

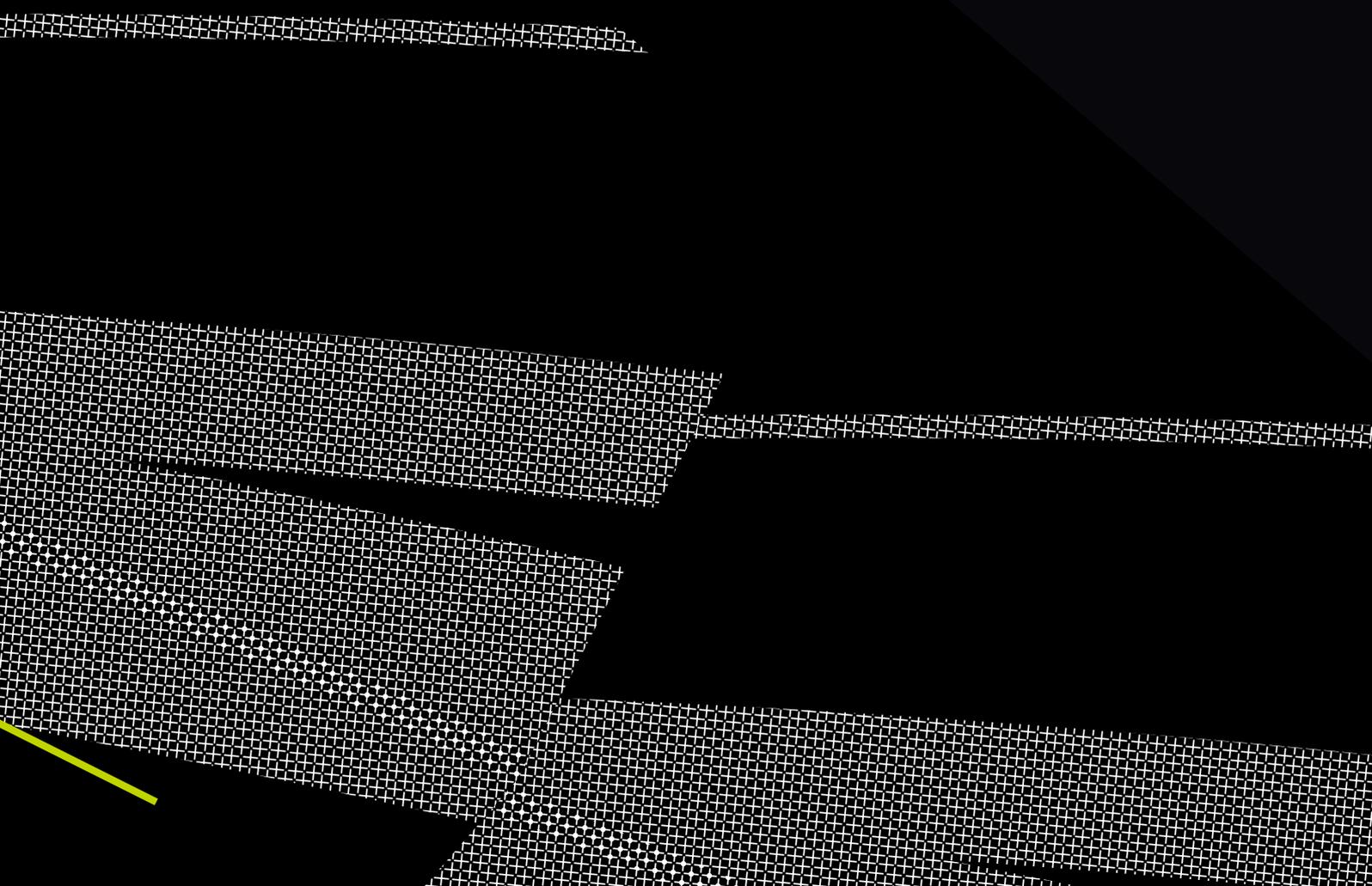


ausdance
celebrating
40 years

ANNUAL REPORT

2017

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.

Published by Ausdance National
ABN: 95 977 271 106
Website: ausdance.org.au

Annual reports: ausdance.org.au/about-us

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ISSN 1328-6579. Report year ends 31 December 2017.

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ABOUT US

The Australian Dance Council – Ausdance (Ausdance National) is the peak professional organisation for dance in Australia.

We have a unique place in the Ausdance network, as a leader in dance advocacy, and in bringing new resources and funding to the profession through partnerships and collaborations. We have a well-recognised brand and strong respect internationally, and across other areas of the Australian arts environment.

We continue to be a leading force for change in areas of industry development, dance education and political advocacy.

Mission

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.

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.

Goals

By 2020 Ausdance National will be:

- re-affirmed 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.

We delivered our 2017 program within the framework of our organisation's goals across four core areas:

- Advocacy & Policy
- Projects & Partnerships
- Sector Support
- Governance & Finance

PRESIDENT'S REPORT

2017 was a significant milestone year for Ausdance National. We turned 40! It is incredible and humbling to reflect upon Ausdance National's achievements over the past 40 years, including the huge number of people that have made significant contributions to supporting, advancing, promoting and celebrating the dance sector. While there were a number of key events and activities that assisted in celebrating this important milestone, a detailed outline of all these [achievements](#) can be found on the Ausdance National website.

The commencement of the year saw the Interim National Executive, led by Shane Colquhoun and supported by Paul Summers, Henry Laska and Julie Dyson, provide significant support in managing the transition of the organisation in terms of organisational structure, physically into a new office location at Gorman House in Canberra, alongside the recruitment of a new skills-based board following the establishment of a new Constitution. The skills-based board commenced in March 2017 following the AGM, and through the generous support of the Australian Council for the Arts, has been able to meet on a regular basis in person for four of the total board meetings held in 2017.

Some of the key activities and achievements for Ausdance National in 2017 include:

Advocacy

- Ausdance National undertook a range of advocacy activities including submissions and the provision of letters of support, with many of the submissions undertaken in partnership alongside AMPAG and a range of arts organisations and advocacy bodies. These included: The Skilled Migration Occupation Lists regarding 457 Visas; VET Student Loans Eligible Course List and Loan Caps Methodology; National Sport Plan; Inquiry into the School to Work Transition (NAVA); and support for applications by organisations and artists for National, State and Local Government grant funding rounds.
- Ausdance National worked with AMPAG to explore shared priorities across a range of peak bodies and organisations within the performing arts sector, with a focus on progressing a number of significant and important issues.
- Ausdance National was an inaugural founding member of the Australian Alliance for Wellness in Entertainment (AAWE), which was launched on 10 October 2017 and has already undertaken further research into this area to form the foundations of advocacy and development of tailored programs for the sector.
- Julie Dyson, Ausdance National's representative for a range of peak arts bodies, has continued to lead important advocacy activities for NAAE, WDA and Artspeak, alongside Sue Fox and Jeff Meiners wonderful contributions as specific Ausdance National (Dance) representatives for NAAE.

