and Joel Bray.

NAISDA was joined by Cultural Tutors from Moa Island; Dujon Niue, Christal Ware and Mana (Angela) Torenbeek, who lent their songs, dances and knowledge to the production.

The Sydney Morning Herald described *KAMU* as 'A celebration of Indigenous identity, youthful endeavour and achievement.'

This season also marked a significant time in NAISDA's history, as it was the first time that NAISDA and Bangarra had shared the same venue (Carriageworks) with seasons of their work. Over two weeks, Carriageworks became a hothouse of Aboriginal and Torres Strait Islander performance that was inspiring to all.







MUSICA VIVA - DÄTIWUY DREAMING TOURED WA AND QLD

In 2015 NAISDA Artistic Coordinator Jasmine Gulash and the Dätiwuy Dreaming ensemble returned to Perth for a two week tour before heading north to Karratha and inland to Tom Price.

Thomas E S Kelly took the lead for the 2nd tour of the year, taking the ensemble to his home state of Queensland.

The performances were well received by both teachers and students alike.

The NSW, WA and QLD Musica Viva managers did an incredible job developing the touring logistics for the ensemble and this certainly helped with the success of the production.

Dätiwuy Dreaming was created for the Musica Viva in Schools program in 2012. NAISDA Dance College and Musica Viva have developed a strong partnership that has seen Dätiwuy Dreaming thrive over the past two years, enabling both organisations to include this touring show as part of their annual program.

Dätiwuy Dreaming has given students a wonderful insight into Yolngu Culture through the eyes of Elcho Island Cultural Tutors Heather Mitjangba Burarrwanga, Tony Mudalyun Ganambarr, Nelson Yunupingu and Edwin Dhumumu Burarrwanga.

Dätiwuy Dreaming offers NAISDA graduates employment opportunities that fulfill both contemporary and cultural performing aspirations. NAISDA graduates Juanita Duncan, Shae Duncan, Rodney Beatty and Thomas E.S. Kelly continue to contribute to the successful touring of Dätiwuy Dreaming around Australia.

Dätiwuy Dreaming would not have been possible without the incredible commitment of Musica Viva, in particular Mary Jo Capps and NAISDA Board Member, Robyn Heras.

The project has received financial support from the Indigenous Cultural Support Program through the Federal Government, as well as the generous philanthropic support of Rio Tinto.

The production has been viewed by over 90,000 students since its creation in 2012, leaving them with special knowledge and insight into the world's oldest living culture.



ACKNOWLEDGEMENTS AND SPECIAL THANKS

- Accounting For Good
- Adtrans Hino
- All Sound & Light Entertainment
- Anna Plows Cleaning
- Anzarts Institute
- Appliance Science
- Arts8 Roundtable for Arts Training Excellence
- Ausdance NSW
- Ausdance Victoria
- Australian Government
- Australian Government, Ministry for the Arts
- Bangarra Dance Theatre
- Barang Regional Alliance Partnership (Darkinjung Local Aboriginal Land Council, NAISDA Dance College, Bara Barang, Bungree Aboriginal Association, Mingaletta Aboriginal and Torres Strait Islander Corporation and The Glen)
- Barry Brown Maintenance Services
- Black Logic
- Brilliant Logic
- Bundanon Trust
- Campbelltown Arts Centre
- Carriageworks
- Central Coast Regional Development Corporation
- Chameleon
- Coastal Air Conditioning
- Coda
- Dance Iquail
- Darkinjung Local Aboriginal Land Council
- Dave's Auto
- Eleanor Duncan Medical Centre
- Emma Collison Publicity
- eOne Design (Graphic Design)
- Fairlite Plastics
- Fair Training
- Fields Security Services
- Forsythes IT
- Gosford City Council
- Gosford Signs
- Howes Walcott Accounting Services
- Indigenous Communities Alliance
- In Touch Health
- Jawun
- Kariong Medical Centre
- Koori Connect
- Maxco
- Musica Viva
- NSW Department of Education
- NSW Department of Justice, Arts NSW
- Nunyara Aboriginal Health
- Nurture HR
- Photography – Lisa Haymes and Branco Gaica
- Reliance Super Clinic
- Sharp DS
- Belinda Preston Psychologist
- Tanja Liedtke Foundation

- Terri Janke Lawyers
- The Boathouse
- The communities of Dhambala, Galiwin'ku, Nyinykay, Wug Village, Kubin Village & Pukatja
- Small Things Matter
- XABC

