



2018

ANNUAL REPORT 2018
NAISDA Dance College

YADAH GAYI – GU DARKINJUNG NGURA

Welcome to Darkinjung land

NAISDA would like to acknowledge that we operate and function on Darkinjung Land. We pay our respects to ancestors and Elders, past and present, who are our knowledge holders. We acknowledge our youth, who are our future leaders. We acknowledge and pay respect to those who have gone before us and recognise their contributions.

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.

NAISDA COMMITMENT TO EDUCATION

To challenge our Developing Artists to learn, create, aspire, so as to be the artists and cultural leaders of tomorrow.



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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.



From the Chair

As an agent of change in the Australian cultural landscape, NAISDA is without peer.

Over the past forty-three years NAISDA has been Australia's bedrock for Aboriginal and Torres Strait Islander arts and cultural learning and creation. Envisioned in the 1970s wave of political-cultural activism with Black Theatre in Redfern, NAISDA's DNA is scribed with the grit of our Aboriginal and Torres Strait Islander survival; but also a resilience developed through innovation and adaptation.

NAISDA's aspirations are one with the many communities across Australia whose youth come to NAISDA to learn, train, explore and develop their skills, artistry and leadership.

NAISDA is the only Indigenous arts training organisation in the prestigious Arts8. It is also the only arts training organisation in Australia to deliver nationally-accredited courses exclusively for Aboriginal and Torres Strait Islander people.

Like the pandanus fibres of the Djilikirritj mat woven by Nancy Mutilnga Burarrwanga that features throughout this year's annual report, the many fibres of NAISDA continued to weave a strengthening story in 2018.

This year's achievements highlight the ever-increasing demand and need for NAISDA programs within the Australian and international context.

I am proud that NAISDA is looking to build on its cultural legacy through the visionary capital development Naya Wa Yugali and continue its Songline of resilience, innovation and adaptation in response to the guidance of our many communities.

Our advocacy to the Federal and State governments over the past year has reinforced NAISDA's willingness to take the lead in creating this new centre for Indigenous creative learning that realises the dreams and ambitions of Aboriginal and Torres Strait Islander people. That willingness also speaks to the rising voice of all Australians for reconciliation and recognition of

Australia's First Nations people. I thank both the State and Federal Governments for continuing their support for NAISDA as well as recognising the significant return on investment.

As we sustain the cultural timeline of Indigenous arts in Australia into the future, I extend my sincere appreciation and thanks to all who support NAISDA to achieve such great outcomes for our Developing Artists each year – the NAISDA Ltd Board, NAISDA Foundation and the Board of Studies; our Executive, Leadership Team and staff; cultural tutors and communities; donors, community, corporate and philanthropic supporters.

A stylized, handwritten signature in black ink, consisting of a series of loops and a long horizontal stroke at the end.

Sean Gordon

CHAIRPERSON, NAISDA LTD

From the CEO

At NAISDA the skills and discipline honed in training and performance speak to our connected experiences, history and knowledge and embody our Indigenous voice. In 2018 that voice resonated powerfully with the force of the female spirit.

The national NAIDOC theme 'Because of her, we can!' framed the NAISDA year as we celebrated the guiding presence of our mothers, grandmothers, aunts, sisters and daughters in our lives, communities, learning and art.

Our performance seasons – *Messenger* at the Art House, Wyong and *StoryPlace* at Carriageworks, Sydney, connected with our past through Yolngu dances from the Dätiwuy Clan in North East Arnhem Land and dances of the Dharawal people from New South Wales. They were also a testament to our vibrant future, drawing on the energy of our inspirational and talented Aboriginal and Torres Strait Islander women.

This dynamic cultural intersection between storytelling and dance is revitalised each year through NAISDA's connections to Country and Community. The college was embraced in 2018 by the community of Nyinyikay for the remote Cultural Residency. The homeland of Nancy Burarrwanga, Senior Elder of the Gumatj Burarrwanga clan, we were honoured to be back on Dätiwuy Country, dance with her family, learn from her wisdom and become the custodian of her magnificent Djilikirritj woven mat. This important piece of Yolngu heritage is proudly featured on the front cover and acts as a potent signifier of the creative female spirit throughout this publication.

In 2018 the NAISDA curriculum encompassed new accredited Certificate IV and Diploma courses in Dance Practice for Aboriginal and Torres Strait Islander Peoples, extending NAISDA's delivery and rigor of elite disciplines, practice and training. My immense appreciation goes to the powerful partnerships that sustain these learning programs: to our Aboriginal and Torres Strait Islander Elders, cultural tutors, communities, fellow ARTS8 national arts training organisations, Homestay families and artists-in-residence whose invaluable knowledge and encouragement nurtures and inspires new generations

of creators. The value and impact of the NAISDA legacy that they impart was recognised at numerous national award presentations throughout 2018.

In addition to the academic year's full-time training program, NAISDA shared its artistic and cultural narrative with audiences at *Big Dance*, the largest free celebration of dance in the world; the New Zealand *Tempo Dance Festival*; First Nations Cultural Evening at the Seymour Centre; the *Commonwealth Games*; and the Opening Ceremony of the *Invictus Games* which was broadcast live across Australia to 640,000 viewers and streamed internationally to a global audience.

In 2018 Regional Cultural Funding took the delivery of NAISDA's capital development of a new National Centre for Indigenous Creative Learning (Naya Wa Yugali) to the next level. The vision underwent extensive and strenuous planning and consultation during the year to ensure the development is grounded in wisdom, collaboration and need. We gratefully acknowledge the time and counsel of so many Industry leaders and stakeholders who generously contributed to our workshops, forums and meetings.

My sincere thanks also goes to our funders who continue to support our growth and evolution, particularly the Australian and NSW Governments. NAISDA is extremely grateful to our primary funding body, the Federal Government's Department of Communications and the Arts for their secured multi-year funding agreement. Such commitment has undoubtedly contributed to our ability to strategically grow and plan. Thank you also to Darkinjung Local Aboriginal Land Council, Barang Regional Alliance Empowered Communities, Central Coast Council, Jawun, KPMG, and to Chris and Kathy Harris for your ongoing commitment on the NAISDA journey, and of course to our very many donors and supporters who give so generously and regularly towards our vision.

In conclusion I would like to thank NAISDA Boards, Executive, Staff, Developing Artists and alumni for providing the strong foundation and inspiration for the organisation's growth and momentum. Your passion, integrity and knowledge equip our young, talented Aboriginal and Torres Strait Islander artists with the skills, opportunities and courage to honour and celebrate Australia's cultures, lands, dances and peoples with the rest of the world.



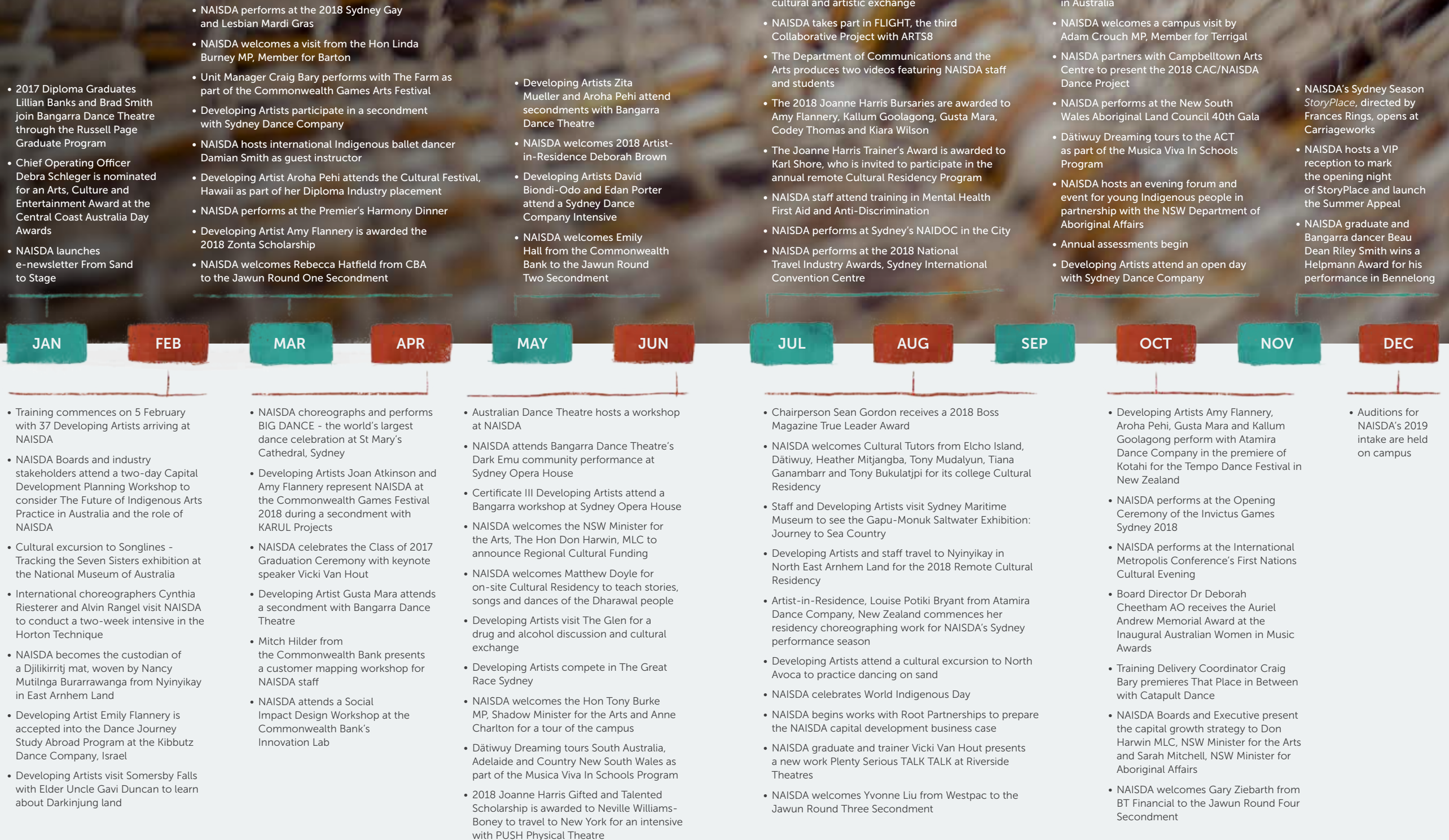
Kim Walker

CEO, NAISDA LTD

"... we celebrated the guiding presence of our mothers, grandmothers, aunts, sisters and daughters in our lives, communities, learning and art."



