ANNUAL REPORT 2016
Australian Dance Council – Ausdance Inc.
The Australian Dance Council—Ausdance Inc. (Ausdance National) is Australia’s peak body for dance: educating, inspiring and supporting the dance community in reaching its potential as a dynamic force within local, national and international communities. As part of a network of Ausdance organisations working across Australia, we design and deliver accessible and sustainable services and integrated programs to support Australian dance professionals.
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ABOUT US

OUR MISSION
Audsance National is the peak professional organisation for dance in Australia. Our mission is to educate, inspire and support the dance community in reaching its potential as a dynamic force within local, national and international communities.

OUR VISION
To provide accessible platforms for information and dialogue, to contribute to the growth and profile of the sector, and to be its leading advocate. We will work to be a sustainable organisation, prepared for future challenges.

OVERVIEW
Audsance National has multiple roles in the dance community, and we continue to be a leading force for change in areas of industry development, dance education and political advocacy. Our program across 2016 was delivered within the framework of our organisation’s three goals:
• Industry development: To support and sustain professional dance practice in Australia
• Information services: Be a recognised advocate in promoting dialogue and the value and purpose of dance
• Ensure the sustainability and growth of Ausdance National
PRESIDENT'S REPORT

2016 was a significant year of change for Ausdance National.

Following a lengthy period of review, the Ausdance National Council approved major constitutional changes to our governance structure and membership in September 2016. These are vital changes that will ensure Ausdance National’s relevancy and continued contribution to the dance sector in Australia.

I take this opportunity to acknowledge and thank the previous national executive and CEO—President Brian Lucas, Vice Presidents Claudia Alessi and Marilyn Miller, Treasurer Peter Bayliss, CEO Roslyn Dundas and Acting CEO Nel Roach—for leading the review process and carefully navigating final approvals by the council, particularly while continuing to implement a busy program during a challenging period for the arts sector.

Ausdance National’s annual program focused on sector development, advocacy and support. Key highlights included:

- Responded to the Royal Commission’s public hearings into Centres for the Performing Arts.
- Presented the 2016 Australian Dance Awards in Perth, hosted by Ausdance WA.
- Awarded the second Keith Bain Choreographic Travel Fellowship to Patrick (Lucky) Larty.
- Continued to lead the National Advocates for Arts Education through several initiatives, and negotiated the acquisition of its archives by the National Library of Australia.
- Attended the World Dance Alliance Asia Pacific conference and festival in Seoul as a Global Executive member.
- Contributed to ArtsPeak planning meetings as a member of the interim executive.
- Attendance and facilitation of networking opportunities for dance companies and independent artists at the Australian Performing Arts Market in Brisbane.
- Made recommendations to address the issues driving VET FEE-HELP funding cuts and explained the impact on professional dance training.
- Published the 40th edition of Brolga—an Australian Journal about dance.
- Partnered with the University of Sydney to conduct Safe Dance IV—investigating injuries in Australia’s professional dancers, a national survey of all professional dancers in Australia conducted by Amy Vassallo, PhD candidate.

Ausdance National and the Ausdance state and territory organisations that make up the network continued to make a significant contribution to dance across Australia and internationally during 2016.

I am also pleased to report an end of year surplus of $52,295 and our accumulated reserves increasing to $139,413.

Our members are at the core of what we do and I thank them for engaging and supporting us. I am delighted at the changes that now mean all state and territory Ausdance members are automatically national members. A key focus in coming months will be how we can better engage with and build our membership across the country.

An interim national executive—Paul Summers, Henry Laska and myself—joined National Treasurer Peter Bayliss in September 2016 to implement the structural reforms and consider future operations following the Australia Council’s decision to cease core operational funding at the end of 2016. A review of strategy, programs and resources was undertaken resulting in difficult decisions to reduce expenditure and core staff. A new vision and plan approved by the national council in December states that, by 2020, Ausdance National will be:

- Reaffirmed as the leading national advocate for dance in Australia
- The leader of a respected, integrated and sustainable Ausdance network supporting and promoting professional dance practice in Australia
- Financially sustainable and empowered in a new funding environment.

Following a nationwide nominations process, a new eight-person skills based council led by National President Gene Moyle, Vice Presidents Shaun Comerford, Elizabeth More AM and Treasurer Marinda Burger will be formally appointed in March 2017. The immediate focus will be on the future sustainability of the organisation without core operational funding. I congratulate the new council members and wish them well in their deliberations.
I acknowledge and thank our core funding partner, the Australian Government through the Australia Council for the Arts for the many years of financial support and partnership with Ausdance National. AON Australia continues to partner with us to deliver sector specific insurance products to our members and the sector. I also thank presenting partner Harlequin Floors and sponsors Gaynor Minden, Media Entertainment Arts Alliance (MEAA), AON Australia and media partner Dance Informa for your support of the Australian Dance Awards. A special thank you to state and territory Ausdance Presidents and nominees who are members of the current national council—Elizabeth More AM (NSW), Lauren Honcope (ACT), Suzan Williams (Qld), Jo McDonald/Tanya Vogues (SA), Jasmine Moseley/Emma Cochran (Vic), Nicole Roocke/Simon Owen (WA)—who, together with the national executive members mentioned above, have all contributed to the strategic discussions about the future.

Please take a moment to review the extensive list of artists, supporters and volunteers from across Australia who contributed to every program, project and service provided by Ausdance National. I thank them all for their involvement in advancing both Ausdance National and dance in Australia.

Lastly, I take this opportunity to acknowledge and thank our hard working staff—Rachael Jennings, Publications & Communications Manager and Leanne Craig, who co-ordinates the Australian Dance Awards nominations process and assists with administration. Long term CEO and Honorary Life Member Julie Dyson AM stepped in during this period of change to join the interim executive and continue Ausdance National’s important work. I thank each of you for your wise counsel and hard work over the past seven months.

While acknowledging that the future is not without its challenges for Ausdance National in the short-medium term, I am also excited at the calibre of the new council and this unique opportunity to build and secure the future of dance in Australia through the uniquely integrated services of Ausdance.

Shane Colquhoun
Interim National President
GOAL 1
INDUSTRY DEVELOPMENT: SUPPORT AND SUSTAIN PROFESSIONAL DANCE PRACTICE IN AUSTRALIA

This goal focuses on ways to help the industry grow and mature to match the talent of those it attracts. It invests in programs that increase access to career development, provides a forum to exchange ideas and expertise, and builds audiences and international networks for dance.

1.1 EXCHANGE INFORMATION, IDEAS, EXPERTISE AND RESOURCES IN ALL AREAS OF DANCE

PROVIDE CURRENT AND RELEVANT ARTISTS’ CAREER INFORMATION
To recognise the diverse nature of career development within the dance profession, we provide multiple types and sources of opportunities, information and support for artists’ careers. In 2016 we continued to publish national and international career development opportunities to our website, industry e-newsletter, and social media pages.

PARTICIPATION IN KEY FORUMS FOR PROFESSIONAL DANCE COMPANY MANAGERS
In 2016 the CEO participated in the annual meeting of dance company managers supported by the Australia Council for the Arts. The meeting prioritised advocacy to raise the profile of the sector in national political debates with the aim of increased funding for dance (from both government and philanthropic sources).

The CEO also met with company directors and artists while attending the National Arts Election Debate 2016 and National Arts Sector Meeting on the 7–8 June 2016, and the Australian Performing Arts Centres Association Conference, 29 August – 1 September, Melbourne.

IMPROVE INSURANCE SERVICES FOR DANCE
Aon Australia dance insurance scheme
We continue to work with our insurance partner Aon Australia to improve insurance services for the dance sector and increase our income stream from the private sector. To help keep dance businesses protected, we worked with Aon Australia to market and promote dance insurance through case studies, articles and safety tips published to our website and social media. Aon Australia is an important contributor to the sustainability of Ausdance National, and a valued sponsor of the Australian Dance Awards.

Beginning January 2016, Aon Australia launched a revised Public Liability insurance policy, tailored specifically for Ausdance members. Key changes included
• choice of $10 million or $20 million Public Liability cover
• professional indemnity cover increased to $5 million
• lower start price of $324
• cover for Wrongful Allegation claims.

In November 2016 we began the task of renegotiating our Memorandum of Understanding with the company, and planned a new information campaign to help demystify complex insurance issues for the dance community. We anticipate that this 20-year relationship will continue to grow, significantly supporting Australian dance and the work of Ausdance National into the future.
1.2 INCREASE ACCESS TO CAREER DEVELOPMENT OPPORTUNITIES

To improve the stability of dance artists’ careers, we offer two choreographic development fellowships in alternating years; they are the Peggy van Praagh Choreographic Fellowship (offered 2011, 2013 and 2015) and the Keith Bain Choreographic Travel Fellowship (offered in 2014 and 2016). They provide a financial contribution and publicity to one artist annually to support choreographic development. We also offer an international choreographic fellowship opportunity through the World Dance Alliance (see section 1.4). Applicants for all fellowships must be Ausdance members and Australian residents.

THE KEITH BAIN CHOREOGRAPHIC FELLOWSHIP

Established following a bequest by Keith Bain OAM, a founding member of Ausdance, the fellowship provides $5000 to assist an emerging choreographer to travel internationally with the sole purpose of developing and extending their choreographic practice and networks.

We market the fellowship through our digital media channels. In 2016 there were seven applications for the Keith Bain Choreographic Travel Fellowship. A volunteer panel of industry professionals—Marilyn Miller, Julia Cotton, Gavin Robins and Anca Frankenhaeuser—assessed the applications.

The fellowship was awarded at the 2016 Australian Dance Awards to Sydney-based dancer and choreographer (and Ausdance NSW member) Patrick (Lucky) Lartey. Patrick will use the fellowship to travel to Ankata in BoBo, Burkina Faso, West Africa to complete a four-week dance residency with Serge Aime Coulibaly, the artistic director of Faso Dance Theatre. As part of meeting reporting requirements for the fellowship, Lucky will write blog posts to his website documenting his residency in Burkina Faso in 2017, which will contribute to the discourse on the development of choreography in Africa.