DONATIONS

NAISDA Ltd

- Dawn Casey
- Dr Kirsten Palmer - (medical donation for Czack Bero)
- Elizabeth Butcher AM
- Graham Baker
- James Bailey
- James Hill & Jennifer Dowling
- Maja Meschitscheck
- Mr Dave Green
- Patrick White Estate
- Richard & Maria Maguire
- Susan Burnett
- Tanya Macintyre

External scholarships to DAs

- The Bouddi Foundation
- Zonta Central Coast

NAISDA would also like to acknowledge and thank the following Homestay families for giving our Developing Artists a "home away from home":

- Ben & Lorraine Campbell
- Denise & Ron Markham
- Jeanette Mercado
- Jean O'Rourke
- Natalie & Gary Purchase
- Pauline and Peter Lyall
- Ruth & Steven Fuller
- Sonia and Matthew Fowler





FINANCIAL
FOR THE YEAR ENDED
31 DECEMBER 2015

NAISDA LIMITED
(A COMPANY LIMITED BY GUARANTEE)
ACN 140 026 268

DIRECTORS' REPORT

The Board of Directors submit the Financial Report of NAISDA Limited for the financial year ended 31 December 2015.

Directors

The names of Board Directors during the year ended 31 December 2015 are:

Chair (from 28 May 2010)

Nyungai Warren Mundine

Director since 2005; 4 meetings attended of a possible 6 in 2015

Deputy Chair (from 10 April 2014)

Sean Gordon

Director since 29 April 2011; 6 meetings attended of a possible 7 in 2015

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

Robyn Heras

Director since 2003; 5 meetings attended of a possible 7 in 2015

Elizabeth Butcher AM

Director since 2008; 5 meetings attended of a possible 7 in 2015

Dawn Casey

Director since 2009; 3 meetings attended of a possible 7 in 2015

Sharon Burnett

Director since 26 August 2011; 7 meetings attended of a possible 7 in 2015

NAISDA LIMITED
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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 talented students for a range of professional careers in the arts and entertainment industry and 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 outcomes:

- Delivery of the remote cultural residency program on Moa Island in the Torres Strait.
- Consolidation of the Horton program within the contemporary dance curriculum with New York-based teacher Iquail Shaheed
- The NAISDA Board Of Studies completed the review of the NAISDA curriculum as the first stage of implementing a new curriculum in 2017. The courses currently delivered by NAISDA Dance College are as follows:
 - 91533 NSW Certificate II In Careers in Dance
 - 91536 Certificate II In Careers in Dance
 - 91532 NSW Certificate IV in Professional Dance Performance
 - 91534 NSW Diploma Of Professional Dance Performance
- Development of Foundation activities and strategic direction.
- The Delivery of significant Outreach and Youth Engagement Programs in addition to the NAISDA core training programs. These include the following:
 - Datiwuy Dreaming touring school show in collaboration with Musica Viva
 - Garabarra Ngurra (NSW High Schools Aboriginal Dance Camp)
 - Campbelltown Arts Centre Program
 - Bundanon Trust Program
- Delivery of the mid-year show at the NAISDA studios and the end of year performance at CarriageWorks, which received widespread publicity and critical acclaim.
- With other members of the Federal Government's Arts8 Roundtable, extension of the current four-year funding to a six-year agreement.
- Finalisation of the NAISDA Enterprise Agreement 2014 - 2017

Significant Changes

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

Operating Results

The deficit from ordinary activities for the 2015 year was \$32,288 compared to a surplus for the 2014 year of \$242,887.

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.

Dividends

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

NAISDA LIMITED
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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 1 April 2016 declaring his independence in relation to the conduct of the audit.

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



Nyunggai Warren Mundine



Sean Gordon

Dated: 7 April 2016

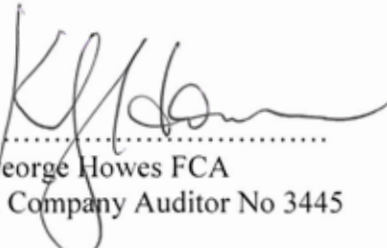


Auditor's Independence Declaration

To the audit client:

As lead engagement principal auditor for the audit of NAISDA Limited for the year ended 31 December 2015, I declare that, to the best of my knowledge and belief, there have been:

- i no contraventions of the independence requirements of the Corporations Act in relation to the audit; and
- ii no contraventions of any applicable code of professional conduct in relation to the audit.


