

# Annual Report 2022

NAISDA DANCE COLLEGE



## yadah gayi-gu darkinjung ngura (Welcome to Darkinjung Land)

NAISDA would like to acknowledge that we live,  
learn and gather on Darkinjung Land.

We pay our respects to our ancestors and Elders, past and present  
who are our knowledge holders. We acknowledge our Aboriginal  
and Torres Strait Islander young people who are our future leaders.  
We acknowledge and pay respect to those who have gone before  
and recognise their deep and lasting contributions.

Whilst at NAISDA, students are referred to as Developing Artists and Practising Artists. This terminology is used throughout this document.

NAISDA recognises that the words 'Aboriginal and Torres Strait Islander', 'Indigenous' and 'First Nations' have come to take on different meanings to different people. We respect the choice of individuals, families and communities to use definitions with which they are most comfortable.

In this report we refer to Aboriginal and Torres Strait Islander people of Australia, their arts and cultures where possible. When referencing external sources, Indigenous or First Nations may be used.

NAISDA recognises that the use of respectful and inclusive language and terminology is an essential component of building self-determination, empowerment and reconciliation.

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# Vision, Principles and Values

## VISION

That NAISDA is a dynamic cultural organisation creating and celebrating Aboriginal and Torres Strait Islander Knowings and wisdom through excellence and innovation in dance and performing arts education and training.

## PRINCIPLES

**We are shaped by, and respond to:**

- Embodiment of the most ancient Indigenous Knowings and their diversity and complexity.
- The 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.
- Our commitment to creatively embodying Indigenous Knowings in all teaching, learning and practice.

## VALUES

- Cultural integrity and continuity
- Pursuit of excellence
- Wisdom
- Respect
- Creativity
- Rigour

## NAISDA Dance College Mission

(Prepared by the NAISDA Board of Studies)

## MISSION

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

## 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 and Practising Artists; and
- Explore, facilitate and grow Aboriginal and Torres Strait Islander peoples' sense of identity through dance and culture in a running, 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 with international arts, educational and Indigenous organisations to facilitate understanding and to grow international Indigenous arts perspectives.

## From the Chair

Over the past year, NAISDA has seen significant developments that have defined our journey. The Federal Government's commitment of \$5 million to strengthening and expanding our operations was a pivotal moment and a strong acknowledgement of NAISDA's unique contribution to our national arts, education and cultural landscape for nearly half a century.

The funding underpins our strategic expansion on Darkinjung Land, further reinforcing our dedication to delivering nationally accredited dance and performing arts training and increasing pathways to employment. Equally important, it marks a significant stride towards realising our long-term capital build vision, Naya Wa Yugali to increase First Nations skills development, creative entrepreneurialism, knowledge and understanding. Developed within the framework of

Designing with Country and spearheaded by First Nations BVN architect Kevin O'Brien, work towards our capital build saw extensive consultation in 2022 with our Aboriginal and Torres Strait Islander stakeholders, Elders and communities to ensure our future home reflects our deep connections to Country, culture and ancestry.

Beyond our capital expansion, we've made substantial progress in other crucial areas. A prime focus has been on investing in our people through the development of the NAISDA Boards, a move that fortifies our governance, training, and strategic decision-making processes. Additionally, we have redoubled our efforts to reestablish and enhance our relationships with peak bodies, arts organisations, and strategic stakeholders, following the disruptions caused by the years of COVID.

Holistic support is a hallmark of NAISDA training, and we've made strong efforts to enhance the range of support services and activities that complement the demanding training schedules, supporting our young people on their journeys of growth and personal development.

In commitment to best practices, we applied a continuous improvement approach to our administrative systems, policies, and procedures, with a particular emphasis on our annual financial audit. Notably, this led to NAISDA issuing a select tender for a new auditor. We have also invested in leadership training for the NAISDA Leadership Team with immersive training provided through Thirriwirri Business Consulting and Services. This framework of cooperative understanding, emphasised the team's strengths, capacities, and goals aligned with the NAISDA strategic plan.

The heightened cohesion and planning positions us well for a new operating framework as we look ahead to 2023 and the conclusion of NAISDA's sexennial funding agreement with the Department of Infrastructure, Transport, Regional Development, Communications and the Arts. We extend our thanks to the Federal Government for their support of NAISDA's unique role in nurturing and equipping First Nations artists, performers, and innovators. We also express our sincere appreciation to the NSW Government for their longstanding support, which has been pivotal in driving higher levels of tertiary arts training education, creative entrepreneurialism, and knowledge.

In closing, I want to particularly acknowledge and congratulate our students and their remarkable learning journeys. They serve as our ambassadors, future leaders, and catalysts for change. We equally congratulate their families, friends and communities who have tirelessly supported them in another year of training and hard work. And of course, our deep gratitude to the NAISDA staff and the unwavering support of the NAISDA Board and NAISDA Foundation for their passion, energy and dedication in making this another successful and creative year.

Our commitment remains resolute in delivering on our vision, growing resources and capacity, and providing a sustainable roadmap for the expansion of NAISDA's programs, infrastructure, and cohort.



**Mayrah Sonter**  
Chair, NAISDA Limited





## From the CEO

2022 was a year of rebuilding and restoring after the uncertainty brought to so many during the COVID disruption.

The process of re-accreditation for our Certificate IV and Diploma Courses was powerfully guided by our commitment to embedding Indigenous Knowings within the NAISDA curriculum. This is part of our continual process of review and development towards academic excellence, which will be enhanced by the new and revised NAISDA Board of Studies led by Dr Nerida Blair. With membership comprising national and international industry experts, the new Board's direction will continue to lead our vision of privileging Indigenous Knowings in academic development and learning. This provides us with a strong foundation of cultural teaching practice as we prepare to build organisation capacity as well as mark our 50-year anniversary in 2026.

Our cohort showed energy and commitment towards learning after some testing years. In April they travelled to Canberra to mark the 50th anniversary of the Tent Embassy – A fitting tribute to the pivotal place and time that helped spark the dance expression of protest which would ignite NAISDA's development. That enduring legacy and hunger for change was

carried in the voice of today's Developing and Practising Artists as NAISDA embarked on a new production ATI, directed by Head of Dance Deon Hastie. The performance had an onsite creative development showing in December with full production presentation planned for June 2023 at Carriageworks.

NAISDA partnered with *The Dancing Oceans Project*, a unique collaboration which brought together four international First Nations dance training institutions – NAISDA, VOU Dance Fiji, the University of Auckland and the University of Papua New Guinea. In 2022 NAISDA hosted a number of online workshops as part of the project's exploration of global Indigenous approaches to learning, creativity and performance.

Throughout the year, we reconnected and strengthened post-COVID collaboration with our nationwide arts organisations and partners to provide professional student placements and secondments across Australia. We are deeply appreciative of our partners' unwavering support to nurturing the future generation of First Nations artists.

In November NAISDA presented at Purrumpa, the First Nations Arts and Cultural National Gathering led by the Australia Council for the Arts in Adelaide. We were asked to speak on NAISDA's

legacy of nearly half a century's work towards restoring and transforming our living cultures through dance. It provided an important moment to reflect on NAISDA's genesis and galvanising force of our Founder and Artistic Director Emeritus Carole Y Johnson, along with the early NAISDA innovators. NAISDA's powerful contribution to the Australian arts sector was highlighted with so many NAISDA graduates represented at the event as presenters or attendees. It was moving to hear their conversations which revealed NAISDA's depth of national connection and influence.

In August, NAISDA auspiced and facilitated the inaugural yagunda barbindu (Today Tomorrow) on Darkinjung Land with First Nations Coordinating Facilitator Kate Kelleher. Funded by the Federal Department of Arts, through the Arts8, the weeklong program of workshops, industry presentations was led by Dr Nerida Blair providing *"an immersive experience and storying in the 'space in-between' Indigenous Knowings and western Knowledges"* – Dr Nerida Blair.

The gathering provided a safe place to consider how each of Australia's national arts training

organisations can further support the development of the First Nations voice within arts education and practice. With Revive our National Cultural Policy, firmly recognising the centrality of First Nations culture, creativity and artists within Australia's art industry, the Arts8 look forward to continuing this program of deep learning and collaboration on an annual basis.

A major accomplishment was the refurbishment of NAISDA's former pilates studio, now transformed into a small theatre and creative incubator space. This project was made possible through the support of a Building Better Regions Fund grant. The new space increased campus connectivity and provided essential facilities for training, rehearsing, presenting, and developing creative work, including the presentation of the 2022 Diploma Choreographic works. The space also provides accessible facilities for community members and audiences to engage with First Nations creative and cultural practice and learning.

We continue our work toward an expanded campus and were delighted by the Federal Government's election commitment of \$5 million which will help provide essential infrastructure to meet growing demand from the arts and culture sectors. I extend gratitude to NAISDA funders, donors and advocates who have supported us throughout 2022, particularly the Federal Government through our primary funding body the Department of Infrastructure, Transport, Regional Development and Communications, and the NSW Government.

Finally, I would like to thank NAISDA staff and the support of the Board, for their passion and commitment to our next generation of artists and leaders in this, another successful and creative year. We farewelled several staff members and I thank them for their dedicated work and wish them well on their future journeys. As we welcome new staff, I look forward to the energy and passion they will bring to supporting and equipping our Developing and Practising Artists with skills and training to voice their stories and truths through dance.

**Kim Walker**  
CEO, NAISDA Dance College



# 2022 in Review

## ● FEBRUARY

- Term begins on 24 January for new and returning Developing and Practising Artists
- Cultural Tutors from Moa Island, Torres Strait deliver the onsite Cultural Residency culminating in a showing at nhangara barayi
- Lucy Guerin Inc industry placements for Practising Artists Brianna Kemmerling and Chantelle Lockhart

## ● MARCH

- NAISDA and NIDA collaboration exchange week
- NAISDA graduate Shana O'Brien announced the 2022 Lucy Guerin Inc and NAISDA First Nations graduate internship

## ● APRIL

- NAISDA excursion to the Aboriginal Tent Embassy, Canberra and the 4th National Indigenous Art Triennial: CEREMONY
- Brooklyn Bond and Maddison Fraser awarded Zonta Scholarships 2022
- NAISDA 2022 artist-in-residency collaboration with Gary Lang
- NAISDA alumni Chantelle Lee Lockhart and James Boyd announced as Bangarra company dancers
- Practising Artist Lacey Bilger Industry Placement with Dance North

## ● MAY

- NAISDA Visual Artist-in-Residency with Grant Molony
- NAISDA Artist-in-Residency with Gary Lang and NT Dance Company
- NAISDA Artist-in-Residency with Ella Havelka
- NAISDA performs at First Light, the opening of VIVID 2022
- NAISDA attends and performs at the Zonta Club of Central Coast's Women of Achievement dinner
- NAISDA welcomes Minister for Indigenous Australians Linda Burney and Candidate for Robertson Gordon Reid MP to campus
- NAISDA two-day offsite Leadership Workshop hosted by Thirriwirri
- Dancing Oceans international online workshop

## ● JUNE

- NAISDA welcomes NSW Minister for Aboriginal Affairs, the Arts and Regional Youth, the Hon. Ben Franklin MLC to 2022 Graduation Ceremony
- In celebration of Graduating Classes of 2021/2, NAISDA unveils two largescale artworks by Grant Malony and NAISDA students completed as part of his Visual Artist in Residency
- Sold out performances of wiri gulgul – Stand Strong, NAISDA's mid-year show
- Practising Artist Lacey Bilger Industry Placement with Dance North NT Dance Company, Darwin
- Developing Artists Peta-Louise Rixom and Justine Priest's Industry Placements with Lucy Guerin Inc
- NAISDA attends Terrain by Bangarra Dance Theatre at Sydney Opera House

## ● JULY

- Artist-in-Residency with Joel Bray
- NAISDA attends Impermanence by Sydney Dance Company

## ● AUGUST

- NAISDA delivers its remote cultural residency in collaboration with the community of Moa Island, Torres Strait.
- Practising Artists and graduates perform in WANA: SPIRIT! by NT Dance Company at Darwin Entertainment Centre as part of the Darwin Festival
- Yagunda Barbindu: Five days of cultural learning and immersion for Arts8 executives and key staff hosted offsite by NAISDA
- First Nations dance artist Joel Bray hosts an international online Contemporary Indigenous Dance workshop as part of the Dancing Ocean Project

## ● SEPTEMBER

- Burra Bumal an in-school dance workshop presented by Campbelltown Arts Centre and NAISDA

## ● OCTOBER

- The Federal Government commits \$5 million support towards NAISDA's arts training infrastructure
- NAISDA welcomes aspiring artists onsite for 2022 auditions

## ● NOVEMBER

- NAISDA welcomes Member for Robertson, Dr Gordon Reid MP to campus
- NAISDA presents at Purrumpa – the First Nations Arts and Culture National Gathering hosted by the Australia Council for the Arts in Adelaide
- Online auditions held
- Cultural Tutor Dujon Niue hosts onsite learning

## ● DECEMBER

- NAISDA presents the Creative Development Showing of ATI, directed by Deon Hastie

# Curriculum Delivery

## CURRICULUM DEVELOPMENT

NAISDA's training and qualifications are embedded with rich cultural practice, Indigenous Knowings and experiential learning. This forges a potent environment for creative and cultural output and achievement. NAISDA's commitment to academic excellence is guided by industry experts, peak bodies, dance professionals and arts training organisations.