Australian Dance Awards

- The 2017 Australian Dance Awards, produced in partnership with Ausdance Victoria, were a fabulous success. A hearty congratulations once again to all the 2017 award winners—it was wonderful to see the sector come together to recognise and celebrate so many important people and organisations that make up our vibrant Australian dance industry.

National Dance Forum

- The 2017 NDF brought together 110 makers, producers, and researchers from within and outside of dance, to discuss and share knowledge on current digital practices and technological developments. The two-day forum was a great success and focused on strengthening the dance sector's capacity within the digital domain.

Safe Dance IV

- The Safe Dance IV Report was released and built upon the important legacy that the Safe Dance research projects into injuries in professional dancers has contributed since the first report in 1990. [ArtsHub highlighted the key findings](#) in a recent article that outlines key findings and the important recommendations for the sector to consider moving forward.

Supporters, Sponsors & Colleagues

- On behalf of Ausdance National, I would like to warmly acknowledge and thank the Australian Government through the Australia Council for the Arts for their financial support and partnership that has been critical in enabling a refocused Ausdance National to function effectively, alongside their support for projects such as the National Dance Forum.
- To Aon Australia who continues as a long-term partner in delivering sector specific insurance products to our members.
- Thank you to sponsors Harlequin Floors, Media Entertainment Arts Alliance (MEAA), Aon Australia, Gaynor Minden and media partner Dance Informa for their ongoing support of the 2017 Australian Dance Awards.
- A huge thank you to the Ausdance Victoria team: Michelle Silby (Executive Director), Clare McKenzie (Industry Program Manager), Sasha Leong (Dance Development Officer), Jonathan Homsey (Marketing & Media Officer) and the many other fabulous staff and volunteers, for their fantastic work as partners in producing and presenting the Australian Dance Awards and National Dance Forum.
- A personal thank you to the broader Ausdance Network including State office executive directors, staff, and board members. Their patience and collegiality in supporting Ausdance National during its significant transition in 2017 was greatly appreciated.
- To Ausdance National staff members Rachael Jennings and Leanne Craig, alongside volunteers Julie Dyson and Sandra Macarthur-Onslow for their ongoing hard work and commitment to the organisation. A big thank you also to Shane Colquhoun and the rest of the Interim Executive that so ably assisted in leading Ausdance National through its transition to the new National Council and provided invaluable advice along the way.
- To all of our members and generous supporters who provided everything from donations during our fundraising campaign, through to letters of support and words of encouragement that reinforced why Ausdance National was such an important organisation for the dance sector.
- Finally, my heartfelt thanks to all my fellow Ausdance National Council board members for their generosity of time, passion, commitment, persistence, expertise and collegiality in helping to guide and actively lead Ausdance National through the significant transition it has experienced in 2017. All of which is done on top of their day jobs and other commitments!

2017 was a very big year for Ausdance National. We were grateful to finish our 40th year in a position that gives us hope for the future, a better understanding of the contribution we can make to continue to support our stakeholders, and the ability to continue a long-term commitment to the wonderful dance sector here in Australia.



Professor Gene Moyle ARAD MAPS MCSEP GAICD SFHEA
President
Ausdance National Council – Ausdance Inc.

ADVOCACY & POLICY

In 2017 we prioritised providing well-researched, timely and relevant advocacy and policy development through representation and communications on identified and emerging issues which met member needs.

Engagement with key federal politicians and government funding agencies

To 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 in the broader arts sector.

Our new National Council, led by President Gene Moyle, developed advocacy partnerships to support sustainable dance careers and represented the sector at key arts events.

Honorary Life Member Julie Dyson represented dance and Ausdance National through her roles with ArtsPeak—the federation of peak arts organisations, National Advocates for Arts Education and World Dance Alliance Asia Pacific.

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 2017 and contributed to a range of industry discussions and submissions.

Submissions

- A response to the review of the [VET Student Loans Eligible Course List and Loan Caps Methodology](#).
- Working closely with colleagues from the Australian Major Performing Arts Group (AMPAG) and Symphony Australia, we made a [submission for dance](#) in response to the consultation by the Federal Government on the Skilled Migration Occupation Lists regarding 457 Visas.
- A joint submission to the [National Sports Plan](#) was made in conjunction with the Dance Research Collaborative (DaRC) - University of Sydney, DanceSport Australia, La Trobe University, Monash University, Queensland University of Technology - Creative Industries, The Australian Ballet, Western Australian Academy of Performing Arts, and Western Sydney University.

New advocacy partnerships

Ausdance National became a founding member of the [Australian Alliance for Wellness in Entertainment](#) (AAWE), an Entertainment Assist cross-sector peer-to-peer initiative for shared interest in positive mental health and wellbeing behaviours for a sustainable Australian entertainment industry. Launched on 10 October 2017, it aims to provide advocacy and practical support to the mental health and wellbeing of industry professionals.

Consultation with professional dance artists & sector organisations

For our 2017 programs, we provided active and timely engagement and consultation with professional dance artists. Our representatives attended the annual dance managers meetings and we consulted relevant sector organisations when providing advocacy and policy development.

Attend Dance Managers Meetings

Ausdance National was represented by Jasmine Moseley (22 March) and Professor Gene Moyle (24 September) at the two Dance Managers Meetings held in 2017 that brought together Artistic Directors and Executive Directors from across all professional dance companies in Australia. Ausdance National has liaised regularly with this stakeholder group, via the group's convenor Anne Dunn (Sydney Dance Company), across a range of advocacy items throughout the year to ensure appropriate representation. Key items identified as a focus from this stakeholder group included: arts in the curriculum, ongoing research and recommendations related to injury (i.e., Safe Dance IV

Report), career development and transition, inclusion within the government's innovation agenda, and broader sector-wide advocacy (e.g. 457 Visa).

Consultation with the Australia Council for the Arts

Ausdance National President, Professor Gene Moyle, undertook regular consultation with the Australia Council for the Arts via monthly teleconferences with Adrian Burnett - Director Dance, in addition to opportunities for Adrian to attend National Council Board meetings when held in Sydney.

Advocacy through Artspeak

ArtsPeak, the federation of national peak arts organisations, promotes research, policy and industry development, communication and advocacy for the arts sector. ArtsPeak's strategic activities focus on artists' sustainability and the importance of education, cultural diversity and social inclusion.

Ausdance is a member of Artspeak and was represented by Julie Dyson. The ArtsPeak executive held several meetings with key federal politicians and government in 2017 including:

- Shadow Arts Minister Tony Burke on 24 July to discuss updating the 2013 version of Labor's arts policy platform *Creative Australia*.
- Andrew Leigh (Member for Fenner), the Opposition Assistant Treasurer, and discussed some options for arts advocacy at Shadow Cabinet level.