The Year at a Glance





ON CAMPUS

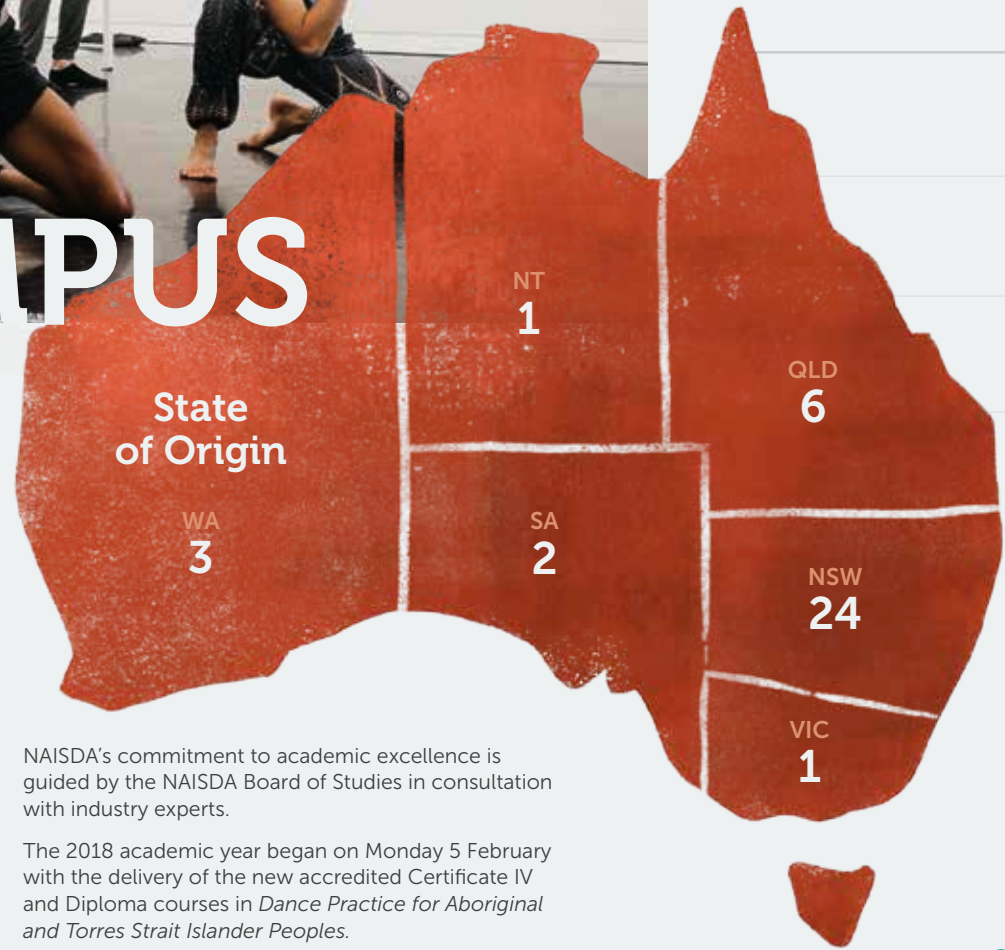
“The NAISDA Board of Studies has engaged creatively, passionately and rigorously in the ongoing development of curriculum for Developing Artists and training staff. Curriculum development is ongoing and must be nourished with new ideas. It is complex and engages a wide range of people with different world views, experiences and skill sets. The Board of Studies has thrived on these and as a result has been able to develop new curriculum in the form of the Advanced Diploma of Professional Dance Performance for Aboriginal and Torres Strait Islander People (Advanced Diploma which will be delivered July 2020).

The Board of Studies acknowledges Darkinjung Country, the NAISDA family/community, as well as Developing Artists and training staff for the final product in the form of the Advanced Diploma. Many voices have created a course that is inspired by Aboriginal and Torres Strait Islander Knowings and that links dance and performance as pure expressions of these not being limited to a western context of knowledge based on lines of words across a page. The members of the Board of Studies look forward to the next iterations of implementing and evaluating the new curriculum. We look forward to evolving curriculum at the cutting edge, setting benchmarks for Aboriginal and Torres Strait Islander teaching and learning.”

– Dr Nerida Blair, Chair of NAISDA Board of Studies

CURRICULUM DEVELOPMENT

NAISDA training and qualifications are predicated on creative and experiential learning where Indigenous Knowings are privileged within a Western education framework. This forges a potent environment for creative and cultural output and achievement.



NAISDA’s commitment to academic excellence is guided by the NAISDA Board of Studies in consultation with industry experts.

The 2018 academic year began on Monday 5 February with the delivery of the new accredited Certificate IV and Diploma courses in *Dance Practice for Aboriginal and Torres Strait Islander Peoples*.

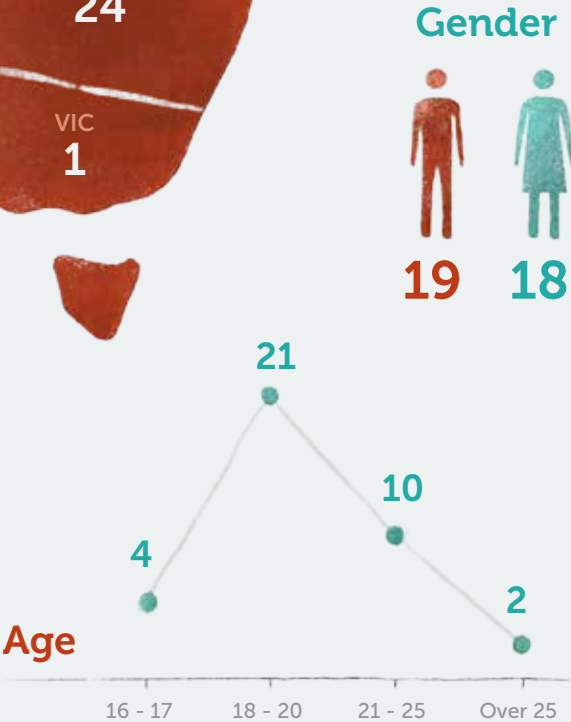
As part of its continuous improvement approach to training and assessment practices, these full-time courses were delivered alongside the new accredited Certificate III which was introduced into the NAISDA curriculum scope in 2017. Work continued in 2018 to develop the NAISDA Advanced Diploma which will be delivered in July 2020.

THE 2018 COHORT

37 young Aboriginal and Torres Strait Islander people from across Australia were invited to audition for NAISDA’s 2018 academic year. Of these, 18 were offered places. They began their studies alongside 19 returning students.

TERM 1, 2018 DEVELOPING ARTIST STATISTICS

2018 Cohort		37
Total Developing Artists by qualification	Cert III	12
	Cert IV	17
	Diploma	8
	Advanced Diploma	N/A
Identity	Aboriginal	32
	Torres Strait Islander	1
	Aboriginal and Torres Strait Islander	4
Certificate III	Aboriginal	12
	Torres Strait Islander	0
	Aboriginal and Torres Strait Islander	0
Certificate IV	Aboriginal	12
	Torres Strait Islander	0
	Aboriginal and Torres Strait Islander	15
Diploma	Aboriginal	5
	Torres Strait Islander	1
	Aboriginal and Torres Strait Islander	2



NAISDA’s commitment to providing a strong program of wellbeing support encompasses onsite accommodation for Developing Artists. NAISDA manages seven onsite cottages within walking distance to the college for Developing Artists over 18 years old.

NAISDA also proudly partners with families on the Central Coast to provide a safe family environment for 16-18 year-old students during their study period at NAISDA. The Homestay program, created in 2011, assists young people as they undertake full time study away from home for the first time.

At the start of the 2018 academic year, 26 of the NAISDA cohort lived on campus, four with homestay families and seven within independent living accommodation options.

PROFESSIONAL DEVELOPMENT, PARTNERSHIPS AND COLLABORATION

NAISDA enjoys strong partnerships with key organisations to deliver its Secondment and Professional Development Program. Through these industry placements, which can last between two weeks to two months, Developing Artists hone skills, develop contacts and learn how to maximise opportunities within a professional environment.

ARTS8

ARTS8 is the national body of elite performing arts training organisations supported by the Australian Government and consists of:

- Australian Ballet School (Southbank, Victoria)
- Australian National Academy of Music (South Melbourne, Victoria)
- Australian Youth Orchestra (Sydney, NSW)
- Flying Fruit Fly Circus (Albury, NSW)
- NAISDA Dance College (Gosford, NSW)
- Australian Film, Television and Radio School (Sydney, NSW)
- National Institute of Circus Arts (Pahran, Victoria)
- National Institute of Dramatic Art (Kensington, NSW)

From 15 -17 June, students and staff from the ARTS8 organisations travelled to the National Institute of Circus Arts in Melbourne to participate in the third of a series of collaborative projects entitled *Flight*, drawing on a broad and diverse rendering of flight as both a concept and an action. NAISDA Developing Artists Aroha Pehi and Georgia Gear represented NAISDA at the collaboration, along with NAISDA Training Delivery Coordinator Craig Bary. The collaboration was an opportunity for students to engage with like-minded practitioners, trainers and mentors, while experiencing different performing arts practices from acrobatics to film production.

"The experience gave wonderful insight into what it's like to work as an independent artist. ...It gave us a glimpse into what it's like to work with a choreographer and was really great to see that if you want to keep up with everything, you have to be on the ball."

Amy Flannery,
NAISDA Developing Artist

The Commonwealth Games Festival

In May, NAISDA Developing Artists Amy Flannery and Joan Atkinson travelled to the Gold Coast, where they undertook a secondment with KARUL Projects to create and perform a work in the Commonwealth Games Festival 2018.

USA Summer Intensive at Push Physical Theatre

An overseas secondment is awarded annually to a Diploma student as part of the Joanne Harris Scholarship Fund. The 2018 Scholarship recipient Neville Williams Boney used the award to travel to the USA to participate in a Summer Intensive at the world-renowned PUSH Physical Theatre in Rochester New York. The learning experience incorporated rigorous lectures and skills development in dance, mime, anatomy, physical movement and tumbling. Importantly the scholarship also provides the unique opportunity to broaden personal development, life skills and dance practice from an international perspective.

