



**ausdance**  
celebrating  
**40** years

## 2017 KEY ACHIEVEMENTS

### Advocacy and promotion

Ausdance WA personnel represented the sector on more than 100 occasions, including contributions to 60 research projects, surveys, campaigns and industry reviews.

### Participation and engagement

Ausdance WA's delivers a number of programs encouraging participation in and engagement with dance across the state, as part of our dance advocacy activities. Through these programs, we engaged approximately 2,500 participants and audiences of 10,400, with a total reach of 12,900.

**Australian Dance Week:** The 2017 program included Dance Live and Trigger and a series of free open dance classes across a number of genres at King Street Arts Centre Studios. Through the week long program, we engaged with 99 participants and reached an estimated audience of 5,400.

**Monkeyfunk:** Workshops for pre-schoolers and their parents were delivered to four outer metropolitan and regional communities across the year, providing 77 workshops attended by 1,100 participants.

**Revelator:** In 2017 we supported the delivery of Dance for Parkinson's classes in Maylands, at the West Australian Ballet Centre, and Mandurah, at Wicked Dance Works.

**Dance in Country Week:** Engaged with 71 students from regional schools.

### Education

We extended the program of Curriculum Support and Professional Learning for teachers in 2017, in response to feedback from teachers, providing twelve opportunities to support teachers of dance in schools, studios and community contexts to extend their teaching practice.

### Regional Projects

We supported four projects in regions across the state, in addition to the Monkeyfunk workshops.

## PRESIDENT'S REPORT

The major focus of the Management Committee during 2017 was a review of the organisation business model, with the aim to diversify income sources to ensure sustainability. The Committee has developed a proposed program that will saturate lifelong dance in communities across the state in a two-three year cycle, underpinned by a strong professional development program for teachers of dance. Delivering existing programs into communities and building in new projects to ensure lifelong engagement opportunities, the proposal is for a strong, cross-portfolio, state wide and long term program that would enable us to establish community and sector partnerships and attract financial support from a diversity of sources. The Committee will spend the first part of 2018 investigating the viability of the proposed program.

March 2017 saw a change of state government and the appointment of a new Minister for Culture and the Arts, the Honourable David Templeman MLA. In June came the announcement under the Machinery of Government review that the Department of Culture and the Arts would be amalgamated with a number of departments to form the Department of Local Government, Sport and Cultural Industries (DLGSCI). The former Department for Culture and the Arts became a Division of the new Department – Culture and the Arts WA.

During July, Culture and the Arts WA advised that they had opted to defer the next round of the Organisation Investment Program (OIP) – the funding program under which Ausdance WA currently receives support for core operating costs – from 2019 to 2020, to enable a revision of the program. We were advised that the revision would consider factors such as the Department's strategic plan, State Government priorities and feedback from the arts and culture sector. To minimise the impact on organisations whilst the review is being undertaken, we were advised that the Department would undertake an evaluation of all OIP funded organisations to determine those that would be offered a contract extension into 2019.

Under the Terms of Investment we had anticipated that the review would be conducted at the end of the second year of the three-year funding period. Regrettably, the Department commenced the review earlier than anticipated and earlier than the review timeline that we were working to. The result is that, whilst we had commenced addressing the conditions of our funding agreement, these initiatives were not reflected in the information that had been supplied to the Department at the time of the review.

The consequence is that, during December 2017, we were advised that the Department would not be extending our funding agreement into 2019. The result is that Ausdance WA does not have core funding for operating costs in 2019 through DLGSCI.

At the end of the year we were also advised that our lease on the Library at King Street Arts Centre would be terminated as the space is to be allocated for alternative use. We have vacated the Library and retained the large resource collection, which can be accessed at the office.

Towards the end of 2016, the Property Division of the former Department of Culture and the Arts introduced an online booking system for the studios at King Street Arts Centre. The many limitations of the online booking system created a significant workload for Ausdance WA personnel to support hirers managing their bookings in a timely manner. Ausdance WA continued to play a key role in the management of the studios throughout 2017. We met with Department personnel on several occasions throughout 2017 to resolve the frustrations created for hirers, bringing to their attention feedback from hirers that the system was extremely time consuming and inflexible. Concurrently, the DLGSCI reviewed the overall operation of the King Street Arts Centre and identified that, for transparency and equity, venue booking services are best undertaken by an organisation not tenanted within the building. This resulted in the management of the booking service being transferred to the Perth Theatre Trust, commencing 1 January 2018. Whilst the withdrawal of the management of the studios from Ausdance WA has implications for our income, the reduction of the work-load to support hirers to make bookings has also been significant, enabling the team to focus on other areas of membership services.

On a more positive note, after two years of negotiations, Ausdance WA was given the contract to lead the Regional Arts Partnership Program (RAPP) for contemporary dance. This ensures that we can have a presence in supporting dance in regional centres through 2018 and into 2019. The regional contemporary dance projects were developed through a collaborative process and driven by the needs of regional organisations and artists. Ausdance WA is working with regional organisations – Mandurah Performing Arts Centre and Ravensthorpe Regional Arts Council – and dance artists Annette Carmichael (Denmark) and Symantha Parr (Albany). Each of the partners is producing distinctive programs to meet their particular needs. Ausdance WA is also supporting the project with the delivery of professional development opportunities for regionally based artists and arts workers.

The RAPP is being delivered by Country Arts WA under the State Government's Creative Regions program through the Department of Local Government, Sport and Cultural Industries and the Department of Primary Industries and Regional Development.

During September Ausdance Vic presented the annual Australian Dance Awards and the National Dance Forum in Melbourne. There was strong representation from Western Australia with all personnel and myself attending. Two Western Australian artists were shortlisted for the Awards. Natalie Allen was nominated for Outstanding Performance by a Female Dancer for *Decadance 2017*, and PRAXIS (Laura Boynes and collaborators) for Outstanding Achievement in Independent Dance for *Dark Matter*. It is noteworthy that both nominations resulted from performances at the MoveMe Festival 2016, testimony to the importance of a festival platform to attract national recognition of the Western Australian dance scene.

During the year, Irene Jarzabek resigned from the Management Committee. I take this opportunity to thank her for her invaluable contribution to Ausdance WA. Irene brought an expansive knowledge of the industry and a huge network to our operations. I also take the opportunity to acknowledge the commitment of time and expertise of the current Management Committee members. They bring a breadth of experience and understanding of the work of Ausdance WA that provides the organisation with key knowledge to contribute meaningfully to our operations.

All stakeholders in Ausdance WA can be confident that the Management Committee and personnel are committed to delivering the very best in industry advocacy, dance education for teachers in schools, studios and recreational settings, public participation and engagement programs across the state, and support services for our membership.

