MESSAGE FROM THE ELDERS IN RESIDENCE

Dear friends and family,

We are quite pleased to be a part of ILBIJERRI’s inaugural Elders in Residence program. Our vision is to contribute to ILBIJERRI’s strategic and cultural direction, with a particular focus on nurturing future generations.

ILBIJERRI is a company that has for many years given voice to Indigenous stories in and around Victoria, across the county and in recent years, across the world. These productions give us the opportunity to show that we are not the deficit, nor are we the victims. We are the builders of this nation. The wealth of many people, businesses and organisations have been built off the backs of our people and we are proud to share stories of amazing achievements, resilience and stories of our heroes.

The Elders in Residence program is an integral part of ILBIJERRI. Moving beyond token consultation, our involvement is about Black ways of doing business and bringing our ways and our law into a western business model.

As Elders in Residence we are committed to our most valuable assets in the arts - our young people.

Aunty Carolyn Briggs
Uncle Larry Walsh
MESSAGE FROM THE EXECUTIVE

Dear Friends,

As you explore our 2017 Annual Report you will see the extraordinary amount of tangible success that ILBIJERRI Theatre Company has achieved in 2017. We invite you to admire the images of our creatives in their finest moments on stage and appreciate the diverse and unique locations where we have been privileged to set up stage. From Turtle Island to Aotearoa, you will get a sense of the far reaching spaces we have made for our Black stories, both across Australia and the world.

Looking back over the last year, we are very proud of how far we have come; our bigger, longer national tours, our growing revenue and financial stability, and most importantly our growing relationships with community, both black and white.

We are a company who will never have the luxury of just making theatre, the advocacy for our people is woven into our very existence. Our theatre making is a contemporary expression of art as living culture and one of our unique connections to our old ways as storytellers. Behind the scenes, we continually and proudly push for recognition of our culture through our art, often at times clashing loudly against a largely western and conservative model.

As one of Australia’s longest running theatre companies, from our humble beginnings we have experienced incredible growth, which is a credit to our dedicated staff, crew, performers and you, our supporters. However we continually aspire to nurture our next generation of creatives and administrators, to cultivate First Nations artistic successes even further within a white framework, while maintaining our integrity, our connection to our roots and our identity.

So as we reflect on 2017, we consider our global reputation for creating tourable, quality theatre, telling stories of resilience and strength that nurture our highest aspirations, while continually advocating for the elimination of dispossession, injustice and systemic racism that First Peoples face in this country.

We thank you for supporting us while we grapple, explore, cry, fall down, rise up and laugh through the beautiful story that is ILBIJERRI Theatre Company.
MISSION

ILBIJERRI Theatre Company creates challenging and inspiring theatre by First Nations artists that gives voice to our cultures.

VISION

Our voices are powerful in determining the future of Australia. Our cultures are respected, celebrated and embraced.

WHAT WE VALUE

THE POWER OF FIRST NATIONS VOICES
We work with First Nations storytellers (writers, directors, actors, key creatives, theatre practitioners) to tell our stories through high quality theatre as a continuation of our culture.

FIRST NATIONS PROTOCOLS AND WAYS OF WORKING
We respect our people, community and artists by working in accordance with the protocols of our own community, and those whose country we are working on.

SELF-DETERMINATION
We ensure First Peoples drive all key decision making processes within ILBIJERRI.

RESPECT
We always give full respect to our people, Elders, culture and country - and to all peoples with whom we share our land.

DIVERSITY OF FIRST PEOPLES
We respect, celebrate, and embrace the cultural diversity of First Peoples, our stories, our culture and our experiences.