"I would like to give huge, heartfelt thanks to Chris and Kathy Harris, without whom this would not be possible. I also hope they understand the importance of what this experience has taught me personally and the way I create and view art. This experience has changed me for the better."

A day in the Intensive would go something like this. Arrive at the studios and have a morning lecture about dance, mime history or anatomy. Then we study a mixture of mime and contemporary dance. Learn some mime techniques. Some dance techniques. Lunch. Learn tumbling skills. Partner work and then end the day with more mime skills.

Learning from PUSH Physical Theatre has enriched my personal view and my professional view on dancing. I now see dance in such a way that my thinking of movement has totally transformed. Even watching dance and movement has changed. This experience choreographically has forced me to think in a different way to tell my narrative.

I am currently in talk with friends I have met during this Intensive to do works with them in London, Syracuse New York and Nepal. This experience overall was a dream come true and enlightening. An experience I do not take for granted. My perspective of movement has evolved into what my art practice will be today.

I cannot thank NAISDA enough for all they have done. A humble thank you once again to Chris and Kathy Harris. Forever grateful."

— Neville Williams-Boney, NAISDA Developing Artist



Kibbutz Contemporary Dance Company in Israel

NAISDA Developing Artist Emily Flannery was successful in her application to participate in a five-month International Study Abroad Program at the Kibbutz Contemporary Dance Company (KCDC), Northern Israel.

NAISDA thanks the generosity of its ongoing partners for all the 2018 secondment placements.

SECONDMENT ORGANISATION:	NAISDA PARTICIPANTS:
KARUL Projects	Joan Atkinson, Amy Flannery, Neville Williams-Boney, Kallum Goolagong
Bangarra Dance Theatre	Gusta Mara, Zita Mueller, Aroha Pehi
Jo Clancy	Aroha Pehi
Sydney Dance Company	Eden Porter and David Biondi-Odo
Vicki Van Hout	Neville Williams-Boney
Atamira Dance Company	Amy Flannery, Aroha Pehi, Gusta Mara and Kallum Goolagong



NAISDA RESIDENCY PROGRAM

Cultural Residency

In August NAISDA welcomed Cultural Tutors from Nyinyikay, Elcho Island, North East Arnhem Land, Heather Mitjangba, Tony Mudalyun, Tiana Ganambarr and Tony Bukulatjpi to deliver the college-based Cultural Residency. Later the same month 32 NAISDA Developing Artists and staff were welcomed by the Nyinyikay community to stay On Country as part of the remote Cultural Residency Program. The cultural tutors travelled with the Developing Artists to Nyinyikay. This special opportunity allowed Tony Mudalyun Ganambarr (lorem) to impart stories of the Country during the three-hour drive from Nhulunbuy to Nyinyikay.

Artists in Residents 2018

NAISDA's Artist-in-Residency Program develops performance and production experiences in a contemporary theatre context.

The 2018 NAISDA Artists-in-Residence were:

Deborah Brown

Deborah is a descendant of the Wakaid Clan, Badu Island and her grandmother is a descendant of Mer people, Murray Island. She also has Scottish heritage.

Deborah has had a highly acclaimed career as a senior artist and choreographer with Bangarra Dance Theatre. Deborah's choreographic work celebrates and explores the rich cultural life of the Torres Strait Islands and the impact of Western influences on Island people. Deborah choreographed the powerful work *Bittersweet* presented at NAISDA's Carriageworks Sydney Season *StoryPlace* in November.

Louise Potiki Bryant

Renowned Indigenous choreographer, dancer and video artist of Māori descent (Ngāi Tahu, Kāti Mamoe, and Waitaha), Louise is a founding member of Atamira Dance Company, New Zealand and has choreographed for companies including Black Grace Dance Company and The New Zealand Dance Company. Her strong body of solo and collaborative works draw upon her interdisciplinary and whakaahua dance practices. NAISDA was honoured to present her piece *Kāpehu (Compass)* at Carriageworks as part of its Sydney Season *StoryPlace* in November.

"The development of unique global creative pathways, along with NAISDA's international artist-in-residence programs, are a vital expression and celebration of individual and national identities, cultures, histories and futures."

Kim Walker,
CEO NAISDA Dance College



Horton International Intensive Residency

In February, Horton Master and Associate Professor of Dance at California State University, Alvin Rangel, and Horton writer and teacher Cynthia Riesterer, travelled from the USA to conduct a two-week intensive program with Developing Artists and staff in the Horton technique; a globally respected dance technique designed to develop strength and flexibility.

"I've fallen in love with the term 'Developing Artist'. To me, it is so profound as it gives a sense of ownership and agency to the role. I've already said that I'm going to bring this powerful terminology back to the US for my own classes."

- Alvin Rangel International Horton Teacher





GRADUATION CEREMONY

On Thursday 12 April 2018, NAISDA celebrated Australia's latest cohort of graduating creative leaders and innovators at its Class of 2017 Graduation Ceremony. Independent Artist Kyle Shilling hosted the ceremony and esteemed NAISDA alumnus Vicki Van Hout delivered a warm, personal and engaging keynote address.

28 Developing Artists from the graduating class of 2017 attained professional qualifications

Presentations were made to the following graduates:

Certificate III in Careers in Dance (10277NAT)

David Biondi-Odo, Chandler Connell, Cody Cosson, Kiarn Doyle, Georgia Gear, Thomas J Kelly, Gusta Mara, Bronson Morris, Edan Porter, Codey Thomas, Kiara Wilson

Statements of Attainment awarded to:

Keisha Barrow, Dean Davis, Elyse Lenehan, Hosken MacFarlane, Gemma Trueman

Certificate IV in Professional Dance Performance (91532NSW)

Joan Atkinson, Amy Flannery, Emily Flannery, Zita Mueller, Aroha Pehi, Neville Williams Boney

Statements of Attainment awarded to:

Kallum Goolagong

Diploma of Professional Dance Performance (91534NSW)

Lillian Banks, Mendia Kermond, Shana O'Brien, Bradley Smith, Jye Uren



AWARDS

NAISDA Awards

To receive a NAISDA Award, Developing Artists are nominated for their outstanding skills, knowledge and performance during the Summative Assessment period by the NAISDA assessor team, or by their teacher. The NAISDA Awards from the graduating class of 2017 were presented to the following graduates:

- **Chandler Connell, Certificate III** - *Distinction for units Cultural Studies and Mind Care Practices for Performance and Production*
- **Kiarn Doyle, Certificate III** - *Distinction for unit Performance and Production*
- **Gusta Mara, Certificate III** - *Distinction for units Urban Jazz and Contemporary Dance*
- **Edan Porter, Certificate III** - *Distinction for unit Dancefilm*
- **Codey Thomas, Certificate III** - *High Distinction for units Cultural Studies, Ballet, Urban Jazz, Critical and Creative Thinking*
- **Neville Williams-Boney, Certificate IV** - *High Distinction in units Cultural Studies and Dance Composition*
- **Emily Flannery, Certificate IV** - *High Distinction in units Contemporary Dance and Ballet*
- **Aroha Pehi, Certificate IV** - *High Distinction for unit Ballet*

Chairperson's Excellence Award 2018 Sponsored by Commonwealth Bank of Australia

The 2018 Chairperson's Excellence Award was presented to Diploma Developing Artist Jye Uren.

2018 Zonta Scholarship

This scholarship, generously donated by the Zonta Club of Central Coast, is awarded to a female Developing Artist to support her studies. The 2018 recipient was Certificate IV Developing Artist, Amy Flannery.



THE JOANNE HARRIS SCHOLARSHIP FUND

The Joanne Harris Scholarship Fund was launched in 2015. Joanne Harris was passionate about studying, teaching and performing dance. Her vision and generous legacy nurtured under the attentive leadership of Chris and Kathy Harris, has enabled NAISDA to offer a unique range of annual scholarships and bursaries which assist young Indigenous dance artists pursue their training and career pathways.

The Fund established four annual scholarships:

- Pre-Professional Support Scholarship
- Early Talent Identification Scholarship
- Gifted and Talented Scholarship
- NAISDA Bursary Program

The 2018 Gifted and Talented Scholarship was awarded to Developing Artist Neville Williams-Boney who used the award to attend a Summer intensive with PUSH Physical Theatre Summer in New York (see page 10).

During NAISDA's *Messenger* performance season in July, Chris and Kathy Harris presented the 2018 Bursary Awards to Amy Flannery, Kiara Wilson, Kallum Goolagong, Codey Thomas and Gusta Mara.

The Fund's Excellence in Training Award recognises a NAISDA teacher who has provided excellent support and guidance to Developing Artists. The 2018 recipient was Unit Trainer Karl Shore.

The Pre-Professional Support Scholarship and Early Talent Identification Scholarship were not awarded in 2018.



ON STAGE

NAISDA PERFORMANCE SEASONS

NAISDA produced two performance seasons in 2018; presented on the Central Coast at the Art House, Wyong in July and at Carriageworks, Sydney in November. The performance seasons enable NAISDA Developing Artists to develop artistic and creative excellence within a professional performance environment and provide forums for audiences to engage with their cultural and creative expression.

Messenger, The Art House, Wyong 4 -7 July 2018

"Featuring works by some of Australia's leading choreographers, Messenger has already garnered stellar reviews and comprises four evening performances, two sold-out school matinee performances and a program of associated school workshops." - Dance Australia

Inspired by the 2018 NAIDOC theme 'Because of her, we can!' NAISDA acknowledges our mothers, grandmothers, aunties, sisters and daughters as an important presence in our lives. Their stories of struggle and achievement, and their unwavering fight for a better existence, empowers us to not only

look clearly to our past, but also to be inspired by a dynamic and vibrant future. *Messenger* speaks to the force of the female spirit as she guides us to come together as a community to say, *"Our Art is powerful, our identity is strong and we affirm our commitment to a culturally rich and diverse society for future generations."*

Curated by Frances Rings, Head of Creative Studies, NAISDA. Produced by Jasmine Gulash, Artistic Producer, NAISDA.

Number of Performances: 5

Number of School Workshops: 2

Total Audience: 2,004



"We are lucky to live in an incredible country that still emits ancient energy and incredible living culture. Choreography represents our bloodlines, our culture and everyone coming together as we acknowledge the red earth as our spiritual centre."