Finally, I acknowledge the significant efforts of the management team – Gabrielle Sullivan, Amy Wiseman, Katrina Italiano and Natalie Johnson.



**Simon Owen**  
**President**  
**24 April 2018**

## DIRECTOR'S REPORT

2017 marked the 40<sup>th</sup> anniversary of Ausdance, a significant achievement to be celebrated. And, whilst the year did bring some further significant achievements, it also delivered some significant challenges.

Decisions advised by the Department of Local Government, Sport and Cultural Industries (DLGSCI) at the end of the year have proven to be satisfactory and unsatisfactory. The lack of core operational funding beyond 2018 has strengthened the resolve to implement a new business model to sustain us into the future. Working closely with the Management Committee, we are investigating new models to continue to deliver on our core goals and objectives.

The loss of the Library space has created inconveniences not just for Ausdance WA but also for our industry colleagues at King Street Arts Centre who regularly made use of the space. On average the space was accessed for seven hours per week. We have retained the library resources and will be working with WAAPA, ECU and the State Library to determine a long term solution to housing the collection in a more accessible environment through an archive and research project commenced during 2017. This project will see the cataloguing of archives of Western Australian dance for the purpose of commissioning research into the genealogy of choreography and dance across a significant period of Western Australian dance history.

With management of the King Street Arts Centre studios and bookings handed to the Perth Theatre Trust an enormous and often frustrating workload has been lifted. The online booking system implemented and managed by the Property Division of the Department was extremely problematic for all users. Both the Management Committee and personnel put in a great effort to have the matter resolved.

During 2017, Ausdance WA delivered 36 projects amounting to 422 events across the participation and engagement and the education programs. The participation and engagement events and projects included dance workshops for people of all ages across the year and across the state; International Dance Day and Australian Dance Week program of events; and the week long intensive program for regional students during Dance for Country Week.

We extended our education program for dance teachers in 2017, delivering a series of curriculum support opportunities for teachers in schools together with a program of professional learning opportunities for dance teachers in schools, in studios and in community and social contexts.

Across the year's activities, audiences and participants in projects numbered nearly 13,500 across the state. We engaged the support of 30 artists – teaching and leading workshops and classes, mentoring and supporting our programs.

Happily, through our participation in the Regional Arts Partnership Program (RAPP), an initiative of Country Arts WA, we were back in the regions during 2017. Through a process of consultation with regional artists and organisations, Ausdance WA was requested to lead the contemporary dance partnership.

As the state support and advocacy body for dance, we lead sector representation projects and research and contribute to a broad range of industry surveys, research studies, forums and input to policy development. During 2017, Ausdance WA personnel represented the sector on more than 100 occasions. All personnel provide information and advice to our members and the general public across a wide range of enquiries from insurance to contract terms to availability and suitability of dance classes, advice on funding, support for grant writing and project budgets, and more. We also

support the sector through auspicing project grants, providing letters of support and recommendation. Whilst our support and advocacy contribution to the sector is largely unseen, because unquantifiable, it is significant. Research into the impact and capacity of service organisations has determined that they are 'the unacknowledged gems of the cultural ecosystem. They play an important role in supporting the work of artists and non-profit agencies and in developing the sector's cohesion and ability to meet its collective needs'. The research also found that the impact of service organisations is invariably limited due to limited capacity.<sup>1</sup> Given our role and our capacity to support and advocate for the dance sector, Ausdance WA is not an exception to the findings. Nevertheless, we continue to work within the limitations of both financial and human resources, to respond to industry needs.

The health and wellbeing benefits of participation in dance have been very well documented and through our work we are continually seeing the beneficial impact. The statistics do not reflect the true benefits of engagement with our programs. The following reports on our programs all bear witness to the enormous benefits our projects deliver to individuals and communities across the state.

Our contribution to the dance sector is made possible by support from our members and significant contributions from our funding partners. The state government of Western Australia through the Department of Local Government, Sport and Cultural Industries in association with Lotterywest and Healthway – to promote the Act Belong Commit health message – are our principal funding partners. We also receive funding to support specific projects.

I take this opportunity to extend my sincere gratitude to the Ausdance WA Management Committee and personnel for their commitment, dedication and support throughout 2017. We are a very small team delivering a significant portfolio of programs and our achievements are made possible by the work of each and every one. It is testimony to the efforts of the team that, with static funding and reduced staffing, our membership has increased, our core programs have been extended and our reach to participants has grown.



**Gabrielle Sullivan**  
Director  
14 April 2017

## MANAGEMENT

### **Management Committee**

President: Simon Owen

Treasurer: Tatyana Kozyreva

Secretary: Jo Pickup

Committee Members:

- Sandy Delasalle Scanella
- Lisa Honczarenko
- Kynan Hughes
- Irene Jarzabek (to August 2017)
- Leanne Page

### **Personnel**

Director: Gabrielle Sullivan (1)

Marketing and Memberships Manager: Katrina Italiano (0.8)

Projects Manager: Amy Wiseman (0.6)

Finance Officer: Natalie Johnson (0.2)

Regional Project Support: Mary Wolfla (Short term contract)

### **Funding and Sponsorship**

Ausdance WA's core operations are supported by funding from the state government of Western Australia through the Department of Local Government, Sport and Cultural Industries in association with Lotterywest.

The Participation and Engagement programs are sponsored by Healthway to promote the Act Belong Commit health message. In 2017, the Dance Week program was supported by the City of Perth and MRA. Dance in Country Week was supported by School Sport WA.

In 2017 the Monkeyfunk workshops in Carnarvon were supported by the Department of Sport and Recreation.

### **Volunteers**

Many of our projects are supported by a team of volunteers whose contributions ensure the safe and efficient running of the projects. We gratefully acknowledge their support.

---

<sup>1</sup> The Boston Foundation, Arts Service Organizations: A Study of Impact and Capacity, 2005

**Administration and marketing:** Cameron Lansdown-Goodman, Clare Jansen (Secondment student), Natalie Oakes

**Dance Week:** Cameron Lansdown-Goodman, Natalie Oakes, Aydan Lesina, Lee-Ann Price  
Committee: Simon Owen, Jo Pickup, Lisa Honczarenko, Irene Jarzabek

**Revelator and Come and Try:**

Maylands: Paige Gordon, Katy Geertsens, Kim Hughes, Shona Erskine, Liz Cornish, Ella Waterworth, Andrea Tydeman, Sandi Lee Finlay, Lynne Williams, Cassius King, Camille Spencer, Genevieve Hawks, Narelle Orriss, Sarah McQueen, Jade Gatum, Phillippa Clarke, Kahlia Belli, Cameron Lansdown Goodman, Amy Wiseman  
Mandurah: Paige Gordon, Katy Geertsens, Kim Hughes, Shona Erskine, Sandi Lee Finlay, Con Schaper, Liz Cornish, Rebecca Sneddon, Renee Webse, Bernadette Lewis, Camille Spencer, Maya Terra

## MEMBERSHIP

Ausdance WA provides a range of services and information for our membership. The following provides an indication of the support we provided for members during 2017.

