



**IL
BIJ
ERRI**
THEATRE COMPANY

ANNUAL REPORT
2024



We acknowledge
and pay our respects to the
Country that we travel through
and share stories on.

We acknowledge
and pay our respects to the
Traditional Owners, Elders,
Ancestors and young leaders.

We acknowledge,
with full respect, the strength
of First People and communities
fighting to protect and look after
Country, Community, Language
and Lore, in the face of ongoing
colonial interruption
and cultural genocide.

In particular, we acknowledge
and pay our respects to
the sovereign peoples
of the Kulin Nations
on whose unceded land
ILBIJERRI Theatre Company
is based.

Always was, always will be.

Aerial shot of Papunya. Image by James Henry.

Cover image (L-R): Jackson Peele, Teangi Knox, Taj Pigram
and Baykali Ganambarr, *Big Name No Blankets*, Rising 2024.
Image by James Henry.

Aboriginal and Torres Strait Islander people are warned that
this report may include images and names of the deceased.

ELDERS IN RESIDENCE

Our Elders in Residence program is an integral part of our company operations and ongoing commitment to engaging with our Community. As leaders and custodians of cultural knowledge our Elders inform ILBIJERRI's strategic, artistic and cultural direction, placing emphasis on supporting younger generations into the future. The ILBIJERRI team and collaborators pay our respects to our Elders, N'arweet Dr Carolyn Briggs and Uncle Larry Walsh.



N'arweet Dr Carolyn Briggs was appointed to the Wominjeka Djeembana Indigenous research lab at Monash University's Faculty of Art, Design and Architecture, where she is undertaking research focusing on 'upskilling communities in remote, regional, and urban areas to ask the right questions and ensure their voices are heard'. She has also taken on a formal role on the Yalukit Willam Nature Association Committee, where they have converted a former golf course into a wetland reserve and breeding ground for native birds.

During *RMIT's Play About Place Symposium*, N'Arweet Carolyn led a workshop that asked participants to reimagine a central street on the university's campus based on the natural, pre-colonial landscape and implement Aboriginal ways of thinking to the natural environment and native animal habitats. N'Arweet Carolyn also worked as a consultant and speaker for the Australian Posthuman Summer Lab, an initiative responding to climate emergency and polycrisis with collective action.



Uncle Larry Walsh Throughout 2024 Uncle Larry Walsh pursued his practice as a cultural leader and avid storyteller. With his broad experience and connections to community he continued cultural guidance consulting on the journey to treaty, as part of the First People's Assembly of Victoria Elders Voice.

As part of YIRRAMBOI Festival, he began creating *Lazarus*, a theatrical re-telling of his life story: from stolen generations to justice and resilience, Taungurung Elder and activist. As script-advisor he worked closely with Playwright and Director, John Harding (Kuku Yulangi/ Erub; TSI), on a series of interviews to document key moments from his remarkable journey. *Lazarus* will premiere at the festival in 2025.

Uncle Larry reflects on the work he has seen over the year: 'I also enjoyed the deadly Blak theatre offers Victoria had for the year and was proud of all involved'.

L-R: N'arweet Dr Carolyn Briggs
and Uncle Larry Walsh.
ILBIJERRI's Elders in Residence.
Image of N'arweet Dr Carolyn
Briggs by James Henry.
Image of Uncle Larry Walsh
by Tiffany Garvie.



Image by Tiffany Garvie

A MESSAGE FROM OUR CHAIR

As Chair of ILBIJERRI Theatre Company's Board of Directors it has been my pleasure to steward consistent and stable governance, enabling ILBIJERRI's staff and community of creatives to produce vibrant and engaging theatre works.

In 2024 we learnt of our esteemed Artistic Director's intentions to retire from the company at the end of 2025; by the time she departs Dr Rachael Maza AM will have been at the helm of ILBIJERRI for 18 incredible years of First Peoples theatre. Providing robust and stable governance during this time of transition has been pivotal to navigating such momentous news and I thank my fellow Board Directors – Brian Bero, Kareena Gay, Suzi Hutchings, Glenn Shea and Gavin Somers – for their ongoing commitment and leadership during this period. A special thank you to our retiring Vice Chair Brian Bero, and our retiring Treasurer Suzi Hutchings. A warm welcome to Glenn Shea for stepping into the role of Treasurer and Suzi Hutchings into the role of Vice Chair. Returning to the position of Secretary, a special thank you to Gavin Somers.

The potency of our storytelling through theatre is exemplified in both our major works across 2024, as well as our social impact works, education works, artist development initiatives, and leadership and sector development activities. For this, I would like to extend the Board's deepest appreciation to ILBIJERRI's staff who deliver incredible work and demonstrate such strong commitment to the amplification of First Peoples' voices.

Importantly, strength in culture is central to all of ILBIJERRI's work and the Board of Directors is proud to be part of ensuring culture drives our decision-making. In 2024 we began a governance review, timed with our transition period, and discovering that our strengths lie both in western ways of governance as well as cultural knowledge and integrity. I look forward to 2025, knowing that we do so from a position of strength.

DR EUGENIA FLYNN
CHAIR

A MESSAGE FROM OUR ARTISTIC DIRECTOR

2024 was another big year for the company, set against a big year for this country: the failed Referendum to establish a constitutionally enshrined Voice to Parliament, was a blatant reminder of the work that's still to be done in this country. The antidote to fear and ignorance is knowledge and education – truth telling.

It's in the telling of our stories, our truth, told by the First Peoples of this land, stories of our resilience and graciousness, our tenaciousness, our courage, our wisdom, that slowly but surely, we are breaking down the walls of ignorance and fear. The same ignorance and fear that saw a majority of Australians feel compelled to tick the NO box.

2024 started with the premiere season of *Big Name, No Blankets* at Sydney Festival. A rock and roll extravaganza from the desert, celebrating the legendary Aboriginal rock and roll band WARUMPI, and their languages and cultures, as told by founding member and lead guitarist Sammy Butcher. Judging by the rapturous responses from audiences and critics alike – this upbeat big-hearted theatre show must have been the 'musical' we all needed: it is a celebration of the rich black cultures of this land, black and white

together... I reckon if everyone had seen this show before the Referendum – we might have had a very different outcome!

Following Sydney Festival, *Big Name, No Blankets* went on to present at RISING, Darwin Festival and Brisbane Festival. It also went on an extensive Victorian and Northern Territory Prison tour. Performing on basketball courts and in communal spaces—giving hope to our mob on 'the inside'.

Equally as impactful were our Social Impact works – taking theatre out of the theatre, to our mob. 2024 saw a return season of: *Goodbye Aunty Flo* and *Scar Trees*.

The year ended with a major highlight—*Blak in the Room*. Under the vision and leadership of ILBIJERRI's Creative Associate Amy Sole – In partnership with Melbourne Theatre Company (MTC) – three new black works were created: *Gunawarra*, *A Wake*, *A Woke Mob* and *Emu in the Sun*.



DR RACHAEL MAZA AM
ARTISTIC DIRECTOR



Image by Tiffany Garvie

A MESSAGE FROM OUR EXECUTIVE DIRECTOR



2024 brought another excellent year for the company. We commenced our governance review alongside Jody Sizer, Djap Wurrung/Gunditjmara woman and CEO of the Great Ocean Road Coast and Parks Authority. Our partnership with Creative Australia's National Performing Arts Framework was successful for another four-year term, providing us with a sustainable path forward to continue creating and presenting powerful theatre by First Peoples artists.