Frances Rings,
NAISDA Head of Creative Studies

StoryPlace, Carriageworks 22 - 24 November 2018

★★★★★

- ArtsHub

"Frances Rings has directed an energetic program of dance that spans traditional to hip-hop"

- The Sydney Morning Herald

"Emily Flannery and Gusta Mara also wrote music for their pieces, Ego and Unwritten Story, which says a lot about the way the college encourages the abilities of its students"

- The Sydney Morning Herald

"A splendid performance showcasing and celebrating the new generation of Indigenous dancers."

- ArtsHub

Powerful choreography celebrating the Indigenous female creative force inherent in our landscape, art, stories and alive within the spirit of our young women today.

Directed by Helpmann Award-winning choreographer Frances Rings.

Featuring works by former Bangarra Dance Theatre senior dancer Deborah Brown, leading Māori choreographer, dancer and video artist Louise Potiki Bryant and NAISDA Dance College Developing Artists

Number of Performances: 5

Total Audience: 1,040



THE NATIONAL AND INTERNATIONAL STAGE

Throughout 2018, NAISDA Developing Artists were afforded professional performance opportunities in addition to their scheduled training hours.

Big Dance

On International Dance Day, 29 April 2018, NAISDA led Australia's Big Dance 2018, presented by Ausdance Victoria and Ausdance New South Wales. Big Dance is the world's largest free celebration of dance encouraging people to be active through dance in a large-scale participatory event open to everyone of all ages, abilities and experiences. In the months leading up to Big Dance, Ausdance invited NAISDA's Head of Creative Studies Frances Rings and Training Delivery Coordinator Craig Bary to choreograph an original work for the Big Dance 2018 routine. This was accompanied by an original score by NAISDA unit manager Huey Benjamin. The inclusive routine included versions to suit all capabilities and circumstances, including standing, seated and suggestions on adapting the choreography for different abilities. NAISDA Developing Artists were filmed performing and teaching the routine onsite by Ausdance to produce online tutorials, dance cues an easy-to-follow learning guide and promotional images and marketing collateral. Over 5000 people across Australia then learnt and performed the routine as part of Big Dance 2018. NAISDA also performed at an event held on the forecourt of St Mary's Cathedral Sydney as part of the celebrations, engaging an additional 500 participants including guest singer Christine Anu and MC Gavin Ivey, both graduates of NAISDA.

Total national audience: 5,500



The Invictus Games Opening Ceremony

NAISDA was privileged to perform at the fourth Invictus Games Opening Ceremony held on Saturday 20 October on the forecourt of the Sydney Opera House, in front of an audience of 1500 competitors, their families and friends and Invictus Games Foundation Patron His Royal Highness The Duke of Sussex. The event was also broadcast live on ABC 1 across Australia to an audience of 640,000 and livestreamed internationally to a global audience.

Total national audience: 641,500

Corporate and Community Performance included the following events, with a total national audience of 11,000

The Premier's Harmony Dinner Rose Hill Gardens Pavilion 21 March 2018

The Premier's Harmony Dinner is a gala event recognising and celebrating the significant contributions made by multicultural leaders.

NAIDOC in the City, Sydney 14 July 2018

NAIDOC in the City is a celebration of the world's longest living cultures through food, song, dance and art.

2018 National Travel Industry Awards 21 July 2018

NAISDA performed in the Grand Ballroom at the International Convention Centre, Sydney.

NSWALC 40th Gala Dinner 29 September 2018

NAISDA performed at the International Convention Centre, Sydney.

2018 International Metropolis Conference 30 October 2018

NAISDA performed to 500 Australian and international participants attending the largest annual gathering of world experts from academia, governments and civil society in the fields of migration, integration and diversity. The conference was launched with a First Nation's Cultural Evening of Performance at the Seymour Centre.



ENGAGEMENT & OUTREACH



NAISDA PERFORMANCES

NAISDA delivers a significant portfolio of outreach and engagement programs each year. School workshops, touring programs and community events provide a tangible, physical and engaging representation of Indigenous creative and cultural heritage through traditional and contemporary dance.

CENTRAL COAST SCHOOLS PERFORMANCES AND WORKSHOPS

"This was our third year of attending and they just get better each year!"

"What a wonderful opportunity for our Aboriginal students."

"We found the NAISDA workshop and performance great and would recommend it to any group."

"I believe it encourages the students to be involved in dance and culture."

As part of the *Messenger* Season, NAISDA offered Central Coast, Newcastle and Sydney schools the opportunity to attend NAIDOC school performances at The Art House, Wyong. NAISDA also conducted free dance workshops for hundreds of local school children as part of the accompanying program. In total, 308 school students participated in the *Messenger* workshops and 852 students attended the performance program.

Participating schools included:

- Ku-ring-gai High School
- Terrigal Public School
- Lisarow Primary
- Point Clare Public School
- Kincumber High School
- South Carter Primary
- Brisbania Primary School
- Glenvale School
- Tuggerawong Public School
- Tuggerah Lakes Secondary College, The Entrance Campus
- Adamstown Public School
- Kotara South Public School
- New Lambton South Public School
- Kotara School
- Belair Public School
- Merewether Heights Public School
- Gwandalan Public School
- Wyong High School
- Mannering Park Public School
- Glendore Public School
- Warnervale Public School
- Wamberal Public School
- Brooke Avenue Public School
- Toronto High School
- Lake Macquarie High School
- Wyong Public School
- Catholic Schools Office (Multiple)
- The Entrance Public School
- St Joseph's College
- Maitland High School
- Northlakes High School
- Toukley Public School

"I want to thank NAISDA for being there for the community. For being the place that it is and what it offers to our young people. Without it, I think a lot of our young people wouldn't know what pathways to take if it weren't for NAISDA. I hold it in high regard."

Matthew Doyle, NAISDA Cultural Tutor, Performer, Teacher and Cultural Consultant

CAMPBELLTOWN PROJECT

As part of NAISDA's annual partnership with Campbelltown Arts Centre, nine young Aboriginal and Torres Strait Islander students from the Macarthur region attended a week-long program of workshops on campus from 3 until 5 September delivered by NAISDA graduate and tutor Vicki Van Hout. The culmination of this work was presented to audiences at the Campbelltown Art Centre on Friday 21 September as the 2018 CAC/NAISDA Dance Project. The project invites young people to explore their creative voice through artistic mentorship in dance, cultural knowledge and performance skills.

UNIVERSITY OF AUCKLAND YOUTH EXCHANGE

In July, NAISDA Dance College was honoured to welcome staff and students from the University of Auckland's prestigious Dance Studies Programme as part of three-day cultural and artistic exchange with the University. Students from NAISDA and the University of Auckland engaged in meaningful cultural and creative dialogue to explore the differences and similarities of each other's backgrounds and learn about new forms of movement and expression. The lively exchange included excursions on Country, Indigenous contemporary repertoire and collaborative workshops. University of Auckland students had the opportunity to learn Australian Indigenous cultural dance, while NAISDA's Developing Artists were treated to an energetic and fast-paced Pollyswag masterclass from the University. In addition, University of Auckland students viewed NAISDA's mid-year production of *Messenger* at The Art House, in return giving NAISDA's Developing Artists a first showing of their new piece *WOR(WAR)SHIP*.

CURRICULA-LINKED LEARNING RESOURCES (MUSICA VIVA)

NAISDA continues to champion the culturally rich touring program of *Dätiwuy Dreaming* in partnership with Musica Viva. In 2018, thousands of students across South Australia and the ACT enjoyed the entertaining storytelling, informative and creative talents of NAISDA graduates Janelle Egan, Rodney Beatty and Glen Thomas working alongside Yolngu Cultural Leaders Tony Mudalyun, Heather Mitjangba, Quentin Bulyulmiwuy and Nelson Yunupingu.



CULTURAL CONNECTIONS

NAISDA's learning programs are informed by powerful nationwide partnerships with Elders, Cultural Tutors, onsite cultural residencies and Indigenous communities. NAISDA is privileged to welcome Cultural Tutors from Indigenous communities to campus each year to share song, dance and culture. This year we welcomed Heather Mitjangba, Tony Mudalyun, Tiana Ganambarr and Tony Bukulatjpi from Elcho Island, for the college-based residency to share knowledge, songs and dance. Developing Artists enjoyed a return visit to the Cultural Tutors' community of Nyinyikay, East Arnhem Land as part of the remote Cultural Residency Program.

REMOTE CULTURAL RESIDENCY

2018 marked the tenth year of NAISDA's Cultural Residency partnership with the community of Nyinyikay, situated on the beautiful Arnhem Bay in East Arnhem Land. The remote Cultural Residency is a highlight of NAISDA's learning year. The Dätiwuy and Burarrwanga Gumatj clans graciously welcome NAISDA's Developing Artists on to their homelands to share Yolngu culture, songs, dances.

Nyinyikay is the homeland of Nancy Burarrwanga, Senior Elder of the Gumatj Burarrwanga clan and creator of the magnificent Djilikirritj woven mat of which NAISDA has become the custodian. This important piece of Yolngu cultural heritage is featured on this report's front cover and throughout the publication in images.

NAISDA Board Director Robyn Heras reflects upon the Cultural Residency Program, now in its tenth year and the impact it has had on NAISDA, Nancy Burarrwanga, her family and the Nyinyikay Community.

"At each of these residencies, Developing Artists have had the opportunity to see how Nancy's family at Nyinyikay are, in the words of her grandson and senior tutor Marcus Lacey, 'like the sacred Gulminya tree – standing strong in one mind and one spirit'."

Led by Nancy, daughter Megan, Marcus and other family members, NAISDA Developing Artists have had the experience of sharing in the knowledge that is embedded in that Country where the family's strength and wisdom have come from. And they have had the privilege of dancing with the family on the Country where the songs and dances were created. They have learnt about the Warramirri land on which Nyinyikay is situated and the story of Madinga, the wild dog and ancestral being of Nyinyikay. Led by Marcus, they have learnt about Yolngu kinship and how this is connected to the land and the responsibilities that family members carry as a result of this. They have been instructed in the ceremonial dances of the Dätiwuy clan accompanied by senior ceremonial songmen and yidaki players. The Yolngu women and men have taken great pride in teaching both the female and male Developing Artists to refine both the technical and spiritual elements of the 'bunggul' in preparation for the closing ceremony.

The female Developing Artists have learnt how pandanus is collected, stripped down into fibres and dyed with natural dyes made from different coloured roots. Led by the ladies of the family, they have then woven the pandanus fibres into a series of creative works including baskets and jewellery. Under the skilful eyes of the Yolngu men, the male Developing Artists have walked through the bush, learning how to recognise the trees hollowed out by termites, that will be ideal for making a yidaki. They have then learnt how to cut down these trees, strip them of their bark, sand them down, place beeswax on the mouthpiece and prepare them for work as a yidaki.