The 2014 fellowship recipient, Gabrielle Nankivell, finalised her activities in 2016 and submitted her fellowship report for publication on the Ausdance website: Documenting the influence of travel on my artistic practice. We shared her report in our newsletter and on social media.

CATALYST FUND APPLICATION

As part of our commitment to develop dancers’ career opportunities, and building on years of research and strategic partnerships, especially through the SCOPE for Artists program, in 2016 we applied to the Catalyst fund to develop this work further. If successful, the project will build an evidence-based strategy for implementing an ongoing program that culminates in a sustainable career development model, possibly...
applicable to other art forms. We negotiated a partnership with the Australian Collaborative Education Network (ACEN) that aims to ‘improve the innovation, breadth and competitiveness of our economy’ to build sustainability into the project.

NATIONAL DANCE FORUM 2017

In November 2016 planning began for a National Dance Forum in 2017. In 2016 we formed a national advisory panel (Shane Carroll, Paul Selwyn-Norton, Merindah Donnelly, Lizzie Vilmanus, Julie Dyson and Michelle Silby) to begin work on an Australia Council application to produce a fourth NDF in September 2017 with a theme based on dance in the digital age. How do we approach artistic practice to take advantage of new, smart and ubiquitous technology, maintain artistic integrity while achieving social and fiscal returns? How is work curated and created, where does it sit in relation to core business, and how can it engage audiences differently? Where is it all going?

1.3 DEVELOP AUDIENCES FOR CONTEMPORARY DANCE

To increase audiences’ and presenters’ understanding of contemporary dance and their commitment to more presentations and audience engagement, we produce the annual Australian Dance Awards, maintain the Australian Dance Awards website, and participate in the Australian Performing Arts Market.

2016 AUSTRALIAN PERFORMING ARTS MARKET (APAM)

Australian Performing Arts Market (APAM) 19–23 February 2016. APAM is Australia’s leading, internationally focused industry event for contemporary performing artists and companies looking for opportunities to tour their latest productions or find partners for new work in development. Our acting CEO was a registered delegate, attended performances and hosted a cocktail networking function for 80 dance makers and presenters participating in APAM.

AUSTRALIAN DANCE AWARDS

Presented by Ausdance National and Harlequin Floors, the 2016 Australian Dance Awards were held at The State Theatre Centre of Western Australia in Perth on Sunday 18 September at 6.30 pm as part of the MoveMe Festival 2016.

The annual Australian Dance Awards continue as a major audience development activity, with its public nominations, glamorous awards ceremony and high-profile presenters and nominees attracting media attention. The awards recognise and honour professional Australian dance artists who have made an outstanding contribution to Australian dance. With a national focus, the awards are promoting the art form, raising the profile of Australian artists and providing a focal point for the celebration of excellence.

Many volunteers work to make the Australian Dance Awards possible, and our 2016 nominations selection panel and advisors reviewed hours of footage and read reams of nomination citations. We manage the nominations process, the Australian Dance Awards website, written citations for shortlisted nominees, and the production of trophies. In 2016 we received 454 nominations. There were 11,902 unique visitors/users to australiandanceawards.net.au.

We delivered the 2016 awards ceremony in collaboration with Ausdance WA and volunteer creative producer Claudia Alessi. Australian dance companies who donated performances included Ochre Contemporary Dance Company, Co3 Australia, Tasdance, Lucy Guerin Inc, West Australian Ballet, Strut Dance, Force Majeure, and K2 Dance Company.

We presented twelve awards, including the Award for Lifetime Achievement to Terri Charlesworth.

We maintained our long-term Australian Dance Awards partnerships with organisations who sponsored award trophies. They are Harlequin Floors Australia, Aon Australia, Innovation and Business Skills Australia, the Equity Foundation and Gaynor Minden. Ausdance WA invited local sponsors who, in return for their financial contribution, received free advertising in the program and co-presented awards.
Our 2016 awards marketing campaign focused on raising the dance community’s commitment to the Awards. Through our media channels, we encouraged nominations and profiled shortlisted nominees, the Lifetime Achievement recipient and award winners. The awards program and marketing material featured a photograph of Ochre Contemporary Dance Company and was donated by Western Australian photographer Dana Weeks.

**1.4 BUILD INTERNATIONAL NETWORKS**

Through our international networks, we connect Australian dance professionals—from emerging to established—with professional development opportunities that raise the profile of Australian dance and its practitioners.

In 2016, outcomes of this work include publications that profile the work of Australian and international dance professionals (*Asia-Pacific Channels* and Exploring identities in dance: Proceedings from the 13th World Congress of Dance and the Child International), conference participation and networking for dance artists and choreographic development for an emerging choreographer.

**PARTICIPATION IN KEY ASIA-PACIFIC AND EUROPEAN EVENTS**

We provided publicity support to Australians participating in a range of forums. We promoted information about the activities of the World Dance Alliance (WDA), International Association for Dance Medicine and Science and other international forums. Representatives from Ausdance National and Australian scholars and choreographers attended the 2016 WDA Asia Pacific dance festival and conference in Seoul.

**CONNECTION AND KNOWLEDGE DEVELOPMENT FOR AUSTRALIANS PARTICIPATING IN INTERNATIONAL FORUMS**

**World Dance Alliance Asia–Pacific**

World Dance Alliance (WDA) serves as a primary voice for dance and dancers throughout the world, encouraging the exchange of ideas and the awareness of dance in all its forms. Ausdance members are automatically members of the World Dance Alliance Asia-Pacific, which provides opportunities to network and share practices in a culturally diverse, global context, through choreographic and performance projects, professional development opportunities and regular publications. Ausdance National acts as the Australian chapter of WDA and is a member of the Global Executive and on the board of WDA Asia Pacific.

**2016 WDA Asia Pacific dance festival and conference in Seoul**

In 2016 several Australian dance practitioners participated in the 2016 WDA Asia Pacific dance festival and conference in Seoul, Korea from 21–24 July 2016. We published an article by participating Australian choreographer Nerida Matthaei—Unrooted and rerouted ‘otherness’ in an international nexus: a reflection on the 2016 World Dance Alliance festival and conference, Korea. Nerida took part in the Choreolab and received the inaugural Chin Lin Award for best emerging researcher for her presentation on ‘Rerouting the choreographic self through processual experimentation’.

**2017 International Young Choreographers’ Program**

In December 2016, as the Australian chapter of the World Dance Alliance Asia-Pacific, we publicised the call for and managed the selection process for Australian applications for the 2017 International Young Choreographers’ Program held in southern Taiwan in July/August and hosted by World Dance Alliance Asia–Pacific Taiwan chapter. Applicants must be Ausdance members. We received nine applications. A volunteer panel assessed applications and recommended an Australian choreographer to participate. The successful applicant will be announced by WDA Taiwan in February 2017.

**Writing and research published in partnership with Dance and the Child International**

Throughout 2016, we collaborated with Dance and the Child International on the publication *Exploring identities in dance: Proceedings from the 13th World Congress of Dance and the Child International*. Due to be published in 2017, it is co-edited by Susan Koff, Director of the Dance Education Program in the Steinhardt School at New York University, and Charlotte Svendler Nielsen, University of Copenhagen, Denmark.

Held 5–10 July 2015 in Copenhagen Denmark, the World Congress explored the theme of identity in dance as it is experienced in formal, non-formal and informal education settings. Reflecting the congress sub-themes—
embodiment, empowerment, assessment and education—the 35 articles by dance scholars and teachers, profile current international research about youth dance. Publication of this prestigious international dance education research collection continues Ausdance National’s global reputation as a leading publisher of current dance research.

Asia-Pacific Channels
In 2016 we produced two editions of Asia-Pacific Channels—the bi-annual newsletter of the World Dance Alliance (WDA) Asia Pacific—in collaboration with Malaysia’s MyDance Alliance. It provides a valuable archive and advocacy tool that showcases the extensive and diverse dance practice across the region. The newsletter is published to the Ausdance website and is distributed across the countries in the WDA Asia-Pacific network.

1.5 INCREASE UNDERSTANDING AND BEST PRACTICE IN DANCE EDUCATION
We lead the National Advocates for Arts Education (NAAE), support the development of dance education resources and provide access to high-quality publications.

A CURRICULUM FOR THE ARTS IS IMPLEMENTED ACROSS THE COUNTRY
Audsance continues to be a key member of the National Advocates for Arts Education (NAAE), organising four face-to-face national meetings in 2016, contributing to advocacy discussions over the year and maintaining the NAAE Facebook page.

National Advocates for Arts Education (NAAE)
We convened two face-to-face NAAE meetings in Canberra as part of NAAE’s advocacy for the Australian Curriculum: the Arts, and to advance the STEAM agenda. With our ArtsPeak colleagues, NAAE visited Parliament House in Canberra to speak with the Minister for Education & Training, Simon Birmingham; the Arts Minister’s adviser, Denise Ryan; Shadow Education Minister Kate Ellis, and Greens Arts spokesperson Sarah Hanson-Young.

Members of the National Advocates for Arts Education at the National Library of Australia, 19 June 2016. Taking time out to #IStandWithTheArts #ArtsChangesLives while talking Arts Education advocacy! L-R: John Saunders (Drama Australia), Roger Dunscombe (Australian Teachers of Media), Sandra Gattenhof (Drama Australia), Bradley Merrick (Australian Society for Music Education), and Julie Dyson (NAAE chair).
NAAE met in Canberra on 19 and 20 June to discuss a range of outstanding issues affecting implementation of *The Australian Curriculum: The Arts*. Several projects were identified that would assist classroom teachers, students, governments and other decision makers in the implementation process. These projects include:

- putting the A into STEM
- pre-service training for teachers to deliver arts education
- teachers’ professional learning programs
- updating the publication *More Than Words Can Say* to reflect current research in the arts literacy debate
- development of an arts and cultural policy for children and young people.

