

2018 Annual Report

Providing dance services and education across Western Australia

ausdancewa.org.au



Beijing Dance Academy Masterclass and Q&A



Monkeyfunk Workshop - Elspeth Erickson

Key Achievements & 2018 Projects

Across all of our activities throughout 2018, we engaged approximately 33,350 people, and provided 768 employment opportunities for dance artists.

Participation and Engagement Program

- The Act-Belong-Commit Dance 100 is a large-scale community dance program spanning the calendar year, offering beginners, enthusiasts and audiences over 100 free opportunities to engage with and participate in dance across the state.
- Across the Australian Dance Week Program we engaged with an audience of approximately 5,300, and 758 participants.
- In all, 894 pre schoolers and their parent/guardian participated in the Monkeyfunk classes across the year, across the state.
- Dance in Country Week participation continues to grow each year. In 2018, 80 students from 12 schools from across the state participated in the week long program.
- Approximately 620 people aged 2 and upwards took advantage of the free open classes on offer across the metropolitan area for Try Dance during Mental Health Week.

Education Program

 We remain the state's principal provider of professional learning for teachers of dance. Our Education Program of professional learning and networking opportunities for teachers of dance in schools, studios and community contexts continues to evolve to meet the needs of teachers.

Regional Activity

Ausdance WA was appointed the lead organisation to support
the delivery of the Regional Arts Partnership Program for
contemporary dance – an initiative of Country Arts WA. We're
supporting a broad range of projects for regionally based dance
artists and organisations, building capacity and meeting their
needs.

MoveMe Festival 2018

 This year's festival delivered the largest program of contemporary dance in the history of the MoveMe festivals, extending the festival from one week to two weeks; our audience reach was significantly above expectations – 23,363.

A significant acknowledgement

• We congratulate Lucette Aldous, who was awarded the Companion of the Order of Australia, the highest honour in the Australia Day Awards.



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Advocacy, Representation and Capacity Building



President's Report

Simon Owen



The State Government Department responsible for the arts has been our principal funding partner for over thirty years, since 1986, ensuring that Ausdance WA had sufficient financial, human and infrastructure support to deliver our services to the dance sector and the broader public across the state, contributing to the growth and development of the sector.

Late in 2017, the Department of Local Government, Sport and Cultural Industries advised a number of decisions which amount to a significant withdrawal of support for Ausdance WA: discontinued funding in 2019, termination of the lease on the Ausdance WA Library at King Street Arts Centre, and handover of management of the King Street Arts Centre Studios to the Perth Theatre Trust. At the end of 2018, the Department advised that the lease on the King Street Arts Centre office would also be terminated.

This withdrawal of state government support for our operations is a clear indication of the Department's priority to support artists, the development and presentation of art. The priority to support producers, however, does not recognise the significant contribution that service and advocacy organisations make to the support, development and promotion of artists and companies, and audience development and, therefore, to the sustainability of the arts and cultural sector.

It is also of concern that, by reducing our capacity, the impact of our

representation is curtailed: the voice for dance is diminished.

Despite the withdrawal of support from the Department, during 2018, the Management Committee has focused its efforts on developing the new business model that had been conceived during 2017, and identified alternative funding opportunities to support the implementation of the new model, developing security and sustainability for our ongoing operations and programs. Throughout 2018, the Management Committee has investigated the viability of the Lifelong Dance program and is confident that the program will attract significant support from individuals and communities as well as long term partnerships to support the costs of delivering the program.

Ausdance WA has sufficient reserves and financial support from sources other than the Department to continue to operate during 2019, enabling our team to deliver our annual program of services and to commence planning the implementation of the Lifelong Dance program in 2020.

During 2018 Ausdance WA delivered a program of free events, workshops and classes across the state for people of all ages and abilities, ensuring access and encouraging participation and engagement with dance. We continued to deliver specialist professional development opportunities for teachers of dance in schools and studios, and we supported the implementation of the Regional Arts Partnership Program for contemporary dance across the southern part of the state.

In addition, as the state advocacy body, Ausdance WA made a significant number of representations on behalf of its membership and the dance sector at both state and federal levels, across a range of issues impacting our industry.

And, we worked with the sector to deliver the biennial MoveMe Festival – our major platform for advocacy and audience development for contemporary dance companies and independent dance artists.

At a national level, Ausdance National presented the Australian Dance Awards in Brisbane during September 2018. Six Western Australian artists and companies were short listed for awards - Paige Gordon, Raewyn Hill, Annette Carmichael, Co3 and Co3 Youth, and STRUT Dance – ensuring that the state was well represented at the Awards. We congratulate Co3 Youth, winners of the Award for Outstanding Achievement in Youth Dance.

2018 also saw a brand refresh for the Ausdance network. The new branding reflects key values of the Ausdance network – as a significant and relevant leader, the backbone of the Australian dance sector; a connected resource and conduit; empowering, inclusive and courageous.

During the year we also experienced some changes at the office, with the departure of Amy Wiseman and Katrina Italiano, and the arrival of Charlotte Martin and Miranda De Baughn.

Over their years with Ausdance WA, both Amy and Kat made significant contributions to building our programs and providing services to our members. Charlotte and Miranda have stepped into their roles with wonderful enthusiasm and dedication to continuing to build upon the legacy they have inherited.

I extend my thanks to the Management Committee for the specialist skills, knowledge and advice they bring to the organisation, offering important support to our small management team.

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

SLOwn



Director's Report

Gabrielle Sullivan



2018 was a year of continued successful delivery and growth of our core programs. We delivered 660 activities across the year, engaging with approximately 33,350 people, and providing 768 employment opportunities for dance artists.

Through the Dance 100 program we offer free access to participation and engagement with dance through classes, workshops and performances delivered in the metropolitan and outer metropolitan area as well as in regional centres. In 2018, 2,722 people accessed our participation programs.

Ausdance WA is the principal provider of professional development opportunities for teachers of dance in Western Australia through our Dance Education Program. Our PD offerings are reviewed annually and revised, based on feedback from teachers, to ensure that the program is providing what it is that teachers need. In 2018, we delivered 18 professional development opportunities that were taken up by 250 by dancers, choreographers and teachers. The Education Program included specialist workshops for teachers in schools delivering on the dance curriculum, the Choreographic Lab for regionally based dance artists, networking and mentoring opportunities.

Promotion of dance activities and events to raise the profile of dance and grow audiences is another of our core programs. In 2018 our social media and digital communication platforms ensured that our reach was increased,

enabling us to engage with a wider audience to promote the work of our membership.

In 2018, the biennial MoveMe Festival featured the work of independent Western Australian choreographers. The festival was presented in partnership with the state's major companies and independent artists and was supported by the State Theatre Centre of WA. The festival exceeded expectations in terms of audiences and critical response.

The year also saw the roll out of the Regional Arts Partnership Program (RAPP) for contemporary dance, an initiative of Country Arts WA. Having piloted projects in late 2017, each of the partners commenced delivering their projects in 2018, supported by Ausdance WA.

Ausdance WA provides a range of information, advice and support services to its membership and the general public - from information about funding and insurance, to provision of support letters and auspicing grants, to employment opportunities for our members. Whilst we know that these services are valued, the real impact of this aspect of our work is unquantifiable.

2018 was also a year of draft policies, frameworks and strategies and Ausdance WA represented the sector at forums, workshops and information sessions and provided responses and feedback on behalf of the sector.

