

40

ANNUAL REPORT
TWENTY-SIXTEEN
NAISDA DANCE COLLEGE

YADAH GAYI - GU DARKINJUNG NGURA
WELCOME TO DARKINJUNG LAND



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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

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

It gave me the greatest of pleasure to be the Chair of NAISDA during 2016 as we celebrated NAISDA's 40th Anniversary. The year of performances and celebrations highlighted the many strengths and connections that NAISDA has – and highlighted a very important songline for the future.



At NAISDA, we say that culture is at the heart of everything. The culture, and the many people who helped establish and maintain that culture, were able to re-connect, yarn and celebrate the history and great achievements of the organisation, and their part in those achievements.

In particular the NAISDA Mid-year Show, *Wirayi*, connected the NSW Central Coast mobs together on Darkinjung land to celebrate; and the magnificent *Circle of Cultures* program at Carriageworks drew audiences and participants from all over Australia. The year's highlights included the *Speaking Countries* program with cultural dance performances and *Proppa Yarns* symposium in the sand circle in the foyer of Carriageworks; the contemporary dance production, *From Sand To Stage*; the photographic exhibition, *Naya Wa Yugali*; and the special performance and alumni celebration event, *Chjowai* that closed the season, and inspired and delighted sold-out audiences. Mid season, the NAISDA Foundation delivered a celebration dinner and fund-raising auction that also showcased performances from current NAISDA Developing Artists and NAISDA graduates, Christine Anu and Sean Choolburra.

The season was honoured to have as special guest Carole Y Johnson, Artistic Director Emeritus and Founder of NAISDA. On the final performance evening, a number of special awards were made to significant people in the NAISDA story.

The NAISDA Black Legacy Awards are a once-in-a-lifetime award. No-one else can lay claim to the historic position the recipients hold in Australia's dance industry. They were awarded to the following alumni: Cheryl Stone, Dorethea Randall, Michael Leslie, Daryl Williams, the late Wayne Nicol and Lillian Crombie.

In addition, Life Membership of NAISDA was awarded to Lucy Jumawan, Cheryl Stone, Fay T Nelson AM, and posthumously to Wayne Nicol.

On behalf of the Board, I wish to thank everyone who contributed to the many NAISDA achievements and successes in 2016 – our Cultural Tutors, staff, trainers executive, the Board of Studies, the NAISDA Foundation, our sponsors, donors, collaborators and homestay parents; and finally to my fellow Board Directors – you all work tirelessly to support our young Developing Artists who continue to inspire, motivate and delight us all as the next generation of cultural leaders. My final and most profound thanks goes to the Australian Government and the NSW Government for their ongoing support that allowed us to celebrate this significant milestone in 2016.

The Australian Government has supported NAISDA since its very early days. Now a member of the Australian Government's Arts8 Roundtable of elite arts training organisations, NAISDA wishes to particularly thank the Department of Communications and The Arts for the recurrent funding that allows us to operate and plan for the future.

We look forward to continuing that journey with confidence.

Sean Gordon
CHAIRMAN, NAISDA LTD

NAISDA VISION

DANCE COLLEGE

**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 grow international Indigenous arts perspectives.

Overarching goal for decade 2015-2025

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



CHIEF EXECUTIVE OFFICER'S REPORT

It has been an absolute privilege to have been at NAISDA during its fortieth year. So many people have given so generously to NAISDA over the last four decades, making it quite impossible to thank everyone for their considerable input in shaping this unique organisation.

Today, amongst so many other achievements, we stand proud as a member of the Australian Government's ARTS8 group of elite and innovative National Training Organisations for the Performing Arts.

In 2016 we celebrated our *Circle of Cultures* program, which brought communities, Cultural Tutors, teachers, Elders and artists from across Australia together in celebration of NAISDA's 40th anniversary year.

We began the year with an international tour, *Footprints Across the Globe*, which saw NAISDA Founder, Life Member and Artistic Director, Emeritus Carole Y Johnson and three recent NAISDA graduates travel to the USA for a study workshop tour of six weeks.

Two of NAISDA's current Developing Artists, along with one graduate, joined Johanna Clancy's *Wagana Dance Company* on a tour to Hawaii for the Honolulu Festival, while Horton Dance Master Iquail Shaheed returned to NAISDA for a four-week intensive in the Horton technique.

The Graduation Ceremony for our 2015 Developing Artists saw 29 graduates from Certificate II to Certificate IV and five Diploma Developing Artists awarded a Diploma of Professional Dance Performance. Guest speakers included NAISDA alumni, Bangarra senior artist, Elma Kris, and Head of Bangarra's Rekindling Program, Sidney Saltner, whose insightful accounts of life after NAISDA provided our Developing Artists with inspiration for their own careers and the possibilities that lie ahead.

In 2016, our work with *Musica Viva* and our *Cultural Tutors* continued with tours of *Dātiwuy Dreaming* to Victoria and New South Wales, where over 7,000 young people participated in the show.

We were also invited to represent the New South Wales Government at the Friendship Fair in South Korea. 15 Developing Artists and staff travelled to Seoul to participate in this significant multicultural celebration attended by 14 different countries.

NAISDA's mid-year show, *Wirayi*, directed by Head of Culture and Training Operations, Raymond D Blanco, was our first season at The Art House, Wyong. This strategic move will see our presence in the Central Coast community grow over the next five years.

The highlight of *Circle of Cultures* was undoubtedly our Carriageworks season, which saw Carriageworks transform into a unique space celebrating NAISDA's vision and successes through cultural connections, dance and song.

Directed by Head of Creative Studies, Frances Rings, the mainstage production *From Sand to Stage* showcased an extraordinary suite of creative works by Vicki Van Hout, Elma Kris, Omer Astrachan, as well as Developing Artists Natasha Rogers and Mendia Kermond, truly exemplifying what NAISDA is today.

Our main season was supported by *Speaking Countries* in the Carriageworks foyer, which saw cultural Elders and tutors from Elcho Island, Saibai Island, Moa Island and Yirrkala travel to Sydney to continue their longstanding relationships with NAISDA. *Proppa Yarns*, a one-day discussion on Culture, provided fascinating insight from our many communities into ongoing connections to Culture.

Carriageworks' amazing support of NAISDA over many years is characteristic of their ongoing commitment to Aboriginal and Torres Strait Islander Culture. This was particularly evident in our joint presentation of the fascinating photography exhibition *Naya Wa Yugali* (We Dance), beautifully curated by Aboriginal woman Tajhee Moar.

The NAISDA Foundation's energetic fundraising dinner and auction at Carriageworks was an amazing evening and very successful fundraising event. Supported by over 150 NAISDA advocates, the event brought us together in recognition of NAISDA's achievements as well as to fundraise for its future development.

The *Circle of Cultures* season culminated with *Chjowai*, the NAISDA alumni night produced by Monica Stevens, where alumni, graduates and staff celebrated their time with NAISDA.

NAISDA also celebrated our Sydney roots with a workshop program through a grant from the City of Sydney as part of the *Circle of Cultures*.



These significant achievements are only possible through the committed support of our staff, dedicated trainers and artists who give so openly and willingly.

Other events included the annual *Garabara Ngurra* Dance Camp for year 9-12 school students from across NSW, now in its ninth year with the support of Arts NSW. Simultaneously, NAISDA held our annual Cultural Residency to Nyinyikay homeland in North East Arnhem Land.

These significant achievements are only possible through the committed support of our staff, dedicated trainers and artists who give so openly and willingly. I wish to pay thanks and tribute to their creativity, sustainability, support and inspiration, which ensures our Developing Artists can build their own individual journeys and become the next generation of cultural and creative leaders.

Over the past decade, NAISDA has systemically increased rigour in training, corporate governance and support. Our current student completion rate is an impressive 74.8%, compared with a national average of 38% and 25% for Indigenous Vocational Education Training study completion rates across Australia. (NCVER latest data release).

Our successes continue with nine NAISDA graduates being employed by Bangarra Dance Theatre as full-time dancers or through the Russell Page Scholarship program.

Our evolving journey as a national training organisation sees us balance the complexities of delivering Registered Training Organisation compliance with our artistic and cultural endeavours and responsibilities. Our journey will develop as we seek to implement new courses which align and meet the creative and academic needs of our Developing Artists and the industry.

These exciting developments will begin in 2017 with NAISDA's introduction of a new Certificate III in Dance, to replace our previous Certificate II and III courses. In 2018 NAISDA will offer four courses from Certificate III through to Advanced Diploma, further extending our national commitment to arts and cultural training and engagement.

Finally, I sincerely wish to thank all NAISDA staff, and the Boards of NAISDA Ltd, the Foundation and the Board of Studies, for their continued commitment to NAISDA and for ensuring its development as the foremost artistic and cultural training institute for Aboriginal and Torres Strait Islander people in Australia.



Kim Walker

CHIEF EXECUTIVE OFFICER

CHIEF OPERAT

OFFICER'S REPORT

NAISDA marked its 40th Anniversary with a year of wonderful performances and celebrations. The *Circle of Cultures* program at Carriageworks in particular, drew together the NAISDA family from far and wide; recent graduates and pioneers – and provided a truly galvanizing moment for the organisation.

NAISDA's profile and visibility on social media has never been higher, and the engagement with NAISDA's alumni reaffirmed the reach and social return on investment that NAISDA provides to the Aboriginal and Torres Strait Islander, and the broader, community. The improved online capabilities will continue to expand NAISDA's engagement with communities – and in particular our remote partners.



...our focus fixed firmly on the future for our young Developing Artists and the important role that NAISDA plays within the Aboriginal and Torres Strait Islander community...

A big 'thank you' to everyone in the engine room who worked so hard to make the year such a success!

Apart from the main focus for the year, a number of key operational changes and improvements were implemented during the year, growing NAISDA's capacities and efficiencies.

The roll-out of new accounting software and processes was successfully implemented in the latter half of the year in conjunction with accountants, Accounting For Good.

The organisational restructure received final sign-off from the NAISDA Board in the last quarter of the year, and the recruitment process for the new positions commenced. It is anticipated that this will continue to be a priority action in the first half of 2017 and will provide a significant injection for the organisation.

NAISDA continued to provide responsive accommodation services for the NAISDA Developing Artists on-site in the NAISDA cottages and off-site through the NAISDA Homestay Program. Approximately 86% of the NAISDA Developing Artist cohort are accommodated through these two programs.

Throughout the year, NAISDA's Work Health and Safety Management System was effective and complying with requirements across all training, accommodation and administration operations within the College.

With our focus fixed firmly on the future for our young Developing Artists and the important role that NAISDA plays within the Aboriginal and Torres Strait Islander community more broadly, a number of research and planning activities were completed by secondees through the Jawun program in relation to NAISDA's long-term vision and project – Naya Wa Yugali.

The finalisation of the operational and administrative functions for the Joanne Harris Scholarship Fund was also a great achievement for the year, as the program will provide significant support for NAISDA Developing Artists and graduates.

Debra Schleger

CHIEF OPERATING OFFICER



ING

NAISDA BOARDS

NAISDA LIMITED BOARD

Chair	Sean Gordon Nyunggai Warren Mundine (until April 2016)
Deputy Chair	Sean Gordon (until April 2016)
Board Secretary	Robyn Heras*
Directors	Elizabeth Butcher AM* Sharon Burnett*
Ex Officio	Kim Walker Debra Schleger (Company Secretary) Jasmine Gulash (Staff Representative) Kassidy Waters (Developing Artist Representative)

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 Brooke Collins-Gearing
Developing Artist Representatives	Ryan Pearson Lydia Gebadi
Ex Officio	Kim Walker Raymond D. Blanco
Teacher Representative	Pamela Williams
Minutes	Michelle Wollaston (until October 2016)

STAFF

EXECUTIVE

Chief Executive Officer	Kim Walker
Chief Operating Officer	Debra Schleger
Executive Assistant	Christine Hammond

ADMINISTRATION

Human Resources Co-ordinator	Sue Gosson (until November 2016)
Accounts Officer	Kate O'Brien Lois Magann (until August 2016)
Business Support Officer	Meaghan Bonser
Facilities Officer	Karen Bluff
Reception	Casey Bourke
WHS & Operations Co-Ordinator	Mark Colless
Bus Driver	Noel Borger

TRAINING

Head of Creative Studies	Frances Rings
Head of Culture & Training	Raymond D. Blanco
Academic Co-ordinator	Jane Austin
Academic & Compliance Support Officer	Michelle Wollaston (until October 2016)
Developing Artist Support Officer	Michelle Ellis
Trainer/Unit Manager	Pamela Williams Craig Bary Timothy Farrar

*Indicates non-Indigenous Directors

CULTURAL RESIDENCY TUTORS

Tony Mudalyun Ganambarr
Marcus Mungul Lacey
Heather Mitjangba Burarrwanga

Bruce Lirrwa Ganambarr
Rodney Ganambarr
Peter Ganambarr
Derek Ganambarr
Terence Gurruwiwi

Nancy Mutilnga Burarrwanga
Dorothy Yambarrwanga Ganambarr
Mavis Warnggilnga Ganambarr
Pamela Gawura Ganambarr
Dianne Dickson
Megan Balatj Ganambarr

Jericho Lacey
Rihannah Lacey
Sheila Ganambarr
Tiana Ganambarr

BALLET

Tim Farrar
Francoise Angenieux

BODY AND MIND CARE

Tamika Walker
Gabriella Fidelis Ferreira
Vanessa Sew Hoy

CONTEMPORARY DANCE PROGRAM

Craig Bary
Ian RT Colless
Chima Olugie
Joshua Thomson
Frances Rings

CONTEMPORARY URBAN DANCE PROGRAM

Pamela Williams
Alexa Pobje

DRAMA / PHYSICAL THEATRE

Matt Cornell
Josh Thomson
Omer Astrachan
Karl Shore
Yvette Maher

HORTON

Iquail Shaheed
Chima Olujie
Georgette Sofatzis

INDIGENOUS STUDIES

Raymond D Blanco
Ian RT Colless
Monica Stevens
Sani Townson
Casey Natty
Jasmine Gulash
Frances Rings
Kenny Braun

MUSIC

Dorian Thorpe
Huey Benjamin
Andrew Willkie

PERFORMING ARTS STUDIES/LIFE SKILLS

Jo Clancy
Craig Bary
Frances Rings

PERFORMANCE AND PRODUCTION

Jasmine Gulash
Frances Rings
Raymond D Blanco
Vicki Van Hout

GUEST ARTISTS / MASTERCLASSES

Kevin Duncan, Cultural History
Kenny Braun, Indigenous Film
Kyle Shilling, Indigenous Film
Iquail Shaheed, Horton Master Classes
Santee Smith, Kahaw:wi Dance Theatre
Narelle Benjamin, Dance Composition
Juliette Verne-Blaikie, Urban Dance Centre NY
Chenoa De Vries, Contemporary
Emily Amisano, Contemporary

END OF YEAR SHOW

Director	Frances Rings
Creative Producer	Jasmine Gulash
Production Manager	Melinda Colvin
Stage Manager	Loretta Foster
Lighting Designer	Karen Norris
Av Design	Jhuny-Boy Borja
Costume Design	Peta Strachan
	Nicola Read
Publicist	Emma Collison
Marketing & Events Management	Brilliant Logic
Art Design	Scott Clement
Audio Master	Rod McCormack
Assistant Stage Manager	Ben Musgrave



2016

IN REVIEW

JANUARY

- To celebrate 40 years of contemporary Indigenous dance, NAISDA Dance College starts 2016 with an international tour, *Footprints Across the Globe* (20 January - 28 February). Four representatives travel to Denver for the Annual International Association of Blacks in Dance Conference, followed by performances and workshops in Castle Rock Colorado, University of Virginia, UArts Philadelphia and New York. The team includes NAISDA graduates Thomas E.S Kelly, Taree Sansbury and Hans Ahwang, accompanied by American-born Artistic Director Emeritus and Founder of NAISDA, Carole Y Johnson.
- Frances Rings joins NAISDA as Head of Creative Studies, alongside the NAISDA team of teachers and staff.