2017 MAJOR ACHIEVEMENTS

TOURING LEGEND
Artistic Director Rachael Maza wins the Drover Award for Touring Legend

BLOOD ON THE DANCE FLOOR
Wins the Green Room Award for Best Production

JACK CHARLES V THE CROWN
Becomes our first production to tour to the US with a premiere season in New York

CORANDERRK
Visits 28 venues across Australia - ILBIJERRI’s biggest ever tour

TANDERRUM
Wins the Melbourne Award for Contribution to Community
"Which Way Home feels as safe and generous as a tight hug from a loved one" ★★★★★ - Time Out Sydney

**SYDNEY FESTIVAL**

**WHICH WAY HOME**

Tash and her Dad have hit the road – they’re going home to country, where the sky is higher and the world goes on forever.

It’s a long way from the wide streets and big old houses of Tash’s childhood, back when she was a black face in a very white suburb. Dad still thinks he’s the King of Cool, but he’s an old fella now. It’s time for Tash to take him home.

**CREATIVE TEAM**

Writer Katie Beckett
Director Rachael Maza
Performers Katie Beckett & Tony Briggs
Dramaturge Jane Bodie
Sound Designer Mark Coles Smith
Set & Costume Designer Emily Barrie
Lighting Designer Niklas Pajanti
Production Manager Kellie Jayne Chambers
Technical Assistant Nick Glen

**BELVOIR**

11 January – 5 February 2017
Performances: 27
Audience: 2314

**BLOOD ON THE DANCE FLOOR**

When choreographer, dancer and writer Jacob Boehme was diagnosed with HIV he reached out to his Ancestors in search of answers. In an unapologetic physical monologue he explores the legacies and memories embedded in our bloodlines and each person’s need for community and connection.

**CREATIVE TEAM**

Writer & Performer Jacob Boehme
Director Isaac Drandic
Choreographer Mariaa Randall
Sound Designer James Henry
Spatial Designer Jenny Hector
Movement Consultant Rinske Ginsberg
Script Dramaturge Chris Mead
Production Managers Emily O’Brien & Jenny Hector
Stage Manager Jenny Hector

**CARRIAGEWORKS**

21-25 January 2017
Performances: 5
Audience: 765
Now in its seventh consecutive year of touring, JACK CHARLES V THE CROWN broke new ground in 2017, returning to North America for ILBIJERRI’s first ever performances in the USA. Presented by PS122 at New York Live Arts, the US leg of the tour preceded a second visit to Canada where the show featured as part of Canadian Stage’s Spotlight Australia showcase in Toronto.

NORTH AMERICAN TOUR
22 March – 8 April 2017
Performances: 14
Audience: 1373

JACK CHARLES V THE CROWN was toured by Performing Lines.

“Harrowing and redemptive, Jack Charles V The Crown is a fascinating and dynamic autobiographical performance art piece” - TheatreScene, New York

CREATIVE TEAM
Performer Jack Charles
Writers Jack Charles & John Romeril
Director Rachael Maza
Dramaturg John Romeril
Musical Director Nigel MacLean
Guitar & Violin Nigel MacLean
Bass Mal Beveridge
Percussion Phil Collings
Set & Costume Designer Emily Barrie
Lighting Designer Danny Pettingill
Audio Visual Designer Peter Worland
Audio Engineer & AV Realiser Gary Dryza
Production Manager John Byrne
Stage Manager Jess Keepence
Tour Producer Fenn Gordon
(Performing Lines)
CORANDERRK

CORANDERRK is about what might have been.

At a Victorian Parliamentary Inquiry in 1881, the men and women of the Coranderrk Aboriginal Reserve went head-to-head with the Aboriginal Protection Board. Their goal was both simple and revolutionary: to be allowed to continue the brilliant experiment in self-determination they had pioneered for themselves on the scrap of country left to them.

CORANDERRK recreates the Inquiry. This is both great theatre and great history. It revives the voices of all those, black and white, who fought for a better pact between the country’s oldest and newest inhabitants.

This special production pays tribute to the resilience and adaptability of a people who rose to the challenge despite the odds, appropriating the power of the written word to make their own voices ring loud and clear.