In November 2017, in consultation with ArtsPeak membership, the work of ArtsPeak was put on hold to support other initiatives such as The New Approach, to monitor where the advocacy gaps are, and to look at what model would be appropriate to build for the future.

Advocacy through National Advocates for Arts Education

National Advocates for Arts Education (NAAE) advocates for arts education in schools, develops arts education policy, promotes quality teaching and learning in the arts, and works with government agencies, teachers, schools and tertiary institutions. As the recognised peak association in the arts learning area, the NAAE provides access to an extensive network of arts educators and artists and represents the interests, concerns, values and priorities of arts educators across Australia.

Ausdance is represented on the NAAE by Sue Fox and Jeff Meiners. Julie Dyson is NAAE Chair and writes regular reports about NAAE's activities for the Ausdance website.

The NAAE advocated on behalf of all five arts subjects in the *Australian Curriculum: The Arts*, and in 2017 NAAE made submissions to the:

- Inquiry into innovation and creativity: workforce for the new economy
- Gonski Review to Achieve Educational Excellence in Australian Schools

NAAE members:

- met with Shadow Arts Minister Tony Burke's Chief of Staff and Sarah Hanson-Young's advisor, both of whom were receptive to discussions about VET FEE-HELP and STEAM.
- met with officers from the federal Department of Communications and the Arts and the Department of Education & Training in Canberra. They followed up on previous submissions regarding the loss of VET FEE-HELP for legitimate and highly regarded arts courses, and had further discussions about advancing the STEAM agenda.
- wrote to Rob Stokes, NSW Minister for Education, requesting that he direct the NSW Education Standards Authority (NESA) to implement the *Australian Curriculum: The Arts* in K-6 and acknowledge that each Arts subject in the Creative Arts be treated equally.
- were invited to contribute to the new version of the ALP's Creative Australia policy before the next Federal election.
- coordinated the publication of a new edition of its highly successful *More Than Words Can Say – a View of Literacy Through the Arts*.

Advocacy for Tertiary Dance Council Australia members

We supported members of the TDCA through our advocacy to Reinstate professional dance courses on the VET student loans eligible course list. Our advocacy focused on VET dance courses delivered by members of the Tertiary Dance Council of Australia, specifically the Western Australian Academy of Performing Arts, the TAFE SA Dance program, delivered by the Adelaide College of the Arts, and the Australian Ballet School.

Active membership of World Dance Alliance

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. Through our membership, Ausdance members access 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.

We contributed to WDA projects that supported and promoted dance in our region. These activities and partnerships provided professional development and exposure for Australian dance professionals and situated their work in international forums and publications—raising their profile and connecting them to their peers.

In 2017, outcomes of this work include publications, conference participation and networking for dance artists, and choreographic development for an emerging choreographer.

Conference and networking for dance artists

Julie Dyson represented Ausdance National at two WDA events: the 2017 WDA Global Summit in St John's, Newfoundland (24–28 July) and the AGM in Taiwan. Julie attended these events in her role as member of the WDA Global Executive and Secretary of WDA Asia Pacific. Julie met with Australian dance artists and researchers at the Global Summit to facilitate promotion of their research through our communication channels.

Choreographic development opportunities

Australian Scott Ewen was selected to participate in the International Young Choreographer Program (ICYP), which offers fellowships to eight young artists: three from Taiwan, three from other Asia Pacific countries, and one each from WDA Europe and WDA Americas.

Publications

We collaborated with Dance and the Child International to publish *Exploring identities in dance*—an international dance education research collection. With the themes embodiment, empowerment, assessment and education, the 36 research papers, panels and project dialogues from 12 countries profile current international research about the transformational role of dance in young people's lives.

We produced one edition 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 was published on the Ausdance website and is distributed across the countries in the WDA Asia-Pacific network.

PROJECTS & PARTNERSHIPS

Provide strategic projects and partnerships that celebrate and support dance.

Australian Dance Awards nominations & sponsorship program

Ausdance National managed the 2017 national nominations process and sponsorship program to support state delivery of the Australian Dance Awards.

This year the awards were presented by Ausdance Victoria, Harlequin Floors and Ausdance National on Sunday 24 September at Arts Centre Melbourne.

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.

Nominations process

Many volunteers work to make the Australian Dance Awards possible, and our 2017 nominations selection panel and advisors reviewed video support and nomination citations. We manage the nominations process, the Australian Dance Awards website and nominee citations.

We presented 13 awards including the Award for Lifetime Achievement to Helen Herbertson and the induction of Noel Tovey AM to the Hall of Fame.

Our 2017 AusDanceAwards nominations campaign focused on raising the dance community's commitment to the Awards. Through our digital channels, we raised the profile of the awards, encouraged engagement with the nominations process, profiled award categories, longlisted and shortlisted nominees, the Lifetime Achievement and Hall of Fame recipient and award winners.

Sponsorship program

We maintained our long-term Ausdance National Australian Dance Awards sponsors—Harlequin Floors Australia, Aon, Equity, MEAA and Gaynor Minden—whose support was critical to the event.

Publication of Safe Dance IV Report

A collaboration between The University of Sydney and Ausdance National, Safe Dance IV is the fourth in a series of Safe Dance® research projects started by Ausdance National almost 30 years ago. Safe Dance IV was authored by lead researcher Amy Jo Vassallo, PhD candidate at the Faculty of Health Sciences at The University of Sydney.

Published on the Ausdance website in November 2017, Safe Dance Report IV: investigating injuries in Australia's professional dancers examines the Australian context and occurrence of injury in professional dancers and makes recommendations to support sustainable, healthy, and productive dancing careers.

Through the Safe Dance IV project, we now know more about:

- the current state of injuries in Australia's professional dance population
- risk and protective factors for common dance injuries
- rehabilitation practices and health service access by dancers
- the impact of different injuries on dancers' overall quality of life
- the effect of previous initiatives on dance injury prevention.

The findings will be used to assist in the tailoring and evaluation of evidence-based injury prevention initiatives with the long-term goal of safely sustaining dancers in their professional dance careers for as long as they choose.

Safe dance awareness campaign

Throughout 2017 we ran a Safe Dance® awareness campaign, which included a series of articles and infographics, based on safe dance research and survey results, shared across our communication channels.

At publication launch, our safe dance campaign expanded to focus on safe dance practice and behaviour changes, with marketing communication adapted for studio teachers, academics and independent dancers. We updated website fact sheets with survey results, sent dedicated safe dance e-news, and created additional infographics that explained how and where injuries occur and the importance of warm-up and cool-down routines. Facebook engagement with the Safe Dance IV campaign was three times higher than other promotions across the year.