As part of its continuous improvement approach, curriculum development is ongoing. In 2022 NAISDA successfully applied for reaccreditation of its Certificate IV in Dance Practice for Aboriginal and Torres Strait Islander Peoples and Diploma of Professional Dance Performance for Aboriginal and Torres Strait Islander Peoples.

NAISDA also successfully applied to Training Services NSW to renew its Smart and Skilled funding contract for all qualifications from July 2023.

## THE 2022 NAISDA TRAINING YEAR BEGAN ON 24 JANUARY WITH THE DELIVERY OF THE FOLLOWING QUALIFICATIONS:

- **10988NAT Certificate III** in Dance Practice for Aboriginal and Torres Strait Islander Peoples.
- **10628NAT Certificate IV** in Dance Practice for Aboriginal and Torres Strait Islander Peoples.
- **10629NAT Diploma** of Professional Dance Performance for Aboriginal and Torres Strait Islander Peoples.
- **10841NAT Advanced Diploma** of Professional Dance Performance for Aboriginal and Torres Strait Islander Peoples.



## THE 2022 COHORT

The audition selection process held in 2021 for the 2022 cohort was transferred to an online process due to continuing COVID disruption and uncertainty. Unfortunately, audition numbers for the 2022 cohort were unable to achieve those of pre-COVID years despite increased marketing resources directed to the program. 21 online auditions and interviews were held over a three-day period in December 2021. The 2022 cohort at the start of Term 1 comprised 27 new and returning Developing and Practising Artists.

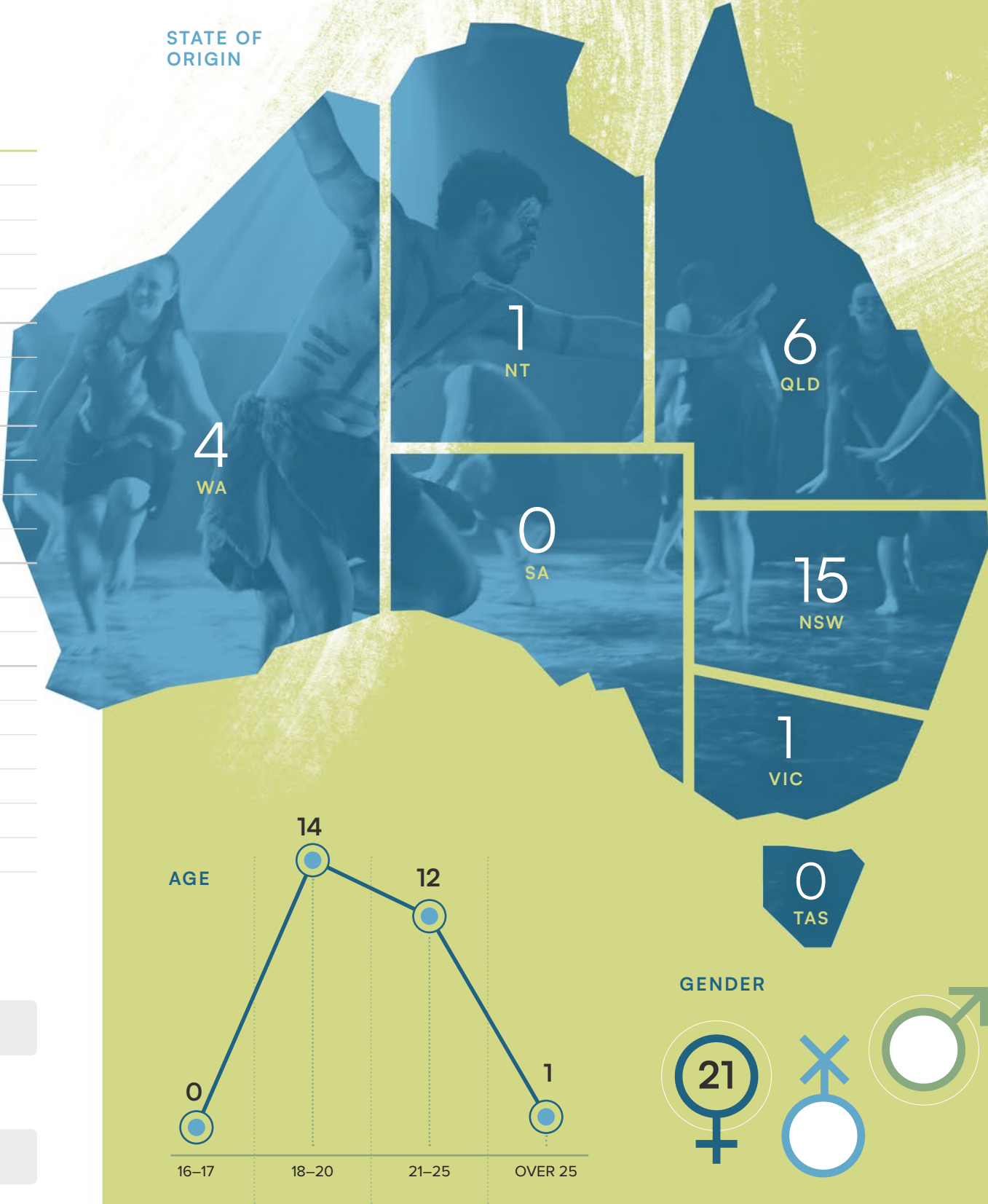
# Statistics

## 2022 STUDENT ENROLMENT BY QUALIFICATION

Total Developing Artists		27
	Certificate III	7
	Certificate IV	12
	Diploma	3
	Advanced Diploma	5
Heritage	Aboriginal	24
	Torres Strait Islander	2
	Aboriginal and Torres Strait Islander	1
Age	16–17	0
	18–20	14
	21–25	12
	Over 25	1
Gender	Female	21
	Male	5
	Non-binary	1
State of Origin	Queensland	6
	New South Wales	15
	Western Australia	4
	Northern Territory	1
	Victoria	1
	South Australia	0
	Tasmania	0

## 2022 AVERAGE STUDENT ATTENDANCE

## 2022 AVERAGE STUDENT COMPLETION



# Five Year Snapshot

## DEVELOPING AND PRACTISING ARTIST STATISTICS

		2018	2019	2020	2021	2022
Developing/Practising Artists continuing from previous year		25	19	14	23	17
Developing/Practising Artists returning after a break		1	2	1	1	2
New Developing/Practising Artists		11	10	19	11	8
Total Intake		37	31	34	35	27
Developing/Practising Artists withdrawn		11	10	12	15	8
Developing/Practising Artists withdrawn by Qualification	Cert III	4	7	10	4	3
	Cert IV	6	2	2	4	4
	Diploma	1	1	0	3	0
	Advanced Diploma	n/a	n/a	n/a	4	1
End of Year Completions by Qualification	Cert III	8	7	9	10	4
	Cert IV	11	5	7	4	8
	Diploma	7	9	6	3	3
	Advanced Diploma	n/a	n/a	n/a	3	4
End of Year Completions Total		26	21	22	20	19
End of Year Completions Total %		70.27	67.74	64.70	57.14	70.4
End of Year Completions Average %		72.95	70	75.04	53.97	75.95
Average Attendance %		85.8	88.15	86.02	87.6	91



## The Graduating Classes of 2021 and 2022

On Wednesday 29 June, NAISDA welcomed Elders, community and industry members and distinguished guests including NSW Minister for Aboriginal Affairs, the Arts and Regional Youth, the Hon. Ben Franklin MLC to celebrate the NAISDA Graduating Classes of 2021 and 2022. Aunty Bronwyn Chambers, Elder-in-Residence at The Wollotuka Institute, University of Newcastle provided a beautiful Welcome to Country. The day's proceedings were skilfully hosted by Master of Ceremonies, Gary Field, Operations Manager at Barang Regional Alliance with the keynote address delivered by Narangga and Kaurna man, independent artist, cultural and creative leader Jacob Boehme. The NSW Minister for Aboriginal Affairs, the Minister for the Arts, and the Minister for Regional Youth, the Hon. Ben Franklin MLC provided a reflection on the day's achievements and Federal Minister for the Arts, the Hon Tony Burke MP offered his congratulations by video message.

The day of celebration also provided the fitting occasion to unveil a large-scale artwork produced by Guringai man and NAISDA Visual Artist-in-Residence Grant Molony. Two beautiful canvas panels produced in collaboration with NAISDA Developing and Practising Artists framed the graduation stage reflecting connections to Country and culture.

The day recognised the commitment, skills and achievements of graduating Developing and Practising Artists who attained the following professional qualifications. NAISDA was especially pleased to congratulate the first cohort of Advanced Diploma graduates.

### 10277NAT CERTIFICATE III in Dance Practice for Aboriginal and Torres Strait Islander Peoples:

Jaydn Bin-Garape  
Mykelle Bin-Garape  
Lena Parkes  
Erica Dixon  
Joshua Doctor  
Joshua Sherwood

#### Statement of Attainment:

Maddison Fraser  
Mae Ganambarr  
Jessica Hanson  
Tayla Jackson  
Cameron Maher  
Harlisha Newie  
Abina Page

### 10628NAT CERTIFICATE IV in Dance Practice for Aboriginal and Torres Strait Islander Peoples:

Justine Priest  
Peta-Louise Rixom  
Riley Warner  
Jack Williams

#### Statement of Attainment:

Brooklyn Bond  
Josef Graf Cooper  
Kahlia Illin  
Olivia Kirkman



### 10629NAT DIPLOMA of Professional Dance Performance for Aboriginal and Torres Strait Islander Peoples:

Lacey Bilger  
Djirri Desmond  
D'arcy Maguire

#### Statement of Attainment:

Cody Cosson  
Jye Jackson  
Stephanie Kitchener

### 10841NAT ADVANCED DIPLOMA of Professional Dance Performance for Aboriginal and Torres Strait Islander Peoples:

James Boyd  
Brianna Kemmerling  
Kiara Wilson

#### Statement of Attainment:

Janaya Lamb  
Jesse Murray





## NAISDA AWARDS

Each year, Developing Artists who display outstanding effort throughout their training and learning are awarded a NAISDA Distinction Award or High Distinction Award for their studies. To receive a NAISDA Award, Developing Artists are nominated for their outstanding skills, knowledge, attitude, and performance during the Summative Assessment period by the NAISDA assessor team or by their trainer.