.....
Kenneth George Howes FCA
Registered Company Auditor No 3445
Principal
Howes Accounting Services

Dated: 

NAISDA LIMITED
(A COMPANY LIMITED BY GUARANTEE)
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STATEMENT OF PROFIT OR LOSS
FOR THE YEAR ENDED 31 DECEMBER 2015

	Note	2015 \$	2014 \$
Revenue	2	2,823,854	2,995,835
Employee benefits expense		(1,488,846)	(1,331,358)
Depreciation and amortisation expenses		(32,460)	(30,069)
Finance costs	3	(35,773)	(54,883)
Other expenses		<u>(1,299,063)</u>	<u>(1,336,638)</u>
Profit (loss) before income tax	3	(32,288)	242,887
Tax expense		<u>-</u>	<u>-</u>
Profit (loss) for the year		<u>(32,288)</u>	<u>242,887</u>
Profit (loss) attributable to member of the company		<u>(32,288)</u>	<u>242,887</u>

NAISDA LIMITED
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STATEMENT OF COMPREHENSIVE INCOME
FOR THE YEAR ENDED 31 DECEMBER 2015

	Note	2015 \$	2014 \$
Profit (loss) for the year		(32,288)	242,887
Other comprehensive income:		_____	_____
Total other comprehensive income for the year		_____ -	_____ -
Total comprehensive income (expense) for the year		<u>(32,288)</u>	<u>242,887</u>
Total comprehensive income (expense) attributable to member of the company		<u>(32,288)</u>	<u>242,887</u>

NAISDA LIMITED
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STATEMENT OF FINANCIAL POSITION
AS AT 31 DECEMBER 2015

	Note	2015 \$	2014 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	5	1,801,465	2,279,814
Trade and other receivables	6	619,312	135,208
Other assets	7	30,884	22,152
TOTAL CURRENT ASSETS		<u>2,451,661</u>	<u>2,437,174</u>
NON-CURRENT ASSETS			
Property, plant and equipment	8	249,596	150,364
TOTAL NON-CURRENT ASSETS		<u>249,596</u>	<u>150,364</u>
TOTAL ASSETS		<u><u>2,701,257</u></u>	<u><u>2,587,538</u></u>
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	9	214,991	125,876
Borrowings	10	27,988	41,273
Provisions	11	198,266	186,897
Other	12	627,713	640,814
TOTAL CURRENT LIABILITIES		<u>1,068,958</u>	<u>994,860</u>
NON-CURRENT LIABILITIES			
Borrowings	10	71,909	-
TOTAL NON-CURRENT LIABILITIES		<u>71,909</u>	<u>-</u>
TOTAL LIABILITIES		<u><u>1,140,867</u></u>	<u><u>994,860</u></u>
NET ASSETS		<u><u>1,560,390</u></u>	<u><u>1,592,678</u></u>
EQUITY			
Retained earnings		<u>1,560,390</u>	<u>1,592,678</u>
TOTAL EQUITY		<u><u>1,560,390</u></u>	<u><u>1,592,678</u></u>

NAISDA LIMITED
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STATEMENT OF CHANGES IN EQUITY
FOR THE YEAR ENDED 31 DECEMBER 2015

	Retained Earnings	Total
	\$	\$
Balance at 1 January 2014	1,349,791	1,349,791
Comprehensive income		
Profit for the year	242,887	242,887
Total comprehensive income for the year attributable to the member of the company	<u>242,887</u>	<u>242,887</u>
Balance at 31 December 2014	<u>242,887</u>	<u>242,887</u>
	<u>1,592,678</u>	<u>1,592,678</u>
Balance at 1 January 2015	1,592,678	1,592,678
Comprehensive income		
Profit (loss) for the year	(32,288)	(32,288)
Total comprehensive income for the year attributable to the member of the company	<u>(32,288)</u>	<u>(32,288)</u>
Balance at 31 December 2015	<u>(32,288)</u>	<u>(32,288)</u>
	<u>1,560,390</u>	<u>1,560,390</u>

The accompanying notes form part of these financial statements.

NAISDA LIMITED
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STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2015

	Note	2015 \$	2014 \$
Cash flows from operating activities			
Receipts from clients and others		2,297,992	2,935,222
Payments to suppliers & employees		(2,728,475)	(2,923,453)
Interest received		28,658	50,518
Interest paid		(3,869)	(3,972)
Income taxes paid		-	-
Net cash provided by operating activities	14	(405,694)	58,315
Cash flows from investing activities			
Loans advanced		-	-
Loan repayments received		-	-
Payments for plant, equipment & vehicles		(131,692)	(6,000)
Net cash provided by investing activities		(131,692)	(6,000)
Cash flows from financing activities			
Repayment of leases		(6,317)	(4,609)
Dividends Paid		65,354	-
Net cash provided by financing activities		59,037	(4,609)
Net increase in cash held		(478,348)	47,706
Cash and cash equivalents at beginning of financial year		2,279,814	2,232,108
Cash and cash equivalents at end of financial year	5	1,801,466	2,279,814

The accompanying notes form part of these financial statements.