This meeting was followed up by a meeting with the Federal Minister for the Arts as part of our advocacy for arts (and dance) education. In November we led the NAAE meeting with the Australian Curriculum Assessment and Reporting Authority (ACARA) to negotiate a new partnership to review work samples and challenge traditional definitions of literacy. NAAE will also publish a new edition of its publication *More Than Words Can Say* in 2017, with the revised Dance chapter completed in 2016 by Ausdance’s NAAE representative Sue Fox.

**National Advocates for Arts Education archives donated to the National Library of Australia**

In an important development for arts education research in Australia, Ausdance National negotiated with the National Library of Australia to accept NAAE's 30 years of archival material. After almost a year of cataloguing and sorting, the NAAE archive is now safely rehoused at the NLA from its original home in the Ausdance National library. To develop the archive, Ausdance National has encouraged all art form members of NAAE to contribute their archives to the NLA to complement this collection.

**THE TERTIARY DANCE COUNCIL OF AUSTRALIA (TDCA)**

We worked to revitalise the TDCA, and Ausdance National President-elect, Associate Professor Gene Moyle, Head of School, Creative Industries Faculty, School of Creative Practice at QUT has agreed to lead the TDCA and to collaborate with Ausdance National on a new dance research forum, possibly at QUT in 2017. In 2016, Gene represented Australia at the LEAP Together conference in Toronto, Canada, sharing Australia’s achievements in dancers’ career development and contributing to exciting plans for the future. With Australia Council support, she also produced new research into dancers’ transition on behalf of the five major dance companies, to be published in 2017.

**ROYAL COMMISSION’S PUBLIC HEARING INTO CENTRES FOR THE PERFORMING ARTS**

In March we published a response to the Royal Commission’s public hearing into Centres for the Performing Arts. Our statement re-affirmed Ausdance’s position on teaching dance and supporting children, and it provided guidance by directing readers to our related fact sheets and guides. In April we participated in a private roundtable at the offices of the Royal Commission in Sydney to discuss how to make institutions safe by improving companies’ and organisations’ child safety planning.

**SAFE SPACES FOR DANCE—AUSDANCE STUDIO POLICY PACK**

The Royal Commission’s public hearing into Centres for the Performing Arts made it clear that studio operators needed assistance managing their studios professionally and safely. With 6,000 independent dance studios in Australia and many different syllabus organisations, the studio industry is regulated by state and territory business regulations but has specific skill needs and professional behaviours that are not addressed through government processes.

Safe Spaces for Dance (a guide to the professional conduct of studios and teachers) is a response to this situation, and a draft of this new publication was completed in 2016. A compilation of Ausdance National’s free online fact sheets and the *Australian Guidelines for Teaching Dance*, it also includes new policy areas and a large selection of sample policies for dance studios. Publication is expected in June 2017.
GOAL 2
INFORMATION SERVICES: BE A RECOGNISED ADVOCATE IN PROMOTING DIALOGUE AND THE VALUE AND PURPOSE OF DANCE

2.1 INCREASE THE QUALITY AND RELEVANCE OF AUSDANCE NATIONAL’S INFORMATION

To increase knowledge and understanding of peer practice, dance history and industry developments, and to maximise Ausdance National’s extensive knowledge and resources for the benefit of the sector, we create and share relevant information on all aspects of dance, including health and wellbeing to support participation and audience development. We continue to compile and distribute information and guidelines for dance training, focusing particularly on issues of quality and safety. Safe Dance® fact sheets are reviewed regularly and are reflective of best practice.

SAFE DANCE IV—INVESTIGATING INJURIES IN AUSTRALIA’S PROFESSIONAL DANCERS

The 4th safe dance project, ‘Safe Dance IV—Investigating injuries in Australia’s professional dancers’, was launched by the University of Sydney and Ausdance National in January 2016. This national survey of Australian professional dancers was conducted by Amy Vassallo, a PhD candidate at the University of Sydney, and her supervisors Dr Claire Hiller, A/Prof Evangelos Pappas and A/Prof Emmanuel Stamatakis. The survey was based on previous national and international dance injury studies, a comprehensive review of relevant literature in the field of sports medicine and epidemiological research and expert advice from the local dance community.

Like our previous Safe Dance® survey reports, the findings will lead to a variety of recommendations and initiatives, and provide further insight into dancer health and wellbeing.

We met with the research team throughout the year to refine survey marketing approaches and plan publication outcomes for 2017. The online survey was open for the year and, as of writing, paper surveys are still being returned to the lead researcher Amy Vassallo.
E-NEWSLETTER AND SOCIAL MEDIA SITES

The Ausdance website and social media sites are our primary communication and publishing tools. We share fellowships, training, networking events, advocacy and industry news, research, publications, fact sheets and publicity support for artists’ work. Our website news and blog is updated weekly. We use Facebook, Twitter and Vimeo to share information, promote the work of dance artists and educators and encourage ongoing discussion on a range of issues.

We produced seven editions of our e-newsletter throughout 2016, profiling key resources available on the website and current industry activities and issues. The newsletter received an additional 143 subscribers and its open and click rates continue above industry standards.

WWW.AUSDANCE.ORG.AU

The Ausdance National website—a source of professional practice information, dance research and industry advocacy—continued to grow. In 2016 there were 116,359 unique visitors/users to the website. We continue profiling dance writers, and their work, on our website, with an additional eight added in 2016 along with 17 new articles. Two new fact sheets were developed in response to industry demand and shared via social media and our website.

The Ausdance National website remains an important tool in delivering the aims of the organisation and reflecting industry practice and research. We continue to work on ensuring the website is user-friendly and accessible for both readers and content managers. In 2016 we worked with our developers to upgrade the site to make it more responsive to current web browsers and mobile devices.

BROLGA—AN AUSTRALIAN JOURNAL ABOUT DANCE

Brolga—an Australian journal about dance remains a viable and respected journal. It maintains its B rating on the ERA journals list released by Deakin University. First published in 1994, it plays a key role in collecting and sharing peer-reviewed articles on a broad range of dance-related topics.

Brolga provides publishing opportunities for dance academics and artists, and it raises the profile of Australian dance by publishing current research and critical thinking about dance. Its publication is made possible by voluntary editors Dr Olivia Millard and Dr Shaun McLeod, both dance artists and lecturers at Deakin University.

In 2016 we published edition #40 with editor Dr Olivia Millard (dance artist and dance lecturer at Deakin University, Melbourne) and authors Jason Marchant (dance artist and PhD student in performance studies at the University of Sydney), Dr Shaun McLeod (dancer, choreographer and academic who lectures at Deakin University, Melbourne), Dianne Reid (research artist and PhD candidate at Deakin University, Melbourne) and Dr Anne Scott Wilson (artist and lecturer Art and Performance, Deakin University).

The digital publication was designed to meet WCAG 2.0 requirements for an accessible PDF. We also updated our digital publishing agreement and moved to digital e-signatures, making the process easier for authors and efficient for the publication manager.

We made a call for submissions to the 2016 edition (#41) in June 2016. Due to unforeseen circumstances, publication was rescheduled to April 2017. Brolga #41 will explore the broad theme ‘A place for dance’.
2.2 PROFILE ADVOCACY CAMPAIGNS FOR DANCE

To increase funding and build an understanding of Australian dance at all political levels, we worked to maintain our position as a voice for dance through our active membership of ArtsPeak and NAAE, and other networks where we shared key priority issues.

We contributed to targeted communication with parliamentarians and other decision-makers about the benefits and needs of the broad dance community, engaged dance companies and artists in this advocacy work, and shared industry campaigns through our website and social media.

We were involved in a number of campaigns with our partners in 2016 and contributed to a range of industry discussions:

- **Responses to Draft Guidelines for the National Program for Excellence in the Arts**
- **In October our interim National President Shane Colquhoun responded to and made recommendations to address the VET FEE-HELP funding cuts and their impact on professional dance training**, in a letter to Senator the Hon. Simon Birmingham, Minister for Education and Training. With our ArtsPeak and NAAE partners we made personal representation to Ministers and other parliamentarians about a range of issues, including the education and training of dancers. (See also 1.5)

**ARTSPEAK—CONFEDERATION OF PEAK NATIONAL ARTS ORGANISATIONS**

Throughout 2016 we contributed to and published the following ArtsPeak statements:

- **ArtsPeak calls for Government to act on Senate Inquiry recommendations** into the impact of the 2014 and 2015 budget decisions.
- **ArtsPeak calls for restoration of Australia Council Funding**. In response to the announcement of four-year funding decisions by the Australia Council, in which sixty-five previously funded arts organisations did not receive future funding, we published ArtsPeak’s media release which addressed cuts to the Australia Council for the Arts. With the Federal election looming, ArtsPeak called for the restoration of Australia Council funding as a matter of urgency so that the Australian arts ecology could remain viable and vibrant.
- **Government turns its back on the opportunity to fix arts funding mess**
- **New low as Government pumps Catalyst funds out the door in blatant pre-election pork barreling** (May 2016).

Ausdance National honorary life member Julie Dyson, AM, continued her work with ArtsPeak to represent the interests of the dance sector and provide advocacy reports to Ausdance National. In December she provided an end-of-year update about ArtsPeak’s activities and plans for 2017. The interim National Executive acknowledged the ongoing work of Julie Dyson and formally appointed her to represent, attend and speak for Ausdance at the following organisations and forums: ArtsPeak, National Advocates for Arts Education (with Ausdance representatives Jeff Meiners and Sue Fox), World Dance Alliance and Tertiary Dance Council of Australia.
GOAL 3
ENSURE THE SUSTAINABILITY AND GROWTH OF AUSDANCE NATIONAL

This goal focuses on the roles and responsibilities of Ausdance National to ensure it thrives into the future, its income is diversified, and its processes are clear and unambiguous.

To increase and diversify Ausdance National’s financial base, we:
- Maintained working capital, with a ratio of 6.8:1
- Delivered a satisfactory reserves ratio of 47%
- Kept administration costs across all activities below 8.5% of total expenditure.
- Achieved a surplus of $52,295 (budgeted surplus: $21) through an expenditure review and focus on maximising income, while continuing to deliver and increase programs and services.

