



Ausdance WA

Annual Report 2016

Contents

About Ausdance WA.....1
Key Achievements.....2
President's Report.....3
Director's Report.....4
Management.....5
Ausdance WA Team...5
Professional Development...5
Funding and Sponsorship...5
Providing Services and Information.....6
Membership...6
Auspic'd Projects....6
Resource Library...6
Digital Publications...6
Studio Management...7
Encouraging Participation and Supporting Dance.....8
Participation Program: Act-Belong-Commit Dance 100...8
Education Program...13
Regional Contemporary Dance Program...14
Promoting Dance.....14
MoveMe Festival...14
Advocacy and Representation...15

About Ausdance WA

Mission Statement

LIFELONG DANCE

Ausdance WA exists to create lifelong connections to dance through:

- Providing leadership for dance in WA as an active advocate;
- Educating, inspiring and supporting the dance community in reaching its potential;
- Facilitating participation and audience development.

Goals

To enable Ausdance WA to deliver on its mission, six primary goals have been established. These are:

- Facilitate and deliver quality regional dance
- Build audience and participant engagement with dance
- Provide leadership and support for dance education
- Be a significant dance advocate with access to expert dance knowledge
- Maintain strong state and national dance related networks
- Manage the organisation effectively and efficiently

Values

- Inclusivity
- Diversity
- Accountability
- Sustainability

2016 Key Achievements

Participation Program

We delivered a program across the state, engaging with 1775 participants and audiences of 7131, with a total reach of 8906.

Australian Dance Week: Through Dance Live and Trigger we engaged 413 participants and reached an estimated audience of 5300

Monkeyfunk: Delivered to four outer metropolitan and regional communities, providing 50 workshops across the state, engaging with over 1000 participants

Dance Films: Delivered in fifteen centres in the metropolitan area and regional centres

Revelator: Two programs of Dance for PD @ classes were delivered at Maylands and Mandurah

Dance in Country Week: Engaged with 47 students from regional schools

Education Program

We delivered six education programs across the year, providing a total of nine opportunities to support teachers of dance in schools, studios and community contexts to extend their teaching practice.

- Set Solo Workshops
- Learning from the Masters
- Dance Teachers' Practical Training Supplement
- Dance in Country Week teacher PD
- TeachMe at the MoveMe Festival
- Creative Moves WA Maths Through Movement workshops and resources

Promoting Dance

We presented two nationally significant dance events, which engaged over 130 dancers, creative and production personnel, reaching audiences of 8925 across the festival program.

MoveMe Festival 2016: Delivered nine events at the State Theatre Centre and three satellite events, two of those in regional centres

Australian Dance Awards: Acknowledging Special Achievements

Two West Australians were recipients of Australian Dance Awards:

- Joan Pope OAM received the Award for Services to Dance
- Terri Charlesworth OAM received the Award for Lifetime Achievement

President's Report

In my first year as President of Ausdance WA, I have learned that nothing stands still in the world of dance in Western Australia, which is probably as it should be.

As reported last year, at the end of 2015, Ausdance WA was offered triennial funding through the Department of Culture and the Arts' Organisations Investment Program, for the period 2016 – 2018. Whilst the investment provides security of funding for the three years, the discontinuation of core funding for the MoveMe Initiative and the Regional Contemporary Dance Program meant that the Management Committee needed to review the organisation's capacity to deliver these programs whilst maintaining the core programs that are at the heart of what we do – the participation and access, education and regional programs, advocacy and services to our membership.

In the first instance, the decision was made to reduce staffing, discontinue the MoveMe Initiative, but retain the MoveMe Festival, discontinue the publication of the Dancewest magazine and the presentation of the West Australian Dance Awards. Into this equation was the need to review the viability and sustainability of the Regional Contemporary Dance Program. These were all necessary, if difficult decisions.

Under the terms of our agreement with the Department of Culture and the Arts, the Management Committee will be undertaking a review of our business model, implement measures to diversify our income sources and grow our membership, to ensure the future sustainability of the organisation. This process will be undertaken during the first six months of 2017 in order that we can set the plans for the future in motion during 2018.

We have, in fact, commenced the process, with the development of the

Education Program for 2017, delivering a series of curriculum-based and professional learning workshops and events for teachers of dance in schools, studios and community contexts.

Another important part of the review is the analysis of the benefits that we offer to our members to ensure that we continue to engage with members in meaningful and valuable ways, retain and grow our membership base.

With significant changes to funding programs at both state and federal level, we are feeling the impact. For Ausdance WA, both the MoveMe Festival and the Regional Dance Program remain vulnerable without ongoing core funding. It is very disappointing that we have had to make the decision to put the Regional Dance Program "on hold" as we continue to pursue funding from various sources to deliver regional projects. There is genuine demand for dance projects in regional communities and we are continuing our efforts to bring the proposed projects to fruition.

We have felt the effects of the reduced budget for the Australia Council for the Arts both here and nationally. Although the Regional Program has been significantly supported by the Australia Council in the past, that support has not continued. Ausdance National was among the sixty five organisations, including a number of dance companies, to have ongoing program funding discontinued. The funding cuts have contributed to a great deal of uncertainty in the dance sector across the country.

The vulnerability created the changes to government funding brings into sharper focus our need to review our business model to ensure future sustainability.

On a more positive note, Ausdance WA celebrated the enormous success of the MoveMe Festival and the Australian Dance

Awards in 2016. In terms of raising the profile of contemporary dance and developing audiences, the Festival and Australian Dance Awards exceeded expectations.

During 2016 there have been changes to the Ausdance WA Management Committee with the resignation of past President, Nicole Roocke, and Committee member, Louise Scott, and the appointment of Leanne Page, Tatyana Kozyreva and myself, appointed to the position of President. I take the opportunity to acknowledge the commitment of time and expertise of the retiring Committee Members. The current Management Committee members bring to Ausdance WA a breadth of expertise that provides the organisation with key management and marketing skills and industry knowledge to contribute meaningfully to the operations.

All stakeholders in Ausdance WA can be confident that the Management Committee and personnel are committed to delivering the very best in dance advocacy, participation, education and regional programs and membership services to meet the ongoing needs of the sector in Western Australia.

That said, special mention must be made of the tireless efforts of Gabrielle and all of her administration and management team. It is they who really keep the show running and allow the Committee to make its small contribution.



Simon Owen

President

3 April 2017

Director's Report

During 2016 the small team at Ausdance WA was faced with some challenges and some great opportunities to deliver programs across the state, engaging with a broad demographic of participants and audiences, professional and amateur dance artists and organisations, to fulfill our mission.

The major challenges are in securing the human and financial resources to meet the demands for our services. Whilst it is hugely encouraging to have high demand for our services, we recognise that our capacity to meet those demands is limited. We do prioritise those areas of our program that are central to our mission – advocacy and audience development, participation, education, support and services. In this context, we acknowledge the need to review the business model for our future long-term sustainability and will embrace the opportunity to do so with the Management Committee and all stakeholders during 2017.

During 2016 we have struggled to maintain the regional contemporary dance program. We are working within a highly competitive funding environment and without a dedicated project manager for the program, which presents significant challenges.

The team delivered a program of thirty three projects across the participation, education, regional and promotions programs: dance workshops for young and not so young, professional development projects for dance teachers, the Dance Week events, a regional program of workshops, the MoveMe festival and more. Across the year's activities, audiences and participants in the projects numbered more than 23,000 people across the state. We engaged the support of more than fifty artists – teaching and leading workshops, mentors, choreographers and support workers.

Through our digital and print communications we made regular

connections with over 4,000 people – our members, program participants and followers. Additionally, we had a total reach of between 2000 and 20000 unique users per month on social media, depending on our activity.