The highlight of the Cultural Residency has been the final bunggul dance ceremony where the Developing Artists dance with up to four generations of the Yolngu family – from the Elders to the youngest members of the family. All of this has meant that NAISDA's Cultural Residency has been a highlight over these years not only for NAISDA, but also for Nancy and the family at Nyinyikay."

- Robyn Heras, NAISDA Board Director

"Her knowledge is based on tens of thousands of years of Indigenous culture and practice and she continues to pass this knowledge on to her sons, daughters and grandchildren."

Robyn Heras, NAISDA Board Director, reflecting on the importance the Djilikirritj mat woven by Nancy Mutilinga Burarrwanga and gifted to NAISDA in 2018



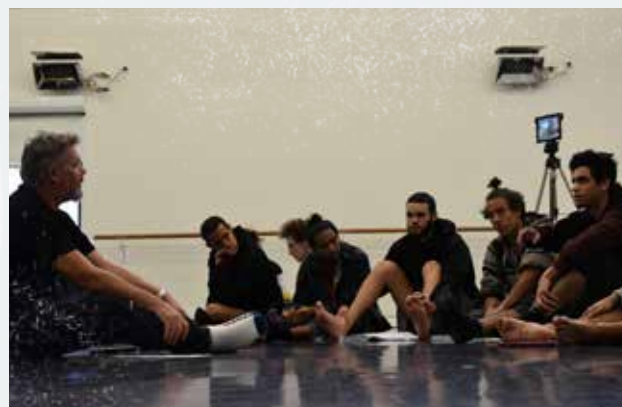
SONGLINES, TRACKING THE SEVEN SISTERS EXHIBITION: CANBERRA EXCURSION

In February, NAISDA's Developing Artists, trainers and staff visited the National Museum of Australia to see the exhibition *Songlines, Tracking the Seven Sisters Exhibition*. The exhibition, which is the first of its kind, tells an Indigenous founding narrative, *Seven Sisters Dreaming*, using Indigenous ways of passing on knowledge. Featuring the work of more than 100 Aboriginal artists, including paintings, weavings and sculptures, photos and videos, the exhibition took Developing Artists on a journey across the Australian desert in a meeting of ancient knowledge and new technology.

"It has been mentioned that Elders are worried that youth are too distracted with technology and other worldly things - that Dreamtime stories will not be passed on and will inevitably be forgotten. I think the exhibition displayed a traditional story in a very contemporary and relatable way that was able to capture and grasp everyday people without losing the essence and cultural values within the Seven Sisters Songlines"

- Amy Flannery, NAISDA Developing Artist

The excursion also included the powerful virtual reality experience *Collisions*. Virtual Reality headsets and headphones transported Developing Artists to the remote Western Australian Desert, the land of Indigenous elder Nyarri Nyarri Morgan and the Martu people. This was an immediate, evocative and unique way to connect tangibly with the stories of the Martu and the contemporary issues they face today.



ONSITE COLLEGE CULTURAL RESIDENCY WITH MATTHEW DOYLE

In June, NAISDA welcomed celebrated performer, musician, composer and cultural trainer Matthew Doyle to complete an on-site Cultural Residency, sharing his experiences, teaching language, stories and dances of the Dharawal people. Developing Artists learnt three songs in Dharawal language, as well as six dances accompanying the songs. These were performed later in the year to audiences at Carriageworks as part of the *StoryPlace Sydney Season*.

"I get personal satisfaction knowing that I'm fulfilling my role as a person of cultural knowledge by sharing my learnings with our young people."

- Matthew Doyle, NAISDA Graduate and Cultural Tutor

GAPU-MONUK SALTWATER: JOURNEY TO SEA COUNTRY EXHIBITION

In August NAISDA staff and Developing Artists, accompanied by Cultural Tutors, Heather Mitjangba, Tony Mudalyun and Tony Bukulatjpi attended a cultural excursion to Sydney Maritime Museum to see the *Gapu-Monuk Saltwater Exhibition: Journey to Sea Country* curated by Helen Anu. The exhibition tells the powerful story of the Yolngu people of North-East Arnhem Land, their fight for recognition of Indigenous sea rights and the Blue Mud Bay legal case. It features 40 Yirrkala bark paintings from the Saltwater Collection, created by the Yolngu artists who petitioned for sea rights by painting their Saltwater Countries onto bark, revealing sacred patterns or



designs known as *Miny'tji*. NAISDA was honoured to have curators Helen Anu and Beau James explain the historical significance of the exhibition. Cultural Tutors Heather and Tony provided powerful personal context.

SOMERSBY FALLS EXCURSION WITH UNCLE GAVI DUNCAN

In week one of the first term, the Developing Artists' learning journey began with a trip to Somersby Falls, Kariang with Cultural Leader Uncle Gavi Duncan who shared stories and histories about Darkinjung Country and people.

AVOCA BEACH CULTURAL DANCE EXCURSION

In conjunction with NAISDA's College Residency, Cultural Tutors instructed Developing Artists in the techniques of dancing on sand in an environment similar to that experienced during their remote Cultural Residency. This enabled Developing Artists to understand and feel the connection to the earth and how such interaction transforms dance.

THE GLEN

Developing Artists' visit to The Glen – an alcohol and drug rehabilitation centre located on the Central Coast, was an opportunity for cultural exchange and to learn about the work of this important community organisation. Developing Artists met residents who kindly shared their stories and provided powerful personal insight into drug and alcohol education.

THE GREAT RACE, SYDNEY

The Great Race Sydney, organised in June by Diploma Developing Artist Neville Williams-Boney, with the support of NAISDA staff, was developed as an activity-packed event to familiarise NAISDA's



Developing Artists with the city of Sydney, its cultural sites and rich history. The Developing Artists raced to different landmarks across the city, solving clues and completing tasks in order to reach their next destination with the quickest team to finish, claiming the winning prize.

MEN AND WOMEN'S LUNCHES

Throughout 2018, NAISDA hosted a program of lunches for its young men and women, often inviting guest speakers to attend and provide insight from their own cultural and creative experiences. These events provided opportunities for Developing Artists to come together in an informal forum, learn from inspirational mentors and share stories.



SHARING THE VISION



OUTDOOR DANCING GROUND

Construction began on NAISDA's Dancing Ground, featuring a sand performance arena and outdoor living learning space. Funded through the NSW Social Housing Community Infrastructure Fund, it will enable the teaching and performance of cultural dance, provide culturally-appropriate gathering, recreational space and will be used to foster community cultural exchange and celebration. The space will be completed early 2019 with an official public launch planned to coincide with 2019 NAIDOC celebrations.

"Our dream is to one day have our own dancing ground at NAISDA so we can practice our traditional dances how they would be culturally be done when performed On Country."

- Frances Rings, NAISDA Head of Creative Studies

REGIONAL CULTURAL FUNDING

Following a successful application to the Regional Cultural Fund, NAISDA engaged respected infrastructure Project Managers, Root Partnerships to work on the strong guiding principles for business

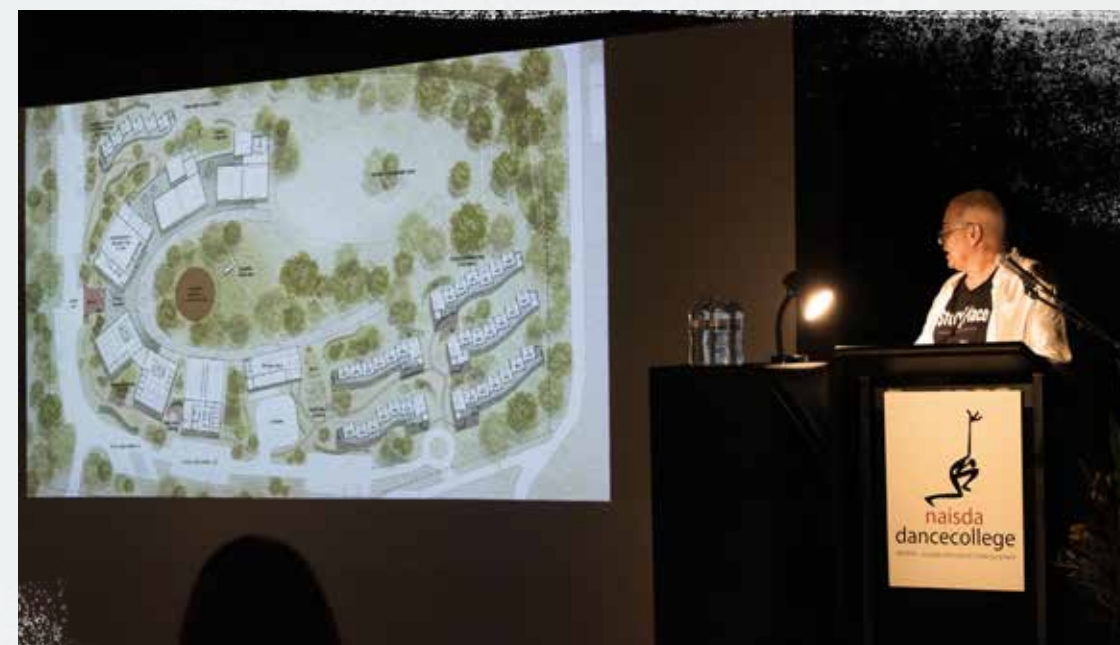
case delivery, measurement and success towards realising a new Centre for Indigenous Creative Learning Naya Wa Yugali (We Dance in Darkinjung Language)

MASTERPLAN AND ANNUAL APPEAL LAUNCH EVENT

Working in conjunction with respected architects Tonkin Zulaikha Greer, Naya Wa Yugali's proposed design was shared with guests and supporters at a reception marking the Opening Night performance of NAISDA's 2018 Sydney Season *StoryPlace* at Carriageworks. Senator the Hon Mitch Fifield, Minister for Communications and the Arts, provided the keynote speech celebrating NAISDA's successful and ongoing role in Australia's creative and cultural arts training. The evening also saw the official launch of NAISDA's annual Songlines Appeal, which provides ongoing support to NAISDA's Developing Artists.

FUNDRAISING FEASIBILITY STUDY

In consultation with J9 Consultancy, NAISDA began a comprehensive Fundraising Feasibility Study in 2018 to ensure it is investment-ready to deliver the new development.