During the year, Ausdance WA was approached by a group of Indigenous dance artists and advocates to support the development of an Indigenous led WA Indigenous Dance Network – The Nest. We worked with the group to develop a model for the network that will provide a point of shared access to information, opportunities and projects that will address intergenerational sharing of cultural practices, to support young Indigenous people to engage with their culture, as well as raising the profile of Indigenous dance in Western Australia.

Supporting this initiative, and the work of our RAPP partners, are two key

capacity building projects that we are championing.

Through all of our programs and projects, our services and representations, Ausdance WA continues to build a strong, connected network for dance across the state, promoting access to participation and engagement, building audiences, providing employment opportunities for dancers and dance teachers, and ensuring best practice dance in safe environments in all contexts – professional, cultural and recreational.

As we plan for the next stage of our development as the state's peak body for dance, we will continue to strengthen our support and impact for the growth of the sector, always in the pursuit of excellence of practice, be it in the studio or on stage.

There is an extensive body of research evidence confirming the significant physical and mental health and wellbeing benefits of participation in and engagement with dance, for individuals and communities. Whilst the numbers are an indication of the reach of our programs, the data does not truly reflect the real impact on the lives of West Australians. The following reports on our programs bear witness to the enormous benefits our projects deliver to individuals and communities across the state.

I take this opportunity to acknowledge the Ausdance WA Management Committee and personnel for their commitment, dedication and support throughout 2018. 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.



2018 In Numbers

Engaged with 33,350 people across all activites

Provided 768 employment opportunities
80 regional students attended Country Week

894 Monkeyfunk Participants
620 people attending free classes for TryDance

Facebook audience increased to 2,777 followers

DAIR provided 300 hours of studio time

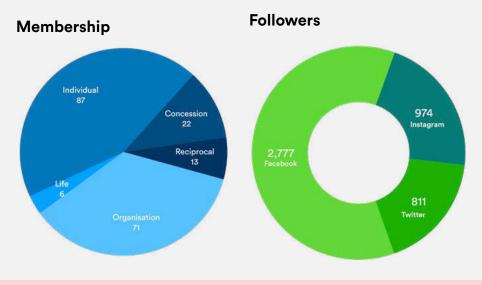
Professional Development Programs grew to 250 attendees

Professional Development Programs grew to 250 attendees

Australian Dance Week engaged 758 participants

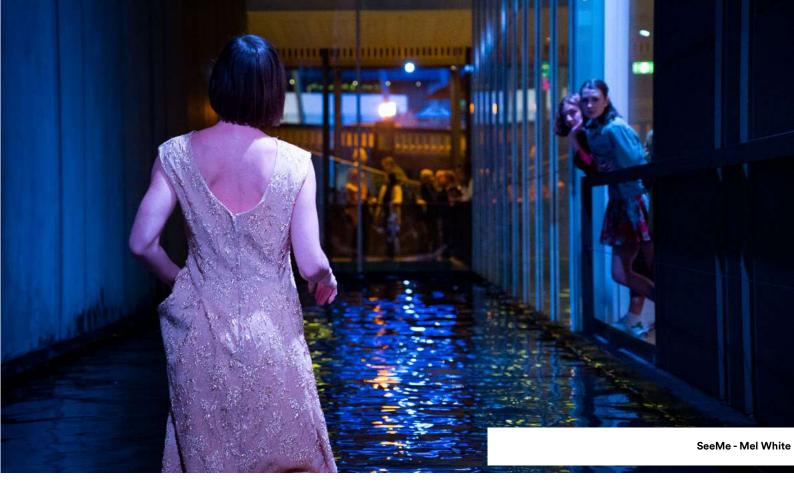
Regional programs run in 10 communities

Our Audience









Management

Management Committee

President: Simon Owen Treasurer: Tatyana Kozyreva Secretary: Lisa Honczarenko

Committee Members: Sandy Delasalle Scanella Kynan Hughes

Leanne Page

Jo Pickup (to October 2018)

Personnel

Director: Gabrielle Sullivan (0.8)

Marketing and Memberships Manager: Katrina Italiano (0.6) (to

June 2018)

Marketing and Membership Officer: Miranda De Baughn (0.6)

(from June 2018)

Projects Manager: Amy Wiseman (0.6) (to July 2018) Projects Manager: Charlotte Martin (1) (from June 2018)

Finance Officer: Natalie Johnson (0.2)

Funding and Sponsorship

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.

As noted in our President's Report, the Department of Local Government, Sport and Cultural Industries has withdrawn support for our operations in 2019.

We also receive funding to support specific projects. In 2018, The City of Perth provided sponsorship for our Dance Week programs and the MoveMe Festival. School Sport WA continues to support our Dance in Country Week program. Our RAPP projects have been supported by Country Arts WA through the state Department of Local Government, Sport and Cultural Industries and the Department of Primary Industries and Regional Development, and the Australia Council, the federal government's arts funding and advisory body.

Dance for PD pilot classes in Fremantle were supported by the City of Fremantle with in kind support from DADAA.

Monkeyfunk classes were supported by the in kind provision of venues: Studio 24 in Broome; 3A Early Childhood Education Centre at Wakathuni; the City of Kwinana, Darius Wells Library and Resource Centre in Kwinana; and the Child and Parent Centre in Gosnells.

Volunteers

Throughout the year we were supported by a small group of generous volunteers who assisted us in the lead up and at the Dance Day event and for Dance in Country Week.

We extend an enormous thanks to volunteers: Cameron Lansdown Goodman, Virginia Norris and Roze Keke.



Membership & Marketing

Membership

Ausdance WA has a dynamic membership base of 199 members. For our members, Ausdance WA provides a range of services, benefits and information. In 2018 these benefits expanded futher to include the Dance Artist In Residency program (DAIR).

A significant portion of the Ausdance WA membership base is from the Education Sector. There was a strong growth in membership numbers seen during the first quarter of 2018. In this quarter the majority of professional development opportunities are held for teachers. Our education program continues to be the most influential way we engage with our members and build our base.

In 2018 the removal of King Street Arts Centre studio management had a significant impact on membership numbers. Ausdance WA members previously benefited extensively from discounted studio hire rates of these studios. In addition Ausdance WA was highly connected with studio managers and the local dance community through this management.

Ausdance WA faced significant membership cancellations in 2018. Across the year 100 memberships were cancelled, however 71 new members signed up and 27 members re-subscribed after their membership lapsed. Only 98 members followed the automatic renewal process. This created extensive administrative duties for the Membership Manager in re-engaging members with Ausdance WA. Considering these significant hurdles, Ausdance WA was able to finish the year on a minimal -2% net subscription loss from 2017 to 2018.

2018 Memberships

Individuals 87
Organisation 71
Concession 22
Life 6
Reciprocal 2
Complimentary 11

Auspiced Projects

Ausdance WA provides auspicing services for members receiving grants. The service includes support in the preparation of funding applications and budgets, administrative and financial advice and management and promotion. During 2018, we auspiced grants for Kynan Hughes and Claudia Alessi, and continued to auspice Momentum Dance.

Member Benefits

In 2018 Ausdance WA co-ordinated an additional discount for Ausdance members nationwide. Members can now receive a 40% discount on subscriptions to Australia's leading professional dance magazine, Dance Australia.