### Distinction Criteria

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

### High Distinction Criteria

A Developing or Practising Artist 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

### 2022 Award recipients were:

**Joshua Doctor:** High Distinction for the unit DPRCSD303: Explore and apply Dancefilm skills in an Aboriginal or Torres Strait Islander context

**Mykelle Bin-Garape:** Distinction for the unit CUAWHS401: Incorporate anatomy and nutrition principles into skills

**Riley Warner:** High Distinction for the units:

DPRIAP401: Engage in Performance and Production

DPRDTC402: Investigate and apply Street Dance and Urban Jazz in an Aboriginal or Torres Strait Islander context

DPRDTC401: Investigate and apply techniques for Contemporary Dance and Contemporary Indigenous Dance

**Jack Williams:** Distinction for the unit PDPDCK504: Research My Mob with *Dadirri* and Critical Thinking

**D'arcy Maguire:** Distinction for the unit PDPCSD502: Produce and direct Dancefilm

**Lacey Bilger:** High Distinction for the unit PDPDTC501: Refine Contemporary Indigenous Dance repertoire

**Djirri Desmon:** High Distinction for the unit CUAWHS501: Maintain a high level of fitness

**James Boyd:** Distinction for the unit NAT10841005: Enrich and Embody *Stories*

## THE CHAIRPERSON'S EXCELLENCE AWARD

This award is generously sponsored by the Commonwealth Bank of Australia in recognition of an Advanced Diploma Practising Artist who makes a positive contribution to college life and highly distinguished artistic and academic performance.

The NAISDA 2022 Chairperson's Award was awarded to James Boyd.

## THE JOANNE HARRIS SCHOLARSHIP FUND

NAISDA is deeply grateful for the support of the Joanne Harris Scholarship Fund Estate executors, Chris and Kathy Harris and Tanya O'Shea, and their commitment of time and genuine interest in the journey of all the Developing Artists, and in particular the Scholarship recipients.

The Joanne Harris Scholarship bursary program helps remove some of the barriers and stresses that students experience as they commit themselves to NAISDA's rigorous training regime. In recognition of the continuing COVID-related challenges facing students, the 2022 bursary program awarded support to all 2022 Developing and Practising Artists to provide assistance and continuity.



## WILLIAM RUBENSOHN FOUNDATION NAISDA SCHOLARSHIP

2022 marked the second year of a three year program established with the support of the William Rubensohn Foundation. The scholarship helps remove barriers and stresses that young Developing Artists experience as they commit themselves to the first year of a very rigorous training regime. 2022 recipients were Certificate III Developing Artists Adina Donahue and Nomi Haji Ahmad. They each received a \$1600 scholarship to support them through their very important first year at NAISDA.

## THE ZONTA SCHOLARSHIP

The Zonta Scholarship is generously donated by the Zonta Club of Central Coast and is awarded annually to a female Developing Artist studying at NAISDA to support her studies, help her work toward her goals and alleviate financial stress. The application and selection process is completed in Term One by the Zonta interview panel. In 2022 the Zonta Club of Central Coast generously awarded of the Scholarship to two NAISDA recipients. The 2022 Zonta Award recipients were Brooklyn Bond and Maddison Fraser.





## Holistic Wellbeing Support

NAISDA's commitment to holistic and healthcare support ensures the cultivation of strong social, physical and emotional wellbeing programs. The Developing Artist Support Team assists, guides and mentors Developing and Practising Artists in a range of support services and ensures a safe environment to discuss issues in a culturally appropriate and confident manner. Ongoing physical and emotional wellbeing throughout 2022 included body conditioning, referrals to specialist health services to manage injuries or illnesses and confidential and independent counselling assistance and services.

Support strategies delivered in conjunction with community service organisations included free annual health and dental checks with Yerin

Eleanor Duncan Aboriginal Health Services, wellness and health regular check-ins, information provision, COVID testing and physical and emotional caring strategies.

In 2022 NAISDA continued its program of onsite weekly physiotherapy clinics and fortnightly counselling provided through Yerin Eleanor Duncan Aboriginal Health Services.

Yerin Eleanor Duncan Aboriginal Health Services also provided ongoing support throughout the year to ensure NAISDA had a steady supply of Rapid Antigen Tests. This assisted NAISDA in implementing quick and effective isolation support for positive COVID cases within the student cohort and staff.

OZ Harvest maintained an invaluable weekly food drop to support Developing and Practising Artists meal and budgetary planning. This was further supported by the 2022 program of structured healthy eating with three informative nutrition workshops and a cooking demonstration delivered by nutritionist Cameron Borg. This important program provided a positive foundation of healthy food and nutrition learning to meet the rigours of an elite training regime.

NAISDA's onsite and homestay accommodation provides a welcoming and supportive environment to sustain training and achievement. 2022 accommodation building refurbishments and

improvements were completed to increase efficiencies within NAISDA's course delivery and Developing and Practising Artist wellbeing. Works included the interior repainting of three cottages; kitchen remodelling; appliance and furniture installation; studio four sound attenuation; student common room furniture upgrade; and completion of a new meeting/tutorial space with networked video conferencing.

## Embedded Cultural Learning

Cultural learning is intrinsic to the training journey at NAISDA. The opportunities for our Developing and Practicing Artists to connect with Country, community and Knowledge Holders are extensive. In 2022 the Cultural Repertoire and Cultural Residency programs were guided by our Cultural team; Wiradjuri woman and Head of Cultural Practice Jo Clancy, Kamilaroi man Casey Natty and Peiudu and Samsep woman Berthalia Selina Reuben in consultation with our Elders and Cultural Tutors.



### CULTURAL RESIDENCY PROGRAM

The NAISDA Cultural Residency program has the knowledge, energy and vibrancy of our Aboriginal and Torres Strait Islander communities, holding it strong for over four decades.

In 2022 we welcomed back Cultural Tutors Dujon Niue and Jeanette Fabila, assisted by Edward Savage to share songs and dances from Moa Island in the Torres Strait for our College Residency. We began the week with a Welcome to Country and Smoking Ceremony led by Darkinjung Elder and NAISDA Graduate Uncle Gavi Duncan and we finished the week with a spirited and joyful Studio Showing recorded and shared by NITV of the songs and dances learnt during the residency.

In August our Developing Artists travelled to Moa Island with NAISDA staff Jo Clancy, Deon Hastie and Casey Natty to continue and expand their learning on Country with Dujon and his extended family, Jeanette, Eddie and the generous community of Moa. The week was brimming with story, song, dance, jewellery and costume making, fishing and feasting. NAISDA Developing Artists and staff were able to reciprocate cultural exchange with a performance of Dharug and Wiradjuri dances at the Tagai State College (St Paul's Campus) NAIDOC week celebration day.



### CULTURAL REPERTOIRE

The weekly Cultural Repertoire program in 2022 was rich and alive with dance, song, language, creation and kinship learning from our cultural team, from our local Elders Aunty Bronwyn Chambers and Uncle Gavi Duncan, Dharug and Wakka Wakka man Stuart McMin, Guringai man and visual artist Grant Malony and our Moa Island Cultural Tutors.

# Performance and Engagement

## 11 February Cultural Repertoire Showing

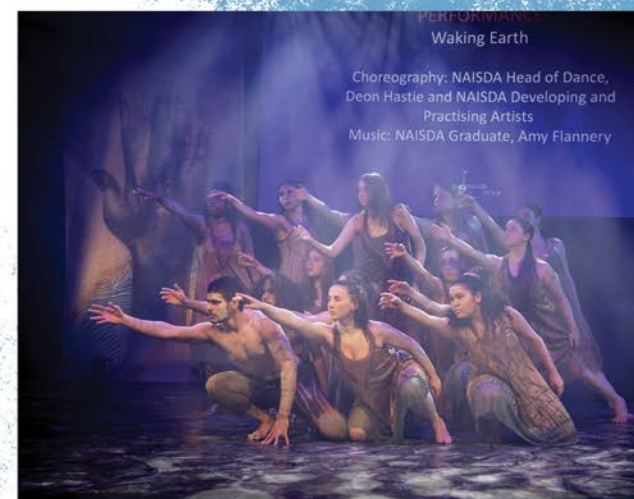
To mark the culmination of NAISDA's 2022 onsite Cultural Residency Cultural Tutors Dujon Niue, Jeanette Fabila and Eddie Savage along with NAISDA Developing and Practising Artists shared songs and dance connected to Moa Island in the Torres Strait. The event was facilitated by NAISDA Head of Cultural Practice Jo Clancy and Cultural Trainers Berthalia Selina Reuben and Casey Natty.

## 29 June NAISDA Graduation Ceremony to celebrate the graduating classes of 2021 and 2022

Developing and Practising Artists performed at this special onsite event to an invited audience in celebration of NAISDA graduates

Performances included:

- **NSW Aboriginal Song and Dance:** Music and Choreography by Stuart McMinn and Jo Clancy
- **Waking Earth:** Music by NAISDA Graduate Amy Flannery. Choreography by NAISDA Head of Dance Deon Hastie and NAISDA Developing and Practising Artists
- **Moa Island Dances, Torres Strait:** Music and Choreography by Dujon Niue with singer Jeanette Fabila.



## 5 August NT Dance Company WANJA: SPIRIT! at Darwin Entertainment Centre as part of the Darwin Festival

Following residency and industry placement collaboration with Gary Lang and NT Dance Company, WANJA included NAISDA Practising Artist Lacey Bilger and graduates Brianna Kemmerling and Edan Porter performing in an evocative new dance work. WANJA was created by Larrakia man and NAISDA graduate Gary Lang, Rirratjngu lore man Banula Marika and MIKU Performing Arts, together with Darwin Symphony Orchestra's String Quartet.



## 1 July (and by livestream) and 2 July wiri gulgul — Stand Strong, Mid Year Performance celebrating NAIDOC 2022

The 2022 NAIDOC theme "Get Up! Stand Up! Show Up!" inspired NAISDA's Mid-Year Show.

"From the frontier wars and our earliest resistance fighters to our Aboriginal and Torres Strait Islander communities fighting for change today – we

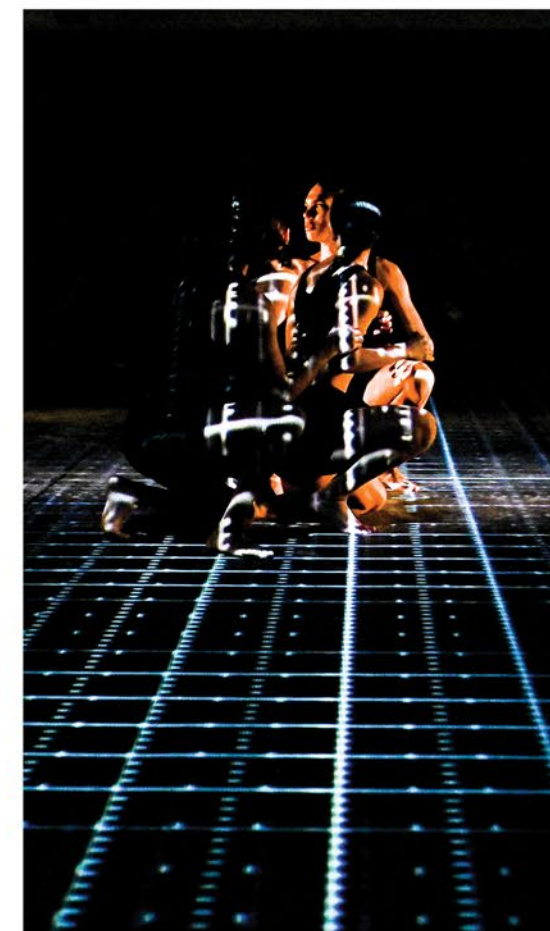
continue to show up. This was at the heart of every work included in this year's Mid-Year Show. The Developing Artists deeply embedded their learning and research within their units in the many social, political and physical issues that affect us as Aboriginal and Torres Strait Islander peoples. Whether throughout history, or what we still face today as a result of the impact of colonisation, we need change. This research formed the base of each of the works in wiri gulgul. The subject matter, movement composition and production elements were all driven by the Developing Artists at NAISDA. wiri gulgul is their voice, their hunger for change, and their call to action for all of us and each other – a call for systemic change to Australia. Get Up! Stand Up! Show Up! for change."