ADVOCACY AND CONSULTATION

NAISDA's vision and sustained growth towards a new National Centre for Indigenous Creative Learning underwent broad consultation and testing throughout 2018. A program of workshops, consultation meetings and presentations with political, cultural, creative and industry leaders was organised to ensure the NAISDA vision and strategy are grounded in wisdom, support and industry need.

In February 2018, a strategic two-day Capital Development Planning Workshop was held at the Crown Plaza Terrigal for NAISDA Boards and industry stakeholders to consider The Future of Indigenous Arts Practice in Australia and the role of NAISDA.

On Friday 21 September NAISDA brought together Industry representatives for a Sydney consultation forum to discuss the vision, core curriculum, aligned services and built environment of the NAISDA expansion. Information gathered across both forums contributed to the business and masterplan and schematic design plans.

The NAISDA Executive and Board continued to hold bipartisan meetings onsite, at the Parliament of NSW and at Canberra Parliament House with State and Federal Ministers, Senators, Members of Parliament and Government Departments to provide briefings on the delivery and impact of Naya Wa Yugali.

NAISDA ACKNOWLEDGES

- Abstudy through the Department of Human Services
- Accounting For Good
- All Sound & Light Entertainment
- Arts8 Roundtable for Arts Training Excellence
- Ausdance NSW
- Australian Government, Department of Communications and the Arts
- Australian Government, Department of Prime Minister and Cabinet
- Bangarra Dance Theatre
- Bara Barang
- Barang Regional Alliance
- Brilliant Logic
- Campbelltown Arts Centre
- Carriageworks
- Central Coast Council
- Commonwealth Bank of Australia
- Cook and Waiter
- Create NSW
- Crown Plaza Terrigal
- Darkinjung Local Aboriginal Land Council
- Emma Collison Publicity
- eOne Design
- Forsythes IT
- Howes Accounting Services
- Hunter and Central Coast Development Corporation
- J9 Consultancy
- Jawun
- Kariong Medical Centre
- Kariong Physiotherapy Centre
- Koori Connect
- KPMG
- MINGALETTA Aboriginal Corporation
- NAISDA Donors and Supporters
- NAISDA Graduates and Alumni
- NSW Department of Industry
- NSW Department of Family and Community Service
- NSW Department of Premier and Cabinet
- Musica Viva
- NAISDA Homestay Families
- NSW Department of Aboriginal Affairs
- NSW Department of Education
- Nunyara Aboriginal Health Service
- Nurture HR
- Photography Acknowledgements: Lisa Haymes, Branco Garcia, Tristan Baker – Bam Studios, Juno Gemes, Elaine Pelot-Syron
- Read Clinic
- Reliance Super Clinic
- Root Partnerships
- Belinda Preston Psychologist
- Tanja Liedtke Foundation
- Terri Janke Lawyers
- The Art House, Wyong
- The Boathouse
- The Bouddi Foundation
- The Communities of Wug village, Kubin village, Badu Island, Dhambala, Galiwin'ku, Nyinyikay
- Travel Partners
- Tonkin Zulaikah Greer Architects
- Yerin Aboriginal Health Services



IN THE SPOTLIGHT

In addition to its full-time training program, NAISDA shared dance, story and performance globally in 2018 at *Big Dance* – the largest free celebration of dance in the world; at the *New Zealand Tempo Dance Festival*; at the *Commonwealth Games* and at the Opening Ceremony of the *Invictus Games*.

NAISDA's contributions to Australia's creative, cultural and education landscapes were also recognised across a number of national award presentations in 2018.

2018 AWARD PRESENTATIONS

2018 National Dreamtime Awards

NAISDA Dance College was awarded Educational Institute of the Year at the 2018 National Dreamtime Awards at The Star, Sydney on Friday 16 November. The National Dreamtime Awards recognise excellence within the categories of Sport, Arts, Education and Community. The peer-nominated Educational Institute of the Year Award is awarded to an institution that has demonstrated a commitment to improving access and opportunities for Aboriginal and Torres Strait Islander students. The Award was accepted on behalf of NAISDA Dance College by NAISDA Chairperson Sean Gordon and NAISDA Board of Studies Chair, Dr Nerida Blair.

2018 Boss Magazine True Leader Award

NAISDA Chairperson Sean Gordon was awarded a 2018 Boss Magazine True Leader Award in recognition of his work enhancing the bonds between all Australians and the societal and cultural benefits of formalising Indigenous inclusion.

2018 Australian Women in Music Awards

NAISDA Board Director Dr Deborah Cheetham AO received the Auriel Andrew Memorial Award at the Inaugural Australian Women in Music Awards which recognises the role of pioneering Aboriginal women in music.

2018 National Indigenous Arts Awards

NAISDA alumnus Thomas E.S. Kelly was named the recipient of The Dreaming Award for emerging artists aged 18-26 years at the National Indigenous Arts Awards. The awards held at the Sydney Opera House and organised by Australia Council for the Arts celebrate the work of remarkable artists.

Congratulations also to 2018 Helpmann Award and Australian Dance Award Recipients:

Bangarra Dance Theatre Artistic Director Stephen Page AO graduated NAISDA in 1983. In 2018 he was awarded Best Choreography in a Ballet, Dance or Physical Theatre Production for Bangarra Dance Theatre's production of *Bennelong* (2017).

Beau Dean Riley Smith graduated NAISDA in 2012. In 2018 he won Best Male Dancer in a Ballet, Dance or Physical Theatre Production for his title role in *Bennelong*.

Beau Dean Riley Smith was also awarded Outstanding Performance by a Male Dance at the 2018 Australian Dance Awards for *Bennelong* (2017).



MEDIA

Harnessing the expertise of our marketing and public relations agency Brilliant Logic, NAISDA secured the following coverage and media mentions in 2018:

Newspapers

Coast Community News	Term 1 Commences, 15 February
National Indigenous Times	NAISDA Graduates join Bangarra, 24 January
South Sydney Herald	NAISDA Graduates join Bangarra, 10 March
Coast Community News	NAISDA performs at Mardi Gras, 15 March
Coast Community News	Big Dance, 29 March
Koori Mail	Big Dance, 4 April
The Australian	NAISDA Graduation, 12 April
Koori Mail	NAISDA Graduation, 18 April
Central Coast Express Advocate	NAISDA Graduation, 19 April
Coast Community News	Alumni Feature: Kassidy Waters, 27 April
National Indigenous Times	NAISDA presents Messenger, June
Koori Mail	NAISDA presents Messenger, 13 June
Central Coast Express Advocate	What’s on: Messenger, 24 June
Central Coast Express Advocate	NAISDA presents Messenger, 29 June
Torres News	Audition for NAISDA, 31 August
Koori Mail	NAISDA presents StoryPlace, 21 October
Best Weekend - Daily Telegraph	NAISDA presents StoryPlace, 17 November
Central Coast Express Advocate	What’s on: StoryPlace, 22 November
Sydney Morning Herald	NAISDA presents StoryPlace, Deborah Brown feature, 24 November
Shortlist - Sydney Morning Herald	What’s on: StoryPlace, 24 November

Radio

ABC Central Coast	Homestay, Interview with Kim Walker and Homestay participant, 5 March
Koori Radio	Big Dance, Interview with Frances Rings, 26 March
Koori Radio	Big Dance, Interview with Kim Walker, 9 April
ABC Central Coast	NAISDA Graduation, VIP Interviews, 12 April
ABC Central Coast	Naya Wa Yugali funding announcement, Interview with Minister for the Arts, Hon. Don Harwin MLC, 4 June
ABC Central Coast	Messenger, Interview with Jasmine Gulash, 4 July
Koori Radio	Audition for NAISDA, Interview with Kim Walker, 20 August
Speaking Out, ABC Radio National	NAISDA presents StoryPlace, Interview with Frances Rings, 15 November
Koori Radio	NAISDA presents StoryPlace, Interview with Matthew Doyle, 15 November
Breakfast, ABC Radio National	NAISDA presents StoryPlace, Interview with Deborah Brown, 19 November
Koori Radio	NAISDA presents StoryPlace, Interview with Deborah Brown, 21 November

Television

ABC iView The Mix	Big Dance, Interview with Frances Rings, 13 April
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Reviews

Sydney Morning Herald	Storyplace review: energetic program crosses many genres, 24 November
Arts Hub	Review: StoryPlace, Carriageworks, 25 November
Dance Australia	Reivew: NAISDA Dance College: StoryPlace, 27 November
New Zealand Herald	Theatre review: Kotahi I and II, 7 October

Online Articles and Publications

Sydney Scoop	sydneyscoop.com/arts-entertainment-features/free-dance-classes-get-ready-for-big-dance-2018/
ArtsHub	www.artshub.com.au/news-article/features/audience-development/richard-watts/out-of-the-lounge-room-onto-the-dance-floor-255609
Dance Informa	dancemagazine.com.au/2018/02/big-dance-2018-dance-is-for-everyone-lets-get-moving/
arts.gov.au	www.arts.gov.au/departmental-news/spotlight-naisda
AMPAG	www.ampag.com.au/article/lillian-banks-and-brad-smith-announced-as-2018-russell-page-graduate-program-recipients
Dance Informa	danceinforma.com.au/articles/naisda-dance-college-presents-messenger/
Dance Australia	http://www.danceaustralia.com.au/yafevent/naisda-dance-college-messenger
Eventfinda	https://www.eventfinda.com.au/2018/messenger/wyong
Visit NSW	https://www.visitnsw.com/destinations/central-coast/wyongarea/wyong/events/messenger
Dance Australia	http://www.danceaustralia.com.au/yafevent/naisda-dance-collegemessenger/latestEvents/5
Newsmaker	https://www.newsmaker.com.au/news/373174/because-of-her-we-can-naisda-dancecollege-celebrates-the-force-of-the-female-spirit-in-messengernaidoc#.W2JBL_kzaUk
Department of Communication and the Arts	https://www.arts.gov.au/departmental-news/video-power-and-passion-dance
Dance Informa	http://danceinforma.com.au/articles/naisda-marked-indigenous-peoples-day/
Dance Life	https://www.dancelife.com.au/female-artists-unite-to-celebrate-indigenous-women/
Arts Review	http://artsreview.com.au/naisda-marks-international-day-of-the-worlds-indigenous-peoples/
Arts Hub	https://performing.artshub.com.au/news-article/sponsored-content/performing-arts/diana-carroll/naya-wa-yugali-we-dance-the-future-starts-here-for-young-indigenous-dancers-256187
Arts Out West	http://artsoutwest.org.au/do-you-want-to-audition-for-naisda/
Arts Hub	https://performing.artshub.com.au/news-article/sponsored-content/performing-arts/diana-carroll/look-can-you-see-her-dancing-it-up-256704
Sydney Arts Guide	https://www.sydneyartsguide.com.au/tag/louise-potiki-bryant/
Dance Informa	https://dancemagazine.com.au/2018/11/other-space-same-place-naisdas-storyplace/
City of Sydney	https://whatson.cityofsydney.nsw.gov.au/events/storyplace
On the Town	www.onthetown.net.au/event/naisda-storyplace-2/2018-11-21/
Eventfinda	https://www.eventfinda.com.au/dance/events/sydney
Sydney.com	www.sydney.com/destinations/sydney/inner-sydney/redfern-and-waterloo/events?expired-product=naisda-dance-college-sydney-season-storyplace
Barani	www.sydneybarani.com.au/naisda-storyplace
Dance Informa	https://danceinforma.com.au/articles/naisda-dance-college-receives-top-accolade/
Root Partnerships	https://rootpartnerships.com.au/news/

WHAT THE CRITICS SAID IN 2018

★★★★★

- ArtsHub

"A splendid performance showcasing and celebrating the new generation of Indigenous dancers."