These are exceptional statistics, but the numbers do not reflect the true benefits of the strong level of engagement that the Ausdance WA projects facilitate for those with whom we connect. The following reports on our programs all bear witness to the enormous benefits our projects deliver to individuals and communities across the portfolio.

In addition to delivering programs, Ausdance WA responds to a significant number of enquiries for information and requests for access to information and resources. As the state's advocate for the dance sector, our personnel contribute to a broad range of industry forums, representing the interests of our members. This contribution to the sector is unquantifiable.

The success of the MoveMe Festival and the Australian Dance Awards was the highlight of the year. The festival program gave testimony to the wealth of talent and audience support in our sector. With the aim to raise the profile of, and develop audiences for contemporary dance in Western Australia the MoveMe Festival 2016 certainly succeeded. The main program, presented at the State Theatre Centre of WA, attracted over 3700 audience members. This festival gave evidence to the fact that there is a strong audience base for contemporary dance in Perth. It is our hope that these audiences will be maintained and built upon for future contemporary dance seasons in Western Australia.

Ausdance National presented The Australian Dance Awards with support from Ausdance WA. The event has been hailed as the most successful in the history of the Awards. I take this opportunity to offer our gratitude to Claudia Alessi,

Creative Producer for the Awards.

With the delivery of the MoveMe Festival, which saw the further consolidation of Co3's professional performance program, the first of STRUT Dance's major performance outcomes as the National Choreographic Centre of Australia, the new direction for Ochre Contemporary Dance, coupled with the establishment of Marrugeku as a four-year funded organisation with the Australia Council, there is a strong sense of growth emerging in the state's dance sector, despite the funding challenges. There is much to look forward to.

We acknowledge the support of our major funding agencies and sponsors, without whose support we could not deliver the projects for the benefit of members and the general population across the state: The State Government of Western Australia through the Department of Culture and the Arts in association with Lotterywest, Healthway to promote the message Act Belong Commit, the City of Perth and more.

I take this opportunity to acknowledge the work of the office personnel who, with changes to our staffing structure and consequent redistribution of workloads, have worked above and beyond their duty. I am hugely indebted to Amy, Katrina, Jo and Natalie for their commitment, dedication and support. And, I thank the Ausdance WA Management Committee for the time, wisdom and advice that they have provided to support the team throughout 2016.



Gabrielle Sullivan

Director

3 April 2017

Management

Management

Committee

President: Simon Owen (from April);
Nicole Roocke (to April)

Treasurer: Tatyana Kozyreva

Secretary: Jo Pickup

Committee Members:

- Fleur Alder
- Sandy Delasalle Scanella
- Lisa Honczarenko
- Irene Jarzabek
- Leanne Page (from April)
- Louise Scott (to April)

Personnel

Director

Gabrielle Sullivan (0.8)

Marketing and Memberships Manager

Katrina Italiano (0.8)

Projects Manager

Amy Wiseman (0.6)

Regional Contemporary Dance Facilitator

Jo Smith (0.4)

Finance Officer

Natalie Johnson (0.2)

Professional Development

Ausdance WA personnel took up professional development opportunities during the year through programs offered by the Chamber of Arts and Culture WA, Creative Partnerships Australia, Better Boards, Pro Bono and others. Personnel took advantage of opportunities covering fundraising and philanthropy, project planning and management, cultural leadership and more. Amy Wiseman travelled to Canberra to complete the Advanced Teacher Training for Dance for PD® program.

Funding and Sponsorship

Ausdance WA's core operations were supported by funding from the state government of Western Australia through the Department for Culture and the Arts in association with Lotterywest.

The Participation Program was sponsored by Healthway to promote the Act-Belong-Commit message and the City of Perth. School Sport WA supported Dance in Country Week.

The Regional Contemporary Dance Program, Future Landings, was supported by the Australia Council for the Arts, the federal government's arts funding and advisory body and Catalyst – Australian Arts and Culture Fund, through the Australian Government Department of Communications and the Arts.

MoveMe festival 2016 was supported by the state government of Western Australia through the Department for Culture and the Arts, City of Perth, Perth Theatre Trust, and sponsored by Gage Roads Brewing Co, Happs Margaret River, Discus Digital Print and APN Outdoor.

Volunteers

Ausdance WA values the contribution of the many individuals who support our programs through volunteering and gratefully acknowledge their support.

Marketing and Administration: Caitlyn Kinsman, Jessica Calder, Sarah Chaffey

Dance Day and Trigger: Natalie Oakes, Cameron Goodman, Andjela Mijajlovic, Sara-Lee Sweeney, Katy Geertsen

Dance in Country Week: Ellen-Hope Thomson (secondment)

Revelator:

Maylands - Paige Gordon, Kim Hopkins, Shona Eskine, Katy Geertsen, Cheryl Venter, Cameron Goodman, Veronica Isaacs, Tylie Wiseman, Amy Wiseman, Pam Van Omme, Pam Suermondt, Jessica Lewis, Madeleine Lewis, Sandi-Lee Finlay, Molly Tipping, Sarah Ure, Emma Costello, Philippa Clarke, Camille Spencer, Ella Waterworth, Bernadette Lewis, Suzie Craddock, Bridie Gordon, James Royer, Andrea Tydeman.

Mandurah Pilot - Amy Wiseman, Bernadette Lewis, Paige Gordon, Olga Reid, Lola Masters, Greta Pettit, Con Schaper, Mavis Dalton.



Providing Quality Services and Information

Membership

A snapshot of member services in 2016 includes:

Auspiced Projects

Ausdance WA provides auspicings services for members receiving grants. The service includes administrative and financial advice and management. During 2016, we auspiced projects for six independent dance artist members:

- Alice Lee Holland
- Kynan Hughes
- Michelle Aitken & Ellen Thomson
- Chrissie Parrott
- Daisy Sanders

Members' Resource Library

The Ausdance WA Resource Library continued to operate throughout 2016 and the collection extended.

Digital Publications

Website

According to Google Analytics 11,480 unique users visited the Ausdance WA website in 2016 across 15,690 sessions. Users spent 1 minute and 50 seconds on the site, on average. 72.2% of visits were returning visitors. 73.53% of visits were Australian with 60.47% of users based in

Perth.

The Ausdance WA website was expanded with the addition of an online events calendar and updates to project pages.

We continued receiving submissions from members for news listings and regularly published in the News Feed, Opportunities Feed and Workshops and PD Feed.

The Dancewest Blog was launched in August with a wrap up of Australian Dance Week and followed by an interview with Anything is Valid Dance Theatre on their current development of *Dust On Shortbread*. The Dancewest Blog was earmarked for further development pending staff resources.

Ausdance WA Online Dance Directory

The Ausdance WA Online Dance Directory received fewer submissions in 2016 and was reviewed for replacement with a more feature-full directory platform. Several website plugins were reviewed for a future directory that would see listings include images and more in depth information, and that would allow members to update their listings themselves.

Ausdance WA Fortnightly E-news and Flash News

The fortnightly E-news continued to be

2016 Memberships:

• Individuals	100
• Organisations	29
• Concessions	15
• Life	6
• Reciprocal	1
• Complimentary	7

Membership fees:

• Organisation	\$110
• Individual	\$66
• Concessions	\$33

Life Members:

Alan Alder
 Kira Bousloff OAM (1914-2001)
 Jody Burton
 Margita Chudziak
 Lynn Fisher
 Ruth Osborne
 Joan Pope OAM
 Penny Why (1933-2010).

distributed to a list of over 450 people, with Industry News, Call Outs and Opportunities, Workshops and Classes, Notices and Special Offers and What's On Events listings included. Twenty six editions of the E-news were sent across the year.