We were thrilled to implement the first year of our Strategic Plan, an achievement that our staff and board have been very proud to accomplish. Our team have been diligently working in alignment with the plan, and actively involved in periodically reviewing and discussing our goals to ensure we are moving toward our overall strategic vision. Alongside this we continued work on our Cultural Safety Action Plan to further develop policies and processes that will support a safe, welcoming and inclusive environment for all ILBIJERRI staff and contractors. This involved ongoing work alongside ABSTARR consulting.

As well as Cultural Safety, prioritising the mental and physical wellbeing of our staff and board is of utmost importance. This year we partnered with First Peoples-led mental health and wellbeing service specialists, Well@Work, and introduced a new Employee Assistance Program (EAP), which will provide our team with a range of physical and mental health resources including subsidised therapy and crisis support. With VACCHO and the Wurru Wurru Health Unit we completed a Rainbow Mob Health Training, which will provide important guidance and tools for nurturing our LGBTQIASB+ Aboriginal and Torres Strait Islander community.

ILBIJERRI continues to produce work and partner with other performing arts peak bodies and organisations. We officially joined the Consortium of Australian State Theatres (CAST), connecting us with an alliance of Australia's largest state-funded theatre companies. This is a pivotal and extremely important milestone for the company, establishing us as part of a unified voice within the sector for advocacy, collaboration and knowledge sharing.

Finally, our four year partnership with Australian Performing Arts Market (APAM) as First Nations Lead, wrapped in 2024 and we were pleased to handover to Performing Arts Connections Australia (PAC Australia). I was very proud of everything we achieved throughout the partnership. I enjoyed hosting our final activities including the March and June *Blak Lounges* and attendance at the international First Peoples Gathering in Boorloo alongside the International Society of Performing Arts (ISPA) Perth Congress. As well as the wonderful industry networking event, Leaps and Bounds, held with the Honey Pot International Arts Marketplace during the second week of Adelaide Fringe.

Overall 2024 was an outstanding year for ILBIJERRI. I am looking forward to our next chapter in 2025 to building upon everything we have accomplished and exploring bold new directions that continue to celebrate and uplift First Peoples voices.

PING FLYNN
EXECUTIVE DIRECTOR & CO-CEO

MTC x ILBIJERRI *Blak in the Room*. Gunnawarra Re-Creation. Image by Tiffany Garvi.



VISION

First Peoples voices are powerful in determining the future of Australia.
We create impact by and for First Peoples through sharing our stories, our way.

PURPOSE

ILBIJERRI Theatre Company exists to:

Create impactful theatre by First Peoples that tells our stories our way, embedding creative sovereignty in all our work and continuing our Songlines.

Meet our responsibilities to Aboriginal and Torres Strait Islander communities, including aspirations of voice and truth-telling, uplift, healing, opportunity, and access.

Inform and encourage accomplices in the fight to eradicate racism.

VALUES

FIRST PEOPLES' 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. We honour our Elders and the lineage and legacy of Aboriginal and Torres Strait Islander storytellers who have come before us.

SELF-DETERMINATION

We ensure Aboriginal and Torres Strait Islander people drive all key decision-making processes within ILBIJERRI.

RESPECT

We always give our fullest respect to our people, our Elders, our Culture, and Country and to all peoples with whom we share our land. We work with reciprocity and empathy, ensuring that all voices are heard.

DIVERSITY OF FIRST PEOPLES

We respect, celebrate, and embrace the cultural diversity of Aboriginal and Torres Strait Islander Peoples, our stories, our culture, and our experiences.

ARTIST & AUDIENCE FEEDBACK

“

I felt incredibly welcome and able to be myself in the room. Love the company.

Artist and Production Team Feedback

Big Name, No Blankets

ILBIJERRI were great with accommodating my disability access needs. I felt respected and heard by all the team.

Artist and Production Team Feedback

Goodbye Aunty Flo

Great writer, director and show.
It is also super important work that travels out to the regional Victorian community and involves them.

Artist and Production Team Feedback

Goodbye Aunty Flo

I really needed that. It healed me.

Audience Member, Port Phillip Corrections

Big Name, No Blankets Prison Tour

For the brief moment you were here,
you lifted the chains from our hearts and released our spirits. Thank-you.

Audience Member, Port Phillip Corrections

Big Name, No Blankets Prison Tour

”

BIG NAME, NO BLANKETS

BY ANDREA JAMES
WITH SAMMY TJAPANANGKA BUTCHER
AND ANYUPA BUTCHER

ABC NEWS

“ A moment of cultural reclamation and respect for Country. ”

ARTS HUB

“ Has the audience screaming and stomping joyfully. ”

★★★★★

THE GUARDIAN

“ Maza described the work in an opening night speech as the Blak musical we need in the wake of the failed Indigenous Voice referendum. The joyous response from the audience left no doubt that she was right. ”

★★★★★



Big Name, No Blankets celebrates the phenomenal journey and impact of Sammy Tjapanangka Butcher, a founding member of iconic Australian group, Warumpi Band, in an epic rock 'n' roll theatre show.

Named after Warumpi Band's debut album, *Big Name, No Blankets* features Warumpi hits, showcasing Luritja and Gumatj (Yolngu Matha) languages and culture.

Making history as the first rock 'n' roll band to sing in Aboriginal languages, Warumpi Band is acclaimed for creating our blak anthems: *Blackfella/Whitefella*, *Jailanguru Pakurnu* and *My Island Home*.

Following almost six years in development, 2024 saw the Major Festivals Initiative

supported premiere of ILBIJERRI's *Big Name, No Blankets*, with knock-out seasons at the Roslyn Packer Theatre as part of Sydney Festival, in the Melbourne Town Hall as part of RISING, at Darwin Amphitheatre as part of Darwin Festival and in the Concert Hall at Queensland Performing Arts Centre as part of Brisbane Festival, with every performance culminating in a rapturous standing ovation.

Community and critical feedback were overwhelmingly positive.

Following the 2024 festival seasons, with the support of The Balnaves Foundation, ILBIJERRI scaled down the production for touring into 21 Victorian and Northern Territory prisons.

This project has been assisted by the Australian Government's Major Festivals Initiative, managed by Creative Australia, its Arts Funding and Advisory Body, in association with the Confederation of Australian International Arts Festivals Inc., commissioned by RISING, Sydney Festival, Darwin Festival, Brisbane Festival, Perth Festival and Adelaide Festival.

Major
Festivals
Initiative

Australian Government

Creative
Australia

THE
BALNAVES
FOUNDATION

Australian Government
Indigenous Languages and Arts

sage
foundation

Above (L-R): Baykali
Ganambarr, Taj Pigram,
Teangi Knox and Jackson
Peele. Image by James Henry.

RISING :

Sydney
Festival

BRISBANE
FESTIVAL

DARWIN
FESTIVAL

BLAK IN THE ROOM

BLACKWRIGHTS

AUDIENCE FEEDBACK

“ *Blak in the Room* is a seminal moment in Australian theatre history.

It makes me smile, and I can feel the Ancestors smiling at the same time. ”

ILBIJERRI's partnership with Melbourne Theatre Company (MTC), which presented three new works during 2024; *Gunawarra Re-creation* by Isobel Morphy-Walsh, *A Wake - A Woke Mob* by Maurial Spearim and *Emu in the Sun* by Phoebe Grainer.

In the lead up to presentations ILBIJERRI and Melbourne Theatre Company staff worked closely with equal responsibility, resulting in a truly collaborative partnership between the two companies.