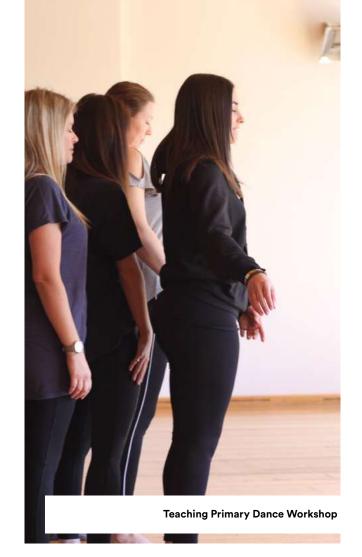
Marketing

Ausdance WA has planned and executed several key social media strategies across the year. These strategies have developed an engaged audience base for Ausdance WA. Key marketing plans across the year included:

- DAIR Promotion
- MoveMe Festival
- TryDance
- Australian Dance Week.

Analytics

Across 2018 Ausdance WA had a total reach of 450,566 on



Facebook. This is a significant boost from the 2017 total of 188,340. This boost is due to the utilisation of Social Media marketing for 2018 projects.

The Ausdance WA website received a total of 20,479 unique views across 2018.

The fortnightly eNews was distributed to an audience of 1,025 people, growing from 818 in 2017. The eNews averages an open rate of 43%, well above the industry average of 22%.

In 2018, Ausdance WA prioritised it's social media presence to Facebook and Instagram primarily. Previously spreading content across other avenues like LinkedIn and Twitter limited internal resources. With this significant focus on Facebook and Instagram both channels experienced audience growth. Looking at data across the last three years of reporting, Ausdance WA's social media audience has grown sustainably over all platforms:

	2016	2017	2018
Facebook	2026	2355	2777
Instagram	394	580	811



DAIR

As the peak body for the West Australian dance sector, Ausdance WA seeks to address the challenges faced by dance artists in developing their dance practices. As we learned from our 2017 Membership Survey, access to affordable dance space was cited as one of the top 3 challenges influencing members' dance practice. Dance Artist in Residence (DAIR) responds to this barrier through partnerships with dance studios, schools and other available dance spaces. These partnerships create the opportunity for dance artists to access free rehearsal spaces in the form of a residency to develop their practice and their ideas.

Residencies aim to support the creative development of new works. This can include the initial planning and exploration of ideas, new developments of existing work or the exploration of new collaborations or processes. There is no expectation that a residency will produce a performance outcome, allowing artists to access space and focus solely on investigating their ideas.

Through the investment in future work and development of artistic practices, the benefits of DAIR have the potential to reach beyond the individual artist, facilitating creative exchanges across the dance and performing arts sector.

In 2018 Ausdance WA formed partnerships with YMCA HQ Leederville, K2 Dance and West Australian Academy of Performing Arts (WAAPA) to hold residency placements. These partnerships created four 75 hour placements for local dance artists and groups.

The residencies were scheduled across a three month block with the first residency starting on 16 July and the final residency ending on 5 October.

The four recipients of DAIR Placements were Latin Dance Productions, Talitha Maslin, Lauren Catellani and Serena Chalker.

Latin Dance Productions

Latin Dance Productions specializes in performing Latin and Brazilian dances. They used the residency placement to develop a Havana Cuban dance show and a Brazilian dance show.

Talitha Maslin

Talitha used her residency as a safe space to experiment with new ideas in making dance in our current arts climate. It also provided a starting point for a work she would like to develop and present in a formal performance.

Lauren Catellani

Lauren used her residency to continue and conclude development on the work, 'In search for home I find myself leaving or not quite arriving'. In a process of collaboration between desires, limits, opportunities and the ongoing will to share; the dancers uncover the unprovoked and stubborn impetus of togetherness.

Serena Chalker

Serena used the residency as a foundation for a new performance work scheduled for 2019: From the Outside, In (CHANGESCAPES). The residency allowed Serena to build the early stages of development from both a physical and conceptual standpoint.

In Summary: 4 residency placements 300 hours of studio time 17 artists involved 3 partnerships formed



Lauren Catellani









Participation and Engagement Program

The Act-Belong-Commit Dance 100 is a large-scale community dance program spanning across the calendar year and offering beginners, enthusiasts and audiences over 100 free opportunities to engage with and participate in dance across the state.

Australian Dance Week

The Australian Dance Week program involved three major projects across the week, and in 2018 the two major outdoor events – Dance Day and Trigger - took place at either end of a week of free open classes.

Dance Day

Dance Day 2018 was the launch event for Australian Dance Week celebrations and coincided with International Dance Day – Sunday 29 April. The event, at Forrest Place in the city, was a 2-hour curated stage performance showcasing multiple styles of dance, performed by people of all ages and in both professional and non-professional capacities. It was a vibrant display of the diverse range of cultures, styles and skill sets represented by our membership and in the WA dance sector. Seventeen (17) acts performed on the day and the program included a Bollywood workshop and crowd performance during interval, and a live-drumming finale.

Australian Dance Week Open Classes

A range of free open classes was offered at the King Street Arts Centre studios throughout the week.

Morning classes were targeted to professional and experienced dancers, offering a range of contemporary dance techniques. Regular studio hirers offered evening classes throughout the week, and Saturday, across a range of dance genres. In all, 238 people took advantage of the opportunity.

Trigger

Set under the large LED screen at the Perth Cultural Centre James Street Amphitheatre, Trigger ran from 5pm-9pm on 5 May, as the final event in the Australian Dance Week 2018 program.

An interactive dance event using live-feed software to encourage active participation, Trigger also featured live 'flash-mob' performances programmed throughout the event, a nominated playlist, and ongoing opportunities throughout the event for trained and untrained bodies to interact with the live-feed projection element.

There were twelve (12) acts performing throughout the evening, and each group performed two to three times throughout the event, representing dance styles including hip hop, grooves, dancehall, contemporary and afro.

Across the Australian Dance Week Program we engaged with an audience of approximately 5,300, and 758 participants.



Beijing Dance Academy

Ausdance WA is responsive to requests to support visiting artists and, in 2018, we were abe to partner with the University of Western Australia's Confucious Institute to present a workshop with visiting artists from the Beijing Dance Academy.

The masterclass and Q&A event held in King Street Arts Centre attracted an audience of 30 dancers and observers to learn about this unique academy from China.

Beijing Dance Academy presented excerpts from traditional Chinese dance styles with four of their students attending.





Monkeyfunk

Ausdance WA pioneered this workshop program in 2014, bringing pre-school children (0-4 yrs) and their parents together to dance, build confidence and be active together in all parts of their lives. The dance with music sessions are tailored especially for pre-school aged children and focus on developmental basics such as skipping, galloping, feeling the beat and interpreting music. The combination of live music and dance guides the children with creative movement activities necessary to refine their movement skills, increase balance and strength and expand their movement vocabulary. Specific areas such as spatial awareness, gross motor skills and fine motor skills are addressed in these workshops to encourage continual physiological development. Children and parents are encouraged to participate together, increasing the bonds between parent and child.

The success of the Monkeyfunk classes is measured by 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 2018, metro-based artists Sete Tele and Marcio Mendes, as well as regionally - based artists Daniel Bowtell, Nicole Gallus and Justine Clarke (Broome), and Brie Healy (Wakathuni) all shared in a Skype professional learning session covering 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.