***Auspiced Projects***

Ausdance WA provides auspicing services for members receiving grants. The service includes support in the preparation of funding applications, administrative and financial advice and management. During 2017, we auspiced eight projects for six independent artists.

- Noeleen McCann
- Unkempt Dance
- Sarah Chaffey and Charity Ng
- Natalie Allen (three projects)
- Momentum Dance
- Anneliese Kirk

***Members' Resource Library***

The Ausdance WA Resource Library continued to operate throughout 2017. With increased requests for access, we introduced an online booking system to facilitate timely access and monitor the usage of the facility. On average, members accessed the space up to 7 hours per week.

During 2017, the DLGSCI undertook a review of the overall operations of the King Street Arts Centre, including implementing changes to tenancies in the building. As a result, we were advised at the end of November, to vacate the Library space, which is to be allocated for alternate use. Vacating the Library and relocating the extensive archives and records has been disruptive. The records are currently held in the Ausdance WA office and remain accessible to members.

During 2017 we commenced discussions with WAAPA, ECU and the State Library of Western Australia to undertake a research project that would see the cataloguing and archiving of the Ausdance WA library resources and archives of Western Australian companies and independent choreographers for the purposes of commissioning research on the genealogy of dance, specifically the impact of choreographers on dance movement. Establishing a permanent and accessible location of the Ausdance WA materials will be part of that project

***New Member Benefits***

New partnerships with Dance Knowledge and Body Logic Physiotherapy were established. Our members now receive a discount on Dance Knowledge online training and Body Logic Physiotherapy's dance physiotherapy and dance Pilates services.

We commenced planning to implement the Dance Artist in Residence Program (DAIR) under which we will partner with studios and institutions to provide free studio space for independent projects. It is anticipated that the program will be launched mid-2018.

***Digital Publications***

Website: According to Google Analytics 11,540 unique users visited the Ausdance WA website during 2017 across 17,089 sessions. Users spent 2 minutes and 3 seconds on the site; on average. 14.4% of visits were returning visitors. 85.2% of visits were Australian with 84% of users based in Western Australia and 81.5% in Perth.

We continued receiving submissions from members for news listings and regularly published in the News Feed, Opportunities Feed and the Events Calendar across the year.

The Dancwest Blog has been maintained with nine feature articles posted across the year.

Ausdance WA Fortnightly E-news and Flash News: The Ausdance WA mailing list received 300 new subscriptions across 2017, a significant increase on the previous year. This can largely be attributed to the website pop-up installed from our HubSpot CRM and connected to the mailing list in Mailchimp.

## Ausdance WA Annual Report 2017

The fortnightly E-news was distributed to 818 people across the year, with From the Director (which replaced Industry News), Opportunities, Workshops and Classes, Notices and Special Offers and What's On Events listings included. 25 editions of the E-news were sent, with a break over the new year holiday period.

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

### Social Media:

- Facebook Followers: 2355
- Twitter Followers: 797
- Instagram Followers: 602
- Estimate 2500 unique persons.

Followers of the Ausdance WA Facebook page rose from 2026 to 2355 during the course of the year.

Ausdance WA posted content on the Facebook Page on average every 1.5 days. Daily Engagement (clicking, liking, commenting on a post) on the Facebook Page varied widely but averaged 22 persons across the year. Daily Reach (persons who visited page or saw our content in their newsfeed) of our Facebook Page also varied, but averaged 516 persons across the year.

Twitter activity included 114 posts across the year averaging 261 impressions (sighted) and 5 engagements per post (clicks, likes). We had 799 followers as of 31 December.

There were 53 Instagram posts across the year averaging 290 impressions and 28 engagements per post. As of 31 December we had 580 followers.

A company page was set up on LinkedIn with the first post on 22 June. A significant following for this page has not yet been developed due to other priorities. Follower count as of 31 December was 31.

### 2017 Memberships:

Individuals	84
Organisation	73
Concession	27
Life	6
Reciprocal	2
Complimentary	9

### Life Members:

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

### Membership fees:

Organisation	\$110
Individual	\$66
Concession	\$33

### ***King Street Arts Centre Studio Management***

During 2017 Ausdance WA managed the King Street Arts Centre dance studios on behalf of the Department of Local Government, Sport and Cultural Industries.

The dance studios at King Street Arts Centre are used for classes, rehearsals, workshops, dance examinations, creative development of new work, 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 at weekends.

During 2017 Ausdance WA continued to assist hirers with regular bookings and liaising with all parties to ensure priority access to resident companies and minimal interruption to the programs of regular hirers. We continued to publicise weekly studio bookings. Limitations with the Department's online booking system remained and were brought to the attention of the Department on numerous occasions in an effort to resolve the issues arising from the limited functionality of the system.

Following the review of the operation of the King Street Arts Centre, the DLGSCI identified that, for transparency and equity, management of the booking services are best undertaken by an organisation not tenanted in the building. Ausdance WA ceased management of the studios at the end of 2017. From 1 January 2018, studio management will be transferred to the Perth Theatre Trust.

## PARTICIPATION AND ENGAGEMENT PROGRAM

Our participation and engagement program is sponsored by Healthway, which enables us to deliver Dance 100 – 100 free dance events across the state across the year.

### *International Dance Day*

In 2017, we combined two of our largest public events to take place on Dance Day to launch Australian Dance Week in Perth. Dance Live and Trigger were both presented on Saturday 29 April at the Amphitheatre at the Perth Cultural Centre.

Dance Live was presented between 3 and 5pm. The two hour curated program celebrated the multiple styles of dance, performed by people of all ages and in both professional and amateur capacities. The program showcased the diversity of cultures, styles and skill sets represented in the dance sector and, more specifically, our membership. Seventeen acts by a mix of youth groups, dance studios, cultural and community dance groups and professionals from the metropolitan and out metropolitan area. The event concluded with a live-drumming finale in which the audience was invited to participate.