FEBRUARY

- 2016 training begins with 46 Developing Artists returning for a year of learning, growing and performance.
- Horton dance master Iquail Shaheed joins NAISDA for a four week intensive in the Horton technique.
- NAISDA welcomes Santee Smith, renowned Canadian dancer and Founder of *Kaha:wi Dance Theatre* for a guest class in Indigenous Canadian dance.

MARCH

- Two NAISDA Developing Artists join Wagana Dance for a tour to Hawaii for the Honolulu Festival.
- Minister for Aboriginal Affairs The Hon. Leslie Williams visits NAISDA to announce a grant from Arts NSW to support the College's 40th Anniversary celebrations.

APRIL

- NAISDA graduation sees 29 graduates from Certificate II to Certificate IV and five Diploma graduates awarded

Diplomas of Careers in Dance, and Statements of Attainment. Guest speakers include NAISDA graduates and Bangarra stalwarts Sidney Saltner and Elma Kris.

MAY

- NAISDA is joined by Cultural Tutors from Galiwin'ku North East Arnhem Land, Heather Mitjangba, Tony Mudalyun Ganambarr and Nelson Yunupingu, enabling the DAs to immerse themselves in the dances and culture from the Dätiwuy Clan.
- The *Dätiwuy Dreaming* ensemble embarks on their fifth year of sharing Yolngu dance, language and culture to school students around Australia. The six-week tour kicks off in Victoria.
- 15 of NAISDA's Developing Artists and staff travel to South Korea to participate in the Seoul Friendship Fair, on invitation from the NSW Department of Premier and Cabinet. This huge, multicultural celebration was attended by 300 performance teams from sister cities across more than 14 different countries.

"The International tour to Seoul, South Korea had me comparing and contrasting my culture to theirs on a superficial level and on a more complex, spiritual level. Through this comparing and contrasting, everyday over in Seoul, my mind was becoming more and more expansive. My understanding and dancing of Aboriginal culture has improved vastly. My love for my culture has immensely grown because I saw the joy it brings to others. I am proud. I am proud to have represented my amazing culture on a world stage." – Neville Williams Boney, NAISDA DA.

JUNE

- NAISDA DAs and staff take part in the ARTS8 collaborative project *Transformation* at NIDA.
- NAISDA joins forces with City of Sydney to offer a series of Indigenous cultural dance workshops for



schools in the Sydney local government area from 6-17 June. Sponsored by City of Sydney and provided free to schools, the workshop program *Footprints from the Dust* presents an outstanding opportunity for primary and secondary students to learn new skills in a fun and collaborative environment.

- NAISDA's NAIDOC Week Program of workshops, exhibition and performances for local schools and the Central Coast community, takes place at The Art House from 29 June to 1 July 2016. Directed by Raymond D Blanco, *WIRAYI* (NOW) pays homage to past significant works of NAISDA. The season includes a special one-off Community Night on Thursday 30 June 2016, sponsored by Darkinjung Local Aboriginal Land Council.

JULY

- NAISDA teams up with Campbelltown Arts Centre to develop a short film. Students from the Art Centre starred in the film during their week-long residency at NAISDA.
- Member for Terrigal, Adam Crouch MP visits NAISDA to announce a \$70,000 grant from ArtsNSW for the week-long *Garabara Ngurra* dance camp.

AUGUST

- NAISDA hosts the Garabarra Ngurra Dance Camp, which sees over 30 young Aboriginal and Torres Strait Islander high school students from across New South Wales come together on Darkinjung country to dance and learn from some of NAISDA's leading dance artists.
- NAISDA DAs and staff travel to Nyinyikay Homeland East Arnhem Land to take part in cultural learning and knowledge.

SEPTEMBER

- *Dätiwuy Dreaming* tours NSW. The tour is a great success with over 12,500 students and young people watching and participating in the show across Victoria and New South Wales.
- Assessment time at NAISDA kicks off, with guests coming in to assess, pass on skills and inspire the DAs.
- Professor, The Hon. Dame Marie Bashir AD CVO, Patron of the NAISDA Foundation, visits NAISDA to tour the

campus and greet the next generation of Aboriginal and Torres Strait Islander leaders.

OCTOBER

- Rehearsals commence for NAISDA's end of year production *From Sand to Stage*, Directed by Frances Rings.
- NSW Aboriginal Land Council (NSWALC) is announced as a major sponsor of NAISDA's 40th anniversary season *Circle of Cultures*.

NOVEMBER

- NAISDA's 40th anniversary season, *Circle of Cultures*, takes place at Carriageworks in Sydney. The special season sees Carriageworks transform into a unique space celebrating NAISDA's vision and successes through cultural connections, dance and song.
- The mainstage production *From Sand to Stage* showcases an extraordinary suite of creative works by Vicki Van Hout, Elma Kris, Omer Astrachan, as well as Developing Artists Natasha Rogers and Mendia Kermond, truly exemplifying what NAISDA is today.
- The free event *Speaking Countries* takes place in the Carriageworks foyer, with cultural Elders and tutors from Elcho Island, Saibai Island, Moa Island and Yirrkala travelling to Sydney to continue their longstanding relationships with NAISDA. *Proppa Yarns*, a one-day discussion on culture, provides fascinating insight from our many communities into ongoing connections to culture.
- 150 NAISDA guests attend a fundraising dinner and auction at Carriageworks in support of the NAISDA Foundation. The evening is a resounding success.
- The *Circle of Cultures* season culminates with *Chjowai*, the NAISDA alumni night produced by Monica Stevens, where alumni, graduates and staff gather to celebrate their time with NAISDA.

DECEMBER

- Auditions are held at NAISDA, with many young hopefuls traveling from around the country to audition for NAISDA's 2017 student intake.

GRAD UATION 2016



The 2016 graduation was again a wonderful event, filled with passion, pride and a sense of great achievement.

NAISDA presented awards in Certificate II Careers in Dance, Certificate III in Careers in Dance, Certificate IV in Professional Dance Performance and Diploma of Professional Dance Performance.

The day was very emotional with speeches from the very talented Elma Kris and Sidney Saltner from Bangarra Dance Theatres Rekindling Program. Our MC for the event was NAISDA graduate and independent artist and wonderful wordsmith Ghenoa Gela.

NAISDA AWARDS

Criteria

To receive a NAISDA Award, DAs are nominated for their outstanding skills, knowledge and performance during the Summative Assessment period by the NAISDA assessor team, or by their teacher.

High Distinction

A DA nominated by an assessor or teacher will be awarded a High Distinction if they meet the below criteria:

- Nominated to receive an award
- Excellent general attitude
- Excellent dance and academic performance
- Contribution to NAISDA culture
- 95% (or above) attendance overall



91533NSW CERTIFICATE II CAREERS IN DANCE

Joan Atkinson, Amy Flannery, Emily Flannery, Kallum Goolagong, Pieta Hawke, Breanna Lee, Zita Mueller, Aroha Pehi, Keanah Scholes, Marshall Wacando, Neville Williams Boney

Statement of Attainment: Kyle Bond, Caroline Brim Hudson, Aimee McMaster, Bronson Morris, Mariette Williams

91536NSW CERTIFICATE III CAREERS IN DANCE

Lillian Banks, Diane Chaloner, Rhys De la Cruz, Coleen Jerrard, Mendia Kermond, Karwin Knox, Shana O'Brien, Brad Smith, Jye Uren

Statement of Attainment: Aba Bero, Jacinta Braun, Katlind Pita, Andrew Toby

91532NSW CERTIFICATE IV IN PROFESSIONAL DANCE PERFORMANCE

Johnathon Brown, Lydia Gebadi, Michaela Jeffries, Ryan Pearson, Natasha Rogers, Tyrone Simpkins, Glen Thomas, Soleil White, Kassidy Waters

Statement of Attainment: Ayesha Blanco, Steven Quinlan

91534NSW DIPLOMA OF PROFESSIONAL DANCE PERFORMANCE

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

NAISDA AWARDS

CERTIFICATE II

Keanah Scholes, Emily Flannery, Neville Williams Boney, Marshall Wakando

CERT IV

Kassidy Waters, Ryan Pearson

DIPLOMA

Glory Tuohy-Daniell, Nadia Martich

CHAIRMAN'S AWARD

Nadia Martich

SECONDMENTS 2016

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.

Kassidy Waters - Wagana Hawaii Tour

Ryan Pearson - Alvin Ailey Dance Center New York Summer Intensive

Johnathon Brown - Rekindling/Bangarra

Natasha Rogers - Co3

Glen Thomas - Datuway Touring Company, Atamira Dance Co. Nz

Michaela Jeffries - Wagana Hawaii Tour

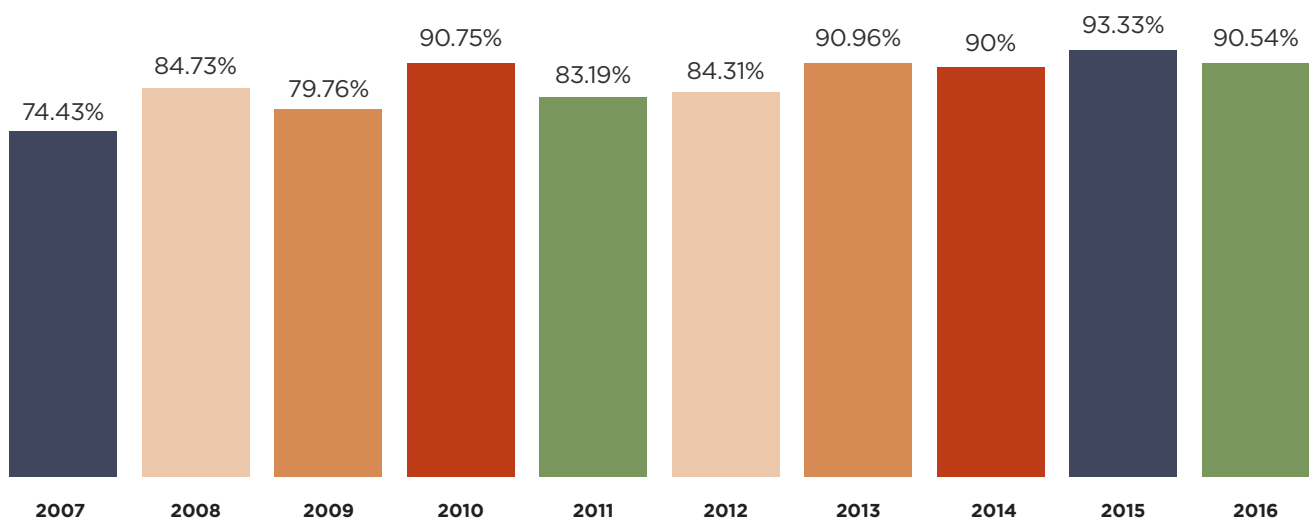
Lydia Gebadi - Bangarra

STATISTICS

COURSE COMPLETION

	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
Previous Year	14	15	14	19	20	21	25	31	30	29
New Students	26	17	17	19	18	19	22	25	18	17
Initial Intake	40	32	31	38	38	41	50	57	48	46
Withdrawn	20	13	9	11	3	2	4	11	9	12
Deferred	4		2	5	6	10	8	8	* N/A	* N/A
Completions	16	19	20	22	29	29	36	38	39	34
Certificate II in Careers in Dance (91533NSW)	15	13	9	10	11	11	16	13	12	11
Certificate III in Careers in Dance (91536NSW)	12	10	13	5	10	8	8	12	11	9
Certificate IV in Professional Dance Performance (91532NSW)	8	3	8	3	4	7	7	7	11	7
Diploma of Professional Dance Performance (91534NSW)	5	6	1	4	3	2	5	6	5	7

AVERAGE ATTENDANCE



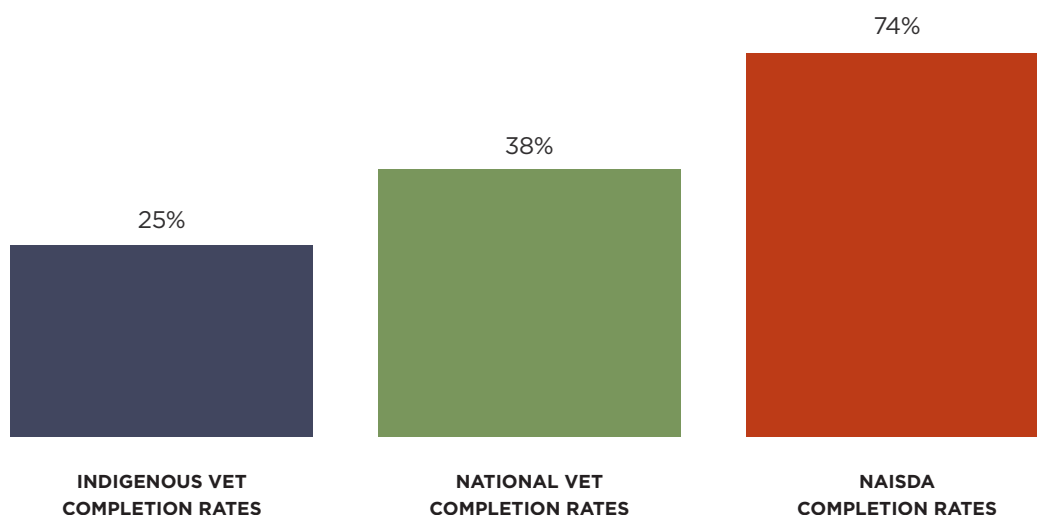
**This denotes that NAISDA no longer accepts deferrals due to the physical nature of dance training. Any Developing Artists that chooses to leave the college must re-audition in line with NAISDA policy.*

As a Registered Training Organisation, NAISDA reports annually to the NCVER (National Centre for Vocational Education Research).