During 2018, we delivered the following Monkyfunk classes.

Kwinana

An eight week program of two classes per week ran from 8 May to 26 June 2018 at Ken Jackman Hall, continuing our relationship with the Darius Wells Library and Resource Centre and the City of Kwinana.

Alcoa Children's Festival

In 2018, Monkeyfunk workshops were part of the Alcoa Children's Festival at Calista Oval, Kwinana, on Saturday 17 March 2018. Two experienced Monkeyfunk dance artists and one project experienced musician provided two free 45 minute workshops for 1-5 year olds and their parents.

Gosnells

An eight week program ran from 11 May to 29 June in partnership with an organisation that provides specific programs to Aboriginal parents and children - the Child and Parent Centre in Gosnells offers an Aboriginal playgroup - Moorditj Kulunga.

Broome

An eight week program ran from 8 May to 26 June in partnership with Studio 34. This workshop series maintained its strong community influence in 2018 as it has executed over the past five years. The Broome artists have fostered a strong collaborative relationship and community approach to the workshops.

Wakathuni

Four week pilot series of classes, 13 November - 4 December. A pilot series of classes was run at the remote community of Wakathuni with in kind support from the Gumala Aboriginal Corporation at the 3A Early Childhood Education Centre.

In all, 894 pre schoolers and their parent/guardian participated in the Monkeyfunk classes across the year.





Dance in Country Week

Enrolments for participation in our Dance in Country Week program continue to grow each year. We take great care to ensure that participants – students and their teachers – access the highest professional standards of dance skills, technique and knowledge.

Particular care is taken to ensure all artists who engage with this project are fabulous role models, highly skilled artists and have extensive experience working in this capacity. All dance teachers are briefed to ensure each is familiar with the aims and outcomes for the week, the particular needs of the students, and the values that we promote and uphold.

Students engaged in professional dance warm-up classes and workshops throughout the week in a range of styles including ballet, yoga, Pilates, stretch and strength, contemporary, choreography, Krump and Flamenco. Activities included a Dance Workshop and an Extension Program, with a Health and Wellbeing presentation, Meet and Greet session with industry representatives, a tour to a performance venue, and a performance showing with independent artists through STRUT Dance.

As Dance in Country Week is usually the only opportunity for teachers accompanying their students to undertake their own professional development, Ausdance WA continued to facilitate professional learning for the teachers in 2018. This included a practical teacher development session in hip hop dance style, and a teacher development discussion with guest presenter Judy Hendrickse from TDS John Curtin College of the Arts.

Our team:

- Scott Elstermann Artistic Team Leader
- Jaqui Hume Pilates (warm-up)
- Andries Weidemann Ballet (warm-up)
- Laticia Wright, Beyond Being Yoga (warm-up)
- Bernadette Lewis Stretch and Strength (warm-up)
- Eve Newton-Johnson Contemporary / Choreography (workshop)
- Ian De Mello- Krump (workshop)
- Sofia Pratt Flamenco (workshop)
- Lilly King Access Assistant, support for Newton Moore students

Participating schools:

- Manea Senior College
- Kalgoorlie-Boulder Community High School
- Geraldton Senior College
- Karratha Senior High School
- Australind Senior High School
- Bunbury Senior High School
- Dalyellup College
- Esperance Anglican Community School
- Margaret River Senior High School
- Broome Senior High School
- Esperance Senior High School
- Newton Moore Education Support Centre

In summary:

- 12 Regional Schools participated, with 80 students
- 12 Teachers attended
- 12 Warm-up classes over 4 days, total of 12 hours body conditioning
- 1 Creative Group rehearsal after Performance Showing, 30 minutes
- 18 Dance Workshops and 6 scheduled rehearsal sessions over 4 days, a total of 30 hours of movement

- 4 Cool Down sessions over 4 days, total of 5 hours stretching and conditioning
- 1 Performance showing on final day, 3 hours of sharing and performance
- 9 Additional Activities









Try Dance

Try Dance was a program of free dance classes, offered during Mental Health Week to encourage active participation and to encourage longer-term commitment to participation in dance. The classes were promoted as 'Come and Try,' for new and returning dancers, with the aim to re-engage repeat participation.

As has been the case in previous iterations, the five free daily professional dance classes for the contemporary and independent dance sector inspired collaboration, support and unity in the professional community.

Classes were offered at members' studios across the metropolitan and outer metropolitan area as well as at the King Street Arts Centre studios: 43 free dance classes were offered to the public at 11 metro and outer-metro locations throughout the week in 17 different dance styles. Classes were open to multiple age ranges from 2-90 across many genres.

Almost 620 people participated in the free dance classes and 88% indicated that they would continue their involvement with dance.





Revelator

Revelator is a program of dance for seniors and older people.

Dance for PD

These specialist classes for people living with Parkinson's continue to be supported by Parkinson's WA at the West Australian Ballet Centre, Maylands, and Mandurah Performing Arts Centre.

Having facilitated specialist training for teachers to deliver these classes, and being keen to provide further employment opportunities for the teachers, we worked with the teaching team to secure funding from the City of Fremantle and in kind support from DADAA to run a pilot program of classes in Fremantle late in 2018. The classes ran successfully and we will continue to seek alternative funding and support to run the classes on a permanent basis in 2019.

Momentum Dance

We continue to support Momentum Dance – a company of adult and senior dancers committed to continuing their 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 2018, Momentum Dance presented their second public season of specially commissioned works at Prendiville Catholic College.







Education Program

Ausdance WA has delivered professional learning workshops and classes throughout its history. 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.

Due to the positive response to the consolidation and alignment of our program of professional learning opportunities for teachers of dance with the School Curriculum Standards Authority we expanded this structure in 2018.

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 2018 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 Amy Wiseman delivered the Set Solo work choreographed by Danielle Micich.

Dance ATAR Year 11 and 12 Contemporary Technique Workshops These workshops were delivered at metropolitan schools by Amy Wiseman and Bernadette Lewis.

Introductory Dance Making Workshop for Years 7-10 teachers Delivered by Bernadette Lewis.

Original Set Solo Choreography (OSC) Choreographic Workshop Led by Bernadette Lewis.

Preparing for the Practical Exam Workshop Series for 11 and 12 secondary students and teachers A series of three workshops delivered by Phillippa Clarke.

Primary Teachers' Workshop A workshop for primary school performing arts specialist teachers, delivered by Rachael Bott.

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.

Counter-technique and choreographic processes workshop, delivered by Chunky Move's Niharika Senapati in partnership with Hot House Company.

Try Dance 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 Night I: Technology in Dance Delivered by choreographer, Laura Boynes, and media artist, Sohan Ariel Hayes.

Networking Night II: Traditional and Contemporary Aboriginal Dance

Presented by Aboriginal contemporary choreographer, Simon Stewart.

Dance for Parkinson's Teacher Training Day included introductory discussion and planning opportunities and further professional learning alongside the lead Dance for Parkinson's teachers and guest speaker.

Regional Teachers' Support was provided through the Dance in Country Week program.

TeachMe at the MoveMe Festival offered studio and school teachers firsthand insights into the MoveMe Festival main events. Workshops lead by Quindell Orton from Anything Is Valid Dance Theatre, Richard Longbottom from Co3 Australia, independent choreographer Kynan Hughes from Love/Less, and an inspiring keynote address from dance psychologist, Shona Erskine.