– Jasmin Sheppard, wiri gulgul Director

## 2 December 2022 End of Year Showing ATI Creative Development

"ATI means 'journey' in the Meriam Mer language from the Torres Strait Islands. The journey we have embarked on throughout this development, is one of healing. In 2023 the ATI story will fully come to life on stage through cultural and contemporary Indigenous dance, vibrant projections and an emotionally charged soundscape of song and live voices in a professional Sydney venue. For the 2022 Creative Development we proudly shared an intimate and early showing of ATI's creative process. It bravely exposed the creative working environment, the trust, decision-making, teamwork and many hours of rehearsal and dedication which shape and nurture a new performance from early vision through to creative presentation. As for many, COVID-19 has made us refocus our approach over the past two years to how we have been able to present works and engage with our audiences. It is testament to the commitment, resilience and innovation of our Developing and Practising Artists, staff and our supporting families and communities that we have continued to share our living cultures, give voice to powerful emerging stories, and inspire each other to learn, create and dance on Darkinjung Land."

– Deon Hastie, NAISDA Head of Dance and ATI Director



## CORPORATE AND COMMUNITY PERFORMANCES

NAISDA Developing and Practising Artists are afforded professional performance opportunities through annual corporate and community events. This continued as a reduced program of events in comparison with pre-COVID years and included:

### 16 March

#### Jawun Executive Dinner

Developing and Practising Artists performed at nhangara barayi, NAISDA's outdoor dancing ground and living learning space, for senior representatives of organisations attending the Central Coast Executive Jawun Visit.

### 27 May

#### VIVID Sydney

2022 VIVID Sydney launched with *First Light* – a Welcome to Country and celebration of First Nations people, culture and Country. It featured a commissioned piece by NAISDA, performed in Campbell's Cove accompanied by a backdrop of 'Sharing the Same Life Essence' Gadigal storytelling projections on the southern pylon of Sydney Harbour Bridge. The opening ceremony and NAISDA performance were projected on screens throughout the Light Walk on subsequent nights of the festival.



# Partnerships

## NAISDA ARTIST IN RESIDENCY PROGRAM



### Gary Lang Larrakia man, Artistic Director NT Dance Company

NAISDA's unique ongoing collaboration with NT Dance Company supported NAISDA Practising Artist Lacey Bilger and graduates Kiara Wilson and Brianna Kemmerling to train, learn and perform with the Company in June as part of a unique industry placement in Darwin. The program of artistic and cultural exchange was designed to develop and equip emerging Aboriginal and Torres Strait Islander artists with authentic company experience and networks into the professional dance industry.

The collaboration began in May with NAISDA welcoming to campus Larrakia man, NAISDA graduate and NT Dance Company Artistic Director Gary Lang for a weeklong Artist-in-Residency. An internationally recognised choreographer, dancer, artist and teacher, Gary was joined by NT Dance Company dancer Alex Abbott. Together they worked with NAISDA Developing and Practising Artists to develop the creative process, share cultural learning and exchange.

The industry placement culminated with Lacey, Brianna and Kiara performing in the premiere of Gary's newest work *WANA* as part of Darwin Festival at Darwin Entertainment Centre. The work also featured NAISDA graduate Edan Porter.

### Ella Havelka Wiradjuri Dancer and Creative

In May NAISDA welcomed Wiradjuri woman Ella Havelka as a 2022 Artist-in-Residence. Ella was the first Indigenous person to be accepted into the Australian Ballet Company and is passionate about creating new pathways for First Nations storytelling through dance and weaving.

Ella provided a program of choreography and industry insight and generously shared with Developing Artists a work she had recently created for the Australian Ballet Education and Outreach program.



### Joel Bray Wiradjuri Artist, Dancer and Choreographer

In July, NAISDA extended an invitation to NAISDA and WAAPA graduate Joel Bray to be a part of the NAISDA 2022 Artist-in-Residence and Masterclass programs. Developing and Practising Artists gained insight into Joel's life growing up in the 1990s, his pathway into dance and the experiences that helped shape him as a performer. Across a weeklong period, Joel delivered sessions with Certificate III, Certificate IV, Diploma and Advanced Diploma students. His classes consisted of contemporary dance techniques, repertoire from previously created and choreographed works, as well as recent repertoire-in-development for an upcoming production and work in progress *Garrabari – Corrobboree*.

In March NAISDA Developing and Practising Artists attended an excursion to Canberra to see Joel perform live at the National Gallery as part of 4th National Indigenous Art Triennial: Ceremony. Joel's performance, along with his works featured in the exhibition, provided opportunity to connect and learn about his practice prior to his NAISDA residency and masterclasses. During his residency, Joel shared a Wiradjuri creation story he has developed with Elders in the Wagga Wagga community, based on the Girawu, the Goanna wife that brought water to other animals. Joel developed the story with Developing and Practising Artists, and held a showing on the last day of the residency.

### Grant Molony Guringai Visual Artist

Central Coast-based visual artist Grant Molony grew up on Darkinjung Country and as NAISDA 2022 Visual Artist-in-Residence delivered four masterclass workshops with Developing and Practising Artists as part of their Cultural Repertoire Unit. Grant shared his artistic practice, skills and techniques with students to create two canvas panels that were hung as a backdrop at the 2022 Graduation Ceremony. Grant described the process and work:

*"Salt and fresh water and the place these waters meet in the middle. The interwoven connection of us all to mother herself. Spoken through balance, movement and scale. Layers made by, or directly referenced of the Developing and Practising Artists themselves. A deeply personal yet universally readable message of convergence. I complete my time here leaving inspired and grateful. The freedom in which the DAs shared story and dove into the process was incredible to be a part of."*

Grant's masterclasses were delivered during Wednesday cultural class and after-hours on consecutive Wednesday evenings with Grant completing the panels in his studio. Developing Artists experimented with watercolour, ink and spray paints and Grant's teaching was reflected through the the creation of cultural artworks in Term 3, an assessable task for Certificate III, Certificate IV and Diploma qualifications.



## NAISDA GURUWARANG MASTERCLASS PROGRAM

The NAISDA guruwarang Masterclass Program is generously funded through the support of the Canny Quine Foundation. guruwarang meaning Longtime in Darkinjung language, embeds the program of learning within Darkinjung Country and acknowledges the lasting impact of knowledge and wisdom imparted by invited Masterclass speakers, Elders and industry experts.

The 2022 series included the following masterclasses:

- **May Masterclass:** Gary Lang – Contemporary Indigenous Dance Masterclass
- **May Masterclass:** Ella Havelka – Ballet Masterclass
- **May and June Masterclasses:** Grant Molony – Visual Art Masterclass
- **July Masterclass:** Joel Bray – Contemporary Indigenous Dance Masterclass



## NAISDA PROFESSIONAL INDUSTRY PLACEMENT PROGRAM

NAISDA enjoys strong partnerships with key organisations to deliver its industry placement and professional development program. These unique placements can last between two weeks to two months, enabling students to develop technique, networks and maximise opportunities within a professional environment. The program included NAISDA's multi-year partnership with Lucy Guerin Inc, the contemporary dance company located on the lands of the Kulin Nation in Melbourne. The partnership reflects a shared vision to create new career opportunities for emerging First Nations dance artists and sustain careers through the crucial early years after graduation. NAISDA thanks the generosity of its all industry partners who generously provided the following 2022 placements to NAISDA Developing and Practising Artists.

NAISDA Participant	Course Level	Secondment Organisation
Peta-Louise Rixom	Diploma	Lucy Guerin Inc
Justine Priest	Diploma	Lucy Guerin Inc
Chantelle Lockhart	Advanced Diploma	Lucy Guerin Inc
Brianna Kemmerling	Advanced Diploma	Lucy Guerin Inc
Lacey Bilger	Advanced Diploma	Dance North NT Dance Company



## NAISDA AND NIDA COLLABORATION

2022 marked the third consecutive year that NAISDA and NIDA have partnered for a week of creative collaboration. NAISDA Board of Studies Chair Dr Nerida Blair and NAISDA graduate, choreographer, artist and performance-maker Vicki Van Hout guided learning.

Each year's collaboration builds on the previous one, creating invaluable networking and cross-collaboration experiences for students from both organisations. Working in small groups, students explored and shared themes, ideas, skills and mediums to develop original works, with full creative autonomy throughout the process.

The 2022 collaboration examined the creative process itself with Dr Nerida Blair working with students to explore the concept of Lilyology<sup>1</sup> and the space between Aboriginal Knowings and western knowledge systems. Dr Blair's introduction provided a foundation of trust and reflection allowing students to examine viewpoints and engage in new ways of working.

Building on Dr Blair's seminars, Vicki Van Hout worked in the NIDA studios to engage with the process of creating works related to Indigenous Knowings.

## ARTS8 EXCHANGE

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

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

The annual ARTS8 Exchange, which sees two student representatives from each organisation come together in a shared space for a creative collaboration did not proceed in 2022. However, proactive dialogue, collaboration and strategic planning between Arts8 organisations were maintained throughout the period and a unique joint project *Yargunda Barbindu* (see p34) hosted on Darkinjung Land.

1. Lilyology: refer to Blair, N. (2015). Privileging Australian Indigenous Knowledge: Sweet Potatoes, Spiders, Waterlilies, and Brick Walls. Common Ground Publishing. USA.

## YAGUNDA BARBINDU

Meaning *Today, Tomorrow* in Darkinjung language, Yagunda Barbindu was funded by the Federal Department of Arts, and brought together executive leadership and training representatives across all Arts8 training organisations. The immersive weeklong program of workshops, industry presentations, experience and storytelling explored the 'space in-between' Indigenous Knowings and western Knowledges. Held offsite on Darkinjung Land, NAISDA auspiced and facilitated Yagunda Barbindu with First Nations Coordinating Facilitator Kate Kelleher. Cultural learnings and dialogue were led by Dr Nerida Blair with cultural authority sought through the Darkinjung Local Aboriginal Land Council. The Yagunda Barbindu process went beyond cultural awareness and cultural competency training to a deep reflective dimension. The project explored the embedding of Indigenous Knowings within training for all member organisations of the Arts8 through the framework of Lilyology.<sup>1</sup>

*"Yagunda Barbindu provided an unparalleled opportunity for NIDA team members to immerse themselves in holistic, and deep learning and understanding, across a range of important cultural themes."*

– Liz Hughes, CEO, National Institute of Dramatic Arts, CEO and ARTS8 Co-Chair



*"Of huge value also was the opportunity presented by the week to spend time with many staff from the Arts8 organisations, who all provided a supportive and safe community in which we could explore these issues and question ourselves."*

– Nick Bailey, General Manager, Australian National Academy of Music and Arts8 Co-Chair

*"This project was a wonderful opportunity to collaborate, learn and reflect on, not only our own personal journey, but also that of our arts organisations and how we can move forward with expanding our cultural knowledge and incorporating and sharing indigenous history, culture and knowledge and 'knowings' into our education and arts practice."*

– Simona Jobbagy, CEO, National Institute of Circus Arts

## EDUCATION AND TRAINING PROVIDERS

NAISDA fosters and enjoys partnerships and strong relationships with leading education providers and stakeholders. These include the University of Auckland, University of Newcastle and the Alliance of First Nations Independent Education and Training Providers.

In 2022, the UNESCO-funded Dancing Oceans Project collaboration brought together four institutions, in four different locations in the Pacific, to collectively explore and share indigenous pedagogical approaches to creativity and performance. The institutions included NAISDA, the University of Auckland, VOU Dance Fiji and the Centre for PNG Studies/University of Papua New Guinea. In November, NAISDA welcomed Professor Nicholas Rowe from the University of Auckland who came to interview NAISDA graduates as part of the project.

## JAWUN SECONDMENT PROGRAM

The Jawun Secondment Program provides NAISDA with unique access to corporate sector expertise, enabling it to strategically advance operations and programs.