This reporting feeds into the national database and the findings from the NCVER allows NAISDA to benchmark our completions against the national average for courses completions in vocational education and training.

Shown here are the latest national figures for completion rates in comparison with NAISDA Dance College's 2016 results.

NATIONAL VET COMPLETION RATES



NATIONAL REACH

Qualification	Enrolment at start of Term 1 2016	Aboriginal	Torres Strait Islander	Aboriginal and Torres Strait Islander	Enrolment at the end of Term 4 2016	State of Origin	Male/Female
Certificate II in Careers in Dance	17	16		1	11	QLD 3 • NSW 10 WA 2 • ACT 2	M 9 F 8
Certificate III in Careers in Dance	13	11	2		9	QLD 3 • NSW 5 VIC 1 • SA 1 • NT 3	M 3 F 10
Certificate IV in Professional Dance Performance	9	8		1	7	QLD 1 • NSW 6 VIC 1 • WA 1	M 4 F 5
Diploma in Professional Dance Performance	7	6	1		7	QLD 2 NSW 5	M 3 F 4
Total	46	41	3	2	34	QLD 9 • NSW 26 VIC 2 • WA 3 • SA 1 NT 3 • ACT 2	M 19 F 27



THE NAISDA IMPACT

As the dust settles on our fortieth anniversary celebrations, we are stepping confidently into our fifth decade of providing young Aboriginal and Torres Strait Islander people with a different lens through which they can view themselves and the world.

Our longevity reflects our success and evolution and we are proud of the national contribution we make, economically, educationally, socially, culturally and creatively, building on principles embodied in our Government's *Empowered Communities* and *Closing the Gap* visions.

Our achievements and outcomes are the consequence of consistent and concerted development, strategic vision and rigor. We sit proudly alongside our fellow ARTS8 members as one of this country's leading arts training organisations. We have provided direct opportunity and sustained employment outcomes for over 1,400

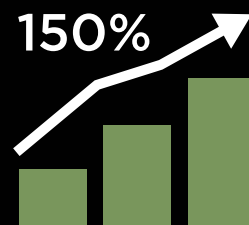
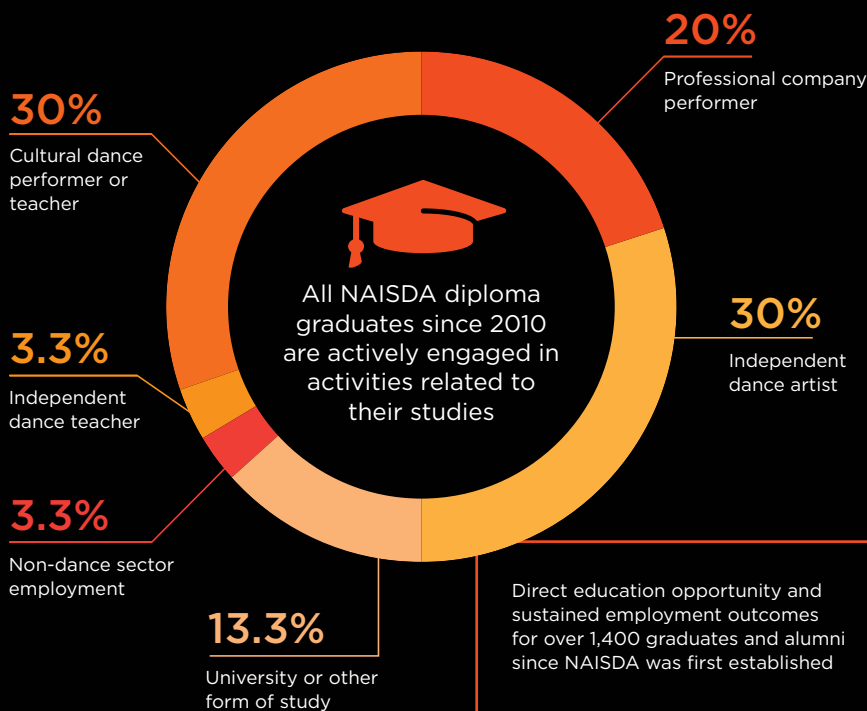
graduates and alumni, from every state in Australia. Our touring cultural and creative learning outreach programs engage over 13,000 school children annually across remote and regional communities and we continue to play a key role in affirming Australia's unique world image through performance and representation at national and international events.

Of course, the true measurement of our success is the positive impact we make in young people's lives. We graduate more than dancers. We empower Australia's next generation of cultural and creative leaders. As we look ahead, we are committed to making NAISDA accessible to even more young people, broadening opportunities, strengthening engagement and sustaining future success and impact through the evolution of *Naya Wa Yugali* - Australia's national and international Cultural Learning Centre for Indigenous Creative Study.



NAISDA deconstructed me. It gave me a real sense of pride in my individuality as an Indigenous person and my culture.

Travis De Vries, NAISDA Graduate, Programming Assistant – Sydney Opera House and Former Bangarra Dance Theatre Artist



STUDENT ENROLMENTS

have increased by 150% over the last ten years

93%

STUDENT ATTENDANCE RATE

a 19% increase over the last ten years

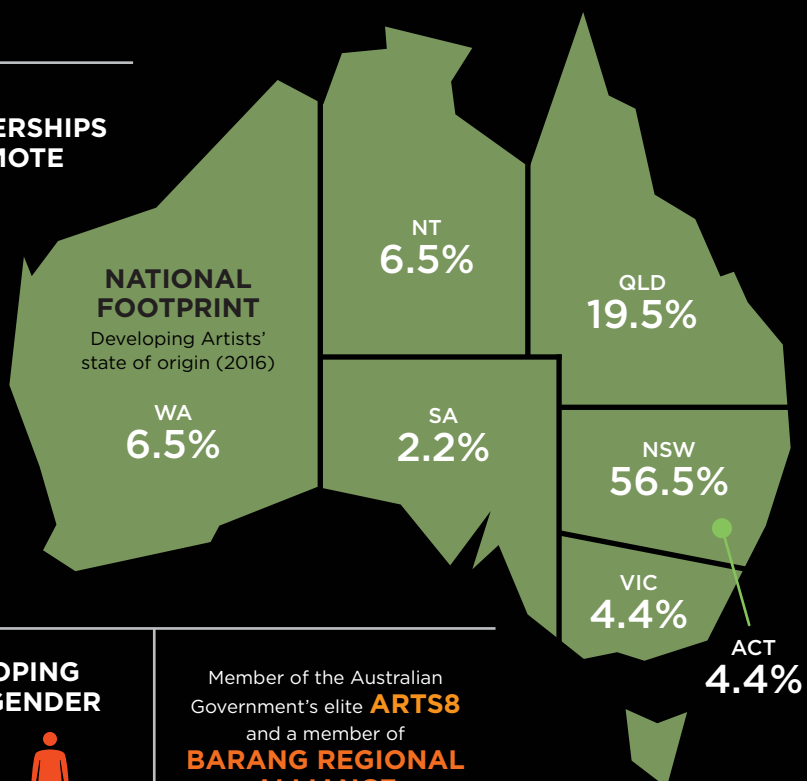


LEARNING PARTNERSHIPS WITH OVER 15 REMOTE COMMUNITIES

through NAISDA's Cultural Residency Program and 13,000 p.a. participants through NAISDA's outreach programs



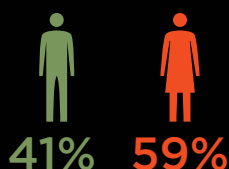
The national average for equivalent courses across Vocational Education & Training is 38%. For Indigenous Australians, this figure drops to 25%



FINALIST

in the 2017 Telstra Business Awards

DEVELOPING ARTIST GENDER



Member of the Australian Government's elite **ARTS8** and a member of **BARANG REGIONAL ALLIANCE** which leads Empowered Communities for the NSW Central Coast

2016 COMMUNITY BASED CULTURAL RESID

Nyinyikay East Arnhem Land

Exchanging learning spaces for 42 DAs and 5 staff is not an easy feat. NAISDA's Artistic Coordinator, Jasmine Gulash, did a great job in the lead up to departure...

10 months of negotiations, 365 emails, 250 phone calls and phone messages, 7 Charter flights, one refrigerated truck and one 4WD truck loaded with supplies; we arrive on Country in the remote community of Nyinyikay in East Arnhem Land to commence this year's Community Based Cultural Residency.

Nyinyikay consists of 7 or 8 houses and is in Yirritja country. The nearest infrastructure is a four hour 4WD trip away. NAISDA trucked in food for the entire community as well as for its own needs. The construction of 9 tents to live in, setting up camp for cooking, bathing and preparations for Cultural Activities took a full day – of laughter, frustration and heat!

The arrival of Cultural Tutors, Mitjangba and Wuduku, introduced the NAISDA party to Country, walking through the bush, along the beaches, through the swamplands, grounding and settling anxiety and setting the pace for the week ahead.

NAISDA's nurturing of its relationship with the Yolngu resulted in this year's cohort of DAs receiving deeper learning and knowledge from the Country that they lived in for 10 days. Led by Marcus Lacey, the learning sessions allowed the NAISDA DAs to traverse the gulf between Garma and Dhuni of the Yolngu circles of knowledge.

As part of the learning, DAs were shown exclusive access to sites around the original community, Rorruwuy, which is on Dätiwuy Country and a 15 minute drive away. This opportunity allowed the DAs to visually relate to sites that are enhanced through song and dance with strong significance to the Yolngu. NAISDA has been learning from the Yolngu and sharing their dances with audiences for over eight years.

Joined by outer lying community members, NAISDA learnt new dances and revised old dances. DAs were treated to activities that included mud crabbing, weaving, Galpu making and dancing on Country with the community.

Learning language and fine tuning the dances, harnessing the bliss and magic of place and stillness... Dancing on Country is a magical, unique experience and one that dancing within a western construct will never replicate.

Raymond D Blanco

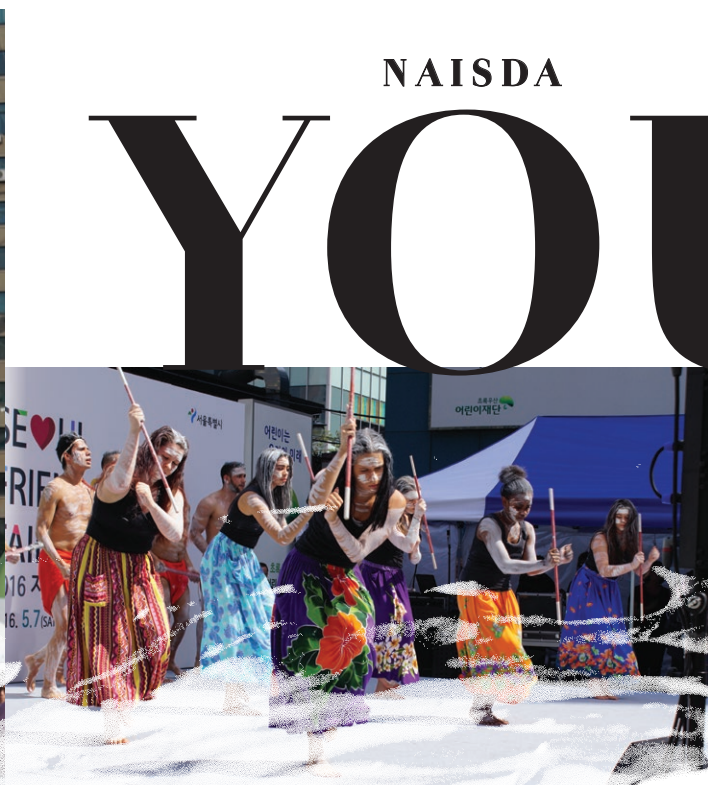
HEAD OF CULTURE & TRAINING OPERATIONS





ENCY





NAISDA

YOU

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 seeks 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 2016 Youth Program, NAISDA delivered four separate programs over the year.

GARABARA NGURRA

The NAISDA Garabara Ngurra 2016 NSW Aboriginal Dance Camp was held from Sunday 21 to Friday 28 August at the NAISDA Dance College Campus. Garabara Ngurra means Dance Camp in Darug language.

Jo Clancy facilitated the selection workshops and the Camp. NAISDA graduate Kyle Shilling was the Camp Assistant and Mentor/Supervisors were NAISDA Graduate Caleena Sansbury (contracted by Solid Ground), former NAISDA student and Teacher's Aid at Katoomba High School Becky Chatfield, Jonathan Hill, a Teacher from Vincentia High School and Coleen Probert, a Teacher from Broken Hill High School.

31 young Aboriginal people aged 14 to 18 years were identified from across NSW and, along with one young woman from Cairns (funded by the Joanne Harris scholarship program), were invited to participate in the Camp (12 males and 20 females).

Selection Process

A new partnership with the Solid Ground initiative, which provides arts, education and training outcomes for

Aboriginal young people from the Redfern and Blacktown areas, enabled five young people to join the program along with participants from Broken Hill, Cowra, Trangie, Newcastle, Wollongong, Ulladulla, Vincentia, Taree, Coffs Harbour and the Blue Mountains.