3.1 BUILD THE CAPACITY OF AUSDANCE NATIONAL

2016 was a year of dramatic change for Ausdance National and the professional dance sector. In May 2016 we were informed that our application to the Australia Council for four-year funding was unsuccessful.

The Ausdance National Council met on 28 May and agreed to immediately move towards governance by a skills-based board and to establish an advisory group to work with the Executive and Ausdance National to prioritise outcomes for 2016 and 2017.

The transition advisory group made recommendations for updating the organisation’s governance and relationships. The group reviewed expenditure for 2016 and recommended specific savings to ensure positive outcomes for the organisation in 2017 and beyond.

A NEW CONSTITUTION AND INTERIM EXECUTIVE LEADERSHIP

In September we announced that an interim executive leadership team would join national council members until March 2017 to implement the advisory group’s recommendations. Paul Summers (Vic), Henry Laska (ACT) and Shane Colquhoun (WA) joined Treasurer Peter Bayliss as the interim executive. The former executive—Brian Lucas, Claudia Alessi and Marilyn Miller—continued to provide support and advice as required.

Also in September our National Council agreed to significant changes to the Constitution—moving away from a network-led board to a new skills-based governance structure and extending the membership to engage more directly with a range of stakeholders. Ausdance network organisations will elect a representative to the new board, and Ausdance state and territory presidents will be advisors to the board, ensuring continued communication and shared goals. Ausdance National opened national membership to individual members of the state and territory Ausdance organisations.

The interim executive developed a draft strategic plan with a vision that states that by 2020, Ausdance National will be:
- Reaffirmed as the leading national advocate for dance in Australia
- The leader of a respected, integrated and sustainable Ausdance network supporting and promoting professional dance practice in Australia
- Financially sustainable and empowered in a new funding environment.

A key challenge for Ausdance’s National Council was to establish a new national board by early 2017, and a call for nominations to the new Ausdance National Council was made in November 2016.
3.2 BUILD THE STRENGTH OF THE AUSDANCE NETWORK

We continue to develop connections between our organisation (Audsance National) and the members of the Ausdance network (Audsance ACT, Vic, WA, NSW, Qld and SA) by providing ongoing support and advice to directors, staff and boards. We convened one face-to-face meeting with directors and maintained frequent email and telephone contact in 2016.

We led on dance sector advocacy issues and consulted with network members to provide media responses. We continued to represent the Ausdance Network and its members internationally through our WDA partnership programs and membership of the International Association for Dance Medicine & Science (IADMS).

We provide and update (where necessary) Ausdance visual brand collateral, supplying design files (digital and print logos, business cards, stationery, e-news banners) to the network. Our management and renewal of network domain names, redirection services and @ausdance email accounts continued in 2016, with assistance provided to Ausdance Victoria for their new website and Ausdance Qld with their email branding.

To eliminate email hosting costs and help staff work together more effectively, we applied for a Google Apps for Non-profits account and transferred the network’s email hosting to this new system.

Each week we provided advice and assistance to Ausdance members across Australia. We also assisted the network to grow membership revenue by:

- directing potential new members (via phone, email and website enquiries) to their local Ausdance organisations
- improving the Aon Australia member-only dance insurance products, attracting new members to each Ausdance organisation
- providing member-only professional development opportunities (through our national and international fellowships) and publishing opportunities (through our WDA membership)
- supplying information resources—factsheet, guidelines and research—that build on state-based membership benefits.

**Australian Dance Awards**

At the May National Council meeting, it was agreed that Ausdance National would work with Ausdance WA to deliver the 2016 Australian Dance Awards.

We took on the full financial risk of the 2016 Australian Dance Awards (ADA), and our vice-president Claudia Alessi worked as a volunteer to successfully produce the awards ceremony. A national project officer was employed to project manage the ADA, and we produced the awards ceremony program.
OUR MEMBERS

FOUNDING LIFE MEMBERS
Dr Warren Lett, Professor Shirley McKechnie AO, Keith Bain OAM (deceased), Dr Peter Brinson (deceased), Johanna Exiner (deceased), Donna Greaves (deceased), Dame Peggy van Praagh DBE (deceased)

Honorary Life Members
Julie Dyson AM, Professor Susan Street AO, Valda Craig, Hilary Trotter, Dr Ralph Buck, Lee Christofis, Paul Summers, Annie Greig, Shane Colquhoun, Nicki Lo Bianco, Associate Professor Cheryl Stock AM, Sandra Macarthur-Onslow, Margaret Walker OAM (deceased)

Company members
• Australian Ballet
• The Australian Dance Theatre
• Bangarra Dance Theatre
• Co3 Australia
• Chunky Move
• Dancenorth
• De Quincy Inc.
• Expressions Dance Company
• Force Majeure
• KAGE
• Lucy Guerin Co.
• Queensland Ballet
• Restless Dance
• Shaun Parker & Dancers
• Sydney Dance Company
• Tasdance
• Tracks Inc.
• West Australian Ballet

Tertiary Dance Council members
• The Australian Ballet School
• Australian College of Physical Education
• Adelaide College of the Arts–AC Arts
• Deakin University–Melbourne Campus
• NAISDA College of Dance
• Queensland University of Technology–Creative Industries
• Victorian College of the Arts, School of Dance
• Western Australian Academy of Performing Arts @ Edith Cowan University
OUR PARTNERS, SPONSORS AND SUPPORTERS

We acknowledge and thank the volunteers, supporters and partners who contributed to the organisation’s ongoing work and projects.

FUNDING PARTNER
Ausdance National is assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.

DANCE INSURANCE PARTNER
AON Australia

ADVOCACY PARTNERS

ArtsPeak
Julie Dyson, AM

National Advocates for Arts Education
Chair: Julie Dyson, AM
Ausdance Representatives: Jeff Meiners and Sue Fox.

Tertiary Dance Council of Australia
Associate Prof Gene Moyle, Chair

PUBLICATION PARTNERS

Brolga—an Australian journal about dance
Dr Olivia Millard and Dr Shaun McLeod. Advisory board: Sally Clarke, Lee Christofis, Rita Clarke, Cheryl Stock, Kim Vincs. Founding editor Dr Michelle Potter.

Exploring identities in dance: Proceedings from the 13th World Congress of Dance and the Child International
Dance and the Child International (daCi): Susan Koff, Director of the Dance Education Program in the Steinhardt School at New York University, and Charlotte Svendler Nielsen, University of Copenhagen, Denmark; Katie Fennell, copy editor, dance and the Child international

Asia Pacific Channels—the newsletter of the World Dance Alliance
Bilqis Hijas, MyDance Alliance Malaysia, with members of the World Dance Alliance Asia–Pacific: President Yunyu Wang, Vice President Urmimala Sarkar Munsi, Secretary Julie Dyson AM, Vice President South East Asia Joseph Gonzales/Bilqis Hijas, Vice President East Asia Anna CY Chan, Vice President South Asia Lubna Marium, Vice President Pacific Anton Carter. Network Chairs: Education & Training–Ralph Buck (New Zealand) and Jeff Meiners (Australia), Research & Documentation–Urmimala Sarkar Munsi (India) and Stephanie Burridge (Singapore), Support & Development–Bilqis Hijas (Malaysia) & Joelle Jacinto (Philippines), Creation & Presentation–Nanette Hassall. Chapter heads: Australia–Julie Dyson AM, Aotearoa New Zealand–Anton Carter, Bangladesh–Lubna Marium; Cambodia–Kang Rithisal, Fiji–Sachiko Soro, Hong Kong–Stella Lau, India–Dr Kapila Vatsayan, Indonesia–Anastasia Melati, Korea–Hong Jo Jun, Nepal–Rajendra Shrestha, Papua New Guinea representative–Naomi Faik-Simet, Philippines–Basilio Esteban Villaruz, Singapore–Dr Siri Rama, Taiwan–Su-ling Chou, Thailand–Dr Surapone Virunrak.

KEITH BAIN CHOREOGRAPHIC TRAVEL FELLOWSHIP ASSESSMENT PANEL
Julia Cotton, Marilyn Miller, Gavin Robbins, Anca Frankenhaeuser
AUSTRALIAN DANCE AWARDS 2016

Advisors and nominations panel
Robina Beard OAM (Chair), Julie Dyson AM, Jeff Meiners, Lee Christofis, Shane Colquhoun, Denise Richardson, Dr Cheryl Stock AM, Julia Quinn, Marko Panzic, Valerie Lawson, Dr Julie-Anne Long, Dr Michelle Potter, Annette Downs, Dr Maggie Tonkin, Karen van Ulzen, Michael Whaites, Carol Wellman Kelly.

National sponsors
Auszdance National thanks presenting partner Harlequin Floors, and sponsors Gaynor Minden, Equity, AON Australia, and media partner Dance Informa.

Award ceremony performers
Ochre Contemporary Dance Company, Co3 Tasdance, Lucy Guerin Inc, West Australian Ballet, Strut Dance, Force Majeure, K2 Dance Company

Production team
Claudia Alessi, creative producer; Neil Roach, project manager; Leanne Craig, nominations coordinator; Briana Shepherd, MC; Unkempt Dance, trophy assistants; Link Dance Company, trophy runners; Hugo Aguilar López, production coordinator & stage manager; Michael Maclean, production manager; Rachael Jennings, program production.
NATIONAL COUNCIL

The Executive with the National Council met face-to-face twice, and twice by teleconference. The interim National Executive met six times by teleconference, with Shane Colquhoun and Paul Summers attending the Extraordinary General Meeting.