The media release for the Safe Dance IV Report, Fatigue identified as major contributor to injury in Australia's professional dancers, was picked up by Dance Australia, the University of Sydney news and ArtsHub, with National President Gene Moyle interviewed by ArtsHub writer Richard Watts about the survey results and the stigma associated with reporting injuries to employers.

2017 National Dance Forum

25–26 September 2017, Victorian College of the Arts in Melbourne, Victoria.

The fourth National Dance Forum (NDF2017) brought together 110 thinkers, makers and researchers from within and outside the dance community to discuss and share knowledge about current digital practices and technological developments.

The two-day forum focused on strengthening the dance sector's capacity within the digital domain. It engaged artists in developing and sharing skills in this environment.

Keynote speakers were Wesley Enoch, Professor Kim Vincs, Sue Healey, Distinguished Professor David Throsby AO and Associate Professor Matt Delbridge.

The 2017 NDF was curated by Helen Simondson, Acting Head of Public and Education Programs at the Australian Centre for the Moving Image, with support from advisory panel member Shane Carroll.

An advisory panel assisted in supporting Ausdance National and the NDF curator to develop and deliver the event. Panel members were Gene Moyle (Ausdance National President), Shane Carroll (independent advisor), Michelle Silby (Executive Director, Ausdance Vic), Merindah Donnelly (CEO, BlakDance), Lizzie Vilmanis (independent artist/Ausdance Qld), Paul Selwyn-Norton (Director, STRUT Dance WA), Monica Stevens (independent artist/BlakDance elder) and Julie Dyson (peak body representative, Ausdance National).

The Forum's program was made possible by the generous donation of time and expertise by the curator, curatorial panel, keynote speakers, presenters and moderators.

A key deliverable of the NDF was the development of a digital futures agenda for the dance sector, using the NDF as the impetus and platform for sector-wide conversation and action, led by Ausdance National. Feedback from the NDF2017 attendees and participants was overtly positive. NDF2017's theme of 'Dance in the Digital Domain' was reported as highly relevant to attendees, particularly in light of providing exposure to technology and issues related to the use of technology and its application within transdisciplinary contexts (including dance) that many participants, particularly dance artists, had not had experience with previously. The curation of a number of virtual reality exhibitions of performance works running alongside the main NDF program was reported to assist with this, besides being very popular with attendees.

We presented the 2017 National Dance Forum in partnership with Ausdance Victoria who produced the event alongside the Australian Dance Awards. The project was assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

Engagement

To encourage discussion around the Forum's themes, we led a pre-forum engagement campaign through our digital media channels that profiled programmed forum presentations and the work of presenters. Through a series of provocations and questions, we invited our social media followers to respond to the Forum program and connect with presenters ahead of attending the event.

Documentation

[National Dance Forum keynotes and sessions](#) are available to watch on Vimeo.

Media coverage

We engaged a publicist for this year's National Dance Forum to undertake pre-event media promotion that focused on extending the impact of the NDF by securing pieces in arts-based media that reflect the themes of the NDF. Media approached: The Guardian, ABC RN, The Australian, Real Time, Artshub, and The Age. Arts media coverage: [Don't miss the National Dance Forum!](#) Dance Australia (5 September 2017)

Aon Risk Services partnership

To improve benefits to members and increase income to Ausdance National, we reviewed and enhanced our 30-year partnership with Aon Risk Services.

We signed a new agreement and worked to maintain the comprehensive insurance package specifically designed for the needs of the dance industry. Aon further reduced the price of their premiums and broadened their public liability product to include:

- a choice of \$10 or \$20 million Public Liability cover
- \$5 million Professional indemnity cover.

We launched a new campaign, in partnership with Aon, to help demystify complex insurance issues for the dance community. The campaign included updated fact sheets, case study articles and a dedicated business practice newsletter: [Run your dance business like a pro: understand dance insurance](#)

In partnership with Aon, we worked with the Ausdance network to update insurance content on their websites and increase social media posts and e-news pieces about insurance.

Choreographic fellowships

To increase access to career development opportunities and improve the stability of dance artists' careers, we offer two choreographic development fellowships in alternating years; they are the Peggy van Praagh Choreographic Fellowship and the Keith Bain Choreographic Travel Fellowship. The fellowships provide financial contribution and publicity to one artist annually to support choreographic development. Applicants for all fellowships must be Ausdance members and Australian residents.

2017 Peggy van Praagh Choreographic Fellowship

Established following a bequest from the Dame Peggy van Praagh estate, the Peggy van Praagh Choreographic Fellowship, a biennial fellowship of \$10,000, is awarded to a mid-career choreographer to support their choreographic development.

In 2017 there were nine applications for the PVP Choreographic Fellowship. A volunteer panel of industry professionals—Professor Gene Moyle, David McAllister AM and Claudia Alessi—assessed the applications and provided written feedback for unsuccessful applicants.

In 2017 the fourth [Ausdance Peggy van Praagh Choreographic Fellowship](#) was awarded at the Australian Dance Awards to [Kristina Chan](#). Kristina used the fellowship to extend her dance practice—both physically and choreographically. She travelled to Japan to participate in intensive Butoh training workshops, attend art festivals and performances, and engage with local artists to make connections for future collaborations.

2016 Keith Bain Choreographic Travel Fellowship report

The 2016 Keith Bain Choreographic Travel Fellowship recipient, Lucky Larty, finalised his activities in 2017 and submitted his fellowship report for publication on the Ausdance website: [Reflections from Burkina Faso: Lucky Larty on the Keith Bain Choreographic Travel Fellowship](#).

'Observing the way artists practice here and where they draw their inspiration from is an opportunity for me to reflect on and develop a deeper understanding of how I move the way I move and to find new stories to tell with my body. I look forward to finding new ways to share these stories with my community and the world.'

— Lucky Larty, 2017

SECTOR SUPPORT

Online information services

In 2017 we prioritised providing high quality, relevant and targeted web-based information, publications, social media and e-news about current issues and opportunities.

To increase knowledge and understanding of peer practice, dance history and industry developments, and to maximise Ausdance National's extensive information resources for the benefit of the sector, we created and shared relevant information on all aspects of dance, including health and wellbeing to support participation and audience development.

We continue to maintain information and guidelines for dance training, focusing on issues of quality and safety. Safe Dance® fact sheets are regularly reviewed and are reflective of best practice.

The Ausdance website, social media sites and e-news are our primary communication tools. We share fellowships, training, networking events, advocacy and industry news, research, publications, fact sheets and publicity support for artists' work. Our website news is updated weekly.

ausdance.org.au

The Ausdance National website—a source of professional practice information, dance research and industry advocacy—continued to grow. It remains an essential 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 2017 there were 1 13,078 unique visitors/users to the website.

We continue profiling dance writers and their work on our website, with an additional 20 new articles. Five safe dance and child safe fact sheets were updated in response to industry demand and new safe dance research.