Each work was developed as part of ILBIJERRI's *BlackWrights* program in collaboration with key creatives from ILBIJERRI's BlackStage program.

Actors participated in a two-week creative development block at MTC HQ prior to rehearsals, culminating in a public reading of all three works. Other key creatives were involved in this process such as Dann Barber (Set & Costume Design), Katie Sfetkidis (Lighting Design) and James Henry (Sound Design). The BlackStage cohort were also present so that they could see the entire process through from start to finish in their capacity as secondments.

Alongside a four-week rehearsal period the production team built sets, designed costumes. The BlackStage cohort also worked alongside MTC's Deadly Creatives team to create *Blak in the Lounge*, a curated art space installed on the first level of the Southbank Theatre showcasing work by emerging First Peoples artists.

The *Blak in the Room* presentation season was a great success. The show received stellar reviews from the media, resoundingly positive feedback from audiences, and was also nominated for five Green Room Awards across the design team and cast.

MTC x ILBIJERRI *Blak in the Room. A Wake - A Woke Mob*. Image by Tiffany Garvie.

MTC

**BOWDEN
MARSTAN
FOUNDATION**

M
CITY OF MELBOURNE

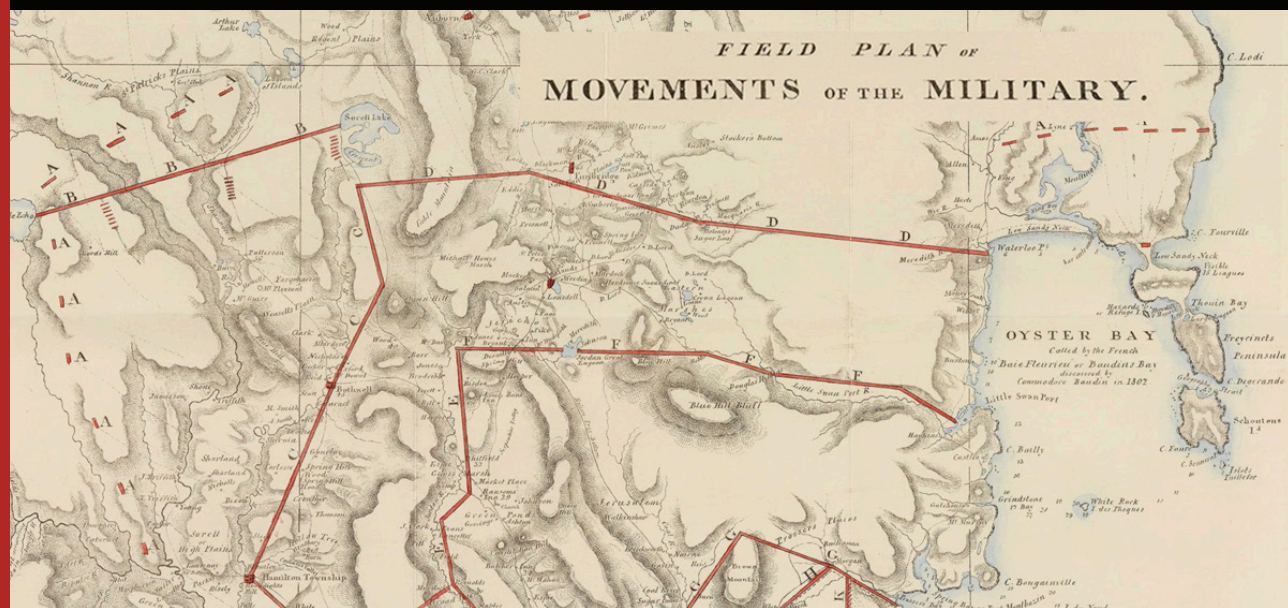
**MALCOLM
ROBERTSON
FOUNDATION**

In | Place

**DENNIS OSBORNE CLARKE
CHARITABLE TRUST**

THE LINE

BY NATHAN MAYNARD
DEVELOPMENT



The Line is the latest play in development from Nathan Maynard. A quintessential Lutruwita/Tasmanian story from the Black War of the 1800's that continues to shape First Peoples today.

The Black Line, as it came to be known, was a British military campaign involving a human chain of all able-bodied settlers that crossed the settled districts of Lutruwita.

Involving 2,200 soldiers, settlers and convicts in a seven-week campaign, *The Line* was designed to intimidate, capture, displace and relocate the remaining Aboriginal people. It remains to this day, the largest domestic military offensive in Australia's history.

In 2024 ILBIJERRI began development on *The Line* in partnership with Performing Lines Tasmania. Working closely with Sinsa Mansell and Kath Papas from Performing Lines, a week-long creative development period was conducted in Melbourne with writer Nathan Maynard, Dom Mercer (Dramaturg) from Belvoir St, ILBIJERRI Staff and actors.

This development was an opportunity to investigate production elements of the work, with particular emphasis on audio-visual components such as the use of digital screens and live-video feeds

throughout the performance and poetry. The creative development also led to finalising some of the key cast and creatives who will be working on the production moving forward.

Development grants for *The Line* were applied for towards the end of 2024, and as a result ILBIJERRI was invited to pitch the work to Creative Australia's Major Festivals Initiative (MFI) in 2025. A number of presenters have already expressed interest in the production such as Belvoir St. Theatre, Melbourne Theatre Company and Theatre Royal in Tasmania. As well as several festivals including RISING, Sydney Festival and 10 Days on the Island (TAS).

BIW A GITHALAY

DEVELOPMENT

Biw A Githalay (The Crab and the Mangrove Tree) was a universal and interactive theatrical experience for children aged five and over. Telling a culturally significant story, shared across the diaspora of Saibai communities in Cairns, Brisbane, Bamaga and Thursday Island. *Biw A Githalay* is a children's bedtime story told in two Torres Strait language translations of Kalaw Kawaw Ya and Torres Strait Creole, about the need for balance and harmony within the natural world.

In 2024 there were two creative developments conducted for *Biw A Githalay*. The first took place in Brisbane at the studio of Dead Puppets Society. This development focused on ideation and puppet creation and the creation of demo models to assess the wearability and functionality of the puppets and costumes. This was also an opportunity for the Elders involved in the project, Milton Walit, Mariana Babia, Eric Babia and Joel Sam, to provide cultural context and background on

Saibai Island culture and artistic practice and process.

The second creative development was conducted in Cairns where the team further developed the puppets and costumes using raw materials from the natural surroundings such as vines from a nearby rainforest.

As ILBIJERRI delved further into the development of *Biw A Githalay* it became apparent that there were certain factors involved that led to the difficult decision to not continue with the project. This was not an easy decision for the company to make, however ILBIJERRI is committed to supporting production in whatever capacity is possible moving forward. There are hopes that *Biw A Githalay* will have further life in Queensland and beyond and we will continue to assist wherever possible in bringing the production to stage.

Image courtesy ILBIJERRI Theatre Company.



GURR ERA OP

Created by Ghenoa Gela and produced by Force Majeure in association with ILBIJERRI Theatre Company, *Gurr Era Op* (“the face of the sea” in Meriam Mir) tells the story of three mainland-born Torres Strait Islander women as they battle against the rising tide threatening their home, culture and identity.

In 2024 *Gurr Era Op* toured nationally, presenting shows during Sydney Festival at Bangarra Dance Studio; RISING Festival at Arts House, and Brisbane Festival at the Underground Theatre.