Pre-camp workshops were held in Dubbo, Blacktown and Ulladulla and were delivered by Jo Clancy with assistance from NAISDA Certificate IV Developing Artists as part of their Safe Dance unit of study. This was a terrific addition to the delivery of the program, as it gave the NAISDA DAs a real teaching experience and offered the young participants in the workshops the opportunity to engage with young Developing Artists.

CAMPBELLTOWN ARTS CENTRE

NAISDA's long standing, ongoing relationship with the Campbelltown Arts Centre, entered its tenth year in 2015.

Over the years, this project has brought together wonderful Indigenous artists and NAISDA DAs to work with 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 2016, under the banner of Frances Rings, NAISDA graduate Kyle Shilling returned to create a short film with NAISDA DAs and students from Campbelltown. The movie was screened at Campbelltown to a full house and was also available online for viewing.

CENTRAL COAST DANCE FESTIVAL

This festival saw Diploma DAs Cassidy Waters and Jonathan Brown 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 Street Community Theatre with over 150 other young dancers and an audience of over 800 over two performances. The choreographic opportunity was a wonderful stepping stone in working with community and dancers of limited experience.

YOUTH PROGRAMS

CITY OF SYDNEY WORKSHOPS

Footprints from the Dust

With the support of City of Sydney, NAISDA Dance College offered free dance workshops in Sydney schools over a two-week period. The workshops formed part of NAISDA's 40th year celebration program.

NAISDA graduates Thomas E.S. Kelly and Taree Sansbury conducted workshops at Glebe Public School, Ultimo Public School, Crown Street Public School, Fort Street Public School, Dalvinghurst Public School and Loreto Normanhurst. The workshops were attended by 850 participants.

PERFORMANCES

Throughout the year, NAISDA DAs are afforded performance opportunities outside of their scheduled training hours. In 2016, this included:

Harmony Day

Newcastle University | 21 March | Audience: 800

Book Launch – Dr Nerida Blair

Australian Catholic University | 27 April | Audience: 200

International Tour – Seoul Metropolitan Government Sister City & Friendship Fair

5 -8 May | Audience: 2500

This invitation was initiated through Sophia Zantiotis, Senior Project Officer of International Engagement Department of Premier and Cabinet and the Seoul Metropolitan Government.

The NAISDA touring delegation comprised of twelve DAs, one NAISDA graduate and two accompanying NAISDA staff. The DAs performed Indigenous contemporary work and cultural dance to an international audience on three different stages over the two days of the fair.

Other participating cities included; Beijing, Bangkok, Cairo, Hokkaido, Istanbul, Mexico City, Minsk, Shandong Province, Taipei, Tashkent, Tokyo and Ulaanbaatar.

NAIDOC Premier & Aboriginal Affairs

Parramatta Riverside | 4 July | Audience: 200



NAIDOC in the City

City of Sydney Hyde Park | 4 July | Audience: 1,500

NAIDOC Nunyara Health

Gosford Racecourse | 5 July | Audience: 600

Darkinjung Naidoc Ball

Mingara Centre, Tumby Umbi | 9 July | Audience: 1,000

Homeground/Dance Rites

Sydney Opera House | 8 & 9 October | Audience: 2,500



MUSICA VIVA

MUSIC IN SCHOOLS PROGRAM 2016

The *Dätiwuy Dreaming* ensemble embarked on their fifth year of sharing Yolngu dance, language and culture to school students around Australia.

This year's touring schedule travelled the ensemble from Melbourne metropolitan and regional NW Victoria to the bustling inner South West of Sydney. During the six weeks of touring, *Dätiwuy Dreaming* performed 64 shows, and was enjoyed by an audience of over 12,500 school students and their educators.

Dätiwuy Dreaming continues to give students a wonderful insight into Yolngu culture through the eyes of Elcho Island Cultural Tutors Heather Mitjangba Burarrwanga, Tony Mudalyun Ganambarr and Nelson Yunupingu.

Dätiwuy Dreaming offers NAISDA graduates employment opportunities that fulfil both contemporary and cultural performing aspirations. NAISDA graduates Janelle Egan, Taree Sansbury and Thomas E.S. Kelly continue to contribute to the successful touring of *Dätiwuy Dreaming* around Australia. In 2016, Diploma Developing Artist, Glen Thomas completed his professional secondment as a performer during the ensemble's Victorian tour. Through this engagement, Glen was able to consolidate and strengthen his own cultural learning, leading to further exploration toward cultural maintenance within his own community.

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 five years, enabling both organisations to include this touring show as part of their annual programs.

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 generous philanthropic support. The production has been viewed by over 110,000 students since its creation in 2012, leaving them with special knowledge and insight into the world's oldest living culture.



We were very impressed with the energy, variety, knowledge and manner in which the culture was shared with us – the methods by which the students were included were fabulous.

We hope the Performers enjoyed their visit as much as we appreciated having them here.

Ouyen College

They were wonderful and the students were so enthusiastic. They loved the performance. Thanks for the great experience of meeting the group and having them at our school.

Seaholme Primary School

JOANNE HARRIS

SCHOLARSHIP FUND

Launched at the end of 2015, the Joanne Harris Scholarship Fund was established due to the vision, foresight and leadership of the late Joanne Harris.

The Fund was established to provide scholarships for NAISDA Developing Artists – prospective, current and graduated – in the following areas:

- Talent Identification
- Tertiary Studies Support (bursaries)
- Recognising Gifted and Talented Developing Artists
- Early Career Support

In 2016, there was a staged roll-out of the program – focusing on two priority areas – the Talent Identification Scholarship and Recognising Talented and Committed Developing Artists Scholarship.

TALENT IDENTIFICATION

This program allows for a high school student in a state other than New South Wales to attend the NAISDA Garabara Ngurra Dance Camp.

In 2016 the recipient was Cleopatra Pryce who travelled from Cairns for the week-long event. Cleopatra thoroughly enjoyed her Garabara Ngurra experience and subsequently in December 2016 auditioned for NAISDA. Cleopatra will complete her Year 12 studies in Cairns prior to any further study at NAISDA.

RECOGNISING GIFTED AND TALENTED DEVELOPING ARTISTS

This program provides up to \$10,000 for a NAISDA Developing Artist to attend the 6 week Alvin Ailey Summer Intensive in New York, or other like programs approved by NAISDA.

In 2016 the recipient was Ryan Pearson. By all accounts, Ryan had a completely immersive Alvin Ailey/New York experience – attending a range of classes that were both challenging and exhilarating, and being able to appreciate firsthand the architecture, food, music, people and productions in New York. The inter-personal and life skills learned during the trip were documented in Ryan's report about the experience.

Ryan also had cause to reflect on his own cultural heritage and knowledge, which he also conveyed in words:

The last thing I want to suggest is that almost all of the people that I met have actually little to no idea about who indigenous people of Australia are. I taught some people about my culture and who I am, I even popped out my map of the indigenous nations and tribes one day. When I was doing repertoire with a choreographer named Stephanie Batten Bland, she commented on the way I danced and suggested that I had a long balletic background and I responded saying no I train in contemporary Indigenous dance and traditional



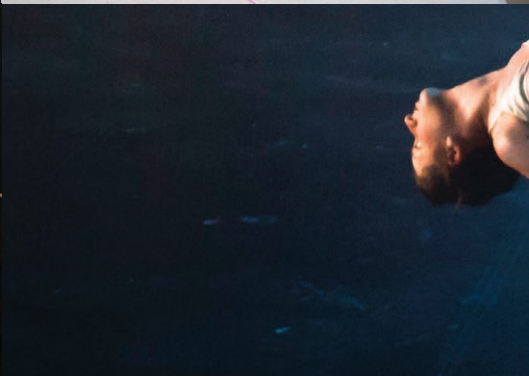
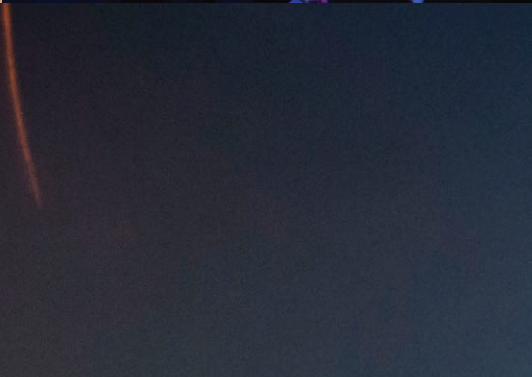
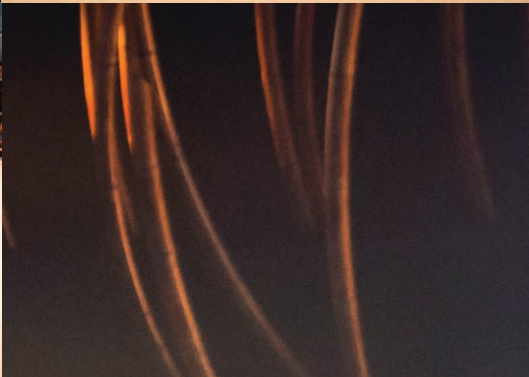
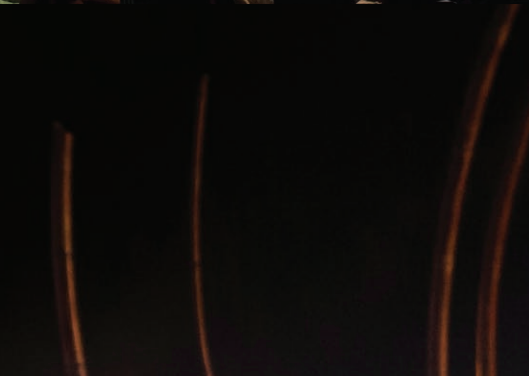
The teachers are quite real at The Ailey School and in particular for the intensive. I remember Mr. Alexander (one of my teachers for ballet) saying that, “You only have six weeks here... what are we going to learn in six weeks if I don’t push you to the ground?”, and I personally feel that it went for all of my other teachers.

Ryan Pearson, Inaugural winner Joanne Harris Scholarship Fund, Recognising Gifted and Talented Developing Artist

Indigenous dance from Australia, she replied saying show me, so I showed her some Mokuy and the two step for Yolngu dance and she was completely fascinated. She wanted me to incorporate that movement in my section of the dance and she loved it. So, what I’m trying to say from that is that it’s good to keep what you have learnt from NAISDA, it’s completely unique from anything at Ailey (Maybe some common ground could be west African but not a lot) and it gives much more appreciation to what you have or what I had at NAISDA. So yeah, maybe organise some things that you could take over there to teach them about your culture because it feels great when you’re teaching them about who you are.

On his return to NAISDA, Ryan successfully applied for the Russell Page Scholarship with Bangarra Dance Theatre, commencing in January 2017.





40

YEARS
SHAPING
AND
SHARING
OUR
LIVING
CULTURES
THROUGH
DANCE





THE BEGINNING

More amazing than NAISDA's achievements over four decades is how it came to be born from a dance performed in protest of the government's determination to destroy the Aboriginal Tent Embassy on the lawns of Parliament House during the turbulent times of 1972. From this event rose a 40-year-old dance college that produces professional dancers and paved the way for a contemporary Indigenous dance company to share its dance globally.

The idea of an urban Indigenous dance form started from the arrival of the Eleo Pomare Dance Company in Australia for the 1972 Adelaide Arts Festival. I was a principal dancer, and I've vivid memories of our performances and of televised news about political activities of Australian Blacks as many Indigenous Australians were then identifying. About a month before our arrival they had established an Aboriginal Tent Embassy in Canberra.

Land Rights! Human Rights! Change was being demanded and we came with a repertoire of dances filled with social comment. Many of Eleo's works were especially pertinent to Aboriginal issues: the Viet Nam War, Black American issues, drugs and Native Peoples' land rights. Sydney's Indigenous audience, mostly political activists, was excited by the possibilities of dance as a way to emotionally challenge entrenched thought, a tool for communicating social issues. Later, some realized and worked towards dance becoming a career possibility.

I remained in Sydney when the company left. I was welcomed as the Black sister from America and stimulated by the exciting political energy and social organization building. Maintaining the Aboriginal Tent Embassy in Canberra, working with the recently formed medical and legal services and preparing for a major national demonstration for NAIDOC day in July was the order of business.

In this politically charged atmosphere in Redfern where Aboriginal people mostly lived, continuity of performing arts started from a single dance workshop. Important to NAISDA's story is that the participants wanted more. Intrigued by its possibility in political demonstrations, the activists saw it as a non-threatening way to reach the

mainstream audience. So the dance workshop continued with twice weekly classes and dance became embedded in urban political activity. Then Bob Maza travelled up from Melbourne and used the momentum and energy of the workshop participants to begin his National Black Theatre concept.

In the dance classes I used popular music of the day and traditional "Aboriginal ethnographic" recordings. Significantly, I had been adapting a piece with a social message by Rod Rodgers, another esteemed African-American choreographer. Significant because soon I was asked to lead Indigenous Australians with limited dance training in a performance at perhaps the most violent political demonstration Aboriginal people had ever experienced.

Ohhhh... there's grieving in the plum grove and anger in the land! There's been another lynching...

The words of his song seemed translatable to the Aboriginal situation, and four members of the embryonic 6-week-old Sydney Dance Workshop are dancing the dance of their lives before thousands of people on the lawn in front of Parliament House. Confidently! Their workshop training had prepared them for this seminal performance.

At this moment in history, Aboriginal people are dancing for the first time a cultural dance, not in a religious ceremony but in a very secular political demonstration. They perform, with contemporary dance movement vocabulary, a piece that is totally relevant to the current Aboriginal experiences and emotions. Indigenous participants in the demonstration who come from all over Australia feel the power of this dance. Later I realized they dispersed to their home cities knowing that Sydney had started a cultural dance form that can run parallel with the traditional forms.

Decades later Cultural Elders of Aboriginal traditional dance told me that the 'Sydney' performance gave them hope for the future. They knew now that urban Aboriginal people would not be 'lost' because they had a cultural dance form. It did not matter that the movement style was different from their 40,000 year ceremonial dance heritage. I was also told by Cultural owners committed to teaching at NAISDA that they were sharing their dance so urban people would have a model for creating their own style.