Performing Group	Dance Genre	Area Covered
Yonga Boys	Indigenous	Cultural Dance
K2Dance	Modern	Youth / Dance Studio
Etnia Latina	Colombian	Cultural Dance / Amateur
John Curtin College of the Arts	Contemporary	Youth/ Secondary
Dance in Perspective	Jazz	Dance Studio
Danza Viva	Flamenco	Dance Studio
Kuerazo Latin Dance Productions	Frevo	Cultural Dance
Perth Swing Dance Academy	Swing	Community
The Jungle Body	KONGA Dance Fitness	Audience Engagement
Scottish Highland Dance Academy	Scottish	Cultural Dance
Natalie Allen and Dancers	Contemporary	Professional
John Curtin College of the Arts	Ballet	Youth/ Secondary
Chung Wah	Chinese	Cultural Dance
Saraswati Mahavidhyala	Indian Classical	Cultural Dance
Swan Ballroom	Ballroom	Community / Amateur
Kuerazo Latin Dance Productions	Samba	Cultural Dance
The Sambanistas	Samba drummers	Community

Trigger followed the Dance Live performances running from 5 until 9pm with activity focussed on the LED screen for the interactive dance event, which uses live-feed projection to the screen to encourage participation. Trigger also featured flash-mob performances throughout the event and a nominated play list.

Nine groups performed throughout the evening, presenting hip hop, urban, dancehall, lyrical, contemporary and afro dance.

Group Name	Song Name	Dance Style
Junior Hip Hop The Dance Collective	Burn It Up	Hip Hop
Pre-Teen Hip Hop Boys The Dance Collective	What A Year	Hip Hop
Teen Hip Hop Girls The Dance Collective	Swalla Clean Mix	Hip Hop
Senior Lyrical Girls The Dance Collective	The Feeling	Lyrical
STRUT Dance Public Classes	Kingdom Hall	Contemporary
STRUT Dance Public Classes	Technologic	Contemporary
Dancehall Élan Dance Est.	Mash-up	Dancehall
Urban Élan Dance Est.	Mash-up	Urban
Afro Élan Dance Est.	Mash-up	Afro Jam

**Information Booth** Ausdance WA offered the opportunity for members to display their flyers, brochures and marketing collateral at our Information Booth. The principal goal of Australian Dance Week is to raise awareness of dance - for participants and audiences, students and teachers - as a creative, expressive, physical activity engaging all ages, offering a diversity of genres for professional, non-professional and recreational purposes. The booth is an advocacy tool for our members.

**#dancegrabs** This was a new initiative in 2016 and continued in 2017, inviting dance enthusiasts 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. It also allows our members to promote their activities to a broader network of dance followers.

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.

**#triggersong** Ausdance requested nominations for people's favourite dance tracks / songs for the Trigger playlist, using the hash tag #triggersongs. Though there were limited responses collected, it was an additional way to promote the event and the concept of engagement and participation.

**Volunteers** We had a great team of volunteers helping out at the Dance Day event. A number were Arts Management students in training keen to build their own skillsets, and one also was involved in the lead up to the Dance Day event as an assistant. We had great engagement from the Ausdance WA Management Committee who assisted our Ausdance WA staff in providing information and guidance at the Information Booth.

### ***Australian Dance Week Open Classes***

Dance Week Open Classes was a new pilot project in 2017, designed to promote and advocate for the dance sector using the national Australian Dance Week celebrations as a platform. The initial aim for this project was to provide five free professional morning classes for the contemporary and independent dance sector, and five commercial or cultural classes in the evenings for newcomers as a 'come and try' initiative.

King Street Arts Centre dance studios are home to a range of independent dance schools and groups who use the space regularly for dance classes, workshops and rehearsals. While we had anticipated offering five evening classes, we had an overwhelming response from groups wanting to be involved, resulting in nineteen (19) separate dance classes on offer across the week.

In order to ensure the classes were safe and not over-subscribed Ausdance WA created a simple registration process on our website. While this was an effective system, it also meant people could sign up for as many classes as they wanted, and potentially not attend any. It became clear as the week went on that registered attendance was approximately twice the expected actual attendance on the day. We therefore increased the capacity for the classes held later in the week to try and accommodate more actual attendees. We also had to take into account that many of the evening classes already had some regular attendees to account for (since many classes are held weekly), as well as those registering via the free 'come and try' initiative, so that affected capacity. As an added benefit, however, this increased the overall reach of the project.

Through collected data and observation during 2017 Dance Week Open Classes, the participants who chose to engage with this free series were largely those with social, financial or CaLD disadvantages. The fact that the program is free and offers a large range of culturally diverse dance styles is appealing and accessible to young, disadvantaged populations. Dance is universal and offers a positive, physical creative activity where language is less of a barrier for many CaLD populations, particularly those curious to try a different dance style. We anticipate that these numbers will continue in 2018.

### ***Dance in Country Week***

Dance in Country Week was held at the King Street Arts Centre Studios from 26 to 30 June. This project is a vital service for regional dance students and teachers, providing access to high-quality, professional training and education.

Due to a much larger cohort of students and schools attending than in recent years, the week felt jam-packed with activity. The four workshop styles offered were contemporary, choreography, Broadway Jazz and Bollywood, providing students with a range of new skills and techniques in what was a challenging but well-balanced program. For the first time, in 2017, four different styles of warm-up classes were offered, which provided foundation knowledge around safe dance, body conditioning and preparation. The 2017 Artistic Team was carefully selected to represent highly skilled and inspiring teachers who were positive and engaging role models for the students throughout the week.

The students were enthusiastic and hard working, demonstrating their capacity for perseverance, focus and teamwork. The continued emphasis on learning and teamwork communicated throughout the week serves this project well and has shown a huge improvement on the attitude and positivity of students and teachers alike in recent years.

Schools participating in the program in 2017 included:

- Albany SHS
- Australind SHS
- Bunbury SHS
- Dalyellup College
- Esperance ACS

## Ausdance WA Annual Report 2017

- Esperance SHS
- Karratha SHS
- Manea Senior College
- Margaret River SHS
- Newton Moore ESC
- Pinjarra SHS

Ausdance WA secured a fantastic, experienced and motivating team of professional dance practitioners to lead the practical sessions in 2017.

- Scott Elstermann – Artistic Team Leader
- Jacqui Claus – Pilates (warm-up)
- Andries Weidemann – Ballet (warm-up)
- Chloe Potter-Carmago – Yoga (warm-up)
- Rachel Ogle – Stretch and Strength (warm-up)
- Bernadette Lewis – Contemporary (workshop)
- Isabella Stone – Choreography (workshop)
- Ram Seewooruthun – Bollywood (workshop)
- Charisse Parnell – Broadway Jazz (workshop)
- Kim Parkin – Support (secondment student)

Dance in Country Week has adapted over the past five years, moving 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 in a Showing Performance on the final day.