Our [grants and residencies info sheet](#) was redeveloped and became a regular feature across our digital channels.

We commissioned additional articles for our website to raise our profile and perceived level of activity and relevance within the dance community. Varnya Bromilow, a writer at the Western Australian online magazine SeeSaw, was commissioned to write these articles:

- [The Big 4-0! \(celebrating key figures in Ausdance's development\)](#)
- [Meeting the future head-on. \(National Dance Forum article\)](#)

e-newsletter and social media sites

We use Facebook, Twitter and email to share information, promote the work of dance artists and educators and encourage ongoing discussion on a range of issues. In 2017, our targeted promotions and communications increased the number of visits from social media to the Ausdance website by 70%.

We sent 17 email campaigns and produced eight editions of our e-newsletter in 2017, profiling key resources available on the website and current advocacy issues and responses. Newsletter subscribers increased by 30% with an additional 290 subscribers. Open and click rates continue above industry standards.

Brolga—an Australian journal about dance

Brolga—an Australian journal about dance provides publishing opportunities for dance researchers and artists, and it raises the profile of Australian dance by publishing current research and critical thinking about dance.

In 2017 we worked on edition #41 with editors Dr Olivia Millard and Dr Shaun McLeod (both dance artists and dance lecturers at Deakin University, Melbourne). This final edition of *Brolga—an Australian journal about dance* will be published in 2018.

Funding applications for sector-supported projects

We applied for funding for well researched, sector-supported projects.

In May 2017 Ausdance National received Australia Council funding to explore dance practice in the digital age through the 2017 National Dance Forum. Ausdance Life Member Julie Dyson devised the successful application in collaboration with the Forum curatorial panel and sector representatives.

In October 2017 the Ausdance National Council applied for \$64,860 from the Australia Council's Arts Projects program to support the position of a new executive director (in 2018) to work towards achieving outcomes that support identified sector priorities. In December 2017 we were notified of the application's success.

Key project outcomes will be achieved with sector-wide consultation and include:

- development of a new Dance Plan
- continued lobbying and advocacy for dance/arts within the National Curriculum
- development of a career development project to assist in addressing the identified gap in the sector
- progression of the health and wellness agenda through participation in the Australian Alliance for Wellness in Entertainment and updating the Tertiary Dance Council of Australia's Physiotherapy Screening Tool.

Network roles & responsibilities, policies & procedures

A new network MOU signed in March 2017

New lines of communication with the Ausdance network have been developed to rebuild a strong, respectful and cooperative relationship. A revised Memorandum of Understanding was finalised and signed by the network.

Ausdance state and territory organisations provided advice and engagement through the National Advisory Committee, with committee representative Jasmine Moseley appointed to the new Ausdance National Council.

Support the Ausdance network to deliver priority projects and services

Facilitate bi-annual network meetings and other regular engagement.

We continue to develop connections between our organisation (Ausdance National) and the members of the Ausdance network (Ausdance ACT, Vic, WA, NSW, Qld and SA) by providing ongoing support and advice to executive directors, staff and boards. We attended two face-to-face meetings with executive directors (20 March and 20 September 2017) and maintained frequent email and telephone contact throughout 2017.

We led on dance sector advocacy issues and provided updates via email, website and social media. We regularly shared, via our communication channels, significant national events produced by Ausdance network organisations.

New digital brand assets

We supported the proposal of Ausdance Victoria to develop new digital brand assets, and we negotiated significant in-kind support to develop these with Ausdance's logo designer, Brisbane-based agency Designfront.

Our management and renewal of network domain names and @ausdance email accounts continued in 2017.

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.

GOVERNANCE & FINANCE

New governance structure implemented

The commencement of the year saw the Interim National Executive—Shane Colquhoun, Paul Summers and Henry Laska, manage the recruitment of a new skills-based board.

Our Australia-wide membership appointed the new skills-based board and the National Advisory Committee representative at our AGM on 19 March 2017 in Melbourne.

Appointed to the new National Executive:

- Gene Moyle, National President
- Shaun Comerford and Elizabeth More, National Vice Presidents
- Marinda Burger, National Treasurer (to July 2017).

New National Council members:

- Jasmine Moseley (Ausdance Victoria) as the representative of the National Advisory Committee
- Katarina Baykitch
- Annette Carmichael
- Jacqueline Simmonds.

With the financial support of the Australian Council for the Arts, the board met in person for four out of the six formal meetings held in 2017. Regular meetings enabled a range of initiatives to be implemented. They quickly established board subcommittees with key board members tasked with responsibility for actively supporting and driving identified priority areas.

Programs and services review

We reviewed our programs and services to ensure efficient and effective delivery within available resources.

Review income streams, expenditure and staffing

Ausdance National's operational funding from the Australia Council ceased at the end of 2016 and review of income streams and expenditure continued throughout 2017. The Interim National Executive considered the immediate future without core funding and developed a 2017 program and revised budget based on confirmed income, minimal staffing and utilising up to \$51,000 in reserves.

The new National Council, appointed in March 2017, enabled Ausdance National to further reassess and clarify its purpose, program and service delivery, membership and financial sustainability. From the time of their election, the National Council has been responsible for all the day-to-day operations of the organisation, with assistance from existing administrative staff and targeted volunteer support.

At the commencement of 2017, the Interim National Executive approved part-time staffing until 30 June 2017. This included 25 hours/week for a publications and communications manager and 10 hours/week for an Australian Dance Awards nominations officer and administrator. Significant management support was provided by the interim national executive and ex-CEO Julie Dyson AM until March 2017 when the new skills-based board took on management. A staffing review was initiated by the new board in June 2017, resulting in staff position descriptions updated to reflect a streamlined program and contracts extended until 31 December 2017 to support the revised priorities of each role. The Australian Dance Awards officer Leanne Craig was farewelled in November 2017, bringing to an end to her long-term involvement in Ausdance National. We would like to recognise the significant contribution that she made to many facets of the organisation over many years.

Due to a lack of executive management and staffing resources, whilst maintaining a commitment to existing program deliverables of key projects, some increased and unexpected costs were associated with the provision of support from Ausdance National to deliver key projects such as

the National Dance Forum and Australian Dance Awards. As a result, the final 2017 financial statements indicate a loss of \$49,805; however, the organisation is in a strong position in terms of equity at \$293,857. A review of the operational model was explored and a streamlined version developed by the board in 2017, for implementation in 2018 onwards. This revised model aims to assist in achieving a sustainable and viable model for Ausdance National moving forwards, and included the review of revenue streams and associated operational processes to ensure appropriate income is sourced and received in future.

Review publications program

Asia-Pacific Channels—the newsletter of the World Dance Alliance Asia Pacific. We produced our final edition of *Asia-Pacific Channels* and transitioned production to our publication collaborators at WDA Asia Pacific—Malaysia.