Regional Program

Ausdance WA is the lead organisation for the Regional Arts Partnership Program (RAPP) for contemporary dance. We are supporting five individual programs across three regions, through this Country Arts WA initiative.

Regional Dance Project Manager

Ausdance WA engaged a Projects Manager to oversee the implementation of the RAPP projects, to support project partners in the delivery of their projects and to promote the RAPP projects and program. Charlotte Martin commenced in the role at the end of June 2018.

Professional Development: Choreographic Lab

Denmark, 24 - 28 May 2018

Ausdance WA presented a Choreographic Lab residency in Denmark during May, for 12 dance artists, facilitated by Shona Erskine.

Shona's current interest is performance psychology for dancers and performing artists. In 1994, Shona graduated from the Victorian College of the Arts School of Dance with a Bachelor of Dance. She went on to gain a Bachelor of Arts (First Class Honours) Psychology at Deakin University in 2000, and a MPsych/PhD (Industrial / Organisational Psychology) in 2007 from the University of Melbourne.

With Shona's skill set she was an ideal facilitator for the Lab. Indeed, her reputation was the reason that a number of the participants indicated that they had decided to join the Lab.

Whilst the Lab was particularly offered to dance artists participating in the RAPP Contemporary Dance Projects, participation was offered to a broader community of regional dance artists and teachers.

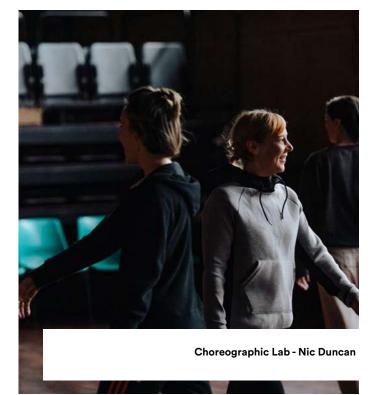
The 12 participants included people from the Peel Region, Esperance-Goldfields (two of the RRAC mentees), the Great Southern (two from Albany and five from Denmark), the Wheatbelt and Perth metropolitan area.

The key purposes of the Lab was to provide training in:

- How to engage in a personal and social professional dance practice
- About human creativity
- Skills to facilitate group processes including leadership behaviours and communications skills

The focus of the Lab was on creativity: introducing ways to improve the ability to think creatively by applying neuroscience creativity techniques. The Lab also provided training in

- Communication techniques
- Conflict resolution and
- Program evaluation







Peel Region

Mandurah Performing Arts Centre (MANPAC) has engaged Bernadette Lewis on a part time basis to devise and implement an audience engagement program for dance at the Centre. The program consists of a number of initiatives for engagement.

MANPAC present audience engagement programs in association with touring dance companies, ranging from "sneak peek" at rehearsals, studio showing outcomes from the MOORINGS Creative Development Residencies offered to independent artists, to pre-show talks with visiting artists and master classes with touring artists for local groups.

MANPAC is facilitating professional development opportunities for contemporary dance in the region through the MOORINGS Contemporary Dance Residency program which offers artists access to studio space and provides accommodation for one or two week residencies. Artists engaged in the residencies also undertake to provide engagement opportunities for the local community.

MANPAC is also working closely with local schools to develop opportunities for closer engagement as opportunities arise.

MANPAC is supporting a local Indigenous dance group, the Bibbulmun Koorda Ngoons, working to engage local community support for the young men in the group. Conversations are ongoing with key community figures and Bindjareb elders, to devise a strategy for the group that will enable them to have consistent guidance in their social and cultural behavioural protocols. The aim is to create a strong network of support for the group that consists of an elder, a community leader, arts officers at the City of Mandurah and MANPAC to eventually build a routine of ongoing cultural and contemporary training and development for the group.

The group impressively presented a short performance at the MANPAC gallery space as part of the Patrons and Young Ambassadors Launch on November 15. They devised a fusion piece of traditional, contemporary, break dance and hip hop styles that clearly indicates their talent and passion for developing a unique brand of Bindjareb contemporary dance.

Great Southern Region

We are supporting two projects for independent dance artists Annette Carmichael and Symantha Parr in the region.

Regional Dance Collective Labs

Annette Carmichael undertook two, two-week Regional Dance Collective Labs at the Kalyenup Studio at Albany Entertainment Centre, during 2018. The Labs provided opportunities for regionally based artists to explore a number of themes critical to the creation of work in community contexts.

The first of the Labs ran from 11 until 22 June with a showing on Friday 22 June.

As Lead artist, Annette Carmichael worked with four dance artists from Denmark and Albany: Symantha Parr and Tash Rolfe (Albany) and Sumer Addy and Holly Carter (Denmark) exploring choreographic processes and their usefulness in supporting people of different capacities, personalities and strengths.

Sound Designer, James Gentle also joined the group for one week to look at collaborative processes between dance and sound.

Annette used the two weeks to research and explore content and processes for a community work for women called 'Chorus' which



is planned for presentation in 2020 and is the third chapter of The Beauty Index trilogy.

At the conclusion of the residency a 30 minute showing of the research was presented to an invited audience of artistic peers, community members and industry stakeholders.

The second Lab ran from 6 - 17 August 2018.

The first week explored the theme: Object as metaphor: how we create meaning in live performance

This week explored the use of objects and their influence on how we create meaning in live performance. The week asked participants to create multiple small works in relation to audience, unpacking how our creative works are perceived and understood. It was facilitated by Dr. Clare Dyson and culminated in a showing of works in the Albany Entertainment Centre's Kalyenup Studio.

Participating artists came from Bunbury, Denmark and Albany and included dance makers, theatre makers, a visual artist and a poet. Artists: Sumer Addy, Christina Cairns, Annette Carmichael, Fiona Enright, Stephanie Fitz-Henry, Lena Grayson, Virginia Jealous, Nari Lees, Silvia Lehmann, Vahri McKenzie, Symantha Parr and Cecile Williams.

Week two of the second Lab focused on the theme: Giving the site back to itself.

Following discoveries in sound and choreography from Annette's project, The Beauty Index, in 2017 this week investigated sound design that reveals 'place' anew through the act of recording, manipulation and amplification. This was coupled with investigating the potential of the professional/community relationship to support an equality of contribution when both professional and community dancers perform together.

Working with professional dancers Talitha Maslin (Perth/formerly Manjimup) and Sumer Addy (Denmark) and community dancers Michelle Backhouse and Joss Goulden (both Denmark), a variety of choreographic processes were trialled to test each process's usefulness in bringing professional dancers and community members together.

Sound designers, James Gentle (Denmark) and Dane Yates (Perth/formerly Geraldton) recorded sounds created in the venue and also the varied sounds of hugging and walking, elements of the trials. They also developed a co-working process that meant they co-authored music tracks in a fast paced environment.

This research will inform the creation of Chorus in 2019-2020 – a large work for women in the Great Southern.



The Presence of Wool

Symantha Parr offered taster workshops followed by a series of creative development classes and workshops during the later part of 2018.

Following the taster workshops, regular community engagement workshop sessions for adults and youth began each Saturday throughout term three (July - September) for a duration of three hours each workshop over a period of 6 weeks. The workshops consisted of playing and experimentation, introducing adult participants to improvisation and creative movement, as well as relevant dance skills.