- ArtsHub

"A strong end to the evening, taking us backwards in time from the future of Indigenous Australian dance – as exemplified by NAISDA students – to its long, proud history."

- Dance Australia

"The skills and discipline honed in training and performance speak to much more than the dream of a dance career."

- Dance Informa

"It is good to have the thoughtful celebration of traditional dance at the end: to see the respect it is still given and know it is there as a base for all the new dance to come."

- Sydney Morning Herald

"I love the work of NAISDA and look forward to the showcase each year"

- Sydney Arts Guide

"Through blood and song lines, lineage and lore, this work reflected upon how it is more than just two worlds that must be straddled. Strong grounded movements, white ochre markings, vibrating images and chalk drawings filling in the contours of ancestral images of people and place made this an evocative and pulsating piece of dance."

- New Zealand Herald

"This year's Big Dance choreography represents our bloodlines, our culture and everyone coming together as we acknowledge the red earth as our spiritual centre. Big Dance will connect everyone through movement and bring people together to share their stories and experiences with pride and from any dance form."

- Dance Informa

"Raising their Indigenous voices in the language of dance"

- The Australian

"Emily Flannery and Gusta Mara also wrote music for their pieces, Ego and Unwritten Story, which says a lot about the way the college encourages the abilities of its students."

- Sydney Morning Herald

"Such rich diversity among Indigenous voices were brought together to showcase the myriad of ways in which innovation continues to develop in dance."

- New Zealand Herald

"Created by acclaimed Indigenous choreographer Frances Rings and New Zealand born Craig Bary, and with an original score by Huey Benjamin, the Big Dance 2018 choreography is a five-minute contemporary Indigenous routine that anyone can learn."

- Scoop

"Featuring works by some of Australia's leading choreographers, Messenger has already garnered stellar reviews and comprises four evening performances, two sold-out school matinee performances and a program of associated school workshops."

- Dance Australia

"NAISDA gives its relatively small cohort of students the individualised attention and support that enables them to thrive not just as dancers and performers, but as people."

- Dance Australia

"Since 1976, NAISDA has been producing world-class performers who have gone on to share Aboriginal and Torres Strait Island dance, music, culture and history with audiences from around the globe."

- Newsmaker

"Beyond this end-of-year production, NAISDA is proud of its broader role in the community as a 'StoryPlace'. For over 40 years NAISDA has danced, shared, and celebrated Australia's Indigenous knowledge, stories, song and language."

- ArtsHub

DEPARTMENT OF COMMUNICATIONS AND THE ARTS FILMS FEATURING NAISDA

The Department of Communications and the Arts produced two videos featuring NAISDA staff and students as part of the Class of 2017 Graduation Ceremony. The videos were disseminated across the Department's and NAISDA's media and PR channels and can be viewed at the following links.

www.youtube.com/watch?v=juiBySGhjfm


www.youtube.com/watch?v=LdWSU7OtNuA


NAISDA VIDEO

NAISDA produced a three minute video featuring its plans for a new Centre for Indigenous Creative Learning. This was promoted widely on social media, online and was played at the commencement of the VIP pre-performance event at Carriageworks as part of the Songlines launch.

www.youtube.com/watch?v=EBIYk2kYHw


MEDIA STATISTICS

 **3,442** Facebook followers (54% increase)
705 Average Facebook reach per post

 **1,251** Instagram followers (87% increase)

 **1,085** Twitter followers (8% increase)

 **1,300** Youtube views (No change)

 **9,294** Website sessions (9% increase)
36,778 Website page views (1% decrease)



GOVERNANCE & OPERATIONS



OUR PEOPLE

NAISDA Board of Directors

Chair	Sean Gordon
Directors	Robyn Heras <i>(Board Secretary)</i> Elizabeth Butcher AM Sharon Burnett Deborah Cheetham AO Dean Parkin Mayrah Sonter
Ex Officio	Kim Walker Debra Schleger <i>(Company Secretary)</i> Neville Williams Boney <i>(Developing Artist Representative)</i> Bronwyn Hodgekiss <i>(Staff Representative)</i>

Founder and Artistic Director Emeritus

Carole Y Johnson

NAISDA Staff

EXECUTIVE

Kim Walker	Chief Executive Officer
Debra Schleger	Chief Operating Officer
Casey Bourke	Corporate Services Executive Assistant

CORPORATE SERVICES TEAM

Mark Colless	Head of WHS & Operations
Jan Wells	Head of Development
Kate O'Brien	Corporate Services Coordinator
Jaylee Lawrence	Receptionist
Karen Bluff	Facilities Officer
Noel Borger	Bus Driver

TRAINING DEPARTMENT

Frances Rings	Head of Creative Studies
Jasmine Gulash	Artistic Producer, Unit Manager Cultural Delivery
Jane Austin	Academic Manager
Meaghan Bonser	Academic Administration Officer
Pamela Williams	Training Operations Coordinator
Craig Bary	Training Delivery Coordinator
Jenelle Iakopo	Developing Artist Support Officer
Adelle Grogan	Developing Artist Support Officer
Casey Natty	Developing Artist Support Officer

NAISDA Board of Studies

Chair	Dr Nerida Blair
Board Members	Shane Carroll Johanna Clancy Christine Evans Dr Brooke Collins-Gearing Pamela Williams <i>(Staff Representative)</i>
Ex Officio	Kim Walker Bronwyn Hodgekiss

Cultural Residency Tutors

Heather Mitjangba Burarrwanga
Tony Mudalyun Ganambarr
Tony Bukulatjpi
Tiana Ganambarr

Unit Manager & Sessional Training Staff

Francoise Angenieux
Huey Benjamin
Vanessa Ziesing

Sessional Training Staff

Amy Thornhill
Vicki Van Hout
Dr Brooke Collins Gearing
Phil Walford
Matt Cornell
Tahlia Watton
Chenoa De Vries
Vanessa Ziesing
Angelyn Diaz
Cadi McCarthy
Chima Olujie
Matthew Doyle
Berthalia Reuben
Matt Cornell
Karl Shore
Sani Townson
Yvette Shore

Artists In Residence

Louise Potiki Bryant
Deborah Brown

Guest Artists

Alvin Rangel-Alvarado
Cynthia Riesterer
Damien Smith
Kristina Chan



Financial

For the year ended 31 December 2018

howes
accounting services



Auditor's Independence Declaration

To the Directors of NAISDA Limited

As lead engagement principal auditor for the audit of Houma Holdings Pty Limited for the year ended 31 December 2018, 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
Suite 3 Victoria Court
36 Victoria Street
EAST GOSFORD NSW 2250

Dated:

21 March 2019

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

STATEMENT OF PROFIT OR LOSS
FOR THE YEAR ENDED 31 DECEMBER 2018

	Note	2018 \$	2017 \$
Revenue	2	3,196,361	3,122,783
Changes in inventories		-	955
Employee benefits expense		(1,641,834)	(1,564,744)
Depreciation and amortisation expenses		(56,499)	(65,177)
Finance costs	3	(65,612)	(37,514)
Other expenses		(1,518,826)	(1,486,103)
Profit (loss) before income tax	3	(86,410)	(29,800)
Tax expense		-	-
Profit (loss) for the year		(86,410)	(29,800)
Profit (loss) attributable to member of the company		(86,410)	(29,800)



Tax agent
12560015

Company limited by
guarantee registered
under Part 50.14 of
the Corporations
Act 2001 (Cth)

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

STATEMENT OF COMPREHENSIVE INCOME
FOR THE YEAR ENDED 31 DECEMBER 2018

	Note	2018 \$	2017 \$
Profit (loss) for the year		(86,410)	(29,800)
Other comprehensive income:			
Total other comprehensive income for the year		-	-
Total comprehensive income (expense) for the year		(86,410)	(29,800)
Total comprehensive income (expense) attributable to member of the company		(86,410)	(29,800)

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

STATEMENT OF FINANCIAL POSITION
AS AT 31 DECEMBER 2018

	Note	2018 \$	2017 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	5	2,315,311	1,756,425
Trade and other receivables	6	240,199	205,832
Inventories	7	17,621	18,694
Other assets	8	36,534	65,527
TOTAL CURRENT ASSETS		2,609,665	2,046,478
NON-CURRENT ASSETS			
Trade and other receivables	6	144,092	154,502
Property, plant and equipment	9	167,890	157,055
TOTAL NON-CURRENT ASSETS		311,982	311,557
TOTAL ASSETS		2,921,647	2,358,035
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	10	222,105	154,129
Borrowings	11	16,195	51,121
Provisions	12	381,057	276,581
Other	13	715,185	198,040
TOTAL CURRENT LIABILITIES		1,334,542	679,871
NON-CURRENT LIABILITIES			
Borrowings	11	21,058	25,707
TOTAL NON-CURRENT LIABILITIES		21,058	25,707
TOTAL LIABILITIES		1,355,600	705,578
NET ASSETS		1,566,047	1,652,457
EQUITY			
Retained earnings		1,566,047	1,652,457
TOTAL EQUITY		1,566,047	1,652,457

NAISDA LIMITED
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STATEMENT OF CHANGES IN EQUITY
FOR THE YEAR ENDED 31 DECEMBER 2018

	Retained Earnings	Total
	\$	\$
Balance at 1 January 2017	1,682,258	1,682,258
Comprehensive income	(29,801)	(29,801)
Profit (loss) for the year	(29,801)	(29,801)
Total comprehensive income for the year attributable to the member of the company	(29,801)	(29,801)
Balance at 31 December 2017	1,652,457	1,652,457
Balance at 1 January 2018	1,652,457	1,652,457
Comprehensive income	(86,411)	(86,411)
Profit (loss) for the year	(86,411)	(86,411)
Total comprehensive income for the year attributable to the member of the company	(86,411)	(86,411)
Balance at 31 December 2018	1,595,844	1,595,844

Balance at 1 January 2017
 Comprehensive income
 Profit (loss) for the year
 Total comprehensive income for the year attributable to the member of the company

Balance at 31 December 2017

Balance at 1 January 2018
 Comprehensive income
 Profit (loss) for the year
 Total comprehensive income for the year attributable to the member of the company

Balance at 31 December 2018

The accompanying notes form part of these financial statements.