THEATRE VENUES

The National Theatre, St Kilda
Her Majesty’s Theatre, Ballarat
Whitehorse Performing Arts Centre, Nunawading
The Lighthouse Theatre, Warrnambool
Horsham Town Hall
Ulumbarra Theatre, Bendigo
The Cube, Wodonga
Riverlinks, Shepparton
ESSO BHP Billiton Wellington Entertainment Centre, Sale
Latrobe Performing Arts Centre, Traralgon
Plenty Ranges Arts & Convention Centre, South Morang
Cardinia Cultural Centre, Pakenham
Altona Theatre
Frankston Arts Centre
Drama Theatre, Monash University
Academy of Performing Arts, Clayton
Clocktower Centre, Moonee Ponds
Footscray Community Arts Centre
Kyneton Town Hall
Geelong Performing Arts Centre
Canberra Theatre Centre
Orange Civic Theatre
Bathurst Memorial Entertainment Centre
Cessnock Performing Arts Centre
The Art House, Wyong
Riverside, Parramatta
Northern Rivers Performing Arts, Lismore
Empire Theatre, Toowoomba
Darwin Entertainment Centre

NATIONAL TOUR

18 April – 7 July 2017
Performances: 46
Audience: 10,549

“Storytelling at its best” - The Canberra Times

CORANDERRK was toured by Regional Arts Victoria and supported by the Australian Government through the Australia Council for the Arts, and the Victorian Government through Creative Victoria.

CREATIVE TEAM

Director Eva Grace Mullaley
Performers Trevor Jamieson, Mathew Cooper, Jesse Butler & Ebony McGuire
Writers Andrea James & Giordano Nanni
Sound Designer James Henry
Original Sound Design Ben Grant
Audio Visual Designer Keith Deverell
Original AV Design Peter Worland
Set Designers Brynna Lowen & Tegan Evans
Lighting Designer Tegan Evans
Costume Designer Brynna Lowen
Production Manager Sarah Wong
Stage Manager Brock Brocklesby

CORANDERRK Photo: James Henry
Each year the first words of Melbourne Festival come from those who have carried this land’s stories the longest - the First Peoples of Melbourne.

TANDERRUM is a ceremony of the five clans of the Central Kulin Nation - a communal celebration that reaches across time to a tradition that has been hidden since European arrival. Five years ago the Kulin Nation brought TANDERRUM back to central Melbourne to open the Festival. This cross-cultural moment has quickly become an essential and living element of Melbourne Festival, and a Welcome to Country for local and international artists and audiences.

In 2017 TANDERRUM ended with a Kulin Nation tribute to the murrup (spirit) of William Barak. Barak was Ngurungarta - a leader, warrior and spokesperson for Wurundjeri Country. For the final dance the Kulin Nation invited the audience to join them for a song reclaimed from rare historical recordings of Barak.

With sand, fire, leaves and bark a space is made, and it’s a space to be shared.

TANDERRUM was presented by Melbourne Festival in association with the Bardas Family Foundation. TANDERRUM was supported by the Australian Government through the Indigenous Languages & Arts Program.
She ran away.
He ran amuck.
And one day they ran into each other...

Meet Lynne & Jim. They've both been around the block – working, protesting, jail, partying, and raising kids. Now they've come home - but can they leave their past behind?

A Blak Comedy about life, love and being more than “chopped liver”.

CHOPPED LIVER was written by Kamarra Bell-Wykes to raise awareness of hepatitis C in the Indigenous community, and toured nationally from 2006 to 2009. In 2017 the show returned by popular demand and has been updated to communicate that a cure is now available for hepatitis C.

This show is deadly. Hepatitis C doesn’t have to be.