In 2022 NAISDA Jawun Secondmentees included:

- **Secondment 1:** Robert Kershaw assisting with Marketing Projects
- **Secondment 2:** Harriet Jobson assisting with the Strategic Business Case for Capital Development Naya Wa Yugali
- **Secondment 3:** Kate Di Mattina assisting with Naya Wa Yugali planning (offsite/onsite)
- **Secondment 4:** Rhoni Stokes assisting with Awareness Strategy

## BARANG REGIONAL ALLIANCE

As the Voice of the Aboriginal and Torres Strait Islander Central Coast community, Barang Regional Alliance is one of ten funded local decision-making sites in NSW, and one of ten Empowered Communities' regions in Australia. NAISDA is one of Barang's seven member organisations, working in partnership with government and other stakeholders to reform the design and delivery of Indigenous policies and programs. This significant partnership also provides practical support, services and mentorship for NAISDA staff and Developing

and Practising Artists as well as organisation support through operations, negotiation and representation.

## PURRUMPA

From 31 October to 4 November 2022, The Australia Council, with the First Nations Strategy Panel, hosted Purrumpa – a national gathering and celebration of First Nations arts and culture on Kurna Yerta at the Adelaide Convention Centre. Kim Walker, NAISDA CEO and Dr Nerida Blair, NAISDA Ltd Director and Chair of NAISDA Board of Studies presented 'The NAISDA Legacy: Half a Century of Re-Storying and Transforming our Living Cultures through Dance' to an audience of First Nations industry representatives, organisations and artists.



<sup>1</sup> Lilyology: refer to Blair, N. (2015). Privileging Australian Indigenous Knowledge: Sweet Potatoes, Spiders, Waterlilies, and Brick Walls. Common Ground Publishing, USA.

# Development

## FEDERAL GOVERNMENT \$5 MILLION INFRASTRUCTURE SUPPORT

The Federal Government announced a commitment of \$5 million to further support NAISDA's work in delivering pathways to employment through nationally-accredited arts tertiary education for Aboriginal and Torres Strait Islander people.

The funding support, will provide essential NAISDA infrastructure to meet the growing industry and international demand for Aboriginal and Torres Strait Islander artists and artworkers. It moves NAISDA closer to its vision of building a new national centre for First Nations creative and cultural learning on Darkinjung Land.

*"This exciting announcement is a strong acknowledgement of NAISDA's significant contribution to the national arts, education and cultural landscape for nearly half a century. We would like to thank the Federal Government for this fantastic opportunity to further empower Aboriginal and Torres Strait Islander young people with tertiary arts training, wellbeing, skills development and career pathways which create, celebrate and share First Nations culture and Knowings"*

– Mayrah Sonter, NAISDA Limited Chair

## NAISDA CAPITAL DEVELOPMENT

A significant amount of work was accomplished during 2022 to develop the detailed business case and masterplan for NAISDA's capital development project on Darkinjung Country. Conducted in close consultation with primary design consultant First Nations Architect Kevin O'Brien from BVN Architecture, the project followed a Designing with Country framework, acknowledging and upholding the significance of First Nations culture in the reconsideration and development of the built environment. NAISDA conducted an extensive program of First Nations, community and industry consultation and engagement, including face-to-face and digital consultation forums with Darkinjung Elders and community, facilitated through Barang Regional Alliance.

The consultation process identified key themes

and recommendations including further consultation of the project name in Darkinjung language with the reconvened Darkinjung Language Group.

The Project Control Group (PCG) comprising State and Federal departmental officers, funding body representatives, NAISDA directors and executive, project managers and industry experts provided ongoing project authority and decision making. The PCG monitored the program's progress in 2022 against objectives, approving key engagements, deliverables, processes and endorsing project design and budget decisions.

A consultant team was assembled and their final deliverables submitted within the final draft of the business case. The final draft also included an Aboriginal Due Diligence Assessment from Darkinjung Local Aboriginal Land Council; capital cost estimates and benchmarking; a full independent cost benefit analysis; planning

pathways; and final renders. The draft business case was submitted to the PCG for review. Adjustments are ongoing to finalise and lodge the final version of the detailed business case.

Project briefing and communications with State and Federal ministers and regional and local members were maintained throughout 2022 to provide visibility and updates.

A sustained program of negotiations to secure the land for the proposed site within the Mount Penang Parklands precinct with the NSW Government and land owner continued throughout the year. An independent valuation report on the proposed site was commissioned from MDA Property to assess current market and rental values and further inform the land acquisition process.

It is anticipated that the delivery of the final project will require bipartisan support across State and Federal departments with NAISDA philanthropic commitment. Fundraising awareness and opportunities were actively pursued including a 2022 submission to the NSW Government Creative Capital Program.



## GRANTS

State and Federal Government program funding secured in 2022 included:

- The refurbishment of NAISDA's former pilates studio to transform the building into a small theatre and creative incubator space. The project was successfully completed and acquitted in 2022 supported by \$95,979 grant funding from the Building Better Regions Fund.
- Aboriginal Affairs NSW NAIDOC funding was secured to successfully present the mid-year performances of wiri gulgul through two free onsite performances and one free livestream as part of NAISDA's 2022 NAIDOC Celebrations.
- A successful application of \$119,036 to the Aboriginal Affairs NSW Community and Place Grants Program will enable the delivery of a NAISDA Youth Dance and Culture Workshop Program in 2023. *Kinship and Connection* is an extensive one-year program of cross-disciplinary creative and cultural outreach youth workshops, performance and engagement activities for up to 240 First Nations high school students and young people on Darkinjung Country from Year 7 to Year 12. The program of creative and cultural training workshops will be delivered in local high schools and Aboriginal community organisations to provide tangible outcomes in cultural engagement, wellbeing and tertiary arts education and career pathway opportunities.

## FOUNDATION AND CORPORATE SUPPORT

### The Joanne Harris Scholarship Fund

NAISDA is deeply grateful for the support of the Joanne Harris Scholarship Fund Estate executors, Chris and Kathy Harris and Tanya O'Shea, and their commitment of time and interest in the training and professional journey of Developing and Practising Artists. Through this important legacy, NAISDA offers a unique range of scholarships to support young Aboriginal and Torres Strait Islander artists pursue their training whilst at NAISDA as well as post-graduation career opportunities.

### William Rubensohn Foundation NAISDA Scholarship

2022 marked the second year of a three year program established with the support of the William Rubensohn Foundation. The scholarship helps remove barriers and stresses that young Developing Artists experience as they commit themselves to the first year of a very rigorous training regime.

### The Zonta Scholarship

The Zonta Scholarship is generously donated by the Zonta Club of Central Coast and is awarded annually to a female Developing Artist studying at NAISDA to support her studies, help her work toward her goals and alleviate financial stress.

### The Canny Quine Foundation

The Canny Quine Foundation continued its valued support of guruwarang, the 2022 NAISDA Masterclass Series. guruwarang provides the NAISDA cohort with unique access to professional industry insight and advice through national and international guest creative and cultural leaders invited onsite to present masterclasses, workshops and forums.

### Oz Harvest

OzHarvest's 2022 delivery of groceries to the student cohort provided invaluable contribution to NAISDA's healthy nutrition and support programs.

### The Commonwealth Bank of Australia

The Commonwealth Bank of Australia provided support through the 2022 Chairperson's Excellence Award. This significant award is announced annually as part of NAISDA graduation in recognition of a student who makes a positive contribution to college life and highly distinguished artistic and academic performance.

## THE NAISDA FOUNDATION

The Foundation maintained a strong advocacy program throughout 2022 for NAISDA's Capital Development Project. Using marketing collateral and presentations previously refined through a series of trial pitches and presentations, the Foundation continued to engage with stakeholders and audiences, targeting key foundations and corporates to increase understanding, build relationships, networks, advocacy and support.

The Foundation also prepared and presented an Ethical Partnership Policy to the NAISDA Board to guide ongoing philanthropic strategies and pitches.

## NAISDA WOULD LIKE TO THANK:

The communities of Wug Village, Kubin Village, Badu Island, Dhambala, Galiwin'ku, Nyinyikay, Darkinjung Country.

Department of Infrastructure, Transport, Regional Development and Communications, National Indigenous Australians Agency, Department of Prime Minister and Cabinet, ABSTUDY Services Australia, Create NSW, NSW Aboriginal Affairs, Department of Education, Smart and Skilled.

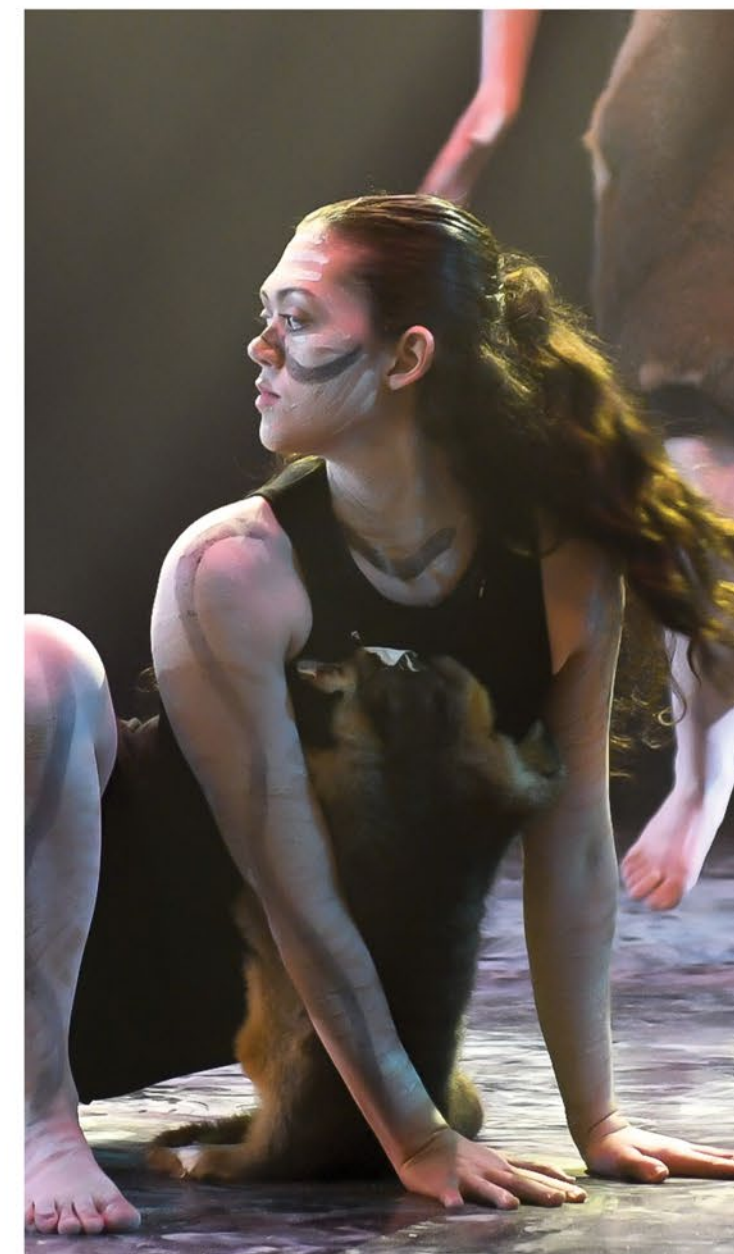
Joanne Harris Scholarship Fund, The Canny Quine Foundation, The William Rubensohn Foundation, OZHarvest, Woolworths, Zonta Central Coast, The Bouddi Foundation, Homestay Families, NAISDA Donors and Supporters.

Barang Regional Alliance Central Coast, Bara Barang Corporation, Gudjagang Ngara li-dhi, Mingoletta

Aboriginal Corporation, Yerin Eleanor Duncan Aboriginal Health Services, The Glen, Darkinjung Local Aboriginal Land Council, The Alliance of First Nations Independent Education and Training Providers.

Bangarra Dance Theatre, Lucy Guerin Inc, NT Dance, Sydney Dance Company, DanceNorth Australia, ARTS8, Sydney Dance Pre-Professional, Legs on the Wall, Ausdance NSW, Musica Viva, The University of Auckland, The University of Newcastle.

Jawun, Thirirri, KPMG, Central Coast Council, Hunter and Central Coast Development Corporation, Accounting For Good, Nurture HR, Good Gear, The Commonwealth Bank, Lisa Haymes Photographer, eOne Design, Brilliant Logic, Sharp DS, Kariang Medical Centre, Kariang Physiotherapy Centre, Travel Partners.