Finally, by performing at the Demonstration a dance that had such meaning to them and all the demonstrators, the performers knew that they had done something very important. They experienced a 'high' that committed them to continue to study and strengthen this new dance expression.

Dance workshop members continued working on the themes that we started for the Tent Embassy Demonstration for a culminating performance at Surry Hills Friends Meeting House. Though the workshop under my leadership would be ending, its legacy was a political demonstration piece that was turned into a theatre piece. Over years it has been developed. Patterned after Eleo's "Blues for the Jungle", we now know it as Embassy Dance The Challenge.

Carole Y Johnson (OCTOBER 2016)

ARTISTIC DIRECTOR EMERITUS, LIFE MEMBER NAISDA

ABORIGINAL/ISLANDER DANCE TRAINING COURSE

In 1977, the Director of the Aboriginal / Islander Skills Development Scheme, Carole Y. Johnson communicated her aspirations for the fledgling organisation in the annual report. While written in the accepted language of the time, the ten objectives outlined in the document provide a wonderful insight into the broad-ranging vision – which still remains as potent today.

OBJECTIVE 1

To give every student in the course the initial training necessary to function as artists/dancers, choreographers, teachers and dance ethnologists.

OBJECTIVE 2

To build positive, confident, aware and self-critical individuals with good work habits and a personal sense of worth so that they can function within their own subculture, in the Australian mainstream community or in a country that they might choose to live.

OBJECTIVE 3

To bring about a new creative force and artistic identity for Australian modern dance through the input of Aboriginal/Islander dancers who can give Australia its unique world image.

OBJECTIVE 4

To help change the present Australian image of Aboriginal people and especially urban Aboriginal people as no-hopers, dependent people without a culture to one of creative, independent people contributing to Australia.

OBJECTIVE 5

To train Aboriginal/Islander people so that they have wider opportunities for theatrical employment and thus contribute towards eradicating the prejudices against hiring Aboriginal people for work as dancers and choreographers.

OBJECTIVE 6

To maintain continuity, provide a meaningful purpose and future and develop outlets for Aboriginal people interested in taking the course or currently taking the course.

Most programmes for Aboriginal people have not been an integral part of an ongoing structure and are often short lived depending on changing Government policy towards Aboriginal people. As a result, Aboriginal people have always been in the position of trying to learn to deal with new cultural concepts of functioning. They have constantly been in the position of catching up to what appeared to be every changing methods of dealing with their society. Since their families always seemed to be on the losing end, they have become discouraged over generations of such treatment. Therefore the Aboriginal parents have not been able to plan or build within their own psyche or their children's, the desire to achieve in any individual contemporary field.

OBJECTIVE 7

To establish a centre which serves as a repository of traditional dances and thereby becomes:

- A starting point for new creative directions.
- A place where dance teachers and other educationalists can learn Aboriginal dance for teaching the general community.

- A reason for each cultural group to maintain within its tribe its own style of dance.

OBJECTIVE 8

To enable tribal dance teachers to have complete prestige as Master Dance Teachers able to communicate their own tribal culture and dance to students unassisted by other teachers.

This course seeks the condition where young Aboriginal people, urban and tribal realise and believe that each form of dance has its own importance, its own difficulty and need if its own specialists, who must give their chosen dance form a lifetime of study and commitment, whether the dance form be ballet, Lardil, modern Yirrkala or jazz.

In the effort to make all students, but especially the tribal young people, proud of their traditions, the Course will support the effort of the elders of the various tribes to perpetuate their traditions by making sure that some of the students become specialist in their own tribal dance, even though some of them might possibly become modern dance specialist. Therefore any young people from tribal areas who join the course will always be supported with dance and culture teachers from their own tribe.

OBJECTIVE 9

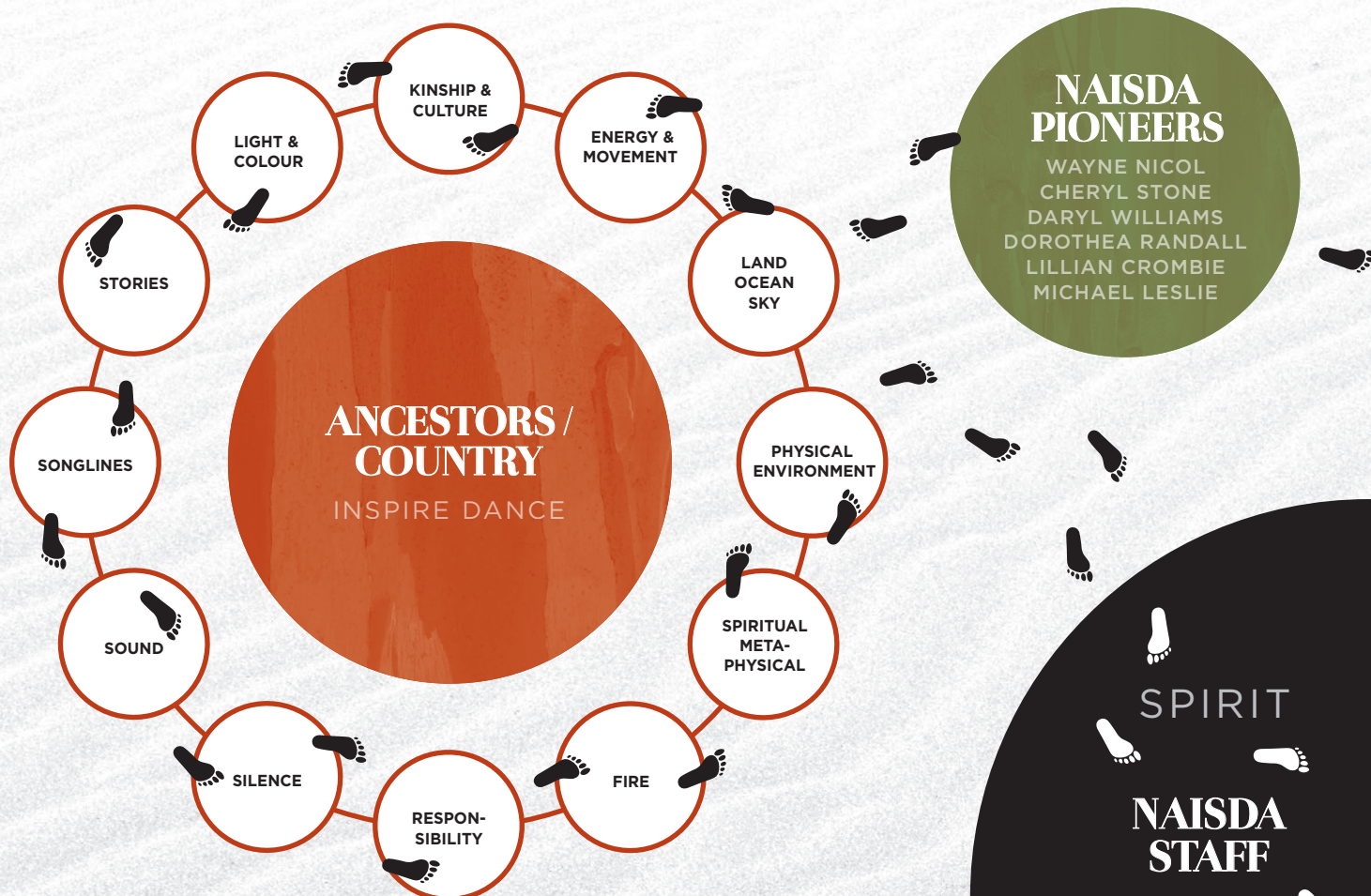
To improve the performance quality of traditional Aboriginal productions and thereby satisfy the contemporary theatre audience while preserving the cultural integrity of the dance.

OBJECTIVE 10

To develop an overall format for teaching Aboriginal dance as a universal technique and style. This is different from teaching specific tribal dance.

It takes at least ten years to make a dancer-artist. Only after attending the daily technique classes (1.5 to 4 hours a day) for a period of about 5 years can a student hope to have the muscular control necessary to execute a dance form with precision, clarity, style and interest.

Each person completing the three year preparatory course, the two year professional training and finally working with the company should be able to perform a wide variety of traditional Aboriginal dances in such a way that the tribal people approve of the non-tribal person doing their dance. Other ethnic forms and folk forms will be studied so that the student has a wide understanding of the meaning of dance to the people and will have basis for reconstructing tribal aboriginal dances from the spoken word and music. Thus the students ultimately can build a theatrical performance from traditional Aboriginal dances that will meet contemporary standards of theatricality and ensure the cultural integrity of the people. And finally they should also be able to perform dance with a variety of companies in Australia and other parts of the world.



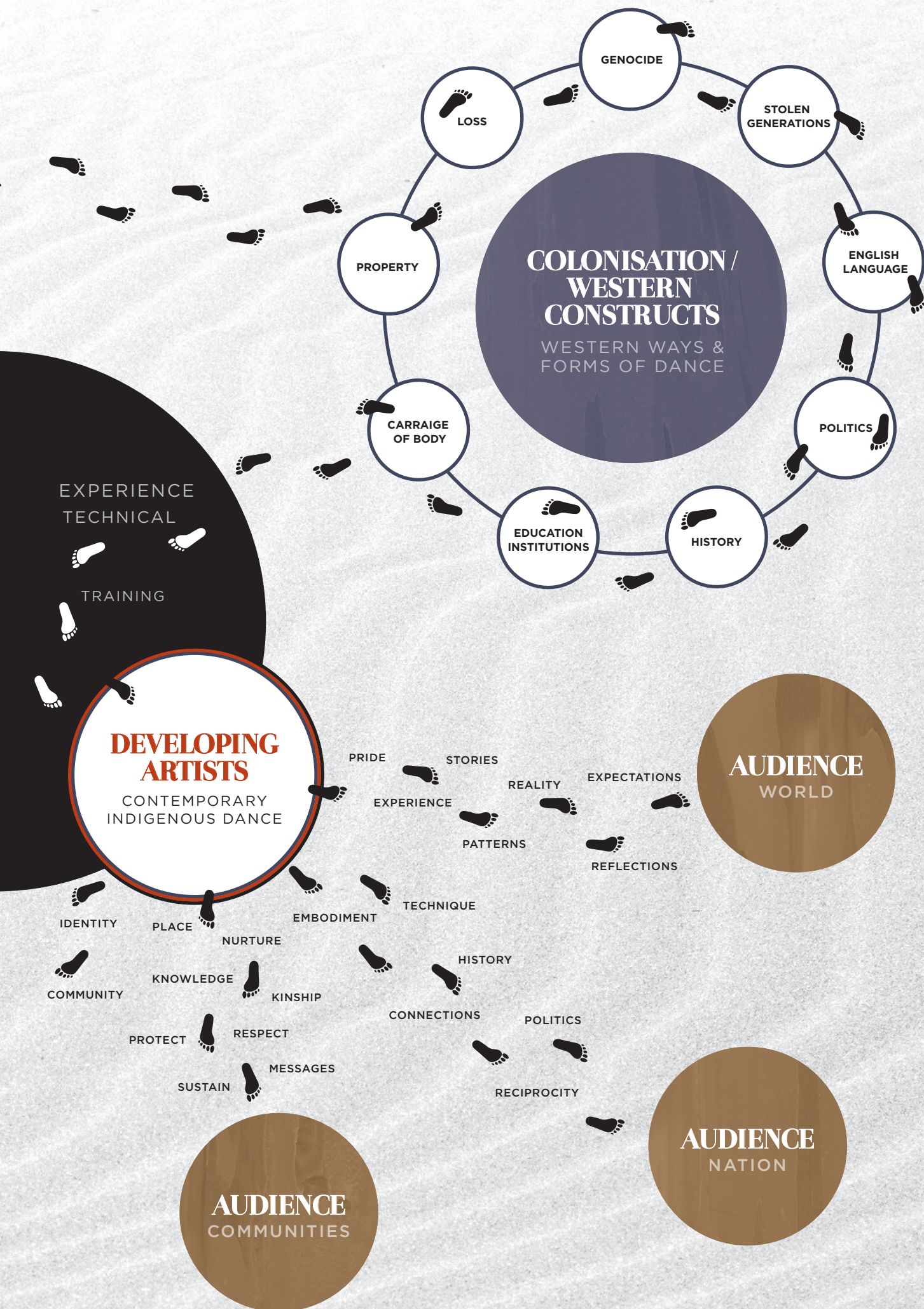
NAISDA'S DNA

When the Ancestors moved through Country they left behind their physical and spiritual imprint. Their tracks – in the land, through the ocean, to the sky – still echo with their energy, their light and sound, and their movement.

These tracks are embodied by NAISDA and, for the last 40 years, they have been passed on and followed by NAISDA's Developing Artists. It is this energy and movement that inspire NAISDA's need to teach, share, perform and celebrate dance. The arrival of western knowledge and the influence of western art forms such as dance, have created new relationships between the body, spirit, earth and movement.