Each day, groups attended one warm-up and two workshop sessions from Monday to Thursday, with all teams attending a total of two workshops in each of the four different dance techniques across the week: contemporary, choreography, Bollywood and Broadway Jazz. Warm-ups in Pilates, yoga, ballet and stretch/strength were 1 hour in duration, with workshops lasting 1 hour and 15 minutes.

In 2017, Ausdance piloted the addition of a 'Cool Down' session at the conclusion of each day. This was programmed to encourage more attention to the body at the end of a long day, arming students with safe stretches and focusing exercises for injury prevention as well as allowing different teams to mix and learn from each other.

On Friday morning, all students took part in a group creative warm-up led by Artistic Team Leader Scott Elstermann to ready their bodies and minds, and then each workshop style was presented by school teams and adjudicated by an external panel made up of guest experts (Carly Armstrong, Zach Lopez and Matri Patel).

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. These activities offer current, relevant and meaningful experiences for the visiting students and their teachers. In 2017, Ausdance WA provided the following:

- Dance in Country Week Welcome and Introductory Session (Monday)
- Information Session: Health and Wellbeing (Monday)
- Ausdance WA Networking Night I for teachers – optional (Tuesday)
- Teacher PL Discussion with SCSA (Wednesday)
- Meet and Greet Session (Wednesday)
- Practical Teacher PD Session with Rachael Bott (Thursday)
- Tour of The Blue Room Theatre (Thursday)
- Viewing Performance - Co3 Residency at AGWA (Thursday)
- Closing Ceremony Performance at HBF Stadium (Friday)

Special Guests/Presenters included:

- Health and Wellbeing – Jacqui Claus (Nutritionist/Pilates Instructor) and Dr Shona Erskine (Dance Psychologist in relation to Performance and Injury)
- Networking Night I – Jo Pollitt and Nina Levy (Independent Dance Writers/Critics)
- Teacher Professional Learning: Presentation and Discussion – Lisa Honczarenko and Sven Sorenson (School Curriculum and Standards Authority)
- Meet and Greet Panel - Gabrielle Sullivan (Director, Ausdance WA), Ella-Rose Trew (Associate Artist, Co3), Andries Weidemann (Dance Lecturer, WAAPA), Scott Elstermann (Independent Artist), Charisse Parnell (Director, The Dance Collective) Bernadette Lewis (Independent Dancer), Philip Talbot (Director, Principal Academy of Dance)
- Practical Teacher Professional Development – Rachael Bott (Creative Moves WA)
- Tour of The Blue Room Theatre – Harriet Roberts (Associate Producer, The Blue Room Theatre)
- Co3 Performance at AGWA – Mitchell Harvey (Artist, Co3)

Project feedback:

*"I think the current format of the Dance competition is a huge improvement on the early days. The Country Week Dance experience is definitely one not to be missed – and that goes for both students and teachers! The week is full on learning. Students have their minds broadened regarding the magical world of Dance and all it has to offer. New skills are gained and friendships made. Teachers have the opportunity to network, share ideas and gain valuable support for their classroom teaching and learning programs. Dance in Country Week rocks! Keep on doing it – PLEASE!"*

## Ausdance WA Annual Report 2017

*"Overall, the dance components as well as the presentations on nutrition and recovery were all presented in a positive and enlightening way. The atmosphere of the week was impressive and the collegiality between schools was great to see."*

*"Congratulations Ausdance, this is such a wonderful program for our country kids!"*

### **Revelator**

**Dance for Parkinson's classes:** Working with Parkinson's WA, Ausdance WA continued to support the delivery of Dance for Parkinson's classes for people living with Parkinson's Disease and their carers.

During 2017 regular classes were held at the West Australian Ballet Centre in Maylands and at Wicked Dance Studio in Mandurah.

With increasing interest in these classes, we ran a series of *Come and Try* classes across the metropolitan and outer metropolitan area to gauge potentially sustainable opportunities for ongoing classes. These classes were held in Palmyra, Perth CBD, Connolly, Midland, Fremantle and Nedlands.

The *Come and Try* dance class series was free to all participants to give them a taste of what the program offers. The interest was strong across all sessions, with registrations high and strong attendance, particularly in metropolitan locations Perth, Nedlands and Fremantle.

On the basis of these classes, we will be pursuing the option of establishing ongoing classes in Fremantle during 2018.

**Momentum Dance:** We continue to support Momentum Dance – a company of adult and seniors committed to continuing their professional dance activity. Our relationship with Momentum is essentially an auspice partnership. We provide administrative and financial management for this self funded initiative and marketing and promotion of their public performances. In 2017, Momentum Dance presented their first public season of three commissioned works at Prendiville Catholic College during August. The season was a sell out.

### **Monkeyfunk**

The Monkeyfunk workshop series brings parents and their pre-school children together to dance. In 2017 the series was offered in the outer metropolitan centres of Kwinana and Armadale, and in regional centres of Broome and Carnarvon. The classes are lead by dance teachers accompanied by live music.

With a project such as Monkeyfunk, the successes are measured in quality of delivery. Ausdance WA's outstanding artists provided a high-quality learning environment where both children and parents safely learn, explore, play, develop new skills and grow in confidence. In 2017, metro-based artists Sete Tele and Marcio Mendes, as well as regionally-based artists Justine de Bruyn and Sam Tucker (Broome), and Janine Oxenham (Carnarvon) all took part in a Skype professional learning session coordinated by Project Manager, Amy Wiseman. The session covered workshop content, strategies for engaging parents, building on the relationship between the movement and music, and the use of props. This was an excellent way to continue to support our regionally based artists.

We continued our relationship with the Champion Centre in Armadale in 2017 for the third year of delivery at this location, catering to the indigenous families attending a regular Wednesday morning childcare session. This was a successful series, with a positive response from the community, reasonable numbers throughout and active engagement in the sessions from children and an improved engagement from their carers/families. The team included Sete Tele / Jessica Lewis (leading dance artists) and Marcio Mendes / Danilo da Paz (musicians).

*"The hands on approach was especially good with the children being able to play and interact with the instruments. The program was suitable for all age groups, which was great as we had a wide range of ages attending. Most parents joined in to some degree – either by interacting when their child brought over an instrument to them, encouraging their children to join in, or actively getting up and joining in with their children. One Mother in particular was very active on most weeks, dancing, playing balloons and playing instruments with her children. This was a definite change in level of confidence. The children's confidence and engagement also improved throughout the program. All children were happy to participate in all aspects by the end of the sessions. Some who were initially reluctant became more confident and interacted more."*

*Belinda Azzam, Family Support Worker – The Champion Centre*

In Kwinana, Monkeyfunk workshops returned to the Ken Jackman Hall for our fourth consecutive year, continuing our relationship with the Darius Wells Library and Resource Centre and the City of Kwinana. The venue was again offered to us in kind, in exchange for running the free program, and the project was marketed both to previous participants (across 2015-2016) as well as new families, through the Centre networks and a flyer produced by the City of Kwinana.