Members continued to submit news and events for inclusion in the E-news fortnightly through the Contribute News form on the Ausdance WA website or via email.

Additionally, nine Flash News e-mails were distributed to our mailing list throughout the year, detailing special announcements and offers.

Social Media

Facebook Followers: 2026; Twitter Followers: 735; Instagram Followers: 394; Estimated 2500 unique persons.

Followers of the Ausdance WA Facebook page rose from 1308 to 2026 over the course of the year. This included a sharp increase of 478 followers in April due to the merging of The MoveMe Facebook page into the Ausdance WA's page. This decision was made due to the discontinuation of the MoveMe Initiative.

Ausdance WA posted content on the Facebook Page a minimum of 3 days a week, but more frequently 5 days. Daily Engagement (clicking, liking, commenting on a post) on the Facebook Page varied

widely but averaged 22 persons per day across the year.

Daily Reach (persons who visited page or saw our content in their newsfeed) of our Facebook Page also varied, but averaged 642 persons across the year.

Twitter activity included 93 posts across the year averaging 263 Impressions (sighted) and 3 engagements per post (clicks, likes).

Instagram posts regularly gathered between 200 and 300 impressions and 30 to 50 engagements. This is for posts made since the new Instagram for Business Insights tool became available and was implemented in September.

King Street Arts Centre Studio Management

Ausdance WA manages the King Street Arts Centre dance studios on behalf of the Department for Culture and the Arts.

The dance studios at King Street Arts Centre are used for classes, rehearsals, workshops, dance examinations, creative development of new work, and showings of new work and work in development. The main hirers continued to be resident King Street Arts Centre dance organisations – STRUT Dance and Co3.

Independent artists continue to book the studios regularly to create new work, with community/cultural groups and commercial hirers the main users after hours and on weekends.

Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
50.89%	59.00%	66.66%	84.04%	73.93%	76.57%	74.28%	92.47%	72.04%	67.06%	62.59%	51.08%

Average occupancy – 69.22%

Online Booking System

During the year the Department of Culture and the Arts established an online booking system for the Studios, commencing October 2016. The process has required close negotiations with the Department to ensure as smooth a transition to the new booking system as possible. As with all change, a number of issues have arisen through the introductory period, through which Ausdance WA continues to negotiate with the Department.

Ausdance WA has continued to assist hirers with regular bookings, liaising with all parties to ensure priority access to resident companies and minimal interruption to the programs of regular hirers. We continue to publicise weekly studio bookings and have introduced a number of resources to assist hirers with the procedure of the new booking system and cancellation procedures. We recognise that there are limitations with the Department's online booking system and continue to liaise with the Property Division to find solutions.

Encouraging And Supporting Participation



"Thank you very much for inviting us to perform at the event, my group and myself had a wonderful time!"

Zhidan Chang, Director, Zhidan Chang Dance School



"Thank you very much for organising such a great event. While we were there - there were a few people who came specifically to the Ausdance stand to thank Ausdance for the work you are doing and great events you are organising."

Tatyana Kozyreva, Ausdance WA Committee Member



Act-Belong-Commit DANCE 100

Australian Dance Week: Dance Day

Ausdance WA celebrates Australian Dance Week annually with a variety of programmed dance events, presenting dance as a social, fun and healthy activity for all ages. This national recognition of dance stimulates awareness and interest in various dance styles that are learnt and performed in the community. In 2016, the launch event – Act-Belong-Commit Dance Day was our largest yet, combining live performance, participation, interaction and commitment from all throughout the afternoon.

Act-Belong-Commit Dance Day 2016 took place on Sunday 1 May from 11am -5pm with the main Dance Live performance happening from 2pm - 4pm at Forrest Place in the Murray Street Mall, Perth, WA.

Eighteen (18) groups performed on the day in a range of dance styles, ages and abilities. The performance was a mix of youth groups, dance studios and cultural/community dance groups from the metropolitan and outer metropolitan areas of Perth. There were one hundred and ninety two (192) performers in total.

As the event was free and un-ticketed, attendance is estimated at approximately five-hundred (500) coming and going through the morning, and three thousand (3000) people across the two-hour performance showcase.

During interval, the Shake It Dance Workshop was held for audiences to join in and learn some moves. Approximately 30 participants joined the workshop. For the finale all performers from the Dance Day curated show were invited back on stage to do the Shake It Dance with members of the public.

This event is always popular and well-loved by our members, and has continued to grow in reach and capacity as a successful

public event. The response again in 2016 from both performers and audience alike was overwhelmingly positive. Audiences remained engaged and many joined in throughout the workshop and finale, and clearly enjoyed the huge range of music and dance styles represented across the program. The quality of the event lifts each year in production and content and this was recognised and applauded by all involved.

Many performing groups also acknowledged the positive performance environment that Ausdance WA provides, the rare opportunity to connect with other dance groups throughout the day, and the thrill of performing in the middle of the city in celebration of dance.

#dancegrabs was a new initiative in 2016. We invited dance enthusiasts and amateurs alike to send in their own short videos or images via Instagram using the hash tag #dancegrabs. Ausdance WA created a plug-in on our website that allowed these submissions to be viewed as a collection in the lead-up to and throughout Australian Dance Week. The aim was to provide a platform for online engagement and to create user-generated content with Instagram (an app that Ausdance had not previously explored to its potential).

An unexpected benefit was that it allowed Ausdance WA, via our own Instagram account, to revitalise our presence and, in turn, gained a number of new followers to increase our reach and network. There were 74 posts recorded throughout the events of Australian Dance Week.

Shake It Dance was another new initiative in 2016. The Shake It Dance was an engagement tool aimed at getting the public more actively engaged in the events of Australian Dance Week, and to increase reach and unify our performers during both the Act-Belong-Commit Dance Day and

Trigger events.

Ausdance WA engaged local choreographer Janelle Vaccaro to create an easy-to-follow dance to a catchy sound track. The work was filmed with her class performing the dance and uploaded to Youtube. The video was shared via Facebook and Instagram as well as on our website and to all performers throughout Australian Dance Week.

The Shake It Dance was taught to the Act-Belong-Commit Dance Day audience during interval by local dancer, Candice Knight, with young members of the audience and performers from the day joining in. While not as actively engaging as we had hoped for the general public to get up and be involved, the dance worked well as a training exercise to break down the steps to the crowd, as well as being a fun finale which involved many performers coming back on stage at the end of the performance.

Australian Dance Week: TRIGGER

TRIGGER, presented by Act-Belong-Commit and supported by the City of Perth, was the closing event for Australian Dance Week 2016, presented between 5-9pm, on Friday 6 May at the Perth Cultural Centre.

Building on the success of the 2015 Trigger project, Ausdance WA decided to focus on activating a visible and busy space in 2016 to capitalise on the opportunity to engage passers-by. The big screen at Perth Cultural Centre became the central focus point and was used for the live-feed projection as well as a tool to promote Ausdance WA, the event, the performance groups within TRIGGER and our sponsors.

After 2015's TRIGGER Song yielded a much larger audience due to programming the performance group Élan Dance Est. and the visual spectacle of having dancers performing en masse, Ausdance WA programmed a range of performance acts

throughout the TRIGGER event in 2016 to increase audience numbers as well as providing a performance opportunity for our members in the Perth urban dance scene.

Structured almost like karaoke for dance, the 2016 programming featured five performance groups, as well as the Shake It Dance team, who performed throughout the night whenever their track was played. Groups performed a number of times each and some of the choreography called for a group dance jam where all groups joined in together. The evening had a great energy and almost a 'dance battle' vibe, while maintaining a healthy, friendly, enthusiastic and positive attitude from all involved. Many commented that they wished it was a regular event.