<table>
<thead>
<tr>
<th>NATIONAL EXECUTIVE</th>
<th>Attended</th>
</tr>
</thead>
</table>
| Brian Lucas, independent choreographer and teacher  
**National President** (May 2006 to September 2016) | 5/5 |
| Claudia Alessi, independent director and performer (WA),  
**Vice-President** (2010 to September 2016) | 5/5 |
| Marilyn Miller, freelance choreographer and producer (QLD),  
**Vice-President** (2012 to September 2016) | 4/5 |
| Peter Bayliss, music promoter and financial accountant  
Treasurer (2012 – ) | 4/6 |

<table>
<thead>
<tr>
<th>NATIONAL COUNCIL STATE AND TERRITORY MEMBERS</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Lauren Honcope, President Ausdance ACT (from May 2011)</td>
<td>6/6</td>
</tr>
<tr>
<td>Professor Elizabeth More AM, President Ausdance NSW (from May 2006)</td>
<td>6/6</td>
</tr>
<tr>
<td>Suzan Williams, President Ausdance Qld (from June 2014)</td>
<td>3/6</td>
</tr>
<tr>
<td>Jo McDonald, President Ausdance SA (until March 2016)</td>
<td>0</td>
</tr>
<tr>
<td>Tanya Vogues, President Ausdance SA (from March 2016)</td>
<td>6/6</td>
</tr>
<tr>
<td>Emma Cochran, President Ausdance Vic (from April 2015)</td>
<td>1/6</td>
</tr>
<tr>
<td>Jasmine Moseley Vice President Ausdance Vict (nominee)</td>
<td>6/6</td>
</tr>
<tr>
<td>Nicole Roocke, President Ausdance WA (resigned April 2016)</td>
<td>0/1</td>
</tr>
<tr>
<td>Simon Owen, President Ausdance WA (from April 2016)</td>
<td>3/5</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>INTERIM NATIONAL EXECUTIVE</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Shane Colquhoun, Interim National President (appointed September 2016)</td>
<td>6/6</td>
</tr>
<tr>
<td>Henry Laska, Interim National Vice-President (appointed September 2016)</td>
<td>5/6</td>
</tr>
<tr>
<td>Paul Summers, Interim National Vice-President (appointed September 2016)</td>
<td>6/6</td>
</tr>
<tr>
<td>Peter Bayliss, music promoter and financial accountant (ACT) Treasurer (2012 – )</td>
<td>4/6</td>
</tr>
</tbody>
</table>
STAFF AND VOLUNTEERS

- Acting CEO (0.8) Neil Roach (until May 2016)
- CEO (0.6) Roslyn Dundas (May–18 October 2016)
- Publications and Communications Manager (0.6) Rachael Jennings
- Australian Dance Awards Nominations Coordinator (0.2) Leanne Craig (from January to September 2016)
- Project Officer (0.8) Neil Roach (June 2016 to October 2016)
- Finance Manager Bookkeeping Services: Successful Alliances

Auscdance National office volunteers

- Julie Dyson, AM
- Sandra Macarthur-Onslow

Auscdance network directors

- Angela Chaplin (QLD Executive Director)
- Michelle Silby (Auscdance NSW Director, and Ausdance VIC Executive Director)
- Gabrielle Sullivan (WA Director)
AUDITED FINANCIAL STATEMENTS

AUSTRALIAN DANCE COUNCIL AUSDANCE INCORPORATED
ABN 95 977 271 106

FINANCIAL REPORT
FOR THE YEAR ENDED 31 DECEMBER 2016
COUNCIL REPORT

The Council Members present their report together with the financial report of Australian Dance Council Ausdance Incorporated (the Association) for the financial year ended 31 December 2016.

Council Members

The names of each person who has been a Council Member during the year and to the date of this report are shown below. Six meetings of the Council were held during 2016.

<table>
<thead>
<tr>
<th>Ausdance National Council Meetings</th>
<th>Date Appointed to Council</th>
<th>Date Ceased</th>
<th>Number of Meetings Attended</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mr B Lucas (President)</td>
<td>Mar 2006</td>
<td>Sept 2016</td>
<td>5</td>
</tr>
<tr>
<td>Ms C Alessi (Vice President)</td>
<td>Feb 2010</td>
<td>Sept 2016</td>
<td>5</td>
</tr>
<tr>
<td>Ms M Miller (Vice President)</td>
<td>Mar 2012</td>
<td>Sept 2016</td>
<td>4</td>
</tr>
<tr>
<td>Mr P Bayliss (Treasurer)</td>
<td>July 2012</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>Prof E More (President NSW)</td>
<td>May 2006</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>Ms J Moseley (Nominee VIC)</td>
<td>Apr 2015</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>Ms L Honcope (President ACT)</td>
<td>May 2011</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>Ms S Williams (President QLD)</td>
<td>Jun 2014</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>Ms J McDonald (President SA)</td>
<td>Feb 2012</td>
<td>Mar 2016</td>
<td>0</td>
</tr>
<tr>
<td>Ms N Roocke (President WA)</td>
<td>May 2014</td>
<td>April 2016</td>
<td>0</td>
</tr>
<tr>
<td>Ms T Voges (President SA)</td>
<td>Mar 2016</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>Ms R Dundas (CEO – ex-officio)</td>
<td>Jan 2013</td>
<td>Sept 2016</td>
<td>4</td>
</tr>
<tr>
<td>Mr N Roach (Acting CEO - ex-officio)</td>
<td>Oct 2015</td>
<td>Mar 2016</td>
<td>3</td>
</tr>
<tr>
<td>Ms E Cochran (President VIC)</td>
<td>April 2015</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Mr S Colquhoun (President)</td>
<td>Sept 2016</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Mr S Owen (President WA)</td>
<td>April 2016</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>Mr H Laska (Vice President)</td>
<td>Sept 2016</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Mr P Summers (Vice President)</td>
<td>Sept 2016</td>
<td></td>
<td>1</td>
</tr>
</tbody>
</table>

National Executive Meetings

<table>
<thead>
<tr>
<th></th>
<th>Date</th>
<th>Number of Meetings Attended</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mr S Colquhoun (President)</td>
<td>Sept 2016</td>
<td>6</td>
</tr>
<tr>
<td>Mr H Laska (Vice President)</td>
<td>Sept 2016</td>
<td>5</td>
</tr>
<tr>
<td>Mr P Summers (Vice President)</td>
<td>Sept 2016</td>
<td>6</td>
</tr>
<tr>
<td>Mr P Bayliss (Treasurer)</td>
<td>July 2012</td>
<td>4</td>
</tr>
</tbody>
</table>

Principal Activities

The principal activities of the Association during the financial year were to:
- Promote awareness and understanding of, and access to, dance throughout Australia;
- Provide opportunities for debate, advocacy, lobbying and policy development; and
- Foster international links with dance and dance related organisations.

Significant Changes

No significant change in the nature of these activities occurred during the year.

Operating Result

The surplus from ordinary activities amounted to $52,295 (2015 surplus: $6,764).
Signed in accordance with a resolution of the Members of the Council.

______________________________
Shane Colquhoun, President

______________________________
Peter Bayliss, Treasurer

Dated this 28th day of February 2017
In the opinion of the Council:

1. the financial report as set out on pages 4 to 21 presents a true and fair view of the financial position of the Australian Dance Council Ausdance Incorporated as at 31 December 2016 and its performance for the year ended on that date in accordance with Australian Accounting Standards, mandatory professional reporting requirements and other authoritative pronouncements of the Australian Accounting Standards Board; and

2. at the date of this statement, there are reasonable grounds to believe that the Australian Dance Council Ausdance Incorporated will be able to pay its debts as and when they fall due.

This statement is made in accordance with a resolution of the Council and is signed for and on behalf of the Council by:

Shane Colquhoun, President

Peter Bayliss, Treasurer

Dated this 28th day of February 2017
AUSTRALIAN DANCE COUNCIL AUSDANCE INCORPORATED  
ABN 95 977 271 106  

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME  
FOR THE YEAR ENDED 31 DECEMBER 2016  

<table>
<thead>
<tr>
<th>Note</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Revenue and other income</td>
<td>2</td>
<td>348,803</td>
</tr>
<tr>
<td>Employee benefits expense – administrative</td>
<td>3</td>
<td>(187,859)</td>
</tr>
<tr>
<td>Dance forum</td>
<td></td>
<td>-</td>
</tr>
<tr>
<td>Australian Dance Awards</td>
<td></td>
<td>(34,602)</td>
</tr>
<tr>
<td>Advocacy, programs and publications</td>
<td></td>
<td>(9,871)</td>
</tr>
<tr>
<td>Marketing, promotion and documentation</td>
<td></td>
<td>(13,111)</td>
</tr>
<tr>
<td>Scholarship award</td>
<td></td>
<td>(10,000)</td>
</tr>
<tr>
<td>Administration</td>
<td></td>
<td>(39,841)</td>
</tr>
<tr>
<td>Depreciation and amortisation</td>
<td></td>
<td>(1,224)</td>
</tr>
<tr>
<td>Surplus for the year</td>
<td></td>
<td>52,295</td>
</tr>
<tr>
<td>Other comprehensive income</td>
<td></td>
<td>-</td>
</tr>
<tr>
<td><strong>Total comprehensive income for the year</strong></td>
<td></td>
<td><strong>52,295</strong></td>
</tr>
</tbody>
</table>

The accompanying notes form part of these financial statements.
## Statement of Financial Position

### As at 31 December 2016

<table>
<thead>
<tr>
<th>Note</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
</tbody>
</table>

### Assets

#### Current Assets
- Cash and cash equivalents: $363,071
- Trade and other receivables: $4,151
- Other current assets: $3,823

**Total Current Assets:** $371,045

#### Non-current Assets
- Property, plant and equipment: $4,475

**Total Non-current Assets:** $4,475

**Total Assets:** $375,520

### Liabilities

#### Current Liabilities
- Trade and other payables: $7,774
- Other current liabilities: $8,900
- Borrowings: $659
- Employee provisions: $5,765

**Total Current Liabilities:** $23,098

#### Non-current Liabilities
- Employee provisions: $- (nil)

**Total Non-current Liabilities:** $- (nil)

**Total Liabilities:** $23,098

**Net Assets:** $352,422

### Equity

#### Reserves
- $213,009

#### Retained Earnings
- $139,413

**Total Equity:** $352,422

The accompanying notes form part of these financial statements.
# Statement of Changes in Equity