A community investigation into the history of the Albany Woollen Mills was conducted through access to historical material and film of working mills. The materials were presented during the workshop sessions as part of the imaginative journey into wool in the Great Southern.

During the workshops, thorough discussions were made into women's roles in the 1950's (the era of investigation) and how this would have affected the way the community worked and lived in Albany at that time. This in turn informed the manner of movement and how the structured improvisation tasks were formed.

It was a clear observation the youth participants, from ages 10-18, undoubtedly enjoyed the creative and improvisational play engaged in as an adjunct to their formal dance lessons. Continuous participation from seven adults and ten youth was recorded over this period.

In addition, four community sessions, of a duration of three hours, were incorporated with community textile/costume artists and volunteers. The production of nine youth costumes made of upcycled cardigans and jumpers located from the tip shop, were created and prototypes for the adult costumes were designed.

Term four (October - December) community engagement workshops provided the community with 10 sessions of 3 hours duration throughout the term. The workshop sessions acknowledged the work throughout Term 3 by exploring and creating sections of movement.

The community adult and youth dance movement sections of the performance work were established with further work to continue to finalise and polish the material during a weeklong intensive during January 2019. The Presence of Wool performances will be presented in Albany during April 2019.

Goldfields Esperance Region

Ravensthorpe Regional Arts Council's RAPP project involves employment of a Dance Teacher in Residence to teach classes in school and in communities across the region over four school terms during 2018 and 2019. The project also involves the teacher in residence mentoring local dance artists to build skills in the communities to ensure the sustainability of dance in the region.

RRAC completed the first of the Dance Artist in Residence programs in five centres throughout School Term 1. Queenslandbased dance artist, Anja Ali-Haapala, conducted classes in schools and communities in Munglinup, Hopetoun, Ravensthorpe, Jerramungup and Lake King. She also mentored six trainee dance teachers across the region.

During 8 weeks in Term 4 (October - December 2018) the dance artist in residence, Talitha Maslin, taught a schedule of dance classes across four towns. Mentees in Hopetoun and Lake King worked with Talitha to learn dance teaching knowledge and skills as part of the ongoing dance mentorship included in this program. Monkey & Me Movement & Music (for 0-5 year olds), an adaptation of the original RRAC Dance schedule, was trialled for delivery by dance mentee, Sharee Saunders during Term 1 2018. The program tested successfully with ongoing demand. The Monkey & Me class series has a two-fold outcome: providing opportunity for mentee skills practice during the mentorship and removing a high demand (lowest age group) class from the professional teaching schedule. Sharee Saunders delivered a six-week music and movement class series during Term 4 2018 and there is interest for a third series to be delivered in Hopetoun during Term 1 2019.

The RRAC Dance Artist in Residence project is set to test a model for increased and ongoing artistic activity in remote regions, which, moving forward can integrate any arts medium. The model is designed around the notion that a resource may be shared amongst a remote hub of towns during a set residency, increasing liveability, whilst leaving a sustainable footprint of learned knowledge and skills.



The Presence of Wool - Bob Symons



RAPP Dance Artist in Residence





Advocacy, Representation and Capacity Building

MoveMe Festival 2018

MoveMe Festival 2018 was presented from 11 to 22 September. The festival program ran over two weeks and focused on presentation of new works by independent West Australian choreographers. The festival program offered premieres of new works, studio showings of new works in progress, a program of free works of intergenerational dancers, artist talks and professional development workshop for teachers. The festival program was, in the main, presented throughout the venues at the State Theatre Centre of Western Australia.

In all nine programs of dance and showings of work in progress were presented as part of the festival, along with artist talks and professional development workshop for teachers.

Co3 Australia with Link Dance: WA Dance Makers Project 2018

This is Now Choreography: Richard Cilli Performers: Link Dance

In-Lore Act II

Choreography: Chrissie Parrott Performers: Co3 Australia

Choreography: Unkempt Dance (Amy Wiseman, Carly Armstrong and Jessica Lewis) Performers: Co3 Australia

Act-Belong-Commit Co3 Youth and Link Dance: Sunday Suite Link Dance: Interpretation of In-Lore Act II

Choreography: Chrissie Parrott

Link Dance: Interpretation of You Do Ewe Choreography: Unkempt Dance

Co3 Youth: Fusion I and II Choreography: Storm Helmore, Yilin Kong

Anything Is Valid Dance Theatre: Dust on the shortbread

Choreographers: Serena Chalker, Quindell Orton Performers: Dr Elizabeth Cameron Dalman OAM and George Shevtsov

Kynan Hughes: Love/Less

Choreographer: Kynan Hughes Performers: Marlo Benjamin, Rachel Arianne Ogle, Alexander Perrozzi

STRUT Dance: NEXT

#thatwomanjulia Director: Sally Richardson Performer: Natalie Allen

Blushed

Choreographer and performer: Yilin Kong

The Farm: Cockfight

Presented by the State Theatre of WA and Performing Lines Core creatives: Joshua Thomson, Gavin Webber, Kate Harman and Julian Louis

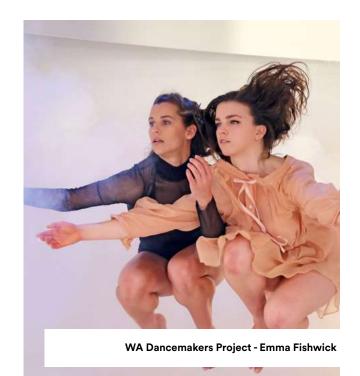
Performers: Joshua Thomson and Gavin Webber

STRUT Dance: Sunset - Creative Development Showing Choreographer: Maxine Doyle

Talitha Maslin and Dane Yates: Amity - Creative Development Showing

Direction, Choreography and Sound Design: Talitha Maslin and Dane Yates

Performers: Talitha Maslin and Dane Yates







SeeMe – Free Courtyard Performances Curated by Claudia Alessi

Falling from Heaven to Earth Choreography: Tyrone Robinson Performers: Co3 Youth

Real Make Fake Concept, choreography, performance: Marnie Orr

Ravenshaven Choreography: Talitha Maslin Music: Dane Yates Dancers: Momentum Dance

Concept, choreography, performance: Joshua Pether Music: Josten Myburgh

Roving Concept, choreography, performance: Sete Tele

Lull Concept, choreography, performance: Storm Helmore

DraculaWest Australian Ballet
Choreographer: Krzysztof Pastor,

Satellite event:

The MoveMe Festival 2018 program offered a range of entry points for audiences, through diversity of programming (content), environments (formal and informal spaces), and opportunities (free and ticketed events). Programming catered to audiences new to dance as well as established, loyal patrons of contemporary dance.

MoveMe Festival 2018 offered a diversity of dance practices – from pure dance to dance theatre – a diversity of environments – formal in-theatre performances, informal studio showings of work in development, and site-specific works across the State Theatre Centre Courtyard spaces.

The festival reached 23,363 audience members and engaged 312 artists and much critical acclaim from reviewers and peers.

With such an impressive program and very little infrastructural support, one can only celebrate this fabulous smorgasbord.

Jonathan W. Marshall, <u>Limelight Magazine</u> on December 7, 2018





... a powerhouse for viewers.