Using the screen at the Perth Cultural Centre, TRIGGER was designed to incorporate music and visual stimulus to "trigger" people to get up and dance. The software works with a live-feed camera, so audiences/participants' live movements are projected onto the screen in 'avatar' like forms. The beauty of the software is that people get wrapped up in 'playing' with the form on the screen they don't realise they are actually dancing and getting a workout too!

People were encouraged to submit #dancegrabs, and audiences could also live-nominate songs on the night. The playlist for the TRIGGER event was curated from nominations and requests in the weeks leading up to the event.

Audience Vox Pops

"I'm in my 60s and I love this event!"

"It should happen more often."

"Perth needs more of this stuff."

"Wonderful event, great atmosphere."



"Hope you've recovered from an epic week :) Wanted to take some time and say congratulations and thank you. The hard work you put behind these events doesn't go unnoticed. My dancers are still buzzing from the festivities and it's all thanks to you and offering us the opportunity to share dance with the wider community. Thank you so much to you and the team."

Rita Nita, Élan Dance Est.



"Thank you so much for coming in and using the space last week. The event was a great success- having the dancers in the space created a fantastic atmosphere, and we have been inundated with positive feedback about the event. We would love for you to come back and use the space again at another time."

Abigail Oke, Acting Event Operations Coordinator, Metropolitan Redevelopment Authority

Monkeyfunk

Ausdance WA pioneered a new workshop series in 2014, bringing parents and their children together to dance, build confidence and be active together in all parts of their lives. The program has been delivered annually since the original series with increases in the number of locations.

In 2016, Ausdance WA offered this workshop series in four locations, consolidating relationships with Armadale, Kwinana and Broome, and piloting a new series in Port Hedland in the second half of the year. Participants joined in free creative dance workshops with live music to experience play, energy, fun and learning.

Ausdance WA Projects Manager built on the existing partnership with the City of Kwinana, continuing the performance opportunity at Alcoa Children's Party and increasing this to two workshop sessions as well as continued venue support.

We continued to engage key experienced artistic personnel during 2016. Sete Tele ran the outer metropolitan workshops, building on the strengths of the program in both Kwinana and Armadale. A successful ongoing relationship with Broome-based artists ensured this series of the project was also delivered successfully across the year.

The successes of Monkeyfunk are measured in terms of quality of delivery. Ausdance WA's outstanding artists once again provided a high-quality learning environment where both children and parents could safely learn, explore, play, develop new skills and grow in confidence. All artists agreed it was gratifying to witness the changes in participants through the workshop series and to see how they could better understand their bodies, and share a playful tactile relationship between parent and child.

Our goal has always been to instill the health message to parents in particular, as a way of encouraging an ongoing curiosity and engagement with both their child's and their own physicality and health.



"[A] big thank you for this season of Act-Belong-Commit Monkeyfunk. Two Mum's have mentioned to me how sad they are that tomorrow is the last day! ... the numbers have stayed quite steady and everyone loosened up once they got into the groove. Thanks again."

Heather, Kwinana



Dance Films

Ausdance WA, together with Healthway and the City of Perth, presented Act-Belong-Commit Dance Films both in Northbridge (metropolitan) and regional locations throughout the state. The films were selected from submissions by West Australian artists and screened across the state as free events.

Ausdance WA engaged within its membership base, as well as promoting to the wider community, to gain expressions of interest from film-makers and choreographers to be involved in the project. Artists were supported and encouraged to submit short films in a range of styles, genres and both in the professional and non-professional sector to gain a diverse representation of current dance happening in Western Australia.

Films were collated and edited into a feature. Planning took place well in

advance to ensure all aspects of the project including procurement, editing, production, screening, promotion and regional artist support were organised, efficient and appropriate.

As anticipated, the 2016 films included three regional films – excerpts from our Future Landings program, which took place in 2015 in Kalgoorlie, Denmark and Carnarvon. Uptake in regional locations was assisted by our network of regional contacts from Ausdance WA projects as well as teachers who attended Dance in Country Week. Ten regional locations were offered a Regional Film Pack. The Pack included information about the film content, and also provided a USB with screening options of either the full collection, or three 'chapters' to give flexibility for screening. Financial support for screening practicalities (i.e. projection, screen hire, etc.) as well as the use of a flyer template including all appropriate logos/acknowledgements was also made available.

Act-Belong-Commit Dance Films was presented at the Perth Cultural Centre, Northbridge from 2-6 May 2016 from 4-6pm each day. This time frame was to target the largest number of passers by at peak hour.

There were twenty-three (23) submissions from metropolitan and regional artists. Films represented a range of dance styles and abilities both professional and non-professional.

While there were many successful outcomes for this project, particularly in the development of the film collective and the public broadcast as part of Dance Week, the challenges and time commitment to deliver the full project has been reassessed. While it does serve as a unique tool for advocating for the dance and dance film sector, and a way to showcase the dance activity happening in WA, the current model does not adequately ensure ease of access and screening for our regional community.

Revelator: Dance for PD

This project commenced in February 2015 with a partnership between Ausdance WA and Parkinson's WA to help deliver a Dance for PD @ Teacher Training workshop to dance teachers, physiotherapists and health professionals.

In 2016 the weekly classes continued at the West Australian Ballet Centre, ensuring a strong sense of community formed with regular participants, volunteers and support from the venue and staff. The class has proven to be extremely valuable both to participants, as a way to engage in dance and find ways to be positive, social and physical despite their condition, and for the teachers to continue to develop their very specialised training and skill-base.

Parkinson's WA have a focus on regional delivery, with a priority in 2016 to initiate a regional program. While a second class is a long-term goal for Maylands - there is a waiting list and some classes reached more than 38 participants, which is absolute maximum for best practice and safety of participants and teachers, Ausdance WA agreed to support a free 5-week pilot Revelator series at Mandurah Performing Arts Centre during September-October 2016. This was followed by another five weeks of classes supported by Parkinson's WA, with plans to make

the Mandurah classes a weekly offering during 2017.

Continued success in these workshops relies on the high quality of the teachers involved in order to skilfully design and facilitate classes that delight, spark creativity and appropriately challenge participants. To support our teachers' development and to ensure the pool of highly-trained teachers remain available and engaged, Ausdance WA encouraged teachers to attend further Teacher Training opportunities in Canberra during October. A huge thank you to our current teaching team for their work throughout 2016: Paige Gordon, Kim Hopkins, Shona Erskine, Katy Geertsen and Bernadette Lewis.

Ausdance WA's primary role in this project has been to ensure training for the specialist dance teachers required for the classes and to support the employment opportunity. We have continued to support the specialist teachers, liaising with Parkinson's WA to ensure appropriate remuneration, workload and safe working conditions.

As part of the program Ausdance WA initiated an evaluation for participants to take at the end of the pilot classes. The feedback indicates the value of the program and the professional level of delivery of the specialist teachers.

Evaluation Summary

- 100% said they want to see the classes continue.
- 100% said they see themselves committing to classes beyond 2016
- 100% said they are content with the structure of the class
- 100% said they rate the importance of humour in the class as 5:5, saying it was 'essential'

Positives:

- Total co-ordination improved
- Greater self-confidence
- Works the whole body gently
- Challenging – lots of thinking and coordination
- Social aspect is important
- Learning dance vocabulary 'makes it feel like we're dancers'
- Safe environment for self-expression
- Beautiful choreography and musicality
- Great to have option to sit or stand throughout the class

"As a carer, I never thought he'd stick to it, but now he looks forward to it!"