VICTORIAN TOUR
10 July – 21 July 2017
Performances: 17
Audience: 660

CREATIVE TEAM
Writer & Director Kamarra Bell-Wykes
Performers Gregory J Fryer & Nazaree Dickerson
Dramaturg John Romeril
Choreographer Carly Sheppard
Set & Costume Designer Darryl Cordell
Sound Designer Richie Hallal
Tour Facilitator Richie Hallal
Stage Manager Ari Maza Long

CHOPPED LIVER was supported by the Victorian Government.

HEALTH PARTNERS
Victorian Government
Hepatitis Victoria
Victorian Aboriginal Community Controlled Health Organisation (VACCHO)
University of Melbourne Centre for Excellence in Rural Sexual Health

TOUR PARTNERS
Dandenong & District Aborigines Cooperative
cohealth
Korin Gamadjji Institute
Odyssey House
Star Health
Corrections Victoria
Victorian AIDS Council
Macedon Ranges Health
Institute of Koorie Education, Deakin University
Rumbalara Aboriginal Co-operative

TOUR VENUES
The Drum Theatre, Dandenong
Harmsworth Hall, Collingwood
Richmond Football Club
Launch Housing, Southbank
Chapel Off Chapel, South Yarra
Metropolitan Remand Centre
Positive Living Centre
Gisborne Secondary College
Harold Mitchell Performance Space, Deakin University, Waurn Ponds
Barwon Prison
Mooregrace Acting Studio
Harmony Centre, Rumbalara Aboriginal Co-operative, Mooroopna
Tarrengower Prison
Middleton Prison
Loddon Prison

“A very powerful performance with an equally powerful message” - Audience Feedback

CHOPPED LIVER Photo: James Henry
The Darebin Performance Lab was a week-long theatre-devising and performance skills workshop for First Nations performers of all ages, abilities and experience levels. Directed by renowned theatre director and drama teacher John Bolton with the support of lead artist Kamarra Bell-Wykes, the Lab developed the skills of artists in techniques for creating group devised theatre, physicalising text and embodying lived and historical experience on the stage.

ALL SAINTS, PRESTON
6-10 February 2017
Participants: 20

CREATIVE TEAM
Director John Bolton
Lead Artist Kamarra Bell-Wykes

The Darebin Performance Lab was supported by the City of Darebin.

“The It was deadly to be in a room of inspiring, passionate Black artists” - Participant

The MARGUK School Workshop Series used drama to engage students in First Nations culture, histories and storytelling. Workshops were available for all ages, from prep to VCE, and aligned with the Aboriginal & Torres Strait Islander Histories and Cultures cross-curriculum priority.

The workshops provided a rare opportunity for students to work with First Nations facilitators in interactive drama activities that allowed students to develop a deep understanding of Indigenous culture, social and political history and the contemporary lived experience of Aboriginal and Torres Strait Islander people.

VICTORIAN TOUR
7-25 August 2017
Workshops: 35
Participants: 1438

CREATIVE TEAM
Lead Artist Kamarra Bell-Wykes
Facilitators Jack Sheppard & Matt Coleman

The MARGUK School Workshop Series was toured by Regional Arts Victoria.

“This was an outstanding workshop. The ability of facilitators to get students involved and active and really thinking about issues facing Aboriginal people was fantastic” - Teacher Feedback

DAREBIN PERFORMANCE LAB Photo: Darren Gill

DAREBIN PERFORMANCE LAB

MARGUK SCHOOL WORKSHOP SERIES

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DAREBIN PERFORMANCE LAB Photo: Darren Gill

DAREBIN PERFORMANCE LAB

MARGUK SCHOOL WORKSHOP SERIES
In the 1960s Wilma Reading, a young Indigenous woman from Cairns, embarked on an adventure that would take her around the world and home again. ONE MORE RIVER TO CROSS is a very personal love story told against the backdrop of world politics. A large-scale theatre work, ONE MORE RIVER TO CROSS uses text, archival material, digital projection and live music to tell Wilma’s remarkable story.

The ONE MORE RIVER TO CROSS creative development was supported by the Australian Government through the Major Festivals Initiative, in association with the Confederation of Australian International Arts Festivals and Melbourne Festival, the Australia Council for the Arts and the Indigenous Languages & Arts Program.