Margaret Mercer, <u>Dance Australia</u>, 17 September 2018



Advocacy and Representation

As the state advocacy body for dance, coupled with the voice of a national network, Ausdance WA champions the call for recognition of the value of the dance sector at every opportunity. We contribute to industry research, policy reviews and development and ensure that the voice for dance in Western Australia is heard at both state and national levels. We bring expert knowledge and input from key stakeholders to policy reviews and developments to ensure the best outcomes for our sector – companies, organisations, teachers across all contexts, and independent dance artists and students.

During 2018, Ausdance WA made a number of representations on behalf of the dance sector.

National review of the Culture and Related Industries Training Package for Live Performance and Entertainment

pwc Skills for Australia, is the Skills Service Organisation responsible for developing Training Packages for Culture and Related Industries. In 2018 they reviewed the Training Package for Live Performance and Entertainment, to explore the trends currently impacting the Creative Industries and to ensure training packages are designed to build the right skills needs or training priorities in the sector.

VET Student Loans

The federal government announced in October 2016 that it was withdrawing Certificate and Diploma Level Dance courses from the list of courses eligible for Student Loans. Together with Ausdance National, and in partnership with the National Advocates for Dance Education and the Tertiary Dance Council of Australia, we successfully lobbied for the reinstatement of The Diploma of Dance (Elite Performance) and Advanced Diploma of Dance (Elite Performance) courses to the VET Student Loans eligible course list

OneMusic

APRA AMCOS and PPCA, the national music licencing organisations, undertook consultation to rationalise music licencing for dance and performance studios. The OneMusic Dance and Performance Instructors and Schools licence fees have been set, and it is anticipated the new licence rates will be introduced in mid-2019.

Western Australian response to the recommendations of the Royal Commission into Institutional Response to Child Sexual Abuse

During the year, the State Government released its response to the Final Report of the Royal Commission into Institutional Response to Child Sexual Abuse.

A number of the Royal Commission's recommendations will impact on the dance sector, and require careful and thorough consideration as to how implementation of recommended reforms will occur. We continue to represent the dance industry in discussions for implementing the recommendations, responding to discussion points on Child Safe Standards.

Whilst we contribute to the development of the Implementation Framework we will be seeking advice and opinions from stakeholders to ensure that the right information is provided and that companies, studio owners, those running competitions and eisteddfods have the capacity to manage the anticipated new regulations.

MPA Framework Review

The MPA Framework is Australian Government policy and the Australia Council has responsibility for supporting and managing



the Framework on behalf of the Government, including funding for the MPA's.

WA Cultural Infrastructure Strategy

The Department of Local Government, Sport and Cultural Industries has prepared a draft WA Cultural Infrastructure Strategy with the purpose to enrich the lives of Western Australians by ensuring access to art and cultural experiences. Ausdance WA represented the dance sector at the Workshop for Culture and Arts Sector Stakeholders.

The National Arts and Disability Strategy Discussion Paper was released for comment and Ausdance WA represented the sector in responding to the Paper both online and at the public forum.

National Indigenous Arts and Cultural Authority
The Australia Council released the National Indigenous Arts
and Cultural Authority Discussion Paper for consultation. The
NIACA is intended to fill a gap in existing structures supporting
First Nations arts and culture: there is no national peak body
providing a collective voice across art forms; promoting the rights
of First Nations artists and cultural custodians across Australia;
or building networks and capacity to support a flourishing First
Nations arts sector in its diversity and entirety. In consultation
with West Australian Indigenous dance artists and advocates,
Ausdance WA responded to the Discussion Paper.

Ausdance WA also represented the sector at a number of industry forums

Country Arts WA Who's Who at the Zoo Presentation Coinciding with the Circuitwest Showcase, Country Arts WA facilitated a presentation for their community presenters – these are the smaller regional arts councils and venues. We provided information on services and programs accessible to these regional groups.

Circuitwest Showcase

We were represented at the Circuitwest Showcase, taking advantage of the opportunity to network with state performing arts venues and presenters and to advocate for increased programming of dance in venues and communities across the state.

Country Arts WA's Exchange with regional arts organisations.

Ausdance WA attended the Exchange in Mandurah, an opportunity to network with regional arts councils, advocate for engagement with dance and to provide information about the services and programs that Ausdance WA offers.



Touring Think Tank

We attended the Touring Think Tank to represent the dance sector, which was convened by Circuitwest during October 2018, to assist with touring co ordination across all art forms across the state.

Performing Arts Advisory Group for Future Now Ausdance WA Director, 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.

Chamber of Arts and Culture WA

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.

Capacity Building Initiatives

Regional Arts Partnership Program for Contemporary Dance

As noted earlier in the report, at the heart of the projects that we are supporting under this program is sustainability of dance practice for regionally based dance artists and sustainable access to dance in regional communities.

WA Indigenous Dance Network

Throughout 2018, Ausdance WA worked with a group of Indigenous dance artists and advocates to support the development of an Indigenous led WA Indigenous Dance Network – The Nest.

The working group developed a model that will create a "nest" to support existing Indigenous dance groups, to develop and implement projects that will engage Indigenous young people and develop emerging dance artists, that will increase opportunities for Indigenous dance artists to perform, and raise the profile of Indigenous arts and cultural practices.

We will continue to support the development of The Nest, securing funding, delivering pilot projects in 2019, and to establish an independent Indigenous led legal entity.







Ausdance WA

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Financial Statements

Australian Dance Council - Ausdance WA Branch Inc ABN 51194816993 For the year ended 31 December 2018

Prepared by KHT Accounting & Wealth



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- 4 Statement of Profit and Loss
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- 8 Statement of Financial Position
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Board Declaration

Australian Dance Council - Ausdance WA Branch Inc For the year ended 31 December 2018

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:

- The financial statements and notes, present fairly the company's financial position as at 31 December 2018 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
- 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 2018

	2018	2017
ncome		
Fees & Services		
Auspice Fees	5,516	2,070
Administration/Management Fees	•	2,300
Membership Fees	11,831	13,13
Publication and Program Sales	2,030	
Reimbursed Expenses	421	11,494
Studio Management Fees		15,880
Workshop and Course Fees	12,267	15,72
Total Fees & Services	32,066	60,600
Resources Income		
Studio Hire		40
Total Resources Income	•	40
Sponsorship and Philanthropic Income		
Donations	700	150
Sponsorship - In Kind	250	1,335
Total Sponsorship and Philanthropic Income	950	1,485
Other Income		
Bank Interest	3,409	2,225
RAPP Income		12,976
Total Other Income	3,409	15,201
Auspice		
Auspice Income	94,496	41,523
Total Auspice	94,496	41,523
Grant and Subsidies		
DLGSC - Operational Grant	185,000	185,000
Australia Council	58,213	28,577
Country Arts WA - Regional (RAPP)	113,382	
Healthway	48,500	54,000
Local Government Funding	15,500	9,500
Other State Funding	10,000	12,400
Total Grant and Subsidies	430,595	289,477
Total Income	561,516	408,326
xpenses		
Salaries, Wages & Fees		
Administration and marketing	171,071	183,871
Holiday Pay and LSL	(8,343)	4,936
Superannuation	17,934	15,847