Diane, Carer

Dance in Country Week

Ausdance WA presented the Dance in Country Week program again in 2016. This year the events were held between 27 June and 1 July at the King Street Arts Centre and Western Australian Academy of Performing Arts studios, and together with Ausdance WA was supported by School Sport WA and Healthway to promote the Act-Belong-Commit message.

Ausdance WA considers Dance in Country Week a vital service for regional students and teachers in having access to high-quality training and education in dance during their visit to Perth. Our program continues to expand, based on annual feedback and analysis, offering our guests an increasing range of activities and resources. Our aim is always to run a reflexive and responsive program that is successful every year, which we believe to have been the case once more in 2016.

Dance in Country Week 2016 had forty-seven students from eight regional schools.

Over the past four years, the Dance in Country Week program has been shifted from an outcome focus to a process focus. This has involved placing a greater emphasis on learning and using a workshop-based format that gives students technical, artistic and creative information throughout the week. Students presented their findings from the week in a short performance to the other schools and an adjudication panel on the final day.

Each day, groups attended a warm-up and two workshops, with teams attending a total of two workshops in each of the four different dance techniques across the week: contemporary, choreography, Chinese and Breaking. Warm-up classes included Pilates, ballet or stretch/strength.

On the final day, students took part in a group creative warm-up led by Artistic Team Leader, Emma Harrison, and then a short performance of each workshop style was presented by school teams and adjudicated by an external panel made up of guest experts (Charisse Parnell, Kelly Astbury and Linton Aberle), at Studio A at the West Australian Academy of Performing Arts (WAAPA).

Ausdance WA has continued to scaffold the Dance in Country Week program with a number of additional activities designed to increase knowledge and offer supplementary learning.

In 2016, Ausdance WA provided the following:

- Dance in Country Week Welcome and Introductory Session
- Information Session: Health and Wellbeing
- Practical Teacher PD Session with Charisse Parnell
- Meet and Greet Session
- Impromptu Dance Jam with Rita Nsubuga
- Teacher PD Discussion

- Tour of West Australian Academy of Performing Arts
- Closing Ceremony Performance at HBF Stadium

Guests/Presenters included:

- Health and Wellbeing – Jacqui Claus (Nutritionist/Pilates Instructor) and Dr Luke Hopper (Dance Scientist in Biomechanics related to Performance and Injury)
- Practical Teacher Professional Development – Charisse Parnell (The Dance Collective)
- Teacher Professional Development: Discussion – Nicole Ward (West Australian Ballet Education Officer)
- Meet and Greet Panel: Gabrielle Sullivan (Ausdance WA Director), Richard Longbottom (Co3 Community Engagement Director), Kim McCarthy (WAAPA Dance Lecturer), Rita Nsubuga (Independent Director), Charisse Parnell (Independent Director) Isaac Campbell (Independent Dancer), Ellen-Hope Thomson (Independent Dancer).

Ausdance WA strives to provide an engaging, informative and relevant Dance in Country Week program that is consistently refined and improved based on our vast experience and annual feedback. We take great pride in delivering valuable opportunities for students and teachers to increase their knowledge and skills in dance through this project.



"A wonderfully diverse and well structured week! Love the engagement as Act, Belong and Commit groups – encourages more interschool bonding and the sharing of knowledge and skills without the ever-present competitive edge. Amazing work!"

Emma Harrison, Artistic Team Leader



"I think the week is fantastic. As I have said before, it is the only (and the best) professional learning I get for the year in my subject area. Please keep doing it. I am much more capable and comfortable now of working together with kids to create their own collaborative choreography dance pieces. The t-shirts were fabulous. Thank you!"

Jenny Farmer, School Teacher

Education Program

Curriculum Support

WACE Dance Set Solo Workshops

Choreographer of the Set Solo, Rhiannon Newton, ran the Set Solo Workshop for dance teachers across two days during February. She was assisted by dancer, Rhiana Katz. The workshops were attended by 39 teachers across the two

days.

Teacher Professional Learning

Learning From The Masters

This program is run by Ausdance WA in partnership with West Australian Ballet. Two sessions were run during 2016.

During March, former Australian Ballet Dancer, Madeleine Eastoe, ran an open class for senior ballet students, with

observers and a Q&A session. Seventeen students took the class and fourteen teachers and parents observed.

During August, company class with West Australian Ballet's international guest teacher, Yannick Boquin, was open for viewing, followed by a presentation and Q&A session. The event was attended by 28 students and teachers.

TeachMe at MoveMe Festival

Taking advantage of the programming for the MoveMe Festival, we offered a full day workshop with festival choreographers for teachers. The workshops were held at the Rehearsal Room Two at the State Theatre Centre prior to the festival opening.

Commencing with a Keynote Address from James Berlyn, the TeachMe Workshops provided teachers with first hand insights into the creative development processes of the MoveMe Festival main events – new independent, national and international contemporary dance performances.

In the interactive Keynote address, *Remembering Empathy*, James Berlyn posed the question: "What is it actually like to be a student in your class without the answers?" Workshop participants were taken through a series of exercises directed at answering the question from a number of angles.

Practical workshops, based on the choreographic processes underlying the works, were run by Laura Boynes, choreographer of *Dark Matter*, and Co3's Community Engagement Director, Richard Longbottom, for Raewyn Hill's *the cry*. STRUT Dance Director, Paul Selwyn-Norton, provided the teachers with information about *Gaga*, Ohad Naharin's Movement Language and the development of *Decadance Perth 2016*.

"I loved that Laura shared her initial choreographic task. It made me understand and enjoy the performance of 'Dark Matter' in a more connected manner."

Participant, *TeachMe*

Dance Teachers' Practical Training Supplement

Developed by James Berlyn in collaboration with Ausdance WA, (to replace the Ausdance Set Solo Workshop, which is currently not on offer through Ausdance Vic), the Dance Teachers' Practical Training Supplement (DTPTS) is a five-day full-time program providing teachers and aspiring teachers with the

practical skills and strategies needed to successfully teach dance in community, recreational and social settings, including schools. The DTPTS is designed for professional dance teachers of any style or experience level.

The DTPTS offers teachers a week of professional training focussed on classroom practice; practical skills training and analysis of teaching strategies, tools and understanding delivered by an expert facilitator; and a unique networking opportunity to engage and learn from a range of other teachers, while developing a support system.

The DTPTS was run 18 - 22 April at the King Street Arts Centre Studios and was attended by ten participants. Ausdance WA's Projects Manager, Amy Wiseman, supported James Berlyn in the development and conduct of the workshop.

Creative Moves WA Maths through Movement workshops and teacher resources.

During 2016, Ausdance WA partnered

with Creative Moves WA to develop lesson plans for Pre primary – Year 2 generalist teachers for classes using dance to teach the maths curriculum. The lesson plans are now available for purchase through the Ausdance WA website.

To promote the availability of the lesson plans, workshops were run during September and November at King Street Arts Centre Studios and Nollamara Primary School. Rachael Bott, of Creative Moves WA, ran the workshops, which were attended by eighteen teachers across both locations.

With the roll out of the arts learning area curriculum, which includes dance, from Pre primary to Year 10 commencing in 2018, Ausdance WA hopes to

Regional

Contemporary Dance

Ausdance WA's regional program is overseen by our Regional Contemporary Dance Facilitator, Jo Smith.

Future Landings 2016

During 2016, we completed the last cycle of Future Landings with the debrief meeting of all artists involved, and the preparation of the Evaluation Report. This phase of the project concluded the funding support from the Australia Council.

We were successful in securing funding for the next cycle of the program through Catalyst – Australian Arts and Culture Fund. Without the additional funding required to mount the proposed projects, they were delayed.