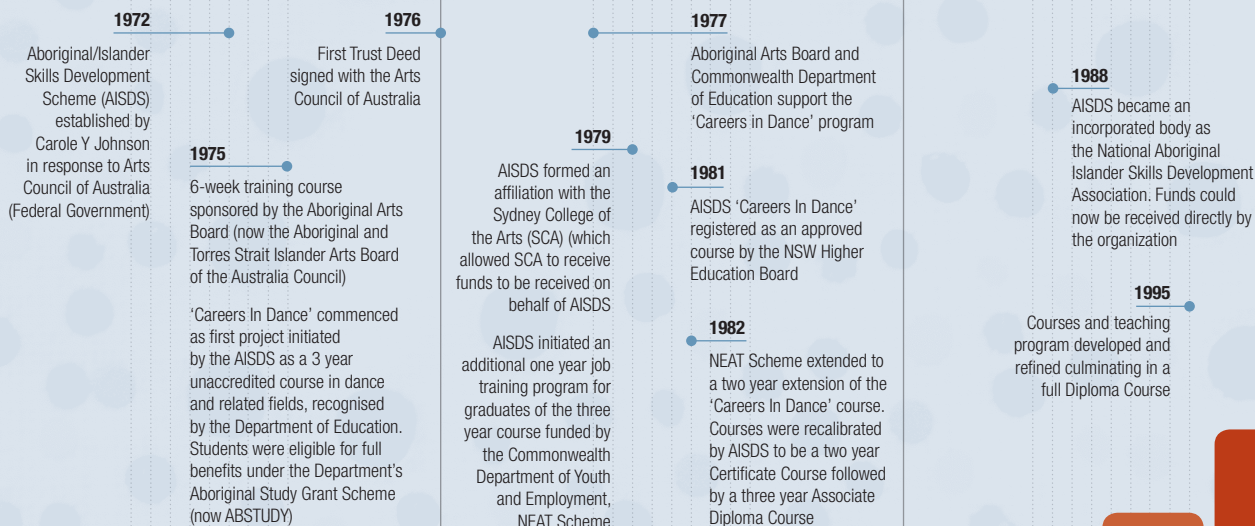
For 40 years, NAISDA's staff, teachers, tutors and cultural mentors have supported emerging artists – encouraging young performers to unearth their connections with their ancestry, their songlines and their stories – while also forging new tracks on and of their own. NAISDA's method and practice of teaching and sharing dance encompass an ancient knowledge system that continues to show its relevance whilst also engaging with western constructs. The beauty and strength of Country combined with stories of political resistance and survival are woven through the DAs' journeys.

When the DAs travel – whether across the studio, the stage, through Country or life – they are travelling through time and space: NAISDA has taught them to make connections, gathering, holding sacred and sharing the stories of Land, Law, Water, Sky, responsibility and kinship. If we were to track NAISDA's teaching of dance, we would follow a long line of community and individual empowerment. NAISDA trains artists to listen, to see, to move, to feel, to perform and in so doing, to pass on this knowledge to those who witness them dance.



NAISDA DEVELOPMENT TIMELINE

CURRICULUM DEVELOPMENT



DEVELOPING ARTISTS



5

DEVELOPING ARTISTS (1972)

STATE OF ORIGIN (2011-2016)

1
TAS

3
ACT

7
VIC

18
WA

VISIONARY MILESTONES



1975
Established at: Cope Street, Redfern

1975
Carole Y Johnson's 1972 idea of urban Indigenous dance form realised in workshop and 'Careers in Dance' program

1976
Relocates to: Bodenweiser Dance Centre, Broadway

1977
Relocates to: St John's Church, Glebe

1994
Relocates to: Millers Point

1995
Relocates to: Cumberland St, The Rocks

Residency Program with Aboriginal and Torres Strait Islander Communities

GOVERNANCE & BUSINESS

1966

1976

1986

19

1976
Aboriginal / Islander Skills Development Scheme Trustees sign deed with Arts Council Australia

1988
National Aboriginal and Torres Strait Islander Skills Development Association

1989
Aboriginal Islander Dance Theatre (The Company) under the direction of Raymond D Blanco established

1989
Bangarra Dance theatre established by Carole Y Johnson under the direction of Raymond Sawyer

TURNOVER

• \$58,467

• \$958,532



1967
Referendum



1972
Aboriginal Tent Embassy

1977
First international tour

1988
Australia's Bi-centenary

1992
Mabo decision

1992
Referendum Statement

GOVERNMENT SUPPORT

1975
6-week workshop funded by the Aboriginal Arts Board

1975
'Careers in Dance' funded by the Aboriginal Arts Board

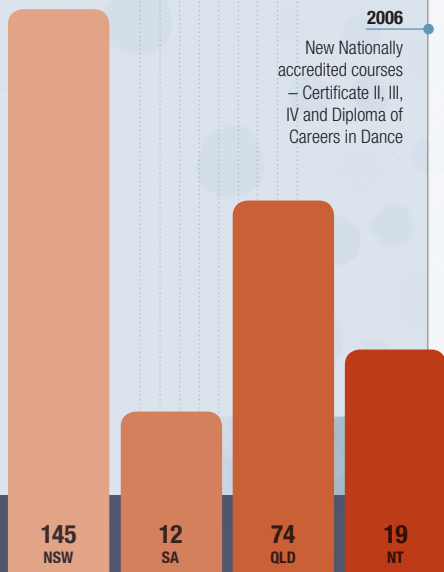
1977
'Careers in Dance' funded as an on-going program

1979
Aboriginal/Islander Skills Development Scheme (AISDS) affiliates with Sydney College of the Arts to receive funds on behalf of AISDS

1988
After incorporation NAISDA receives funds directly from the Australian Government

1990
Australian Government monitors NAISDA expenditure on a monthly basis

1990
Australian Government funds NAISDA on an annual basis and supplementary funds received from State and Federal Government Departments



2006
New Nationally accredited courses – Certificate II, III, IV and Diploma of Careers in Dance

2009
The National Aboriginal and Torres Strait Islander Skills Development Association becomes a Company Limited by Guarantee – NAISDA Ltd

2010
New Certificate II, III, IV and Diploma Courses (Careers in Dance, Community Dance Practice (CDP) and Professional Dance Performance on scope. CDP not delivered due to funding constraints)

2013
Horton Technique introduced

2017
Certificate II discontinued, new Certificate III course and existing Cert IV and Diploma courses delivered

2018
Delivery of new Certificate IV, Diploma and Advanced Diploma courses



**GRADUATES EMPLOYED 87%
FURTHER STUDY 13% (2010-2016)**

1,400 DEVELOPING ARTISTS (2016)



MORNINGTON IS | YAM IS | WARMUN | SAIBAI IS | ERNABELLA
BOIGU IS | YIRRKALA | BATHURST IS | BADU IS | MURRAY IS
NGUKURR | NYINYIKAY | DHAMBALA | GALIWINKU | MOA

2007
NAISDA moves to Darkinjung Land, Mt Penang Parklands NSW



2026
Naya Wa Yugali (We Dance)

96

2006

2016

2026

2003
Patrick White Bequest

2009
NAISDA Ltd (Company Ltd by Guarantee)

2014
NAISDA Foundation established

2016
Joanne Harris Scholarship Fund established

2016
74% Course Completion rate

2017
Finalist Telstra Business Awards



**OUTREACH PROGRAMS
10,000 PARTICIPANTS PER ANNUM**

• \$1,159,222

• \$2,396,086

• \$3,438,381

2000
Sydney Olympics

2008
Apology to the 'Stolen Generations'

2013
Australian Government initiated first multi-year funding agreement (2013 - 2017) with a minor uplift. Supplementary funds received from State and Federal Government Departments

2016
Australian Government initiates second multi-year funding agreement (2016 - 2022). Supplementary funds received from State and Federal Government Departments

2017
Uluru 'Statement from the Heart'

2017
INCREASED WHOLE-OF-GOVERNMENT FUNDING TO NAISDA PROPOSED

NAISDA participated, performed or protested in event

GIDDIGOOOL

THE DANCING MAN



Yarning with Jeffrey Samuels, artist and creator of the NAISDA logo

As a talented young Ngemba / Wonnarua man completing his HSC in Grafton in 1971, Jeffrey Samuels was told about NSW Government education scholarships available for Aboriginal people by his art teacher Miss Swanson. She helped him to complete his successful application and in 1972 he found himself being transported by limousine from his home in Oliver Street, Grafton to the airport where he flew to Sydney and was again collected by limousine and driven to the Kirinari Boys Hostel in Sylvania to start the next chapter of his life.

Jeffrey had selected the National Art School in Paddington as his place for further education and each day jumped onto an old 'red rattler' train to get to art school. His peers included members of Mental As Anything including Reg Mombasa and Greedy Smith.

Development Scheme (AISDS) in 1980. The Jeffrey Samuels design was the overwhelming winner.

After a number of preliminary drawings, Jeffrey said the finals were executed very quickly – experimenting with a feather. While the dancing man image is not of any specific person, Jeffrey was inspired by the movement of the Mornington Island dances when he saw Phillip Langley performing them.

Giddigool, the moon man hunting in the abundant conditions, stood resplendent in front of the full moon – and has been the very visible face of NAISDA until the present day.

Affectionately known as 'the dancing man', Giddigool has been shaded and coloured over the years; text has been added and subtracted to reflect important changes in the NAISDA story – he has even had moving legs on an early NAISDA website!

Jeffrey Samuels is a painter, illustrator, designer, mixed media artist and printmaker. He was a founding co-member of Boomalli Aboriginal Artists' cooperative in 1987. In his art practice he has always sought to affirm his Aboriginal identity and cultural heritage and its artistic expressions and his dedication to community well-being. His work is held in national and international collections.

The NAISDA 'dancing man' logo is the first of three significant logos designed by the artist. The other two are the logo for Boomalli Aboriginal Artists' Cooperative and in 2000, the NSW State waratah logo.

As a contemporary visual artist who continues to be inspired by Aboriginal and Torres Strait Islander culture, Jeffrey is very proud to see his work for NAISDA – Giddigool – continue to be the symbol of the organisation.

That pride and gratitude is reciprocated in equal measure. The original line drawing of Giddigool continues to be honoured as the symbol and spirit of NAISDA.



It was an exciting and political time in Sydney. Many young Koori people, inspired by the arts and the land rights movement, were students at NAISDA, Tranby, the National Art School, the Black Theatre, Boomalli and the Aboriginal Medical Service, hanging out in Glebe and at 'The Toccy'. They were all inspired by an emerging and increasingly vocal cultural presence and the changing perceptions they could see in the community. Jeffrey was part of this movement.

Carole Y Johnson and Wayne Nichol approached Jeffrey about a logo for NAISDA. Jeffrey recalls that Carole strongly urged him to explore his creativity in the work.

The current Chief Executive Officer of NAISDA Dance College, Kim Walker (then a student at NAISDA), remembers being on the student selection panel for the logo for the (then) Aboriginal and Islander Skills

NAYA WA YUGALI (WE DANCE)

Naya Wa Yugali (We Dance) was a free public photography and multimedia exhibition held at Carriageworks during NAISDA's 40th Anniversary Circle of Cultures season.

Curator of Naya Wa Yugali (We Dance), Tahjee Moar, wrote the following about the exhibition which explores NAISDA's unique and far-reaching legacy.

Born from workshops during the beginning of the movement for Indigenous self-determination, NAISDA is a College that has created its own model for teaching Aboriginal and Torres Strait Islander dance and contemporary dance.

Moffatt and the late Michael Riley. Their portraits challenge the colonial gaze, empowering their Aboriginal and Torres Strait Islander subjects through the self-image.

Through a different lens, Elaine Kitchener and Juno Gemes capture the daily life of the NAISDA community, providing historical documentation of some of the College's key events and performances, annual cultural residencies and classes in the studios in NAISDA's former campuses in Glebe and The Rocks.

Their images transcend time and demonstrate the strength of the College's community and the role it has



It has nurtured the cultural and artistic development of thousands of Aboriginal and Torres Strait Islander students, many of whom who have contributed to performing, teaching and mentoring across the country and all over the world.

Pulling together images, interviews and moving images, *Naya Wa Yugali (We Dance)* explored NAISDA's unique and extensive history, and its ongoing legacy.

NAISDA Dance College saw its beginnings against a backdrop of burgeoning cultural, artistic and political activity in Sydney's inner-city communities of Redfern and Glebe in the mid-1970s.

The College began with the dance workshops led by Carole Y Johnson of the Eleo Pomare Dance Company and convened by Euphemia "Phemie" Bostock at the St James Church Hall on Bridge Road, Glebe. Funded by the newly formed Australia Council for the Arts, these workshops were aimed at developing Indigenous theatre and were the first of their kind.

The pioneers of NAISDA were its first students who left their footprints for others to follow. These were Wayne Nicol, Cheryl Stone, Lillian Crombie, Daryl Williams, Doratheia Randall and Michael Leslie. Following the great struggle that lasted from 1972 to 1976, through the efforts of the founding students and members, NAISDA opened its doors for the course which became the formal, year long 'Careers in Dance' training course.

The performance arm of this program became known as the Aboriginal and Islander Dance Theatre (AIDT). The students received invitations to perform at political rallies in Sydney and Canberra, and then at festivals across the world. The training side evolved into the National Aboriginal and Islander Skills Association - now known as NAISDA Dance College.

Across these 40 years, the activities of NAISDA and AIDT have been captured by some of Australia's most celebrated Indigenous visual artists including Tracey

played in developing some of our Indigenous arts and cultural leaders of today.

One of the most important legacies NAISDA has created is the notion that Indigenous dance in Australia can encompass various styles and can be used as a political tool. It has played a crucial role in the development of a contemporary Indigenous style of dance that fuses traditional Aboriginal and Torres Strait Islander dances with contemporary dance.

This became a mode of expression that had the ability to communicate the social and cultural needs of Indigenous people, which continues today. This is due in part, to its connection to the movement for self-determination, which in the 1970s saw the establishment of the Aboriginal Medical Service, Aboriginal Legal Service, and the Aboriginal Tent Embassy in Canberra.

This legacy is explored in the commissioned work of Vicki Van Hout and Marian Abboud in Redfern as *Refuge*, which responds to the legacy of Black Theatre protest movement and the site of Redfern as a significant site for political and artistic activity.

Since its beginnings in the 1970s, NAISDA has become much more than a professional training college. It is a place which many Aboriginal and Torres Strait Islander people share or have shared connection, whether through a niece, cousin, grandson, aunty, parent, friend or colleague who are NAISDA alumni. It is an important institution for the continuity of Indigenous dance and cultural expression.

Naya Wa Yugali (We Dance) and the individuals who have contributed to this exhibition are testament to the College's importance and ongoing contribution to the Indigenous community and to the arts community today.

Tahjee Moar
CURATOR

FROM
SAND
TO





Directed by award-winning choreographer, NAISDA alumna and Head of Creative Studies, Frances Rings, *From Sand to Stage* marked a significant element in NAISDA's 40th anniversary celebrations.

So much more than a graduation show, *From Sand to Stage* featured three distinct dance performances: *Past, Present and Future*; each paying homage to an important part of NAISDA's story and its development within the broader context of Aboriginal activism in Australia.

This poignant tribute to NAISDA's rich past, captivating present and bright future was presented on the Carriageworks main stage and combined newly commissioned works from guest choreographers, vintage works from Carole Y. Johnson, student works, and cultural dance and song from the Dätiwuy clan from North East Arnhem Land.