CREATIVE TEAM

Writers Wilma Reading & Dr Romaine Moreton
Director Rachael Maza
Musical Director Dr Lou Bennett
Performers Wilma Reading, Shakira Clanton, Elaine Crombie, Amanda Davis, Nazaree Dickerson, Ben Graetz, Jessica Hitchcock, Ian Michael, Liam Maguire, Carly Sheppard
Musicians Darrin Archer, Eugene Ball, Malcolm Beveridge, Phil Collings, Sam Keevers, Gary Watling & Julien Wilson
Set Design Concept Robyne Latham
Set & Costume Designer Marg Howell
Audio Visual Designer Sean Bacon
Dramaturge Kamarra Bell-Wykes

CREATIVE DEVELOPMENT

February – October 2017

Ghenoa Gela – little sister, daughter, granddaughter, comic, teacher, fighter, gold medallist, air guitarist, charmer, TV star, Torres Strait mainlander, walking political statement – has made a show. MY URRWAI is a revealing reflection on and celebration of cultural and familial inheritance, and an unflinching comment on race relations in Australia.

CREATIVE TEAM

Creator/Performer Ghenoa Gela
Director Rachael Maza
Dramaturg Kate Champion
Composer Ania Reynolds
Lighting Designer Niklas Pajanti
Set & Costume Designer Michael Hankin

Produced by Performing Lines

CREATIVE DEVELOPMENT

May – December 2017

In 2017 ILBIJERRI began creative development of our new health promotion work STIGMA STORIES. STIGMA STORIES is our third health education work focusing on Hepatitis C. In light of the new treatment, Hepatitis C is now curable in most cases. STIGMA STORIES leads the audience through the complexities of stigma and high risk behaviours via character-scapes, parodies, social, political and historical commentary of the virus and the outdated stigma that surrounds it. STIGMA STORIES shines light on a dark topic, playfully challenging the audience to start taking their health seriously.

CREATIVE TEAM

Writer Kamarra Bell-Wykes
Facilitator Shiralee Hood
Performer Nazaree Dickerson

CREATIVE DEVELOPMENT

November – December 2017

The STIGMA STORIES creative development was supported by the Victorian Government.
DEADLY FRINGE

Deadly Fringe is our brand-new artist development program delivered in partnership with Melbourne Fringe. Deadly Fringe seeks to unearth and nurture new works by Aboriginal and Torres Strait Islander artists.

In 2017 we mentored Joel Bray (Wiradjuri) and his new dance-theatre work BILADURANG and Kate ten Buuren (Taungurung) who brought together five artists from different artistic mediums in DIS PLACE.

DIS PLACE

Lead Artist Kate ten Buuren

Presented by Kate ten Buuren and the This Mob collective of emerging First Nations artists, DIS PLACE responded to displacement as a result of colonisation and its ongoing repercussions. Through a future-focused and inter-personal lens, DIS PLACE connected Indigenous art-makers, by creating a temporary space to explore these themes.

BILADURANG

Creator & Performer Joel Bray

Joel is black. Well, he’s white, but black. Y’know? He’s trapped in a hotel room somewhere in Melbourne; the audience trapped with him.

In this no-where-place he takes a pause, looks over his shoulder and takes a good look at his life. “Is this where I am supposed to be? Is this who I am supposed to be? What is all this? The drugs? The sex? The cigarettes?”

Loosely echoing the Wiradjuri story of the Biladurang – the platypus, this piece of dance-theatre is physical, tender, funny and dark.