Brolga—an Australian journal about dance. After 24 years, 41 editions and nine dedicated editors, we produced our final edition in 2017. The journal's archive will remain on the Ausdance website.

Safe spaces for dance (a guide to the professional conduct of studios and teachers) was at final draft stage in October 2016, but still required extensive attribution of source material. Ausdance WA will finalise the publication in collaboration with Ausdance National President Gene Moyle in 2018.

Fundraising campaign

With the assistance of Julie Dyson and Shane Colquhoun, Ausdance National undertook a critical **fundraising campaign** that resulted in a total amount of \$15,096.00 to assist in supporting the key activities of Ausdance National in 2017.

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 of Australia 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

STAFF AND VOLUNTEERS

Staff

- Publications and Communications Manager (0.6) Rachael Jennings (until July 2017)
- Communications Manager (0.6) Rachael Jennings (from September 2017)
- Australian Dance Awards Nominations Coordinator (0.2) Leanne Craig (from February to November 2017)

Ausdance National volunteers

- Julie Dyson: Australian Dance Awards nominations adviser; archiving the Ausdance National corporate records to the National Library of Australia; assistance with national office relocation; advice and assistance to interim National Council, new board members, and national office staff; closure of the national office library and book sale support.
- Sandra Macarthur-Onslow (honorary life member): archiving the Ausdance National corporate records to the National Library of Australia, closure of the national office library and book sale support.

OUR PARTNERS, SPONSORS AND SUPPORTERS

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

Donors

Michael Adena, Shane Batchelor, Marinda Burger, Shane Colquhoun, Elizabeth Cameron Dalman, Dazzle Dance Academy, Julie Dyson AM, Glenys Eggleton, Lesley Graham, Lucy Guerin Inc, Meredith Hinchliffe, Henry Laska, Sandra Macarthur-Onslow, Shirley McKechnie OAM, Carin Mistry, Elizabeth More, Gene Moyle, Kyle Page, Philip Pigginn, Garry Snowdon, Sue Street, Cheryl Stock AM, Paul Summers.

Funding

In 2017, Ausdance National was assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body. The Australia Council supported the 2017 National Dance Forum and provided transition funding for the new Ausdance National Council to conduct board meetings in person.

Dance insurance

Aon Australia

Advocacy

The Australian Alliance for Wellness in Entertainment (AAWE)

Ausdance representative: Professor Gene Moyle.

ArtsPeak

Ausdance representative: Julie Dyson, Chair.

National Advocates for Arts Education

- Ausdance Representatives: Jeff Meiners and Sue Fox.
- Julie Dyson, Chair.

Tertiary Dance Council of Australia

- Dr Jenny Roche (QUT), Chair (May to October 2017)
- Professor Gene Moyle, Ausdance National Representative (October 2017 onwards)

Peggy van Praagh Choreographic Fellowship

Assessment panel: Professor Gene Moyle, Claudia Alessi, David McAllister AM.

Australian Dance Awards 2017

Advisors and nominations panel

Chair: Robina Beard OAM

Advisors: Lee Christofis, Julie Dyson AM, Jeff Meiners

Panel: Susan Bendall, Bradley Chatfield, Shane Colquhoun, Lesley Graham, Carol Wellman Kelly, Julie-Anne Long, Michelle Potter, Julia Quinn, Denise Richardson, Cheryl Stock AM, Maggie Tonkin, Karen van Ulzen and Michael Whaites.

National sponsors

Ausdance National thanks presenting partner Harlequin Floors, and sponsors Gaynor Minden, Equity, MEAA, Aon Australia, and media partner Dance Informa.

Publication partners

Brolga—an Australian journal about dance

Dr Olivia Millard and Dr Shaun McLeod.

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

Asia Pacific Channels—the newsletter of the World Dance Alliance

Bilqis Hijas, MyDance Alliance Malaysia, with members of the World Dance Alliance Asia–Pacific.

NATIONAL COUNCIL MEETINGS

In 2017, the interim National Executive met two times by teleconference, whilst the National Council members met face-to-face four times, one by teleconference plus one formal virtual meeting.

Interim National Executive	Attended
Shane Colquhoun, Interim National President (September 2016 – March 2017)	2/2
Henry Laska, Interim National Vice-President (September 2016 – March 2017)	2/2
Paul Summers, Interim National Vice-President (September 2016 – March 2017)	2/2
Peter Bayliss, Treasurer (2012 – March 2017)	0/2
National Council members	
Gene Moyle, National President (from March 2017)	6/6
Elizabeth More AM, National Vice President (from March 2017)	6/6
Shaun Comerford, National Vice President (from March 2017)	4/6
Marinda Burger, Treasurer (March – July 2017)	4/6
Annette Carmichael, ordinary member (from March 2017)	5/6
Jacqueline Simmonds, ordinary member (from March 2017)	6/6
Kathy Baykitch, ordinary member (from March 2017)	4/6
Jasmine Moseley, representative National Advisory Committee (from March 2017)	6/6

AUDITED FINANCIAL STATEMENTS

**AUSTRALIAN DANCE COUNCIL AUSDANCE INCORPORATED
ABN 95 977 217 106**

**FINANCIAL REPORT
FOR THE YEAR ENDED 31 DECEMBER 2017**

AUSTRALIAN DANCE COUNCIL. AUSDANCE INCORPORATED
ABN 85 977 217 106

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 2017.

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 2017.

	Date Appointed to Council	Date Ceased	Number of Meetings Attended
Ausdance National Council Meetings			
Prof G Moyle (President)	Mar 2017		6
Prof E More (Vice President)	Mar 2017		6
Mr S Comerford (Vice President)	Mar 2017		4
Ms M Burger (Treasurer)	Mar 2017	July 2017	4
Ms K Baykitch (Board Member)	Mar 2017		4
Ms J Moseley (Board Member)	Mar 2017		6
Ms J Simmonds (Board Member)	Mar 2017		6
Ms A Carmichael (Board Member)	Mar 2017		5
Interim National Executive Meetings			
Mr S Colquhoun (President)	Sept 2016	Mar 2017	2
Mr H Laska (Vice President)	Sept 2016	Mar 2017	2
Mr P Summers (Vice President)	Sept 2016	Mar 2017	2
Mr P Bayliss (Treasurer)	Sept 2016	Mar 2017	0

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 deficit from ordinary activities amounted to \$49,805 (2016 surplus: \$52,295).

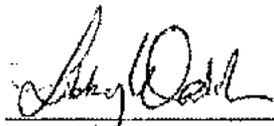
AUSTRALIAN DANCE COUNCIL AUSDANCE INCORPORATED
ABN 95 977 217 106

COUNCIL REPORT

Signed in accordance with a resolution of the Members of the Council.