The iconic piece *Embassy* by NAISDA founder Carole Y. Johnson was an early example of NAISDA's unique blend of contemporary and traditional cultural dance. NAISDA graduate and world-class choreographer Vicki Van Hout masterfully reimagined it, incorporating a creative use of props and giving audiences a fascinating glimpse into NAISDA's early beginnings.

"It was an honour to recreate this on stage with a new generation of NAISDA Developing Artists," said Ms Van Hout.

NAISDA graduate and Bangarra Senior Dancer Elma Kris, remounted one of her iconic works, *Emeret Lu*. Originally created by Bangarra Dance Theatre, *Emeret Lu* was a moving performance about today's Torres Strait Islander culture and showcased a blend of lyrical, contemporary and Indigenous dance at its best.

As a nod to NAISDA's promising future, NAISDA's Diploma Developing Artists composed, choreographed and performed the third and closing piece under the mentorship of Director Frances Rings.

"We are excited to put the final piece of *From Sand to Stage* into the capable and gifted hands of our Developing Artists. They represent the future of Aboriginal and Torres Strait Islander talent and I am sure that many of them will go on to enjoy long and prosperous careers in the performing arts," said Frances.

Prior to the mainstage performance, audiences were also treated to *Speaking Countries*. Performed on sand in the foyer, the work saw the Carriageworks public space transformed into a vibrant community dance ground. Cultural communities from across Australia, all of which had played a significant role in NAISDA's development, gathered to share stories, culture and of course, dance.

Communities from NSW, Saibai Island, Moa Island, Yirrkala and Elcho Island presented their cultural dance in a free, public exhibition of unified energy, colour and expression of their lives. Sydney Morning Herald aptly described this public showcase as "this is where you can best appreciate that characteristic springing, scooping footstep that never looks as good on a hard floor. This is how it is meant to be."

The celebrations and performances beautifully captured NAISDA's unique and important history, its ongoing nurturing, support and training of our talented young people and its important contributions to Australia's future artistic leadership and landscape. The significance and brilliance of the *Sand to Stage* program was perhaps best captured by the performances' numerous glowing critical reviews:

"Extremely impressive, and the performances were outstanding" – Dance Informa

"From Sand to Stage was a most exciting programme showcasing some wonderful graduating talent, and there is reason to look forward to many more years for NAISDA!" – Dance Informa

"The volume of creative talent on show was certainly impressive." – Dance Australia

"Excellent production by director Frances Rings and her team moved each item along smoothly in a well-balanced mix of tough and gentle." – Sydney Morning Herald

"The dancing overall is high quality, especially by the male performers who respond to their more challenging choreography with athletic vigour." – Sydney Morning Herald

"Here's to another 40 years!" – Dance Australia



SPEAKING COUNTRIES AND PROPPA YARNS

During the *Circle of Cultures* performance season, the foyer spaces of Carriageworks came alive each evening with *Speaking Countries* from 6pm to 7.15pm with free cultural dance performances from cultural elders and tutors from Elcho Island, Saibai Island, Moa Island and Yirrkala.

On Saturday 19 November, the very special event, *Proppa Yarns* was held in the foyer. Celebrating the diversity and challenges of cultural practices and enterprise in remote communities, the event was led by guest orator Marcus Lacey, Chairman of Nyinyikay Dha Wuba Aboriginal Corporation and guest facilitator Matthew Doyle, a professional musician, dancer, choreographer and teacher.

Many cultural communities have contributed to the ongoing evolution of NAISDA Dance College.

From the first six-week workshop through to today, Aboriginal and Torres Strait Island Cultural Knowings have underpinned the contemporary studies and varying courses that NAISDA offers the Aboriginal and Torres Strait Island youth throughout the last 40 years.

Aboriginal and Torres Strait Island Elders from Mornington Island, Yirrkala, Turkey Creek, Roper River, Elcho Island, Bathurst Island, Pitjantjatjara and others; from Mer, Erub, Moa, Saibai, Badu, Dauan, Boigu, Mabuiag and others have recognized the importance of bringing their cultural practice to a wider audience through NAISDA.

In turn, NAISDA has, in many instances, inspired a renaissance within these communities to turn to their own cultural heritage for the strength and empowerment they can wield through their song, dance and cultural practice.

NAISDA pays tribute to the many Elders who have passed on and those who have inherited the responsibility and continue to inspire cultural strength through cultural practice of their song and dance.

Many have contributed to the ongoing phenomena that NAISDA is, and we would not be here today, 40 years later, if it were not for the unreserved giving of the Elders and communities who have shared and hold sacred the gift of Cultural Knowing from our forebears.

Raymond D Blanco

HEAD OF CULTURE & TRAINING OPERATIONS



CHJOWAI

NAISDA ALUMNI NIGHT

Bringing together and celebrating 40 years of graduates who have created their own niches in the dance, cultural and performing arts industry was always going to be a very hectic task. Monica Stevens and I, both 1984 NAISDA graduates, who hailed from the same town in Queensland, agreed that the name *Chjowai*, meaning 'the meeting place of two rivers', was an appropriate starting place.

NAISDA's birth from Aboriginal and Torres Strait Island cultural and contemporary dance with African American dance culture, formed our two rivers leading to an ocean of inspiring and creative works, to which graduates have continued to contribute.

NAISDA alumni gathered at Carriageworks Sydney on Thursday 24 November 2016 for an evening of reflection, celebration and performances from many special guests, all of whom have played a role in shaping NAISDA's story.

We began with cultural dance from New South Wales with works from Tharawal Mob and Wagana before moving headfirst into the historic works; Witchery choreographed by one of NAISDA's founding students Dorethea Randall, followed by *Brown Skin Baby* and *Mangy Ol Dog* - a suite of works from *Embassy*.

The evening provided a unique opportunity to honour the legacy of NAISDA's first ever students with the presentation of the Black Legacy Awards to Cheryl Stone, Dorethea Randall, Daryl Williams, Lillian Crombie,

Wayne Nicol and Michael Leslie. This was followed by the awarding of prestigious NAISDA Life Memberships to Wayne Nicol, Cheryl Stone, Auntie Lucy Jumawan and Fay Nelson AM.

Bangarra Dance Theatre opened the second half of the night with *Shield / Spinifex* from their repertoire. Sharman Parsons and Fiona George presented their contemporary dance works. Monica flexed her creative mind on a new work performed by Sharon Carpenter and Vicki Van Hout, while current NAISDA Developing Artists presented their ode to the political beginnings of NAISDA in an urban jazz work to close the indoors program.

Singers Getano Bann, Clarence Slockee, Wilo Muwada, Annie Gundi and Agnes Ware all relived the past, singing anthems from the 1970s and 80s.

The 'in-theatre' program was quickly followed by a highly energetic and celebratory open invitation to join the Elders and Tutors from Yirrkala and Elcho Island in the Sand Circle. Cultural dances were performed by just about everyone who had ever danced with NAISDA and could still shake a leg...

A great night was enjoyed by all.

Raymond D Blanco

HEAD OF CULTURE AND TRAINING OPERATIONS

NAISDA 40TH ANNIVERSARY CELEBRATION & DINNER AUCTION



The NAISDA 40th Anniversary Celebration Dinner and Auction was held under the aegis of the NAISDA Foundation and its patron Professor, The Honourable Dame Marie Bashir AD CVO.

The purpose was three-fold:

- To celebrate 40 years of NAISDA
- To raise funds for the building of *Naya Wa Yugali* – the new campus for NAISDA Dance College
- To raise awareness of NAISDA amongst the corporate world to attract potential financial partners to the project

The event was held at Carriageworks on Monday 21 November 2016 as part of *Circle of Cultures*, the two-week celebration of NAISDA's 40th Anniversary.

Produced by Camilla Rountree, attendees had the pleasure of being entertained by NAISDA alumna Christine Anu, who sung with the Gondwana Indigenous Children's Choir, as well as performances from NAISDA's own Developing Artists throughout the night.

The Master of Ceremonies was the talented comedian and NAISDA Graduate Sean Choolburra, who guided us through an evening of culture, dance, food and fundraising. Attendees bid on a range of unique auction items donated by many significant artists, galleries and businesses from around Australia.

The event was sponsored by Carriageworks, Commonwealth Bank of Australia and with many artists, organisations and companies donating and contributing to the event.

Our sincere thanks for your contributions to the NAISDA Foundation and our NAISDA Developing Artists on the night.





40
NAISDA
40th ANNIVERSARY
**CELEBRATION
DINNER
& AUCTION**
Songline for the Future
THE NAISDA
FOUNDATION

NAISDA ACKNOWLEDGES

- Accounting For Good
- Adtrans Hino
- All Sound & Light Entertainment
- Anna Plows Cleaning
- Anzarts Institute
- Appliance Science
- Arts8 Roundtable for Arts Training Excellence
- Ausdance NSW
- Australian Government, Dept of Prime Minister & Cabinet
- Australian Government, Dept of Communications & the Arts
- Bangarra Dance Theatre
- Barang Regional Alliance Partnership
- Barry Brown Maintenance Services
- Brilliant Logic
- Campbelltown Arts Centre
- Carriageworks
- Central Coast Council
- Commonwealth Bank of Australia
- NIDA Deputy Director Michael Scott Mitchell
- Central Coast Regional Development Corporation
- Chameleon Lighting
- Coastal Air Conditioning
- Coda
- Darkinjung Local Aboriginal Land Council
- Yerin Aboriginal Health Services Inc.
- Emma Collison Publicity
- eOne Design (Graphic Design)
- Fields Security Services
- Forsythes IT
- Howes Walcott Accounting Services
- Jawun
- Kariong Medical Centre
- Koori Connect
- Maxco
- NSW Arts
- Musica Viva
- NAISDA Homestay Parents
- NSW Department of Education
- NSW Department of Justice, Arts NSW
- Nunyara Aboriginal Health
- Nurture HR
- Photography Acknowledgments
 - Lisa Haymes
 - Branco Garcia
 - Tristan Baker - Bam Studios
 - Wayne Quillam
 - Jasmine Gulash
 - Debra Schleger
 - Historical Photos
 - Lee Chittick
 - Juno Gemes
 - Elaine Pelot-Syron
- Reliance Super Clinic
- Sharp DS
- Belinda Preston Psychologist
- Tanja Liedtke Foundation
- Terri Janke Lawyers
- The Art House, Wyong
- The Boathouse
- The Bouddi Foundation
- XABC
- Zonta



40TH YEAR SPECIAL THANKS

- Australia Council for the Arts "Chosen" Through Aboriginal and Torres Strait Islander Arts
- Arts NSW Aboriginal Regional Arts Fund
- Arts NSW Arts and Cultural Development Program
- Arts NSW Cultural Development Program "Negotiated Aboriginal Strategic"
- Arts NSW Individual Travel grants
- Bangarra Dance Theatre
- Carriageworks
- Central Coast Council Community Grants
- Chameleon
- City of Sydney Sponsorship
- Cultural Tutors Heather Mitjangba and Mudalyun Ganambarr for allowing NAISDA to perform the sacred dances and songs of the Datiwuy Clan from North East Arnhem Land
- Darkinjung Local Aboriginal Land Council
- Department of Communications and the Arts Indigenous Languages and Arts Program
- Gadigal Information Service, home to Koori Radio 93.7FM
- Tahjee Moar
- NIDA's Second Year Design Students
- NSW Aboriginal Land Council
- NSW Department of Aboriginal Affairs
- Opera Australia
- Sydney Theatre Company
- Vicki Van Hout - Legacy Poem
- Camilla Rountree







FINAN CIAL

FOR THE YEAR ENDED
31 DECEMBER 2016

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

DIRECTORS' REPORT

Board Report

The Board of Directors submit the Financial Report of NAISDA Limited for the financial year ended 31 December 2016.

Board Directors

The names of Board Directors during the year ended 31 December 2016 are:

Chair (from 7 April 2016)

Sean Gordon

Director since 29 April 2011; 5 meetings attended of a possible 5 in 2016

Nyunggai Warren Mundine AO

Director since 2005; 1 meetings attended of a possible 5 in 2016

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

Robyn Heras

Director since 2003; 5 meetings attended of a possible 5 in 2016

Elizabeth Butcher AM

Director since 2008; 5 meetings attended of a possible 5 in 2016

Dawn Casey

Director since 2009; 0 meetings attended of a possible 4 in 2016

Sharon Burnett

Director since 26 August 2011; 4 meetings attended of a possible 5 in 2016

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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 2016 NAISDA celebrated its 40th Anniversary with a year of special celebrations, including an expanded program at the end of year show, including an exhibition curated by Carriageworks, a program of cultural performances by groups from remote communities associated with NAISDA over its 40 years, an alumni performance night and a facilitated public conversation between the remote cultural groups.

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 at Nyinyikay in North East Arnhemland.
- Consolidation of the Horton program within the contemporary dance curriculum with New York-based teacher Iquail Shaheed.
- The NAISDA Board Of Studies completed the rewriting (including approval for the new Cert III) of the NAISDA curriculum as the first stage of implementing first stage of the new curriculum in 2017. The courses currently delivered by NAISDA Dance College are as follows:
 - o 91533NSW Certificate II In Careers In Dance
 - o 91536 Certificate III In Careers in Dance
 - o 91532NSW Certificate IV in Professional Dance Performance
 - o 91534NSW Diploma Of Professional Dance performance
- The delivery of significant Outreach and Youth Engagement Programs in addition to the NAISDA core training programs. These included the following:
 - o Datiwuy Dreaming touring school show in collaboration with Musica Viva
 - o Garabarra Ngurra (NSW High Schools Aboriginal Dance Camp)
 - o Campbelltown Arts Centre Program
- Delivery of the mid-year show Wirayi (Now) and associated school workshops at The Arthouse in Wyong.
- Resourcing for, and delivery of, the Circle Of Cultures program at Carriageworks (15 – 24 November 2016). The Program included Naya Wa Yugali, an exhibition about NAISDA's history; Speaking Countries – cultural dance performances; Proppa Yarns – a discussion celebrating the diversity and challenges of cultural practice and enterprise in remote communities; From Sand To Stage – the NAISDA End Of Year Show; and Chjowai – the NAISDA Alumni Dance Performance .
- Development and delivery of a fund-raising dinner and art auction by the Foundation as part of NAISDA's 40th Anniversary celebrations.
- Overseas tour by 15 Das and staff representing New South Wales, to the Seoul International Friendship Fair.