Interweaving hybrid Torres Strait Islander contemporary storytelling, movement and spoken word, the play is a celebratory sharing of culture and a call to action in the face of climate devastation.

Gurr Era Op was developed by award-winning choreographer and performer Ghenoa Gela in years-long creative association with Force Majeure. And its 2024 presentations in collaboration with ILBIJERRI Theatre Company’s Amy Sole.

Gurr Era Op. Image by Prudence Upton.

This project has been assisted by the Australian Government’s Major Festivals Initiative, managed by Creative Australia, its Arts Funding and Advisory Body, in association with the Confederation of Australian International Arts Festivals Inc., commissioned by Sydney Festival, RISING, Brisbane Festival and Ten Days on the Island.



TRACKER

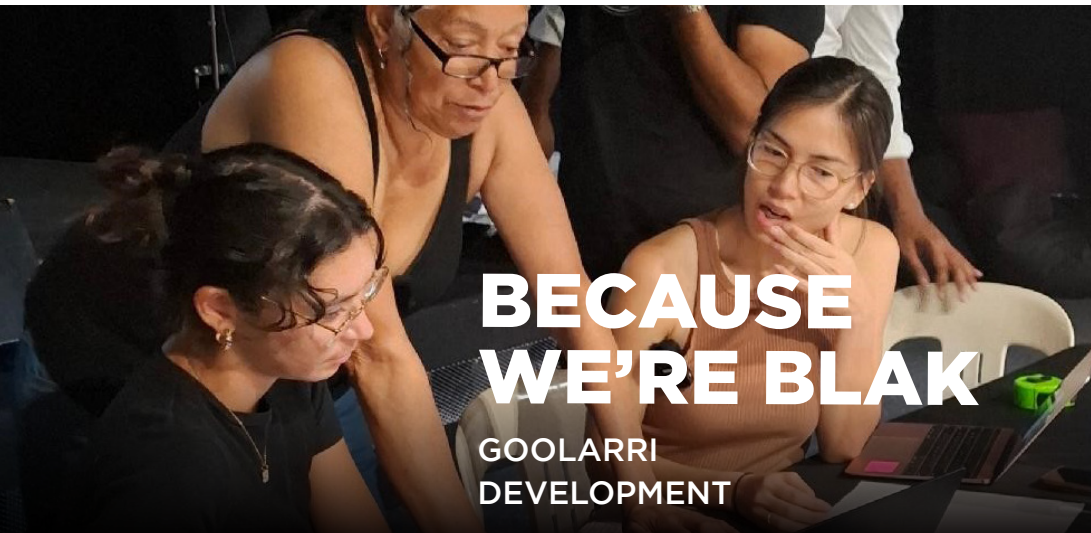
In 2024 ILBIJERRI was finally able to bring the story of *Tracker* back to its home, to country, in Dubbo NSW.

Presented at the Dubbo Regional Theatre in October, *Tracker* is a multidisciplinary work by Wiradjuri choreographer and director, Daniel Riley, exploring the life and story of his Great-Great Uncle Alec ‘Tracker’ Riley, a Wiradjuri Elder from Dubbo NSW, who served the NSW Police Force as a tracker for 40 years through the beginning of the 20th century.

A culturally rich and ambitiously original work, *Tracker*, follows the legacy of Alec Riley’s decisions in the face of a forcefully implemented colonial system, a legacy that fuels our continued cultural resilience.

Interweaving dance, music and text, *Tracker* is developed by an experienced team of all First Peoples creatives, led by Daniel Riley, working alongside award-winning playwright Ursula Yovich, ILBIJERRI’s Artistic Director Rachael Maza and Creative Associate Amy Sole, composers James Henry and Gary Watling, visual artist Jonathan Jones and an all First Peoples cast.

Tracker. Image by Pedro Greig.



Because We're Blak is new work that commenced development during 2024 in partnership with Goolarri Media in Broome. Writer Melody Dia centres the work in a car, owned and driven by the Matriarch of the family, Fran. Simultaneously hilarious and heartbreaking, *Because We're Blak* is a play ultimately about honouring women as the pillars of our community. In Fran's case she had to become so tough she forgot how to show her love to those that matter to her most. Times have changed, if she doesn't soften up, she risks losing them all.

Fran is angry, and post Voice referendum she is even angrier. But to the bemusement of her family, she's also trying to organise her biggest party yet. It's not even her birthday, and she won't say why.

Inspired by a real life incident, *Because We're Blak* packs a visceral punch. Capturing the idioms and struggles of ordinary people in Broome. It tackles contemporary issues of racism, prejudicial policing, and generational divide, leavened by humour and pathos.

Showcasing playwright Melody Dia's acute ear for detail, dialogue and trademark blak humour, this is an urgent play that explores not just the racism that exists in a remote contemporary town, but also asks the universal question, 'How shall we live?' *Because We're Blak* speaks to where we are in Australia at this point in time.

Image courtesy ILBIJERRI Theatre Company



**Based on the 1881 Inquiry.
Written by Andrea James and Giordano Nanni.**

Coranderrk was performed at CORANDERRK in December 2024, as part of a collaboration with Wurundjeri Elder Jacqui Wandin and the Wandoon Estate Aboriginal Corporation. Commemorating the 100th year since the play's namesake Aboriginal station was closed.

The event was developed throughout a week of rehearsals with cast member and ILBIJERRI board member Glenn Shea, and included readings and performances at the original site.

The presentation was received very well. The cast, crew and production thoroughly enjoyed working together. There was a huge audience turn out, and feedback overall was that the event was a positive meaningful experience - and that there was great food.

PARTICIPANT FEEDBACK

“ Massive thank you for making the effort to visit prisons around Victoria. Beautiful story, very entertaining. Keep up the deadly work.

Audience Member,
Big Name, No Blankets Prison Tour

That was so amazing. I lost myself in the music. It's so important to all of us here, to connect to something, not just the music with this show, but to the story too.

Audience Member,
Big Name, No Blankets Prison Tour

Community engagement is at the forefront of ILBIJERRI's company mission. In 2024 staff and stakeholders developed more strategies to increase community presence and participation, to ensure the community with whom we are working with are at the centre of our storytelling process.

ILBIJERRI's participatory theatre model enhances our Social Impact work further by platforming participants' stories and experiences and encouraging community memberships to have ownership over the material explored.

These productions foster a sense of agency and facilitate the discovery of culturally safe ways to discuss themes surrounding health and wellbeing in a way that reduces



stigma. With First Peoples knowledge and cultural values first this methodology addresses the cultural determinants of health to shed light on best practices.

The Social Impact program for 2024 included the continuation of three performance works, *The Score*, *Scar Trees* and *Goodbye Aunty Flo*, all addressing various issues within community health and wellbeing.

Community Coordinator Della Bedford made sure ILBIJERRI had a presence at numerous community events through-out the year growing and maintaining our relationship with our community.

As a company ILBIJERRI is continuing to develop ways to be present and engaged with the community, both on a local and national scale.

HEALING STORIES SYMPOSIUM

FIRST PEOPLES PERFORMING ARTS AND WELLBEING

In partnership with the University of Melbourne, ILBIJERRI held a two-day *Healing Stories Symposium* that explored how performing arts can strengthen health and wellbeing in First Peoples Communities.

The event brought together performing artists, community workers, and scholars for two-days of energetic, joyful performance, poetry, and yarning. With live performances of *The Score* and *Goodbye Aunty Flo* from our Social Impact program, followed by an audience Q&A.