## AUDITOR TENDER PROCESS

2022 marked the inaugural year for ESV's provision of audit services for NAISDA Limited. The unqualified report can be found at page 48 of this report.

# Operations

## FACILITIES AND INFRASTRUCTURE

A return to onsite teaching in 2022 saw a focus on maintaining COVID-safe spaces and an effective COVID response plan for Developing and Practising Artists living and training onsite. Resources were devoted to continued cleaning and sanitising regimes, planning and risk assessments in accordance with the developed NAISDA COVID response plan, policies and procedures.

Refurbishments to Building 26, the former NAISDA pilates studio were completed. The building was transformed into a small theatre and creative incubator space with raked seating for 60 people, ducted air conditioning, a new dance floor, theatre curtains, LED lighting rigs, and back of house facilities including changing room and green room.

Other building improvements were completed throughout the year to teaching spaces and NAISDA cottage accommodation.

An Expression of Interest was submitted to the Hunter Central Coast Development Corporation (HCCDC) in December 2022 for NAISDA to

occupy new buildings for course delivery, aiming to consolidate NAISDA's footprint onsite. Further proposed fit out of spaces was postponed pending a response to the EOI.

## STAFF TRAINING AND PERSONAL DEVELOPMENT

NAISDA provides staff training and learning opportunities for professional development. All staff-initiated training is collated through the Achievement and Development Meetings held throughout the year. NAISDA also initiates training that occurs annually or at a prescribed interval including emergency evacuation, warden training, antidiscrimination and cultural awareness training. In May 2022 the NAISDA Executive and Leadership Team attended an immersive training experience hosted by Jason Ardler and David Major from Thirriwirri Business Consulting and Services for two days of offsite leadership development, reflection and planning.



# Our People

## NAISDA FOUNDER & ARTISTIC DIRECTOR EMERITUS

Carole Y Johnson

## NAISDA STAFF

### Executive and Corporate Services

Kim Walker	Chief Executive Officer
Debra Schleger	Chief Operating Officer
Casey Pitscheider	Corporate Services Executive Assistant
Scott Clement	Facilities Manager
Jan Wells	Head of Marketing and Development
Simba Chimpaka	Head of Finance (until December 2022)
Adelle Grogan	Support Officer
Kate O'Brien	Corporate Services Coordinator (until July 2022)
Jaylee Lawrence	Receptionist/ Administration (until March 2022)
Karen Bluff	Facilities Officer (until January 2022)
Geoff Delaney	Bus Driver

### NAISDA BOARD OF DIRECTORS

Mayrah Sonter	Chair
Jason Ardler PSM	Director
Dr Nerida Blair	Director
Wesley Enoch AM	Director
Geoffrey Leeson	Director
Christian Lugnan	Director
Robynne Quiggin	Director

### Training

Deon Hastie	Head of Dance
Jo Clancy	Head of Cultural Practice
Bronwyn Hodgekiss	Head of Compliance and Training Operations (until March 2022)
Marnie Campbell	Training Compliance Manger (from April 2022)
Alfred Taahi	Advanced Diploma Coordinator
Pamela Williams	Training Operations Coordinator
Meaghan Bonser	Academic Administration Officer (until April 2022)
Martine Dowds	Training Administration Officer (from September 2022)
Angie Diaz	Unit Manager Performance and Production
Vanessa Ziesing	Unit Manager Physical Conditioning
Amy Thornhill	Unit Manger Contemporary Dance (until December 2022)
Sean Byrnes	Unit Manager Urban Dance

### Ex Officio

Kim Walker	Chief Executive Officer
Debra Schleger	Chief Operating Officer (and Company Secretary)
Staff Representative	(to be elected)
Developing Artist/ Practising Artist Representative	(to be elected)



### NAISDA FOUNDATION

Shane Simpson AM	Chair
Heather Brown	Director
Douglas Nicol	Director
Mayrah Sonter	Director
Kim Walker	Director

### NAISDA BOARD OF STUDIES

Dr Nerida Blair	Chair
Dr Tia Reihana	
Dr Christine Evans	
Robert Waters	
Angie Diaz	
Jo Clancy	
Deon Hastie	
Marnie Campbell	
To be elected: Developing Artist/ Practising Artist Representatives	

### Ex Officio

Kim Walker

### NAISDA TRAINERS

Raymond D Blanco
Carole Y Johnson
Gary Lang (NT Dance)
Yvette Maher
Casey Natty
Chima Olujie
Berthalia Selina Reuben
Troy Russell
Lee Serle
Jasmin Sheppard
Karl Shore
Yvette Shore
Kerrie Smith
Tahlia Watton
Legs on the Wall

### CULTURAL TUTORS 2022

Dujon Niue
Jeanette Fabila
Eddie Savage
Heather Mitjangba Burarrwanga
Tony Mudalyun Ganambarr

## Governance

NAISDA Limited operates under the regulations of the Corporations Act 2001 as a company limited by guarantee. NAISDA Ltd is a Deductible Gift Recipient (DGR) under Item 1 of the Income Tax Assessment Act 1997. NAISDA Ltd, including its registered business name of NAISDA Dance College, operates its business in accordance with the provisions outlined in its Constitution. The purposes and objects for which the company has been established are:

1. To encourage Aboriginal and Torres Strait Islander performing arts;
2. To educate Aboriginal and Torres Strait Islander people in dance and the performing arts;
3. To promote the development and advancement of Indigenous dance education, training and performance in Australia and overseas;
4. To stage productions of Aboriginal and Torres Strait Islander arts, dance and theatre;
5. To promote cultural and artistic understanding of Aboriginal and Torres Strait Islander performing arts;

6. To properly administer and do all that is incidental to, for the benefit of, or necessary for these objects;
7. For the purpose of furthering these objects, to raise money by all lawful means, including gift, grant and borrowing (whether on a secured or unsecured basis) and to undertake commercial activities to self-generate income and to conduct fundraising campaigns, and
8. To assist where possible the ongoing professional development of graduates of the company.

NAISDA Limited is registered by the Australian Skills Quality Authority under the National Vocational Education and Training Regulation Act 2011 (The Act) as an NVR Registered Training Organisation (RTO code 5639)

NAISDA Limited is a charity registered with the Australian Charities and Not-for-Profits Commission.



## GOVERNMENT PARTNERSHIPS

NAISDA's lead operational funding is provided through the Federal Government's Department of Infrastructure, Transport, Regional Development and Communications under a sexennial funding agreement 2016 – 2022. In 2022 the funding agreement was extended by 12 months. Supplementary funding is also received through the Federal Government's Indigenous Advancement Strategy through the National Indigenous Australians Agency within the Department of Prime Minister and Cabinet and the Smart and Skilled program within the NSW Department of Education. Project funding is also sought through other tiers and agencies of government, corporate and private philanthropy and sponsorship.

## CORPORATE PRIORITIES

NAISDA operates under five key overarching priorities within the funding period 2019 – 2022. They are all underpinned by the commitment to the NAISDA and NAISDA Dance College values and principles:

1. The development, performance and sharing of artistic expression and creative responses informed by Indigenous Knowings.
2. Accreditation and introduction of the new curriculum in 2018 and 2019 that provides more and diverse entry points and career pathways for NAISDA Developing Artists.
3. The development of an organisational structure that will support the continuing development and sustainability of the organisation.
4. The diversification of funding to support the sustainable operation of the organisation.
5. The development of the Naya Wa Yugali capital infrastructure project – an international centre of Indigenous performing arts excellence and integral partnerships and programs.

## CAPACITIES AND EFFICIENCIES

Throughout 2022 NAISDA applied a continuous improvement approach to systems, policies and procedures, ensuring all legal and regulatory requirements were met.

The NAISDA WHS Management System and Committee worked to comply with requirements across all training, accommodation and corporate operations within the College and maintain the highest possible standards.

In a volatile marketplace NAISDA encountered recruitment challenges whilst working to achieve goals and targets for Aboriginal and Torres Strait Islander staff, and working to attract and retain a cohort of quality staff. It is anticipated that these challenges will not abate in 2023.

Ongoing staff provisions under the existing Enterprise Agreement were maintained. The operational aspects of the Achievement and Development Scheme was again set aside to allow staff to effectively transition to the 'post pandemic' workplace and all its associated changes.



# Financial Statements

FOR THE YEAR ENDED  
31 DECEMBER 2022

NAISDA Limited

ABN 19 177 937 206

Directors' Report  
31 December 2022

The directors present their report on NAISDA Limited for the financial year ended 31 December 2022.

General information

Information on directors

The names of each person who has been a director during the year and to the date of this report are:

Jason Ardler	Appointed 20 April 2022
Nerida Blair	
Wesley Enoch AM	
Geoffrey Leeson	Appointed 20 April 2022
Christian Lugnan	
Robynne Quiggin	Appointed 13 July 2022
Mayrah Sonter	

Directors have been in office since the start of the financial year to the date of this report unless otherwise stated.

Principal activities

The principal activities of NAISDA Limited 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, cultural and entertainment industries and to be enterprising, engage in lifelong learning, and lead fulfilling lives.

NAISDA operated across a range of key responsibility areas, including:

- Training and assessment of nationally-accredited curriculum; Student accommodation and holistic support activities;
- Community engagement programs;
- Industry and stakeholder engagement and consultation in relation to the development of Naya Wa Yugali
- Development of, and advocacy for, Indigenous performing arts; Development of skilled and effective staff;
- Development and maintenance of fit for purpose facilities and equipment; Legal and corporate governance requirements.

No significant changes in the nature of the Company's activity occurred during the financial year.

Meetings of directors

During the financial year, 7 meetings of directors were held. Attendances by each director during the year were as follows:

	Directors' Meetings	
	Number eligible to attend	Number attended
Mayrah Sonter	7	7
Jason Ardler	6	5
Wesley Enoch AM	7	4
Christian Lugnan	7	5
Geoffrey Leeson	6	5
Nerida Blair	7	6
Robynne Quiggin	4	3

NAISDA Limited

ABN 19 177 937 206

Directors' Report  
31 December 2022

Operating results

The surplus of the Company after providing for income tax amounted to \$ 880,731 (2021: \$ 21,994).

Events after the reporting date

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.

Auditor's independence declaration

The lead auditors independence declaration for the year ended 31 December 2022 has been received and can be found on page 3 of the financial report.

Indemnification and insurance of officers and auditors

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 NAISDA Limited.

Signed in accordance with a resolution of the Board of Directors:

Director:   
Mayrah Sonter

Director:   
Christian Lugnan

Dated this twenty first day of April 2023



AUDITOR’S INDEPENDENCE DECLARATION TO THE MEMBERS OF NAISDA LIMITED

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2022 there has been:

- (i) No contraventions of the auditor independence requirements as set out in section 60-40 of the Australian Charities and Not-for-profits Commission Act 2012 in relation to the audit; and
- (ii) No contraventions of any applicable code of professional conduct in relation to the audit.

Dated at Sydney on the 21<sup>st</sup> day of April 2023

ESV

ESV Business Advice and Accounting

T. Burns

Travas Burns  
Partner

NAISDA Limited  
ABN 19 177 937 206

Statement of Profit or Loss and Other Comprehensive Income  
For the Year Ended 31 December 2022

		2022	2021
	Note	\$	\$
Revenue	4	4,212,585	3,560,135
Finance income		6,484	2,522
Rental income		85,432	88,477
Other income	4	120,692	210,007
Employee benefits expense		(1,741,332)	(1,904,257)
Depreciation and amortisation expense		(346,118)	(341,620)
Occupancy costs		(342,492)	(249,397)
Other expenses		(1,081,466)	(1,291,299)
Finance expenses		(33,054)	(52,574)
Surplus before income tax		880,731	21,994
Income tax expense		-	-
Surplus after income tax expense for the year		880,731	21,994
Other comprehensive income			
Other comprehensive income for the year, net of tax		-	-
Total comprehensive income for the year		880,731	21,994

The accompanying notes form part of these financial statements.