NAISDA LIMITED
(A COMPANY LIMITED BY GUARANTEE)
ACN 140 026 268

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2015

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

The financial statements were authorised for issue on 7 April 2016 by the directors of the company.

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Basis of Preparation

These general purpose financial statements have been prepared in accordance with the Corporations Act 2001, Australian Accounting Standards and Interpretations of the Australian Accounting Standards Board and International Financial Reporting Standards as issued by the International Accounting Standards Board. The company is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards. Material accounting policies adopted in the preparation of these financial statements are presented below and have been consistently applied unless stated otherwise.

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

The company is endorsed by the Australian Taxation Office as a charitable institution and accordingly is exempt from Australian 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.

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 profit or loss in the financial period in which they are incurred.

Depreciation

The depreciable amount of all fixed assets, including buildings and capitalised lease assets but excluding freehold land, is depreciated on a diminishing value basis over the asset's useful life to the company commencing from the time the asset is held ready for use.

NAISDA LIMITED
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2015 (Continued)

(c) Leases

Lease payments for operating leases, where substantially all the risks and benefits remain with the lessor, are recognised as expenses in the periods in which they are incurred.

(d) 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 have been measured at the nominal amounts expected to be paid when the liability is settled, plus any related on-costs. Both annual leave and long service leave are recognised within the provisions liability.

(e) 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.

(f) 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.

(g) 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 at 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 services 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.

(h) 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.

NAISDA LIMITED
(A COMPANY LIMITED BY GUARANTEE)
ACN 140 026 268

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2015

(i) 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.

(j) Comparative Figures

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

(k) 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.

NAISDA LIMITED
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ACN 140 026 268

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2015 (Continued)

	2015	2014
	\$	\$
2. REVENUE AND OTHER INCOME		
Grants Received	2,376,778	2,515,895
Donations, Sponsorship & Bequests	36,343	13,611
Other Income	248,050	309,259
Interest Received	28,658	50,518
Memberships Received	682	759
Rent	133,343	105,593
Sundry Income	-	200
Total revenue	<u>2,823,854</u>	<u>2,995,835</u>
3. PROFIT (LOSS) FOR THE YEAR		
Profit (loss) from continuing operations includes the following specific expenses:		
Expenses:		
Interest expense on financial liabilities not at fair value through profit or loss:		
External	<u>35,773</u>	<u>54,883</u>
Total finance costs	<u>35,773</u>	<u>54,883</u>
Bad and doubtful debts	-	45
Employee benefits expense:		
Superannuation Contributions	<u>127,525</u>	<u>104,091</u>
4. AUDITOR'S REMUNERATION		
Auditors Remuneration	<u>18,000</u>	<u>18,464</u>
5. CASH AND CASH EQUIVALENTS		
Cash on Hand	634	327
Cash at Bank	<u>1,800,831</u>	<u>2,279,487</u>
	<u>1,801,465</u>	<u>2,279,814</u>
6. TRADE AND OTHER RECEIVABLES		
CURRENT		
Trade Debtors	<u>619,312</u>	<u>135,208</u>
7. OTHER ASSETS		
CURRENT		
Prepayments	<u>30,884</u>	<u>22,152</u>

NAISDA LIMITED
(A COMPANY LIMITED BY GUARANTEE)
ACN 140 026 268

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2015

	2015	2014
	\$	\$
8. PROPERTY, PLANT AND EQUIPMENT		
Leasehold Improvements at Cost	260,780	260,780
Less Accumulated Depreciation	<u>(260,780)</u>	<u>(260,780)</u>
Total land and buildings	<u>-</u>	<u>-</u>
Plant And Equipment	100,141	86,732
Less Accumulated Depreciation	<u>(58,016)</u>	<u>(51,502)</u>
	<u>42,125</u>	<u>35,230</u>
Motor Vehicles	111,895	144,247
Less Accumulated Depreciation	<u>(52,320)</u>	<u>(77,176)</u>
	<u>59,575</u>	<u>67,071</u>
Office Furniture And Equipment	141,410	86,541
Less Accumulated Depreciation	<u>(77,616)</u>	<u>(67,934)</u>
	<u>63,794</u>	<u>18,607</u>
Leased Motor Vehicles	148,896	85,482
Less Accumulated Depreciation	<u>(64,794)</u>	<u>(56,026)</u>
	<u>84,102</u>	<u>29,456</u>
Total plant and equipment	<u>249,596</u>	<u>150,364</u>
Total property, plant and equipment	<u>249,596</u>	<u>150,364</u>

(a) Movements in carrying amounts

For disclosure on movement in carrying amounts please refer to note 15(a) at the end of this financial report.