Throughout the remainder of 2016, we researched alternative opportunities to support the regional projects and submitted numerous applications for support. Our success was limited and, as noted previously, the Management Committee made the decision to place the program "on hold" pending the outcome of further applications for funding.



Set Solo Workshops at King Street Arts Centre



Promoting Dance

Ausdance WA is committed to promoting dance in all its diverse forms, from participation to audience development and education, in the broadest definition of the term. We do this through a number of projects and programs, including our participation program, communications, advocacy, membership services and special projects and initiatives. Whilst promoting dance is at the core of all of our activities, currently, our principal project for the promotion of dance is the biennial MoveMe Festival.

MoveMe Festival 2016

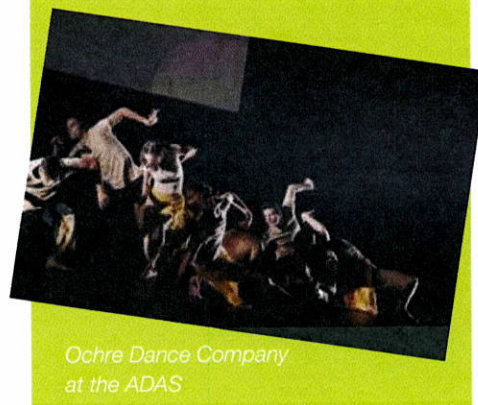
The MoveMe Festival 2016 was the third biennial festival celebrating Western Australian contemporary dance. The aim of the festival is to raise the profile of and increase audiences for contemporary dance in Western Australia. Ausdance WA's principal role in the festival is to provide the marketing and publicity support for the full festival program.

In 2016, the festival program included seasons of three full length works – *Dark Matter*, presented by Performing Lines with Praxis; *the cry* presented by Co3; and *Decadance Perth 2016*, presented by STRUT Dance. Special events associated with the festival were *TeachMe* Workshops for teachers, the film screening of *Mr Gaga*, a documentary on the work of Ohad Naharin, the *DrinkMe celebration*, a networking event for the sector, the Australian Dance Awards and *Prime Cuts* – studio showings of new works in development by independent artists, Tyrone Robinson's solo *Being in love is not a good reason for two people to stay together*, and Shona Erskine's *White Matter*. *Prime Cuts* was produced by Performing Lines WA for STRUT Dance.

The festival program included satellite events presented off site from the State Theatre Centre. These included West



The Australian Dance Awards 2016, in Perth as part of the MoveMe Festival



Ochre Dance Company at the ADAS

Australian Ballet's *Radio and Juliet*, Ochre Contemporary Dance's *Kaya* at the Bunbury Regional Entertainment Centre, and Force Majeure's *Never Did Me Any Harm* at the Mandurah Performing Arts Centre.

Across the three days of the main events of the festival over 8,900 people attended performances (the figure includes repeat attenders across the festival program). The festival performance program engaged 42 dancers, 22 creative personnel and 9 production personnel, all supported by the presenters' management teams.

Ausdance WA engaged John Michael Swinbank of JMS Public Relations to co ordinate the publicity and promotions campaign. He worked closely with a team of publicists from Co3, STRUT Dance and

Performing Lines WA to co ordinate a highly visible campaign.

The festival could not have been the success that it was without the close connections and co-operation between the presenting companies and organisations – Co3, STRUT Dance and PRAXIS, produced by Performing Lines WA. These organisations worked together and supported Ausdance WA very closely in the planning and presentation of the festival. I take this opportunity to acknowledge the importance of that support. In addition, I acknowledge the participation of the satellite events in the festival – West Australian Ballet, Ochre Contemporary Dance and Force Majeure – enabling a broader reach to metropolitan and regional audiences.

Finally, we acknowledge the significant support of the personnel at Perth Theatre Trust and the State Theatre Centre. They worked very closely with us during the planning stages and with each of the presenters at the Centre to ensure that the highest professional production and front of house standards were maintained across the festival.

The results of the Culture Counts Survey conducted during the festival were very positive.

78.6% of those surveyed "somewhat agreed" to "strongly agreed" that they attend dance regularly, meaning 21.4% of those surveyed did not identify as regular attendees of dance performance.

59.6% agreed that they attended a performance because it was part of the MoveMe Festival. This is encouraging, as it indicates that experiencing the Festival itself plays a motivating role in seeing the dance works included, and/or that the Festival played a central role in audience members finding out about the performances.

73.5% of those surveyed attended more than one event at the MoveMe Festival. This supports the role of the Festival in creating opportunities for increased engagement with local dance performance.

Most encouragingly, 81.2% of those surveyed agreed that the MoveMe Festival made them more likely to attend a dance event in the future. This cements the role of the MoveMe Festival in developing audiences for contemporary dance performance in Western Australia.

Critical and audience responses to the MoveMe Festival exceeded expectations.

Excerpts from many of the festival works were presented at the Australian Dance Awards.

"Four days of crowded theatre foyers marked the 2016 MoveMe Festival in Perth."

Dance Australia

"5 stars out of 5!"

Artshub

"Really, just a beautiful treat."

The West Australian

Dance Australia Rita Clarke's Critics' Choice for Most Outstanding Choreography:

Ohad Naharan's *Decadance Perth 2016*, performed by STRUT Dance

Dance Australia Rita Clarke's Critics' Choice for Encore please!

"Heartfelt commendation for the intriguing MoveMe Festival which included Strut's Decadance, Co3's the cry, and Praxis's Dark Matter"

Dance Australia Jo Pollitt's Critics' Choice for Highlight of the year:

Seeing a young Australian cast take on Decadance presented by STRUT.

Dance Australia Jo Pollitt's Critics' Choice for Most significant dance event of the year:

MoveMe Festival, Perth WA



"These three fully produced dance works and the accompanying vibrant groundswell of audiences marked the resounding success of the MoveMe Festival."

Dance Australia



Top: Co3 Australia's the cry

Bottom: STRUT's Decadance Perth 2016



Irene Jarzabek speaks at Dance Day 2016

Advocacy and Representation

Ausdance WA Management Committee and personnel attended many meetings, briefings, information sessions, conferences and performances throughout the year, networking, representing Ausdance WA members' interests and promoting dance in Western Australia. Through our representation at local, state and national events, we advocate in the best interests of the sector. Advocacy is probably the least

visible but most significant contribution that the Ausdance network makes to the sector at state and national levels across professional, non professional and community.

During 2016, Ausdance WA representatives attended in excess of 150 industry-related events locally, regionally and nationally.



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Financial Statements

AUSTRALIAN DANCE COUNCIL - AUSDANCE (WA BRANCH)
INCORPORATED
For the year ended 31 December 2016

Prepared by KHT Accounting & Wealth

Contents

3	Board Declaration
4	Profit and Loss
7	Balance Sheet
8	Statement of Cash Flows
9	Notes to the Financial Statements
13	Independent Auditor's Report to the Members

Board Declaration

AUSTRALIAN DANCE COUNCIL - AUSDANCE (WA BRANCH) INCORPORATED For the year ended 31 December 2016

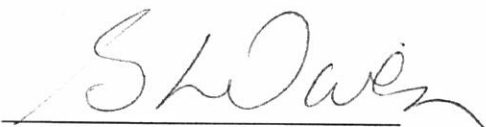
The Members of the Committee have determined that the Association is not a reporting entity and that this special purpose financial report should be prepared in accordance with the accounting policies outlined in Note 1 to the financial statements.