NAISDA LIMITED
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- International tour – Footprints Across The Globe (20 January 2016 – 28 February 2016) to attend the Annual International Association of Blacks In Dance in Denver, USA, and deliver workshops in Castle Rock Colorado, University of Virginia, UArts Philadelphia and New York.

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 2016 year was \$121,868 compared to a deficit for the 2015 year of \$32,288.

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.

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 4 April 2017 declaring his independence in relation to the conduct of the audit.

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


Sean Gordon


Robyn Heras

Dated: 6 April 2017

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 2016, 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:

4 April 2017

NAISDA LIMITED
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STATEMENT OF PROFIT OR LOSS
FOR THE YEAR ENDED 31 DECEMBER 2016

	Note	2016 \$	2015 \$
Revenue	2	3,438,381	2,823,854
Changes in inventories		17,739	-
Employee benefits expense		(1,615,181)	(1,488,846)
Depreciation and amortisation expenses		(58,764)	(32,460)
Finance costs	3	(49,747)	(35,773)
Other expenses		<u>(1,610,560)</u>	<u>(1,299,063)</u>
Profit (loss) before income tax	3	121,868	(32,288)
Tax expense		<u>-</u>	<u>-</u>
Profit (loss) for the year		<u><u>121,868</u></u>	<u><u>(32,288)</u></u>
Profit (loss) attributable to member of the company		<u><u>121,868</u></u>	<u><u>(32,288)</u></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
(A COMPANY LIMITED BY GUARANTEE)
ACN 140 026 268

STATEMENT OF FINANCIAL POSITION

AS AT 31 DECEMBER 2016

	Note	2016 \$	2015 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	5	1,559,211	1,801,465
Trade and other receivables	6	398,420	619,312
Inventories	7	17,739	-
Other assets	8	45,902	30,884
TOTAL CURRENT ASSETS		2,021,272	2,451,661
NON-CURRENT ASSETS			
Trade and other receivables	6	73,605	-
Property, plant and equipment	9	217,408	249,596
TOTAL NON-CURRENT ASSETS		291,013	249,596
TOTAL ASSETS		2,312,285	2,701,257
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	10	133,221	214,991
Borrowings	11	12,586	27,988
Provisions	12	253,599	198,266
Other	13	167,079	627,713
TOTAL CURRENT LIABILITIES		566,485	1,068,958
NON-CURRENT LIABILITIES			
Borrowings	11	63,542	71,909
TOTAL NON-CURRENT LIABILITIES		63,542	71,909
TOTAL LIABILITIES		630,027	1,140,867
NET ASSETS		1,682,258	1,560,390
EQUITY			
Retained earnings		1,682,258	1,560,390
TOTAL EQUITY		1,682,258	1,560,390

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STATEMENT OF CHANGES IN EQUITY
FOR THE YEAR ENDED 31 DECEMBER 2016

	Retained Earnings \$	Total \$
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	(32,288)	(32,288)
Balance at 31 December 2015	1,560,390	1,560,390
Balance at 1 January 2016	1,560,390	1,560,390
Comprehensive income		
Profit for the year	121,868	121,868
Total comprehensive income for the year attributable to the member of the company	121,868	121,868
Balance at 31 December 2016	1,682,258	1,682,258

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

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2016

	Note	2016 \$	2015 \$
Cash flows from operating activities			
Receipts from clients and others		3,180,876	2,297,992
Payments to suppliers & employees		(3,320,463)	(2,728,475)
Interest received		17,763	28,658
Interest paid		(7,217)	(3,869)
Income taxes paid		-	-
Net cash provided by operating activities	15	(129,041)	(405,694)
Cash flows from investing activities			
Loans advanced		(73,605)	-
Loan repayments received		-	-
Payments for plant, equipment & vehicles		(26,577)	(131,692)
Net cash provided by investing activities		(100,182)	(131,692)
Cash flows from financing activities			
Repayment of leases		(13,032)	(6,317)
Borrowings		-	65,354
Net cash provided by financing activities		(13,032)	59,037
Net increase in cash held		(242,255)	(478,348)
Cash and cash equivalents at beginning of financial year		1,801,466	2,279,814
Cash and cash equivalents at end of financial year	5	1,559,211	1,801,466

NAISDA LIMITED
(A COMPANY LIMITED BY GUARANTEE)
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2016

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 6 April 2017 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) Inventories

Inventories are measured at the lower of cost and net realisable value.

(c) 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.

(d) 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.

(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 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.

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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2016

(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) 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.

(h) 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.

(i) 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.

(j) 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.

(k) Comparative Figures

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

(l) 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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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2016

	2016	2015
	\$	\$
2. REVENUE AND OTHER INCOME		
Grants Received	2,960,027	2,376,778
Donations, Sponsorship & Bequests	56,285	36,343
Other Income	263,663	248,050
Interest Received	17,763	28,658
Memberships Received	591	682
Rent	140,052	133,343
Total revenue	<u>3,438,381</u>	<u>2,823,854</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>49,747</u>	<u>35,773</u>
Total finance costs	<u>49,747</u>	<u>35,773</u>
Cost of sales	<u>(17,739)</u>	<u>-</u>
Employee benefits expense:		
Superannuation Contributions	<u>143,706</u>	<u>127,525</u>
4. AUDITOR'S REMUNERATION		
Remuneration of the auditor:		
Auditors Remuneration	<u>24,070</u>	<u>18,000</u>
5. CASH AND CASH EQUIVALENTS		
Cash on Hand	403	634
Cash at Bank	<u>1,558,808</u>	<u>1,800,831</u>
	<u>1,559,211</u>	<u>1,801,465</u>
6. TRADE AND OTHER RECEIVABLES		
CURRENT		
Trade Debtors	350,216	619,312
Good And Services Tax	<u>48,204</u>	<u>-</u>
	<u>398,420</u>	<u>619,312</u>
NON-CURRENT		
Advances to Naisda Foundation Trust	<u>73,605</u>	<u>-</u>

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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2016

	2016	2015
	\$	\$
7. INVENTORIES		
CURRENT		
At cost:		
Stock on hand	17,739	-
8. OTHER ASSETS		
CURRENT		
Prepayments	45,902	30,884
9. PROPERTY, PLANT AND EQUIPMENT		
Leasehold Improvements at Cost	260,780	260,780
Less Accumulated Depreciation	(260,780)	(260,780)
Total land and buildings	-	-
Plant And Equipment	100,141	100,141
Less Accumulated Depreciation	(65,247)	(58,016)
	34,894	42,125
Motor Vehicles	111,895	111,895
Less Accumulated Depreciation	(59,802)	(52,320)
	52,093	59,575
Office Furniture And Equipment	167,987	141,410
Less Accumulated Depreciation	(96,147)	(77,616)
	71,840	63,794
Leased Motor Vehicles	148,896	148,896
Less Accumulated Depreciation	(90,315)	(64,794)
	58,581	84,102
Total plant and equipment	217,408	249,596
Total property, plant and equipment	217,408	249,596

(a) Movements in carrying amounts

For disclosure on movement in carrying amounts please refer to note 16(a) at the end of this financial report.

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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2016

	2016	2015
	\$	\$
10. TRADE AND OTHER PAYABLES		
CURRENT		
Good And Services Tax	-	22,904
Trade Creditors	41,728	74,456
Other Creditors and Accruals	72,071	52,871
Withholding Taxes Payable	19,422	64,760
	<u>133,221</u>	<u>214,991</u>
11. BORROWINGS		
CURRENT		
Vehicle Creditors	16,256	20,921
Mastercard	(3,670)	7,067
Total current borrowings	<u>12,586</u>	<u>27,988</u>
NON-CURRENT		
Vehicle Creditors	<u>63,542</u>	<u>71,909</u>
Total borrowings	<u>76,128</u>	<u>99,897</u>
12. PROVISIONS		
CURRENT		
Provision for Holiday Pay	147,281	115,042
Provision for Long Service Leave	106,318	83,224
	<u>253,599</u>	<u>198,266</u>
13. OTHER LIABILITIES		
CURRENT		
Unexpended Donation	132,985	132,985
Unexpended Grant	34,094	494,728
	<u>167,079</u>	<u>627,713</u>

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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2016

	2016	2015
	\$	\$
14. 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		
15. CASH FLOW INFORMATION		
Reconciliation of net cash movements from operating activities to operating profit after tax		
Operating profit for year	121,868	(32,288)
Non Cash Item Depreciation	58,765	32,460
Decrease in Debtors	220,891	(484,103)
Increase in Inventories	(17,739)	-
Decrease in Creditors	(92,507)	88,700
Increase in Provision for Annual Leave	32,239	(19,739)
Increase in Prepayments	(15,018)	(8,732)
Decrease in Unexpended Grants	(460,633)	(13,101)
Increase in Provision for Long Service Leave	23,093	31,109
Net cash provided by operating activities	(129,041)	(405,694)

NAISDA LIMITED
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2016

16. (a) MOVEMENT IN CARRYING AMOUNTS

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

Carrying amount at 31 December 2015

Current Year Additions at Cost

Disposals

Profit on Disposal

Depreciation

Carrying amount at 31 December 2016

	Plant And Equipment \$	Motor Vehicles \$	Office Furniture And Equipment \$	Leased Motor Vehicles \$	Total \$
Carrying amount at 31 December 2015	42,125	59,574	63,795	84,102	249,596
Current Year Additions at Cost			26,576		26,576
Disposals					-
Profit on Disposal					-
Depreciation	(7,231)	(7,481)	(18,530)	(25,523)	(58,765)
Carrying amount at 31 December 2016	34,894	52,093	71,841	58,579	217,407


NAISDA LIMITED
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DIRECTORS' DECLARATION

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

1. the financial statements and notes which comprise the statement of financial position as at 31 December 2016, the statement of profit or loss, statement of changes in equity and statement of cash flows for the year then ended, a summary of significant accounting policies and other explanatory notes present fairly the company's financial position as at 31 December 2016 and its performance for the year ended on that date in accordance with Australian Accounting Standards; and
2. 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


SEAN GORDON

Dated:

6th April 2017



**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 2016, 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**

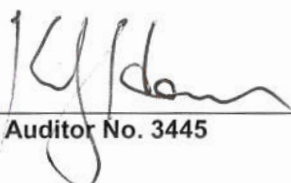
**INDEPENDENT AUDITOR'S REPORT
TO THE MEMBER OF
NAISDA LIMITED**

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 2016 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: 6 April 2017

In our 40th year NAISDA pays homage to all who have passed through its walls – from Students, Cultural Tutors, Communities, Teachers, Artists, Board Members, Staff, Political Activists, Children. Our thoughts and homage to all are reflected in the poem below by NAISDA graduate and artist Vicki Van Hout!

Yaama NAISDA

When we pierce this ground, we make them, the Darkinjung ancestors, bare witness to the fertile nexus, this one, now, in the present sense. A product of many a past tense. Past people have passed this down to us. In this moment we stand on the precipice of continuing greatness. A lineage whose foundations consisted of much more than this. More than mere concrete, mortar, pillars, walls & ceilings. But tears, courage and a vision to score –

A PLACE ON THE MAP FOR US. A PLACE TO MAKE IT...

A NAME FOR OURSELVES.

**TOLD BY US WITH OUR VOICES. USING OUR OWN BODIES.
WITH OUR OWN WAYS. WITH OUR OWN SPIRITS TO GUIDE US.**

The first of us fought so that we could soar. They battled politics, ignorance, were pioneers and much more than that. They brought Blackfella talent to the fore... Front... and... centre. They were firebreathers. Shape shifters. Their bodies burning... formed from unbridled will. Bright new. Their feet like thunder. Announcing that we too are here. Have always been here... And will always be here. They used their dance to make the world stand up... and take notice.

**THEY DANCED THE NULLABOUR PRAYER,
TO SPEAK OF THIS LAND AND OUR CUSTODIAL CONNECTION
TO IT. THEY DANCED THE 'BROWN SKIN BABY' TO SPEAK OF
STOLEN CHILDREN. THEY DANCED THE MANGY OLD DOG TO
SPEAK OF IN-EX-PLIC-A-BLE IN-EQUALITY. THEY DANCED.**

Black Deaths in Custody, where she wailed over his spent body. And they cried too in quiet. Private wet tears that no-body would hear because no-body was left untouched. All hearts were in attendance, wounded equally... to witness it. They danced. The 88s Tall Ships' dispatch. To dispel to the notion of one... true... history. Called 'Survival'... for survival of cultural perpetuity and the theatre god's grace did they engross. Their bodies knew nought but that they had to do it. Whether a calling or a whim or a free taxi ride to it, by a woman with a car, sat trawling the streets... searching... for eager bodies to bend to an ancient rhythmical beat to the beat of this land and that of no other. This woman of inspiration, a hard task master. A mother of contemporary idiom. In an urban setting,

**REPRESENTING A TRADITION OF THE FIRST
AND LONGEST, CONTINUOUS NATIONS.**

The names are too many, like the stars in the galaxy. The beat of one heart over a lifetime. Every fibre of one being... Like dots on a painting. They leave a brilliant legacy... From humble beginnings in a dusty run down church, to these here foundations, where we will make fire from this dirt. Just before we finish, so that I am not remiss, I'd like to acknowledge the miners, the illiterate, the queers, the queer of nature, that is quirky, that is brave, that were here, and are here to seek refuge from small minds, in smaller places. To the cross-dressers, the crazy, the colorful, the flamboyant, you know who you are, you are with your people. You are the talent whose shoulders prop up this place. You are the unique voice who sees from the other side. You can now be counted amongst singers, actors, choreographers, TV and movies stars. You are leaders.

**IT DOESN'T MATTER WHAT SHAPE OR COLOUR YOU COME IN,
AS LONG AS YOU CONTINUE TO OPEN AND DAZZLE
THE MINDS OF THE MASSES WITH YOUR BODIES.**

VICKI VAN HOUT

THE LEGACY





NAISDA DANCE COLLEGE

31 THE AVENUE, MT PENANG PARKLANDS
KARIONG NSW 2250, AUSTRALIA

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