Keynote speeches and discussions were held among experts in the fields of First Peoples arts, health, and wellbeing including; Rachael Maza AM, Artistic Director and Co-CEO, ILBIJERRI Theatre Company, Kamarra Bell-Wykes, artist and theatre maker, Dr Sarah Woodland, Senior Lecturer in Theatre, The University of Melbourne (VCA), Fran Kewene, doctoral researcher, hauora/health and whakaari Māori/theatre maker (VUW), Dr Vicki Saunders, Research Fellow, CRE-STRIDE, Jarwun Research Centre (CQU).



Department
of Health





BIG NAME, NO BLANKETS

PRISON TOURS

The Victorian prison tour of *Big Name, No Blankets* incorporated fifteen shows across regional and metro Victoria, including women's remand centres, and men's remand centres, low security, medium and maximum security. Performances were followed by Yarning Circles. The Victorian prison tour reached 602 audience members, and the feedback was overwhelmingly positive.

The Northern Territory prison tour included six performances, six yarning circles and three workshops, reaching 580 inmates. The production visited Don Dale Youth Justice Centre, Darwin Corrections Centre (housing male and female of all security ratings along with a Complex Behaviour Unit and a Pre-Release Work Village), Alice Springs Corrections Centre (adults of all security levels), and Owen Springs Youth Justice Centre.

The prison tour was a momentous success, with audiences dancing and singing along, and many of those in custody stating that the show transported them 'out of jail for the day', and many of ILBIJERRI's performers sharing that it was their 'career highlight'.

We are immensely proud of the multi-faceted social impact that *Big Name, No Blankets* has had, and continues to have, including:

- Bringing an extraordinary remote Australian arts story from the bush to life through music, performance and deep Community engagement, with creative developments in both Papunya in remote NT, and Melbourne.
- Running a social justice campaign alongside the festival show, with flyers with QR codes linking to the Justice for Walker campaign, and a t-shirt fundraiser to repair Papunya's sound studio - educating and empowering audiences into action.
- Providing paid secondment opportunities for First Peoples artists, teaching practical theatre skills, building confidence and expanding arts connections, whilst addressing the skills shortage of First Peoples creatives in the performing arts sector.
- Providing a platform and creative opportunities for descendants of Warumpi Band, featuring Story Consultant & Co-Director Anyupa Butcher, Sound Arranger and Composer Crystal Butcher, and Band Members Jason Butcher and Jeremiah Butcher.
- Offering free arts workshops to First Peoples across the festival and prison tour
- Undertaking extensive research and culturally safe interviews with Sammy Tjapanangka Butcher, Suzina MacDonald and other Warumpi families, giving voice and platform to significant cultural stories.
- Developing an opportunity for trans-generational knowledge sharing through the experience of creating theatre
- Maintaining, preserving and celebrating Luritja and Gumatj / Yolngu Martha languages and culture with over 10,500 festival audiences across Sydney, Melbourne, Darwin and Brisbane, with further festival touring confirmed for 2025.
- Giving 1,182 incarcerated people across the Northern Territory and Victoria the same access to quality First Peoples entertainment as major festival city audiences

Image by Tiffany Garvie.

Major
Festivals
Initiative

Australian Government

Creative
Australia

THE
BALNAVES
FOUNDATION

Australian Government
Indigenous Languages and Arts

sage
foundation

RISEING :

Sydney
Festival

BRISBANE
FESTIVAL

DARWIN
FESTIVAL



It had always been the intention to continue touring *Scar Trees* since it first premiered in 2019, as the narratives and themes being explored around family violence and the impacts on youth are still as relevant as ever. In 2024 a new vision of *Scar Trees* was developed by Director Amy Sole, working with writer Declan FurberGillick and new cast members Kristel Kickett, Ari Maza Long and Tahlee Fereday.

The show had a one week tour in Melbourne and the surrounding area, which included three presentations: at Dancehouse in Carlton, Bunjil Place in Narre Warren and The Wunggurrwil Dhurrung Centre in Wyndham.

ILBIJERRI was considerate that some audience members may find the subject matter within *Scar Trees* triggering and made sure that every show provided a safe space for those in attendance. Every venue had onsite support and a telehealth line available, as well as a safe room for those wanting a yarn or cup of tea.

After every performance there was a panel discussion conducted between ILBIJERRI and health care

professionals. These discussions touched on the key themes and messages from the work, with particular emphasis on men's mental health and the ramifications of intergenerational trauma for First Peoples. Panel members included Uncle Ross Morgan, a Yorta Yorta Elder that works at Dardi Munwurro Men's Behaviour Healing Program, Tahleah Him from VACCA, Taylor Rawson, a case manager at Djirra, and Brooke Clifford, Stronger Youth Family Violence Project Manager at Bunjilwarra.

The panel discussions opened up active conversations with audiences at every location and were a highlight of the productions, further emphasising the importance of community engagement and cultural safety practices for works of this nature.

Image by Tiffany Garvie.

AUDIENCE FEEDBACK

“ I love how the story line showcased the ongoing trauma and the repeated cycle our young people and families within the system and the impacts it's had on so many. I took away the importance of advocacy when it comes to our young people/families and the neglect within the department and services involved. The ongoing pain they have endured from such a young age that continues as a lack of supports and strong advocacy.

Health and Community Worker

Great show, great insight provided. Definitely a reminder of what should take priority while conducting my case practice.

Health and Community Worker

The delivery of education through art is an extremely effective mode of learning. Personally, it created emotion and connection to the characters, something that cant always be achieved through book learning.”

T. Barclay

Health and Community Worker

GOODBYE AUNTY FLO



AUDIENCE FEEDBACK

“ This is a show everyone needs to see - not just mob and not just of-the-age ovary-owners. Thank you for showing me how to be more respectful and supportive of people in this experience.

L. Woodrow

I loved it! Being only 21 and always living with my brothers and father, I never have been told a thing about menopause, so it was very educational.

Audience Member

Goodbye Aunty Flo is a hilarious play created by mob for mob, exploring the ups and downs of the most natural stage of life anyone who bleeds goes through—menopause.

The story was developed by Nazaree Dickerson for ILBIJERRI Theatre Company, and was born from real life experiences of First Peoples women.

In 2024 *Goodbye Aunty Flo* had a great season with presentations at the Brimbank Writers and Readers Festival, Gasworks Theatre, West Gippsland Arts Centre, Baw Baw Shire Council, Warragul, and The Memo in Healesville.

The play also toured several community wellness centres including; Aboriginal Wellness Foundation, Wyndham Vale; Wathaurong Aboriginal Co-operative, Geelong; The Bowery Theatre, City of Brimbank, St Albans; Dhauward-Wurrung Elderly and Community Health Service, Portland; Gunditjmara Aboriginal Cooperative and Kirrae Health Service, Warrnambool; Ballarat & District Aboriginal Co-operative, Ballarat; Bendigo Aboriginal Corporation, Bendigo; Sisters Day Out, Djirra, Bairnsdale and Melton, Ramahyuck District

Aboriginal Corporation, Sale and Morewell; Mullum Mullum Gathering Place, Mitcham; and Djirra Dilly Bag, Flowerdale.

The show was received incredibly well, with all of the above venues expressing that they would gladly have it back. While touring, many conversations were shared during the yarning circles that followed all shows. ILBIJERRI ensured that local female health nurses, doctors and women's health professionals were in attendance to be able to answer any health related questions that might come up in the yarns.

In response to the positive feedback from communities visited, plans to tour again are already in the calendar for the second half of 2025 and multiple venues who didn't have the opportunity to host in 2024 have expressed interest.