**NAISDA Limited**

ABN 19 177 937 206

**Statement of Financial Position  
As At 31 December 2022**

	Note	2022 \$	2021 \$
<b>ASSETS</b>			
<b>CURRENT ASSETS</b>			
Cash and cash equivalents		1,455,994	3,619,559
Trade and other receivables	5	1,402,491	401,289
Inventories		15,843	14,396
Other assets	7	272,204	140,698
<b>TOTAL CURRENT ASSETS</b>		<b>3,146,532</b>	<b>4,175,942</b>
<b>NON-CURRENT ASSETS</b>			
Property, plant and equipment	6	432,169	155,169
Right-of-use assets	8	486,260	798,412
<b>TOTAL NON-CURRENT ASSETS</b>		<b>918,429</b>	<b>953,581</b>
<b>TOTAL ASSETS</b>		<b>4,064,961</b>	<b>5,129,523</b>
<b>LIABILITIES</b>			
<b>CURRENT LIABILITIES</b>			
Trade and other payables	9	193,141	476,388
Lease liabilities	8	329,403	316,691
Employee benefits	11	392,663	398,438
Other financial liabilities	10	179,135	1,529,021
<b>TOTAL CURRENT LIABILITIES</b>		<b>1,094,342</b>	<b>2,720,538</b>
<b>NON-CURRENT LIABILITIES</b>			
Lease liabilities	8	196,000	525,401
Employee benefits	11	59,268	48,964
<b>TOTAL NON-CURRENT LIABILITIES</b>		<b>255,268</b>	<b>574,365</b>
<b>TOTAL LIABILITIES</b>		<b>1,349,610</b>	<b>3,294,903</b>
<b>NET ASSETS</b>		<b>2,715,351</b>	<b>1,834,620</b>
<b>EQUITY</b>			
Retained surpluses		2,715,351	1,834,620
<b>TOTAL EQUITY</b>		<b>2,715,351</b>	<b>1,834,620</b>

The accompanying notes form part of these financial statements.

**NAISDA Limited**

ABN 19 177 937 206

**Statement of Changes in Equity  
For the Year Ended 31 December 2022**

2022	Retained Surpluses \$	Total \$
<b>Balance at 1 January 2022</b>	<b>1,834,620</b>	<b>1,834,620</b>
Surplus for the year	880,731	880,731
Other comprehensive income for the year	-	-
<b>Total comprehensive income for the year</b>	<b>880,731</b>	<b>880,731</b>
<b>Balance at 31 December 2022</b>	<b>2,715,351</b>	<b>2,715,351</b>
<b>2021</b>		
<b>Balance at 1 January 2021</b>	<b>1,812,626</b>	<b>1,812,626</b>
Surplus for the year	21,994	21,994
Other comprehensive income for the year	-	-
<b>Total comprehensive income for the year</b>	<b>21,994</b>	<b>21,994</b>
<b>Balance at 31 December 2021</b>	<b>1,834,620</b>	<b>1,834,620</b>

The accompanying notes form part of these financial statements.

**NAISDA Limited**

ABN 19 177 937 206

**Statement of Cash Flows**  
**For the Year Ended 31 December 2022**
**CASH FLOWS FROM OPERATING ACTIVITIES:**

Receipts from customers	2,274,383	4,175,280
Payments to suppliers and employees	(3,783,723)	(3,160,979)
Interest received	6,484	2,522
Interest paid	(1,756)	(55)
Net cash provided by/(used in) operating activities	<u>(1,504,612)</u>	<u>1,016,768</u>

**CASH FLOWS FROM INVESTING ACTIVITIES:**

Purchase of property, plant and equipment	(316,928)	(86,398)
Net cash provided by/(used in) investing activities	<u>(316,928)</u>	<u>(86,398)</u>

**CASH FLOWS FROM FINANCING ACTIVITIES:**

Repayment of lease liabilities	(342,025)	(344,219)
Net cash provided by/(used in) financing activities	<u>(342,025)</u>	<u>(344,219)</u>

Net increase/(decrease) in cash and cash equivalents held	(2,163,565)	586,151
Cash and cash equivalents at beginning of year	3,619,559	3,033,408
Cash and cash equivalents at end of financial year	<u>1,455,994</u>	<u>3,619,559</u>

Note	2022 \$	2021 \$
	2,274,383	4,175,280
	(3,783,723)	(3,160,979)
	6,484	2,522
	(1,756)	(55)
	<u>(1,504,612)</u>	<u>1,016,768</u>
	 (316,928)	 (86,398)
	<u>(316,928)</u>	<u>(86,398)</u>
	 (342,025)	 (344,219)
	<u>(342,025)</u>	<u>(344,219)</u>
	 (2,163,565)	 586,151
	<u>3,619,559</u>	<u>3,033,408</u>
	<u>1,455,994</u>	<u>3,619,559</u>

The accompanying notes form part of these financial statements.

**NAISDA Limited**

ABN 19 177 937 206

**Notes to the Financial Statements**  
**For the Year Ended 31 December 2022**

The financial report covers NAISDA Limited as an individual entity. NAISDA Limited is a not-for-profit Company, registered and domiciled in Australia.

The functional and presentation currency of NAISDA Limited is Australian dollars.

The financial report was authorised for issue by the Directors on 21 April 2023.

Comparatives are consistent with prior years, unless otherwise stated. Certain comparative figures have been reclassified to conform to the current year presentation only.

**1 Basis of Preparation**

The financial statements are general purpose financial statements that have been prepared in accordance with the Australian Accounting Standards - Simplified Disclosures and the *Australian Charities and Not-for-profits Commission Act 2012*.

The financial statements 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.

Significant accounting policies adopted in the preparation of these financial statements are presented below and are consistent with prior reporting periods unless otherwise stated.

**2 Summary of Significant Accounting Policies****(a) Revenue and other income****Revenue recognition policy for contracts which do not have sufficiently specific performance obligations**

The revenue recognition policies for the principal revenue streams of the Company are:

**Grant income**

Revenue in the scope of AASB 1058 is recognised on receipt unless it relates to a capital grant which satisfies certain criteria, in this case the grant is recognised as the asset is acquired or constructed.

**Capital grants**

Capital grants received to enable the company to acquire or construct an item of property, plant and equipment to identified specifications which will be under the Company's control and which is enforceable are recognised as revenue as and when the obligation to construct or purchase is completed.

**Other income**

Other income is recognised on an accruals basis when the Company is entitled to it.

**(b) Income Tax**

The Company is exempt from income tax under Division 50 of the *Income Tax Assessment Act 1997*.

**NAISDA Limited**

ABN 19 177 937 206

## Notes to the Financial Statements

### For the Year Ended 31 December 2022

**2 Summary of Significant Accounting Policies****(c) Goods and services tax (GST)**

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

Receivables and payable are stated inclusive of GST.

Cash flows in the statement of cash flows are included on a gross basis and the GST component of cash flows arising from investing and financing activities which is recoverable from, or payable to, the taxation authority is classified as operating cash flows.

**(d) Inventories**

Inventories are measured at the lower of cost and net realisable value. Cost of inventory is determined using the first-in-first-out basis and is net of any rebates and discounts received. Net realisable value is estimated using the most reliable evidence available at the reporting date and inventory is written down through an obsolescence provision if necessary.

**(e) Property, plant and equipment**

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

**Depreciation**

Property, plant and equipment, excluding freehold land, is depreciated on a straight-line basis over the asset's useful life to the Company, commencing when the asset is ready for use.

Leased assets and leasehold improvements are amortised over the shorter of either the unexpired period of the lease or their estimated useful life.

The depreciation rates used for each class of depreciable asset are shown below:

Fixed asset class	Depreciation rate
Plant and Equipment	10% - 33%
Leasehold improvements	10% - 33%

At the end of each annual reporting period, the depreciation method, useful life and residual value of each asset is reviewed. Any revisions are accounted for prospectively as a change in estimate.

**(f) Financial instruments**

Financial instruments are recognised initially on the date that the Company becomes party to the contractual provisions of the instrument.

On initial recognition, all financial instruments are measured at fair value plus transaction costs (except for instruments measured at fair value through profit or loss where transaction costs are expensed as incurred).

**NAISDA Limited**

ABN 19 177 937 206

## Notes to the Financial Statements

### For the Year Ended 31 December 2022

**2 Summary of Significant Accounting Policies****(f) Financial instruments****Financial assets**

All recognised financial assets are subsequently measured in their entirety at either amortised cost or fair value, depending on the classification of the financial assets.

*Classification*

On initial recognition, the Company classifies its financial assets into the following categories, those measured at:

- amortised cost
- fair value through profit or loss - FVTPL

Financial assets are not reclassified subsequent to their initial recognition unless the Company changes its business model for managing financial assets.

*Amortised cost*

The Company's financial assets measured at amortised cost comprise trade and other receivables and cash and cash equivalents in the statement of financial position.

Subsequent to initial recognition, these assets are carried at amortised cost using the effective interest rate method less provision for impairment.

Interest income, foreign exchange gains or losses and impairment are recognised in profit or loss. Gain or loss on derecognition is recognised in profit or loss.

*Trade receivables*

Impairment of trade receivables have been determined using the simplified approach in AASB 9 which uses an estimation of lifetime expected credit losses. The Company has determined the probability of non-payment of the receivable and multiplied this by the amount of the expected loss arising from default.

The amount of the impairment is recorded in a separate allowance account with the loss being recognised in finance expense. Once the receivable is determined to be uncollectable then the gross carrying amount is written off against the associated allowance.

**Financial liabilities**

The Company measures all financial liabilities initially at fair value less transaction costs, subsequently financial liabilities are measured at amortised cost using the effective interest rate method.

The financial liabilities of the Company comprise trade payables and lease liabilities.

**NAISDA Limited**

ABN 19 177 937 206

## Notes to the Financial Statements

### For the Year Ended 31 December 2022

**2 Summary of Significant Accounting Policies****(g) Cash and cash equivalents**

Cash and cash equivalents comprises cash on hand, demand deposits and short-term investments which are readily convertible to known amounts of cash and which are subject to an insignificant risk of change in value.

**(h) Leases**

At the lease commencement, the Company recognises a right-of-use asset and associated lease liability for the lease term. The lease term includes extension periods where the Company believes it is reasonably certain that the option will be exercised.

The right-of-use asset is measured using the cost model where cost on initial recognition comprises of the lease liability, initial direct costs, prepaid lease payments, estimated cost of removal and restoration less any lease incentives received.

The right-of-use asset is depreciated over the lease term on a straight line basis and assessed for impairment in accordance with the impairment of assets accounting policy.

The lease liability is initially measured at the present value of the remaining lease payments at the commencement of the lease. The discount rate is the rate implicit in the lease, however where this cannot be readily determined then the Company's incremental borrowing rate is used.

Subsequent to initial recognition, the lease liability is measured at amortised cost using the effective interest rate method. The lease liability is remeasured whether there is a lease modification, change in estimate of the lease term or index upon which the lease payments are based (e.g. CPI) or a change in the Company's assessment of lease term.

Where the lease liability is remeasured, the right-of-use asset is adjusted to reflect the remeasurement or is recorded in profit or loss if the carrying amount of the right-of-use asset has been reduced to zero.

*Exceptions to lease accounting*

The Company has elected to apply the exceptions to lease accounting for both short-term leases (i.e. leases with a term of less than or equal to 12 months) and leases of low-value assets. The Company recognises the payments associated with these leases as an expense on a straight-line basis over the lease term.

**(i) Employee benefits**

Provision is made for the Company's liability for employee benefits, those benefits that are expected to be wholly settled within one year have been measured at the amounts expected to be paid when the liability is settled.

Employee benefits expected to be settled more than one year after the end of the reporting period have been measured at the present value of the estimated future cash outflows to be made for those benefits. In determining the liability, consideration is given to employee wage increases and the probability that the employee may satisfy vesting requirements. Changes in the measurement of the liability are recognised in profit or loss.

**NAISDA Limited**

ABN 19 177 937 206

## Notes to the Financial Statements

### For the Year Ended 31 December 2022

**2 Summary of Significant Accounting Policies****(i) Employee benefits****Defined contribution schemes**

Obligations for contributions to defined contribution superannuation plans are recognised as an employee benefit expense in profit or loss in the periods in which services are provided by employees.