Gene M. Moyle
President – Ausdance National Council



Libby Walsh
Treasurer – Ausdance National Council

Dated this *28th* day of March 2018

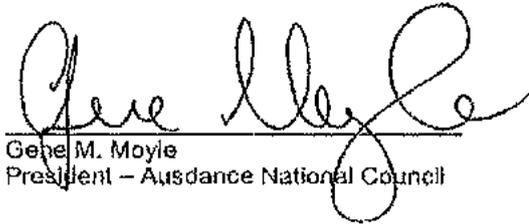
AUSTRALIAN DANCE COUNCIL AUSDANCE INCORPORATED
ABN 95 977 217 106

STATEMENT BY MEMBERS OF THE COUNCIL

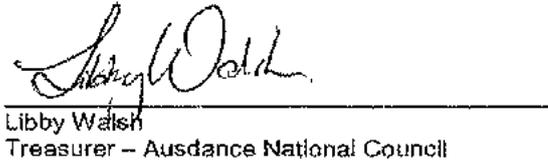
In the opinion of the Council:

1. the financial report as set out on pages 4 to 19 presents a true and fair view of the financial position of the Australian Dance Council Ausdance Incorporated as at 31 December 2017 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:



Gene M. Moyle
President – Ausdance National Council



Libby Walsh
Treasurer – Ausdance National Council

Dated this ^{28th} day of March 2018

AUSTRALIAN DANCE COUNCIL AUSSDANCE INCORPORATED
ABN 95 977 217 106

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME
FOR THE YEAR ENDED 31 DECEMBER 2017

	Note	2017 \$	2016 \$
Revenue and other income	2	146,850	348,803
Employee benefits expense – administrative	3	(78,111)	(187,859)
Dance forum		(39,311)	-
Australian Dance Awards		(20,537)	(34,602)
Advocacy, programs and publications		(25,185)	(9,871)
Marketing, promotion and documentation		(26,305)	(13,111)
Scholarship award		-	(10,000)
Administration		(5,666)	(39,841)
Depreciation and amortisation		<u>(1,540)</u>	<u>(1,224)</u>
(Deficit)/Surplus for the year		<u>(49,805)</u>	<u>52,295</u>
Other comprehensive income		<u>-</u>	<u>-</u>
Total comprehensive income for the year		<u>(49,805)</u>	<u>52,295</u>

AUSTRALIAN DANCE COUNCIL AUSDANCE INCORPORATED
ABN 95 977 217 106

STATEMENT OF FINANCIAL POSITION
AS AT 31 DECEMBER 2017

	Note	2017 \$	2016 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	5	398,992	363,071
Trade and other receivables	6	5,439	4,151
Other current assets	7	<u>1,610</u>	<u>3,823</u>
TOTAL CURRENT ASSETS		<u>406,041</u>	<u>371,045</u>
NON-CURRENT ASSETS			
Property, plant and equipment	8	<u>1,969</u>	<u>4,475</u>
TOTAL NON-CURRENT ASSETS		<u>1,969</u>	<u>4,475</u>
TOTAL ASSETS		<u>408,010</u>	<u>375,520</u>
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	9	24,532	7,774
Other current liabilities	10	81,460	8,900
Borrowings	11	-	659
Employee provisions	12	<u>8,161</u>	<u>5,765</u>
TOTAL CURRENT LIABILITIES		<u>114,153</u>	<u>23,098</u>
TOTAL LIABILITIES		<u>114,153</u>	<u>23,098</u>
NET ASSETS		<u>293,857</u>	<u>352,422</u>
EQUITY			
Reserves	13	204,249	213,009
Retained earnings		<u>89,608</u>	<u>139,413</u>
TOTAL EQUITY		<u>293,857</u>	<u>352,422</u>

AUSTRALIAN DANCE COUNCIL AUSDANCE INCORPORATED
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STATEMENT OF CHANGES IN EQUITY
FOR THE YEAR ENDED 31 DECEMBER 2017

	Choreo Bequest Reserve \$	Keith Bain Reserve \$	Retained Earnings \$	Total Equity \$
Balance as at 1 January 2016	<u>115,764</u>	<u>110,006</u>	<u>87,118</u>	<u>312,888</u>
Surplus for the year	-	-	52,295	52,295
Transfer to reserves	1,133	1,106	-	2,239
Transfer (from) reserves	<u>(10,000)</u>	<u>(5,000)</u>	-	<u>(15,000)</u>
Balance as at 1 January 2017	<u>106,897</u>	<u>106,112</u>	<u>139,413</u>	<u>352,422</u>
(Deficit) for the year	-	-	(49,805)	(49,805)
Transfer to reserves	618	622	-	1,240
Transfer (from) reserves	<u>(10,000)</u>	-	-	<u>(10,000)</u>
Balance as at 31 December 2017	<u>97,515</u>	<u>106,734</u>	<u>89,608</u>	<u>293,857</u>

AUSTRALIAN DANCE COUNCIL AUSSDANCE INCORPORATED
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STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2017

	Note	2017 \$	2016 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Operating receipts and government grants		238,481	251,387
Payments to the ATO		(14,425)	(10,288)
Interest received		669	1,302
Payments to suppliers and employees		<u>(189,770)</u>	<u>(373,856)</u>
Net cash flows from operating activities		<u>34,955</u>	<u>(131,455)</u>
CASH FLOWS FROM INVESTING ACTIVITIES			
(Disposals)/purchases of property, plant and equipment		<u>966</u>	<u>(4,619)</u>
Net cash inflow/(outflow) from investing activities		<u>966</u>	<u>(4,619)</u>
Net increase/(decrease) in cash held		35,921	(136,074)
Cash and cash equivalents at beginning of year		<u>363,071</u>	<u>499,145</u>
Cash and cash equivalents at end of year	5	<u>398,992</u>	<u>363,071</u>

The accompanying notes form part of these financial statements.

AUSTRALIAN DANCE COUNCIL AUSDANCE INCORPORATED
ABN 95 977 217 106

Note 1: Summary of Significant Accounting Policies

The financial statements were authorised for issue on 25th March 2018 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.

AUSTRALIAN DANCE COUNCIL AUSDANCE INCORPORATED
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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:

Class of Fixed Asset	Depreciation Rate
Office equipment	10% - 20%
Computer equipment	33%
Intangible	33%

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.

AUSTRALIAN DANCE COUNCIL AUSDANCE INCORPORATED
ABN 95 977 217 106

Note 1: Summary of Significant Accounting Policies (Continued)

(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.

(f) 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.

AUSTRALIAN DANCE COUNCIL AUSSDANCE INCORPORATED
ABN 95 977 217 106

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.

Note 1: Summary of Significant Accounting Policies (Continued)

(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.

AUSTRALIAN DANCE COUNCIL AUSDANCE INCORPORATED
ABN 95 977 217 106

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.