The Committee of the association declare that:

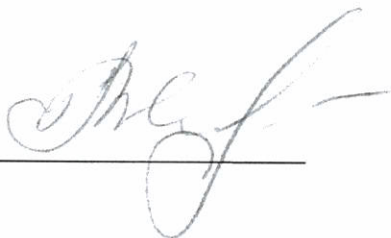
1. The financial statements and notes, present fairly the company's financial position as at 31 December 2016 and its performance for the year ended on that date in accordance with the accounting policies described in Note 1 to the financial statements; and
2. In the committee's opinion there are reasonable grounds to believe that the Association will be able to pay its debts as and when they become due and payable.

This declaration is made in accordance with a resolution of the Committee:

President: _____



Treasurer: _____



Profit and Loss

AUSTRALIAN DANCE COUNCIL - AUDANCE (WA BRANCH) INCORPORATED For the year ended 31 December 2016

	NOTES	2016	2015
Income			
Non-Grant Income			
Audience Sales			
Box office income		-	10,458
Fees & Services			
Advertising		138	6,205
Credit Card Charge		23	294
Future Landings, Admin and Auspicing		6,271	2,824
Membership subscriptions		10,500	14,698
Reimbursed Expenses		12,838	-
Studio Equipment and Maintenance Levy		2,090	3,614
Studio Management Fee		12,181	18,692
Workshop/Seminar Fees		12,231	7,820
Resources Income			
Photocopier charges		-	1,177
STRUT Income		-	41
Studio rent King Street		36,846	62,306
Total Resources Income		36,846	63,525
Sponsorship and Philanthropic Income			
Healthway		40,000	36,000
Department of Communication and the Arts		19,710	-
Other Sponsorships		-	23,321
Parkinson's Western Australia		6,709	-
Perth Theatre Trust		25,000	-
School Sports WA		7,000	-
Other Income			
Interest		2,114	5,228
Total Non-Grant Income		193,652	192,678
Grant and Subsidies			
Auspice		51,369	-
Australia Council Grant		13,804	156,172
Local Government Grants	4	21,634	24,796
Department of Culture and the Arts: Operational Funding		185,000	184,265
Other Grants	5	-	49,548
Department of Culture and the Arts: Project Grants		15,000	90,000
Total Grant and Subsidies		286,808	504,781
Total Income		480,460	697,459
Expenses			
Salaries, Wages & Fees			
Administration and marketing		171,969	166,258

	NOTES	2016	2015
Annual leave & Long Service Provision		(6,995)	21,186
Superannuation		21,462	23,392
Teachers, tutors and artists		135,241	241,552
Workers compensation insurance		4,019	2,940
Total Salaries, Wages & Fees		325,696	455,328
Program, Production, Exhibition & Touring			
Cost of Sale - Studio Rent		35,782	62,306
License Fees		4,013	1,211
Production Costs		10,945	32,861
Project Travel Costs		5,894	32,681
Staging/Studio Hire		1,094	2,808
Venue Hire		21,014	5,295
Total Program, Production, Exhibition & Touring		78,741	137,162
Marketing & Promotion			
Database/Website/Software		2,009	6,966
Distribution/Publications		17,162	21,356
Documentation		3,702	7,701
Miscellaneous marketing and promotion		3,664	17,471
Press advertising		3,571	1,192
Total Marketing & Promotion		30,107	54,684
Administration Expenses			
Audit fees		6,820	6,282
Bank fees		475	516
Computer Expenses		2,903	3,759
Credit Card fees		796	716
Depreciation		3,000	2,711
Future Landings Travel		-	4,618
In-kind sponsorship		960	19,321
Insurance		2,734	1,898
National levies		1,518	5,116
Office rent		9,268	7,425
Photocopier costs		2,220	5,912
Postage and couriers		1,270	1,505
Staff/Committee amenities		362	1,065
Staff development		135	119
Stationary & Supplies		1,111	2,436
Subscriptions and memberships		715	2,620
Sundry administration expenses		823	-
Telecommunications		2,626	3,700

	NOTES	2016	2015
Travel		1,001	5,762
Total Administration Expenses		38,736	75,481
Total Expenses		473,281	722,655
Current Year Surplus/(Deficiency)		7,179	(25,196)

Balance Sheet

AUSTRALIAN DANCE COUNCIL - AUDANCE (WA BRANCH) INCORPORATED As at 31 December 2016

	NOTES	31 DEC 2016	31 DEC 2015
Assets			
Current Assets			
Cash and Cash Equivalents	2	134,473	147,524
Trade and Other Receivables		11,484	8,297
Other Current Assets		1,800	6,704
Total Current Assets		147,756	162,524
Non-Current Assets			
Property, Plant and Equipment		2,985	5,985
Total Non-Current Assets		2,985	5,985
Total Assets		150,742	168,509
Liabilities			
Current Liabilities			
Trade and Other Payables		43,753	50,086
Provisions		8,800	39,030
Unexpended grants		25,421	13,804
Total Current Liabilities		77,974	102,920
Total Liabilities		77,974	102,920
Net Assets		72,768	65,589
Equity			
Retained Earnings		72,768	65,589
Total Equity		72,768	65,589

Statement of Cash Flows

AUSTRALIAN DANCE COUNCIL - AUSDANCE (WA BRANCH) INCORPORATED For the year ended 31 December 2016

	2016	2015
Cash flows from Operating Activities		
Receipts from grants	286,808	504,781
Receipts from sponsorships	40,000	59,321
Receipts from fees and services	42,424	32,503
Receipts from memberships	10,500	14,668
Receipts from sales and other income	161	16,968
Interest received	2,114	5,228
Cash receipts from other operating activities	58,419	-
Payments to suppliers and employees	(453,477)	(682,111)
Total Cash flows from Operating Activities	(13,050)	(48,643)
Cash flows from Investing Activities		
Payment for property, plant and equipment	-	(2,000)
Total Cash flows from Investing Activities	-	(2,000)
Net increase/(decrease) in cash held	(13,050)	(50,643)
Cash Balances		
Opening cash balance	147,524	198,166
Closing cash balance	134,473	147,524
Movement in cash	(13,050)	(50,643)

Notes to the Financial Statements

AUSTRALIAN DANCE COUNCIL - AUDANCE (WA BRANCH) INCORPORATED For the year ended 31 December 2016

1. Statement of Significant Accounting Policies

Australian Dance Council - Ausdance (WA Branch) Incorporated ("the Association") is a not for profit entity domiciled in Western Australia and its registered address is PO Box 7452 Cloisters Square Perth WA 6850. These financial statements are special purpose financial statements prepared in order to satisfy the financial reporting requirements of the Charitable Collections Act (WA) 1946 and the Charities Act 2013 (Cth). The Management Committee ("the Committee") of the Australian Dance Council - Ausdance (WA Branch) Incorporated ("the Association"), has determined that the Association is not a reporting entity.

The financial report has been prepared in accordance with the requirements of the Charitable Collections Act (WA) 1946 and the Charities Act 2013 (Cth) and the following Australian Accounting Standards:

AASB 101	Presentation of Financial Statements
AASB 107	Cash Flow Statements
AASB 108	Accounting Policies, Changed in Accounting Estimates and Errors
AASB 1031	Materiality
AASB 1048	Interpretation and Application of Standards
AASB 1054	Australian Additional Disclosures

No other applicable Accounting Standards, Urgent Issues Group Interpretations or other authoritative pronouncements of the Australian Accounting Standards Board have been applied

The financial statements have been prepared on an accruals basis and are based on historical costs and do not take into account changing money values or, except where stated current valuations of non-current assets,

The following material accounting policies that have been adopted in the preparation of the statements are as follows:

Income Tax

The charity is not liable for income tax due to its charitable status and income exemption.