With such a huge population of young families in the area, we surpassed capacity with registrations again and documented over 51 families registered (33 in 2015 and 76 in 2016) across the two sessions.

Ausdance WA presented the Monkeyfunk program for the first time in Carnarvon in 2017, with the support of Department of Sport and Recreation. Part of the success of the workshops in Carnarvon was the range of demographics represented, with the initial series attracting CaLD participants attending on 4 of the 6 weeks and indigenous participants attending all sessions.

In 2017, Ausdance WA built on existing partnerships in Broome established over the last four years. Past workshops have been led by artists Nicole Gallus (2014 and 2016 facilitator), Bec Lorraine (2015 facilitator) and Daniel Bowtell

(2014-2016 musician). All artists have fostered a strong collaborative relationship and community approach to the workshops.

In 2017, we invited Justine de Bruyn to lead the workshops as an experienced dance artist and previous participant in the Monkeyfunk workshops, along with musician Daniel Bowtell. This provided the opportunity for a new local artist to engage with the program, with support and continuity from our ongoing drummer. Justine also supported young artist Sam Tucker, who assisted the workshops for her own professional development, as a teacher.

NAIDOC Week (Armadale): As an opportunity for increased reach in 2017, Ausdance WA was invited to be a part of the NAIDOC Week celebrations at the Champion Centre in Armadale on 4 July. We engaged artist Sete Tele and musician Michael Boase who worked with families passing by as part of the event.

## EDUCATION PROGRAM

Ausdance WA has delivered professional learning workshops and classes throughout its 40-year history. Originally established as the Australian Association for Dance Education, dance education for teachers of dance in all contexts – schools, studios and recreational and cultural settings – has been a core part of our annual programs from the outset.

With the School Curriculum Standards Authority's release of the 2017 Set Solo for Year 12 Dance ATAR course and the roll out of The Western Australian Curriculum and Assessment Outline – The Arts, of which dance is a subject from Pre-primary to Year 10, we saw the opportunity to consolidate our program of professional learning opportunities for teachers of dance in 2017. The program was designed in response to requests from teachers and to ensure that teachers are well equipped to deliver best-practice dance teaching for students and participants in primary and secondary schools, in studios and in community and social contexts.

The result of the consolidated program was increased engagement with teachers and increased membership, to take advantage of discounted registration fees offered to our members.

The 2017 Education Program offered two streams: Curriculum Support specifically for teachers in schools, and Professional Learning for all teachers of dance in all contexts.

The Curriculum Support program of workshops included the following opportunities:

- Dance ATAR Year 12 Set Solo Workshops, conducted by Kynan Hughes, choreographer of the new Set Solo
- Dance ATAR Year 11 and 12 Contemporary Technique Workshops, delivered at metropolitan schools by Kynan Hughes
- Introductory Dance Making Workshop for Years 7-10 teachers, delivered by Bernadette Lewis
- Original Set Solo Choreography (OSC) Choreographic Workshop led by Bernadette Lewis
- Structured Improvisation Workshop, led by Jo Pollitt
- Introductory Improvisation Workshop, led by Jo Pollitt

The Teacher Professional Learning opportunities included:

- Dance Week Open Classes, providing teachers with the free opportunity to take classes in a range of styles to inform their teaching of different dance styles in schools
- Networking Nights included *Responding to Dance*, delivered by dance writers and critics, Jo Pollitt and Nina Levy, and *Making: Solo Performance and Improvisation*, with Andrew Morrish
- Dance for Parkinson's Disease Teacher Training included both Introductory and Advanced Training in this specialist teaching program, delivered by Erica Rose Jeffery, Director, Dance for Parkinson's Australia, and supported by Philip Piggin
- Regional Teachers' Support provided through Dance in Country Week

## REGIONAL PROGRAM

Our hugely successful *Future Landings* program in regional centres has been discontinued. With the withdrawal of funding for the Regional Contemporary Dance Facilitator position by the Department of Culture and the Arts from 2016 and largely unsuccessful efforts throughout 2016 to secure funding for the continuation of the program, it became very apparent that the structure of this project is far too ambitious in the current funding climate.

That being said, we were successful in securing funding through the Catalyst – Australian Arts and Culture Fund, through the federal government Department of Communications and the Arts. The funding was to support a continuation of *Future Landings* in three centres across the state. With additional funding to support the projects not being forthcoming, we negotiated to redirect most of the funds to the Regional Arts Partnerships Program projects in the Peel, Great Southern and Esperance-Goldfields Regions. One of the original projects to be supported through the funding, was in partnership with Northampton Old School Initiative (NOSCI), to develop their *Message Sticks* project, to create a performance outcome bringing together communities from Northampton and Shark Bay. We negotiated to direct funds to the initial scoping of the bigger project. Consequently, NOSCI were able to run two on country residencies, bringing creative artists and elders together to lay the plans for the development of the project. It is regrettable that Ausdance WA does not have the capacity to support the project to its full fruition. Nevertheless, we have played a significant role in facilitating the important initial planning for the project.

## Ausdance WA Annual Report 2017

We commenced participation in the Country Arts WA Regional Arts Partnership Program (RAPP) at the end of 2015 and continued through the process of collaboration with regional artists and organisations throughout 2016 and into 2017, through which process sufficient regional artists and organisations elected to participate in a contemporary dance partnership.

In early May, members of the “Contemporary Dance Cluster” met in Mandurah to devise a program to meet the specific needs of each cluster partner. The result was a survey amongst the potential partners to determine the greatest needs to be delivered through the partnership program. Ultimately, the contemporary dance RAPP developed five projects to meet the specific needs of the group.

- Ausdance WA took on the responsibility of delivering professional development opportunities for dance artists and arts workers.
- Mandurah Performing Arts Centre will employ a Dance Engagement Officer to run programs to promote participation and audience development for contemporary dance.
- Ravensthorpe Regional Arts Council will implement a Dance Artist in Residence program for schools and communities in six towns in their region. The project will include mentoring of local teachers with the aim to be able to continue to conduct dance classes and projects in the region beyond RAPP.
- Independent artist, Annette Carmichael, will research creative processes and their impact on community empowerment and test working processes for a regional collective of dance artists.
- Independent artist, Symantha Parr, will develop a community engagement program to develop community skills for the development of a new work for performance in 2019.