WINNER Best Performance, Market Ready Award & Arts House Evolution Award – 2017 Melbourne Fringe Awards

“A physical, funny and tender piece of dance-theatre” - The Weekly Review

BILADURANG Photo: Pippa Samaya
### BOARD & STAFF

**Elders in Residence**
- Aunty Carolyn Briggs
- Uncle Larry Walsh

**Board of Directors**
- President Gavin Somers
- Secretary Kareena Gay
- Treasurer Tony McCartney
- Director Lisa Maza
- Director Glenn Shea

**Staff**
- Artistic Director/Co-CEO Rachael Maza
- Development & Marketing Manager Iain Finlayson
- Executive Producer/Co-CEO Lydia Fairhall
- Marketing Coordinator Fred Chuang
- General Manager Kathy Morrison
- Finance Manager Jon Hawkes
- Creative Director Kamarra Bell-Wykes
- Office Assistant Lea Rumwaropen
- Producers Nina Bonacci & Lisa Parris
- Associate Producers J-Maine Beezley & Davey Thompson

We would like to thank all members of the 2017 ILBIJERRI team including Simeon Moran (Executive Producer), Ben Graetz (Creative Producer), Lauren Bok & Julia Valentini (Associate Producers).

### 2017 Annual Report

Graphic Design Tom William Francis
Cover Photo James Henry

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### Financials

#### Income & Expenditure Statement

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<th>2017</th>
<th>2016</th>
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<tbody>
<tr>
<td><strong>Income</strong></td>
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<td>Event Income</td>
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<td>Philanthropy &amp; Donations</td>
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<td>Other Income</td>
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<td>Government Grants</td>
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<td>Funds Received &amp; Transferred</td>
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<td><strong>Expenses</strong></td>
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<td>Salaries, Wages &amp; Fees</td>
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<td>Presentation &amp; Touring</td>
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<td><strong>Net Surplus</strong></td>
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<td>$4,576</td>
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#### Statement of Financial Position

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<tr>
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<th>2017</th>
<th>2016</th>
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<tbody>
<tr>
<td><strong>Current Assets</strong></td>
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<td>Cash &amp; Cash Equivalents</td>
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<td>Other Current Assets</td>
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<td><strong>Total Non-Current Assets</strong></td>
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<td><strong>Total Assets</strong></td>
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<td><strong>Current Liabilities</strong></td>
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<td>Trade &amp; Other Payables</td>
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<td>Short-Term Provisions Payable</td>
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<td>Income in Advance</td>
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<td><strong>Total Non-Current Liabilities</strong></td>
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<tr>
<td><strong>Total Liabilities</strong></td>
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<td><strong>Equity</strong></td>
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<td>Current Earnings</td>
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<tr>
<td><strong>Total Equity</strong></td>
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<td><strong>274,053</strong></td>
</tr>
</tbody>
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*Blood on the Dancefloor* Photo: Dorine Blaise
MELBOURNE IS A CREATIVE CITY

The City of Melbourne proudly supports major and emerging arts organisations through our 2018–20 Triennial Arts Grants Program

- African Music and Cultural Festival
- Aphids
- Arts Access Victoria
- Australian Art Orchestra
- Australian Centre for Contemporary Art
- BLINDSIDE
- Chamber Made
- Circus Oz
- Craft Victoria
- Emerging Writers’ Festival
- Human Rights Arts & Film Festival
- ILBIJERRI Theatre Company
- KINGS Artist-Run
- Koorie Heritage Trust
- La Mama
- Liquid Architecture
- Lucy Guerin Inc.
- Malthouse Theatre
- Melbourne Festival
- Melbourne Fringe
- Melbourne International Comedy Festival
- Melbourne International Film Festival
- Melbourne International Jazz Festival
- Melbourne Queer Film Festival
- Melbourne Symphony Orchestra
- Melbourne Writers Festival
- Multicultural Arts Victoria
- Next Wave Festival
- Polyglot Theatre
- Speak Percussion
- St Martins Youth Arts Centre
- Victorian Youth Symphony Orchestra
- West Space
- The Wheeler Centre
- Wild@Heart Community Arts

melbourne.vic.gov.au/triennialarts