	2018	2017
Workers Compensation		
Total Salaries, Wages & Fees	4,071 184,734	2,078
Creative Personal		
Artists Fees	38,115	30,747
Choreographers/Workshop Leaders	5,425	30,141
Composers & Musicians	6,400	
Teachers	46,183	
Other Creative Artists	1,541	854
Total Creative Personal	97,664	31,60
Program, Production, Exhibition & Touring		
In Kind Sponsorship	250	
Cost of Sales - Studio Rent		2 220
License Fees	239	2,329
Venue Hire		2.500
Production Costs	7,746	3,500
Project Travel & Accommodation	10,876	12,974
RAPP Allowances	13,235	4,369
RAPP Project Funding	2,803	1,752
Total Program, Production, Exhibition & Touring	25,000 60,150	24,924
1 Chapter 1914-Control 11 in 2014 to the year of Anthrop Control Control 1914 to the control 2014 1		- 1,5
Auspice Expenses		
Auspices	94,496	76,023
Total Auspice Expenses	94,496	76,023
Marketing & Promotion		
Distributions & Publications	5,477	969
Documentation	2,331	1,850
Promotional Materials	11,211	7,816
Press Advertising	275	473
Website	1,087	921
Total Marketing & Promotion	20,381	12,029
Administration Expenses		
Audit Fees	4,000	4,055
Bank Fees	375	374
Board Expenses	590	760
Computer Expenses	720	1,203
Credit Card Fees	207	363
Depreciation	1,306	(975)
Insurance	3,079	3,079
Membership & Subscriptions	1,933	1,166
National Office Fees	3,640	2,480
Office Supplies & Stationery	869	966
Postage & Freight	780	1,002
Professional Development	645	766



	2018	2017
Rent	3,092	9,577
Staff Amenities	404	220
Sundries	298	244
Telephone and Internet	3,198	3,140
Travel	3,866	5,288
Total Administration Expenses	33,635	40,438
otal Expenses	491,060	391,747
rrent Year Surplus/(Deficiency)	70,455	16,579



Statement of Changes in Equity

Australian Dance Council - Ausdance WA Branch Inc For the year ended 31 December 2018

	NOTES	2018	2017
Retained Earnings after Appropriation			
Retained Earnings at Start of Year		93,153	76,575
Profit/(Loss) Before Taxation		70,455	16,579
Retained Earnings After Appropriation		163,609	93,153



Statement of Financial Position

Australian Dance Council - Ausdance WA Branch Inc As at 31 December 2018

Current Assets Cash and Bank Trade and Other Receivables Other Assets Total Current Assets	255,177 2,108 6,014 263,299	232,997 118,153 8,741
Cash and Bank Trade and Other Receivables Other Assets Total Current Assets	2,108 6,014	118,15
Trade and Other Receivables Other Assets Total Current Assets	2,108 6,014	118,153
Other Assets Total Current Assets	6,014	
Total Current Assets		8,74
	263,299	
		359,88
Non-Current Assets		
Property, Plant and Equipment	3,942	3,960
Total Non-Current Assets	3,942	3,960
Total Assets	267,241	363,84
Liabilities		
Current Liabilities		
Income in Advance	14,272	62,815
Trade and Other Payables	14,512	29,110
Provisions	6,819	13,736
Unexpended Grants	68,028	165,032
Total Current Liabilities	103,632	270,693
Total Liabilities	103,632	270,693
Net Assets	163,609	93,153
Equity		
Retained Earnings	163,609	93,153
Total Equity	163,609	93,153



Statement of Cash Flows

Australian Dance Council - Ausdance WA Branch Inc For the year ended 31 December 2018

	2018	2017
Operating Activities		
Receipts from grants	425,938	366,499
Receipts from sponsorships	58,500	66,400
Receipts from fees and services	20,660	50,035
Receipts from memberships	11,531	12,973
Interest received	3,409	2,225
Cash Receipts From Other Operating Activities	2,030	12,976
Payments to suppliers and employees	(498,596)	(411,251)
Net Cash Flows from Operating Activities	23,472	99,857
Investing Activities		
Payment for Property, Plant and Equipment	(1,288)	(1,338)
Net Cash Flows from Investing Activities	(1,288)	(1,338)
Net Cash Flows	22,184	98,519
Cash and Cash Equivalents		
Cash and cash equivalents at beginning of period	232,992	134,473
Cash and cash equivalents at end of period	255,177	232,992
Net change in cash for period	22,184	98,519



Notes to the Financial Statements

Australian Dance Council - Ausdance WA Branch Inc For the year ended 31 December 2018

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 357-365 Murray Street, Perth WA 6000. 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, Changes 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 accrual 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 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 2018. Trade payables are recognised at their transaction price. They are subject to normal credit terms and do not

Employee Benefits

Provision is made for the liability for employee entitlements arising from services rendered by employees to 31 December 2018. 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 volumn rebates allowed. For this purpose, deferred consideration is not discounted to present values when recognising

Interest revenue is recognised using the 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.

Australian Dance Council - Ausdance WA Branch Inc receives non-reciprocal contributions of assets from the government and other parties for a nominal or zero value. These assets are recognised at their fair value on the date of acquisition in the balance sheet, with an equivalent amount of income recognised in the income statement.

Donations and bequests are recognised as revenue when received.

	2018	201
. Cash & Cash Equivalents		
Bank Accounts		
Cheque Account	2,198	32,80
Donation Account	1,924	1,32
High Interest Account	250,961	198,35
Stripe Account	11	
Total Bank Accounts	255,094	232,48
Other Cash Items		
Petty Cash	83	51
Total Other Cash Items	83	51
Total Cash & Cash Equivalents	255,177	232,99
	2018	201
. Local Government Grants		
City of Perth	15,500	9,500
Total Local Government Grants	15,500	9,500



4. Australian Council/Catalyst Grant Breakdown

Grants Received:

Date	Amount
01/07/2016	\$39,420.00
26/07/2017	\$67,080.00

Project Expenditure:

Year	Amount	Expenditure Details
2016	\$19,710.00	Regional Core
2017	\$28,577.00	Northhampton/Shark Bay
2018	\$9,266.00	Regional Choreographic Lab
2018	\$24,000.00	Great Southern Project: The Beauty Index
2018	\$24,947.00	Regional Core
Total	\$106,500.00	



Independent Reviewer's Report to the Members

Australian Dance Council - Ausdance WA Branch Inc For the year ended 31 December 2018

Report on the Financial Report

We have reviewed the accompanying special purpose financial statements of Australian Dance Council - Ausdance WA Branch Inc ('the Association'), which comprise the statement of the board of directors, income and expenditure, changes in equity, financial position and cash flows for the period ended 31 December 2018, a summary of significant accounting policies and other explanatory notes.

The Responsibility of the Committee

The committee of the Association 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.

Reviewers 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 the Association, would be in the same terms if given to the directors as at the time of the reviewers report.

Basis for Qualified Opinion

Material Uncertainty Regarding Opening Balances

Without modification to our opinion, we draw attention to the opening balances of these Financial Statements. We noted in the course of our review that the opening balances of a number of accounts had changed, and we were unable to satisfy ourselves by alternative means concerning the opening position of certain liabilities represented a true and fair position of the Association as at 31 December 2017.



Qualified Opinion

Based on our review, which is not an audit, except for the effects of the matter described in the 'Basis for Qualified Opinion' section of this report, we have not become aware no 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 2018 and of its performance for the year ended on that date; and
- (b) complying with Australian Accounting Standards and Corporations Regulations 2001.

Signed on: 30/4/2019

Matthew Tognini

Chartered Accountant 95277

KHT Accounting & Wealth