Image courtesy ILBIJERRI Theatre Company.



Department
of Health

Jean Hailes
for Women's Health





ILBIJERRI's Blackwrights Script Commission Program is a multi-year program for Aboriginal and/or Torres Strait Islander artists that brings new First Peoples work to the stages of Australia.

In 2024 BlackWrights writers, Phoebe Grainer, Maurial Spearim and Isobel Morphy-Walsh, continued the development of their scripts which came into the program as first drafts. Over the course of the year the writers engaged in one-on-one dramaturgy sessions and group meetings where progress on their work was shared and discussed as a cohort. They also took part in masterclass sessions with industry leaders, including a session with Tarell McCraney, the Oscar winning writer of the film *Moonlight*.

Phoebe, Maurial and Isobel also took part in a five day writer's retreat on country at InPlace in Eltham, Victoria. This was an opportunity for them to fully focus on their scripts with the assistance of Program Lead Amy Sole and Dramaturg Jules Orcullo.

In the lead up to their presentation, *Blak in the Room*, ILBIJERRI partnered with Melbourne Theatre Company which led to the three works presented on stage.

Image by Joshua Scott



ILBIJERRI Ensemble is an artist development program supporting aspiring theatre-practitioners through mentorship with ILBIJERRI professionals.

Across a 6-month term of workshops, intensives and collaborations participants work closely with Program Lead Amy Sole to learn performance and other theatre-making skills.

ILBIJERRI's Ensemble program was established in 2018 and has been shaped by its participants over the years.

In 2024 the Ensemble Open Access model changed to focus on a broader set of skill building for young people, covering everything from acting, to writing and dramaturgy.

In 2024 there was also a metro and regional Victorian school tour of *Get Your Geek On*, which is another branch of the ILBIJERRI ENSEMBLE program that is tailored specifically to primary school children.



BlackStage is ILBIJERRI's development program offering the opportunity for mentoring in all aspects of theatre production such as set and costume design, lighting, sound, production management, touring and theatre direction.

In 2024, five emerging artists participated in the program, Emma Salmon, Emma Holgate, Stone Motherless Cold, Sky Maynard and Todd Bennett. Each carried interests across technical production and design ranging from sound, lighting to set and costume.

Three of the BlackStage participants undertook supporting roles on ILBIJERRI's production of *Scar Trees*, assisting the lead Set and Costume Designer and Production Manager with the show.

A three-day workshop was held at Melbourne Theatre Company (MTC) where the BlackStage participants came together to get to know each other, learn the fundamentals of technical production and take part in workshops conducted by Amy Sole and Jackie Sheppard. These workshops were also an opportunity for the cohort to meet their Victorian College of the Arts (VCA) mentors also assigned as part of the program.

This was followed by a four-day development period in collaboration with ILBIJERRI's Ensemble program which resulted in a presentation of a full 15-minute original production titled *Magic Tiddas*, performed at VCA.

The BlackStage team collaborated widely on company productions in 2024. Sky Maynard, based in Tasmania, worked on *Charcoal Baby* by Performing Lines. And four others from the BlackStage cohort were involved across all three productions produced as part of ILBIJERRI's partnership with MTC, *Blak in the Room*, as well as the *Blak* in the Lounge space at Southbank Theatre alongside MTC's Deadly Creatives group.

This program was generously supported by Linda Herd.

Image by Joel Te Teira



Get Your Geek On by Isaac Drandic was a deadly 30-minute play celebrating First Peoples in STEM presented as part of ILBIJERRI's free biennial schools program for Year 3 and 4 Primary School students. The story follows a character named Djirra, a science geek who is keen to win a local science competition at all costs.

In its first year in 2024, the program was received incredibly well. The performance was accompanied by one and two-day interactive workshops with students.

The workshops were led by a group of 18 to 25 year old facilitators, who were selected through an open call and paid to learn how to run workshops in schools. The facilitators also perform the play as well as delivering the workshops.

The program is aimed at schools with a high number of First Peoples students, and intended to be an example of both young black fellas in science and also an opportunity to learn drama skills.

Image by Joshua Scott.



AUDIENCE FEEDBACK

“ 100% of audience members said *Magic Tiddas* broadened their understanding of the lived experiences of Australian First Peoples. ”

Ensemble Open Access supports aspiring Aboriginal and/or Torres Strait Islander theatre-makers aged 18–35 who want to learn new skills with ILBIJERRI mentors. Across a 6-month term of workshops, intensives and collaborations.

In 2024 the Ensemble Open Access model changed to focus on a broader set of skill building for young people, covering everything from acting, to writing and dramaturgy.

Led by ILBIJERRI Creative Associate, Amy Sole, and Miela Anich the selected cohort participated in three, four-week workshop blocks throughout the year. Followed by an intensive week which involved a collaboration with the Blackstage creatives and presentation of their outcome, which was a play called *Magic Tiddas*.

2024 was the first year for the program and participants focused on learning how to write theatre, how to act and aspects of production design specifically during their collaborative week with Blackstage.

Miela Anich was also mentored by Amy Sole as part of the program to learn creative leadership skills.

Image courtesy
ILBIJERRI Theatre Company.



In September, ILBIJERRI staff attended the Kōanga Festival, an annual Māori storytelling event at the Te Pou Theatre in Tāmaki Makaurau to connect with the theatre and festival organisers. In October Co-CEO Ping Flynn and Creative Associate Amy Sole were both panelists during Creative Victoria's First People's Creative Industries Forum. The two-day forum was an important event inviting First People's creatives from across Victoria to reflect, network, present, and envision the future of the First Peoples creative sector.

Co-CEO Rachael Maza AM, also produced an outstanding TEDx Talk with TEDx Castlemaine, titled *Who owns the story?*. She shared her reflections from several decades working in the Performing Arts Industry, and her understanding of why it's so important for Black fellas to be in creative, cultural and political control over their stories.

Image by Dead Puppets Society.

Deadly Creatives Melbourne Theatre Company x ILBIJERRI

In partnership with Wilin Centre for Indigenous Arts and Cultural Development, Victorian College of the Arts, and YIRRAMBOI; ILBIJERRI produced Deadly Creatives – a one-of-a-kind creative learning initiative for First Peoples young people.

The program was a free initiative teaching artists and new participants to work together to explore ways of telling stories for the stage. Participants were also invited to see shows and meet with industry professionals to spark creative ideas and network among the wider industry.

Australian Performing Arts Market (APAM)

In the final year as First Nations Lead for APAM, ILBIJERRI was proud to hand over the baton to Performing Arts Connections Australia (PAC Australia).

The final in-person APAM event was *Leaps and Bounds*, a circus and physical theatre focussed gathering, co-hosted by Honey Pot International Arts Market Place, Adelaide Fringe Festival, where Harley Mann, a member of our APAM First Nations Advisory Group delivered the keynote. Additionally, we hosted the final two iterations of Blak Lounge, a digital space convened quarterly, connecting international First Peoples for networking and conversations.

The penultimate Blak Lounge in March was hosted by Ed Bourgeois (Mohawk) from Western Arts Alliance, USA and Denise Bolduc (Anishinaabe) from Canada. The final Blak Lounge was led by Artistic Director, Rachael Maza AM, alongside artist, Producer and member of APAM's First Nations Advisory Group, Eva Grace Mullaley.