During 2017, Country Arts WA provided funding for the projects to be scoped. Ravensthorpe Regional Arts Council undertook to manage the scoping projects, which included:

- Community Engagement Training: An Ecosystem for Arts and Ideas – presented by Annette Carmichael at a residency held in Dwellingup during August.
- Dance Artists in the Regions: Natalie Allen and Dancers undertook a week long Moorings Residency at Mandurah Performing Arts Centre to further develop Natalie’s work, *A Night Out!*, as a model for delivering dance performances in regional centres and communities with a significant engagement component.
- Dance Artist in Residence Project: Ravensthorpe Regional Arts Council undertook a pilot of their proposed project, engaging Alice Lee Holland over a five week period to trial all elements of the project.

The opportunity to scope the possibilities of the planned projects was invaluable. All parties are confident that we can take full advantage of the opportunity to develop the projects to meet the separate and very different needs of each partner. At the end of 2017, Ausdance WA was offered the contract to manage the roll out of the RAPP for contemporary dance across 2018 and 2019.

## ADVOCACY, SUPPORT AND REPRESENTATION

In our role as advocates for the dance sector in Western Australia, we undertake representation for dance in a number of forums across the year. Ausdance WA Management Committee members and personnel attend many meetings, briefing and information sessions and policy development forums each year to represent the best interests of the dance sector in the state. In addition we contribute information and advice to inform research and respond to issues impacting the sector. Following is a sample of our advocacy efforts in 2017.

- During 2017 we undertook a scoping study of the subsidised dance sector across the state to provide a picture of the type and level of dance activities that are being delivered to West Australians across the state, and to identify gaps in delivery. The scoping study has been shared with both the DLGSCI and Australia Council, as well as the sector in Western Australia.
- At the request of a group of studio owners, we convened the Dance Studios Dialogue, a round table of studio owners and teachers with a determination to ensure best and safe practices in studio and competition settings. As a result of the initial meeting, Ausdance WA is pursuing a number of strategies to support the needs of teachers in studios and at competitions.
- The federal government announced in October 2016 that it was withdrawing Certificate and Diploma Level Dance courses from the list of courses eligible for VET Student Loans. During 2017 Ausdance WA and nationally, was at work lobbying for a review of the decision. Ausdance WA contributed to the response to the initial announcement, the submission of the response to the review that followed, and Ausdance National worked with the National Advocates for Arts Education, to advocate for the reinstatement of dance courses to the eligible course list. The Diploma of Dance (Elite Performance) and Advanced Diploma of Dance (Elite Performance) courses were reinstated in early 2018, and students undertaking the courses can be supported with a Student Loan.
- We provided information and advice to Circuitwest in the development of their resource for regional venue managers: The 9 P’s of marketing contemporary dance.
- Gabrielle Sullivan is a member of the Performing Arts Advisory Group for Future Now, Creative and Leisure Industries Training Council. In this capacity we have contributed to a number of reviews of training packages through the year.
- Ausdance WA is a member of the Chamber of Arts and Culture WA and regularly participates in and contributes to sector events, surveys and campaigns.

Ausdance WA  
Level One, King Street Arts Centre  
357-365 Murray Street  
Perth WA 6000

PO Box 7453  
Cloister's Square  
Perth WA 6850

T 08 9322 6101  
E [wa@ausdance.org.au](mailto:wa@ausdance.org.au)  
W [www.ausdancewa.org.au](http://www.ausdancewa.org.au)

# Annual Report

Australian Dance Council - Ausdance (WA Branch) Inc  
For the year ended 31 December 2017

# Contents

3	Board Declaration
4	Statement of Profit and Loss
6	Statement of Changes in Equity
7	Statement of Financial Position
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) Inc For the year ended 31 December 2017

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 2017 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: \_\_\_\_\_

# Statement of Profit and Loss

## Australian Dance Council - Ausdance (WA Branch) Inc For the year ended 31 December 2017

	NOTES	2017	2016
<b>Income</b>			
<b>Non-Grant Income</b>			
<b>Fees &amp; Services</b>			
Advertising		-	138
Credit Card Charge		-	23
Future Landings, Admin and Auspicing		2,220	6,271
Membership subscriptions		13,133	10,500
Reimbursed Expenses		11,494	12,838
Studio Equipment and Maintenance Levy		2,300	2,090
Studio Management Fee		15,880	12,181
Workshop/Seminar Fees		15,722	12,231
<b>Resources Income</b>			
Studio rent King Street		40	36,846
<b>Sponsorship and Philanthropic Income</b>			
Healthway		54,000	40,000
Department of Communication and the Arts		-	19,710
Other Sponsorships		12,400	-
Parkinson's Western Australia		-	6,709
Perth Theatre Trust		-	25,000
School Sports WA		-	7,000
<b>Other Income</b>			
Interest		2,225	2,114
RAPP Income		12,976	-
<b>Total Non-Grant Income</b>		<b>142,391</b>	<b>193,652</b>
<b>Grant and Subsidies</b>			
Auspice		42,858	51,369
Australia Council Grant		28,577	13,804
Local Government Grants	3	9,500	21,634
Department of Culture and the Arts: Operational Funding		185,000	185,000
Department of Culture and the Arts: Project Grants		-	15,000
<b>Total Grant and Subsidies</b>		<b>265,935</b>	<b>286,808</b>
<b>Total Income</b>		<b>408,326</b>	<b>480,460</b>
<b>Expenses</b>			
<b>Salaries, Wages &amp; Fees</b>			
Administration and marketing		183,871	171,969
Annual leave & Long Service Provision		4,936	(6,995)
Superannuation		15,847	21,462
Teachers, tutors and artists		85,196	135,241
Workers compensation insurance		2,078	4,019
<b>Total Salaries, Wages &amp; Fees</b>		<b>291,928</b>	<b>325,697</b>

	NOTES	2017	2016
<b>Program, Production, Exhibition &amp; Touring</b>			
Cost of Sale - Studio Rent		2,329	35,782
License Fees		2,070	4,013
Production Costs		19,385	10,945
Project Travel Costs		4,369	5,894
Staging/Studio Hire		3,500	1,094
Venue Hire		-	21,014
<b>Total Program, Production, Exhibition &amp; Touring</b>		<b>31,653</b>	<b>78,741</b>
<b>Marketing &amp; Promotion</b>			
Database/Website/Software		921	2,009
Distribution/Publications		7,816	17,162
Documentation		3,000	3,702
Miscellaneous marketing and promotion		1,409	3,664
Press advertising		473	3,571
<b>Total Marketing &amp; Promotion</b>		<b>13,619</b>	<b>30,107</b>
<b>Administration Expenses</b>			
Audit fees		4,055	6,820
Bank fees		383	475
Computer Expenses		1,203	2,903
Credit Card fees		353	796
Depreciation		(975)	3,000
In-kind sponsorship		-	960
Insurance		3,079	2,734
National levies		2,480	1,518
Office rent		9,577	9,268
Photocopier costs		-	2,220
Postage and couriers		1,002	1,270
Staff/Committee amenities		980	362
Staff development		7,496	135
Stationary & Supplies		966	1,111
Subscriptions and memberships		1,166	715
Sundry administration expenses		244	823
Telecommunications		3,140	2,626
Travel		19,397	1,001
<b>Total Administration Expenses</b>		<b>54,546</b>	<b>38,736</b>
<b>Total Expenses</b>		<b>391,747</b>	<b>473,281</b>
<b>Current Year Surplus/(Deficiency)</b>		<b>16,579</b>	<b>7,179</b>