For the Year Ended 31 December 2016

<table>
<thead>
<tr>
<th></th>
<th>Choreo Bequest Reserve $</th>
<th>Keith Bain Reserve $</th>
<th>Retained Earnings $</th>
<th>Total Equity $</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Balance as at 1 January 2015</strong></td>
<td>113,251</td>
<td>102,443</td>
<td>90,430</td>
<td>306,124</td>
</tr>
<tr>
<td>Surplus for the year</td>
<td>-</td>
<td>-</td>
<td>6,764</td>
<td>6,764</td>
</tr>
<tr>
<td>Transfer to reserves</td>
<td>2,513</td>
<td>7,563</td>
<td>-</td>
<td>10,076</td>
</tr>
<tr>
<td>Transfer (from) reserves</td>
<td>-</td>
<td>-</td>
<td>(10,076)</td>
<td>(10,076)</td>
</tr>
<tr>
<td><strong>Balance as at 1 January 2016</strong></td>
<td>115,764</td>
<td>110,006</td>
<td>87,118</td>
<td>312,888</td>
</tr>
<tr>
<td>Surplus for the year</td>
<td>-</td>
<td>-</td>
<td>52,295</td>
<td>52,295</td>
</tr>
<tr>
<td>Transfer to reserves</td>
<td>1,133</td>
<td>1,106</td>
<td>-</td>
<td>2,239</td>
</tr>
<tr>
<td>Transfer (from) reserves</td>
<td>(10,000)</td>
<td>(5,000)</td>
<td>-</td>
<td>(15,000)</td>
</tr>
<tr>
<td><strong>Balance as at 31 December 2016</strong></td>
<td>106,897</td>
<td>106,112</td>
<td>139,413</td>
<td>352,422</td>
</tr>
</tbody>
</table>

The accompanying notes form part of these financial statements.
### AUSTRALIAN DANCE COUNCIL AUSDANCE INCORPORATED
ABN 95 977 271 106

### STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2016

<table>
<thead>
<tr>
<th>Note</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
</tbody>
</table>

**CASH FLOWS FROM OPERATING ACTIVITIES**

<table>
<thead>
<tr>
<th>Description</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating receipts and government grants</td>
<td>251,387</td>
<td>441,758</td>
</tr>
<tr>
<td>Payments to the ATO</td>
<td>(10,288)</td>
<td>(33,618)</td>
</tr>
<tr>
<td>Interest received</td>
<td>1,302</td>
<td>8,520</td>
</tr>
<tr>
<td>Payments to suppliers and employees</td>
<td>(373,856)</td>
<td>(458,559)</td>
</tr>
<tr>
<td><strong>Net cash flows from operating activities</strong></td>
<td>(131,455)</td>
<td>(41,899)</td>
</tr>
</tbody>
</table>

**CASH FLOWS FROM INVESTING ACTIVITIES**

<table>
<thead>
<tr>
<th>Description</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purchases of property, plant and equipment</td>
<td>(4,619)</td>
<td>(1,137)</td>
</tr>
<tr>
<td>Proceeds from investments in term deposits</td>
<td>-</td>
<td>112,400</td>
</tr>
<tr>
<td><strong>Net cash inflow from investing activities</strong></td>
<td>(4,619)</td>
<td>111,263</td>
</tr>
</tbody>
</table>

Net (decrease)/increase in cash held

<table>
<thead>
<tr>
<th>Description</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents at beginning of year</td>
<td>499,145</td>
<td>429,781</td>
</tr>
<tr>
<td><strong>Cash and cash equivalents at end of year</strong></td>
<td>5</td>
<td>363,071</td>
</tr>
</tbody>
</table>

The accompanying notes form part of these financial statements.
Note 1: Summary of Significant Accounting Policies

The financial statements were authorised for issue on 28 February 2017 by the Council Members of the Association.

Basis of Preparation

The financial statements are general purpose financial statements that have been prepared in accordance with Australian Accounting Standards – Reduced Disclosure Requirements of the Australian Accounting Standards Board (AASB) and the Associations Incorporation Act 1991 (ACT). The Association is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards.

Australian Accounting Standards set out accounting policies that the AASB has concluded would result in financial statements containing relevant and reliable information about transactions, events and conditions. Material accounting policies adopted in the preparation of the financial statements are presented below and have been consistently applied unless stated otherwise.

The financial statements, except for the cash flow information, have been prepared on an accruals basis and are based on historical costs, modified, where applicable, by the measurement at fair value of selected non-current assets, financial assets and financial liabilities. The amounts presented in the financial statements have been rounded to the nearest dollar.

Accounting Policies

(a) Income Tax

The Association is exempt from income tax under Division 50 of the Income Tax Assessment Act 1997. The Association is a charitable institution for the purposes of Australian taxation legislation and therefore exempt from income tax. This exemption has been confirmed by the Australian Taxation Office. The Association holds a deductible gift recipient status (DGR).

(b) Property, Plant and Equipment

Plant and equipment are measured on the cost basis and are therefore carried at cost less accumulated depreciation and any accumulated impairment losses. In the event the carrying amount of plant and equipment is greater than its estimated recoverable amount, the carrying amount is written down immediately to its estimated recoverable amount and impairment losses recognised either in profit or loss or as a revaluation decrease if the impairment losses relate to a revalued asset. A formal assessment of recoverable amount is made when impairment indicators are present (refer to Note 1(e) for details of impairment).

The cost of fixed assets constructed within the Association includes the cost of materials, direct labour, borrowing costs and an appropriate proportion of fixed and variable overheads.

Subsequent costs are included in the asset's carrying amount or recognised as a separate asset, as appropriate, only when it is probable that future economic benefits associated with the item will flow to the Association and the cost of the item can be measured reliably. All other repairs and maintenance are recognised as expenses in profit or loss during the financial period in which they are incurred.
Note 1: Summary of Significant Accounting Policies (Continued)

(b) Property, Plant and Equipment (Continued)

Depreciation

The depreciable amount of all fixed assets is depreciated on a straight-line basis over the asset's useful life commencing from the time the asset is held ready for use. Leasehold improvements are depreciated over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

The depreciation rates used for each class of depreciable assets are:

<table>
<thead>
<tr>
<th>Class of Fixed Asset</th>
<th>Depreciation Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Office equipment</td>
<td>10% - 20%</td>
</tr>
<tr>
<td>Computer equipment</td>
<td>33%</td>
</tr>
<tr>
<td>Intangible</td>
<td>33%</td>
</tr>
</tbody>
</table>

The assets' residual values and useful lives are reviewed and adjusted, if appropriate, at the end of each reporting period.

Gains and losses on disposals are determined by comparing proceeds with the carrying amount. These gains and losses are recognised in profit or loss in the period in which they occur. When revalued assets are sold, amounts included in the revaluation relating to that asset are transferred to retained earnings.

(c) Leases

Lease payments for operating leases, where substantially all the risks and benefits remain with the lessor, are charged as expenses on a straight-line basis over the lease term.

(d) Financial Instruments

Initial recognition and measurement

Financial assets and financial liabilities are recognised when the Association becomes a party to the contractual provisions of the instrument. For financial assets, this is equivalent to the date that the Association commits itself to either purchase or sell the asset (i.e. trade date accounting is adopted).

Financial instruments are initially measured at fair value plus transactions costs except where the instrument is classified at 'fair value through profit or loss' in which case transaction costs are expensed to profit or loss immediately.
(d) Financial Instruments (Continued)

Classification and subsequent measurement

Finance instruments are subsequently measured at either fair value, amortised cost using the effective interest rate method or cost. Fair value represents the amount for which an asset could be exchanged or a liability settled, between knowledgeable, willing parties. Where available, quoted prices in an active market are used to determine fair value. In other circumstances, valuation techniques are adopted.

*Amortised cost* is calculated as the amount at which the financial asset or financial liability is measured at initial recognition less principal repayments and any reduction for impairment, and adjusted for any cumulative amortisation of the difference between that initial amount and the maturity amount calculated using the *effective interest method*.

The *effective interest method* is used to allocate interest income or interest expense over the relevant period and is equivalent to the rate that exactly discounts estimated future cash payments or receipts (including fees, transaction costs and other premiums or discounts) through the expected life (or when this cannot be reliably predicted, the contractual term) of the financial instrument to the net carrying amount of the financial asset or financial liability. Revisions to expected future net cash flows will necessitate an adjustment to the carrying amount with a consequential recognition of an income or expense item in profit or loss.

*Fair value* is determined based on current bid prices for all quoted investments. Valuation techniques are applied to determine the fair value for all unlisted securities, including recent arm’s length transactions, reference to similar instruments and option pricing models.

(i) Loans and receivables

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market and are subsequently measured at amortised cost. Gains or losses are recognised in profit or loss through the amortisation process and when the financial asset is derecognised.

Loans and receivables are included in current assets, except for those which are not expected to mature within 12 months after the end of the reporting period, which will be classified as non-current assets.
Note 1: Summary of Significant Accounting Policies (Continued)

(d) Financial Instruments (Continued)

Classification and subsequent measurement (Continued)

(ii) Held-to-maturity investments

Held-to-maturity investments are non-derivative financial assets that have fixed maturities and fixed or determinable payments, and it is the Association’s intention to hold these investments to maturity. They are subsequently measured at amortised cost. Gains or losses are recognised in profit or loss through the amortisation process and when the financial asset is derecognised.

(iii) Financial liabilities

Non-derivative financial liabilities other than financial guarantees are subsequently measured at amortised cost. Gains or losses are recognised in profit or loss through the amortisation process and when the financial liability is derecognised.

Impairment

At the end of each reporting period, the Association assesses whether there is objective evidence that a financial asset has been impaired. A financial asset (or a group of financial assets) is deemed to be impaired if, and only if, there is objective evidence of impairment as a result of one or more events (a “loss event”) having occurred, which has an impact on the estimated future cash flows of the financial asset(s).

In the case of available-for-sale financial assets, a significant or prolonged decline in the market value of the instrument is considered to constitute a loss event. Impairment losses are recognised in profit or loss immediately. Also, any cumulative decline in fair value previously recognised in other comprehensive income is reclassified into profit or loss at this point.