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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.

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2017 2016
 \$ \$

Note 2: Revenue and Other Income

Australia Council Grant – Dance Board	-	261,068
Australia Council Grant – National Dance Forum	63,404	3,000
Insurance commissions	24,783	27,429
Interest revenue	669	1,301
Sponsorship	25,500	30,959
State levies	220	3,964
Membership	100	6,250
Subscriptions - Brogla	82	114
Sales	-	19
Australian Dance Awards – WA	14,110	5,947
Other income	17,982	8,752
	<u>146,850</u>	<u>348,803</u>
Total revenue and other income	146,850	348,803

Note 3: Employee Benefits Expense

Employee Benefits Expense – Administrative	<u>78,111</u>	<u>187,859</u>
	<u>78,111</u>	<u>187,859</u>

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	<u>49,907</u>	<u>46,613</u>
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Note 5: Cash and Cash Equivalents

Cash at bank and on hand	Note	<u>398,992</u>	<u>363,071</u>
	18	<u>398,992</u>	<u>363,071</u>

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	<u>398,992</u>	<u>363,071</u>
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	Note	2017 \$	2016 \$
Note 6: Trade and Other Receivables			
CURRENT			
Trade receivables		7,198	4,151
Provision for doubtful debts		<u>(1,759)</u>	<u>-</u>
		<u>5,439</u>	<u>4,151</u>
Financial assets classified as loans and receivables			
Trade and other receivables	18	<u>5,439</u>	<u>4,151</u>
<p>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. Impairment of \$1,759 recognised as at 31 December 2017 (2016: \$nil).</p>			
Note 7: Other Assets			
CURRENT			
Prepayments		<u>1,610</u>	<u>3,823</u>
		<u>1,610</u>	<u>3,823</u>
Note 8: Property, Plant and Equipment			
Office equipment at cost		13,295	25,670
Less accumulated depreciation		<u>(13,295)</u>	<u>(24,704)</u>
		<u>-</u>	<u>966</u>
Computer equipment at cost		15,951	15,951
Less accumulated depreciation		<u>(15,951)</u>	<u>(15,951)</u>
		<u>-</u>	<u>-</u>
Intangibles at cost		104,720	104,720
Less accumulated depreciation		<u>(102,751)</u>	<u>(101,211)</u>
		<u>1,969</u>	<u>3,509</u>
Total Property, Plant and Equipment		<u>1,969</u>	<u>4,475</u>

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Movements in carrying amounts

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

	Office Equipment	Intangibles	Total
	\$	\$	\$
Balance at 1 January 2017	966	3,509	4,475
Additions	-	-	-
Disposals	966	-	(966)
Depreciation expense	-	(1,540)	(1,540)
Balance at 31 December 2017	-	1,969	1,969

Note	2017 \$	2016 \$
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Note 9: Trade and Other Payables

CURRENT

Trade payables and accruals	15,970	8,271
Withholding tax payable	8,197	(965)
Payroll payable	365	468
	<u>24,532</u>	<u>7,774</u>

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

Trade payables and accruals	18	<u>15,970</u>	<u>8,271</u>
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No collateral has been pledged for any of the trade and other payable balances.

Note 10: Other Current Liabilities

CURRENT

Unexpended Grants:		
Australia Council of the Arts	79,156	-
Sponsorship received in advance	-	5,000
National Advocates for Arts Education Funds	2,304	2,304
Dance and the Child International Funds	-	1,596
	<u>81,460</u>	<u>8,900</u>

Note 11: Borrowings

CURRENT

Credit Card	-	659
	<u>-</u>	<u>659</u>

18

Note 12: Employee Provisions

CURRENT

Provision for employee benefits – annual leave	5,040	5,197
Provision for employee benefits – long service leave	3,121	568
Total Employee Provisions	<u>8,161</u>	<u>5,765</u>

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Note 12: Employee Provisions (Continued)

	Annual leave	Long service leave	Total
	\$	\$	\$
Analysis of total provisions			
Opening balance at 1 January 2017	5,197	568	5,765
Provisions raised/(used) during the year	<u>(157)</u>	<u>2,553</u>	<u>2,396</u>
Balance at 31 December 2017	<u>5,040</u>	<u>3,121</u>	<u>8,161</u>

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).

	2017 \$	2016 \$
Note 13: Reserves		
Choreographic Bequest Reserve	97,515	106,897
Keith Bain Bequest Reserve	<u>106,734</u>	<u>106,112</u>
	<u>204,249</u>	<u>213,009</u>
a. Choreographic Bequest Reserve		
Opening balance	106,897	115,764
Add: Interest earned	618	1,133
Less: Scholarship payment	<u>(10,000)</u>	<u>(10,000)</u>
Closing balance	<u>97,515</u>	<u>106,897</u>

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

b. Keith Bain Bequest Reserve		
Opening balance	106,112	110,006
Add: Interest earned	622	1,106
Less: Scholarship payment	<u>-</u>	<u>(5,000)</u>
Closing balance	<u>106,734</u>	<u>106,112</u>

The Keith Bain Bequest Reserve was set up in 2012 following a bequest from Keith Bain.

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Note 14: Leasing Commitments

Minimum lease payments payable (excluding GST)		
- not later than 1 year	-	13,099
- later than 1 year but not later than 5 years	-	-
	<u>-</u>	<u>13,099</u>

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:

	Note	2017 \$	2016 \$
Financial assets			
Cash and cash equivalents	5	398,992	363,071
Trade and other receivables	6	<u>5,439</u>	<u>4,151</u>
Total financial assets		<u>404,431</u>	<u>367,222</u>
Financial liabilities			
Trade payables and accruals at amortised cost	9a	15,970	8,271
Borrowings	11	<u>-</u>	<u>659</u>
Total financial liabilities		<u>15,970</u>	<u>8,930</u>

Net Fair Values

Net fair values of financial assets and financial liabilities are materially in line with carrying values.

Note 19: Association Details

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

Successful Alliances
14/26-28 Napier Close
Deakin ACT 2600



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Forrest ACT 2603
PO Box 4390, Kingston ACT 2604
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INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF AUSTRALIAN DANCE COUNCIL - AUSDANCE INCORPORATED

Report on the Financial Report

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 2017, 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 Council on the annual statements giving a true and fair view of the financial position of the Association.

Council Members Responsibility for the Financial Report

The Council 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.

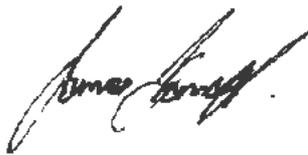
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INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF AUSTRALIAN DANCE COUNCIL - AUSDANCE INCORPORATED

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 2017 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)*.



James Barrett, CA
Registered Company Auditor
BellchambersBarrett

Canberra, ACT
Dated this 3rd day of April 2018