These statements should be read in conjunction with the attached auditor's report.

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

CASH FLOW STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2018

	2018	2017
Cash flows from operating activities		
Receipts from clients and others	3670940	3330430
Payments to suppliers and employees	-3019823	-3032286
Interest Received	8201	6932
Interest Paid	-3931	-5886
Income tax paid	0	0
Net cash provided by operating activities	15 655387	299190
Cash flows from investing activities		
Loans advanced		-80897
Loans repayments received	10410	0
Payments for Office Furniture and Equipment	-16685	-4824
Payments for Leasehold Buildings Improvements	-50650	
Payments for		
Net cash provided by investing activities	-56925	-85721
Cash flows from financing activities		
Repayment of finance leases	-39575	-16256
Repayment of borrowing	0	0
Dividends paid	0	0
Net cash provided by financing activities	-39575	-16256
Cash at beginning of year	1756424	1559211
Net increase in cash held	558887	197213
Cash at end of financial year	2315311	1756424
Reconciliation of cash		
Cash on hand	393	568
Bank accounts and investments	2314918	1755856
Cash at end of financial year	2315311	1756424
Reconciliation of net cash movements from operating activities to operating profit after tax		
Net profit (loss) as per accounts	-86410	-29800
Non cash items Depreciation	56499	65177
Increase in Debtors	-34367	182662
Decrease in Inventories	1073	-955
Increase in Creditors	67976	47788
Increase in provision for Annual Leave	44476	17830
Decrease in Prepayments	28993	-19625
Increase in Unexpended Grants	507145	30961
Increase in Unexpended Grants	10000	
Increase in Provision for Long Service Leave	60000	5152
Net cashflow from trading	655385	299190

NAISDA LIMITED
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2018

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

The financial statements were authorised for issue on 29th March 2019 by the directors of the company.

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 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.

Current income tax expense charged to profit or loss is the tax payable on taxable income for the current period. Current tax liabilities (assets) are measured at the amounts expected to be paid to (recovered from) the relevant taxation authority using tax rates (and tax laws) that have been enacted or substantively enacted by the end of the reporting period.

Current and deferred income tax expense (income) is charged or credited outside profit or loss when the tax relates to items that are recognised outside profit or loss or arising from a business combination.

A deferred tax liability shall be recognised for all taxable temporary differences, except to the extent that the deferred tax liability arises from:

- (a) the initial recognition of goodwill; or
- (b) the initial recognition of an asset or liability in a transaction which:
 - (i) is not a business combination; and
 - (ii) at the time of the transaction, affects neither accounting profit nor taxable profit (tax loss).

(b) Inventories

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

NAISDA LIMITED
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2018

(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 on a straight-line basis over the lease term.

Lease incentives under operating leases are recognised as a liability and amortised on a straight-line basis over the lease term.

(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.

(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) Revenue and Other Income

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

Revenue recognition relating to the provision of 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.

NAISDA LIMITED
(A COMPANY LIMITED BY GUARANTEE)
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2018

(h) Borrowing Costs

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

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

(i) Goods and Services Tax (GST)

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

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

(j) Comparative Figures

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

(k) Critical Accounting Estimates and Judgements

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

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

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2018

	2018 \$	2017 \$
REVENUE AND OTHER INCOME		
Grants Received	2,876,180	2,784,708
Donations, Sponsorship & Bequests	24,876	57,303
Other Income	102,991	169,147
Interest Received	8,201	6,932
Memberships Received	545	500
Rent	118,513	104,193
Sundry Income	65,055	-
Total revenue	<u>3,196,361</u>	<u>3,122,783</u>

PROFIT (LOSS) FOR THE YEAR

Profit (loss) from continuing operations includes the following specific expenses:

Expenses:

Interest expense and leasing charges on financial liabilities not at fair value through profit or loss:

External	65,612	37,514
Total finance costs	<u>65,612</u>	<u>37,514</u>
Depreciation and amortisation expense	56,499	65,177
Employee benefits expense	1,493,912	1,418,669
Superannuation Contributions	<u>147,922</u>	<u>146,076</u>

AUDITOR'S REMUNERATION

Remuneration of the auditor:
Auditors Remuneration

<u>16,500</u>	<u>17,691</u>
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CASH AND CASH EQUIVALENTS

Cash on Hand	393	568
Cash at Bank	<u>2,314,918</u>	<u>1,755,857</u>
	<u>2,315,311</u>	<u>1,756,425</u>

TRADE AND OTHER RECEIVABLES

CURRENT

Trade Debtors	237,216	167,554
Good And Services Tax	<u>2,983</u>	<u>38,278</u>
	<u>240,199</u>	<u>205,832</u>

NAISDA LIMITED
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2018

	2018 \$	2017 \$
NON-CURRENT		
Advances to Naisda Foundation Trust	144,092	154,502
INVENTORIES		
CURRENT		
At cost:		
Stock on hand	17,621	18,694
OTHER ASSETS		
CURRENT		
Prepayments	36,534	65,527
PROPERTY, PLANT AND EQUIPMENT		
Leasehold Improvements at Cost	311,430	260,780
Less Accumulated Depreciation	(261,210)	(260,780)
Total land and buildings	50,220	-
Plant And Equipment	100,141	100,141
Less Accumulated Depreciation	(79,333)	(72,302)
	20,808	27,839
Motor Vehicles	111,895	111,895
Less Accumulated Depreciation	(74,642)	(67,222)
	37,253	44,673
Office Furniture And Equipment	189,495	172,810
Less Accumulated Depreciation	(141,796)	(121,324)
	47,699	51,486
Leased Motor Vehicles	148,896	148,896
Less Accumulated Depreciation	(136,986)	(115,839)
	11,910	33,057
Total plant and equipment	117,670	157,055
Total property, plant and equipment	167,890	157,055

(a) Movements in carrying amounts

NAISDA LIMITED
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2018

	2018 \$	2017 \$
TRADE AND OTHER PAYABLES		
CURRENT		
Trade Creditors	93,236	54,274
Other Creditors and Accruals	105,252	66,708
Withholding Taxes Payable	23,617	33,147
	222,105	154,129
BORROWINGS		
CURRENT		
Vehicle Creditors	6,174	37,835
Mastercard	10,021	13,286
Total current borrowings	16,195	51,121
NON-CURRENT		
Vehicle Creditors	21,058	25,707
Total borrowings	37,253	76,828
PROVISIONS		
CURRENT		
Provision for Holiday Pay	209,587	165,111
Provision for Long Service Leave	171,470	111,470
	381,057	276,581
OTHER LIABILITIES		
CURRENT		
Unexpended Donation	142,985	132,985
Unexpended Grant	572,200	65,055
	715,185	198,040

NAISDA LIMITED
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2018

14. COMPANY DETAILS

The registered office of the company is:
Naisda Limited

Kariong NSW 2250

The principal place of business is:
Naisda Limited

Kariong NSW 2250

NAISDA Limited

ACN 140 026 268

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2018

	Leasehold Improvements at Cost	Plant and Equipment	Motor Vehicles	Office Furniture And Equipment	Leased Motor Vehicles	Total
16(a) movement in carrying balances						
Opening Balances	0	27839	44673	51486	33057	157065
Current Years Additions at cost	50650	0	0	16685	0	67335
Disposals	0	0	0	0	0	0
Profit/Loss on Disposal	0	0	0	0	0	0
Depreciation for Year	-430	-7031	-7420	-20472	-21147	-50500
Closing Balance 31 December 2018	50220	20808	37253	47699	11910	167890

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:

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.


Robyn Heras


Elizabeth Butcher AM

Dated 29 March 2019

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

INDEPENDENT AUDITOR'S REPORT
TO THE MEMBER OF
NAISDA LIMITED

Report on the Audit of the Financial Report

We have audited the financial report of Naisda Limited (the company), which comprises the statement of financial position as at 31 December 2018, the statement of profit or loss, statement of changes in equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the directors' declaration.

In our opinion:

- a. the accompanying 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 2018 and of its financial performance for the year then ended; and
 - (ii) complying with Australian Accounting Standards and the company's constitution; and
- b. the financial report also complies with International Financial Reporting Standards as disclosed in Note 1.

Information Other than the Financial Report and Auditor's Report Thereon

The directors of the company are responsible for the other information. The other information comprises the information included in the company's annual report for the year ended 31 December 2018, but does not include the financial report and our auditor's report thereon. Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon. In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be materially misstated. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Responsibilities of the Directors for the Financial Report

The directors of the company are 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 directors determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the directors are responsible for assessing the company's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless the directors either intend to liquidate the company or to cease operations, or have no realistic alternative but to do so.

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

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

Auditor's Responsibility for the Audit of the Financial Report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

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

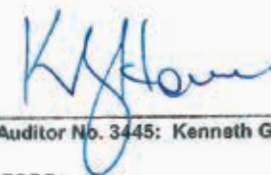
- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a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

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

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

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

**Kenneth George Howes
Chartered Accountant
Suite 3 Victoria Court
36-40 Victoria Street
EAST GOSFORD, NSW, 2250**



Company Auditor No. 3445: Kenneth George Howes FCA

EAST GOSFORD

Dated:

5/4/19



We thank and acknowledge the photographers whose work features in this report, including:

• Lisa Haymes • Branco Gaica • Jamie James • Lovegreen Photography



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