**(j) Adoption of new and revised accounting standards**

The Company has adopted all standards which became effective for the first time at 31 December 2022, the adoption of these standards has not caused any material adjustments to the reported financial position, performance or cash flow of the Company.

**(k) New accounting standards and interpretations issued but not yet effective**

The AASB has issued new and amended Accounting Standards and Interpretations that have mandatory application dates for future reporting periods. The Company has decided not to early adopt these Standards and has not yet assessed the likely impact of adoption.

**3 Critical Accounting Estimates and Judgments**

The Directors make estimates and judgements during the preparation of these financial statements regarding assumptions about current and future events affecting transactions and balances.

These estimates and judgements are based on the best information available at the time of preparing the financial statements, however as additional information is known then the actual results may differ from the estimates.

The significant estimates and judgements made have been described below.

**Key estimates - impairment of property, plant and equipment**

The Company assesses impairment at the end of each reporting period by evaluating conditions specific to the Company that may be indicative of impairment triggers. Recoverable amounts of relevant assets are reassessed using value-in-use calculations which incorporate various key assumptions.

**Key estimates - employee benefits provision**

As described in the accounting policies, provisions are measured at management's best estimate of the expenditure required to settle the obligation at the end of the reporting period. These estimates are made taking into account a range of possible outcomes and will vary as further information is obtained.

**Key estimates - Estimation of useful lives of assets**

The Company determines the estimated useful lives and related depreciation and amortisation charges for its property, plant and equipment. The useful lives could change significantly as a result of technical innovations or some other event. The depreciation and amortisation charge will increase where the useful lives are less than previously estimated lives, or technically obsolete or non-strategic assets that have been abandoned or sold will be written off or written down.

**NAISDA Limited**

ABN 19 177 937 206

**Notes to the Financial Statements**  
**For the Year Ended 31 December 2022**
**3 Critical Accounting Estimates and Judgments****Key estimates - receivables**

The receivables at reporting date have been reviewed to determine whether there is any objective evidence that any of the receivables are impaired. An impairment provision is included for any receivable where the entire balance is not considered collectible. The impairment provision is based on the best information at the reporting date.

**4 Other Revenue and Other Income**

	2022	2021
	\$	\$
Revenue recognised on receipt (no sufficiently specific performance obligations under AASB 1058)		
- government revenue (including grants)	4,188,225	3,547,333
- sundry revenue	24,360	12,802
<b>Total Revenue</b>	<b>4,212,585</b>	<b>3,560,135</b>
Other Income		
- donations	98,304	72,900
- jobkeeper allowance	-	117,300
- sundry income	22,388	19,807
	<b>120,692</b>	<b>210,007</b>

**Government grants and other assistance**

	2022	2021
	\$	\$
<b>Commonwealth government</b>		
Commonwealth operating	98,123	571
Commonwealth capital	1,240,091	704,385
National Indigenous Australians Agency	210,000	210,000
Office for the Arts	1,871,500	1,857,000
Abstudy	113,600	116,070
	<b>3,533,314</b>	<b>2,888,026</b>
<b>State government</b>		
State operating	226,422	306,578
State capital	95,979	-
Aboriginal Heritage Grant	-	2,250
Smart & Skilled	329,510	350,479
	<b>651,911</b>	<b>659,307</b>
<b>Local government</b>		
Local non-recurrent grant	3,000	-
<b>Total government grants and other assistance</b>	<b>4,188,225</b>	<b>3,547,333</b>

**NAISDA Limited**

ABN 19 177 937 206

**Notes to the Financial Statements**  
**For the Year Ended 31 December 2022**
**5 Trade and Other Receivables**

	2022	2021
	\$	\$
CURRENT		
Trade receivables	1,395,334	399,825
Sundry debtors	7,157	1,464
<b>Total current trade and other receivables</b>	<b>1,402,491</b>	<b>401,289</b>

**6 Property, Plant and Equipment**

	2022	2021
	\$	\$
Capital works in progress		
At cost	-	53,677
Plant and equipment		
At cost	433,744	355,116
Accumulated depreciation	(326,024)	(292,927)
<b>Total plant and equipment</b>	<b>107,720</b>	<b>62,189</b>
Motor vehicles		
At cost	149,546	149,546
Accumulated depreciation	(149,546)	(149,546)
<b>Total motor vehicles</b>	<b>-</b>	<b>-</b>
Leasehold Improvements		
At cost	608,033	317,163
Accumulated depreciation	(283,584)	(277,860)
<b>Total leasehold improvements</b>	<b>324,449</b>	<b>39,303</b>
<b>Total property, plant and equipment</b>	<b>432,169</b>	<b>155,169</b>

**NAISDA Limited**

ABN 19 177 937 206

**Notes to the Financial Statements**  
**For the Year Ended 31 December 2022**
**6 Property, Plant and Equipment****6 Property, Plant and Equipment continued****(a) Movements in carrying amounts**

Movement in the carrying amounts for each class of property, plant and equipment between the beginning and the end of the current financial year:

	Capital Works in Progress \$	Plant and Equipment \$	Leasehold Improvement s \$	Total \$
<b>Year ended 31 December 2022</b>				
Balance at the beginning of year	53,677	62,189	39,303	155,169
Additions	-	78,627	238,301	316,928
Transfers	(53,677)	-	53,677	-
Depreciation expense	-	(33,096)	(6,832)	(39,928)
<b>Balance at the end of the year</b>	<b>-</b>	<b>107,720</b>	<b>324,449</b>	<b>432,169</b>

**7 Other Assets**

CURRENT  
Prepayments  
Accrued income

	2022 \$	2021 \$
Prepayments	86,683	34,064
Accrued income	185,521	106,634
<b>Total</b>	<b>272,204</b>	<b>140,698</b>

**8 Leases****Right-of-use assets****Year ended 31 December 2022**

	Land and buildings \$	Total \$
Balance at beginning of year	798,412	798,412
Depreciation charge	(312,152)	(312,152)
<b>Balance at end of year</b>	<b>486,260</b>	<b>486,260</b>

**NAISDA Limited**

ABN 19 177 937 206

**Notes to the Financial Statements**  
**For the Year Ended 31 December 2022**
**8 Leases****Lease liabilities**

The maturity analysis of lease liabilities based on contractual undiscounted cash flows is shown in the table below:

	< 1 year \$	1 - 5 years \$	> 5 years \$	Total undiscounted lease liabilities \$	Lease liabilities included in this Statement Of Financial Position \$
<b>2022</b>					
Lease liabilities	345,791	203,971	5,992	555,754	525,403
<b>2021</b>					
Lease liabilities	347,395	536,778	18,976	903,149	842,092

**9 Trade and Other Payables****CURRENT**

Trade payables  
Accrued expenses  
Other payables

	2022 \$	2021 \$
Trade payables	112,725	194,790
Accrued expenses	78,441	281,578
Other payables	1,975	20
<b>Total</b>	<b>193,141</b>	<b>476,388</b>

Trade and other payables are unsecured, non-interest bearing and are normally settled within 30 days. The carrying value of trade and other payables is considered a reasonable approximation of fair value due to the short-term nature of the balances.

**10 Other Financial Liabilities****CURRENT**

Grants in advance  
Donation committed

**Total**

	2022 \$	2021 \$
Grants in advance	36,150	1,386,036
Donation committed	142,985	142,985
<b>Total</b>	<b>179,135</b>	<b>1,529,021</b>

**NAISDA Limited**

ABN 19 177 937 206

**Notes to the Financial Statements  
For the Year Ended 31 December 2022****11 Employee Benefits**

	2022	2021
	\$	\$
Current liabilities		
Long service leave	107,404	107,400
Annual leave	285,259	291,038
	<u>392,663</u>	<u>398,438</u>
Non-current liabilities		
Long service leave	59,268	48,964

**12 Financial Risk Management**

	2022	2021
	\$	\$
<b>Financial assets</b>		
Held at amortised cost		
Cash and cash equivalents	1,455,994	3,619,559
Trade and other receivables	1,402,491	401,289
<b>Total financial assets</b>	<u>2,858,485</u>	<u>4,020,848</u>
<b>Financial liabilities</b>		
Financial liabilities measured at amortised cost	193,141	476,388
<b>Total financial liabilities</b>	<u>193,141</u>	<u>476,388</u>

**13 Key Management Personnel Disclosures**

The remuneration paid to key management personnel of the Company is \$ 305,561 (2021: \$ 329,054).

**14 Auditors' Remuneration**

	2022	2021
	\$	\$
Remuneration of the auditor ESV Business Advice and Accountitng (2021: Howes Accounting Services)		
- Audit of the financial statements	20,000	16,500
- Other services	2,800	-
	<u>22,800</u>	<u>16,500</u>

**15 Contingencies**

In the opinion of the Directors, the Company did not have any contingencies at 31 December 2022 (31 December 2021:None).

**NAISDA Limited**

ABN 19 177 937 206

**Notes to the Financial Statements  
For the Year Ended 31 December 2022****16 Related Parties****(a) The Company's main related parties are as follows:**

Key management personnel - refer to Note 13.

Other related parties include close family members of key management personnel and entities that are controlled or significantly influenced by those key management personnel or their close family members.

**(b) Transactions with related parties**

Transactions between related parties are on normal commercial terms and conditions no more favourable than those available to other parties unless otherwise stated.

The following transactions occurred with related parties:

	2022	2021
	\$	\$
<b>KMP related parties</b>		
Consulting and other services	50,536	11,590

**17 Events after the end of the Reporting Period**

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.

**18 Statutory Information**

The registered office and principal place of business of the company is:

NAISDA Limited  
31 The Avenue  
Kariong NSW 2250

**NAISDA Limited**

ABN 19 177 937 206

**Directors' Declaration**

The directors declare that in the directors' opinion:

- there are reasonable grounds to believe that the registered entity is able to pay all of its debts, as and when they become due and payable; and
- the financial statements and notes satisfy the requirements of the *Australian Charities and Not-for-profits Commission Act 2012*.

Signed in accordance with subsection 60.15(2) of the *Australian Charities and Not-for-profit Commission Regulation 2022*.

Director   
Mayrah Sonter

Director   
Christian Lugnan

Dated 21 April 2023

E S V

**INDEPENDENT AUDITOR'S REPORT TO MEMBERS OF NAISDA LIMITED***Opinion*

We have audited the financial report, being a general purpose – simplified disclosure financial report, of NAISDA Limited (the 'Company'), which comprises the statement of financial position as at 31 December 2022, and the statement of profit or loss and other comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, summary of significant accounting policies, and the Director's declaration.

In our opinion, the accompanying financial report presents fairly, in all material respects, the financial position of the Company as at 31 December 2022 and its financial performance and cash flows for the year then ended in accordance with the Australian Accounting Standards – Simplified Disclosures and other mandatory professional and statutory reporting requirements in Australia including the Australian Charities and Not-for-profits Commission Act 2012.

*Basis for opinion*

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the Company in accordance with the auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012* and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants (including Independence Standards)* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

The Directors are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards – Simplified Disclosures, the *Australian Charities and Not-for-profit Commission Act 2012* and for such internal control as the Directors determine are necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

We confirm that the independence declaration required by the *Australian Charities and Not-for-profit Commission Act 2012*, which has been given to the Directors of the Company, would be in the same terms if given to the Directors as at the time of this auditor's report.

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

*Responsibilities of the directors for the financial report*

The directors are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards 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.

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## INDEPENDENT AUDITOR'S REPORT TO MEMBERS OF NAISDA LIMITED

### *Auditor's responsibilities 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 aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

A further description of our responsibilities for the audit of the financial report is located at the Auditing and Assurance Standards Board website at: [http://www.auasb.gov.au/auditors\\_responsibilities/ar4.pdf](http://www.auasb.gov.au/auditors_responsibilities/ar4.pdf) This description forms part of our auditor's report.

Dated at Sydney on the 26<sup>th</sup> day of April 2023

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ESV Business Advice and Accounting

T. Burns

Travas Burns  
Partner





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