In the case of financial assets carried at amortised cost, loss events may include: indications that the debtors or a group of debtors are experiencing significant financial difficulty, default or delinquency in interest or principal payments; indications that they will enter bankruptcy or other financial reorganisation; and changes in arrears or economic conditions that correlate with defaults.

When the terms of financial assets that would otherwise have been past due or impaired have been renegotiated, the Association recognises the impairment for such financial assets by taking into account the original terms as if the terms have not been renegotiated so that the loss events that have occurred are duly considered.

Derecognition

Financial assets are derecognised when the contractual right to receipt of cash flows expires or the asset is transferred to another party whereby the entity no longer has any significant continuing involvement in the risks and benefits associated with the asset. Financial liabilities are derecognised when the related obligations are discharged or cancelled, or have expired. The difference between the carrying amount of the financial liability extinguished or transferred to another party and the fair value of consideration paid, including the transfer of non-cash assets or liabilities assumed, is recognised in profit or loss.
(e) Impairment of Assets

At the end of each reporting period, the Association assesses whether there is any indication that an asset may be impaired. If such an indication exists, an impairment test is carried out on the asset by comparing the recoverable amount of the asset, being the higher of the asset’s fair value less costs to sell and value in use, to the asset’s carrying amount. Any excess of the asset’s carrying amount over its recoverable amount is recognised immediately in profit or loss, unless the asset is carried at a revalued amount in accordance with another Standard (eg in accordance with the revaluation model in AASB 116). Any impairment loss of a revalued asset is treated as a revaluation decrease in accordance with that other Standard.

Where it is not possible to estimate the recoverable amount of an individual asset, the Association estimates the recoverable amount of the cash-generating unit to which the asset belongs.

Where the future economic benefits of the asset are not primarily dependent upon the asset’s ability to generate net cash inflows and when the entity would, if deprived of the asset, replace its remaining future economic benefits, value in use is determined as the depreciated replacement cost of an asset.

Where an impairment loss on a revalued asset is identified, this is recognised against the revaluation surplus in respect of the same class of asset to the extent that the impairment loss does not exceed the amount in the revaluation surplus for that class of asset.

(f) Employee Provisions

Short-term employee benefits

Provision is made for the Association’s obligation for short-term employee benefits. Short-term employee benefits are benefits (other than termination benefits) that are expected to be settled wholly before 12 months after the end of the annual reporting period in which the employees render the related service, including wages, salaries and annual leave. Short-term employee benefits are measured at the (undiscounted) amounts expected to be paid when the obligation is settled.

The Association’s obligations for short-term employee benefits such as wages, salaries and annual leave are recognised as a part of current trade and other payables in the statement of financial position.

Other long-term employee benefits

Provision is made for employees’ annual leave entitlements not expected to be settled wholly within 12 months after the end of the annual reporting period in which the employees render the related service. Other long-term employee benefits are measured at the present value of the expected future payments to be made to employees. Expected future payments incorporate anticipated future wage and salary levels, durations of service and employee departures, and are discounted at rates determined by reference to market yields at the end of the reporting period on government bonds that have maturity dates that approximate the terms of the obligations. Any remeasurements of obligations for other long-term employee benefits for changes in assumptions are recognised in profit or loss in the periods in which the changes occur.

The Association’s obligations for long-term employee benefits are presented as non-current provisions in its statement of financial position, except where the Association does not have an unconditional right to defer settlement for at least 12 months after the reporting date, in which case the obligations are presented as current provisions.
Note 1: Summary of Significant Accounting Policies (Continued)

(g) Cash and Cash Equivalents

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

(h) Accounts Receivable and Other Debtors

Accounts receivable and other debtors include amounts due from members as well as amounts receivable from customers for goods sold in the ordinary course of business. Receivables expected to be collected within 12 months of the end of the reporting period are classified as current assets. All other receivables are classified as non-current assets.

Accounts receivable are initially recognised at fair value and subsequently measured at amortised cost using the effective interest method, less any provision for impairment. Refer to Note 1(e) for further discussion on the determination of impairment losses.

(i) Revenue and Other Income

When grant revenue is received whereby the Association incurs an obligation to deliver economic value directly back to the contributor, this is considered a reciprocal transaction and the grant revenue is recognised in the statement of financial position as a liability until the service has been delivered to the contributor, otherwise the grant is recognised as income on receipt.

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

Non-reciprocal grant revenue is recognised in profit or loss when the Association obtains control of the grant, it is probable that the economic benefits gained from the grant will flow to the Association and the amount of the grant can be measured reliably.

Donations and bequests are recognised as revenue when received.

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

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

(j) Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount 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 statement of financial position.

Cash flows are presented on a gross basis. The GST components of cash flows arising from investing or financing activities which are recoverable from, or payable to, the ATO are presented as operating cash flows included in receipts from customers or payments to suppliers.
Note 1: Summary of Significant Accounting Policies (Continued)

(k) Comparative Figures

When required by Accounting Standards, comparative figures have been adjusted to conform to changes in presentation for the current financial year.

(l) Trade and Other Payables

Trade and other payables represent the liability outstanding at the end of the reporting period for goods and services received by the Association during the reporting period, that remain unpaid. The balance is recognised as a current liability with the amounts normally paid within 30 days of recognition of the liability.

(m) Provisions

Provisions are recognised when the Association has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured. Provisions recognised represent the best estimate of the amounts required to settle the obligation at the end of the reporting period.

(n) Key Estimates

(i) Impairment

The Association assesses impairment at the end of each reporting period by evaluation of conditions and events specific to the Association that may be indicative of impairment triggers. Recoverable amounts of relevant assets are reassessed using value-in-use calculations which incorporate various key assumptions.

The Association determined conditions of impairment through obtaining market information about the cost of the existing assets in which would cost to purchase at current arm’s length market prices.

(o) Key Judgements

Provision for the impairment of receivables

Included in trade receivables and other receivables at the end of the reporting period are amounts receivable from members. The Council has received undertakings from the member debtors that such amounts will be paid and therefore no provision for impairment has been made.

(p) Economic Dependence

Australian Dance Council - Ausdance Incorporated is dependent on the Australia Council for the Arts for the majority of its revenue used to operate the business. At the date of this report the Council Members were aware the current funding arrangement ran through until 31 December 2016, and applications have been made for future funding.

On 13 May 2016 the Australia Council for the Arts advised the Association that they were not successful in that application.
AUSTRALIAN DANCE COUNCIL AUSDANCE INCORPORATED  
ABN 95 977 271 106

<table>
<thead>
<tr>
<th>Note 2: Revenue and Other Income</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Australia Council Grant – Dance Board</td>
<td>261,068</td>
<td>261,068</td>
</tr>
<tr>
<td>Australia Council Grant – National Dance Forum</td>
<td>3,000</td>
<td>51,396</td>
</tr>
<tr>
<td>State funding</td>
<td>-</td>
<td>10,000</td>
</tr>
<tr>
<td>Insurance commissions</td>
<td>27,429</td>
<td>38,314</td>
</tr>
<tr>
<td>Interest revenue</td>
<td>1,301</td>
<td>7,023</td>
</tr>
<tr>
<td>Conference registrations</td>
<td>-</td>
<td>31,761</td>
</tr>
<tr>
<td>Sponsorship</td>
<td>30,959</td>
<td>39,518</td>
</tr>
<tr>
<td>State levies</td>
<td>3,964</td>
<td>6,770</td>
</tr>
<tr>
<td>Membership</td>
<td>6,250</td>
<td>5,960</td>
</tr>
<tr>
<td>Subscriptions - Brogla</td>
<td>114</td>
<td>91</td>
</tr>
<tr>
<td>Sales</td>
<td>19</td>
<td>95</td>
</tr>
<tr>
<td>Australian Dance Awards – WA</td>
<td>5,947</td>
<td>-</td>
</tr>
<tr>
<td>Other income</td>
<td>8,752</td>
<td>14,698</td>
</tr>
</tbody>
</table>

Total revenue and other income 348,803 466,694

Note 3: Employee Benefits Expense

| Employee Benefits Expense – Administrative   | 187,859 | 242,699 |
| Employee Benefits Expense – Dance Forum      | -       | 21,854  |

187,859 264,553

Note 4: Key Management Personnel Compensation

The totals of remuneration paid to key management personnel (KMP) of the Association during the year are as follows:

| Key management personnel compensation | 46,613  | 103,570 |

Note 5: Cash and Cash Equivalents

<table>
<thead>
<tr>
<th>Note</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash at bank and on hand</td>
<td>363,071</td>
<td>499,145</td>
</tr>
</tbody>
</table>

18 363,071 499,145

Reconciliation of cash

Cash at the end of the financial year as shown in the statement of cash flows is reconciled to items in the statement of financial position as follows:

| Cash and cash equivalents                  | 363,071| 499,145|

### Note 6: Trade and Other Receivables

**CURRENT**

<table>
<thead>
<tr>
<th>Description</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade receivables</td>
<td>4,151</td>
<td>10,807</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>4,151</td>
<td>10,807</td>
</tr>
</tbody>
</table>

**Financial assets classified as loans and receivables**

<table>
<thead>
<tr>
<th>Description</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade and other receivables</td>
<td>18</td>
<td>18</td>
</tr>
<tr>
<td></td>
<td>4,151</td>
<td>10,807</td>
</tr>
</tbody>
</table>

Current trade receivables are non-interest bearing loans and generally are receivable within 30 days. A provision for impairment is recognised where there is evidence that an individual trade receivable is impaired. No impairment was required at 31 December 2016 (2015: $nil).