# Statement of Changes in Equity

## Australian Dance Council - Ausdance (WA Branch) Inc For the year ended 31 December 2017

	NOTES	2017	2016
<b>Retained Earnings after Appropriation</b>			
Retained Earnings At Start of Year		72,768	65,589
Prior Year Adjustments		3,837	-
Profit / (loss) Before Taxation		16,579	7,179
Retained Earnings After Appropriation		93,184	72,768

The accompanying notes form part of these financial statements. These statements should be read in conjunction with the attached compilation report.

# Statement of Financial Position

## Australian Dance Council - Ausdance (WA Branch) Inc

As at 31 December 2017

	NOTES	31 DEC 2017	31 DEC 2016
<b>Assets</b>			
<b>Current Assets</b>			
Cash and Cash Equivalents		232,992	134,473
Trade and Other Receivables		118,183	11,484
Other Current Assets		8,741	1,800
<b>Total Current Assets</b>		<b>359,916</b>	<b>147,756</b>
<b>Non-Current Assets</b>			
Property, Plant and Equipment		3,960	2,985
<b>Total Non-Current Assets</b>		<b>3,960</b>	<b>2,985</b>
<b>Total Assets</b>		<b>363,876</b>	<b>150,742</b>
<b>Liabilities</b>			
<b>Current Liabilities</b>			
Trade and Other Payables		69,794	43,753
Provisions		13,736	8,800
Unexpended grants		187,162	25,421
<b>Total Current Liabilities</b>		<b>270,693</b>	<b>77,974</b>
<b>Total Liabilities</b>		<b>270,693</b>	<b>77,974</b>
<b>Net Assets</b>		<b>93,184</b>	<b>72,768</b>
<b>Equity</b>			
Retained Earnings		93,184	72,768
<b>Total Equity</b>		<b>93,184</b>	<b>72,768</b>

# Statement of Cash Flows

## Australian Dance Council - Ausdance (WA Branch) Inc For the year ended 31 December 2017

	2017	2016
<b>Cash flows from Operating Activities</b>		
Receipts from grants	165,935	286,808
Receipts from sponsorships	66,400	40,000
Receipts from fees and services	44,754	42,424
Receipts from memberships	13,133	10,500
Receipts from sales and other income	-	161
Interest received	2,225	2,114
Cash receipts from other operating activities	12,976	58,419
Payments to suppliers and employees	(205,566)	(453,477)
Total Cash flows from Operating Activities	99,857	(13,050)
<b>Cash flows from Investing Activities</b>		
Payment for property, plant and equipment	(1,338)	-
Total Cash flows from Investing Activities	(1,338)	-
<b>Net increase/(decrease) in cash held</b>	<b>98,519</b>	<b>(13,050)</b>
<b>Cash Balances</b>		
Opening cash balance	134,473	147,524
Closing cash balance	232,992	134,473
Movement in cash	98,519	(13,050)

# Notes to the Financial Statements

## Australian Dance Council - Ausdance (WA Branch) Inc For the year ended 31 December 2017

### 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 2017. 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 2017. 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.

	2017	2016
<b>2. Cash &amp; Cash Equivalents</b>		
<b>Bank Accounts</b>		
Bankwest Telenet Saver	198,352	130,260
Donations Account	1,324	1,174
General Cheque Account	32,804	2,707
<b>Total Bank Accounts</b>	<b>232,480</b>	<b>134,141</b>
<b>Other Cash Items</b>		
Petty Cash	513	223
Undeposited Funds	-	110
<b>Total Other Cash Items</b>	<b>513</b>	<b>333</b>
<b>Total Cash &amp; Cash Equivalents</b>	<b>232,992</b>	<b>134,473</b>
	2017	2016
<b>3. Local Government Grants</b>		
City of Rockingham	-	-
City of Perth	9,500	19,500
Alice Lee Holland - ALH Solo Series	-	1,134
Great Southern Developments	-	1,000
<b>Total Local Government Grants</b>	<b>9,500</b>	<b>21,634</b>

#### 4. Unexpended Grants

In December 2017, a Grant Agreement was signed between Country Arts (WA) Inc. and the association for a \$200,000 grant to fund a Regional Arts Partnership Program (RAPP) across September 2017 - June 2019. Recognition of income from this grant is contingent on the association complying with the terms of the agreement.

It was expected that, in December the association was to receive \$100,000 of this grant, for which they had to provide a tax invoice to Country Arts (WA) Inc. for. As such, and due to the contingency surrounding the recognition of grant revenue, the \$100,000 has been credited to the Unexpended Grants account, though not received as at 31 December 2017.

The \$100,000 grant was received on the 15 January 2018.

# Independent Auditor's Report to the Members

## Australian Dance Council - Ausdance (WA Branch) Inc For the year ended 31 December 2017

### Report on the Financial Report

We have reviewed the accompanying financial report, being a special purpose financial report, of Australian Dance Council - Ausdance (WA Branch) Inc (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 2017.

### The Responsibility of the Committee

The board of Australian Dance Council - Ausdance (WA Branch) Inc 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 - Ausdance (WA Branch) Inc, would be in the same terms if given to the directors as at the time of the auditors report.

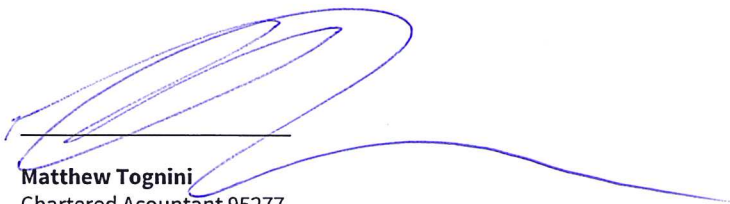
### Conclusion

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 - Ausdance (WA Branch) Inc 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 2017 and of its performance for the year on that date; and
- (b) complying with Australian Accounting Standards and *Corporations Regulations 2001*.

Signed on:

12/4/18



**Matthew Tognini**  
Chartered Accountant 95277

**KHT Accounting & Wealth**