9. TRADE AND OTHER PAYABLES

CURRENT

Good And Services Tax	22,904	30,127
Trade Creditors	74,456	18,852
Other Creditors and Accruals	52,871	30,520
Withholding Taxes Payable	<u>64,760</u>	<u>46,377</u>
	<u>214,991</u>	<u>125,876</u>

10. BORROWINGS

CURRENT

Vehicle Creditors	20,921	33,792
Mastercard	<u>7,067</u>	<u>7,481</u>
	<u>27,988</u>	<u>41,273</u>

NAISDA LIMITED
(A COMPANY LIMITED BY GUARANTEE)
ACN 140 026 268

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2015

	2015	2014
	\$	\$
NON-CURRENT		
Vehicle Creditors	71,909	-
11. PROVISIONS		
CURRENT		
Provision for Holiday Pay	115,042	134,781
Provision for Long Service Leave	83,224	52,116
	198,266	186,897
12. OTHER LIABILITIES		
CURRENT		
Unexpended Donation	132,985	132,986
Unexpended Grant	494,728	507,828
	627,713	640,814
13. COMPANY DETAILS		
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		
14. CASH FLOW INFORMATION		
Reconciliation of net cash movements from operating activities to operating profit after tax		
Operating profit for year	(32,288)	242,887
Add non Cash Item Depreciation	32,460	30,070
Add Decrease in Debtors	(484,103)	19,491
Decrease in Creditors	88,700	(250,485)
Increase in Provision for Annual Leave	(19,739)	28,257
Increase in Prepayments	(8,732)	(22,152)
Decrease in Unexpended Grants	(13,101)	(29,586)
Increase in Provision for Long Service Leave	31,109	39,834
Net cash provided by operating activities	(405,694)	58,316

NAISDA LIMITED
(A COMPANY LIMITED BY GUARANTEE)
ACN 140 026 268

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2015

15. (a) MOVEMENT IN CARRYING AMOUNTS

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

	Plant And Equipment \$	Motor Vehicles \$	Office Furniture And Equipment \$	Leased Motor Vehicles \$	Total \$
Carrying amount at 31 December 2014	35,230	67,071	18,607	29,456	150,364
Current Year Additions at Cost	13,409		54,869	63,414	131,692
Disposals					
Profit on Disposal					
Depreciation	(6,514)	(7,497)	(9,681)	(8,768)	(32,460)
Carrying amount at 31 December 2015	42,125	59,574	63,795	84,102	249,596

**NAISDA LIMITED
(A COMPANY LIMITED BY GUARANTEE)
ACN 140 026 268**

DIRECTORS' DECLARATION

In accordance with a resolution of the directors of Naisda Limited , the directors of the company declare that:

In the directors' opinion there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

Director



Nyunggai Warren Mundine

Dated:

7. April 2016

**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 2015, 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 our 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**

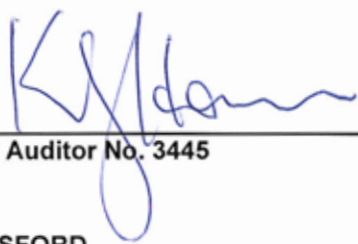
Auditor's Opinion

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 2015 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**



Company Auditor No. 3445

EAST GOSFORD

Dated: 7 April 2016

ARTWORK ACKNOWLEDGEMENT

Images of a number of artworks, instruments and cultural items from the NAISDA collection are featured in this report.

Pages 1, 4, 10 & covers: Warups from the Torres Strait Islands

Page 2: Banumbirr Pole from Elcho Island

Page 7 & 45: Contemporary work by Glory Tuohy-Daniell, Emerald Queensland

Page 8: Mokuy sculpture by Nawurapu Wunungmurra, Gurrumuru, East Arnhem Land

Page 24 & 25: Woven mat by Margaret Dhorrpuy, Dhambala homeland, Elcho Island





naisdadancecollege

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