100%

FIRST PEOPLE IN EXECUTIVE
LEADERSHIP POSITIONS

100%

PROJECTS WRITTEN & DIRECTED
BY FIRST PEOPLE ARTISTS

122

FIRST PEOPLE ARTIST EMPLOYED

14,758

PEOPLE ATTENDED OUR THEATRE PRODUCTIONS

1,206

PEOPLE ATTENDED OUR LECTURES,
SEMINARS AND PUBLIC TALKS

213

PEOPLE ATTENDED OUR
WORKSHOPS AND CLASSES

2

NEW ENSEMBLE SCHOOL
FACILITATORS

CREATIVE CREDITS

2024 PRODUCTIONS

BIG NAME NO BLANKETS

Writer
Story and Cultural Consultant

Co-Directors
Music Director
Cinematographer & Sound Designer
Sound Arrangements and Composition
Sound Arrangements/Composition Mentor
Set & Costume Designer
Lighting Designer
Video Content Designer
Animation
Core Band

Performers

Sammy
George

Gordon
Brian/Ensemble

Neil
Suzina, Ama, Women
Ian/Ensemble (Sydney only)

Producers
Theatre Consultant
Dramaturg
Production Manager
Stage Manager
Assistant Stage Managers
Audio Engineer
Monitor Engineer
Lighting Associate
Warumpi Family Consulting

BLAK IN THE ROOM

Writer
Writer
Writer
Director

Andrea James
Sammy Tjapanangka Butcher (a founding member of Warumpi Band)
Rachael Maza and Anyupa Butcher
Gary Watling
James Henry
Crystal Butcher
David Bridie
Emily Barrie
Jenny Hector
Sean Bacon
Patricia McKean and Guck
Gary Watling, Malcolm Beveridge, Jason Butcher, Jeremiah Butcher (Sydney, RISING, Darwin Festival), Angus McKean (Brisbane Festival, Prisons)

Baykali Ganambarr,
Googoorewon Knox (Sydney), Taj Pigram (RISING, Brisbane, Darwin, Prisons)
Teangi Knox,
Aaron McGrath (Sydney, RISING, Brisbane, Darwin) Corey Saylor-Brunskill (Prisons)
Jackson Peele,
Cassandra Williams
Tibian Wyles
Nina Bonacci & Alexandra Paige
Sarah Goodes
Amy Sole
Nathan Evers
Celina Mack
PJ Rosas & Kira Feeney
Daniel Lade
Tui Rapata Hohepa Campbell
Travis Kecek
Suzina McDonald & Marion Burarrwanga

Phoebe Grainer
Maurial Spearim
Isobel Morphy-Walsh
Amy Sole

Director
Director
Associate Director
Dramaturg
Community Engagement
Producer
Producer
Set Designer
Set & Costume Design Secondment
Set & Costume Design Secondment
Sound Designer
Sound Design Secondment
Design Secondment
Lighting Designer
Performers

Stage Manager
Stage Manager
Stage Manager
Assistant Stage Manager

MTC Team
Producer (MTC)
Production Manager

Campaign Manager
Images
Group Image

THE LINE
Writer & Co-Director
Co-Director
Dramaturg
Producer
Co-Producer Community Engagement
Performing
& Development

GUR ERA OP

Creator, Director, Writer and Performer
Associate Director
ILBIJERRI Theatre Creative Associate
Artistic Consultant
Force Majeure Artistic Director

Rachael Maza
Kamarra Bell-Wykes
Miela Anich
Jules Orcullo
Della Bedford
Nina Bonacci
Joel Te Teira
Dann Barber
Emma Salmon
Stone Turner
James Henry
Todd Bennett
Emma Holgate
Katie Sfetkidis
Hannah Morphy-Walsh, Kristel Lee-Kickett, Maurial Spearim, Melodie Reynolds, Phoebe Grainer, Carly Sheppard, Lisa Maza, Greg Fryer, Zach Blampied, Jordan Barr, Trevor Jamieson, Luke Currie-Richardson, Teresa Moore
Liam Murray
Rain Iyahan
Jess Keepence
Jenny Le

Laura Harris
Michele Preshaw

Rebecca Lawrence
Benny Clark, 2024
Benny Clark, 2024, with adapted elements from Gart-Gart Gurruk ba Waa, by Murrupuk Art, 2024

Nathan Maynard
Rachael Maza
Amy Sole & Dom Mercer
Joel Te Teira
Sinsa Mansell, in collaboration with
Lines (TAS), Belvoir St Theatre and Terrapin

Ghenoa Gela
Amy Sole
Danielle Micich

Set Designer
Costume Designer
Lighting Designer
Composer and Sound Designer
Costume Associate
Performers

Stage Manager
Assistant Stage Manager
Production Manager
Elders/Cultural Consultants/Advisors

TRACKER

Co-Directors
Writers
Composer
Designer
Lighting Designer
Performer

Images

BECAUSE WE'RE BLAK

Writer
Director
Producer

Dramaturgy
Dramaturgical Support
Performers

Community Engagement

SCAR TREES

Cast

Writer

Dramaturg
Director
Producer
Social Impact Producer
Community Coordinator
Set & Costume Designer
Set & Costume Design Secondment
Sound Designer
Lighting Designer

Katy Moir
Lisa Fa'alafi
Kelsey Lee
Ania Reynolds
Anthony Aitch
Taryn Beatty, Berthalia Selina Reuben,
Aba Bero
Bronte Schuftan
Tom Kelly
Mark Haslam
Anson Jack Gela, Annie Gela, Agnes Santo,
Meo Sailor, Mua Sailor, Nancy Nawie,
Patricia Dow, Sarah Gela, Joshua Thaiday

Daniel Riley and Rachael Maza
Ursula Yovich and Amy Sole
James Henry
Jonathon Jones
Chloe Ogilvy
Tyrel Dulvarie, Rika Hamaguchi, Kaine
Sultan-Babij, and Ari Maza Long
Jonathan VDK.

Melody Dia
Rachael Maza
Goolarri Media Enterprises and
ILBIJERRI Theatre Company
Amy Sole
Mari Lourey
Venessa Poelina, Calen Tassone, Teresa
Rose Moore, Della Rae Morrison and Peter
Docker
Della Bedford

Kristel-Lee Kickett, Ari Maza Long,
Tahlee Fereday
Declan Furber Gillick (Adapted for Social
Impact audiences from Declan Furber
Gillick's original script)
Kamarra Bell-Wykes
Amy Sole
Joel Te Teira
Laura Harris
Della Bedford
Zoe Rouse
Emma Salmon
Beau Esposito
Emma Holgate

Images
GOODBYE AUNTY FLO
Writer
Director
Performers

Community Engagement Coordinator
Producer
Artwork

BIW A GITHALAY

Story Holders
Senior Cultural Consultant & Co-writer
Senior Cultural Consultant
Co-Writer
Director/Facilitator
Senior Language Consultant
Brisbane Location Facilitator
Bamaga Location & Language Consultant
Cultural Consultant
Puppet Design Consultant
Puppet/Costume Co-Designer
Sound Designer/Producer
Producer
Dead Puppet Society Team

ENSEMBLE GET YOUR GEEK ON

Stage Manager
Producer
Participants

OPEN ACCESS

Creative Lead/ Facilitator
Facilitator
Producer
Participants

BLACKWRIGHTS

Dramaturg
Creative Lead / Facilitator
Producer
Participants

BLACKSTAGE

Creative Lead / Facilitator
Producer
Workshop Facilitator
Participants

Jacinta Keefe

Nazaree Dickerson
Rachael Maza
Lisa Maza, Georgia MacGuire,
Kristel-Lee Kickett
Della Bedford
Laura Harris
Winyarr's Perfect Imperfection,
by Madison Connors of Yarli Creative 2022