Property, Plant and Equipment

Property, plant and equipment is initially recorded at the cost of acquisition or fair value less, if applicable, any accumulated depreciation and impairment losses. Plant and equipment that has been contributed at no cost, or for nominal cost, is valued and recognised at the fair value of the asset at the date it is acquired. The plant and equipment is reviewed annually by directors to ensure that the carrying amount is not in excess of the recoverable amount from these assets. The recoverable amount is assessed on the basis of the expected net cash flows that will be received from the utilisation of the assets and the subsequent disposal. The expected net cash flows have been discounted to their present values in estimating recoverable amounts.

Freehold land and buildings are measured at their fair value, based on periodic, but at least triennial, valuations by independent external valuers, less subsequent depreciation for buildings.

Increases in the carrying amount of land and buildings arising on revaluation are credited in equity to a revaluation surplus. Decreases against previous increases of the same asset are charged against fair value reserves in equity. All other decreases are charged to profit or loss.

Any accumulated depreciation at the date of revaluation is offset against the gross carrying amount of the asset and the net amount is restated to the revalued amount of the asset.

Trade and Other Receivables

Trade receivables and other receivables, including distributions receivable, are recognised at the nominal transaction value without taking into account the time value of money. If required a provision for doubtful debt has been created.

Trade and Other Payables

Trade and other payables represent the liabilities for goods and services received by the company that remain unpaid at 31 December 2016. Trade payables are recognised at their transaction price. They are subject to normal credit terms and do not bear interest.

Employee Benefits

Provision is made for the liability for employee entitlements arising from services rendered by employees to 31 December 2016. Employee benefits have been measured at the amounts expected to be paid when the liability is settled, plus related costs.

Cash and Cash Equivalents

Cash and cash equivalents include cash on hand, deposits held on call with banks, other short-term highly liquid investments with original maturities of three months or less, and bank overdrafts.

Revenue Recognition

Revenue is measured at the fair value of the consideration received or receivable after taking into account any trade discounts and volume rebates allowed. For this purpose, deferred consideration is not discounted to present values when recognising revenue.

Interest revenue is recognised using the effective interest rate method, which for floating interest financial assets is the rate inherent in the instrument.

Donation income is recognised when the entity obtains control over the funds, which is generally at the time of receipt.

Grant income is recognised as the grant funds are expended. Grants unexpended at the close of the year are shown as Unexpended Grants in the liability section of Balance Sheet.

All revenue is stated net of the amount of goods and services tax (GST).

Goods and Services Tax

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

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

Grants

Grant revenue is recognised in the income statement when the entity receives the grant, when it is probable that the entity will receive the economic benefits of the grant and the amount can be reliably measured.

If the grant has conditions attached which must be satisfied before the entity is eligible to receive the grant, the recognition of the revenue will be deferred until those conditions are satisfied.

Where the entity incurs an obligation to deliver economic value back to the grant contributor, the transaction is considered a reciprocal transaction and the revenue is recognised as a liability in the balance sheet until the required service has been completed, otherwise the income is recognised on receipt.

Donations and bequests are recognised as revenue when received.

	2016	2015
2. Cash Flow Reconciliation		
Reconciliation of surplus to net cash flows from operations		
Net surplus/(deficit) for the year:	7,179	(25,196)
Non cash items:		
Depreciation	3,000	2,711
Changes in assets and liabilities:		
(Increase)/Decrease in receivables	(3,187)	(1,684)
(Increase)/Decrease in prepayments	4,904	(4,077)
Increase/(Decrease) in payables	(6,333)	(6,342)
Increase/(Decrease) in unexpended grants	11,617	(29,173)
Increase/(Decrease) in provisions	(30,230)	15,117
Net cash inflows/(outflows) from operations	(13,050)	(48,644)
	2016	2015
3. Cash & Cash Equivalents		
Bank Accounts		
Bankwest Telenet Saver	130,260	133,538
Donations Account	1,174	377
General Cheque Account	2,707	13,509
Total Bank Accounts	134,141	147,424
Other Cash Items		
Petty Cash	223	100
Undeposited Funds	110	-
Total Other Cash Items	333	100
Total Cash & Cash Equivalents	134,473	147,524

	2016	2015
4. Local Government Grants		
City of Rockingham	-	4,105
City of Perth	19,500	9,350
Alice Lee Holland - ALH Solo Series	1,134	11,341
Great Southern Developments	1,000	-
Total Local Government Grants	21,634	24,796

	2016	2015
5. Other Grants		
Auspice - Eve N-J Propel Grant	-	3,000
School Sport WA	-	6,500
Propel Youth Art WA	-	9,000
Future Landings - Goldfields Esperance Development	-	15,352
Regional Development Fund - Gascoyne Community Chest Fund	-	14,461
Denmark Arts	-	1,235
Total Other Grants	-	49,548

Independent Auditor's Report to the Members

AUSTRALIAN DANCE COUNCIL - AUDANCE (WA BRANCH) INCORPORATED For the year ended 31 December 2016

Report on the Financial Report

We have reviewed the accompanying financial report, being a special purpose financial report, of AUSTRALIAN DANCE COUNCIL - AUDANCE (WA BRANCH) INCORPORATED (the association), which comprises the Statement by Board of Directors, Income and Expenditure Statement, Balance Sheet, notes comprising a summary of significant accounting policies and other explanatory notes for the financial year ended 31 December 2016.

The Responsibility of the Committee

The board of AUSTRALIAN DANCE COUNCIL - AUDANCE (WA BRANCH) INCORPORATED are responsible for the preparation of the financial report and have determined that the basis of preparation described in Note 1, is appropriate to meet the requirements of the *Charitable Collections Act (WA) 1946*, the *Charities Act 2013 (Cth)* and is appropriate to meet the needs of the members. The committee's responsibilities also includes such internal control as the committee determines is necessary to enable the preparation of a financial report that is free from material misstatement, whether due to fraud or error.

Auditors Responsibility

Our responsibility is to express a conclusion on the financial report based on our review. We have conducted our review in accordance with Auditing Standard on Review Engagements ASRE 2415 *Review of a Financial Report: Company Limited by Guarantee or an Entity Reporting under the ACNC Act or Other Applicable Legislation or Regulation*, in order to state whether, on the basis of the procedures described, we have become aware of any matter that makes us believe that the financial report is not in accordance with the *Corporations Act 2001/ACNC Act* including: giving a true and fair year ended on that date; and complying with the Australian Accounting Standards [and *Corporations Regulations 2001*]. ASRE 2415 requires that we comply with the ethical requirements relevant to the review of the financial report.

A review of a financial report consists of making enquires, primarily of persons responsible for financial and accounting matters, and applying analytical and other review procedures. Our review is substantially less in scope than an audit conducted in accordance with Australian Auditing Standards and consequently does not enable us to obtain assurance that we would become aware of all significant matters that might be identified in an audit. Accordingly, we do not express an audit opinion.

Independence

In conducting our review, we have complied with the independence requirements of the *Corporations Act 2001*. We confirm that the independence declaration required by the *Corporations Act 2001*, which has been given to the directors of AUSTRALIAN DANCE COUNCIL - AUDANCE (WA BRANCH) INCORPORATED, would be in the same terms if given to the directors as at the time of the auditors report.

Conclusion

Based on our review, which is not an audit, we have not become aware of any matter that makes us believe that the financial report of AUSTRALIAN DANCE COUNCIL - AUDANCE (WA BRANCH) INCORPORATED is not in accordance with the *Corporations Act 2001* or *ACNC Act* including:

- (a) giving a true and fair view of the company's financial position as at 31 December 2016 and of its performance for the year on that date; and
- (b) complying with Australian Accounting Standards and *Corporations Regulations 2001*.

Signed on:

29/3/17



Matthew Tognini
Chartered Accountant 95277

KHT Accounting & Wealth