### Note 7: Other Assets

**CURRENT**

<table>
<thead>
<tr>
<th>Description</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prepayments</td>
<td>3,823</td>
<td>2,196</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>3,823</td>
<td>2,196</td>
</tr>
</tbody>
</table>

### Note 8: Property, Plant and Equipment

<table>
<thead>
<tr>
<th>Description</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Office equipment at cost</td>
<td>25,670</td>
<td>25,670</td>
</tr>
<tr>
<td>Less accumulated depreciation</td>
<td>(24,704)</td>
<td>(24,590)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>966</td>
<td>1,080</td>
</tr>
<tr>
<td>Computer equipment at cost</td>
<td>15,951</td>
<td>15,951</td>
</tr>
<tr>
<td>Less accumulated depreciation</td>
<td>(15,951)</td>
<td>(15,951)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intangibles at cost</td>
<td>104,720</td>
<td>100,100</td>
</tr>
<tr>
<td>Less accumulated depreciation</td>
<td>(101,211)</td>
<td>(100,100)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>3,509</td>
<td>-</td>
</tr>
</tbody>
</table>

**Total Property, Plant and Equipment**

<table>
<thead>
<tr>
<th>Description</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total</strong></td>
<td>4,475</td>
<td>1,080</td>
</tr>
</tbody>
</table>
## Movements in carrying amounts

Movements in the carrying amounts for each class of property, plant and equipment between the beginning and the end of the current financial year:

<table>
<thead>
<tr>
<th></th>
<th>Office Equipment</th>
<th>Computer Equipment</th>
<th>Intangibles</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Balance at 1 January 2016</td>
<td>1,080</td>
<td>-</td>
<td>-</td>
<td>1,080</td>
</tr>
<tr>
<td>Additions</td>
<td>-</td>
<td>-</td>
<td>4,620</td>
<td>4,620</td>
</tr>
<tr>
<td>Depreciation expense</td>
<td>(114)</td>
<td>-</td>
<td>(1,111)</td>
<td>(1,225)</td>
</tr>
<tr>
<td>Balance at 31 December 2016</td>
<td>966</td>
<td>-</td>
<td>3,509</td>
<td>4,475</td>
</tr>
</tbody>
</table>
### Note 9: Trade and Other Payables

**CURRENT**

Total: $7,774 (2016) vs $42,180 (2015)

**a. Financial payables at amortised cost classified as trade payables and accruals**

<table>
<thead>
<tr>
<th>Description</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade payables and accruals</td>
<td>8,271</td>
<td>15,381</td>
</tr>
</tbody>
</table>

No collateral has been pledged for any of the trade and other payable balances.

### Note 10: Other Current Liabilities

**CURRENT**
- Unexpended Grants:
  - Sponsorship received in advance: $5,000 (2016) vs $5,000 (2015)
  - Dance and the Child International Funds: $1,596 (2016) vs $4,113 (2015)

Total: $8,900 (2016) vs $144,762 (2015)

### Note 11: Borrowings

**CURRENT**


### Note 12: Employee Provisions

**CURRENT**


**NON-CURRENT**

Note 12: Employee Provisions (Continued)

<table>
<thead>
<tr>
<th></th>
<th>Annual leave</th>
<th>Long service leave</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Analysis of total provisions</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Opening balance at 1 January 2016</td>
<td>8,310</td>
<td>3,459</td>
<td>11,769</td>
</tr>
<tr>
<td>Provisions raised (used) during the year</td>
<td>(3,113)</td>
<td>(2,891)</td>
<td>(6,004)</td>
</tr>
<tr>
<td>Balance at 31 December 2016</td>
<td>5,197</td>
<td>568</td>
<td>5,765</td>
</tr>
</tbody>
</table>

Provision for employee benefits

Provision for employee benefits represents amounts accrued for annual leave and long service leave. The current portion for this provision includes the total amount accrued for annual leave entitlements and the amounts accrued for long service leave entitlements that have vested due to employees having completed the required period of service. Based on past experience, the Association does not expect the full amount of annual leave or long service leave balances classified as current liabilities to be settled within the next 12 months. However, these amounts must be classified as current liabilities since the Association does not have an unconditional right to defer the settlement of these amounts in the event employees wish to use their leave entitlement.

The non-current portion for this provision includes amounts accrued for long service leave entitlements that have not yet vested in relation to those employees who have not yet completed the required period of service. In calculating the present value of future cash flows in respect of long service leave, the probability of long service leave being taken is based upon historical data. The measurement and recognition criteria for employee benefits have been discussed in Note 1(f).

2016          2015
$            $            $            $

Choreographic Bequest Reserve  106,897       115,764
Keith Bain Bequest Reserve     106,112       110,006

213,009       225,770

a. Choreographic Bequest Reserve
Opening balance 115,764       113,251
Add: Interest earned 1,133       2,513
Less: Scholarship payment (10,000)  -  

Closing balance 106,897       115,764

The Choreographic Bequest reserve was set up in 2005 following a bequest from Peggy Van Praagh.

b. Keith Bain Bequest Reserve
Opening balance 110,006       102,443
Add: Interest earned 1,106       7,563
Less: Scholarship payment (5,000)  -  

Closing balance 106,112       110,006

The Keith Bain Bequest Reserve was set up in 2012 following a bequest from Keith Bain.
Note 14: Leasing Commitments

Minimum lease payments payable (excluding GST)
- not later than 1 year 13,099 23,621
- later than 1 year but not later than 5 years - 39,298

The property lease for the Watson premises is a non-cancellable operating lease for the term 1 July 2015 to 30 June 2017.

Note 15: Related Party Transactions

Through its role as the national body, the Association enters into transactions with network Ausdance state representative Associations. All transactions during the year were on normal commercial terms and conditions unless otherwise stated. Council Members of the Association receive no remuneration; however, are reimbursed for ordinary business expenses incurred in relation to the Association.

Note 16: Contingent Liabilities and Contingent Assets

As at balance date the Association has no known contingent liabilities or contingent assets.

Note 17: Events after the Reporting Period

No material events occurred after the reporting period.

Note 18: Financial Risk Management

The Association's financial instruments consist mainly of cash and cash equivalents, short term deposits and accounts receivable and payable. The carrying amounts for each category of financial instruments, measured in accordance with AASB 139 as detailed in the accounting policies to these financial statements, are as follows:

<table>
<thead>
<tr>
<th>Note</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td><strong>Financial assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>5</td>
<td>363,071</td>
</tr>
<tr>
<td>Trade and other receivables</td>
<td>6</td>
<td>4,151</td>
</tr>
<tr>
<td><strong>Total financial assets</strong></td>
<td></td>
<td>367,222</td>
</tr>
<tr>
<td><strong>Financial liabilities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trade payables and accruals at amortised cost</td>
<td>9a</td>
<td>8,271</td>
</tr>
<tr>
<td>Borrowings</td>
<td>11</td>
<td>659</td>
</tr>
<tr>
<td><strong>Total financial liabilities</strong></td>
<td></td>
<td>8,930</td>
</tr>
</tbody>
</table>

**Net Fair Values**

Net fair values of financial assets and financial liabilities are materially in line with carrying values.
Note 19: Going Concern – Material Uncertainty

The financial statements have been prepared on a going concern basis, which assumes that the Association will be able to meet its debts as and when they fall due and payable. The Association generated a surplus of $52,295 during the year ended 31 December 2016, and is currently reliant on grant funding for operations. As at the date of this report, the funding arrangements have ceased on 31 December 2016. This indicates the existence of a material uncertainty which may cast significant doubt about the Association’s ability to continue as a going concern.

The Council is currently seeking funding from other sources to ensure the continued operation of the Association and believe that the Association will continue as a going concern for the foreseeable future. The Council acknowledges that uncertainty remains over the ability for the Association to meet its funding requirements and to meet its debts as they fall due. However, the Council expect that the Association has adequate resources to continue in operational existence for the foreseeable future.

Note 20: Association Details

The principal place of business and registered office of the Association is:

Australian Dance Council Ausdance Incorporated
Block C, d/49 Phillip Avenue
Watson ACT 2602
INDEPENDENT AUDITOR’S REPORT TO THE MEMBERS OF AUSTRALIAN DANCE COUNCIL - AUSDANCE INCORPORATED


We have audited the accompanying financial report of Australian Dance Council – Ausdance Incorporated (the association), which comprises the statement of financial position as at 31 December 2016, the statement of profit or loss and other comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the certification by members of the Board on the annual statements giving a true and fair view of the financial position of the association.

Board Members Responsibility for the Financial Report

The Board Members of the association are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards – Reduced Disclosure Requirements and the Associations Incorporation Act 1991 (ACT) and for such internal control as the directors determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

Auditor’s Responsibility

Our responsibility is to express an opinion on the financial report based on our audit. We conducted our audit in accordance with Australian Auditing Standards. Those standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor’s judgment, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the association’s preparation of the financial report that gives a true and fair view in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity’s internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

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INDEPENDENT AUDITOR’S REPORT TO THE MEMBERS
OF AUSTRALIAN DANCE COUNCIL - AUSDANCE INCORPORATED

Opinion

In our opinion the financial report of Australian Dance Council – Ausdance Incorporated is in accordance with the Associations Incorporation Act 1991 (ACT), including:

(i) giving a true and fair view of the association’s financial position as 31 December 2016 and of its performance for the year ended on that date and the other matters required by Section 72 (2) of the Associations Incorporation Act 1991 (ACT);
(ii) we have obtained all the information and explanations required;
(iii) complying with Australian Accounting Standards – Reduced Disclosure Requirements and the Associations Incorporation Act 1991 (ACT); and
(iv) proper accounting records and other records have been kept by the Australian Dance Council – Ausdance Incorporated as required by the Associations Incorporations Act 1991 (ACT).

Emphasis of the Matter

Without qualifying our opinion, we draw attention to Note 19 in the financial report which indicates that, while the Association incurred a net profit of $52,295, it is reliant on grant funding to fund operations. As at the date of this report, the funding arrangements have ceased. These conditions, along with other matters as set forth in Note 19, indicate the existence of a material uncertainty which may cast significant doubt about the Association ability to continue as a going concern, and therefore the Association may be unable to realise its assets and discharge its liabilities in the normal course of business.

James Barrett, CA
Registered Company Auditor
BellchambersBarrett

Canberra, ACT
Dated this 28th day of February 2017

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