Seven Clans of Saibai Island
Milton Walit
MacRose Elu
John Harvey
Rachael Maza
Mariana Babia
Nancy Bamaga
Leonora Adidi
Joel Sam
Eric Babia
Sedrick Waia
Mayella Koroi
Joel Te Teira
Matt Seery, Nicholas Payne, Helen Stephens

Rain Okpamen Iyahan
Alexandra Paige
Zane Webster, Corey Saylor-Brunskill,
Miela Anich

Amy Sole
Miela Anich
Alexandra Paige
Kimberley Lovegrove, Brentisha Macale,
Kiara Rule, Mikayla Nelson

Jules Orcullo
Amy Sole
Joel Te Teira
Maurial Spearim, Phoebe Grainer,
Isobel Morphy-Walsh

Amy Sole
Joel Te Teira
Jackie Sheppard
Emma Salmon, Emma Holgate,
Stone Motherless Cold, Sky Maynard,
Todd Bennett

AUDITED FINANCIALS

	2024 \$	2023 \$
PROFIT OR LOSS STATEMENT		
REVENUE		
Grant Income	2,895,834	2,327,500
Event Income	163,597	53,875
Philanthropy and Donations	32,606	85,667
Other Income	75,093	147,253
TOTAL REVENUE	3,167,130	2,614,295
EXPENSES		
Presenting and Touring	817,258	364,523
Employee Benefits & Expenses	1,853,200	1,846,275
Infrastructure Costs	363,370	216,409
Marketing	62,088	43,732
TOTAL EXPENSES	3,095,916	2,470,939
SURPLUS (DEFICIT) BEFORE INCOME TAX	71,214	143,356
Income Tax Expense	-	-
SURPLUS (DEFICIT) AFTER INCOME TAX	71,214	143,356
Other Comprehensive Income	-	-
TOTAL COMPREHENSIVE INCOME FOR THE YEAR	71,214	143,356

	2024 \$	2023 \$
STATEMENT OF FINANCIAL POSITION		
ASSETS		
CURRENT ASSETS		
Cash and Cash Equivalents	1,971,462	3,191,107
Trade and Other Receivables	384,330	136,288
Other Current Assets	9,571	1,934
Financial Assets	1,122,127	-
Inventory - Stock on Hand	16,505	-
TOTAL CURRENT ASSETS	3,503,995	3,329,329
NON-CURRENT ASSETS		
Refundable Deposit	8,250	8,250
Property, Plant and Equipment	127,476	147,955
Right-of-Use Asset	111,722	35,299
TOTAL NON-CURRENT ASSETS	247,448	191,504
TOTAL ASSETS	3,751,443	3,520,833
LIABILITIES		
CURRENT LIABILITIES		
Trade and Other Payables	194,044	238,716
Contract Liabilities	2,596,925	2,449,959
Provisions	116,708	133,357
Lease Liability	32,381	32,929
TOTAL CURRENT LIABILITIES	2,940,058	2,854,961
NON-CURRENT LIABILITIES		
Lease Liability	79,737	5,438
TOTAL NON-CURRENT LIABILITIES	79,737	5,438
TOTAL LIABILITIES	3,019,795	2,860,399
NET ASSETS	731,648	660,434
EQUITY		
Retained Earnings	731,648	660,434
TOTAL EQUITY	731,648	660,434

STAFF & BOARD



ELDERS IN RESIDENCE

N'arweet Dr Carolyn Briggs AM
Uncle Larry Walsh

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Director Kareena Gay

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Executive Director & Co-CEO Ping Flynn
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Finance Manager Meghan Yap (from August 2024)
Development Manager Kirsty Hillhouse
Creative Associate Amy Sole
Head of Producing Nina Bonacci
Social Impact Producer Laura Harris (until July 2024)
Producer Alexandra Paige
Producer Joel Te Teira
Marketing Manager Sophia Constantine
Marketing Coordinator Natasha Carter
Admin Coordinator Francesca Gordon (from April 2024)
Community Coordinator Della Bedford

OUR PATRONS

Our supporters are an integral part of the ILBIJERRI family. We extend our warm thanks for the generosity and investment of Patrons. Your contributions have a huge impact on ILBIJERRI and directly supports our ability to tell our stories our way with cultural and artistic integrity. Thank you.



WANGNARRA (Messmate Tree)

\$50,000 - \$100,000

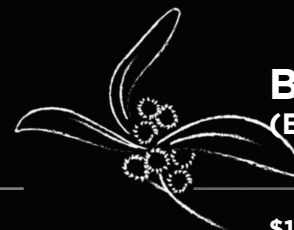
Josephine Wolanski



WAR-RAK (Banksia)

\$1,000- \$2,499

Anonymous
Anonymous
Elaine Chia
Mandy Whitford
Sarah Miller



BURN-NA-LOOK (Blackwood)

\$100 - \$499

Jessie McCudden
Carolyn Poon
Xavier O'Shannessy
Anthony Kuiper
Chris Kirkpatrick
Anonymous

Leslie Tate
Vanessa Witton
Helen Champion
Judy Pile
Eloise Curry
Jan Aitken
Lesley Somerville
Anonymous
Melissa Backhouse
Ngaire Bennett
Simon Bedford
Jennifer Bates
Samara Pitt
Claire Wilcock
Carmelina Di Guglielmo
Jean Taylor
Louise Joel
Terry Frewin
Anonymous
Anna Moulton
Bree Wyeth
Bruce Fisher
Carolyn Poon
Anonymous
Claire Lane

Collette Brennan
Deborah Collie
Dom Scarf
Dylan Van Den Berg
Ella Norman
Ellen White
Emilie Collyer
Emma Fawcett
Graham Fazio
James O'May
Jane Bayly
Jo Clark
John Hughes
Leanne de Souza
Lisa Maza
Margaret Grant
Martina Murray
Miranda Sampson
Mitch Ralston
Anonymous
Peta Murray
Rosemary Hinde
Roshelle Fong
Rowens Turner
Ruark Lewis
Sandra Radice
Sarah Tottle
Tim Tunstall
Tom Molyneux
Wendy McMahon
Zoe Johnson



WAYETUCK (Black She-oak)

\$5,000 - \$9,999

Linda Herd



GARAWANG (Apple-berries)

\$500- \$999

John O'Rourke
Eloise Curry
Debra Jefferies
Elsa Underhill
Jacqueline Robertson
Kimberley Twiner
Naomi Pullen
Anonymous
Rodney Sharp
Anonymous



DJELWUCK (Mulberries)

\$2,500 - \$4,999

Anonymous
Carillo Gantner AC

OUR PARTNERS

We couldn't do all that we do without the incredible support of our major government, corporate, community and philanthropic partners. It takes a whole community to bring our work to life.

We would like to acknowledge the critical role our partners play through their generosity, passion and commitment.

From all of us at ILBIJERRI, **thank you**. Your commitment to ILBIJERRI is invaluable, and we thank every one of you for believing in our dreams and joining us to achieve our vision.

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ILBIJERRI

THEATRE COMPANY

Collingwood Yards
Unit 104, 30 Perry street,
Collingwood, Victoria 3066, Australia

T: 03 9100 3440
E: enquiry@ilbijerri.com.au
W: ilbijerri.com.au

ABN: 27 865 864 658